

Guitarist

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Announcing the 2008-09 Sundin Hall Concert Season



Phil Heywood



Fan-Chen Huang



Pablo Sainz Villegas



Minneapolis Guitar Quartet

*Flamenco
Guitarathon*

*Classical
Guitarathon*



Marcin Dylla



Photo credit: Steve Savage

Cem Duruöz



Aditya Verma

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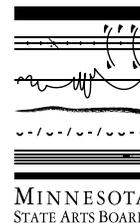
To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts, and workshops.

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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Concert Spotlight: Next Sundin Season

It may be the heart of summer, but it's time to make plans for your fall, winter, and spring musical life. Our 2008–09 Sundin Hall concert season offers a chance to hear world-class artists who happen to live in Minnesota but who have never performed as part of our Sundin series, as well as artists who have never visited or performed in Minnesota, and who come from all parts of the globe. Future issues of the newsletter will preview each concert in depth. Here are the highlights.

Saturday, September 20th, Phil Heywood, fingerstyle guitar

Phil Heywood is the only winner of two national fingerstyle guitar competitions. He is a fingerstyle guitarist with a bluesy swing and the ability 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 sheer fluidity and flair of Leo Kottke.

The internationally renowned Kottke, in fact, once hand-picked 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 Minneapolis-St. Paul 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 performances 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.

He has recorded four CDs: *Some Summer Day* (1990), *Local Joe* (1996), *Circle Tour* (2000), and *Banks of the River* (2003) as well as appearing on various compilation discs. His September 2008 concert will also serve as a release party for his latest, as-yet-untitled, CD. 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*).

Directions to Sundin Hall on the Hamline University 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).

Saturday, October 18th, Fan-Chen Huang, classical guitar

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 Concorso "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 compete in the first Parkening International Guitar Competition.

Huang has given hundreds of public performances since the first time she took the stage in 1989. At present, she is studying with Dr. Scott Tennant of the internationally famous LA Guitar Quartet at the University of Southern California.

Saturday, November 15th, Pablo Sainz Villegas, classical guitar

Born in Spain 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 Muller-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

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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 Cristóbal Halffter. He has participated in the International Music Festivals of Granada, Segovia, Peralada, and Strasbourg and has collaborated with Radio 2 Clásica RNE, Spanish National Radio and Television, Radio France, Euroradio, ABC, and the BBC.

Saturday, December 6th, Minneapolis Guitar Quartet

With the passion, style, and sophistication of the best chamber music and string quartet traditions, the Minneapolis Guitar Quartet (MGQ) has been a leading guitar ensemble since its founding in 1986. 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 Folksongs* 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 Rath is equally at home in the classical and pop realms. As a studio musician, he can be heard on many major label recordings. Rath 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. Rath is assistant professor at St. John's University in Collegeville, where he teaches guitar, music history, and theory.

An MGQ member since 2001, 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 masters 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 an MSAB 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.

Saturday, January 31st, 2009, Flamenco Guitarathon

Last season's first-ever "Flamenco-athon" was an enormous success. We hope to have old friends and new back on stage for this one, and in the audience! Plan now to enjoy the fire of flamenco during the heart of the Minnesota winter.

Friday, February 20th, Marcin Dylla, classical guitar

Born in 1976 in Chorzów, Poland, Marcin Dylla started to learn to play the guitar at the age of eight, in the State School of Music in Ruda Śląska. Between 1995 and 2000, he studied at the State Academy of Music in Katowice with Wanda Palacz. He then continued his musical education at the Musical Academy in Basel, Switzerland, with Oscar Ghiglia; at the Musical Academy in Freiburg, Germany, with Sonja Prunnbauer; and finally at the Musical Conservatory in Maastricht, The Netherlands, with Carlo Marchione.

By many music critics and music lovers, Marcin Dylla is considered one of the most outstanding young classical guitar players. He owes this position to an unparalleled number of awards won at musical competitions. From 1996 to 2004, he won first prize 17 times at the most prestigious international guitar contests in Europe and in the U.S. Many times, he was honored by awards from the audience and from the orchestras with which he performed. In 2002, at the 7th International Guitar Convent in Alessandria, Italy, Dylla was granted a "gold guitar," the musical critics' award for the best up-and-coming young guitar player. In May 2003, he took First Prize at the XXXVIII Markneukirchen International Music Competition in Germany.

Dylla's stature in the artistic life of Europe is confirmed by his participation in many musical festivals, conducting

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masterclasses, working with outstanding musicians and orchestras, as well as giving many recitals in such prestigious concert halls as the Konzerthaus and Musikverein in Vienna, the Auditorio Nacional in Madrid, the Philharmonic in St. Petersburg, and Kleinhans Music Hall in Buffalo, NY.

