



Guitarist

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.

The Minnesota Guitar Society • PO Box 14986 / Minneapolis MN 55414 • Vol. 35 No. 5 / Fall Issue 2019

Fall Concerts at Sundin Music Hall



Levante Guitar Duo
Friday, September 27th

Our 2019–20 Sundin Music Hall concert series gets off to a terrific start as we welcome the **Levante Guitar Duo** from Serbia for the very first time. The Duo, Aleksandra and Vojislav Ivanovic, performs a unique repertoire consisting entirely of Vojislav’s original music and arrangements—impressions of jazz, traditional and classical “standards” specially written for the duo. His pieces are all through-composed, with occasional improvisatory passages. Within the tonal world of classical guitar and its heritage, his music shows the influence of diverse musical styles, both from the East and the West, creating a new “Levantine” entity.

continued on page 2



Rovshan Mamedkuliev
Saturday, October 19th

We are delighted to bring back **Rovshan Mamedkuliev**, whose concert here 6 years ago was a highlight of that season. He has performed throughout the world. His career has taken him to Moscow, Los Angeles, Toronto, Tokyo, Beijing, Brasilia, Paris, Rome, Madrid, Berlin, Helsinki, Zagreb, Belgrade, Istanbul, Vilnius, Sarajevo, Chisinau, Baku, Minsk, Seoul, Bangkok, and more!

In 2012, he gave a solo concert in New York’s Carnegie Hall and concertized throughout Germany and Spain. In the 2013-2014 concert season, after winning the Guitar Foundation of America’s International Concert Artist

continued on page 3



Bokyung Byun
Saturday, November 16th

It is with great pleasure that we introduce this rising star of the classical guitar community to Minnesota for the first time. As a performer, educator, and doctoral candidate, Korean guitarist **Bokyung Byun** enjoys a reputation as one of the most sought-after artists in the world, sparked by her numerous first-place finishes in international competitions and proven by her numerous performances across Asia and North America. She has been praised by *The Guitar* for her “fleet-fingered, delicate precision” and by *Classical Guitar Magazine* as “confident and quite extraordinary.”

continued on page 4

Also In this issue...

A Short Letter to Our Members
 (with lots of good news!).....page 5

Interview with Jim Blilie (builder of the guitar to be raffled as a special fundraiser for the Guitar In Our Schools program).....page 6

The Season At-A-Glance

Sept. 27, Friday Levante Guitar Duo
 Oct. 19, Saturday Rovshan Mamedkuliev
 Nov. 16, Saturday Bokyung Byun
 Dec. 7, Saturday Mak Grgic
 Jan. 18, Saturday Acoustic Guitarathon
 Feb. 15, Saturday Andrea Gonzalez Caballero
 Mar. 14, Saturday Austin Wahl
 April 24, Friday Raphaël Feuillâtre
 May 16, Saturday Classical Guitarathon

September Concert continued from page 1

The duo's musical journey began in 2008. Since then they have toured all over Europe and the US. Their CD *Levantine Journey* earned rave reviews and an enthusiastic reception from audiences and critics alike.

The music of Vojislav Ivanovic, world-renowned composer and guitarist, is one of astonishing diversity, ranging from contemporary classical and jazz through fusion and rock to traditional music of the world. Born in Sarajevo, where he started playing guitar at the age of 10, Vojislav acquired the highest academic degrees both in guitar at the Athens Conservatory and in composition at the University of Sarajevo. Winner of various prizes and distinctions as a guitarist and as a composer, he performs regularly both at home and abroad, solo and with orchestras such as the St. George Strings, Sarajevo Philharmonic, and Macedonia Youth Philharmonic. His compositions are performed around the world by the most distinguished soloists and orchestras, among which Yuri Bashmet, Zagreb Soloists, and Camerata Serbica stand out.

Born in Belgrade, Aleksandra Ivanovic showed an early talent for music. After studying piano and jazz singing, she continued her studies in classical guitar at the Belgrade Music Academy and earned bachelor's and master's degrees in guitar performance with distinction. She started performing with great success at an early age and won several national and international competitions. Noted by audiences and critics, her delicate and sensitive performances, especially of new works by Vojislav Ivanovic, led to the foundation of the Levante Guitar Duo.

