



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

NOVEMBER/DECEMBER 2008

VOL. 24 NO. 6

Classical Guitar at Sundin Hall in St. Paul!



**Saturday,
Nov 15th, 8 pm**
Classical guitarist
Pable Sainz Villegas from Spain

Saturday, Dec 6th, 8 pm
The acclaimed
Minneapolis Guitar Quartet



**Local Artists Series concert
at Banfill-Locke Center for the Arts**

Sunday, Nov 9th, 2 pm
Classical guitarist
Steve Newbrough

Also In This Issue... Jay Fillmore on Guitar Harmonics, review of Sharon Isbin masterclass, more News and Notes

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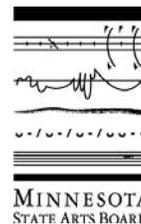
To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts, and workshops.

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.



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Local Artist: Steve Newbrough

Italian Virtuoso Music from Guitarist Steve Newbrough

Our Local Artists Series for 2008–09 returns to Banfill-Locke Center for the Arts on Sunday, November 9th, with a 2 pm performance by classical guitar virtuoso Steve Newbrough. The free concert features virtuoso music for solo guitar by many famous Italian composers, as well as a piece for flute, English horn, and guitar. Newbrough has performed across the country, on television, and on the radio. An eclectic musician, he has played in many venues and in varied styles, including electric guitar with gospel choirs, abstract twentieth-century music with dancers, and classical guitar on the concert stage as a soloist and as a member of varied chamber music groups. He received his BM in music from the North Carolina School of the Arts (now the University of North Carolina School of the Arts) as a student of Joseph Pecoraro. While in North Carolina he performed widely, in many recitals and tours, and as a guest soloist with the Wake Forest University Choir. Since moving to Minnesota, he has continued to perform regularly. At the University of Minnesota he studied with Jeffrey Van and held a graduate assistantship. He received his MM in Guitar Performance last May. To learn more about Steve, we contacted him by email.

E-Interview

Q: Our readers who attended recent Classical Guitarathons had the pleasure of hearing you play. Since moving here, have you had many concert opportunities?

A: Playing for those guitarathons was a real treat. The acoustics in Sundin Hall are wonderful for solo classical guitar. That plus the great guitar crowd made those experiences exciting. Most of my performing opportunities since I have been in Minnesota have come from being affiliated with the U of M. There I played on many different programs including college concerts with Graduate Quartet, ensemble concerts, and the U of M Guitarathon (that makes three guitarathons in two years!). I toured with the U of M New Music Ensemble, played as a member of the U of M Wind Ensemble, and during my second year I played in one of the school's Jazz Combos. Last summer I set up eight solo guitar concerts all around the Twin Cities at retirement communities. Of course, I also played my graduate recital. Outside of the U, I performed as a soloist in front of the Encore Wind ensemble playing works by Granados. In addition, I played a solo recital on an NPR station in Texas in front of a packed house. I believe you can still hear that concert online at <www.hppr.org> in a segment called "Just Hangin'."

Q: Tell us more about your experience in the grad program at the U of M.

A: Before moving to Minnesota I had a solid teaching studio in NC with just under fifty students and a fairly steady flow of gigs. It was a comfortable situation but I felt stagnant. I began taking some lessons with Pat Dixon, the head of the guitar department at Wake Forest University and Jeffrey Van's duo partner. She encouraged me to look at Minnesota and get out of my comfort zone in NC. It was a great decision to move here for many reasons, but especially to study at the U. Lessons with Jeffrey Van were always great. First and foremost he is a terrific artistic coach whose focus on color and phrasing is

awesome. Secondly he's an honest editor. Many times I heard him say "Wow, Steve that fingering is a little too hard don't ya think, try this one instead." Nine times out of ten I used his fingerings. Every week we had a performance class with all the guitar students at the U. At these classes and also in our regular juries I received great criticism from James Flegel as well. Dr. Flegel also leads a strong guitar studio at the U. The guitar classes such as pedagogy and guitar literature were informative and interesting. Unfortunately, I had to drop a couple of them that were not required for my degree due to a heavy course load in other areas. I had already studied a lot of that material in undergrad.

At the U there is a heavy emphasis on theory and musicology with many majors in those fields. This environment of scholarship was inspiring and frustrating. There were many times that I just wanted to go practice when I needed to write a paper or finish an analysis. I learned about many concepts that continue to help me interpret the music I play. Through the program I also met a lot of people who have made it possible for me to make a living as a guitarist in the area. It was a great experience.

Q: Tell us about the program for your November 9th concert.

