

Guitarist

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Lute Summit—Baroque and Renaissance Lute November 21st at 8 p.m

The third concert of our Sundin Hall season will feature Minnesota-based lutenists Paul Berget, Richard Griffith, Rockford Mjos, Phil Rukavina, and Thomas Walker, Jr. Join us on Saturday, November 21st, at 8 pm to hear these five artists collaborate on a unique, round-robin style concert featuring lute music in solo, duo, trio, quartet, and quintet arrangements.



Lutenists performing in the Lute Summit are (L to R): Richard Griffith, Paul Berget, Rockford Mjos, Thomas Walker, Jr., and Phillip Rukavina.

The Lute Summit Program

The Lute Summit program will feature music arranged for lute duos, trios, quartets, and quintets. The instrumentation will include lutes of various sizes from the diminutive soprano lute through the alto lute, tenor lute, baritone lute (in E), and finally to one of the largest bass lutes in existence today—a beast with a 90cm mensure (that’s over 34 inches!) we like to call “Bertha.” There will also be a couple of Baroque lutes in the mix.

The first part of the concert program will feature music from the Renaissance era, while the second half of the program will feature music from the Baroque era.

Included in the first half of the program are original pieces of Renaissance lute quartet music by the French composer Nicolas Vallet. Also included will be several of the rarely performed quartets of dance music for lute from the Thysius Lutebook.

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**December concert at
Sundin Hall to feature
Minnesota debut of
Seattle-based
classical guitarist
Michael Partington**



see page 4 for details

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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.

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

Directions to Sundin Hall on the Hamline U. Campus:

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue. 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).

Join the Minnesota Guitar Society!

As a member of the Minnesota Guitar Society, you receive ticket discounts on all MGS-sponsored events, a year's subscription to the *Guitarist* and the opportunity to place free classifieds in each issue.

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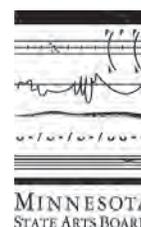
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The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall. This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts. Matching funds have been provided by General Mills, AT&T, and Ameriprise Financial.



Sundin Hall Concert Series

The Lute Summit Program *continued from p. 1*

There will be marvelous lute trio arrangements of solos by the famous English composer John Dowland created by Vancouver lutenist Ray Nurse. Plus there will be a variety of original lute duets from England, Italy, and the Netherlands.

The second half of the program will include a wide variety of arrangements of Baroque music for lute ensemble. Many of these arrangements were created by local lutenist Rockford Mjos, one of the evening's performers. These arrangements include works by Henry Purcell, Antonio Vivaldi, and others. Also included on the program is a lovely lute duet by William Lawes and a duet by the great German lutenist/composer Sylvius Leopold Weiss. The lost second part of this work was brilliantly reconstructed by the late German lutenist Karl Ernst-Schroeder.

Hope to see you there!

— by *Phil Rukavina*

Performer Bios

Paul Berget received his BFA from the University of Minnesota in 1972. After graduation, he continued his studies with the legendary Diana Poulton at the Royal College of Music in London, where he also studied with acclaimed lutenist Nigel North. In 1973, he appeared on Broadway in a musical production of *Cyrano* starring Christopher Plummer. In addition to playing Early Music, he has also performed in a variety of other musical styles: modern classical and steel string guitar, and world music. Recently he has been performing as the lutenist in the internationally acclaimed ensemble *Minstrelsy!*, a group that records on the Lyra Chord label. Other early music collaborations include the Rose Ensemble, Ensemble Polaris, the Minnesota Lute Quartet (MiLQ), and performances with the St. Paul Chamber Orchestra.

Lutenist **Richard Griffith** became interested in the guitar at an early age, after seeing footage of Elvis Presley performing on the Ed Sullivan show, and began teaching himself to play guitar at the age of 10. He first discovered an affinity for Early Music as a student at the University of Minnesota in the 1980s, where his coursework included the history and art of Renaissance Europe. Griffith took up the lute in 2001, studying Renaissance lute and vihuela da mano with Twin Cities Early Music mainstays Paul Berget and Phillip Rukavina. Following the encouragement of Berget, who once told him "you must perform and perform often. If you wait to perform until you play as well as your heroes, you may never perform at all," Griffith has performed as part of the Schubert Club's Courtroom Concert Series, at the Minnesota Renaissance Festival, the Olde World Renaissance Faire, the Minnesota Scottish Ramble, and other Renaissance and Scottish festivals in Minnesota, Wisconsin, and Iowa. He is active in promoting Early Music and the lute to new audiences and regularly performs in non-traditional venues such as coffee houses, shopping centers, and bookstores. He is a founding member of the Twin Cities Lute Cooperative and co-produced, hosted, and regularly performed at the monthly St. Paul Early Music casual concert series "Thursday at the Lute Cafe." Griffith has released several CDs of lute and other music. In addition to playing lute, Griffith has performed as a magician, mentalist, and guitarist, and on euphonium and trombone with local brass ensembles.