The Levante Guitar Duo is supported by



Notes on Our Program

by Vojislav Ivanovic

Circus Valse was originally conceived as a slur study for guitar solo, but became so popular that I rewrote it as a guitar duet. This whimsical, neoclassical piece evokes a circus stage on which two clowns fight for the audience's attention.

Jesu, Joy of Man's Desiring is a chorale setting of the cantata *Herz und Mund und Tat und Leben*, by Johann Sebastian Bach (1685–1750). Considered by many to be one of the most beautiful compositions ever written, it is here presented in a transcription for two guitars directly from the score for choir and orchestra.

B.A.C.H. Fugue is an homage to J. S. Bach. It is built on a theme made out of the four musical notes—b, a, c, and h (as b flat is spelled in German)—of Bach's name. The fugue uses a plethora of contrapuntal techniques such as imitation, inversion, retrograde inversion, augmentation, and rhythmic displacement, which together with a more contemporary harmonic language create music that sounds both baroque and modern.

Three Jazz Impressions ("impressions" because they are more than mere arrangements) are inspired by the music of the great jazz pianists and composers Bill Evans (1929–80) and Thelonious Monk (1917–82). "Carnival" is a forgotten gem; "Waltz for Debby" and "Round Midnight" are two of the greatest and most famous jazz compositions.

Three Pieces de Cafe Latino draws inspiration from the rhythms and soundscapes of Latin America and the Mediterranean, specifically three dances—samba (Brazil), milonga (Argentina), and rumba (Spain)—that give drive to three authentic pieces, "Samba tou Taki," "Salonga," and "Mediterranea."

The last four pieces—"Levantine Journey," "Djudjino Oro," "Levantina" and "Balkan Express" belong to my "Levantine" style, influenced by the traditional music of the Balkans, as well as jazz and classical music. The plaintive "Levantine Journey" is followed by the brisk dance "Djudjino Oro" in 7/8 meter. "Levantina" is an all through improvised piece based on a nostalgic melody, and the final piece, "Balkan Express," is in a fierce 11/8 meter alternating with slow reminiscences, and evokes an imaginary train journey from Sarajevo to Athens via Belgrade, Skopje, Kozani, and Thessaloniki—with a few "stops" in New York!

MGS BOARD OF DIRECTORS

- | | |
|------------------------------|---|
| Officers | President Joe Haus |
| | Vice-President Annett Richter |
| | Treasurer Douglas Whorton |
| | Secretary Dan Lehn |
| | Artistic Director Joe Hagedorn |
| | Managing Director Paul Hintz |
| Members | Jerry Bannach Mary Ellison Scott Criqui |
| Newsletter | Production Editor Paul Hintz |
| | Copyeditor Annett Richter |
| | Fox Ridge Printing |
| Website | Design and Maintenance Ann Wempner |
| Guitar In Our Schools | Coordinator Milena Petković |
| OpenStage | Coordinator Douglas Whorton |

CLASSICAL GUITAR INSTRUCTION
BEGINNING/ADVANCED

JOSEPH HAGEDORN

University of River Falls, WI Faculty Member

6 1 2 · 3 7 4 · 4 6 8 1

October Concert continued from page 1

Competition, he toured (51 solo concerts and masterclasses) throughout the US, Canada, Mexico, and Brazil. In 2017, he gave a solo concert in Amsterdam at the Concertgebouw.

In addition to solo concerts, he has performed with a wide variety of ensembles and orchestras including l'Ensemble orchestral de Valencia (Spain), Orchestre du Conservatoire National de Musique Supérieur de Paris (France), Azerbaijani State Chamber Orchestra named after Kara Karaev, the Nizhny Novgorod Philharmonic Symphonic Orchestra, and the State Symphony Orchestra of the Udmurt Republic.

Rovshan Mamedkuliev was born in May, 1986 in Baku, Azerbaijan. A few years later, he and his family moved to Nizhny Novgorod (Russia) where, at the age of 11 he started taking guitar lessons. From a very early age he showed an exceptional musical talent. In 2004 he was accepted by the Nizhny Novgorod Conservatoire where he studied with nationally recognized guitarist Aleksey Petropavlovsky. Throughout his years of schooling, professors described him as having an excellent ear, a tenacious memory, a well-developed sense of rhythm and form, and great artistry. He completed his studies with

honors in 2009 and was invited to teach at Nizhny Novgorod Conservatoire. Since 2014 he has been a professor in the classical guitar department of the Maimonides Academy in Moscow.

