

Guitarist

MGS 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.

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

JANUARY / FEBRUARY 2012

VOL. 28 NO. 1

We Bring the World of Music to You!



Zoran Dukić
at Sundin Hall on Sat., Jan. 21st



The Beijing Guitar Duo
from China at Sundin Hall
on Sat., Feb. 18th

We are delighted that the second half of our 2011–12 concert series at Sundin Music Hall starts with the first appearance in Minnesota by one of the most celebrated classical guitarists in the world, Zoran Dukić. In addition to his performance on Saturday, January 21st, Dukić will be giving a masterclass (also at Sundin Hall) the next day. See sidebar for more information. Members of our board, and others, who have had the opportunity to hear or meet the artist all rave about his tremendous

continued on page 2

No classical guitar duo may be attracting more attention these days than the Beijing Guitar Duo, composed of Meng Su and Yameng Wang, natives of China who currently reside in the U.S. We are thrilled that they will be our February guest artists. Their concert is Saturday, Feb. 18th at 8 pm. They will conduct a masterclass on Friday the 17th at 2 pm. Both will be at Sundin Music Hall. See sidebars for more info, and for details of their program. Please join us!

continued on page 3

Also in this issue: Previews of Local Artists Series concerts by Kim Sueoka (music of Hawaii) and Ben Gateño (19th-century music played on a replica Lacote guitar); Robert Everest reports on studying Brazilian-style 7-string guitar; News and Notes.

Sundin Music Hall Concert Series

Minnesota Guitar Society

BOARD OFFICERS:

PRESIDENT

Joe Haus

VICE-PRESIDENT

Joanne Backer

ARTISTIC DIRECTOR

Joe Hagedorn

TREASURER

Gigi Voegeli

MANAGING DIRECTOR

Paul Hintz

SECRETARY

Position Open

BOARD MEMBERS:

Kristian Anderson
Christopher Becknell

Mark Bussey

James Flegel

Steve Kakos

Christopher Olson

Brent Weaver

TECHNOLOGY GURU

Jim Campbell

Newsletter

EDITOR

Paul Hintz

PRODUCTION

i draw the line, inc.

Graphic Resources

DISTRIBUTION

Chris Becknell

James Falbo

Chris Moody

Ben Woolman

Web Site Production

Amy Lytton

Dukić, continued from p. 1

musicianship. The program (see below) offers both the familiar and the not-yet-familiar. Sundin Hall is the best place in Minnesota to hear classical guitar performances. So, don't wait! Go call 612-677-1151 right now to reserve your tickets, then come back and read more about the artist and his program.

Bio

Classical guitarist Zoran Dukić was born in 1969 in Zagreb, Croatia, where he started to play the guitar at the age of six. He graduated from the Music Academy of Zagreb, where he studied with Darko Petrinjak and completed his studies with Hubert Koppell at the Hochschule für Musik in Cologne.



Dukić is the only guitarist to have won both Andrés Segovia competitions, in Granada and in Palma de Mallorca. He has also won competitions dedicated to Fernando Sor, Manuel Ponce,

Manuel de Falla, and Francisco Tárrega, among others. In the greatest Spanish guitar competition in Madrid, patronized by the royal family, he was awarded, in addition to the first prize, the special prize for the best interpretation of Spanish music. His programs include works by Takemitsu, Henze, Carter, and Gubaidulina, along with many others. Dukić has also toured with programs devoted entirely to Bach. He has a special affinity for Spanish and South American musical idioms, from Sor to Albéniz, from Tárrega to Villa-Lobos.

Dukić has won more international guitar competitions than any other guitarist in the world. He has been a featured soloist in more than 30 countries on five continents, in such important concert halls such as the Het Concertgebouw in Amsterdam, Teatre de la Monnaie in Brussels, Maison de Radio France in Paris, The National Art Gallery in Ottawa, the Luis Angel Arango hall in Bogota, and the Resit Rey in Istanbul. He is regularly invited to give masterclasses

in international festivals and often appears as a featured soloist with orchestras all over the world. Dukić is also a very active chamber music performer and a founding member of the guitar trio Trio de Cologne. He has recorded for labels in Germany, Spain, and Belgium. He currently teaches at the Royal Conservatory of Music in The Hague, Holland, Hochschule für Musik in Aachen, Germany and at the Escuela Superior de Musica de Barcelona, Spain.

Program

Sonata No.1—A. Ourkouzounov

Sonata—V. Ivanovic

Intermission

Four Catalan Folk Songs—M. Llobet

Fantasia No.1—G. F. Telemann (arr. C. Marchione)

Three Pieces—A. Barrios

Two Pieces—A. Piazzolla

Six Balkan Miniatures—D. Bogdanovic

Masterclass

Sunday, Jan. 22nd, 2 pm

with Zoran Dukić at Sundin Music Hall
Free and open to the public (as auditors).

To participate, contact Dr. David
Crittenden at the Hamline University
Music Department: phone 651-523-2672,
email <dcrittenden@hamline.edu>.

Sundin Music Hall Season

Zoran Dukić - Sat, Jan. 21

Beijing Guitar Duo - Sat, Feb. 18

Johannes Möller (GFA winner) - Sat, Mar. 10

Yamandú Costa - Fri, Apr. 27

Classical Guitarathon - Sat, May 26

**To reserve tickets for any Sundin Hall
concert, please call 612-677-1151.**



**HAMLINE
UNIVERSITY**

**Sundin Hall is on Hamline U. Campus
at 1536 Hewitt Ave. in St. Paul.**

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

Light rail construction along University Ave. of St. Paul
may affect traffic at the cross streets. You can still get to
Sundin Music Hall!!! Visit the Metropolitan Council's web-
site: <www.metrocouncil.org/transportation/corridor/centralcorridor.asp> and plan a little extra time.

Sundin Music Hall Concert Series

Beijing Duo, *continued from p. 1*

Duo-ography

Meng Su and Yameng Wang met at the Central Conservatory in Beijing, China, where both studied with the country's leading guitar professor, Chen Zhi. The Beijing Guitar Duo was formally established at the encouragement of Manuel Barrueco, their teacher and mentor after they began advanced studies at the Peabody Conservatory of Music in Baltimore. As recipients of the Solomon H. Snyder Award, the



Duo made its acclaimed New York debut at Carnegie Hall's Weill Recital Hall. Upcoming concerts will take them around the world, including trio appearances with Manuel Barrueco in Europe and the U.S. Their first duo recording, *Maraca pe*, received a Latin Grammy nomination for the title work, written for and dedicated to them by composer Sergio Assad. Their second recording includes the Chaconne by Bach, Sonatina Canonica by Castelnuovo-Tedesco, the world-premiere recording of Tan Dun's "Eight Memories in Watercolor" in an arrangement for two guitars, and other favorites.