The 2007 winner of the Guitar Foundation of America International Solo competition, Marcin Dylla will appear in our Sundin Hall series as part of his prize-winning North American tour in support of a CD to be released on the renowned Naxos label.

Saturday, March 21st, Cem Duruöz, classical guitar

"His excellent stage presence complements his virtuosic technique and musical, elegant artistry," said Grammy winner guitarist Sharon Isbin—one of the many accolades that Turkish-born guitarist Cem (or "Gem" as pronounced in his native tongue) Duruöz has received from performers and critics alike.

Duruöz has performed on four continents, in Argentina, Brazil, Peru, Bolivia, Japan, France, Greece, Bosnia, Spain, Serbia, Poland, Mexico, and throughout Turkey and the U.S. His recent concerts include *Concierto de Aranjuez* performances with the Turkish Presidential Symphony Orchestra, a French Baroque Concert at the prestigious Istanbul Festival, recitals at the Baaarajiske Noi Festival in Bosnia-Herzegovina, the Gliwice Guitar Festival in Poland, and the Amigos de la Guitarra festival in Spain, as well as the world premiere performance of the Jazz Concerto by Robert Strizich. His 2007–08 season included a return performance at the Weill Recital Hall at Carnegie Hall in a program entitled "Guitar in Turkey," recitals at the Connecticut and Boston Classical Guitar Societies, a concert and masterclass at the Semana Internacional de Guitarra in Spain, and the world premiere of the Anatolia Guitar Concerto, featuring Turkish melodies and rhythms, written for him by American composer David Hahn.

A multifaceted musician, Duruöz has collaborated with bandoneón master Raul Jaurena, gambist John Dornenburg, conductor Michel Tabachnik, and soprano Camille Zamora. A frequent soloist, he has appeared with more than ten orchestras regularly performing Rodrigo's *Concierto de Aranjuez* and other works.

Duruöz has released three CDs to international critical acclaim, including *Pièces de Viole*, featuring his arrangements of Marais' French baroque gamba music, and *Contemporary Music for Guitar*, both released by Centaur Records. His most recent solo CD, *Desde el Alma—Tango Classics* was released in 2006 on the ADA-Müzik label. The CD features a variety of tango styles such as milonga and vals as well as some of the most famous tangos, transcribed by Duruöz using interpretations of the legendary Argentine tango orchestras of the twentieth century.

Duruöz won the first prize in the Turkish National Guitar Competition at the age of seventeen. After moving to the U.S., he completed his graduate guitar studies at The Juilliard School with Sharon Isbin. An enthusiastic educator,

Duruöz conducts masterclasses throughout the world and teaches at Wesleyan University in Connecticut.

Saturday, April 18th, Aditya Verma, Indian sarod

Sarod master Aditya Verma is fast emerging as a force on the world music stage. A charismatic young performer based in Canada and India, Verma has won the admiration of audiences across North America, Europe, and India. His electrifying performances reveal his virtuosity, passionate energy, and intensely emotional approach to the music.

The sarod is one of the most striking musical instruments in the world. Its tonal quality, emotional range, and dynamics are remarkable. The body is carved from a single piece of



well-seasoned teakwood. The belly is covered with goat skin and the neck with a highly polished steel plate. Since the sarod has no frets, the musician's nail tips slide along the plate. There are four main strings, six rhythm and drone strings, and fifteen sympathetic strings, all made of various metals. These are played by striking with a plectrum made from coconut shell.

Though the sarod has been found in carvings of the first century in Champa temple and in paintings in the Ajanta caves, the present form of the sarod was developed about 200 to 250 years ago in India, as adaptations of Veena, Sursringar, and the Rabab of Afghanistan and Kashmir.

Aditya Verma's creative collaborations with artists from various traditions around the globe in both classical and popular music have been received with acclaim and enthusiasm. His many successes include a performance with the Washington Symphony Orchestra on Capitol Hill for an audience of over 500,000 people.

Growing up in Montreal in a family deeply involved in the traditions of India, he started playing the tabla at an early age under the guidance of his father, Dr. Narendra Verma, and Ustad Zakir Hussain. In 1987, he moved to India to study Hindustani classical music in the Maihar Senia Gharana as a disciple of the legendary sitar player Pandit Ravi Shankar and renowned sarod master Ustad Aashish Khan. Verma has also trained under the eminent Ustad Ali Akbar Khan.

In addition to playing concerts on stage, television, and radio, he has several CDs to his credit and has composed music for recordings and films. Verma is actively involved in the propagation of Indian music through lecturing and teaching. He has received many awards.

