

# Guitarist

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

SEPTEMBER/OCTOBER 2008

VOL. 24 NO. 5

## Fall in for the 2008-09 Sundin Hall Concert Season!



**Saturday, Sept 20th**  
Fingerstyle master  
**Phil Heywood**

**Saturday, Oct 18th**  
Classical virtuoso  
**Fan-Chen Huang**

### **Rick Griffith opens the Local Artist Series**

**Sunday, Oct 12th**  
at Banfill-Locke Center for the Arts



Also In This Issue... News and Notes

# Minnesota Guitar Society

## Board of Directors

<b>OFFICERS:</b>		<b>BOARD MEMBERS:</b>	
<b>PRESIDENT</b>	Joe Haus	Christopher Becknell	
<b>VICE-PRESIDENT</b>	Joanne Backer	Mark Bussy	
<b>ARTISTIC DIRECTOR</b>	Joe Hagedorn	Steve Kakos	
<b>TREASURER</b>	Jim Campbell	Steven Newbrough	
<b>MANAGING DIRECTOR</b>	Paul Hintz	Christopher Olson	
<b>SECRETARY</b>	Alan Norton	Todd Tipton	
		Brent Weaver	

## Newsletter

**EDITOR**  
Paul Hintz

**PRODUCTION**  
i draw the line, inc.  
David's Print Shop

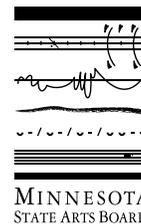
**DISTRIBUTION**  
Todd Tipton    Mark Bussey

**Web Site Production**  
Amy Lytton  
<<http://www.mnguitar.org>>

## 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.

*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.*



NATIONAL  
ENDOWMENT  
FOR THE ARTS

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

*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.*

*To join the Minnesota Guitar Society, please fill out the information on this coupon and mail it to:*

**Minnesota Guitar Society, P.O. Box 14986, Minneapolis, MN 55414**

- |                                       |  |  |
|---------------------------------------|--|--|
| <input type="checkbox"/> Student \$15 | <input type="checkbox"/> Family \$30         | <input type="checkbox"/> Sponsor \$200 - \$499 |
| <input type="checkbox"/> Regular \$25 | <input type="checkbox"/> Patron \$50 - \$199 | <input type="checkbox"/> Benefactor \$500 +    |
| <input type="checkbox"/> Renewing     |  | <input type="checkbox"/> New Member            |

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ST \_\_\_\_\_ ZIP \_\_\_\_\_

# Sundin Spotlight: Phil Heywood

The 2008–09 Sundin Hall Concert Series presented by the Minnesota Guitar Society starts with a very special concert, a performance by Twin Cities–based, nationally known fingerstyle master Phil Heywood on Saturday, September 20th. The concert is also a CD release celebration; the CD is the first new recording by Heywood in five years. Followers of the acoustic music scene in Minnesota don't need any introduction to Heywood, and we hope they are already marking their calendars for this exciting event. But for those readers unfamiliar with him, here are a few words of general introduction. Heywood was also kind enough to take time from his busy performing and teaching schedule to reply via email to a series of questions about the CD and the scene.

## Bio Notes

Phil Heywood is the only winner of two national fingerstyle guitar competitions. He is a fingerstyle guitarist with a bluesy swing and that rare gift that enables a performer to turn an instrumental piece into an arresting, lyrical narrative. His lucid playing encompasses the down-home, rhythmic groove of a Mississippi John Hurt or Leadbelly and the fluidity and flair of Leo Kottke. The internationally renowned Kottke, in fact, once handpicked Heywood to tour and perform duets with him. A soul-grabbing instrumentalist, Heywood draws listeners in with his voice as well, singing in a warm, plainspoken style that blends smoothly with his rock-solid guitar work.

Heywood has been based in the Twin Cities area since the mid-1980s, performing locally and regionally while also establishing himself in the greater guitar and acoustic music world. He was the 1986 National Fingerpicking Champion at the world-renowned Winfield, KS, music festival, and also won the 1987 American Fingerstyle Guitar Festival Competition held in Milwaukee, WI, an event judged by some of the top players in this field. In addition to performing with Leo Kottke, Heywood played with Chet Atkins on National Public Radio's *A Prairie Home Companion*, has performed with fellow acoustic guitar luminaries Peter Lang, Pat Donohue, and Tim Sparks, and has opened shows for such artists as Norman Blake, Greg Brown, John Renbourn, Chris Smither, and Robin and Linda Williams.

## 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).

He has released four earlier CDs: *Some Summer Day* (1990), *Local Joe* (1996), *Circle Tour* (2000), and *Banks of the River* (2003) and has appeared on various compilation discs. What one inspired critic wrote of *Local Joe* applies equally to each of Heywood's CDs: "Acoustic guitar fans should consider this recording a must have . . . Heywood gives us all something to enjoy for a long time." (*Music Reviews Quarterly*). For more on the newest CD, let's turn to Heywood himself.