Rockford (Rocky) Mjos studied classical guitar with Dan Estrem and Paul Berget (who sent him home one day with a lute and a stack of tablature books). He performed with Concentus Musicus, Ex Machina, Lyra Baroque Orchestra, and in duet pro-

grams with Edward Martin. He then moved to the Netherlands and studied four years with Toyohiko Satoh at the Royal Conservatory. There he co-founded The Beggar's Banquet, a chamber ensemble that often created their own arrangements of Baroque popular music. The group was selected for the Young Early Music Network and invited to perform at the Dutch Embassy in London. Rocky has performed at early music festivals in San Antonio, Utrecht, and Wroclaw, Poland. In 2000 he moved back to the Twin Cities, and has since played with Glorious Revolution Baroque, Terzetti, and Rose Ensemble, and often accompanies his wife, Peggy Larson, or her choir The Earthtones. His interests range from early Scandinavian and Scottish music to contemporary music, and Toyohiko Satoh and Douglas Smith have dedicated modern lute compositions to him. Some of his music editions can be found at <www.earlyguitar.ning.com/profile/RockyMjos>. Rocky has also won numerous national awards for his graphic design work.

Phillip Rukavina has performed widely as a lute and vihuela soloist, an ensemble performer, and a continuo lutenist. He studied lute with Hopkinson Smith at the Academie Musical in Villecroze, France, and in Basel, Switzerland. He directed the Lute Society of America's summer program at the Amherst Early Music Festival in 2005 and 2007. He regularly teaches on the faculty of the Lute Society of America's Seminars at Case Western Reserve University in Cleveland, Ohio, and directed the event in 2008. He has released two solo recordings on the Studio395 label, *Fiori Italiani* and *Ala Spagnola*. Phillip appears on *Sweet Division* (2003), and *Palestrina's Lute* (2007), two critically acclaimed CDs by the Venere Lute Quartet released by the Lute Society of America. Phillip has been a frequent guest instrumentalist with the Rose Ensemble and appears on their CD releases *Celebremos el Niño* (2006) and *Glory Shone Around* (2008). Phillip has performed with many other ensembles, including the St. Paul Chamber Orchestra, Ars Antiqua of Chicago, and the New World Symphony.

Thomas Walker, Jr., began classical guitar lessons at 10 years old. He was captivated by the music of Leo Kottke some years later, and continued studies at MacPhail School of Music with Jack McNally. This led to an interest in jazz music as well as a renewed interest in classical music; in college, he studied music theory under Ona Pinsonneault (Normandale Community) and guitar with Glen Larson (Northwestern College-Roseville). He studied jazz independently by extensively transcribing the solo work of Joe Pass. In college, Thomas became interested in Renaissance and Baroque music as well; this led by degrees to an interest in the lute some years later. He bought a lute in 1992 and started studies with Phillip Rukavina shortly thereafter. With Phil as mentor, he graduated from student to colleague and has since performed with Rockford Mjos and Paul Berget, as well as Phil, in various lute ensembles. Additionally, Thomas has performed solo and with the Rose Ensemble, Consortium Carissimi, Ensemble Polaris, members of the Lyra Baroque Orchestra, and many accomplished Baroque and Renaissance specialists in the Twin Cities. He released his first solo CD, *Tocatta*, last year, as well as a second CD, *Due*, a collection of duets performed with Phillip Rukavina. A second CD of solos will be ready later in 2009. Thomas pays the bills as a consulting economist to small business, and lives in St. Paul with his wife and three children.

Classical Guitarist Michael Partington from Seattle

Our fourth concert of the 2009–2010 season at Sundin Music Hall at Hamline University features the Minnesota debut of internationally known classical guitar virtuoso Michael Partington. In addition to his 8 pm Sundin Hall concert on Saturday, December 12th, Partington will conduct a masterclass on Sunday, December 13th from 3 till 5 pm at MacPhail Center for Music in Minneapolis. The masterclass is cosponsored by MacPhail and more information about it can be found at their website: <www.macphail.org>

Michael Partington began playing guitar at age 6 while growing up in Wales, gave his first public performance at age 7 and won his first competition at age 9. He is one of the most engaging of the new generation of concert players. Praised by *Classical Guitar Magazine* for his “lyricism, intensity and clear technical command,” this award-winning British guitarist has performed internationally as a soloist and with ensemble to unanimous critical praise. Audiences are put at ease by his charming stage manner and captivated by his musical interpretations. His innate rhythmic understanding and sense for tonal colour combine to form some of the most memorable phrasing to be heard on the guitar. He has trained with many of the world’s greatest guitarists, including Oscar Ghiglia, Eliot Fisk, Eduardo Fernandez, Manuel

Barrueco, and David Russell, who commented on his “exquisite good taste and fluid perfection.”