He has premiered many new works for classical guitar, including Concerto No. 3 "Antony" for guitar and symphonic orchestra by Philippe Lemaigre (Antony, France, 2012), Concerto "Famalicao" by Elena Lebedeva for guitar and chamber orchestra (Kostroma, Russia, 2008), and new works for solo guitar by Nikita Koshkin and Sergey Rudnev.

He also performs his own arrangements. He released a book of arrangements of music by Russian composers (*Masters of Russian Composition: Alexander Borodin and Anatoly Lyadov*, Mel Bay Pub., 2014), and one of arrangements of the music by a fellow Azerbaijani (*Fikret Amirov: 6 Miniatures*, LACG Ed. 2015).

He has released several CDs: his first, *Con Anima* (Nizhny Novgorod, Russia, 2011), a Guitar Recital CD on the Laureate Series of the prestigious Naxos label (Toronto, Canada, 2012), the solo CD *Semi-Awake, Semi-Dream* on Contrastes Records (Sevilla, Spain, 2015), and a second CD for Naxos in January of 2016.

Sundin Music Hall Concerts

All concerts start at 7:30 pm. Tickets can be purchased in advance through our website <www.mnguitar.org> or call our reservation line: 612-677-1111.

Box office opens at 7:00 pm.

Free parking for all Sundin Music Hall concerts in the lot 1/2 block east of the Hall, and in Lot E (southeast corner of the campus (2 blocks from Sundin). Visit

Hamline U. website for campus map: <www.hamline.edu/directions>

Rovshan Mamedkuliev Program

Two Sonatas for Guitar Solo by Niccolo Paganini (1782-1840)

Rondo brillante (op. 2, no. 2) by Dionisio Aguado (1784-1849)

Canzonetta (fr. String Quartet No. 1, Op. 12) by Felix Mendelssohn (1809-47)

La Cathedral by Agustin Barrios (1885-1944)

Preludio saudade Andante religioso Allegro solemne

Intermission

Six Miniatures by Fikret Amirov (1922-84) (transcr. R. Mamedkuliev)

Ballad Ashug's Song Lyrical Dance

On Hunting Nocturne Toccata

Phantasie by Frangiz Ali-Zadeh (b. 1947)

Sonata No. 2 by Nikita Koshkin (b. 1956)

Allegro moderato Adagio con moto Allegro



**metro
regional
arts
council**

This activity is made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.



High quality
handmade
classical guitars
from Mexico's
best luthiers

Child to adult size guitars

Contact Brent Weaver
at 651 643-0762

gringostarguitar@gmail.com
www.gringostarguitar.com

November Concert continued from page 1

A true trailblazer, Byun holds the distinction of being the first female winner of the prestigious JoAnn Falletta International Guitar Concerto Competition, where Falletta herself described Byun's performance as "stunning, showcasing her gorgeous tone, immaculate technique, and sophisticated musicianship." This win is among many. Byun has excelled on the competition circuit, including first-prize finishes at the Frances Walton Competition, the Montreal International Classical Guitar Competition, and the Philadelphia Classical Guitar Competition.

Known for performances that place contemporary compositions alongside traditional repertoire, she says: "As much as possible, it's vital and exciting to audiences for concerts to join the new with the old. For guitar music to continue to grow, I believe new works must actively be cultivated in programming, and it is my hope that audiences leave my performances with new experiences."

This skill at navigating both classic repertoire and fresh work has led to a variety of solo experiences with orchestras including the Buffalo Philharmonic, West Los Angeles Symphony, New Juilliard Ensemble, The Little Orchestra Society, the Euro-Asian Philharmonic, and the Aspen Music Festival Orchestra. As a testament to her versatility, she also regularly performs within the orchestra as an

ensemble member, including a performance as part of Carnegie Hall's Ensemble Connect under Sir Simon Rattle.

With her fresh perspective, flawless technique, and wealth of experience, Byun actively contributes to the music community in many ways. A variety of festivals, workshops, and guitar societies look to her as a solo recitalist and for masterclasses, including the Kumho Young Artist Series, Philadelphia Guitar Festival, Toronto Guitar Weekend, Guitar Montréal, Sauble Beach Guitar Festival, Ventura Guitar Society, Knoxville Guitar Society, and Daejeon Guitar Festival. As a teacher, she has served three years as instructor of chamber music at the Aspen Music Festival. She served as Guitar Instructor and Ensemble Director of the Juilliard School's Music Advancement Program, and served primary school students in partnership with the City College of the Arts and George Jackson Academy.