## E-Interview

**Question:** After two decades as a performer, what's the biggest change for you in the acoustic music scene?

**Answer:** I may not be the best person to ask about the scene because I don't do a particularly good job of staying in the loop. Certainly one could talk about the impact of the Internet—YouTube and iTunes and MySpace—on marketing the music. There is a generation of younger guitarists on the national scene who are making waves and using those tools very effectively.

I'm afraid I'm a bit of a Luddite when it comes to new technology, but hey, YouTube videos sprout like mushrooms after a rainstorm, and even I'm on YouTube!

To answer your question on a more personal and visceral level, a big change is that one of the key players in the local scene is gone. Dave Ray died almost six years ago. I really miss having someone of his stature on the local gigging circuit. Back in the sixties, he and John Koerner and Tony Glover were of course among the first white guys to grab acoustic country blues by the horns. He continued to tap a rich vein of American music and presented it with such taste—no pretense or extraneous flash. To me Dave Ray was just the dean of the scene as far as "blues interpretation" goes. He played electric too, but he was one of those people who legitimized for me this odd little niche of "working acoustic guitarist." You could say Leo Kottke has done that on the national level—i.e., served as a model, raised the bar, and helped make solo fingerstyle guitar a category or genre people recognize *and enjoy*. Dave Ray was one who legitimized it on the local level. If you could go into a local watering hole and hear someone of that caliber playing guitar, then by god it's cool for me to pursue that course too.

As a corollary to Dave's passing, Minneapolis's West Bank in general is not the musical meeting place it once was. When I moved here in the early eighties it was still a



Phil Heywood *continued on p. 6*

# Local Artist: Rick Griffith

## Lutenist Richard Griffith at BLCA

Lutenist Richard Griffith opens this year's Local Artist Series with a solo concert on Sunday, October 12th at Banfill-Locke Center for the Arts. 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 a new audience 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 two CDs of Renaissance lute music.



The first, *Bonny Sweete Boy: Lute Music from the Scottish Renaissance*, was released in December 2005. His second CD, *A Renaissance Portrait*, was released in January 2007. He hopes

to release a third CD of Renaissance lute music in spring 2009. In addition to playing lute, Griffith has performed as a magician, mentalist, and guitarist, and on euphonium and trombone with local brass ensembles. He has released a CD of satirical songs, spoken word pieces, and instrumentals titled *The Tool Factory Project* and is currently at work on a second CD of original music for guitar, voice, and various other instruments. On the first Friday of every month, he can be found at the Mad Hatter Coffee Cafe and Tea House (943 W. 7th Street in St. Paul) at 7 PM presenting an eclectic program of music (lute and otherwise), poetry, and magic. The October 3rd "First Fridays at the Mad Hatter" show will feature Renaissance lute pieces, magic inspired by Reginald Scot's

"Discoverie of Witchcraft," and readings from period sources about witchcraft and magic. For information about upcoming programs, or to be added to his "Usual Suspects" email list, contact him at <magic.lute@earthlink.net>. The program for his October 12 concert has not been finalized as we go to press, but it will feature mostly dance tunes and airs from 17th century Scottish sources in addition to some masquing music and early Baroque material from 17th century England and France, all played on 10 course lute in Renaissance tuning. There will be a printed program available at the concert.

### 2008-09 Local Artist Series

All concerts are at 2 pm

Sunday, October 12...Lutenist Richard Griffith, featuring 17th century music from Scotland, England, and France. At Banfill-Locke Center for the Arts in Fridley.

Sunday, November 9...Classical guitarist Steve Newbrough, featuring Italian Virtuoso Music. At Banfill-Locke Center for the Arts in Fridley.

Sunday, January 25...Guitarist/mandolinist Joan Griffith and pianist Laura Caviani, featuring Brazilian jazz and original sambas, bossa, and more. At the Woodbury Central Park indoor amphitheater.

Sunday, February 22...The University of Minnesota Guitar Department, featuring duos with other members of the School of Music. At Lloyd Ultan Recital Hall on the University of Minnesota's West Bank campus in Minneapolis.

Sunday, April 12... Robert Everest, guitar and voice, performing a variety of international musical styles, alongside original compositions drawing on Latin American, Mediterranean, and African influences. At the Woodbury Central Park indoor amphitheater.