Michael Partington Concert Program

- Sonata Meridional
by Manuel Maria Ponce (1882–1948)
Campo, Copla, Fiesta
- Sonata K.208 and Sonata K. 209
by Domenico Scarlatti (1686–1750)
(arr. Partington)
- Sonata Op. 15
by Mauro Giuliani (1781–1829)
*Allegro con spirito, Adagio: con grand
espressione, Allegro Vivace*
- Sonata* by Stephen Goss (b.1964)
Pastorale, Toccata, Adagio sostenuto
*written for Michael Partington
- Sonata, Op 77, Omaggio a Boccherini by
Mario Castelnuovo-Tedesco (1895–1968)
*Allegro con spirito, Andantino: quasi
canzone, Tempo di minuetto, Vivo ed energico*

Partington has appeared throughout the US, UK, Canada, Russia, and Scandinavia in solo recital, with orchestras, and in chamber ensembles. His North American appearances include the first solo guitar recital in Seattle’s Benaroya Hall, as well as concerts in Austin, TX, Los Angeles, New Haven, CT, Phoenix, Portland, Reno, San Francisco, Vancouver, and elsewhere. Concerts in England and Wales have included appearances at Blackheath Halls, the Royal College of Music, St. Martin-in-the-Fields and St. James’s, Piccadilly in London; the Royal Welsh College of Music and Drama in Cardiff; St. Mary in the Castle, Hastings; Bristol Music Club; Russell-Cotes Museum, Bournemouth; Brewery Arts Centre, Kendall; Trinity Arts Centre, Tunbridge Wells; Nottingham; Carlisle; Derby; and others. He has performed live on BBC Radio 3’s

In Tune, BBC Radio Bristol, BBC Wales, and Great Western Radio in the UK, as well as *St. Paul Sunday* on National Public Radio in the US, KUOW, KING FM, KZAZ, and KAOS in Washington, JPR in Oregon, KUT in Texas, and cable television in California, Montanas and Washington.

An advocate of new music, he has commissioned and premiered works by Stephen Goss, Bryan Johanson, Toshio Hosokawa, Angelo Gilardino, Tom Baker, Kevin Callahan, and others. He is a frequent performer and teacher at festivals, including the Guitar Foundation of America Festival, Llantilio Crossenny Festival, La Guitarra California, Portland Guitar Festival, Northwest Guitar Festival, Shenandoah Valley Bach Festival, Cascadia Festival, and Chelan Bach Fest. He has also performed with Orchestra Seattle, Seattle Chamber Players, Seattle Creative Orchestra, Wenatchee Valley Symphony, Rainier Symphony, Portland State University Orchestra, Seattle Symphony Chorale, Seattle Choral Company, and flutist Paul Taub in the duo Dinamici.

Partington is frequently invited to adjudicate or sit on the jury for local, national, and international competitions in the US and Canada, including the Guitar Foundation of America competition, the national finals for the Federation of Canadian Music Festivals, the Music Teachers of North America national finals, and the Portland Guitar Competition.

His recordings are available on the Rosewood Recordings, Present Sounds, and Cadenza Music labels. He currently lives in Seattle, where he is director of the Guitar Program at the University of Washington.

[*Ed. Note:* Classical guitarist Goran Krivokapić of Montenegro, a past GFA winner, was originally scheduled to appear in December and is listed in our season brochure. When he was forced to cancel, we were extremely happy to find that Mr. Partington was available and willing to come. We’re sure this will be a don’t-miss event! See the sidebar for the beautiful program he will perform.]

Upcoming 2009–10 Sundin Hall Concerts

- Sat., Nov. 21 **Lute Summit—Baroque and Renaissance Lute**
Paul Berget, Richard Griffith, Rockford Mjos, Phillip Rukavina, and Thomas Walker, Jr.
- Sat., Dec. 12 **Michael Partington—Classical Guitarist (from Seattle)**
- Sun., Dec. 13 **Masterclass at MacPhail Center for Music, Minneapolis, 3 pm**
- Sat., Jan. 23 **Third Annual Flamenco Guitarathon**
- Sat., Feb. 20 **Andrew Zohn—Classical Guitar**
- Fri., Feb. 19 **Masterclass at the Univ. of MN, time TBA**
- Sun., Feb. 21 **Workshop: composing/arranging for classical guitar at Dreamland Arts, St. Paul, 7 pm**
- Sat., Mar. 27 **Soloduo—Classical Guitar duo**
- Sun., Mar. 28 **Workshop on 20th century repertoire at Dreamland Arts, St. Paul, 7 pm**
- Sat., Apr. 17 **Salome Sandoval—Guitar, Baroque Guitar, and Voice**
- Sun., Apr. 18 **Workshop on singing/self-accompaniment, at Dreamland Arts, St. Paul, 7 pm**
- Sat. May 29 **Annual Classical Guitarathon**

This activity is made possible, in part, by funds provided by the Metropolitan Regional Arts Council from an appropriation by the Minnesota Legislature.

Local Artists Series

Our Local Artists Series, over the past decade and more, has featured classical, folk, and jazz artists at every stage of their careers, in venues throughout the Twin Cities area. Once again, the Minnesota Guitar Society is glad to present outstanding locally based guitarists in concert. The fall concerts are in the intimate setting of Banfill-Locke Center for the Arts. The winter concerts are at Woodbury's warm and inviting indoor Central Park. We thank BLCA and Woodbury Parks and Recreation for partnering with us to make these concerts possible, and we thank this season's artists for sharing their talents and energy. Next in the series will be classical guitarist Mark Bussey, on Sunday, November 22nd. We caught up with Mark via email and he was kind enough to take the time to answer our questions about his background and the concert.

Interview

Q: Where are you from? How long have you been in Minnesota? What brought you here?

A: I grew up in Southern California, went to college in Massachusetts (where I started playing classical guitar) and ended up halfway in between. Friends invited me out to visit the Midwest and I came for a beautiful long weekend in late August. I decided to move here before really understanding what Minnesota winter was all about.