A: After finishing my studies at the U I began thinking about themes I could use for upcoming concerts. One of the first ideas I had was to look at the music of Romantic and modern Italian composers. There is so much exciting music that has come from that part of world. I will be playing music by Paganini, Legnani, Giuliani, Domeniconi, and Castelnuovo-Tedesco. All of the music on this program is challenging and vibrant. I wanted to let people know what kind of show this will be. Hence the title "Italian Virtuoso Music." About half of the music on this program is stuff that I've never played before—for instance, Paganini's 24th Caprice. This piece has been fun and a challenge to put together in a relatively short amount of time. Throughout the program I will be playing Legnani Caprices in sets of two. These pieces are short and exciting. The program will end with a trio by Castelnuovo-Tedesco for flute, English horn, and guitar.

Q: Tell us about the flute and English horn players who'll be performing with you.

A: The flutist is Jennifer Hanson and the English horn player is Dana Donnay. They are both very active in performance and teaching around the Twin Cities. Dana studied at the New England Conservatory and the U of M as well. Jennifer will begin her graduate work at the U of M this year. We have been collaborating for the past nine or ten months. It has been a pleasure to work with these fantastic musicians.

Q: You're active as a teacher?

A: Yes! Currently, I teach at St. Joseph's Conservatory of Music, the St. Paul Conservatory, and Northern Pine Studios in Lino Lakes. I love to teach people of all ages. This past summer I became certified in Book One of the Suzuki Method. Suzuki uses all of the techniques that work best for teaching children. Through strong parental involvement, repetition, and auditory learning, kids learn to do more than anyone would

Steve Newbrough *continued on p.4*

Sundin Spotlight: Pablo Sainz Villegas

Our 2008–09 Sundin Hall concert series continues with the Minnesota debut of Spanish classical guitar virtuoso Pablo Sainz Villegas, who will perform on Saturday, November 15th. Villegas will also present a masterclass, at MacPhail Center for Music's Antonello Hall (co-sponsored by the MGS and MacPhail), on Sunday the 16th at 3 pm. For details on the masterclass, visit the MacPhail website at <www.macphail.org>.

Born in 1977, Pablo Sainz Villegas began his musical studies at the Professional Conservatory of Music in La Rioja, under Miguel Ubis, and was awarded the Extraordinary Prize for Final Level. He continued his studies with Paulino Garcia Blanco and at the Royal Superior Conservatory of Music in Madrid with Jose Luis Rodrigo, graduating with the Extraordinary Graduation Prize. From 1997 to 2001, he studied with Thomas Müller-Pering at the Weimar Liszt Musikhochschule, and in 2004 took a Postgraduate Diploma under David Starobin at the Manhattan School of Music in New York. A winner of fourteen international competitions, he was a recipient of the Andres

Segovia and Andres Segovia Ad Honorem Awards at the 38th and 39th International University Courses of Spanish Music in Santiago de Compostela. Most recently, he was awarded First Prize in the prestigious 2003 International Guitar Competition Francisco Tarrega, where he also received the prize for the best interpretation of Tarrega's compositions. He is the holder of several important scholarships including the Asociacion de Intarpretes y Ejecutantes (A.I.E.), the Alexander von Humboldt Stiftung, and La Caixa Foundation. A noted solo and chamber performer, Pablo Sainz Villegas has given recitals in Australia, Austria, Belgium, Bosnia, the Dominican Republic, France, Germany, Greece, Ireland, Italy, Portugal, Slovakia, Spain, Sweden, Turkey, the United Arab Emirates, the United Kingdom, and the U.S., and has appeared on some of the world's most famous concert stages. As a member of the Proyecto Guerrero Orchestra dedicated to avant-garde music, he has worked with some of the greatest composers of our time, including Helmut Lachenmann, George Crumb, and Cristobal Halftter. He has participated in the International Music Festivals of Granada, Segovia, Peralada, and Strasbourg and has collaborated with Radio 2 Clasica RNE, Spanish National Radio and Television, Radio France, Euroradio, ABC, and the BBC.

Pablo Sainz Villegas masterclass

Sunday, Nov 16th, 3 pm

MacPhail Center for Music, Antonello Hall

Co-sponsored by the MGS and MacPhail

For more info, visit <www.macphail.org> or call 612-321-0100.

Segovia and at the Alexander von Humboldt Stiftung, and La Caixa Foundation. A noted solo and chamber performer, Pablo Sainz Villegas has given recitals in Australia, Austria, Belgium, Bosnia, the Dominican Republic, France, Germany, Greece, Ireland, Italy, Portugal, Slovakia, Spain, Sweden, Turkey, the United Arab Emirates, the United Kingdom, and the U.S., and has appeared on some of the world's most famous concert stages. As a member of the Proyecto Guerrero Orchestra dedicated to avant-garde music, he has worked with some of the greatest composers of our time, including Helmut Lachenmann, George Crumb, and Cristobal Halftter. He has participated in the International Music Festivals of Granada, Segovia, Peralada, and Strasbourg and has collaborated with Radio 2 Clasica RNE, Spanish National Radio and Television, Radio France, Euroradio, ABC, and the BBC.

