

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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VOL. 32 NO. 5

Sundin Music Hall 2016-17 Concert Series—Begins!



Lily Afshar

Saturday, September 17

Ms. Afshar's program will include pieces by Bach as well as Ms. Afshar's own arrangements of popular Persian ballads.

An extraordinary artist, Lily Afshar has grounded her career on a strong foundation of excellent formal education, upon which she has built an exceptional record of innovative achievements. With a bachelor's degree from The Boston Conservatory, she earned her Master of Music at The New England Conservatory and went on to study at Florida State University, where she became the first woman in the world to be awarded the degree of Doctor of Music in guitar performance. She pursued greater proficiency with summer studies at the Banff Centre for Fine Arts and the Aspen Music Festival, advanced training at Gargnano, Italy, the Accademia Musicale Chigiana in Siena, and master classes with Andrés Segovia at the University of Southern California.

Lily Afshar, *continued on p. 3*

Iliana Matos

Saturday, October 22

Ms. Matos' program will include classical, modern and flamenco pieces by South American and Cuban composers.

Hailed by the critics as "The guitar guru" (E-Veritas. University of Miami) "the powerful and intense style of Iliana Matos" (Classical Guitar Magazine) has made possible an extraordinary career. Following the tradition of María Luisa Anido, the Great Lady of Guitar, who, when hearing Iliana play, wrote: "I am impressed by your wonderful guitaristic art, and I am proud to know that a woman (and a Cuban woman!) came to such a degree of artistic perfection." Barcelona 1995.

After hearing Iliana Matos perform in Caracas, the legendary Alirio Díaz wrote: "Her refined technique, always put at the service of a personal musicality, is what more can surprise in the guitar art of the Cuban and Latin American

continued on p. 4



From the editor:

The new season is here! Great concerts await! Our season opens with two phenomenal women – Lily Afshar and Iliana Matos. Open Stage is back, 2nd Sundays of the month at the Underground Music Café – players who are taking lessons or working on something new are encouraged to be brave and play a solo guitar piece in a supportive environment. Our Community Concert Series starts in October with a concert at Hosmer Library.

Thank you for returning your surveys! We have received more than 100 responses our survey questions. If you still want to offer your input, you can take the survey online at <<https://www.surveymonkey.com/r/27CHCLD>>.

This year we are sharing a little bit of joint promotion for concerts sponsored by other area organizations, such as Tuesday Musical, The Cedar Cultural Center, and The Minnesota Bluegrass and Old Time Music Association, as well as building and continuing connections with the Classical Guitar Meet-Up group, the Lute Café, the Minnesota Mandolin Orchestra and

area Ukulele groups. If you have ideas of groups that would love our concerts and who present music our audiences would love, please send an email to <mgdir@mnguitar.org> and I will get in touch with them.

The Minnesota Guitar Society is proud to be one of the largest member-supported guitar societies in the United States, and we are proud of our more than thirty-year legacy of offering a concert season featuring the multi-faceted music of the guitar. We are seeking additional corporate, foundation and individual sponsors for our current and upcoming concert season of guitarists from Minnesota, the United States and the world. Thank you all for your generous donations and support. If you are interested in learning more about levels of giving and corporate sponsorship, please contact me or our president, Mark Bussey, at <president@mnguitar.org>.

Sincerely,
Emily Youngdahl Wright
Managing Director

To reserve tickets for any Sundin Music Hall concert, please call 612-677-1151 or visit the MGS web site, <www.mnguitar.org>.

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Sundin Music Hall 2016-2017 Concert Season

Lily Afshar - Saturday, September 17

Iliana Matos - Saturday, October 22

Dean Magraw - Saturday, November 12

Thibaut Garcia - Saturday, December 10

**All Strings Considered -
Guitarathon - Saturday, January 21**

Mobius Trio - Friday, February 24

Emanuele Buono - Saturday, March 25

Raphaella Smits - Saturday, April 22

Classical Guitarathon - Saturday, June 3

Tickets can be ordered online or via mail.