Meng Su Biography

Born in the coastal city of Qingdao, in China's Shandong province, in 1988, Meng Su demonstrated exceptional talent at an early age. She began her classical guitar training with Chen Zhi at age nine. Before graduating from the High School of the Central Conservatory of Music of China in 2006, Su had already won many international awards. In her short time as a performing artist, she has performed solo, duo, and quartet concerts across the U.S., Europe, and Asia, impressing audiences with an ability and artistry that exceed her years. Su performs regularly in chamber music settings, with ensembles of all sizes and as a soloist. She obtained her Performer's Certificate and Graduate Performer's Diploma from Peabody Conservatory, and is currently continuing her studies with Manuel Barrueco there in the chamber music program. Her discography includes a live CD and DVD release of a 2005 guitar concert in Korea.

Yameng Wang Biography

Also born in Qingdao, in 1981, Yameng Wang fell in love with the classical guitar at a young age and began studying with Chen Zhi at age 10. She became the youngest-ever winner of the Tokyo International Guitar Competition at age 12, won second prize in Italy's "Michele Pittaluga" International Guitar Competition at age 13, and at age 14 was invited by Radio France to perform at the Paris International Guitar Art Week and won second prize in the La Infanta Doña Cristina International Guitar Competition in Spain. After graduating from the Central Conservatory of Music of China in 2006, Wang enrolled at Peabody. There, she finished her Masters of Music in 2008 and is currently in the Graduate

Performance Diploma program, studying with Manuel Barrueco. Wang has given recitals around the world both as a soloist and in chamber music settings. Her first album, *Caprice*, was recorded when she was 16. Other releases have followed.

For more on the Duo, visit <www.BeijingGuitarDuo.com>

Masterclass

Sunday, Jan. 22nd, 2 pm

Beijing Guitar Duo at Sundin Music Hall

Free and open to the public (as auditors). To participate, contact Dr. David Crittenden at the Hamline University Music Department: phone 651-523-2672, email <dcrittenden@hamline.edu>.

Program

Chaconne (from Violin Partita No. 2 in D minor, BWV 1004)—J. S. Bach

Sonatina Canonica, Op. 196—M. Castelnuovo-Tedesco

Aquarelle—S. Assad (Meng Su, solo guitar)

Intermission

The Bridge of the Birds, Op. 90—C. Domeniconi (Yameng Wang, solo guitar)

Maracaípe—S. Assad

Suite Retratos—R. Gnattali

Notes

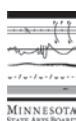
BACH, Chaconne (from Violin Partita No. 2 in D minor, BWV 1004) (trans. for piano by F. Busoni; trans. for 2 guitars by Ulrich Stracke)

Originally "chaconne" denoted a dance of Spanish origin, and was said to be derived from a Basque word meaning "pretty." It was in slow 3/4 time, not unlike a sarabande, with the accent on the second beat. In time, the chaconne developed into a set of variations on a ground-bass. Such is Bach's Chaconne, which also retains the characteristic rhythm.

CASTELNUOVO-TEDESCO, Sonatina Canonica, Op. 196

Mario Castelnuovo-Tedesco's interest in writing for guitar began with his introduction to Segovia in 1932. After that, he composed over a hundred works for guitar, including some of the finest pieces for guitar duo. In 1939, seeking refuge from Mussolini's anti-Jewish edicts, he settled in California, became a writer of film music and taught composition. The Sonatina Canonica was written in 1961. Its title suggests a tribute to the past, but it is a thoroughly contemporary work—lyrical, humorous, with strong contrasts. The opening presents a blending of colors and melodic themes. A central section introduces dotted rhythms with an ornamented quasi-Musette, followed by a recapitulation. The slow movement

Program Notes, *continued on p. 4*



The Minnesota Guitar Society concert season is co-sponsored by Sundin Music Hall. The Minnesota Guitar Society is a fiscal year 2011 recipient of an Arts Tour Minnesota grant from the Minnesota State Arts Board. This activity is funded, in part, by the Minnesota arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the vote of the people of Minnesota on November 4, 2008. Matching funds have been provided by General Mills, AT&T, and Ameriprise Financial.

Sundin Music Hall Concert Series

Beijing Guitar Duo Program Notes, *continued from p.3*

is one of the composer's most inspired for guitar. The last movement is an energetic dance with moments of introspection and a brief "expressive and a little passionate" melody, before the main theme returns.

S. ASSAD, "Aquarelle"

"Aquarelle" is French for "watercolor," a painting done with pigments dissolved in water. The first time I saw a watercolor I was impressed by the many techniques used to spread colors in different textures to give the subject an ethereal look. Using this idea, I built a three note motif—like three pigments that form the basis of a palette. From this motif, I created multiple voicing layers to simulate the superimposing of colors. The three-note melodic material is reinforced by a 3-3-2 rhythmical pattern that occurs frequently in music from northeast Brazil. Written in 1986, "Aquarelle" was my first composition for solo guitar. That year I met David Russell at a guitar festival, and showed him the piece. I had always been impressed by him as a performer and was glad he added "Aquarelle" to his repertoire. When it was published, it was a pleasure to dedicate it to him. [note by Sérgio Assad]

DOMENICONI, "The Bridge of the Birds," Op. 90

"The Bridge of the Birds," a virtuosic work with a variety of moods, was composed in 1998 for Prof. Zhen Ji and has found a place in the repertoire of many Chinese guitarists.

S. ASSAD, "Maracaípe"

Commissioned by Chia Teng and Theresa Lee, and written for and dedicated to the Beijing Guitar Duo, "Maracaípe" is named after a beach on the northeast coast of Brazil, and depicts a brief visit to its sand and water. Maracaípe is a surfer's paradise—full of vitality by day, but with a certain melancholy in the evening air. Written in two parts, "Maracaípe" mixes this melancholy with the energy of the waves in its first part. Based on a five-note motif, this part consists of an introduction, a brief development of the motif, an A section that is a sort of Modinha, an old Brazilian court dance, and a B section representing the increasingly high waves. The second part depicts a crab walk on the beach through an energetic type of dance with origins

in northeast Brazil, then provides a return to the melancholic Modinha. After a return to the crab walk dance, the piece ends with a sequence of transpositions of the original motif. [note by Sérgio Assad]