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

Steve Newbrough, *continued from p. 3*

think possible. For adults I teach classical guitar in a more traditional way. I love to watch people progress from their first notes on the guitar to playing a piece such as Recuerdos de la Alhambra. One of my students just made that leap in about one year. Though I am a classical guitar player primarily I also enjoy teaching rock. I believe that many of the principles from the two styles are interchangeable. If anyone is interested in lessons I still have some time slots available in my schedule. Just call any one of the three schools to register. [Ed. Note: all have websites with complete contact info.]

Q: You recently joined the board of the MGS, as well as the faculty of those schools of music. Sounds as if you like the Twin Cities. What are some of your plans for the future, beyond November 9th?

A: The Twin Cities are great and I plan on sticking around for a long time. As well as playing concerts whenever I can, I plan on teaching and gigging (weddings and events) as much as possible. One of my big goals for the next two years is to focus more on chamber music and less on solo guitar music. Most importantly, I plan on making my living entirely from music.

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).

I would like to thank the MN Guitar Society for all of their work over the years bringing diverse and exciting music to the area. Also, for inviting me to share my passion on a local artist series concert.

Join us on Sunday, November 9th at Banfill-Locke Center for the Arts for this free concert! For more information about Banfill-Locke, visit <www.banfill-locke.org> or call 763-574-1850.

Volunteer Guitaring Opportunities

Crystal Care Center, a non-profit nursing home run by the Volunteers of America, is looking for volunteer guitarists to play on Monday evenings in their memory care unit. They cannot pay but could help with mileage. This would be a great opportunity for a student guitar player to play for a very warm and appreciative audience. For more information, contact Larry Greenstein (Volunteer Coordinator, Crystal Care Center, 3245 Vera Cruz Ave. No., Crystal) at (763) 971-6364.

The Healing Harmonies program at Unity and Mercy hospitals in Coon Rapids needs musicians. In this program, volunteers provide soothing background music in waiting rooms and patient care units for patients, medical staff, and visitors. Both amateurs and professionals donate their time and talents. The program began several years ago under the direction of hospital auxiliary member Lorraine Tressel and has included guitar, piano, harp, flute, and other suitable instruments. To learn more, contact MGS member Jan Fillmore at <janfillmore@comcast.net> or (763) 717-2107, or Lorraine Tressel at (763) 712-7403.

Sundin Spotlight: Minneapolis Guitar Quartet

MGQ Rare Local Concert

On Saturday, December 6th, the 2008 half of our Sundin Hall season concludes with an appearance by the Minneapolis Guitar Quartet (MGQ). This internationally known group has been a leading guitar ensemble since its founding. The concert features original compositions and arrangements by MGQ members, and the group's CDs will be available for purchase in the lobby.

The MGQ has performed across the U.S. and Mexico, concertos by Rodrigo and Vivaldi, repertoire from Bach to Piazzolla to Stravinsky, commissioned works by contemporary composers, and an original arrangement of Mussorgsky's *Pictures at an Exhibition*. In 2007, the MGQ collaborated with dancer Colette Illarde on a production of Six Pieces on Spanish Folk-songs by Spanish composer Enrique Granados. With music arranged by the MGQ, the choreography by Illarde included Spanish regional and folk dancing, classical ballet, and flamenco. The MGQ has been heard on the nationally syndicated radio program Saint Paul Sunday, and on NPR's Performance Today. The group's first three CDs garnered international critical acclaim. As educators, MGQ members teach and give workshops throughout the U.S.

A founding member of the MGQ, O. Nicholas Raths is equally at home in the classical and pop realms. As a studio musician, he can be heard on many major label recordings. Raths attended the University of Southern California and received his DMA from the University of Minnesota. He was a student of classical and jazz masters Pepe Romero, Howard Roberts, and Jeffrey Van. Raths is assistant professor at St. John's University in Collegeville, where he teaches guitar, music history, and theory.

An MGQ member since 2002, Jeff Lambert began his classical guitar studies with MGQ founding member Joseph Hagedorn at the University of Wisconsin-River Falls. He continued in Chicago with Denis Azabagic, and attended Northwestern University as a student of Anne Waller, earning master's and DMA degrees. As a chamber musician, he has performed with members of the Lyric Opera of Chicago, the St. Paul Chamber Orchestra, and others. As a soloist, he won top prizes in guitar competitions in Minneapolis and Chicago. He released a solo CD in 2003. In 2006, he was awarded a Minnesota State Arts Board Artist Initiative grant to collaborate with composer David Crittenden. Lambert's own compositions are regularly performed by the MGQ.