Individual Tickets: \$25 (general admission)

\$20 (MGS members & seniors)

\$10 (students & patrons with limited means).



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**Sundin Music Hall is on the
Hamline University Campus at
1536 Hewitt Ave. in St. Paul.**

Directions: from I-94, head north on Snelling Ave. in St. Paul, past University Ave. to Hewitt Ave. Turn right, Sundin Hall is on your left, a half-block east of Snelling. Free parking is available one block past the hall, in lots off Hewitt (on your right) or off Pascal (1 block north).

Sundin Music Hall is handicap accessible and there is ample free parking available.

Sundin Music Hall Concerts

■ Lily Afshar, *continued from p. 1*

Since becoming a tenured professor and head of the guitar program at the University of Memphis Rudi E. Scheidt School of Music, Afshar has received the 2000 Eminent Faculty Award, and in 2011 she was honored with the Distinguished Alumni Award from The Boston Conservatory. She conducts master classes worldwide and has released seven instructional DVD's. As a performing guitarist, she has won a top prize in the Guitar Foundation of America Competition, Grand Prize in the Aspen Music Festival Guitar Competition, the Orville H. Gibson Award for Best Female Classical Guitarist, and a National Endowment for the Arts Recording Award, among others, and she was chosen as an "Artistic Ambassador" to Africa for the United States Information Agency.

With her passion for going beyond the traditional guitar repertoire, contemporary classical composers have sought after her for creative collaborations resulting in notable world premieres, including works by Carlo Domeniconi, Reza Vali, Garry Eister, Gerard Drozd, Loris Chobanian, Arne Mellnas, Kamran Ince, Barbara Kolb, Marilyn Ziffrin, David Kechley, and Salvador Brotons. Most of these can be heard on her seven CDs. Her first recording, *24 Caprichos de Goya, Op. 195* (1994) composed by Mario Castelnuovo-Tedesco led her to develop a unique multimedia concert combining performance and commentary along with a visual presentation of Francisco Goya's satirical black and white etchings which inspired the guitar pieces. She still receives special requests to present this unique program today.

Her second recording, *A Jug of Wine and Thou*, (1999) was inspired by the famous poem of Omar Khayyam and features arrangements of Persian melodies. Afshar was now attracting the interest of international composers and her third and fourth recordings, *Possession* (2002) and *Hemispheres* (2006) feature a combined total of eight world premieres. *Hemispheres* reached no. seven on Billboard Magazine's Chart of Top Classical Albums



in 2006 and attracted the attention of National Public Radio's Robert Siegel, who featured Afshar on "All Things Considered." Next came *One Thousand and One Nights*, (2012) which was recorded and released in Iran. Her sixth album and chamber recording, *Musica da Camera* (2013), featured a world premiere by Russian composer Vladislav Uspensky in addition to compositions by Niccolò Paganini and Astor Piazzolla. Her latest album, *Bach on Fire* (2014), highlights a completely unique and intricate approach to J.S. Bach's guitar compositions. The arrangements on the album were taken from her book with Mel Bay's *Essential Bach: Arranged for the Guitar* by Lily Afshar.

Afshar's Persian heritage has given rise to some of her greatest musical innovations. Born in Iran to a musical family, she has drawn from Persian and Azerbaijani folk music traditions to create arrangements of works for the classical guitar which are as rich and beautiful as a Persian miniature. She arranged for guitar and published *Five Popular Persian Ballads* with Mel Bay, and is presently creating a new collection of guitar arrangements of traditional Persian and Azerbaijani songs. She has also fascinated concert goers with occasional live performance on the seh-tar, a traditional Persian instrument which evolved over many centuries into the guitar.