GNATTALI, Suite Retratos

Radamés Gnattali composed Suite Retratos in 1958 for mandolin, choro group, and string orchestra. Dedicated to his friend, the great mandolin master Jacob do Bandolim, it has four dance movements based on popular forms associated with and named after Brazilian composers from the past. The choro entitled "Pixinguinha" is followed by a waltz, "Ernesto Nazareth," and a Schottisch dance, "Anacleto Medeiros." The suite ends with a corta jaca dance, "Chiquinha Gonzaga." The recording of this suite in the early 1960s, with Bandolim as a soloist and Gnattali as orchestra director, set a new standard in the choro style by incorporating written music into the more traditional improvised choro form. In the late 1970s the mandolinist Joel Nascimento persuaded Gnattali to arrange the suite for a small group based on the conjunto regional, the most common choro group formation. When the arrangement was ready, Joel gathered some friends, and surprised Maestro Gnattali on his 73rd birthday with the first rendition of Suite Retratos for conjunto regional. The group formed for this occasion, Camerata Carioco, represented a true revival of this style. The 1979 recording by this ensemble moved the Assad brothers to ask Gnattali for a version for two guitars. Since 1981, when we incorporated it into our repertoire, this version has become a standard in the literature and has been recorded many times. [note by Sérgio Assad]

James Flegel, DMA Classical Guitarist

Instruction, Performance

(763) 525-8681 • jamesflegel@comcast.net

*Discover the Best
in Vintage Guitars . . .*

**New & Used Guitars
including:**

Fender - Gibson - Ibanez
Epiphone - Squier - Takamine & More!

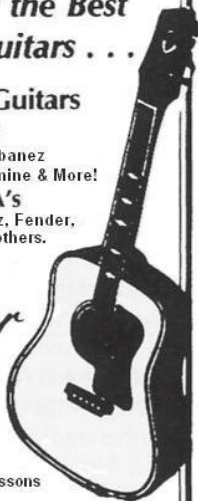
Amps & PA's

Behringer, Genz Benz, Fender,
Peavey, SWR & others.

*LaVonne
Wagener*
MUSIC

952-890-7288
4841 W. 124th Street
Savage

Sales - Service - Rentals - Lessons



www.AmericanGuitarandBand.com

13777 Grove Drive North
Maple Grove, MN 55424
(763) 424-4888

Stephen Kakos

Classic Guitars

ancient & modern

repair

restoration

952 . 472. 4732

www.AmyLytton.com Web Design

Websites include

The Minnesota Guitar Society and
The Minneapolis Guitar Quartet
Email: amy@amyltton.com

Local Artists Series



On Sunday, January 15th at 2 pm, our next Local Artists Series concert, by the Lau Hawaiian Trio, features guitar in a supporting role alongside its cousin, the ukulele. The concert theme is “fresh water.” The location is Woodbury’s lovely indoor park. See sidebars for details.

The Trio

The Lau Hawaiian Trio performs *Nā Mele Wai*, a sparkling collection of Hawaiian chants, songs, hulas, and stories about fresh water. The members of the trio—Kim Sueoka (vocals, ‘ukulele, hula ‘ilī‘ilī), David Burk (‘ukulele, guitar, lap steel), and Rahn Yanes (bass)—plunge into the sweet, poignant, rollicking music of the Hawaiian Islands with fresh arrangements of Hawaiian cowboy songs, hulas, Hawaiian reggae tunes, and ballads.

Individual Bios

Vocalist **Kim Sueoka** is a soloist and collaborative musician with a love for chamber music, historical music, and new compositions. She has appeared as a soloist with many ensembles, and been featured on series presented by the Schubert Club, American Composers Forum, Owatonna Arts Center Chamber Music Series, and Royal Hawaiian Band. She also sings with The Rose Ensemble, Silver Swan Chamber Ensemble, and in duo settings. She is an adjunct professor of music at Inver Hills Community College and soprano soloist/section leader at St. Paul’s Episcopal Church on-the-Hill. Her CD *The River Inside of Trees* was released last February. She has received grants from the Minnesota State Arts Board for research in and performance of Hawaiian music, and a McKnight Performing Artist Fellowship finalist award. Originally from Koloa, Kaua’i, Kim lives in the Twin Cities, and has a deep respect for snow shovels and mittens. She earned a bachelors degree in vocal performance at the University of Evansville, and a masters degree at the University of Minnesota. She studied Hawaiian chant and hula with the late Kumu Pohaku Nishimitsu.

David Burk is a musician and composer who plays music from Africa, the Caribbean, Latin America, and the Middle East on guitar, bass, oud, cuatro, cavaquinho, tres, saz, mandolin, and chumbus, at venues around the world. He has appeared with stars of the early years of rock and roll, from the Drifters to Bo Diddley, and has played in groups who have opened for everyone from Yousou N’Dour to Asleep At the Wheel. He has received a Jerome Travel and Study grant and a Minnesota State Arts Board Folk Arts Apprenticeship grant to study Arabic music and the oud with world-renowned masters. He co-founded two education-focused ensembles: Karibuni presents African music and cultural programs; the Maqam Ensemble demonstrates these characteristics as they relate to the Arab world. He also co-founded the “ethno-techno” group Redondo, which contemporizes traditional songs from various cultures around the world via modern sampling technology. He has produced over 30 CDs for various record

labels and independent artists. He is a teacher, a columnist for *Guitar Player* magazine, and a songwriter with representation in Nashville, Los Angeles, and New York.

A bassist since age 11, classically trained **Rahn Yanes** has explored a range of musical genres and styles. As a symphony bassist, he got his first job at age 16 with the Fresno Philharmonic Orchestra. Ten years later, Rahn moved to Mexico City, where he played with the National Chamber Orchestra and the National Symphony Orchestra on national tours, festivals, and television broadcasts. After returning to California, Rahn re-joined the Fresno Philharmonic Orchestra and taught bass at the state university there for nine years. Then, Rahn moved with his young family to Minnesota, and began freelancing in the Twin Cities, serving as Principal Bass of the Wayzata Symphony Orchestra, and playing in rock and jazz groups, Mandragora Tango, and now the Lau Hawaiian Trio. Rahn has performed at Carnegie Hall and Kennedy Center, and toured Europe. He has accompanied VocalEssence, the National Lutheran Choir, and singer Tony Sandler, and recently played for Loyce Houlton’s *Nutcracker Fantasy* and two Ordway Theater productions.