Q: How did you learn about the Minnesota Guitar Society?

A: Gosh, I've probably been coming to MGS concerts since I moved here in 1994. There was always lots of great guitar culture available in Los Angeles and I was really excited to get here and find an organization that was bringing the same caliber of performers to Minnesota.

Q: You've been active in our OpenStage program since it started. What has that experience meant for you?

A: I'm basically introverted and I'd always suffered really bad nerves when playing for other people. OpenStage started about the same time I started studying with Joan Griffith. She told me that you get better at what you practice, so if I wanted to be more comfortable playing for people, then I needed to play out more. The first time I got up to play at OpenStage, I was shaking so much I had trouble finding the strings on my guitar and struggled to get through a piece I'd been playing forever. But the folks there were approachable and encouraging so I got up the courage to come back the next month and have pretty much

been a regular since then. I've gotten a lot more comfortable playing out since that first OpenStage—I've got a couple regular gigs now, I help organize OpenStage, and I'm playing on the Local Artists Series! It's been a great experience.

Q: You joined the MGS board almost 2 years ago. What's it like being a board member?

A: I've volunteered for a few other boards and organizations; MGS is definitely the most enjoyable one I've been with. The board is really low key, but does an amazing job putting together a great annual concert series, promoting the Local Artists series and other local concerts, hosting the Youth Guitarathon, hosting workshops and masterclasses, and promoting guitar in many other ways. I've gotten to meet a lot of great people who are really committed to strengthening and growing the guitar community here.

Q: What music will you play at your November 22nd concert?

A: I'll probably be playing parts of a Bach cello suite I've been working on transcribing. I play a fair number of pieces by Andrew York and I like pairing them with the Bach—kind of the gamut of the guitar timeline. I'll also definitely be playing a Cuban or Brazilian piece or two.

Q: What guitar will you play at the concert?

A: I play a spruce top guitar made by Greg Brandt in Los Angeles.

It came to me by way of another MGS member who had "upgraded" to a Kakos. He convinced me to borrow it on a trial basis; I'm pretty sure he knew I'd fall in love with it.

Q: You've recently started teaching. Do you like it?

A: I'm having a blast with the students I took on. They're full of enthusiasm and energy. I'm also finding they keep me on my toes and I end up being more focused in my own practice and performing, so it's working out great all around.

Q: If readers want to know more about you, or get in touch, how can they do that?

A: I keep a blog somewhat up-to-date at <www.markbussey.com>. I try to keep current performances listed and post some audio and other bits and pieces that I think folks might find interesting. Also, as a shameless plug for OpenStage, I'm pretty much a regular, so folks are always welcome to come and listen or play and to socialize with me and the other performers afterward.



Mark Bussey

Remaining 2009–10 Local Artists Series

All concerts at 2 pm

Sunday, Nov 22nd...Classical guitarist Mark Bussey.
At Banfill-Locke Center for the Arts in Fridley.

Banfill-Locke Center for the Arts

6666 East River Rd, Fridley

Phone: 763-574-1850 / Fax: 763-502-6946

Email: info@banfill-locke.org

Directions: From 694 take the East River Rd exit. Go north on East River Rd for approx. 1.5 miles. BLCA is located on the west side of the street.

Sunday, Feb 21st...Fingerstyle guitarist Ben Woolman in a CD release celebration. At the Woodbury Central Park indoor amphitheater.

Sunday, Mar 21st...Classical guitarist Kristian Anderson.
At the Woodbury Central Park indoor amphitheater.

Woodbury Central Park

8595 Central Park Place, Woodbury

Directions: From I-94, take the Radio Drive exit just east of the 494/694 interchange. Travel south on Radio Dr. for approx. 2 miles. Go across Valley Creek Rd. Turn left at the next stop light, which is Central Park Place. For more info, call (651) 714-3799.

For more information:

www.mnguitar.org

www.banfill-locke.org

www.ci.woodbury.mn.us/parks/central.html

Global Guitar Series

The Minnesota Guitar Society is happy to announce that we are partnering with the St. Paul Public Library to present a series of concerts entitled "Global Guitar," featuring both new and familiar faces playing a wide variety of styles. The series runs in November and December. We thank the St. Paul Library for funding and support, and their staff, especially Barbara Malas, for envisioning this series and making it happen. Each one-hour solo concert is free and open to the public. See sidebar for schedule. Below are descriptions of each concert, as well as email Q&A with two of the performers.



Sunday, Nov 8th

Daniel Volovets, classical guitar, featuring the music of Russia, including arrangements of works by Tchaikovsky and Rachmaninoff.

Volovets, a rising star in our region's classical guitar community, is only 17, but he has been studying classical, Brazilian, and flamenco guitar for almost 10 years. His love affair with music began at the age of 7, when

he began studying with classical guitarist Anatoly Shapiro. He has also studied with Tony Hauser, concentrating heavily on Brazilian and flamenco music. Daniel performs regularly throughout the Twin Cities.

Q: What first got you interested in the guitar?