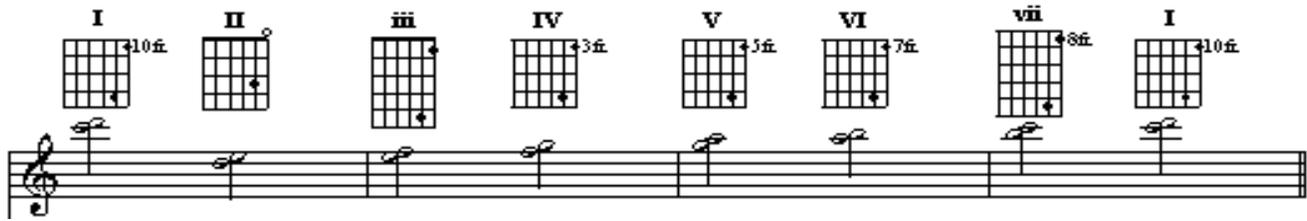
Saturday, May 23rd, Classical Guitarathon

A classical guitarathon concert was the first event presented by our Society. This annual extravaganza always ends our season on a high note.

Don't miss a single concert! Call today and order a season ticket. The number to call is 612-677-1151. Or visit our website, <www.mnguitar.org>. Or email us at <editor@mnguitar.org>

Turn That Sound Upside Down by Chris Olson

In recent articles, we found how two different intervals can be thought of as the same sound turned upside down, or *inverted*. For instance, 3rds and 6ths are *inversions* of each other. Other interval pairs form similar partnerships; e.g., **2nds** and **7ths**, which, within a major scale, are easier to memorize than 3rds and 6ths. This is because there are five of one shape (a major 2nd or minor 7th) and only two of the other shape (a minor 2nd or major 7th). These intervals create a very dissonant sound. That dissonance can be exploited for effect or softened, as demonstrated later. First, here are diatonic 2nds in the key of C on strings 1 and 2.



As always, these shapes are the same on every pair of adjacent strings except set 2-3, as shown below:

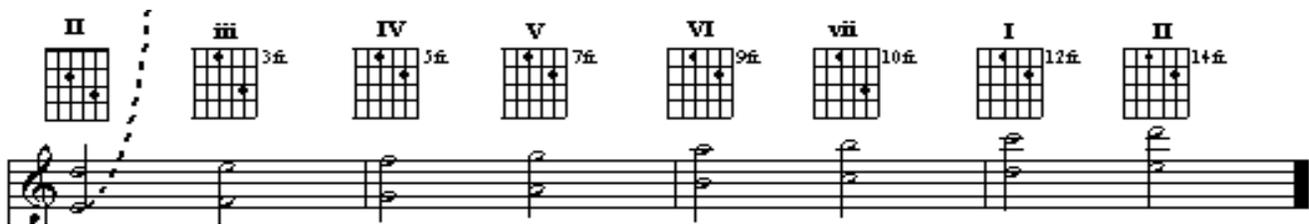
Major 2nd (only a two fret stretch)
Use this shape when the lower note falls on degrees 1, 2, 4, 5, and 6.



Minor 2nd (a half step; no need to stretch out of position)
Use on 3rd and 7th degree.



Notice that when the tonic note—"C"—is the **lower** of the two notes in the interval, it is considered the 1st diad in the key, and is indicated with a Roman Numeral I. This is not standard use of Roman Numerals, but they are used here to indicate which intervals are major and which are minor. Notice that the only shapes that are minor are the intervals built off the 3rd and 7th degrees of the scale. That is because there is a half step (minor 2nd) between degrees 3 & 4 and between 7 & 8. All other intervals are major. The same imbalance of intervals occurs with 7ths:



Because I think of 7ths as inverted 2nds, I indicate degrees 3 and 7 with *minor* Roman Numerals, even though the actual interval is *major*, and the rest are minor. This is because I am focusing on the **upper** of the two notes in the shape (dashes indicate how the upper note of a major 2nd is dropped an octave, producing a minor 7th, as excerpted from my book, with permission of the author). Like 6ths (and octaves), 7ths have the same shape on string pairs 1-3 and 2-4. String pairs 3-5 and 4-6 also share the same set of shapes, though dissonance can sound too "muddy" in the lower range, so use caution (but DO try this at home).

Minor 7ths (inverted major 2nds)
Use on degrees 1, 2, 4, 5, and 6.