A true citizen of the world, Afshar's concert touring has taken her to solo, chamber music, and orchestral performance venues in North and South America, Europe, Asia, and Africa. From Wigmore Hall in London to the Kennedy Center for Performing Arts in Washington, she has played before a wide range of audiences and learned to bridge gaps of culture and distance through her music.

Excerpts from two interviews with Lily Afshar:

"Nobody ever had to tell me to go play guitar," Afshar says. Her father, an electrical engineer educated in England and America, strongly encouraged excellence in her artistic pursuits. He loved art and music of all kinds, and Afshar remembers hearing him play many songs, including Bach's "Ave Maria" on the violin. One of her sisters played the steel-stringed guitar, and another sister played piano. Afshar would watch piano practices at a respectful distance, but she was curious and would occasionally ask her sister to repeat a page of music.

"I wanted to see how these notes on the page sounded when they were played," she says.

When Afshar was 10 and visiting her uncle, she watched a cousin take a music lesson and instantly fell in love with the classical nylon-stringed guitar that was being played. It was her first experience with that kind of performance, and she knew right away that this was an instrument she wanted to play for the rest of her life. The next day her father presented her with a guitar like her cousin's and a lifelong journey commenced.

Afshar has always been artistically inclined, and those inclinations were nurtured in an uncommon environment. "I owe it all to my father," she says, describing her dad as well-rounded and open-minded: "An atypical Iranian, but more westernized."

continued on p. 4

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Sundin Music Hall Concerts

■ Lily Afshar, *continued from p. 3*

"My father always said, 'First, become a musician; then become a guitarist,' and that is still my advice to everybody else," Afshar says. As a young Iranian student, Afshar wrote poetry and studied painting, showing proficiency for both at an early age. But it was the concert stage that called out to her.

"As a child in Iran, I went to all kinds of concerts," she recalls, describing her musical and academic immersion as being "unusual," even in the period before the Islamic Revolution, which reversed many of the advancements made by Iranian women in the mid-twentieth century. She attended an international school in Tehran, where she was immersed in English and studied philosophy and psychology. In her progressive home, in a country heading in the 1970s towards a conservative cultural revolution, she was free to pursue any artistic or intellectual endeavor, with no boundaries or restrictions.

"I went to classical concerts, and to the ballet. I remember one time when I went to a concert where there was a foreign violinist. And when I saw her onstage wearing a beautiful green dress and playing solo violin, I immediately saw myself instead of her onstage. I visualized myself there, and that was it. I knew that's what I wanted to do for the rest of my life, and to this day, I say that if I can visualize it, it will happen. (From an interview with Chris Davis, Memphis Magazine, November 5, 2014)

Letter from Tehran, by Lily Afshar

In the summertime, Tehran becomes a melting pot of Iranians returning from Canada, the US, and Europe—a cosmopolitan city where English, French, and Persian are all spoken. I started guitar when I was ten years old growing up in Tehran. I left Iran when I was 17, and after a 20-year absence, I have been going back for the last 14 summers to perform concerts and teach master classes.

When I enter my master class in Tehran or the provinces, all students stand up at once and greet me, a sign of respect which is almost never seen in the West. Students range from ten to 40 years old. Just like concerts, master classes are scheduled for two consecutive days running, from 9 am–7 pm. Students have signed up to perform in solos, duos, trios, and quartets. Some first-timers audit the class, too. Most students come from Tehran, but some travel on buses, cars, and trains from provinces up to ten hours away. I have even had students from Kurdistan, Iraq, with whom I speak English in class.

There are lots of female guitarists, and playing levels are varied. I am overjoyed when I hear them play my "Five Popular Persian Ballads" or newer arrangements. Not surprisingly, however, Villa-Lobos' "Preludes" and "Etudes," Barrios' waltzes, "Asturias," "Koyunbaba," and pieces by Brouwer and Bach are among the most popular. Most students are technically proficient but weak in sight-reading and interpretation; they often simply imitate recordings, having not been taught phrasing and musicianship. Also, many students learn from Internet downloads, which are often loaded with mistakes. I spend a lot of time correcting music, and encouraging them to sing and think about phrasing and dynamics. Sometimes I also encourage them to write a story or poem for their piece—after all, Iranians are brought up reading such 12th- and 13th-century poets as Saadi and Hafez, both of whom teach valuable life lessons.