A: My parents, who were born in the Soviet Union, always had music from all over the world playing in the house, the car, and everywhere in between since I was a baby. In fact, I don't ever remember NOT hearing music. Both my parents have musical backgrounds and play various instruments. *Elis & Tom* was probably my first exposure to Brazilian music and remains one of my favorite records to this day. As far as guitar music goes, my mom introduced me to Paco de Lucia's *Solo Quiero Caminar*, John Williams's *From the Jungles of Paraguay*, as well as various Gipsy Kings albums. She bought me a \$25 guitar for my sixth birthday. Ironically, my first instrument was piano, which I quit after a year of misery, realizing my true musical calling was the guitar.

Q: Are you currently studying with anyone?

A: I've been studying with Anatoly Shapiro for 10 years, Tony Hauser for 6, and I'm starting my second semester with Dr. James Flegel at the University of Minnesota.

Q: What have you learned from your teachers?

A: From Anatoly, I learned how to be musically free-spirited, about the importance of not falling into the rut of complacent conformity, and about the immense value of a classical foundation. From Tony, I learned the intricacies of Brazilian and Spanish music, and it's because of him that my taste in music is so broad, as he has introduced me to countless artists and genres over the years. He has also encouraged me to delve into composition and improvisation. From Jim, in the brief time that I have been studying with him, I've learned about the importance of "projecting" sound in a concert hall environment.

Q: Tell us about each of the CD projects you've done.

A: I have recorded one full-length album, titled *Watercolors of the World* (featuring vocals by soulful singer Nataliya Ishkova), and am currently in the process of recording a second CD, *Silhouette*. Both were recorded by Nate Reitsma of Endot Productions. *Watercolors*, which came out in 2008, features Russian, Spanish,

and Brazilian music, along with an early attempt at an original. *Silhouette*, due out by the end of the year, will have more of an emphasis on original compositions, and will likewise feature tunes in various genres: flamenco, choro, classic jazz, bossa-nova, and even "noir jazz"...

Q: What guitar will you play at your November 8th concert?

A: I will play a Stephen Kakos '88 guitar at the concert. This guitar was a present from my great-grandmother, and I have been playing it for the last 5 years.

Q: What music will you play at your concert? How was it chosen?

A: The program will be divided into two historical halves: traditional and contemporary. The former will feature arrangements of popular folk melodies by Anatoly Shapiro's instructor, Konstantin Smaga, as well as a couple of romances and classical-era compositions by Tchaikovsky and Rachmaninoff, all indicative of the richness of traditional Russian culture. The latter consists of Soviet-era music by Ivanov-Kramskoi, Bogoslovsky, and Dunayevsky, among others, as well as one original composition. I went over every piece with Anatoly, and consulted him in order to give the best possible representation of Russian guitar music.

Q: Do you plan to study music in college?

A: I plan to major in guitar performance at the University of Minnesota, where I am currently taking a couple of classes as a PSEO student. The long-term plan is to go to medical school, however, so I will be taking the necessary classes in conjunction with music.

Q: How can readers get in touch with you?

A: I've got a website and a YouTube channel: <www.DanielVolovets.com> and <www.youtube.com/bulerias2005>. I can also be contacted by email at <ddelfuego@yahoo.com>.



Sunday, Nov 15th

Paul Hintz, 7-string jazz guitar.

Hintz's repertoire is drawn from the likes of Gershwin, Ellington, Kern, Miles Davis, and Fats Waller. For over 30 years, he has worked at his craft. He moved from his home-

town of Milwaukee to St. Paul in 1984, after four years in the jazz program at the Wisconsin Conservatory of Music. He's played everything from folk music with a mime troupe to dance music in wedding bands, but found his real calling when he began performing solo fingerstyle guitar instrumentals in 1990. He's a fixture at coffeehouses throughout southeastern Minnesota. Since 1997, he has performed exclusively on 7-string guitar.



Sunday Dec 6th

Todd Tipton, on vihuela, Baroque guitar, Renaissance guitar, and modern classical guitar, featuring music from the Baroque era and beyond.

Tipton has studied under Ricardo Cobo, Julian Gray, Rodney Stucky, and Jeffrey Van. He has performed in masterclasses for Eliot Fisk, Eduardo Fernandez, Sharon Isbin, and others. He recently completed his Doctor of Musical Arts degree at the University of Minnesota. Todd's perfor-

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Global Guitar Series

Global Guitar Series, *continued from p. 6*

mances feature contemporary composers such as Anthony Glise and Elliot Sharp, balanced by including period instruments such as the vihuela and 5- and 4-coursed guitars. In addition to performing, Todd is an active teacher and runs a studio in the Twin Cities.

Q: You're originally from Kentucky?

A: Yes, my wife Dawn and I have lived many places but Kentucky holds our roots. We are both from a small town in central Kentucky and most of our families still live there. We enjoy visiting as often as we can.

Q: When did you come here? Why?

A: I have been in Minnesota since 1999. The opportunity to study with Jeffery Van brought me here. My first significant teacher was Tom Poore, now at Cleveland Institute of Music. After Tom, I was able to study with Ricardo Cobo when he was in New York, and then with Julian Gray in Baltimore. It was "Jay" that talked me into returning to Kentucky to study with Rodney Stucky. I have been very fortunate to study with some of the greatest teachers. Each had their own perspective on the instrument. As unique and individualistic as each of them is, all of them had studied with Aaron Shearer and I studied with Shearer a handful of times myself. My pedigree, not only as a player but as an educator, is firmly rooted in his ideas. As proud as I am of that past, I later felt that I needed to shake things up a bit and consider a complete change of direction and attitude. I needed someone who would give me a distinct perspective. Jeffery Van was that someone.