#### For more information:

[www.mnguitar.org](http://www.mnguitar.org)  
[www.banfill-locke.org](http://www.banfill-locke.org)  
[www.ci.woodbury.mn.us/  
parks/central.html](http://www.ci.woodbury.mn.us/parks/central.html)  
[www.music.umn.edu/](http://www.music.umn.edu/)

# Sundin Spotlight: Fan-Chen Huang

On Saturday, October 18th, for the second concert of our 2008–09 Sundin Hall season, we are honored to welcome guitarist Fan-Chen Huang. Huang is a rising star in the world of classical guitar performance, with impressive showings at some of the most prestigious classical guitar competitions over the last 7 years. Now a student under Scott Tennant in the renowned guitar program at the University of Southern California, Huang will be making her Minnesota debut with a recital of challenging favorites from the standard repertoire that also features a work by the young Italian virtuoso composer and guitarist Nicola Jappelli.

Classical guitarist Fan-Chen Huang was born in Taiwan in 1983 and began playing the guitar at the age of four. She gave her first public performance at age six and her first solo recital at age eight. She won the teenage division of the International Guitar Competition “Abel Carlevaro” when she was nine. At age 11, she was awarded the gold medal in the adult division of the Concurso “Homenaje a R. Sainz de la Maza” as well as the “Taiwan Area Music Competition,” the highest honor in the entire Taiwanese music field.

When she was 16, Huang won the bronze medal, while competing with many adults, at the 42nd Tokyo International Guitar Competition. The next year, she was a finalist in that competition. In 2001 and 2003, she was a semifinalist in the Guitar Foundation of America International Solo Competition. In 2003, she was also a semifinalist in the Stotsenberg International Guitar Competition. She was a finalist in the Guitar Foundation of America competition in both 2002 and 2004. In 2006, she was one of the top fifteen competitors selected to take part in the first Christopher Parkening International Guitar Competition.

Huang has given hundreds of public performances since she first took the stage, in 1989. In addition to her studies with Scott Tennant of the internationally famous LA Guitar Quartet at the University of Southern California, she herself is active as a guitar teacher and is currently on the faculty of the South Pasadena Music Center and Conservatory.

Our Sundin Hall series has a reputation for presenting exciting young artists on the brink of greater fame and success. The October 18th concert by Fan-Chen Huang promises to take its place in that tradition. Make plans now to join us!



## Fan-Chen Huang Concert Program

Hommage a Villa-Lobos by Roland Dyens

Chaconne by J. S. Bach

Sonata for Guitar by Leo Brouwer

Grand Sonata by Nicolo Paganini

Light Framework by Nicola Jappelli

Five Bagatelles by William Walton

## Upcoming 2008–09 Sundin Hall Concerts

**Saturday, November 15...** Classical guitarist and and Christopher Parkening International Competition winner Pablo Sainz Villegas from Spain.  
(*Masterclass at MacPhail Center for Music on Sunday, November 16.*)

**Saturday, December 6...** Minneapolis Guitar Quartet in a rare local concert, first time on the Sundin Series. Concert will feature selections from their third CD (released this year).

**Saturday, January 31...** Our second annual Flamenco Guitarathon. Last year's was a fiery and unforgettable near sell-out. Don't miss this one!

**Friday, February 20...** Classical guitarist and 2007 Guitar Foundation of America International Solo Competition winner Marcin Dylla from Poland

**Saturday, March 21...** Turkish-born classical guitarist Cem Duruöz.  
(*Masterclass at MacPhail Center for Music on Sunday, March 22.*)

**Saturday, April 18...** Born in India, based in Canada, sarod master Aditya Verma with tabla accompaniment.

**Saturday, May 23...** Classical Guitarathon. This annual season-ending tradition is always an audience favorite. Featuring new friends and old, and always a few surprises.

**Masterclasses at MacPhail are at 3 pm.**

**Information can be found at  
<[www.macphail.org](http://www.macphail.org)>.**

# Sundin Spotlight: Phil Heywood

Phil Heywood, *continued from p. 3*

real focal point, and I hung my hat at the New Riverside Cafe for many years. After my gig there, I'd cross the street to the 400 Bar or the Viking and hear Willie Murphy, John Koerner, or whoever else was gigging. Many of those places are gone and my sense is that the "scene" is more dispersed. There are coffeehouses and clubs out there where good music, acoustic and otherwise, is a happening thing, but I don't think you have the sense of a music "district" such as you had on the West Bank.

Things come and go. One thing that's really coming on strong right now is acoustic guitar building. In the past two or three years I've been teaching at The Podium guitar store, and during breaks I get to play the new guitars hanging on the wall. What a fantastic selection! We are in a real heyday for steel-string luthiers. The market is strong enough here—with the help of the Internet no doubt—that The Podium's owner, Jeff Molde, can go out on a limb a bit and order guitars built to his specifications. It sure adds an extra element of fun to my teaching days.

**Q:** Part of the pleasure of your September concert is that it's a release party for your new CD, titled *You Got To Move*. Tell us about it! What's on the disc? Where was it recorded?