With one foot in the US and the other in Iran, I have built a bridge between the two countries. I hope that *Classical Guitar* readers now have a better perspective of the guitar scene in Iran and will join me and Iranian guitarists there in the not too distant future. (Written by Lily Afshar, for *Classical Guitar Magazine*, March 2016).

■ Iliana Matos, *continued from p. 1*



virtuosa Iliana Matos. All this, added to other exquisite qualities, has made her an appealing personality within our world of music." Venezuela 1992.

Iliana Matos graduated from the National School of Art in Havana where she studied with José Angel Pérez Puente. She earned a Bachelor of Music (Classical

Guitar Performance) from the Superior Institute of Havana (where her teachers included Rey Guerra, Miguel Bonachea and Jesús Ortega), and received a Special Diploma given to the most outstanding graduate for her artistic creative work. She continued her studies with Gabriel Estarellas at the Royal Music Conservatory of Madrid and graduated with a Master of Music Degree from de Extremadura University under Ricardo Gallén. As a student she participated in master classes with Leo Brouwer, David Russell, Sharon Isbin, Costas Cotsiolis, Tania Chagnot, Paolo Paolini, Tomás Müller, Wolfgang Lendle, Carlos Bonell, Juan Carlos Rivera and Joaquín Clerch.

Iliana has won many prestigious awards, including first prizes in the Andrés Segovia in Palma de Mallorca, Luys Milán, and Manuel Ponce International Guitar Competitions. She made history by becoming the first woman to win the prestigious S.A.R. La Infanta Doña Cristina International Guitar Competition, and the only guitarist to win the special prize for Best Interpretation of Spanish Music in two consecutive years, 1995 and 1996.

Her highly acclaimed GSP CD, *Angels in The Street*, has earned universal acclaim from critics, placing her among the elite of today's classical guitarists: "Her name deserves to go down in guitar history as one of the great players of our time." (*Classical Guitar Magazine*); "a match-made-in-heaven recording that is about as perfect as guitar records get... she simply, radiantly shines, a virtuoso in service to the music" (*American Record Guide*); "she has sufficient of all credentials necessary to take her place in the annals of guitar as one of its truly gifted and outstanding exponents." (*Musicweb-international.com*), "it's impossible while listening to 'Angels' to believe that her name will not someday ring the same peal of recognition as does Bream and Williams" (*Minor7th.com*).

As an ambassador of the Ibero-American guitar, she performed as soloist with the National Orchestra of Oporto at the VIII Ibero-American Summit and for the Spanish Royal Family in 1998.

Her presentation at the National Auditorium of Spain together with the Classical Orchestra of Madeira received the news headline "Model achievement of Iliana Matos." In the same review: "In both concerts Cuban guitarist Iliana Matos' solos scored a sound success after playing them with beautiful, round sound, effortless technique and blatant musicality." ABC. García Del Busto. Madrid 2000.

With her love of contemporary music and desire to develop the guitar repertoire, Iliana Matos has premiered works by numerous composers, including Eduardo Morales, Tomás Marco, Zulema de la Cruz, Gabriel Estarellas, Flores Chaviano, Ileana Pérez, Madays Andino, Níco Rojas, Yalil Guerra, Luis Mario Ochoa and

Iliana Matos, continued on p. 5

Community Artist Spotlight

■ Iliana Matos, *continued from p. 4*

Eduardo Martín. As well, she has performed extensively throughout Latin American, USA, Europe, Africa and the Middle East.