Q: What was it like to study with Jeffery Van?

A: Jeff was someone I had been aware of for a long time as one of the most musical players and educators in the field. In addition, unlike all of my other teachers, Jeff came from a different tradition than Shearer. When it was time for graduate school, I knew that I wanted to study with Jeff more than anyone else in the world. Jeff was not too judgmental, yet he challenged even my most deeply held beliefs and assumptions. The Shearer tradition is often rooted in reason and objectivity. Like a scientist, much is learned through direct observation. Jeff brought an exceptional introspection to the mix. Jeff was able to provide a psychological aspect to pedagogy that I had not yet considered. Study with Jeff would have no doubt been a great experience regardless, but my particular perspective made the experience exceptional.

Q: How did you learn about the Minnesota Guitar Society?

A: I don't remember the specifics, but all guitar students at the University of Minnesota are made aware of the society. Some of the students may not be card carrying members, but they come to the recitals and care deeply about the future of the guitar. As my schooling headed toward a close, and choosing to make the Twin Cities my permanent home, it was only natural to want to become more involved in the guitar community.

Q: You joined the MGS board about 2 years ago. What's it like?

A: Because I am relatively new, I am cautious with my ideas. It is very easy to walk into an organization with lofty ideals and an impulse to reinvent the wheel. With any organization, there is



SAINT PAUL
PUBLIC
LIBRARY

For directions to the libraries and more information, visit the St. Paul Public Library website at <www.sppl.org>.

All Concerts on Sundays at 2 pm

Nov. 8th, Daniel Volovets, Russian music for classical guitar, at Central Library in downtown St. Paul.

Nov. 15th, Paul Hintz, solo jazz guitar, at Rondo Community Library (University Ave. at Dale St.).

Dec. 6th, Todd Tipton, Baroque music and beyond, on classical guitar and period instruments, at Central Library.

Dec. 13th, 2 pm: Tony Hauser, Brazilian music for solo guitar at Rondo Community Library.

usually a considerable difference between ideals and being practical. It is enlightening to better see the hard working people behind the scenes, with several years of experience, that know how to get things done. I am happy to play a small part in the MGS and hope to serve for many years to come. I think it will be a while before I will be as valuable as the more productive members with more experience.

Q: You recently completed your Doctor of Musical Arts degree at the U of MN. Tell us a little about what that was like.

A: The DMA is not like a PhD. With a PhD, there is a lot of research involved. With the DMA, there is lots of performance, and a little bit of research involved. Of course there are many advanced music courses, yet most of the time is spent on the guitar, learning and performing repertoire. To a DMA student, most of the "dissertation" consists of the performances. However, there is still a significant doctoral project required for the DMA. Because I have developed a new love for historical instruments, I naturally chose to arrange music for the baroque guitar. Specifically, I arranged Bach's 2nd Cello Suite for the baroque guitar. I also arranged a self-compiled suite of an obscure Italian composer, Giuseppe Antonio Brescianello. One can think of Brescianello as a sort of "poor man's Vivaldi." He wrote many great pieces but, in my opinion, his partitas as a whole often fall a little flat. Not satisfied with any one single partita, I explored all of his music, cherry-picking my favorite movements, compiling them into a single suite or partita. Ricardo Cobo had once told me, "many players come out of the DMA a worse player that when they went *in* to the program." For me, I feel that was certainly the case! I am not the academic type and I prefer to just play. While I enjoyed working on the degree, I am more happy to focus my time on teaching and building back my performance abilities.

Q: What music will you play at your December 6th concert?

A: I will play my own arrangement of the Bach cello suite no. 2 for the baroque guitar. I will also play a handful of Spanish and Italian pieces for both the vihuela and renaissance guitar. While historical music is certainly a new love of mine, I always like to emphasize new music on my concerts. On the modern instrument I plan to perform Nathan Kolosko's *The Myth of the Fomorians*, 2008. A few days ago, I received Giorgio Tortora's *Sonatina Lauriana*, 2009, and plan to perform that as well, but it may be a surprise.

Q: You're very active as a teacher. How long have you taught?

A: Looking back, I think I have almost always taught. Even in high school, and long before any exposure to the classical guitar, I taught in a local music store and continued into my earliest days

Global Guitar Series, *continued on p. 8*

Global Guitar Series, *continued from p. 7*

of college. As a young person, I might not have known exactly what I wanted to do with music, but teaching and the guitar were always a part of it. While I did not obtain a degree from Eastern Kentucky University, my earliest college experiences were there. The faculty at ECU were models in heavily influencing my desires to teach others. They were all good people who were very good at what they did and enjoyed the company of their students. That had a tremendous and most profound effect on me. Even from the beginning of my serious guitar training, Tom Poore *always* approached my development from the dual perspective of both performer and teacher. While I certainly enjoy performing, it is the teaching that gives me the greatest satisfaction. Teaching is something I have always done and it is my one, true passion.

Q: What styles do you teach?