**A:** I recorded at Dakota Dave Hull's studio. I did my last CD there as well. Dave is a friend and playing partner, and understands where I'm coming from. He has a good ear, and he also knows how to shepherd these projects through from start to finish.

The new disc is all instrumental, without the smattering of vocals that I've included in past projects. But there is plenty of lyricism. Many of the tunes are spirituals, blues, and folk songs that have lyrics, and I do sometimes sing them in performances. But for this recording I was going for a certain sense of gravity and unity that was best served by keeping my voice out of it. The fans telling me to sing more will have to wait!

Part of the background for this recording is a recent 10-month period when I played for a half dozen memorial services, including services for my father, an uncle, two close friends of the family since childhood, and two more from my own generation. I briefly toyed with the idea of a CD consisting exclusively of tunes from those experiences, but quickly decided that a whole album of that material wasn't a particularly good idea. Not that it would have lacked upbeat tunes; certainly celebratory and even joyous emotions can be part of that experience. One album that serves as a beautiful example is *Steal Away* by Hank Jones (piano) and Charlie Haden (bass). But as time went by I came up with some newer tunes and dusted off some old ones that didn't really fit the mold of my original idea. Still, I think there is a restorative, reflective, and celebratory tone to much of the CD. *You Got To Move* refers not only to the notion that you have to be ready to depart this world when your time comes, but also that you should be ready to get up and "shake your booty" when the spirit grabs you.

**Q:** In your last interview for our newsletter (in 2003), you talked about your process as a composer. Has that process changed in the last 5 years?

**A:** I doubt if it's changed much. Basically it consists of listening, being open to and moved by all kinds of stuff, absorbing and internalizing, and then putting as much time into playing as your life can afford. Those things prime the pump.

On this recording I've got several medleys. I have mixed feelings about medleys. Tunes are often tied together in medleys for reasons that have nothing to do with emotional continuity and development. The result is showy, but superficial. On the other hand, a good medley can reveal a kind of maturity. If you play long enough you find connections, both stylistic and emotional, between things you played or heard separately before. Pulling them together, working out the adjustments to rhythm, tempo and dynamics, actually rejuvenates the tunes for you. Hopefully they are like mini-movements in a larger piece.

**Q:** What old friends—or new favorites—have you been listening to lately?

**A:** Aarrgghh—it's almost a habit for me to bemoan my shortage of quality listening time. I wish I could say I keep up with all the latest stuff and know just who's doing what, or who *did* what many years ago.

But I'll offer this up: I made a compilation CD a while back that I call "Phil's Soul Music." I listen to it a lot while I'm driving. It's got four songs from Willie Murphy's solo piano album, *I Got a Secret*, and a song from Dave Ray's last solo album, *Snake Eyes*. There's a piece by pianist Patricia Barber—she and her quartet have knocked me out numerous times at The Dakota jazz club. Several tunes from assorted Tim Sparks CDs—what a great local guitar genius he is. And finally two songs from Joni Mitchell that make me bawl, from her 2000 release, *Both Sides Now*.

Even though I don't listen much these days to the old country blues guitarists I learned so much from (e.g., Mississippi John Hurt, Rev. Gary Davis), I still love working with their stuff in my performances and recordings, as you'll soon see.

---

Phil Heywood's music is as eloquent as he himself is. Don't miss this rare concert-setting opportunity to hear, and plan to get your autographed copy of his new CD, available in the Sundin Hall lobby before, during, and after the concert. See you there on Saturday, September 20th!

Call 612 677 1151 to reserve tickets.  
For more information, visit our website at  
<[www.mnguitar.org](http://www.mnguitar.org)>.

## Sharon Isbin in Town!

Sharon Isbin will be in the Twin Cities to open the Minnesota Orchestra's season with performances of Rodrigo's *Concierto de Aranjuez* on September 18, 19, 20, and 21. Visit the Orchestra's website for more information <[www.minnesotaorchestra.org](http://www.minnesotaorchestra.org)>.

Earlier that week, Isbin will present a masterclass at the University of Minnesota sponsored by the Minnesota Orchestra and presented by the U of MN School of Music Guitar Department. The class is free and open to the public.

*Tuesday, September 16  
7 to 9 pm*  
**Sharon Isbin  
Masterclass**  
Lloyd Ultan Recital Hall  
University of Minnesota  
School of Music

Auditions for performers are tentatively scheduled for Saturday, September 6 at the U of MN's School of Music. Any and all classical guitarists are encouraged to audition. Only one place will be reserved for a U of MN guitarist; the Guitar Department there hopes to include performers from throughout the area. There will be no audition fees.

Please contact Dr. James Flegel <[fleg0003@umn.edu](mailto:fleg0003@umn.edu)> with any questions about auditions or the class.