Since winning the 1990 Guitar Foundation of America solo competition, Joseph Hagedorn has maintained an active performing career as a soloist and chamber musician. Praised for passionate performances, flawless technique, and varied programs on guitar and Renaissance lute, he has appeared in more than 25 U.S. cities and in Canada. He has been heard on *Saint Paul Sunday* with the MGQ and also with St. Paul Chamber Orchestra assistant concertmaster Leslie Shank. An arranger for the MGQ, in 1995 he was awarded a Minnesota State Arts

Board Fellowship. He received his bachelor of music degree from Cornell College, and master of music degree from the University of Minnesota. He was a student of Jeffrey Van and others. He has been on the music faculty of the University of Wisconsin-River Falls since 1988.

An MGQ member since 2002, Jeffrey Thygeson is an active soloist and chamber musician, with appearances in New York, Los Angeles, and throughout the Midwest. Thygeson has performed in masterclasses with Eliot Fisk, Christopher Parkening, Sharon Isbin, and others. He received his bachelor's degree from the University of St. Thomas and master of music degree from the University of Southern California in Los Angeles, where he studied with William Kanengiser and received the Pi Kappa Lambda Guitar Scholarship Award. Additional teachers have included Pepe Romero, James Smith, Christopher Kachian, and Brian Head. Thygeson teaches at the University of St. Thomas.

To learn more about the group, we contacted founding member Joe Hagedorn by email.

Minneapolis Guitar Quartet Program

Windy** by Astor Piazzolla (1921-1992)
Toccat in D, BWV 912** by J.S. Bach (1685-1750)
Introduction and Allegro
Minnesota Winter* and Chicago Summer*
by Jeff Lambert (b. 1977)
Cuatro piezas** by Joaquin Rodrigo (1901-1999)
INTERMISSION
Cuatro Estampas Andaluzas**
by Joaquin Rodrigo (1901-1999)
Yesnaby Ground** and Farewell to Stromness**
by Peter Maxwell Davies (b. 1934)
Danzas Argentinas**
by Alberto Ginastera (1916-1983)

* Written for the Minneapolis Guitar Quartet

** Arranged by the Minneapolis Guitar Quartet

E-Interview

Q: For our newer readers, could you tell us a little about the history of the Minneapolis Guitar Quartet? How did the group form, and when?

A: The group was formed shortly after the first Minnesota Guitar Society Classical Guitarathon in 1986 with members Alan Johnston, O. Nicholas Raths, Joe Hagedorn, and Juan Fernandez. After a couple of years of hard work and not too much performing, Juan moved away and was replaced by David Crittenden. After many more years of activity, which included many concerts and three CD recordings, both David and

Alan left the MGQ in 2002 and were replaced by Jeff Lambert and Jeff Thygeson.

Q: A lot goes into establishing and maintaining a successful ensemble of any size, in any style. Do the members of the MGQ have specific roles and responsibilities?

A: Besides learning and performing the parts, the primary jobs that need doing are the business of booking concerts and arranging music. I do most of these two things. Jeff and Nick have also composed music for the MGQ. In rehearsal, we all work together in developing interpretations of the music.

Q: The group's recorded several CDs. Tell us about them, especially the latest project.

A: Our newly released fourth CD is *Dances of Spain and Argentina*, featuring music of Ginastera and Granados, as well as pieces by Lambert, Davies, and Bach. Our next CD is expected to feature music recently composed for the MGQ.

Q: Beyond December 6th, what are the plans for the Quartet?

A: We have a busy season this year with concerts in nine states from coast to coast. We'll end the season with three concerts at the Southern Theater in our second collaboration with Flamenco dancer Colette Illarde.

Harmonics on the Guitar – Jay P. Fillmore

Professor of Mathematics Emeritus, University of California at San Diego

Prelude If one touches an open string at its midpoint (located 12 frets above the nut - at fret XII) and plucks elsewhere, the string vibrates in two equal segments and produces a pitch one octave higher called the *second harmonic*. The point where the string is touched does not vibrate; it is called a *node*. If one touches a string at the point one-third or two-thirds of the distance toward the saddle (located at about frets VII and XIX) and plucks elsewhere, the string vibrates in three equal segments and produces a pitch one octave plus a perfect fifth higher called the *third harmonic*. The point where the string is touched and one other do not vibrate; they are the *nodes*. Similarly, the *fourth harmonic*, with a pitch two octaves higher, is obtained by touching the string at a point one-fourth or three-fourths of the distance toward the saddle and plucking elsewhere (but not at the midpoint of the string); the string then vibrates in four equal segments. There are higher harmonics. Harmonics using open strings are called *natural*.