Lau Hawaiian Trio, *continued on p. 10*

The Program

Koni Au i Ka Wai (I Throb for Water) by King David Kalākaua (1836–91)

Adios Ke Aloha (Farewell, Beloved) by Prince William Pitt Leleiohoku (1854–77)

He Mana’o he Aloha (I Have a Feeling of Love) by Queen Julia Kapi’olani (1834–99)

Ka Wiliwiliwai (The Rotating Water Sprinkler) by Queen Lili’uokalani (1838–1917)

‘Āina-Hau, (Hau Tree Land) by Princess Miriam Likelike (1851–87)

Wai o Punalau (Waters of Punalau) by David Nape (1870–1913)

Hanohano Hanalei/Ka Ua Loku Medley (Grand is Hanalei/The Pouring Rain) by Alfred Alohihea (1884–1936)

No Ke Aha Ka Wai? (What Is Water For?) by Pōhaku Nishimitsu (1957–2006)

Wai o Minehaha (Waters of Minehaha) by Robert Waialeale (dates not known)

Ka Wai ‘Olu o Waipi’o (The Peaceful Waters of Waipi’o) by, Kū Kahakalau (dates not known)

Ku’u Home (My Home) by David Nape (1870–1913)

About the Program

The importance of fresh water, or wai, is reflected in numerous aspects of Hawaiian culture. Wai features prominently in Hawaiian place names, traditional land management systems, mo’olelo (story-telling), and mele (poetry and songs). *Nā Mele Wai* is a collection of delightful songs illuminating Hawaiian concepts of water as a vital resource, a source of enjoyment, and a big player in myths and legends. This interactive concert is an opportunity to celebrate humanity’s shared reverence for water and to explore the place of water in today’s world.

Local Artists Series

Most classical guitarists know something about the 19th century repertoire, and many play some of the best-known pieces by Sor, Giuliani, etc. Many of us also know that those composer/performers created their music on instruments similar to, but also different from, the classical guitar we now play. Few of us have had an opportunity to hear, live and in person, a first-rate classical guitarist play a full concert of that music on an accurate, beautiful, replica of one of 'standard' guitars of that time. The wait is over! Our February 26th Local Artists Series concert by Ben Gateño will feature a wonderful re-creation of a Lacote instrument (see picture). Ben's concert focuses on pieces by the great names of the early 19th-century, with some earlier music as well. Don't miss it! The concert is free (donations will, however, be gratefully received). Seating is limited. See sidebar for details.

Ben Gateño Bio

A native of southern Minnesota, Ben Gateño began playing electric guitar at age 13 and began study of classical guitar after a few years of playing only rock music. His early classical training included lessons with former Minneapolis Guitar Quartet member David Crittenden at the Perpich Center for Arts Education. Ben went on to earn a bachelor's degree at Minnesota State University—Mankato, studying with James McGuire. After finishing his undergraduate work, Ben attended the Eastman School of Music where he



earned master's and doctoral degrees in performance and literature, studying guitar with Nicholas Goluses and performance practice with Paul O'Dette. Ben's honors include the Eastman School of Music's Andres Segovia award, and first prize in the 2004 Boston Classical Guitar Society duo competition. He was also a finalist in the 2003 Winter Guitar Festival competition in Volos, Greece. Gateño has been the recipient of several grants and fellowships including one from the Belgian American Educational Foundation that allowed him to study guitar with Antigoni Goni at the Koninklijk Conservatorium in Brussels. Since 2009, Ben has been a member of the Minneapolis Guitar Quartet, concertizing throughout the United States. In addition to his performance activities, Ben teaches privately and at Rochester Community and Technical College.

E-Interview

Q: What first got you interested in the guitar?

A: Hearing the first Van Halen record through the wall separating my brother's bedroom from mine. One day he let me in (!) and played the track "Eruption." It was just so cool—I had to play the guitar!

Q: What first got you interested in CLASSICAL guitar?

A: I can't say exactly. I remember my dad playing me a cassette of John Williams playing "Leyenda" and I thought it was really cool. An easier question to answer would be why I took to it and stuck with it. Being cursed with a double whammy of growing up in a small town with no other kids my age into playing music like I was and being too shy to initiate a jam session even if there were, I really liked the idea that I could play full sounding, complete pieces of music by myself. I didn't have to go through

Concert Program for Benjamin J. Gateño

Intro. and Var. on a Theme by Mozart, Op. 9 by F. Sor

Two Galliards by John Dowland

Sonata, Op. 5 by F. Carulli

Tombeau sur la mort de M. Comte de Logy by Weiss

Andante and Rondo, Op. 2, No. 2 by D. Aguado

Intermission

Elegie by Johann Kaspar Mertz

Canción del Emperador by L. de Narváez

Fantasia by A. Mudarr

Gran Sonata Eroica by M. Giuliani

the struggle of finding others to be able to play the music I liked. Also, in any social situation where there's an even somewhat playable guitar, I can play something if asked. If you only play shredder rock guitar, you're stuck thinking, "man, if there was a backup band here I'd be wailing!" Of course, one can always strum a tune and sing, but with me that's just not an option. I'd find a way to sing a Tom Waits song out of tune!

Q: What got you interested in the 19th-century classical guitar?

A: At the Eastman School of Music I got to take classes with Paul O'Dette. It was my first real exposure to the whole "early music on period instruments" movement and I really liked what I heard. I knew I wanted to be a part of it in some capacity, but I just couldn't see myself buying lutes, vihuelas, and baroque guitars and taking all the time and making all the effort necessary to play each really well. But, my interest in period instruments was already piqued when I heard someone play a Giuliani "Rossiniana" on a modern guitar for O'Dette in a masterclass. Now, prior to that I really didn't like early Romantic guitar music (it was all candy floss to me) and I played mostly 20th century music, but the way O'Dette had this woman playing by the end of the class was amazing. What was lacking for me in harmony and texture was made up for a hundred-fold in character—this



Replica Lacote by Michael Thames.

part was played with great sarcasm, that part was played with brooding anguish, and so on. The music really came alive! During my last year at Eastman, O'Dette started taking private students and while I wasn't in a position to study privately with him, I met a couple of great players. One had access to a battered old Romantic guitar and played a Mertz piece for me. Here I heard the character of the Giuliani but with the dense harmonies I loved so much, and there was something about that little guitar that made the music work so much better. It was a done deal. I HAD to get my hands on a Romantic guitar.

Q: Can you tell us about the guitar you'll play at the concert?