Directions, parking, and information about the School of Music can be found at <[www.music.umn.edu](http://www.music.umn.edu)>

## Thursday Musical Guitar Competition

Thursday Musical is once again offering two guitar categories in its Student Section. The Thursday Musical Student Section has a reputation for counting some of the area's most highly gifted young performers among its members, and now your guitar students can be a part of this challenging and motivating group!

Last season, Thursday Musical awarded over \$20,000 in scholarship prizes. Twin Cities guitar students received \$2,850 of this prize money. The combined Junior High and High School Guitar category was won by Stephen Krishnan, with 2<sup>nd</sup> Place awarded to Xavier Jara. Krishnan is a student of Alan Johnston. Jara is a student of Christopher Becknell. Nicholas Kor, a student of Jeff Thygeson, was awarded First Prize in the College Guitar Category with 2nd Place awarded to Jacob Jonker, a student of Jeffrey Van.

Winners of the Young Artist Competition are also offered performance opportunities at several area venues, including the Thursday Morning Artist Series at the Bloomington Center for the Arts.

Membership in the student section is a bargain at \$35, and is open to students from grade 7 through age 25. This one fee entitles the student to perform on a student recital and to participate in the Young Artist Competition on March 14, 2009. In addition, members are welcome to attend any of the concerts given by Thursday Musical, from the Thursday Morning Artist Series to Community Concerts to Home Concerts. These concerts can help to further inspire young musicians, as they feature some of the finest classical performers of the Twin Cities and beyond.

Please see the Thursday Musical display ad in this issue, or visit their website <[www.thursdaymusical.com](http://www.thursdaymusical.com)> or contact Susan Jones at 952-470-1865 or <[sjoboe@visi.com](mailto:sjoboe@visi.com)> for more information or an application form.

## OpenStage

OpenStage is a structured but informal way for guitarists of any level and any style to experience the joy of playing for each other. Begun in 2002 at the suggestion (and with the leadership) of long-time MGS member the late Dennis Burns, these events are a great way to get comfortable playing for other folks, or to try out that new piece you've been woodshedding. Meetings start at 2 pm on the first Sunday of each month from October through May (returning OpenStagers, please note the earlier time!). This season we'll be rotating between several different locations. Our first meeting of the year will be Sunday, October 5th at Banfill-Locke Center for the Arts in Fridley. See their website for directions: <[www.banfill-locke.org](http://www.banfill-locke.org)>. Please note that the Banfill-Locke room is a strictly "unplugged" venue. A complete list of dates and locations will be posted to our website in September: <[www.mnguitar.org](http://www.mnguitar.org)>. Mark your calendars, and start polishing your renditions of classical, folk, and jazz favorites.

Contact <[editor@mnguitar.org](mailto:editor@mnguitar.org)> for more information. By the way, you're always welcome to come and just listen—you'll hear some great music and meet some friendly people who love the guitar just as much as you do!

## Reynold Philipsek CD Release

On Thursday, September 11 Reynold Philipsek will celebrate 40 years as a musician (he joined the union at age 14). To mark this event Philipsek is releasing a new CD, *Anthology*. The CD's 16 tracks include new studio recordings, live cuts from a solo radio performance in New York, and newly re-mastered tracks from previous albums. The CD release show will be held at the 318 Café in Excelsior (318 Water St., website is <[www.three-eighteen.com](http://www.three-eighteen.com)>. The performance starts at 8 pm. Guest performers include Clint Hoover on harmonica and Gary Schulte on violin. \$10 admission includes free copy of the CD. More details at <[www.reynold.com](http://www.reynold.com)>. To promote the show Philipsek will appear on KARE 11's *Showcase* on Wednesday morning, September 10.

**[www.AmyLytton.com](http://www.AmyLytton.com)**

**Web Design**

**Websites include**

**The Minnesota Guitar Society and  
The Minneapolis Guitar Quartet**

**Email: [amy@amylytton.com](mailto:amy@amylytton.com)**

**Phone: 612-987-7726**

## MGS Board of Directors

Careful readers of the newsletter will note changes in the masthead. Three new directors have “come on Board”—we welcome Christopher Olson, Christopher Becknell, and Steven Newbrough.

At the same time, we say farewell to Annett Richter, who no sooner completed her doctorate in musicology at the U of MN, then she was offered and accepted an assistant professorship at the University of Missouri. She and spouse (and fellow MGS member) Neil Brock decamped at the end of August. We’ll miss her lute playing, insightful comments at meetings, and general enthusiasm. Also to be missed is Kuan Teoh, who stepped down this summer after several years on the Board. Kuan was an active participant in OpenStage, and a regular at our meetings. We hope to continue to see him at MGS events. We know we’ll see Dan Sturm at concerts, but it will seem strange not to see him at meetings. Dan’s involvement in the MGS and its earlier incarnations goes back three decades (see his article about the Segovia birthday party in last summer’s *Guitarist*). Among the many roles he’s filled over the years include curating several Classical Guitarathons and a long stint as layout/design/production guru for this newsletter. We hope to feature articles by him in future issues. Now a few words about our new Board members.