Born in Seoul, Byun began playing guitar at age six. At 11, she took the stage for her first full-length solo recital, leading in her teens to performing numerous concert tours around Korea to enthusiastic response, including millions of views on YouTube. By then, she had gained national attention for first-prize finishes in three renowned competitions—the Korea Guitar Association, the Music Association of Korea competition, and the Guitar Foundation of America International Youth Competition.

Byun soon moved to the United States, where she briefly studied in Los Angeles before moving to New York City, where she entered The Juilliard School at age 16. She is now pursuing a fully funded doctoral degree at the University of Southern California as the recipient of the prestigious International Artist Fellowship, and holds Bachelor of Music and Master of Music degrees from The Juilliard School. She is grateful to the masterful instruction of her teachers, who include Scott Tennant, William Kanengiser, Chen Zhi, Tae-soo Kim, and Sharon Isbin.



*artful & effective
graphic design
for non-profits &
small businesses*

Ann Wempner Design
WEMPNERDESIGN.COM

*Discover the Best
in Vintage Guitars . . .*

**New & Used Guitars
including:**
Fender - Gibson - Ibanez
Epiphone - Squier - Takamine & More!
Amps & PA's
Behringer, Genz Benz, Fender,
Peavey, SWR & others.

*LaVonne
Wagener*
MUSIC
952-890-7288
4841 W. 124th Street
Savage
Sales - Service - Rentals - Lessons



Bokyoung Byun Program

Escarraman, Op. 177 by Mario Castelnuovo-Tedesco (1895–1968)

Gallarda El Canario El Villano "Pesame dello amor..."
"El Rey don Alonso el Bueno"

Keyboard Sonata in A minor, H. 31 (Wq. 65/25)
by Carl Philipp Emanuel Bach (1714–88)
Moderato Andante Allegretto

Five Bagatelles by William Walton (1902–83)
Allegro Lento Alla Cubana
Sempre espressivo Con slancio

Intermission

Fantasia by Roberto Gerhard (1896–1970)

Theme, Variations, and Finale by Manuel Maria Ponce (1882–1948)

Reverie-Nocturne, Op. 19 by Giulio Regondi (1822–72)

Salseado from Sonata by Roberto Sierra (b. 1953)

Autumn, and Fresh Starts

Dear Friends,

As I write this, in late August, fall is already in the air. But it's a time for renewal and new adventures for our Society. First, a heartfelt THANK YOU! To all those who contributed over the past two months following the appeal in our last newsletter, your help made the difference. The remaining debt from last season has been paid off. We're starting this season with a healthy cash reserve, an improved budgeting system in place, and an active Finance Committee. Our Development Committee has identified new grant prospects and funders.

That being said, we will always need to rely above all on your support. To make that support easier to give, our website donation page is now set up to let anyone make regular (monthly, quarterly, annually) donations in any amount, or to automate the annual renewal of a membership. You can continue to make ticket purchases for any of our concerts online, of course, and checks payable to MGS and mailed to our post office box, PO 14986, Mpls MN 55414, will always reach us.

We have more good news. Our appeal in the last newsletter for donated guitars to be used in the Guitar In Our Schools program got immediate responses! Our thanks to Scott Brush of North Branch, who found us via a web search. Our thanks to longtime members Dave Sturgeon for a lovely archtop guitar that is sure to get some young person interested in jazz, and to Jay and Jan Fillmore for a beautiful Cordoba C7 that will delight anyone who plays it. In addition, Jim Blilie...**but turn to page 6 for more about Jim's gift.** Got a tunable, playable old six-string friend languishing in a corner or a closet? Contact me. I'll take it. We'll use it.

We (always) need more help. The following committees need at least one additional volunteer:
Membership. Help retain current members, bring back lapsed members, recruit new members.
Publicity. Use social and traditional media to reach a wider audience for our concerts.

Time commitment variable. Value to the MGS, immense. Want more info? Let's meet. I'll buy the coffee!