A: Despite wanting a period guitar so bad, I just couldn't justify coughing up the cash. I didn't really NEED one. Earlier this year, a small window of opportunity opened up and I finally bit the bullet. I consider this guitar an impulse buy seven years in the making! The guitar is a faithful copy of a typical Lacote guitar of around 1825 made last year by Michael Thames. It has

Ben Gateño, *continued on p. 10*

My Brazilian Musical Path — by Robert Everest

I started my Brazilian musical path in the early 1990s, after falling in love with the music of Antonio Carlos Jobim, which is now part of any jazz repertoire. I was initially captivated by Bossa Nova, which motivated my first musical pilgrimage to Brazil in 1994. When I returned to the U.S. in 1995, after spending all of my travel money on CDs and sheet music, I embarked on a blissful path of performing this melodically simple, harmonically complex genre, which still makes up a large part of most of my repertoire. However, a few years ago I became interested in a vibrant style of Brazilian music that most people around here have never heard of. Choro (SHOW-roo, or chorinho, as it is often called) was Samba's predecessor in the history of Brazilian music, enjoying its reign from the late 1800s through the first few decades of the 1900s. After playing Brazilian music for nearly 20 years I felt compelled to explore this genre, so I purchased a 7-string classical guitar (a fundamental component in any traditional choro instrumentation) and spent a couple of years getting to know it in my own way, recording a CD in 2010 called *The World on Seven Strings*, which includes 16 world music arrangements/compositions of mine for 7-string guitar. But eventually I felt the need to learn the proper 7-string technique used in Brazilian choro. That's when I heard about the California Brazil Camp, where last August I was introduced to the mastery and dedication of Brazilian guitarist Alessandro Penezzi, who, along with Yamandú Costa, is helping to bring choro music into the 21st century. Yamandú will play two concerts in Minnesota this April, sponsored by the MGS. [Ed. note: See sidebar for more information.]



California Brazil Camp 2011

Founded in 1997 by Brazilian music, dance, and culture enthusiasts Dennis Broughton and Richard Rice, California Brazil Camp (or CBC) started as a way for musicians and dancers in the U.S. to study with the best teachers from Brazil. CBC takes place in beautiful Cazadero, California, nestled in the giant redwood forest a few hours northeast of San Francisco. Originally a week-long session drawing around a hundred people, the camp has expanded over the years to two consecutive week-long sessions drawing a total of 400 enthusiastic attendees. Most of the "campers" come from the Bay area and around the U.S. but some fly in from Mexico, Italy, and beyond. There are also a number of Brazilian attendees who currently live in the U.S. The camp offers group classes on many musical instruments including guitar, cavaquinho (a steel-string equivalent to the ukelele), voice, all kinds of percussion, and several Brazilian dance styles.

Throughout the week there are ongoing classes, each taking place once or twice a day for 90 minutes each. The classes I focused on most were: 7-string guitar as part of a choro rhythm section conducted by Alessandro Penezzi; full choro ensemble with Alessandro and his collaborator and woodwind master Alexandre Ribeiro; and advanced Brazilian guitar technique with Alexandre Gismonti (son of the great Egberto Gismonti).

Yamandú Costa in Minnesota

(Ed. note: In April, as mentioned in Robert's article, Yamandú Costa, a hugely important figure in Brazilian choro music today, will be coming to Minnesota for the first time, sponsored by the MGS.)

Thursday, April 26th, 7:30 pm

A Center for the Arts in Fergus Falls. Visit their website: <www.fergusarts.org> for ticket information.

Friday, April 27th, 8 pm

Sundin Music Hall on the Hamline University campus.

Visit the MGS website: <www.mnguitar.org> for complete information. Call (612) 677-5511 to reserve tickets.

During these classes we worked out parts on our own instruments and then got to see how they fit into the ensemble. Some of these classes were also attended by fellow Minneapolis-based guitarist James Allen, well-known in our area especially as a jazz artist, who enrolled in both back-to-back sessions. He was impacted by the authenticity of this total immersion experience, saying that whether you were attending a class or not there was no escaping the sounds of Brazil. The teachers are almost all Brazilian natives who travel to the U.S. just to teach at the camp, and James also pointed out that even the inability of some of the teachers to speak English wasn't a barrier to learning, since the music speaks for itself. Now James is back enjoying teaching music here, but missing those giant redwoods, since most of the classes are taught right out in the open forest.

Another class I attended was taught by Guinga, one of the most celebrated guitarists and composers from Brazil still living today. One morning we went through one of his new compositions called "Avenida Atlântica" over and over, each time featuring different members of the class, playing saxophone, flute, guitar, percussion, singing, etc., while discussing some of the subtle nuances of the piece. Halfway through the class, Ivan Lins (the most recorded Brazilian composer after Jobim) poked his head out the side door of the adjacent café and exchanged some playful insults in Portuguese until Guinga started playing "Começar de Novo"—one of Ivan's most famous songs. After finishing the song to massive applause from the 25 students lucky enough to witness this incredible moment, they started reminiscing about their experiences living and playing music together as students in Rio, drinking batida de limão (Brazil's national cocktail, now known as a caipirinha) and joking about how touring is different now that they are in their sixties, saying "We used to have roadies, now we have a nurse."

For those of you who saw the recent movie *Midnight in Paris*, CBC was a similarly surreal experience. It was great hanging out so casually with Brazilian music giants Guinga and Alessandro Penezzi, whom I talked with over breakfast one morning, and singer Claudia Villela. Ivan Lins sat in on the regular late-night to early-morning jam sessions too, playing his empty CD jewel case like a percussion instrument (which he also did in his performance a few days later at the Dakota Jazz Club in Minneapolis). I was amazed by the incredible sense of camaraderie among everyone there—people were so friendly and supportive. For those of

My Brazilian Music Path, *continued on p. 8*

My Brazilian Music Path, *continued from p. 7*

us who really wanted to absorb and digest all that we could in such a short amount of time it was quite overwhelming. On the third day of camp I overheard someone saying "It's so intense and I am so exhausted because I am in love." This camp was easy to fall in love with, but some of the classes were more challenging than I expected, due in part to the sight-reading involved, but also because I haven't been in that concentrated of an academic setting for over 15 years, and it was frustrating at times. I often had to turn down socializing and playing with other campers so I could find a quiet place to practice the 7-string bass lines or "baixarias" I was trying so hard to master. Olivia Mancino, a dancer from Milan, Italy whom I befriended, reminded me that, in spite of how dwarfed and eclipsed we feel by all of this talent, we are all on a valid path, learning what we can, and sharing our gifts with the world. And that is what is so magical about CBC—it offers to people from all walks of life, at all skill levels a unique opportunity to deepen their connection with Brazil through their own personal journey.

[Ed. note: For those interested in planning to attend next year, more information about California Brazil Camp can be found at <www.calbrazilcamp.com>].