The same may be done with the segment of a string from a designated fret to the saddle. For example, if one depresses string ③ at fret II – producing A_3 , the second harmonic will be obtained by touching the string at the midpoint of the segment from fret II to the saddle – namely 12 frets higher at fret XIV, and will be A_4 one octave higher. Likewise, touching the string at seven frets higher from a designated fret where the string is depressed gives the third harmonic of that note – and will produce a pitch one octave plus a perfect fifth higher. Harmonics using a depressed string are called *artificial*.

The only difference between a natural harmonic and an artificial harmonic is whether the string is open or depressed. The analysis of harmonics is the same. One needs to locate nodes on a string, or segment of a string, in order to know where to touch and where to pluck, and to know what will be the resulting pitch.

Nodes for harmonics are located by the physical distance along a string – which is “linear” like a ruler, but a guitar carries location by frets – which is not linear. The key is to know the relationship between the physical distance and the frets. Once this is established, we will also learn that the

location of a node is not always at a fret, and that harmonics do not always fall at pitches on the scale of equal temperament.

Examples: Fourth harmonics are 4.98 rather than 5 frets higher. Third harmonics are always sharp by two cents. Fifth harmonics are always flat by 14 cents. (These are not “errors”, but due to the physics and mathematics underlying harmonics.)

From elementary physics we need only: the frequency of vibrating string is inversely proportional to its length, and from mathematics: logarithms. The discussion is for an “ideal string”.

A “long version” of this article, containing all details, including calculations and tables, is available online at

<http://home.comcast.net/~jayfillmore/harmonics.pdf>
or from the author: jfillmore@ucsd.edu

Consonance On the scale of *equal temperament* A_4 has frequency $f = 440$ (Hertz). Octaves are divided into twelve intervals so that the ratios of successive frequencies are $\sqrt[12]{2} = 1.05946$. The *fundamental frequency* of a pitch is then expressible

as $f = 440 \cdot (\sqrt[12]{2})^F$, where F is an integer

indicating the number of semitones the pitch is above (for F positive) or below (for F negative) A_4 (for which $F = 0$). We indicate F by $|F$

following the name of the note. For the open strings of a guitar, these are

$D_2 |^{-31}, E_2 |^{-29}, A_2 |^{-24}, D_3 |^{-19}, G_3 |^{-14}, B_3 |^{-10}, E_4 |^{-5}$

Each semitone of the tempered scale is divided into 100 parts called *cents*. The formula relating f and F holds for all values of f and F . The interval, in cents, between two pitches of frequencies f and f' is given by $1200 \cdot \log_2(f'/f) = 100 \cdot (F' - F)$, where $\log_2 x = \log x / \log 2$.

Dissonance The fundamental frequency of a string (from the designated fret to the saddle) is given by

$440 \cdot (\sqrt[12]{2})^F$, the frequency of the N -th harmonic is

$N \cdot 440 \cdot (\sqrt[12]{2})^F$. Comparing the logarithms of these, we find that F has increased to $F + 12 \cdot \log_2 N$.

An integer near this number will locate the pitch on the tempered scale near the harmonic, and the difference of that integer and the number, multiplied

by 100, will give their separation in cents (negative when flat, positive when sharp) of the harmonic from the note. In general,

$$12 \cdot \log_2 3 = 19.0196 = 12 + 7 + 0.0196$$

shows third harmonics are always higher by one octave + perfect fifth + 2 cents (sharp) and

$$12 \cdot \log_2 5 = 27.8631 = 24 + 4 - 0.1369$$

shows fifth harmonics are always higher by two octaves + major third - 14 cents (flat).

Póco a póco - una córda The location of nodes does not depend on the length of the string. A string from a *designated fret* (where it is depressed) to the saddle will include the possibility of an open string.

Let L denote the length a string from a designated fret to the saddle. The distance s , measured from the designated fret, and a number z , which locates frets, are related by

$$s = L \left(1 - \frac{1}{(\sqrt[12]{2})^z} \right) \quad \text{and} \quad z = 12 \cdot \log_2 \frac{L}{L-s},$$

for $0 \leq z$ and $0 \leq s < L$. Frets correspond to integer values of z . An increase of z by 1 corresponds to a semitone. (This number is useful even for locations beyond the actual fingerboard.) These equations are the fundamental relationship between the physical distances s and the locations of frets z .

Prímo The N -th harmonic of a pitch having fundamental frequency f has frequency $N \cdot f$. The nodes for the N -th harmonic on a string of length L (from a designated fret to the saddle) divide the string into N equal parts, each of length L/N . There are $N - 1$ nodes, but touching the string at some will yield a harmonic different from the N -th. (This depends on what integers divide N exactly.) Two nodes which always yield the N -th harmonic are: the node nearest the designated fret having

$$z = 12 \cdot \log_2(N/(N-1)),$$

and the node nearest the saddle having $z = 12 \cdot \log_2 N$.