Our next issue mails in late November and will feature profiles of the winter artists on the Sundin Music Hall concert season. As always, up-to-date news can be found on our website, Facebook page, or Instagram. Questions? Suggestions? Got news? Next deadline is November 10th. Contact <mgdir@mnguitar.org>.

Every donation matters. Every membership matters. Thanks, again. See you at Sundin!

-Paul Hintz, Managing Director / Email: <mgdir@mnguitar.org>

Q.

What do you get when you cross fine instruments, excellent repairs, top-notch teachers, music, accessories, free special ordering, friendly service, and put it all under one convenient roof only 4-1/2 blocks south of I-94 on Snelling Avenue?

A.

cadenza music 

149 N. Snelling Ave * St. Paul MN 55104
(651) 644-3611 www.cadenzamusica.com



BarakaSolo

One Heart
One Soul
One Voice
One Song

Classical Guitar & Voice
barakasolo@barakamusico.com

Visit BarakaSolo at www.barakamusico.com

Meet Luthier Jim Blilie

We're delighted at all the support we're receiving from friends and members of the MGS for our Guitar In Our Schools program. It was particularly gratifying to get an email in July from MGS member Jim Blilie, offering to donate a guitar he had built, to be used in the program. It's a wonderful instrument. We are thrilled that he agreed to allow us to raise more money (and buy more guitars) by auctioning his guitar. Raffle tickets will be on sale at every Sundin Hall concert this season. The drawing will be held during intermission at the Classical Guitarathon in May. You won't need to be present to win. (But why miss it?) To learn more about Jim, and his guitars, we sent did an interview via email. Our questions, and his replies, follow.

When and how did you learn to play the guitar?

I never touched a musical instrument, aside from a month or so of "flutophone" (sort of a cheapo recorder) in the 4th grade, until I was 36 years old. At that point, I picked up the acoustic steel string guitar. I had wanted to play the guitar since I was 21 years old when I was at a friend's home and he played William Ackerman's album *It Takes A Year*. I was thunderstruck. I had never heard anything like it. I decided, then and there, that I would play guitar like that someday. Then I spent my twenties living in Seattle and mountaineering, kayaking, and back country skiing, which didn't leave time or energy for guitar. As the passion to climb mountains faded in my mid-30s, I was ready for something new. A work colleague arranged for me to buy my first guitar, an Ovation at a good price.

I sought out a teacher and was lucky to find Tony Beaulaurier in Seattle. I wanted to play fingerstyle guitar just like Will Ackerman! Somehow, Tony tolerated my absolute beginner's status, horrible rhythm, and ignorance of music generally, and in 4 years brought me to a place where I could play, for example, Paul McCartney's "Blackbird," George Harrison's "Here Comes the Sun," an arrangement of Bach's *Jesu, Joy of Man's Desiring*, and two Ackerman pieces, "Conferring with the Moon" and "The Bricklayer's Beautiful Daughter." Tony was a wonderful teacher (if sometimes a stern task master, which I probably needed!). He picked pieces that stretched but did not overwhelm me and that I really enjoyed playing. And I practiced! At first, with no callouses and a weak left hand, no more than 10 minutes a day. Gradually, I worked my way up to an hour a day. For the first year of lessons, I did not miss a single day of practice. Later, I kept to at least 13 out of 14 days. We all know regular practice is the key. Many times I said to myself: *I can't do this, I'll never be able to do this!* But, a few weeks later, after much practice, I could do it.

I currently learn from Rick Taube at Northern Pine Studios in Circle Pines, who is also an excellent teacher and friend. He keeps me growing!

When did you start building guitars? How did you learn?

I hated that Ovation guitar. The neck was far too narrow for me, the bowl back made it really hard to hang onto, I didn't care for the tone. The guitars I really liked (Santa Cruz, Froggy Bottom, etc.) were far beyond my budget. So, I somehow found out that Martin made guitar kits (I can't remember how this came about). This was just one year into my guitar playing "career" (I was 37).

My first build was that Martin (HD-28) kit (I actually spoke by telephone to Dick Boak at Martin and he graciously answered my questions!). This was one of those moments when life takes a turn, and you notice it. By the time I was halfway through building that kit, I was beginning a massive accumulation of tools and wood for guitar building. A light had lit up in my mind: I love this! Prior to that kit, my wood working consisted only of banging 2X4s together with 10-penny nails. I was off and running.