Living in Spain for the past 20 years, she has contributed to the development of a new generation of Spanish guitarists while teaching at the Escola Luthier of Barcelona (Ramon Lull University), Conservatory Profesional of Plasencia, and the Conservatory of the Balearics, the Conservatory of Salamanca and the Royal Music Conservatory of Madrid.

In addition to this, she regularly gives master classes all over the world and has performed at numerous festivals such as Cordoba Guitar Festival, Spanish Music Festival of León, International Festival of Contemporary Spanish Music, Miguel Llobet Guitar Festival, Antonio Lauro Guitar Festival, Monterrey Guitar Festival, Belo Horizonte Guitar Festival, and the Viña del Mar Guitar Festival.

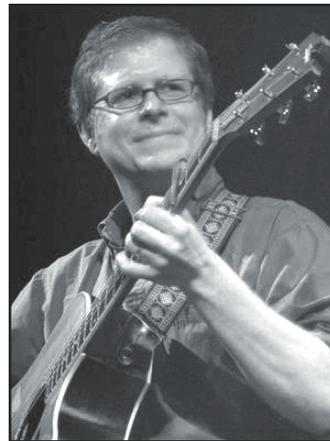
She has recorded for labels in Spain and the United States of America, including GSP Recordings, Albany Records, Gadirraifa and Verso.

She was included in the Dictionary of the Spanish and Latin American Music, SGAE 2000 and 2011 Supplement of the Encyclopedia of the Guitar, and her CD *Angels in the Street* was listed in the "Guitar's TOP 100" written by the Canadian musicologist Enrique Robichaud.

2016-17 Community Concert Series

We are once again delighted to partner with Hosmer Library in Minneapolis to offer community concerts this year. The series will feature just a few of the many excellent guitarists we enjoy in the Twin Cities, and represent the musical diversity that we love about the guitar. Tune in to KFAI radio the Sunday morning before each concert for an interview and on air performance with the artists.

Concerts are on Saturdays at 2 p.m., are free and open to the public. Hosmer Library is located at 347 E. 36th St., Minneapolis.



Mark Hoornbeek
Hosmer Library
October 8, 2 p.m. Free

Mark Hoornbeek is an eclectic acoustic guitarist who plays folk, blues, bluegrass, country, and jazz. He is a seasoned performer and former lead guitarist of the Jerry Rau Band. Mark is an award winning flatpicking guitarist having placed in the top five of local guitarists in the annual flatpicking contest held by MBOTMA (Minnesota

bluegrass and old time music association). He has studied locally with Dean Magraw and Phil Heywood. He also studied music at Macalester college. He has appeared on MPR radio, performed on the Fitzgerald stage, traveled and performed extensively with folksinger, Jerry Rau - appearing everywhere from Dubuque, Iowa to Los Angeles, California. He has shared the stage with folk music legends such as Loudon Wainwright III, Pat Donahue, Bill Staines, Greg Brown, Larry Penn, and Joel Rafael. His tender, expressive guitar playing will warm your spirit.

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♥ Concert

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On Saturday, **October 1, 2016**, at 7:30 p.m. and 10 p.m., award-winning Flamenco dancer Sachiko Nishiuchi "La Chayr" will perform with two world-class Flamenco guest artists: renowned singer Ismael Fernández (Seville, Spain) and guitarist Ethan Margolis (Los Angeles) in her solo dance performance at Reverie Cafe + Bar, 1931 Nicollet Ave. S. For more information see <www.sachikolachaya.com>. (See ad this issue.)

♥ Groups & Gatherings:

• OpenStage—returns! 2nd Sunday of the month!

OpenStage was initiated in 2002 by MGS member Dennis Burns to give guitarists of all styles and abilities the opportunity to experience the joy of playing for one another. We focus on acoustic guitar of all styles, especially finger-style and classical. We're always happy, however, when someone comes to share a different style or brings along friends with other instruments as long as guitar is the featured instrument. Our focus is on having fun, enjoying the music, as well as helping one another to grow more comfortable performing. We're also always very happy to have folks come to listen as an enthusiastic and supportive audience. We hope you'll join us! For more info, visit <mnguitar.org/openstage.htm>.