Carnaval Brasileiro

As for my Brazilian musical path in Minneapolis, I have been working on a handful of choro tunes with a couple of local musicians and we plan to share them with the community here within the next year. Of course I continue organizing and directing our annual Carnaval Brasileiro, which has become the biggest Brazilian event in the Twin Cities, drawing nearly a thousand revelers in 2011. This year the event will be presented in three shows over two days, Feb. 24th and 25th (two 21+ evening shows and an all-ages Saturday afternoon matinee) at the Fine Line in downtown Minneapolis, and will feature my 9-piece Brazilian Carnival band Beira Mar Brasil, percussion ensembles Batucada do Norte and Drumheart, Brazilian food and drink (including caipirinhas!), authentic hand-made masks and face-painting, and Brazilian guest artists flying into town just for this celebration!

[Ed. note: For those interested in being a part of this great event, you can find more information about Brazilian Carnival, and about upcoming performances by Robert Everest, at <www.roberteverest.com>].

Earn your music degree at Hamline University,

DEPARTMENT OF MUSIC

Study classical guitar with
David Crittenden, DMA

For scholarship information contact

Professor Janet Greene at
651-523-2412 or jgreene@hamline.edu



HAMLINE UNIVERSITY

College of Liberal Arts

CLASSICAL GUITAR INSTRUCTION
BEGINNING/ADVANCED

**JOSEPH
HAGEDORN**

University of River Falls, WI Faculty Member

6 1 2 • 3 7 4 • 4 6 8 1

THURSDAY MUSICAL

Celebrating 120 years of outstanding performances
by local classical artists

MEMBERSHIP

One low annual membership fee covers attendance at all thirteen Thursday Morning Artist Series Concerts at the Bloomington Center for the Arts, plus two concerts given in the intimate setting of a member's home.

AUDITIONS

Auditions for performing membership are scheduled for January 19, 2012. If you are interested in auditioning contact the Thursday Musical office:

612-333-0313 or

thursdaymusical@comcast.net

YOUNG ARTIST PROGRAM

PIANO

VOICE

WINDS

STRINGS

GUITAR

Young Artist Program membership offers performance and competition opportunities to students grade 7 to age 25

Up to \$20,000 awarded each year!
Join now!

JUNIOR HIGH • HIGH SCHOOL • COLLEGE

• Young Artist Recitals: January 21, 22, 28, and 29, February 4 and 5, 2012

• Young Artist Competition: March 24, 2012

• Winners' Concert: March 29, 2012, 7 PM

Deadline for membership: November 15, 2011

For more information, call Michael Davis: 651-227-8189

612-333-0313

www.thursdaymusical.com



Classical Guitar & Voice
barakasolo@barakamusico.com
Visit BarakaSolo at www.barakamusico.com

Bach and Jazz Concert

On January 14th at 8 pm, Bach Society of Minnesota will present an interesting concert of seemingly divergent styles. Guest artist (and MGS board member) Chris Olson brings the jazz trio Framework, which consists of Olson on guitars, Chris Bates on bass, and Jay Epstein on drums, to share the stage with a traditional Baroque ensemble featuring violin, viola da gamba, and harpsichord, led by Bach Society artistic director Paul Boehnke. The music of Bach will be played in both traditional and very nontraditional ways, featuring extensive improvisation on his music, a skill at which the master himself excelled. In addition to Bach's music, the jazz trio will perform modern compositions inspired by classical composers, and the Baroque trio will perform those same pieces as they would have sounded had Johann Sebastian written them. The two trios will also combine forces to create a truly unique sextet. The Celtic Junction is located at 836 Prior Ave North in St. Paul and provides a relaxing atmosphere, much like that of a jazz club, with appetizers and drinks served! Tickets are \$20 for adults, \$15 for seniors, and only \$5 for students. For more information, visit these websites: Bach Society of Minnesota at <www.bach.society.mn.org> and Celtic Junction at <www.thecelticjunction.com>.



More Concerts and Workshops!

In large part because of the grant we received last October from the Metropolitan Regional Arts Council [see the picture of MGS board member Chris Becknell gratefully receiving our "Big Check"!], we are pleased to announce a new series of workshops in April and May, as well as second performances by both of the Guitarathon lineups (steel-string and classical) from this season. Full details are still being confirmed as we go to press, but look for a feature article in the next issue of the newsletter. Please note: This grant is an instance of your tax dollars at work supporting the arts through Legacy Amendment funding being used the way the law was written to have it used—thank you!

Youth Guitarathon 2012

We are happy to announce that the dates have been confirmed for this year's Youth Guitarathon. The latest edition of this annual celebration will occur as follows: Auditions on Sunday, April 22nd, between 11 am and 4 pm, in the Music Department on the U of

M's West Bank campus; Concert in Lloyd Ultan Hall on Sunday, May 20th, at 2pm. MGS board member Chris Becknell, with able assistance from other MGS stalwarts, is once again steering the ship. Look for a full article, and the application form, in our next issue.

Maja Radovanlija Recital

New U of M guitar faculty member Maja Radovanlija has rescheduled her recital, originally planned for last December, to Friday, Feb. 24th, due to a family emergency situation. Visit the U's Music Department calendar for more information.

Lute Cafe Continues

Here's the schedule for the remainder of the Lute Cafe season. All shows take place the third Thursday of the month at Immanuel Lutheran Church (104 S. Snelling Ave. in St. Paul) at 8 pm. There's no admission charge, but a \$10 donation is suggested.

January 19: Phillip Rukavina, solo Renaissance lute music

February 16: Richard Griffith early Baroque solo music

March 15: Paul Berget and Thomas Walker: Baroque lute duets

April 19: Rockford Mjos, solo music for Baroque guitar and lute

May 17: Lute-a-palooza! Paul Berget, Richard Griffith, Rockford Mjos, Phillip Rukavina, and Thomas Walker reprise the Lute Summit show from last year's Sundin Hall series. For more information, or to get on the Lute Cafe email list, contact Rick Griffith at <magic.lute@earthlink.net>.

OpenStage Update

What is OpenStage? OpenStage began in 2002 as a structured but informal way for all guitarists to experience the joy of playing for one another and for supportive friends. We focus primarily on acoustic, fingerstyle, and classical guitar and maintain a format similar to many other open mic events. There's a sign-up sheet for performers, who each get 10 to 15 minutes (2 to 4 songs). When/where does OpenStage happen? Jan 8th; Feb 5th; Mar 4th; Apr 1st; May 6th; at Coffee Grounds, 1579 Hamline Ave N, St Paul. For info call 651-644-9959 or visit <www.thecoffeegrounds.net>. Sign up! For monthly email reminders and notices of all OpenStage events, email <editor@mnguitar.org> requesting to be put on the OpenStage mailing list. We also post our schedule on the MGS Calendar at <www.mnguitar.org/calendar>.

Support Our Friends

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



Joseph Hagedorn • Shaun Koelsch
Guitar Instructors

Roseville, MN (651) 639-8911
www.metromusicroseville.com

Have Fun with the MGS—Volunteer!