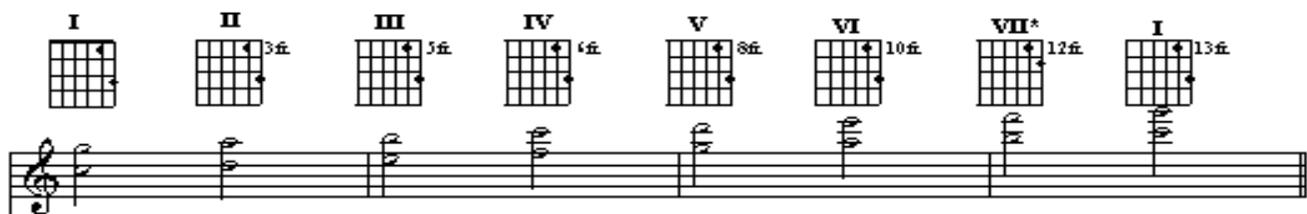


Major 7th (inverted minor 2nd)
Use on degrees 3 and 7.



By equating 2nd and 7ths, the intervals with exceptional shapes fall on the same scale degrees. With both 2nds and 7ths, the shapes built from scale degrees 1, 2, 4, 5, and 6 are the same, and the shape built from degrees 3 and 7 is different. Given the importance of the numbers 3 and 7 in harmony, I find this arrangement easy to memorize.

Even easier to memorize are the shapes used when forming **4ths** and **5ths**. If a 5th is inverted, it becomes a 4th, and vice versa. These "open" sounding intervals are not considered either major or minor. They are usually considered "**perfect**" and when playing 5ths or 4ths diatonically (i.e., not leaving a given key signature) in a major key, all but one shape will be a *perfect* interval. The one exceptional shape is either a *diminished 5th* or an *augmented 4th*, because it is smaller than a perfect 5th and larger than a perfect 4th. This shape is also called the "tritone" because it is the same distance as three whole steps. It is also exactly half of an octave. With 5ths, we focus on the *lower* note, forming a perfect 5th above every degree except the 7th:



By inverting 5ths to produce 4ths, we keep this unique shape on the 7th diad. Turn the 5th into a fourth by taking the notes on the 1st string and dropping them to the 3rd string:

The diagram shows fretboard positions for intervals I through VII* and I again. Above the fretboard, the intervals are labeled: I (0), II (2), III (4), IV (5), V (7), VI (9), VII* (10), and I (12). Below the fretboard, musical notation shows a 5th interval (open string to 5th fret) and a 4th interval (open string to 4th fret).

Fourths will have different shapes on all other string pairs:

And 5ths will have different shapes on string pair 2-3:

Perfect 4th (when degrees 1 through 6 fall on upper string)



Perfect 5th (when degrees 1 through 6 fall on lower string)



Augmented 4th
(Degree 7 on upper string)



Diminished 5th
(Degree 7 on lower string)



Let's review our discussion of intervals over the last three issues of *Guitarist*. When playing diatonic 3rds, 2nds, and 5ths, you are essentially playing a scale horizontally on two strings at the same time, but you need only focus on the note on the lower string. The note on the upper string is determined by what scale degree is being played on the lower string.

When playing 6ths, 7ths, and 4ths, focus on the note on the upper string. The note on the lower string is determined by what scale degree is being played on the upper string. We discussed the balance of major and minor shapes, or perfect shapes and tritones, within a "C" major scale. Extend your knowledge to all major keys and modes, as well as harmonic minor, melodic minor, and exotic and synthetic scales.

Some new sounds can be discovered if we use open strings while playing these intervals horizontally in various major and modal keys. The open strings disguise the dissonance and openness of the intervals discussed in this article, while creating chords that can be analyzed or just played for fun. Below is an etude entitled, *Phrygian*, using intervals from this article, surrounded by open strings. Right hand fingering is suggested, making for a simple exercise. Let the notes ring as long as possible, and notice how different the notes would sound if they were played traditionally, within a position with no open strings. As always, use the natural tonal variety of the guitar to make the music more alluring, provocative, attractive, and cool.

The musical score for the etude "Phrygian" consists of two systems. Each system has a treble clef staff with right-hand fingering (p, i, m, a, m, i, p) and a guitar tablature staff with fret numbers for strings T, A, and B. The first system has 8 measures, and the second system has 8 measures.

Thanks for playing. Get to know the neck with me: <www.myspace.com/christophernolson> or <www.shelllakeartscenter.org>.

Master Teacher, Masterful Class: Manuel Barrueco at the U of MN

by Jim Flegel

Manuel Barrueco's accomplishments as a performer and recording artist have made him one of the most famous and respected guitarists in the world. His skills and sensitivity as a teacher are just as outstanding, though they are less well known. On Saturday, March 29th, students and fans were treated to the opportunity to see Manuel Barrueco, the teacher, in action in a masterclass at the University of Minnesota School of Music.