Example. Fourth harmonics. From $\log_2(4/3) = 0.41504$ and $\log_2 4 = 2$, we obtain $z = 4.98$ and $z = 24$, respectively. On an open string, the first is approximately at fret V, the second is exactly at fret XXIV. We interpret $z = 4.98$ as being 98% of the distance from fret IV to fret V and call it

fret V. (Fret XXIV is the same physical distance from the saddle as fret 4.98 is from the designated fret.) In general, for an artificial harmonic, the fourth harmonics are 4.98 and 24 frets higher (toward the saddle) from the fret where the string is depressed. Fourth harmonics, like second harmonics, are neither sharp nor flat.

Finále To find a seventh harmonic near $C_5\# | 4$.

Begin with $12 \cdot \log_2 7 = 33.6883$, and write this as

$$-30 + 12 \cdot \log_2 7 = 4 - 0.3117.$$

This tells us that the seventh harmonic of $D_2\# | -30$ is $C_5\# | 4$ and is 31 cents flat. And, $D_2\# | -30$ is on string $\textcircled{6} = D | -31$ depressed at fret I. The node nearest to the designated fret I is $12 \cdot \log_2(7/6) = 2.67$ frets higher. Also

$$12 \cdot \log_2 7 = 33.6883 = 24 + 10 - 0.3117$$

shows that a seventh harmonic is higher than the fundamental by two octaves + minor seventh - 31 cents (flat).

Códa The note $C_5\# | 4$ is the second harmonic of $C_4\# | -8$, third of $F_3\# | -15$, fourth of $C_3\# | -20$, fifth of $A_2 | -24$, sixth of $F_2\# | -27$, and the seventh of $D_2\# | -30$.

Exercise. The next time you have your guitar tuned to $\textcircled{6} = D$, find these harmonics for $C_5\#$.

Especially find the seventh harmonic of $D_2\#$ and compare it with $C_5\#$. There are six nodes: any one of which may be touched, and the others of which must not be plucked. String $\textcircled{6}$ is depressed at fret I. The node nearest to this is 2.67 frets higher, or at about 2/3 of the way from fret III to fret IV of the guitar. (On a guitar of 65 cm scale, these nodes are about 8.76 centimeters = 3.45 inches apart - and very near nodes for other harmonics.) Note that this seventh harmonic sounds flat - as predicted.

Postscript - This paper was inspired by a question posed by guitarist and MGS member Ben Baldrige: Is there a mathematical reason that the fifth harmonic on an open string is at fret IX? (One of four nodes is at $z = 12 \cdot \log_2(5/3) = 8.84$.)

Sharon Isbin Masterclass at the U of MN—by Joe Haus

I've attended three Sharon Isbin masterclasses. The first was back in the mid-70s. Isbin spoke of being aware of your breathing and how to match it up with the musical lines. A rising line is like inhaling; a falling line is like letting your breath out. In the '80s, in conjunction with one of her many "GuitarJams" programs, she gave a masterclass in one of the rehearsal rooms at the Ordway. I remember her excellent demonstration of how important good posture is. The older I get, the more valuable that wisdom becomes.

Naturally, when the Minnesota Orchestra and the University of Minnesota School of Music announced a free Sharon Isbin masterclass at Lloyd Ultan Recital hall last month, in conjunction with her concert appearance with the Orchestra, I made plans to attend.

The masterclass began with U of MN guitar instructor James Flegel giving a brief outline of the audition process leading up to the class. Seventeen people had auditioned to play for Isbin. Flegel went out of his way to praise the high caliber of students and give kudos to their teachers. Jeffrey Van then introduced Isbin. Van, as one of Isbin's earliest teachers, has known her longer than anyone else in that room had. She thanked him several times for being her teacher and giving her such a good start, and stressed how glad she was to be back here and see him again.

The first guitarist was 15-year-old Christopher Garwood, a student of Alan Johnston. Garwood played the Allemande from the Suite in E Minor by J. S. Bach. He used an edition prepared by Isbin and played beautifully. Isbin pointed out that the ornaments in the edition were only an example. One can pick and choose where to place them. She stressed that it was important to play the ornament after the note was clearly played on the beat and not to play the ornament on the beat.

Another 15-year-old student of Alan Johnston, Austin Wahl, played next. He performed the second movement from El Decameron Negro, subtitled "La Huida de los Amantes por el Valle de los Ecos" (Fleeing of the Lovers through the Valley of the Echoes). He had a sure technical command of the piece and had a very good understanding of the drama in it. Isbin, having worked with Leo Brouwer, the composer of the piece, pointed out a wrong note in the piece. Wahl showed his preparation by pointing out that all the recordings have that note in it! Isbin encouraged him to look even closer at the programmatic imagery in the piece.