A: That is certainly a loaded question! I confuse many people because I truly *am* only a classical guitar instructor yet I freely venture into other styles with some of my students. While most of my students only have an interest in classical guitar, there are those with other interests. A few of my students have a deep interest in fingerstyle guitar, and one of them is an accomplished singer and guitarist who recently won a local music competition in the Hmong community. Another student of mine is primarily an electric bassist, but now performs guitar in a local rock band, OBCT. I love all sorts of music, and have a great deal of experience in many genres myself. The only term I can think of to explain what I do with some of my students is "cross training." For a fuller explanation of cross training, I might direct readers to my last interview, in the July/August 2009 newsletter.

Q: What's your teaching philosophy?

A: Again, most of my students are with me to learn the classical guitar, and the classical guitar is part of what *all* my students do. Most of my students with outside interests realize that they do not need someone to just show them chord charts and scale forms, etc. There is no shortage of individuals who only do that! Too often in such an environment, it is a lucky few who manage to figure things out on their own. For most people, a student needs a teacher who will show them how to practice, how to learn the instrument, etc. Regardless of one's interest, we come back to the traditions of the classical guitar. Those traditions, at least to me, are learning how to learn, attention to details, good practice and performance habits. Often missing those key ingredients, non-classical players approach me with a hunger. They are trusting because they know that the respect, love, and knowledge I have for their own music is sincere. They know that they *too* need that type of instruction and that they do not have to commit the either / or fallacy of choosing between learning and not learning.

I believe that all students should learn to perform with security and confidence. If that is not happening, or if the student is having great difficulties, then I believe the teacher is at fault. That is the unwavering foundation of the Shearer tradition. Whether it is a professional who needs someone that won't be intimidated and can effectively coach them, or it is a rank beginner who has never touched a guitar before, it is my job to bring out the best in each student, helping them to see what is possible within themselves. My teachers have always held themselves to the highest standards and have taught me to do the same.

Q: Tell us about the duo project.

A: I recently started working with soprano Kim Sueoka. Many will also know her as a member of the Rose Ensemble. As a performer, I have often been frustrated with many singers. Even some of the most accomplished approach the guitar as if it were a piano. To my ears, nothing is more offensive than hearing a singer approach John Dowland as if they were singing a Wagner opera! In contrast, Kim brings a sensitivity and reactivity that is unparalleled. Her musicianship easily allows me to play the instrument the way I think it ought to be played. Her high understanding is only magnified on the historical instruments. With Kim, I have the complete freedom to fully express the music the way it ought to be expressed. Naturally, just as with my solo playing, we have an inclination to focus on both the very old, and the very new. We are not performing this concert season, but instead are developing our repertoire to begin performing next concert season. It is a great honor to work with someone of her caliber, and I am excited to soon offer to the public something that is, in my opinion, unique and satisfying.

Q: How can readers get in touch?

A: To help avoid spam, they can obtain my email from my website, <www.toddtipton.com>.



Sunday Dec 13th

Tony Hauser, classical guitar, featuring the music of Brazil.

Guitarist Tony Hauser defies categorization. Strongly rooted in the classical tradition, his explorations of Spanish flamenco, Latin-American, ethnic and new music present the widest variety of performance. Tony is the son of two renowned artists, sculptor Alonzo Hauser and modern dance choreographer Nancy McKnight Hauser. His love for the guitar was born at the age of ten when he began studying with his brother, flamenco guitarist Michael Hauser, with whom he has concertized extensively. As a youth he established solid foundations as both a classical and flamenco guitarist studying both in Minnesota with Albert Bellson and Jeffrey Van and in Spain with the legendary flamenco guitarists Niño Ricardo and Luis Maravilla. Under the tutelage of Andres Segovia's protegee Jesus Silva, he received his Bachelor of Music degree from the North Carolina School of the Arts. Lessons and master classes with Maestro Segovia, John Williams, Abel Carlevaro, and Cuban composer-guitarist Leo Brouwer followed. Tony has taught masterclasses, workshops, and private lessons since 1970. He has taught at Viterbo College in Wisconsin and was the Director of the Guild of Performing Arts Music School in Minneapolis. Currently, he serves on the faculty of the University of St. Thomas.

Tony's concert career spans over 30 years with hundreds of performances in communities and colleges throughout North America. He toured with legendary jazz guitarist Charlie Byrd and now leads a band called The Brasilnutz that specializes in authentic performances of a variety of Brazilian musical styles not often heard in the US. His music has been broadcast on National Public Radio and A Prairie Home Companion. He has won the Minnesota Music Award for Guitarists and is the founder of the Minnesota Guitar Society.

OpenStage Returns!

OpenStage is a structured but informal way for guitarists of any level to experience the joy of playing for each other. It started in 2002 at the suggestion, and with the leadership, of the late Dennis Burns, a long-time MGS member and avid amateur guitarist. All styles of acoustic guitar are welcome. If you've come to OpenStage, you know what fun the meetings are. If you haven't joined us before, now's the time! The atmosphere is informal, friendly, relaxed. For more information, email <editor@mnguitar.org> or visit the MGS website. All meetings are on Sundays, from 3 till 5 pm. Here are the upcoming dates for 2009–10: November 15th, December 20th, January 17th, February 21st, March 21st, April 18th, and May 16th. We meet at The Coffee Grounds, 1579 Hamline Ave. in Falcon Heights. Call them at 651-644-9959 or visit their website at <www.thecoffeegrounds.net>.