I am self-taught, with a great deal of help from Cum-piano and Natelson's *Guitarmaking: Tradition and Technology*. In addition, I quickly became a member of the Seattle Luthiers Group and was able to avoid many pitfalls by learning from that excellent group of friends. Other than that, it was: Try things, see what works. I was encouraged by getting pretty decent results from the start. (Though my current guitars are much better and I can build them much faster.) I was, amazingly to me, able to sell my third, fourth, and fifth guitars. It just rolled from there. I kept my day job. I watched friends turn their passion into a job, and could see that wasn't for me. I've been building for 20 years now (how did that happen?!).

You've built lots of instruments. What your favorite? Is there a kind of guitar you haven't built? Wouldn't build?

My favorite instrument is my BOO steel string guitar. This was the first guitar I designed from scratch (standing on the shoulders of giants, of course!). It's an X-braced guitar firmly in the Martin/Gibson tradition. I built it as the guitar I would most like to play. It came out as I had hoped and more. Small (the size of a large 20th century classical guitar) with a deep body (for bass response), shorter 000 scale (24.9 inches), and a wider fretboard to suit my fingers. This is a guitar I specifically designed for fingerstyle playing (though it strums really well too).

I'm sure there are many types of guitar I haven't built; but I've enjoyed building a wide variety of instruments. The variety is fun for me and keeps things interesting. I tend to hew closely to "classic" designs. All my classical guitars have been copies of historical instruments. The BOO is, by far, the guitar I've built most frequently, followed by the 1937 Herman Hauser classical.

I would try anything within reason, though I would not be able to guarantee the sound of an instrument that is too far "out there". I've built Wiessenborn style lap steel guitars, a very large baritone guitar, both Dobro-style and



MGS Managing Director Paul Hintz (L) and luthier Jim Bliie (R) hold the magnificent guitar Jim has donated to our program.

National-style resonator guitars, an Irish Bouzouki, a ukelele, 12-string guitars, a 9-string guitar, left-handed guitars, one electric guitar, 2.7 violins (one has been about 70% complete for a very long time now). I've begun a carved (arched) top octave mandolin that likely won't be completed until after I retire.

How do you choose the woods for a particular guitar?

I ask the client what they want from the guitar and what type of music they will play on it. With experience, I've learned what types of wood result in specific tonal "areas" with the guitar types I typically build (one can't predict these things very accurately, just in general terms).

The top is the most important factor (after the design) in the sound of the guitar. The back and sides wood have an effect on tonal qualities but the top is the big driver (pun intended). Some general perceptions on tops (both steel and nylon string guitars): Sitka spruce produces excellent volume and tone for steel string guitars (I usually find it a bit harsh for classical guitars). European spruce produces a more "pure" tone than Sitka or Engelmann, though Engelmann is much closer to European than it is to Sitka. Cedar has a bright, bell-like attack that many people like. Redwood is like cedar, only even more so. I find Redwood needs to be paired with a more "mellow" back and sides wood (mahogany, walnut). I think one can make a good sounding guitar with any of these woods, though the tone will vary a lot. The most important thing is selecting the top set that will produce excellent tone. There's more variation in the wood within a given species than between species when one is talking about the highly select wood that luthiers use for guitars, especially tops.

Back and sides: For punch and overtones, I go with Indian rosewood. For a purer tone, I go with mahogany, walnut, Pacific madrone, or Oregon Myrtle. For a bright, shimmering (and fairly pure) tone, I would go with Koa,

Black Acacia (a.k.a. Australian Blackwood), or mango. For the ultimate in pure tone, I recommend European spruce top and maple back and sides. I find that Pacific Madrone (*Arbutus menziesii*, which most readers likely have never heard of) gives the purity of tone of mahogany and the punch of Indian rosewood. My favorite back and sides woods these days are firmly in the "alternative" set of woods: Pacific Madrone, Oregon Myrtle (*Umbellularia californica*), Mango (*Mangifera* spp), Claro Walnut (*Juglans hindsii*), Osage Orange (*Maclura pomifera*), Bigleaf Maple (*Acer macrophyllum*) and Purpleheart (especially for big guitars—better than Brazilian rosewood! *Peltogyne* spp).

I love mahogany for necks (Spanish cedar for classical necks) and ebony for fretboards. Both are a pure joy to work and beautiful to look at.