Daniel Volovets, a new student of Jim Flegels, then played. Volovets also studies with Anatoly Shapiro and Tony Hauser, and brought a change of pace to the class with three Brazilian tunes: his own arrangement of "Luiza" by Jobim, "Braziliance" by Almeida, and "Sons de Carrilhoes" by Pernambuco. His easy mastery of the idiom was evident. Isbin spoke of meeting Jobim and working with Almeida.

The final guitarist was Joseph Spoelstra, who had studied with Jeff Van and received a Bachelors of Music degree from the U of MN. After that, Spoelstra studied with William Kanengiser at USC, where he received his masters degree. Spoelstra is back at the U of MN School of Music, and again studying with Van. He gave a great performance of "Tres Apuntes" by Leo Brouwer. Isbin pointed out for everyone that this piece is a good example of how the music itself will indi-

cate when to change your tone color, and demonstrated where to place your hands to get the most out of a pizzicato passage.

The final highlight of the evening came when Isbin opened her guitar case one last time to show off her Thomas Humphrey Millennium guitar. Isbin has been playing Humphrey guitars for many years and this one was given to her last year. The guitar is named "Le Sacrifice" and the back of it was painted by artist Tamara Codor. It's beautiful. The image of two women, back to back, uses the grain of the wood to depict their long flowing hair. It's very subtly and tastefully done. Isbin spoke of her long friendship with Humphrey and the last time she saw him, just 10 days before his passing. As one of the last projects that Thomas Humphrey did, the guitar is a very fine tribute to his talents.

The University of Minnesota School of Music has always been a great place to study classical guitar, but has not always been well known. Now, with more and more masterclasses like Sharon Isbin's and Manuel Barrueco's, and partnerships with the MGS to host Guitarathons that feature young guitarists (our Youth Guitarathons) and their own undergrad and grad students (see next February's Local Artist Series event), the guitar program at the U of MN is getting a much-deserved higher profile. Make sure you put it on your radar.

Todd Tipton Recital

Twin Cities guitar instructor and MGS board member Todd Tipton will present his final doctoral recital on Friday, December 5th at 7:30 pm at the University of Minnesota's Lloyd Ultan Hall, in partial fulfillment of the Doctor of Musical Arts degree. Tipton's solo recital will present contemporary works for the modern instrument as well as historical music for period instruments. The recital is free and open to the public. On the modern instrument, Elliott Sharp's Amygdala will be performed with the use of amplification, tape looping, and sympathetic strings. Brand new music by Giuliano Belotti and a reading of John Duarte's Birds will also be performed. On the baroque guitar, Tipton will present his arrangement of J. S. Bach's second cello suite. This arrangement presents a unique texture that respects Bach's own examples of arranging yet clearly takes advantage of the baroque guitar's idiomatic and stylistic traditions. This arrangement represents a hypothetical "what might have been" had the likes of Robert de Visée arranged some of Bach's monumental solo works. On the vihuela, Tipton will perform a potpourri of renaissance music from both Spain and Italy. He will also perform works written for the renaissance guitar as well as a few pieces not yet determined. Tipton's period instruments were all made by Minnesota's own world-renowned maker, Daniel Larson. His modern instrument was made by luthier Dake Traphagen.

Besides his performing and arranging interests, and service to the MGS, Tipton's main interests and talents lie with teaching. Rodney Stucky, a leading pioneer in children's guitar education, hailed Tipton as having "an uncommon aptitude for teaching" while Jeffrey Van wrote that "Todd is passionate about teaching, and dedicates himself to this with utmost energy and purpose. He is always extremely successful in producing a high level of achievement with every student." Tipton's students have ranged from beginners to professionals. He currently runs a thriving studio in the Twin Cities and can be contacted by visiting <www.toddtipton.com>.

Ken Hatfield Book/CD

—review by Paul Hintz

Ken Hatfield plays the classical guitar, but is a guitarist and composer whose recordings and performances blur boundaries between jazz, classical, and other styles. After six CDs as a leader, and glowing reviews in *Just Jazz Guitar*, *Guitar Player*, and other publications, Hatfield recently published *Etudes for Solo Guitar in 24 Keys*. The book is a contribution to the long tradition of writing a set of etudes in all 24 (12 major, 12 minor) keys—a tradition more familiar perhaps to pianists than guitarists.