## Christopher Becknell

Chris is a recent Bethel University graduate with Bachelor of Music degree in Guitar Performance (with studies under Dr. David Crittenden) and a Bachelor of Arts in History (with an emphasis on music). He also has certification from the Suzuki Association of America. Chris is an active freelance musician as both a violinist and guitarist, and teaches at The Podium in Minneapolis and at Northern Pine School of Guitar and Banjo in Lino Lakes, where he runs a Suzuki Guitar program for children and their families, as well as teaching courses in Fingerstyle and Rock and Roll guitar. He’s been an active supporter of the Youth Guitarathon initiated in 2007 by MGS board member Brent Weaver.

## Steven Newbrough

Steve has performed across the country, on television, and on the radio. An eclectic musician, he has played the guitar in many venues and in vastly different styles. Some of these include playing the electric guitar with gospel choirs, playing abstract twentieth century music with dancers, and playing classical guitar on the concert stage as a soloist and as a member of varied chamber music groups. He enjoys collaborating with choreographers, and has worked with Brenda Daniels, Kristen O’Neal, and Shawn Bowman-Hicks. He received his Bachelor of Music degree from the North Carolina School of the Arts (now the University of North Carolina School of the Arts) as a student of Joseph Pecoraro. During his time in North Carolina he performed widely, including in many recitals and recital tours such as the Illuminations Series in Manteo and the 2003

NCSA Flute Tour, and as a guest soloist with the Wake Forest University Choir. Since moving to Minnesota for further study, he has continued to perform regularly despite a busy academic schedule. At the University of Minnesota he studied with Jeffrey Van and held a graduate assistantship. He received his MM in Guitar Performance last May, and has joined the faculty at St. Joseph’s School of Music.

## Christopher Olson

Chris earned a masters degree in jazz studies/performance from the University of North Texas in 1995. He holds bachelors degrees from the University of Wisconsin-Stevens Point in jazz studies and music education/choral emphasis. A former guitar instructor at UW-Stevens Point and the Wausau Conservatory of Music, Chris taught guitar, jazz history and improvisation, and directed jazz ensembles at UW-Marathon County and Inver Hills Community College. He currently teaches in the guitar and music theory departments at McNally-Smith College in St. Paul, and has published several books of etudes and compositions with Really Good Music (see past issues of our newsletter for examples of Chris’s writing). During the summer Chris is an instructor at the Shell Lake Arts Center in Shell Lake, Wisconsin. Chris has shared the stage with artists such as Bob Mintzer, Louis Bellson, Terry Gibbs, Ira Sullivan, and Bobby Vinton. He has worked with Twin Cities bands led by Wain MacFarlane, Steve Millar, and Tim Mahoney, among others. He currently performs with the instrumental trio Framework, and the quartet Meantime, and continues to appear throughout the Midwest as a soloist and with groups of all sizes. He studied classical guitar at the University of Minnesota–Duluth with Corrine Clay, at the University of Wisconsin–Stevens Point with Glen Shulfer, and at the University of North Texas with Stanley Yates and Tom Johnson. He also received private instruction from MGS Artistic Director Joseph Hagedorn. Primarily known in the Twin Cities as a jazz guitarist, Chris has experience performing many styles of music, and has played classical repertoire of all periods, from the Renaissance to the twenty-first century. A recent trip to Argentina exposed him to some new pieces and sparked a renewed interest in the music of South America. Chris has been featured multiple times at the Guitar Society’s Jazz Guitarathon and as part of the MGS Local Artist Series, including a recent performance in April 2008. He currently teaches at McNally Smith College of Music in his home town of St. Paul.



# News and Notes

## MGS Donors

As of August 20th (our to-press date for this issue), here are the recent new and renewing MGS members who provided support above the basic membership level. We thank you!! Please bring any omissions or errors to our attention. We'll run an updated list in the next issue.

### *Patron (\$50–199)*

Beatrice Backer  
Gene & Peggy Bard  
Marlene & Steve Bresnahan  
Richard & Judy Brownlee  
Frederic J & Lorna Byers  
Dennis & Peggy Chirhart  
Erik Chommie  
Joe Claus & Martha Conway  
Eduardo A. Colon  
William Conway & Sandra Bestland  
David Epstein  
Dan Estrem  
Dr. Todd Fetsch  
Kevin Field  
Glenn & Annette Fisher  
Michael Garwood  
Joan Griffith  
Gary Hoiseth  
Don Holzwarth  
Alan Johnston & Heather MacLaughlin  
Chris Kehler