The guitar you've donated to our GIOS program is based on the iconic Hauser guitar played by Segovia. How did you learn about the design features of that instrument?

I learned about this guitar design from investigating classical plans at the Guild of American Luthiers. The second classical guitar I built, one I played for years, and eventually sold, was built to this plan (Hauser Sr., 1937, Ex-Segovia). I fell in love with the look and sound of this instrument. I also could see Hauser's clear line of descent from Torres and his honoring of the Torres-style fan brace design; and this was very appealing to me. I am very much a traditionalist with regard to design*. I love the sound of this design and have built many of them. The plan was drawn by a master as well—R. E. Brune—so I knew it would be a true draft of the instrument. Great masters were really concentrated in this guitar design: Torres, Hauser, Segovia, Brune.

(*That said, there are many ways to "skin the cat" with regard to design and bracing guitar tops!)

What's your next building project?

I have three steel string guitars (two Bos and one GA) partially built that I want to complete, perhaps this winter. I also have plans to build two BOOs with cutaways, one of them specially customized for my wife, who plays guitar and banjo. I keep building BOOs for myself and people keep buying the one I am currently playing, so I carry on making them so I have one to play!

Thanks to all our friends and members for their continuing support of the Guitar In Our Schools program, especially the Augustine Foundation.



AUGUSTINE
FOUNDATION

Classified ads are free to MGS members. Place ad by email to <mgdir@mnguitar.org>. Limit ads to a 6-line maximum. All ads will run for 1 year, unless cancelled, and can be renewed. Contact the editor for deadlines and other information.

FLAMENCO GUITAR LESSONS. With Diego Rowan-Martin. Come and learn any of your favorite Palos of the Spanish flamenco guitar—beginning, intermediate, and advanced levels. He studied with Tony Hauser and continued in Spain. Afternoons and evenings, Mon.–Fri. Private lessons: \$25/2hr. Call (612) 770-9618 or e-mail <diegorowan@hotmail.com>.

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

CLASSICAL GUITAR INSTRUCTION. Beginning to Advanced. Prof. Maja Radovanlija, University of Minnesota faculty member. Call (812) 391-3860 or email <mradovan@umn.edu>.

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 <MN-AlexanderTechnique.com>.

ALL THINGS FLAMENCO! Ongoing Sunday morning group technique class (for 20 years now), private instruction, performances, guitars from Spain. My book, *Love, Magick, and the Flamenco Guitar*, will be out soon! Contact Scott Mateo Davies 612-749-2662 (www.scottmateo.com).

GUITAR FOR SALE. Lehtela custom 7 string, “Jazz Tango” model, hollow body with adjustable sound holes on sides; moveable floating Armstrong pickup. Maple top, bubinga back/sides, sapele neck. \$1,900. (651) 442-5397 or cnolsnomusic@gmail.com>.

GUITAR FOR SALE. Kennedy custom archtop jazz guitar, 17” body, solid spruce sunburst top, hollow body, TV Jones pickup. \$2,900. (651) 442-5397 or <cnolsonmusic@gmail.com>.

GUITAR FOR SALE. 2008 Stephen Kakos classical guitar. Spruce top, Honduran rosewood back and sides. Excellent condition. Hiscox case included. \$6,000. Contact Chris Garwood at <chrisgarwoodmusic@gmail.com> or (612) 578-4057.

The Minnesota Guitar Society

PO Box 14986

Minneapolis, MN 55414

ADDRESS SERVICE REQUESTED

DATED MATERIAL ... PLEASE RUSH

Stephen Kakos

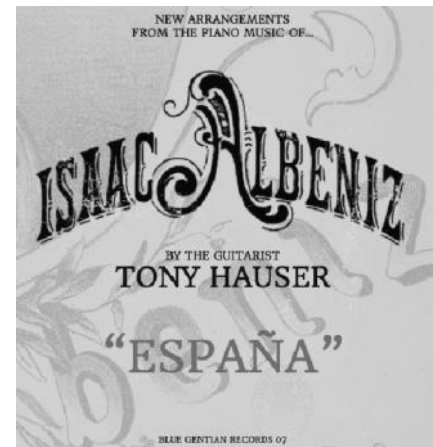
Classic Guitars

ancient & modern

repair

restoration

952 . 472. 4732



**available via
tonyhauser.com**