St. Paul Library Lorca Event

On Wednesday, November 18th, the St Paul Library will present "A Tribute to Federico Garcia Lorca with Poetry, Music & Flamenco." The program is based on Federico Garcia Lorca's poems, recited by actor and director Mim Solberg, accompanied by guitarist Michael Hauser and saxophone player Chuck Armstrong, with flamenco dancer Deborah Elias. The theme of the program will be Federico Garcia Lorca and the "Deep Song," known as Cante Jondo, which portrays the most profound and emotional aspect of the human experience as felt in Andalucia (southern Spain), among the workingclass, the gypsies, and the peasants. When and where: Wednesday, November 18th, 7 pm, Highland Library/Hillcrest Auditorium, at 1974 Ford Parkway, St. Paul. Call 651-695-3700 or visit <www.sppl.org> for more information.

St. Croix Concert Series

Last season, many members and friends of the Minnesota Guitar Society thrilled to the music of the Assad Brothers concert hosted by the St. Croix Concert Series in Stillwater. This year another concert promises to be just as engaging. On January 29th, Les Voix humaines—a unique ensemble from Montreal—will perform. The heart of the group, Susie Napper and Margaret Little, play the little-known viola da gamba; an instrument that is part cello, part guitar, and 100% fascinating. They'll be joined by Sylvain Bergeron on lute, and soprano Suzie LeBlanc, to perform music from Spain, France, Italy, and Holland. Napper and Little have been playing together since 1985 and are renowned for their spectacular arrangements and dynamic performances. They have over 30 CDs to their credit and have toured worldwide, including venues in Europe, Australia, and Israel. The concert, starting at 7:30 pm, will be held at Trinity Lutheran Church, 115 N. 4th St. in Stillwater. Tickets are \$18 for adults and \$12 for students. The group will also present a free special event for children at 6:45 p.m. on Thursday, January 28th at the Stillwater Public Library. "Louis the Sun King" is a 50-minute presentation that tells the story of Louis XIV together with music on the viola da gamba. For tickets or more information, visit <www.stcroixconcertseries.org>, call (651) 430-3528, or email info@stcroixconcertseries.org

Volunteer Opportunities

We need help identifying and gathering contact info for community groups and media outlets that might be particularly interested in our Sundin Hall concerts. We also need someone to help distribute the newsletter in St. Paul. Contact us at <editor@mnguitar.org> to learn more, or to suggest ideas we haven't thought of yet!

Classical Guitar Alive!

Lovers of classical guitar, especially those with high-speed internet access, will want to visit <www.guitaralive.org>, the website for Classical Guitar Alive!, a weekly radio show about all things classically guitaristic. Based in Austin, Texas, and founded by guitarist Tony Morris, Classical Guitar Alive! is also involved in community education programs and other guitar-promoting activities. The radio show broadcasts on over 200 stations across North America, and is also available on internet radio (20 broadcasts per week) and archived, with many past programs available for download. They're a nonprofit organization, so if you like what you hear, help them out! Send them a tax deductible contribution. Or make a call or send an email to MN Public Radio, urging them to pick up this fine program.

Support Our Friends

See the display and classifieds ads on pages 10, 11, and 12. Please support our advertisers and friends, and thank them for helping the MGS! We also 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.

Music Swap at Sundin

At the suggestion of Jan and Jay Fillmore, we've had table in the lobby at each Sundin Hall concert filled with donated sheet music and books. The Fillmores got this started with a large and generous donation from their own guitar-music library. The music is sold at low cost. This has been such a success that we're almost out of music! Time for you to search your shelves. That set of Sousa marches arranged for guitar trio? That intro method book you long ago mastered and no longer need? All need to find a new home. Members and friends are encouraged to bring any unwanted but in-readable-condition guitar music and donate it to the Society, for purchase by other guitarists with more ambition (or more free time). All proceeds benefit the MGS.

Youth Guitarathon Returns and Expands

As we went to press, we learned that the MGS has received a grant from the D'Addario Music Foundation to support another year of the Youth Guitarathon. Plans are in the works to expand this wonderful initiative to other parts of the state, and matching fund applications are pending. See the next issue of our newsletter for full details. Thanks to Brent Weaver, Chris Becknell, and others for making this happen!

The Gothenburg Combo

With over 500 concerts in Europe, the US, South America, and China, and three CDs, the Gothenburg Combo has become one of today's most active Scandinavian classical music ensembles. Their international career started in 2004 when they won first prize and the audience prize at the "Concours Internationale de Guitare en Duo" in Montelimar, France. This year they are on an extended tour of the US (16 concerts in six different states), Great Britain, Germany, the Dominican Republic, Denmark, Norway, and Sweden. They have received critical praise for a fresh, personal, and unconventional way of performing both the traditional classical repertory and contemporary music, and for presenting the music to a broader audience in a new and exciting manner. As part of their tour, they will perform on Saturday, November 14th at The American Swedish Institute in Minneapolis at 7 pm. For more information, call the Institute at (612) 871-4907.

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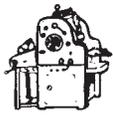
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Classified Ads, continued on p. 12

Classified Ads

Classified Ads, *continued from p. 11*

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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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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.

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