James D. Lakin, M.D.  
Michael Luinenburg  
Bill Mask & Anne Howden  
Bill McCallum  
Paul McCormick  
Alan & Dena Naylor  
Eugene & Luella Newstrom  
Al Norton  
Carl Passal  
Kim Rich  
David & Ruth Rinker  
David J. Roberts  
Bill Rottschaefier  
Michael & Liza Sayre  
Bart Schempp  
Eugene & Martha Schermer  
Dr. & Mrs. David J. Schmeling  
John & Margit Schubert  
Luis Serron  
Richard L. Sheehan  
Elaine & Les Spiegel  
Will & Pam Stein

Bill & Sara Stout  
David & Amy Svea  
Gene Swanson  
Jeffrey Van  
Catherine Vesley  
Gigi & Jim Voegeli  
Ben Woolman

### *Sponsor (\$200–499)*

Terry Brueck  
Marilou & Mark Cheple  
Jay & Jan Fillmore  
Fred Hille  
Paul Hintz  
David & Elaine Liss  
David Malmberg  
Morris & N. Nilsen  
Anne, Jennifer, & Bruce Parker

### *Benefactor (\$500+)*

Peter Jackson

## Support Our Friends

See the display ads on pages 10 and 11, and the classifieds on page 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.

## 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 help finding and contacting more area guitar teachers, especially those at private music schools, to increase newsletter distribution and concert ticket sales. Contact us at <editor@mnguitar.org>.

## MGS Members Participate in Healing Harmonies Program

As noted in a past issue, MGS members Jay and Jan Fillmore and board member Mark Bussey are among the

many musicians who participate in the Healing Harmonies program at Unity and Mercy Hospitals in Coon Rapids. In this program, musicians volunteer to provide soothing background music in waiting rooms and patient care units, for the benefit of not only the patients, but also medical staff and visitors. Both amateurs and professionals donate their time and talents. Healing Harmonies began several years ago under the direction of hospital auxiliary member Lorraine Tressel. The program has included guitar, piano, harp, flute, and other suitable instruments. Anyone interested in learning more about Healing Harmonies, please contact Jan Fillmore at <janfillmore@comcast.net> or 763-717-2107, or call Lorraine Tressel at 763-712-7403.

## Upcoming Issues of *Guitarist*

We have articles planned on the mathematics of harmonics, the history of classical guitar string materials, the nails vs no nails debate, and more. We're always interested in having members and friends of the MGS write for our newsletter. Get in touch with your ideas, suggestions, questions. Contact the editor, Paul Hintz, at <editor@mnguitar.org> or by phone, at 651-699-6827.

*Discover the Best  
in Vintage Guitars . . .*

**New & Used Guitars  
including:**

Gibson • Ibanez • Ovation  
Modulus • Hamer • Guild & Many More!

**Amps & PA's**

including Peavey & Crate

*LaVonne  
Wagener*

**MUSIC**

612-890-7288

4841 W. 124th Street

Savage

SALES • SERVICE • RENTALS • LESSONS



Professional Tax Prep

And

Taxpayer Representation

**612-209-2278**

**John Dundon**

Enrolled Agent #2005-85353

MN Guitar Society Member

Amateur Classical Guitar



[www.AmericanGuitarandBand.com](http://www.AmericanGuitarandBand.com)

13777 Grove Drive North

Maple Grove, MN 55424

(763) 424-4888

## THURSDAY MUSICAL

### Guitar Categories

*Junior High, High School and College Levels*

Thursday Musical Student Membership offers incentives and encouragement to young musicians. Over \$20,000 in scholarships awarded in 2008! Join now!

- Young Artist Recitals: January 24, 25, 31, and February 1, 7, 8, 2009
- Young Artist Competition: March 14, 2009
- Winners' Concert: March 26, 2009

*Deadline for membership  
November 15, 2008*

*For more details, call:  
Susan Jones: 952-470-1865  
[www.thursdaymusical.com](http://www.thursdaymusical.com)*

### Guitar Instruction

All styles & ages

**Jeff Lambert**

D.M., M.M. - Northwestern  
University  
Member: Minneapolis Guitar  
Quartet

Am willing to travel

612-872-0454

[www.jeffguitar.com](http://www.jeffguitar.com)

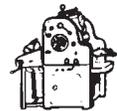
## Join the MGS today!

Use the form on page 2 and get the  
the next issue of this newsletter delivered to  
your door, with complete details about our exciting  
2008–09 Sundin Hall concert season and  
the other programs we will be offering.

**Minnesota Guitar Society  
Members make it happen!**

## David's Print Shop

- NEWSLETTERS
- BROCHURES
- LETTERHEADS, ENVELOPES,  
BUSINESS CARDS
- BAR/BAT MITZVAH INVITATIONS
- WE DO PRINTING IN עברית ואנגלית



DAVID ("DUVIDL") HAS BEEN DOING FINE PRINTING SINCE 1969 AND HAS OWNED HIS OWN PRINT SHOP AT THE CORNER OF UNIVERSITY & PRIOR SINCE 1991.