Our members make everything possible. If you're a friend of the MGS, but haven't joined or haven't renewed your membership, please do so! Visit our website for a membership form

If you're a member, thank you. If you're a friend or member, and would like to get involved with the MGS and our many exciting activities—well, we need help! Specifically:

Distribute our newsletter. Time commitment: 2 to 4 hours every other month.

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. We need someone to label postcards. We could use someone interested in social media. If interested, call MGS Managing Director Paul Hintz at (651) 699-6827 and leave a message, or email <editor@mnguitar.org>. Thanks!

E-Interview

Q: How the Water Songs project come about?

A: I was interested in creating a concert program and recording of Hawaiian music that would be appealing and relevant to Minnesotans. I brainstormed ideas for a project that could weave music, history, and current issues together, but couldn't seem to find just the right theme. Then one day while driving to St. Paul, I found myself chanting "No ke aha ka wai," a hula 'ili ili (hula with water-washed pebbles) about fresh water that my late teacher Pōhaku Nishimitsu taught me and some of my Rose Ensemble colleagues several years ago. It all suddenly fit together: Hawaii and Minnesota historically and presently share a love and reverence for fresh water—why not begin illustrating that connection by bringing some of Hawaii's fresh water-themed songs to Minnesota? I applied for an Artist Initiative Grant from the Minnesota State Arts Board to pursue this project, and am thrilled that we're able to make it happen.

Q: How did you pick the songs for the CD?

A: We had to do some paring down, which is really exciting! I began by looking for texts in Hawaiian lyric collections dating from the late 19th century. My mentor and program consultant, Amy Ku uleialoha Stillman, also began suggesting chants and songs, and before we knew it, our songlist grew to over 2 hours of music—we just kept finding more songs that we loved! I've been able to narrow the list down by looking more closely at texts, trying to feature a variety of composers (for example, I really wanted to make sure we included a fair number of songs composed by members of the Hawaiian monarchy), researching the number of times each song has been recorded, and scrutinizing the originality of our arrangements.

Q: How did you find the other musicians?

A: I met David Burk while working on a program of Sephardic music with The Rose Ensemble several years ago. He plays a number of Middle Eastern and Western string instruments, and it turns out he's really into Hawaiian music too! David has a gift for arranging and a fantastic attitude about music and life. Rahn was recommended to us by my dear friend James Holdman, and we have been so fortunate to work with him. He's been game to try new styles and techniques from the beginning of our collaboration, and his enthusiasm lifts me up when I start to feel overwhelmed.

Q: How did you decide on the group's name?

A: "Lau" is Hawaiian for "leaf." Amy and I worked for about a week to come up with a name for the group that would fit our personalities and the nature of our work. Lau is green, expectant, new, and growing, fed by the elements around it. Lau also lives to nurture and sustain the life of the plant. We felt like it would be a good symbol for us—we want to honor and perpetuate the roots of Hawaiian music and culture while incorporating aspects of our present musical and cultural landscape.

Q: Your resume lists such a wide range of performances settings. Do you have a favorite?

A: I love them all! I especially love working with smaller ensembles—regardless of the style or the instrumentation. There is such a wide array of shapes, levels, ideas, colors, and imagery that are possible in music, so when I'm working with a group that allows for conversations and implementation of all things available in our palettes, it's sensational!

Q: What's next for you and for Lau?

A: In the immediate future, we'll be recording the water songs project, then get ready for more performances and our CD release celebration in collaboration with Hamline University's Center for Global Environmental Education on May 11. I would love to keep sharing and developing this program, and start expanding Lau's vision thematically and musically. In the meantime, I'll continue to be involved with collaborative work in other dimensions of our Twin Cities music scene; singing with Silver Swan Chamber Ensemble, The Rose Ensemble, and chasing other charming projects.

2011–12 Local Artists Series

Sunday, Jan. 15th, 2 pm.

The Lau Hawaiian Trio perform "Nā Mele Wai (Hawaiian Water Songs)," a program in which modern and ancient sounds unite in a sparkling collection of Hawaiian chants, songs, hulas, and stories about fresh water.

Woodbury Indoor Amphitheater

<www.ci.woodbury.mn.us/facilities/central-park>
8595 Central Park Place, Woodbury. Free.

Ben Gateño, *continued from p. 7*

a spruce top with simple ladder bracing, birdseye maple back and sides, and the back is laminated on the inside with a piece of pine—something very typical of the era. The head is of the "figure eight" shape, but the tuners are these mechanical tuners made to look like friction pegs. They work really well. On my guitar the fingerboard sits on the body, the way it does on a modern guitar, not with the upper frets integrated on the top wood the way they are on original Romantic-era guitars. I really like the look of that, but the string height on those is super low and since I have to keep my fingernails for modern guitar, I would just chew up the top like nothing. I guess the main thing about my guitar is that it is a reproduction and not actually from the era. There are plenty of those floating around, and they are really neat, but they are very high maintenance and not recommended for serious playing/practicing. For strings I'm still experimenting. Gut is out of the question—too expensive and my nails would just tear right through them.

Q: Can you tell us about the pieces you'll play at the concert?

A: I decided to program a collection of relatively well-known Romantic compositions from the representative guitar composers so people familiar with them can gain a better perspective on how they sound on a period instrument. I'm playing Sor's Mozart variations, a sonata by Carulli, the famous rondo in A minor by Aguado, "Elegie" by Mertz, and the "Gran Sonata Eroica" by Giuliani. In between those I'm sprinkling a few well-known lute and vihuela pieces—Dowland, Weiss, Narvaez, and Mudarra.

Q: Do you compose or arrange for the guitar or other instruments?

A: Despite what I said earlier about not needing anyone else to play with, I really do love playing in ensembles. First off, it opens up a whole new range of possibilities of repertoire. One of the first pieces I learned with the MGQ was the "Petite Suite" by Debussy. Anybody who has ever tried knows that Debussy just can't be done justice on a solo guitar. It doesn't hurt that Joe Hagedorn is a

Ben Gateño, *continued on p. 11*

Ben Gateño, *continued from p. 10*

true master at arranging! I'm really loving playing serious, dense music that is just not possible with one guitar. The duo was like that too, although technically the quartet music is easier for me because the individual parts are not that thick. Musically it is a great challenge because with four people it takes lots and lots of coordination, but it's fun to work it up. With solo playing, you can just do what you want as long as it serves the music. With duo playing it's somewhere in between. I was lucky to play in a duo with my best friend, and not just someone I was assigned to, so we thought a lot alike and were able read each other pretty well.

Q: Do you teach?

A: Privately and at Rochester Community and Technical College.