The book is accompanied by a CD of Hatfield playing the etudes. The playing on the CD is clear and careful, marred only by the engineer's decision to close-mic the guitar—resulting in an intrusive level of finger noise in many places. Fingerings are provided throughout. Hatfield's claim that his approach to fingering is a combination of his own ideas with the methods of Bill Leavitt, George Van Eps, and Segovia may strike some readers as a bit strong. It is, however, helpful to have the fingerings, especially the markings for suggested use of the barre (though again, his reference to Van Eps in this regard might be seen by some readers as inexact).

Each etude is short (many are only 2 pages, and under 2 minutes of playing time), and centered around a basic technical challenge or musical idea. For example, the first etude (in C major) while perhaps the weakest of the set in terms of freshness of ideas, does offer the challenge of quarter-note triplets in one measure, set in a context of constant 8th-note triplets for the rest of the piece. Other pieces, such as Etude 3, evoke echoes of stride/ragtime piano styles (those familiar with arrangements for guitar of Joplin and early 20th century popular piano pieces will like this one) as well as Bach, Van Eps, and new age guitar.

In short, this is a very interesting, varied, and worthwhile book, especially for an intermediate guitarist wanting new, short pieces to learn and polish, or a teacher searching for new material for advancing students (the impetus for Hatfield to write the pieces in the first place). Hatfield's website provides mp3 recordings of all the etudes.

Hatfield's publisher was kind enough to send two review copies of the book and accompanying CD, and agreed to donate them to the MGS for sale as part of our new fundraising effort, **Music Xchange**. In the lobby at all future Sundin Hall concerts, we will have a table of donated new and gently used sheet music and books. All proceeds will benefit the Society. Be sure to check out the selection, and consider whether that still-new copy of the Bach Lute Suites doesn't deserve a home with someone willing to work on them, not to mention that arrangement of Pachelbel's Canon in D for guitar and tin whistle that you promised yourself you would never play again.

St. Paul Public Library Concert Series

The St. Paul Public Library announces a 2008 Winter Guitar Series. The first concert in the series is "An Evening of Flamenco with Michael Hauser" on Thursday, November 6th at 7 pm. The concert will be at Founders Hall and the reception afterward at Dayton's Bluff Library, both located at Metropolitan State University, 645 E. 7th St. on St Paul's East Side. Michael Hauser needs little introduction to many of our readers. A long-time MGS member, as well as a founder and early president of the Society, he is one of the great flamenco guitar masters residing in the United States. He has dedicated his life to performing and teaching this Spanish folk art.

The second concert of the series, "Early Music For Plucked Stringed Instruments," will be presented on Thursday, November 13th at 7 pm, in the Ecolab Room at Metropolitan State University. Lutenist Richard Griffith will play 16th and 17th century music for lute and vihuela da mano, and will discuss the history and origins of the modern guitar.

The third concert of the series, on Thursday, November 20th at 7 pm, will be at the Hillcrest Auditorium in the recreation center adjoining the Highland Park Branch Library, at 1978 Ford Parkway in St Paul. This concert, "A Salute to Django Reinhardt," will feature Michael Dregni and the Twin Cities Hot Club. Reinhardt was one of the greatest guitarists in the history of Gypsy jazz. Michael Dregni has chronicled Reinhardt's colorful life and work, and is an authority on Gypsy jazz in general. The Twin Cities Hot Club re-creates and communicates the joy of this lively style.

The series concludes on Sunday, December 7th at 2 pm, in the Central Library's Magazine Room with a concert entitled "The World of Classical Guitar," featuring renowned classical artist and Minnesota native Tony Hauser. The Central Library is at 90 W. Fourth St. in downtown St Paul.

The series is supported by the Friends of the St Paul Public Library and Metropolitan State University. For more information, email Barbara Malas at <barbara.malas@ci.stpaul.mn.us>, or call (651) 266-7000.

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 (returning OpenStagers, please note the earlier time!). Our November 2nd meeting is at Coffee Grounds in Falcon Heights. Visit their website for directions and more info: <www.thecoffeegrounds.net>. Our December 7th meeting is at the University of St. Thomas, Room 107 in the Brady Education Center. Mark your calendars, and start polishing your favorite pieces. Contact <editor@mnguitar.org> for more information. Everyone is welcome to attend and just listen—you'll hear great music, and meet friendly people who love the guitar as much as you do!

New CD Release

Queen Guitar Rhapsodies, a new CD from concert guitarist Carlos Bonell, features 17 songs by the legendary rock group Queen, uniquely arranged for guitar, orchestra, and choir. Bonell traveled to Barquisimeto, Venezuela, in 2007 with producer David Young and arranger Gary Hind to record the album with the Lara Symphony Orchestra and the Barquisimeto Youth Choir. For more info visit <www.carlosbonell.com>, or email David Young at <david@queenguitarrrhapsodies.co.uk>.

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