540 NORTH PRIOR AVE.  
SAINT PAUL, MN 55104  
PHONE: 651-644-8262  
FAX: 651-647-9473  
[WWW.DAVIDSPRINTSHOP.COM](http://WWW.DAVIDSPRINTSHOP.COM)

# Apple Valley Guitar Academy

Classical/Fingerstyle Lessons with  
Master Teacher & Guitar Book Author  
Classical Guitars, Strings, Books, CDs, etc.

[www.AVGuitarAcademy.com](http://www.AVGuitarAcademy.com)  
952-322-4329

CLASSICAL GUITAR INSTRUCTION  
BEGINNING/ADVANCED

## JOSEPH HAGEDORN

University of River Falls, WI Faculty Member  
612 · 374 · 4681

### Daniel Sturm

REGISTERED SUZUKI GUITAR INSTRUCTOR  
BA, MFA UNIVERSITY OF MINNESOTA, MPLS.

ACCEPTING STUDENTS AGED 4-5 YEARS

[danielsturm@hotmail.com](mailto:danielsturm@hotmail.com)

Q.

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

A.

**cadenza music** 

149 N. Snelling Ave \* St. Paul MN 55104  
(651) 644-3611 [www.cadenzamusica.com](http://www.cadenzamusica.com)

## Paul Hintz

jazz guitarist  
[www.paulhintz.com](http://www.paulhintz.com)  
651 699 6827

## Stephen Kakos

Classic Guitars

ancient & modern

repair restoration

952 . 472. 4732

## Minnesota Guitar T-Shirts!

They're back again this season,  
in your choice of sizes—in a new snazzy shade of indigo!!

Featuring all the Sundin Hall Season artists.

Priced right and  
a great fashion statement.

Look for them in the lobby  
before the concert, at intermission,  
or afterwards!

Don't wait! Come to the next concert for best selection!

## 'Jazz from J to Z'

2008-09 Concert Series

Sept. 21, 7 p.m.

Sambanova! CD Release featuring  
Joan Griffith and Laura Caviani —  
Hopkins Center for the Arts



Oct. 4, 7:30 p.m.  
Doug Haining and  
the Twin Cities  
Seven w/ vocalist

Charmin Michelle—Artists' Quarter

[www.tcjs.org](http://www.tcjs.org)

# Classified Ads

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 by emailing 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. Meets Sun. afternoons and Wed. evenings. Guaranteed to help any classical guitarist equally. \$20 for a 2 hour session = great value & great fun in a relaxed and supportive ambience. Call Scott Mateo Davies at 612-724-2318.

FOR SALE: Alvarez Yairi CY140 classical guitar, near new condition with case, \$700. Call Dana Wheelock at 612-333-5110.

Music notation and digital audio editing services. Software: Finale, Pro Tools. \$45/hour. Samples available. Contact Jeff Lambert at 612-872-0454 or <jeffguitar@gmail.com>.

FOR SALE: 10% Percent Off all in-stock Fender, Taylor, and Martin guitars when you show your MGS membership card. GuitarZone, 12763 Central Ave. NE, Blaine, 763-757-8555.

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 <web.mac.com/markraigna>.

FOR SALE: Classical guitars. 2006 Ramirez AE SP/IN \$1,500 (list \$3,200); 2006 Burguet AC-2AS SP/IN \$950 (list \$1,495); 2006 Loriente Clarita SP/IN \$1,500 (list \$1,800); Alhambra 8P SP/IN \$1,360 (list \$1,600). Call 952-322-1310.

FOR SALE: 1981 Alan Chapman classical guitar with hard case. Spruce top, Indian rosewood back and sides. \$2,700. Contact Xavier at 763-434-2857 or <XavierJAX@comcast.net>.

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

FOR JAZZ INFORMATION: TWIN CITIES JAZZ SOCIETY, (651) 633-3134; <www.TCJS.org>.

GUITARS FOR SALE: 1968 Paris Banchetti: Solid spruce/burled mahogany with original hardshell case \$1,250; 1960 Vincent DiSerio Concert: solid spruce/mahogany with arched top hardshell case \$2,950; 1968 Jose Ferrer Concert: solid cedar/madagascar with arched top hardshell case \$3,950. Call 651-292-4929.

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>.

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>.

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>

GUITAR FOR SALE: 2008 Lance Litchfield concert classical with hardshell case. Cedar top, Indian rosewood back and sides. Model C600. New is \$7,200. Visit <www.litchfieldguitars.com> for info. Call Gary at 715-699-3170.

---

---

The Minnesota Guitar Society  
PO Box 14986  
Minneapolis, MN 55414

ADDRESS SERVICE REQUESTED

**DATED MATERIAL... PLEASE RUSH**