Q: Do you compose or arrange music, for the guitar or for other instruments?

A: I tinker around every now and then, but I don't have that burn-

ing desire—that NEED to say something never said before—that I think is necessary to be a decent composer. My hands down favorite musician is Bill Frisell, and someday I'd like to actually sit down and arrange some Americana tunes in his style just for my own enjoyment, but learning the great music of composers past and present keeps me pretty busy and content at the moment.

Q: What are some of your plans for the future as a performer?

A: After this concert I'd like to delve deeper into the massive repertoire of guitar music from the early 19th century. I'm also looking forward to playing more with the quartet. Also, I'd like to work up some gnarly 20th century work for guitar—probably another Takemitsu piece. That's something I haven't done since finishing music school and I kind-of miss it.

I should add one more thing. In addition to the concert in the Twin Cities on February 26, I will be playing the same program in Rochester on Sunday, February 19, at 2:00 at Calvary Episcopal Church.

2011–12 Local Artists Series

Concerts at Dreamland Arts

Sunday, Feb. 26th, 2 pm. Ben Gateño, classical guitar, plays favorites from the 19th-century repertoire on a replica of a Lacote guitar made by Michael Thames.

Sunday, Mar. 18th, 2 pm. David Crittenden, classical guitar, plays the music of—David Crittenden!

Dreamland Arts

<www.dreamlandarts.com>

677 Hamline Avenue No., St Paul

Free. Donations encouraged.

Seating is limited. Reservations are suggested. Call (651) 645-5506.

Parking on Hamline Ave.

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.cadenzamusic.com

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

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

FLAMENCO GUITAR TECHNIQUE group class. Scott Mateo Davies (call 612-749-2662) teaches this ALL-LEVELS workout based on the Canyarotto School of Madrid, Spain, as created by Aquilino Jimenez el Entri. Meets Sundays at 11 AM and costs only \$20 for a 2-hr session. Equally helpful to classical players (a nylon string guitar is needed). I promise a fun and supportive setting that guarantees results. Take a peek at my website: <www.scottmateo.com>.

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

GUITAR FOR SALE: Alhambra 8P cedar top classical. Mint condition, owned and taken great care of for only a year (bought new in March 2010). Very responsive, warm, and balanced

concert level sound for a great price: \$1,400. Contact Jim at 651-283-8901 for more info.

GUITAR FOR SALE: 1987 Douglas Somervell Concert Classical Guitar: Solid Spruce Top, Solid Indian Rosewood Back & Sides, 660 mm Scale Length, Arched Top Hard-Shell Case, Excellent Condition. Call 651-292-4929.

ALEXANDER TECHNIQUE LESSONS: Learn unique ways to improve technical ease and sound production, reduce tension, and resolve discomforts. Call Brian McCullough at 612-267-5154. Certified teacher and U of MN faculty member. Info at <www.MN-AlexanderTechnique.com>.

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

AMP FOR SALE: Ultrasound AG-50DS w/ powered AG-50E ext. spkr; both w/deluxe padded covers. Like-new condition. New was +\$1K. Now just \$300. Call Paul at 651-699-6827 or email paul@paulhintz.com.

Classified Ads, *continued on p. 12*

Classified Ads, *continued from p.11*

MUSIC SERVICES: Music notation and digital audio editing services. Software: Finale, Pro Tools \$45/hr. Samples available. Contact Jeff Lambert at 952-546-1429 or <jeffguitar@gmail.com>.

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.

GUITAR LESSONS. Any style, any level, at The St. Paul Guitar Studio! Individualized lessons are taught at comfortable pace. Studio is located in Lowertown and features individual rooms and a lounge. For schedules, availability, and pricing, visit the studio website at <www.stpaulguitarstudio.com> or contact MGS member Ben Woolman at <www.benwoolman.net> or 651-468-1566.

GUITAR LESSONS. 3 miles north of Mall of America. Most styles; also banjo, mandolin, harmonica, and beginning piano. Pro Tools recording, and Finale notation. Call (612) 247-1295, or visit <www.marksmusicschool.com>.

HARP FOR SALE: Magical Strings lap harp, 24 nylon strings, from C below middle C to E two octaves above middle C. Beautifully crafted in solid cherry and in perfect condition. New was \$500 with case. Asking \$300. Please contact Patty at 612-721-7046 or email <pmartinson@usfamily.net>.

GUITARS FOR SALE: 1980 Stephen Kakos classical guitar for sale: Cedar top, Brazilian rosewood back & sides, 65.5 cm scale length. Hard case included. \$3,500. 1966 CONDE Flamenco. Cypress. Machines. French Polish. Excellent condition. Stephen Kakos 952-472-4732 or <KakosG@aol.com>.

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

LESSONS, CLASSES, AND ENSEMBLES: West Bank School of Music has 25 instructors on guitar, banjo, voice, fiddle, mandolin, and more. Blues, jazz, folk, bluegrass, traditional, world roots, and classical. Since 1970. Call 612-333-6651 or visit <www.westbankmusic.org>.

GUITAR FOR SALE: Almansa 435 Senorita, solid cedar top, laminated rosewood sides and back, ebony fingerboard. Short (636mm) scale length, 50mm nut. Excellent condition. \$475. Email amyegc-mgs@yahoo.com for more info.

FOR SALE: 1994 Daryl B. Perry classical guitar with hard case. \$5,500. Excellent condition. Visit <www.perryguitars.com> for information. Call Glenn Fisher at 651-458-3878 or email <gfisher62014@att.net>.

MUSICIANSHIP: Music Theory Software ear-training, sight-reading, instrument study, rhythm at <musicgoals.com>.

GUITAR LESSONS: Most styles taught, from classical to jazz/rock improvisation. Patient professional instructor. Beginners to advanced students welcome. Spacious lesson studio with plentiful FREE parking located near Snelling Ave. just south of I-94. COMING SOON! Classical guitar coffee mornings. An informal and fun way for intermediate players to improve note reading and ensemble skills. For more information visit <www.chrismoodymusic.com>.

UNUSUAL FLAMENCO GUITARS FOR SALE: Manuel Rodriguez model FF, spruce and cypress with a single wide strip of Rosewood down the back. Solid, bright, good sustain, 660 scale. \$1200 Very unique Vicente Sanchis 2003 'Pro Y Cipres'. Spruce top and alternating cypress and rosewood body, 3 strips on the sides and 7 on the back. 550 scale. \$1500. Call Mike at 651-225-8927.

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

The Minnesota Guitar Society

PO Box 14986

Minneapolis, MN 55414

ADDRESS SERVICE REQUESTED

DATED MATERIAL... PLEASE RUSH