OpenStage is hosted at The Underground Music Cafe, 1579 Hamline Ave. N., in Falcon Heights. All meetings are on the second Sunday of the month from 2-4 p.m. Mark your calendar for this season's schedule:

Sept. 11, 2016	Dec. 11, 2016	Mar. 12, 2017
Oct. 9, 2016	Jan. 8, 2017	Apr. 9, 2017
Nov. 13, 2016	Feb. 12, 2017	May 14, 2017

• Twin Cities Classical Guitar Meetup

The Twin Cities Classical Guitar Meetup is an informal group of players interested in getting together to perform pieces, attend concerts, or simply enjoy sharing ideas about classical guitar. Whether you are a rank beginner or a seasoned pro, you are welcome here. Membership is free and open to all. The only requirement is an interest in the fascinating world of classical guitar. To find out more about our group, you can visit us at <www.meetup.com/classicalguitar> (where you can also read about our past gatherings).

Minnesota Mandolin Orchestra Seeks Guitarists

Hi! My name is Dotty Coffey and I'm writing on behalf of the Minnesota Mandolin Orchestra. We are a group of about 20 plucked strings instrumentalists (mandolin, mandola, mandocello, guitar and bass) and rehearse weekly on Monday evenings at the Baha'i center in Minneapolis. We perform at various public venues as well as senior centers throughout the year. Our primary guitarist recently departed for a job overseas and we'd love to see our guitar section expand. The music we play consists of golden era mandolin orchestra tunes (1890's through 1910's), classical pieces arranged for plucked string orchestra, some pop tunes similarly arranged and pieces composed for us and other modern plucked string orchestras. Given our repertoire, we find that classical guitarists at an intermediate level are a good match for us. Some pieces are challenging and feature the guitar. Others are more relaxing, but the guitar section is an important part of our orchestra.

If you or others are interested, check out our web site, <minnesotamandolinorchestra.org>, and contact our director, Lon

Hendricks (see the web site for contact info). Lon will be happy to call back and provide a guitar sampler of the music we play. In addition - we're also looking for a guitarist to play in the Carl Street Mandolin Quartet. Same sort of music, but fewer people, slightly more challenging works. —Thank you! Dotty Coffey

♥ Send Us Your News

Got a CD release planned? New teaching studio or schedule? Concert coming up in your area? We want to hear about it! We want to tell the (MGS) world! Send all and any news of a guitar-istical nature to <editor@mnguitar.org>. *Nota bene*: the deadline for each issue is the 25th of each odd-numbered month. (So, to get your news in the November/December issue, send it to us by September 25).

♥ Support Our Friends

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 for helping the MGS!

♥ Have Fun with the MGS—Volunteer!

Our members make it all possible. If you are a friend of the MGS but haven't joined, or haven't renewed your membership, please do so! If you'd like to get (more) involved with our many activities—well, we need help! Specifically:

Distribute our newsletter. Time commitment: 2 to 4 hours every other month. Thank you to new Newsletter distributing volunteers! Hooray for you! Go team!

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

Help publicize our concerts. Time commitment: Variable.

To learn more about these and other opportunities, email <mngdir@mnguitar.org>. Thanks!

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

FLAMENCO GUITAR TECHNIQUE. Scott Mateo Davies teaches all-levels group class based on the Canyonroto School of Madrid, created by Aquilino Jimenez el Entri, in a relaxed setting that guarantees results. Sundays at 11 am. 2-hr session. Cost: \$20. Also helpful to classical players (nylon-string guitar required). Visit <www.scottmateo.com> or call 612-749-2662.

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continued on p. 7

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■ Classified Ads, *continued from p. 7*

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