In each lesson, the level of dedication, attention to detail, and effort required to play the guitar well, and the high demands that Barrueco places on himself (and that all of us as players should place on ourselves) were evident. The lessons themselves centered on playing; there was no technical or formal musical analysis, no musicological or historical lectures, and no solfège singing. The primary focus of every lesson was on how to express music on the guitar. Sometimes the issue was one of position or technique, sometimes there was an issue with musical phrasing or articulation, but the focus was always on making music on the guitar.

The class began with Evan Everist performing the *Gavotte en Rondeau* from Bach's E major lute suite. Barrueco began by asking Everist to repeat single notes while aiming for a consistent and beautiful sound, leaving some in the audience worried that we were going to listen to 3 hours of repeated single notes. However, the lesson quickly moved on to an explanation of how important position and reducing excess motion were to consistency in sound production. He also stressed the connection between technique and rhythm. He left Everist with a lot of great ideas about smoothing out and approaching difficulties, the use of vibrato and rest-strokes vs. free-strokes in Bach, and the expressive affect of rolling chords.

Next, Dan Hedegard performed Takemitsu's *All in Twilight*. He got a lesson on intensity and attention to detail at a level that few of us knew existed. Barrueco stressed the importance of intention behind the approach and holding of each and every note and chord. Working through the movements, he worked to refine dynamics, tone colors, balance between voices in chords, vibrato, and the expressive shape of each gesture. He spoke eloquently and quite personally about the beauty of Takemitsu's music, what it has meant to him, and what he has learned from it.

Paul Lyden performed Albeniz's *Mallorca* next. With Lyden, Barrueco focused on the importance of right-hand fingering. He also directed Lyden to sing, not only to make the melody clear and expressive but also as a way to define the flow of the music. The fingers, then, would have a much better idea of what to do, and the fingering would serve the music.

Tim Budge followed with a performance of *Etude 9* by Villa-Lobos. By this time, Barrueco had introduced his theory (which he attributes to the French musicologist John Larue) of the five things a performer can do with the sound: time (rhythm and rubato), dynamics, articulation, tone color, and vibrato. In helping Budge with phrasing, Barrueco explicitly

worked on each of these elements, while reiterating the importance of singing, careful shifts, and careful right-hand fingerings from earlier lessons.

The final performance was the first movement of Piazzolla's *Histoire du Tango*, performed by Brad Horras, guitar, and Madeline Ellingson, flute. Barrueco had worked on many elements of music making, problem solving, technical issues, and methods for practice throughout the entire class. Every student had received a different lesson, and the pace of ideas had changed as the day progressed, keeping things fresh and interesting for the audience. Barrueco clearly enjoyed testing each student to see what they were ready to learn and what they could do on the spot, and it was impressive to see how he tailored his teaching to the needs of each student, and how quickly the students responded. By this last lesson, he was energized (in spite of teaching three hours without a break), relaxed, and ready to have fun. He worked with the performers to shape each phrase with more personality and to bring out the character, the fun—and even flirtatious—moods of the piece. It was an upbeat finale to a masterful class.

The guitar department at the University of Minnesota thanks the School of Music and The Schubert Club for presenting this class, and the Minnesota Guitar Society for their help promoting it. While this was the first big guitar masterclass in a long time at the U, we plan to continue to work with local organizations to present more classes. We hope Minnesota guitarists and fans will keep an eye open for more classes and events at the University in the future.

To learn more, visit (and bookmark!) the University of Minnesota School of Music Events webpage at www.music.umn.edu/events, and do the same for the calendar page of the MGS website, www.mnguitar.org.

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.

New MGS Database

Thanks to a generous donation from the Salesforce corporation, arranged by MGS Treasurer Jim Campbell, MGS is joining the 21st century! Campbell and MGS Managing Director Paul Hintz (with help from Artistic Director Joe Hagedorn and others) are moving all our membership, mailing list, and other records to a state-of-the-art online database. Communication to and from the Society will be better (and quicker) than ever before, starting this fall. Look for more information in future newsletters.

Summer Guitar Camp

The Shell Lake Guitar and Bass camp meets August 3–8 in beautiful Shell Lake, Wisconsin. The camp consists of a full week of masterclasses and concerts that cover multiple styles, culminating with a student performance. Teachers from McNally Smith College of Music, including MGS member Chris Olson (see Chris's article in this issue) and the University of Minnesota-Duluth provide top-notch instruction for beginners to advanced players. More information can be found at <www.shelllakeartscenter.org>.

Michael Young CD

Minnesota-based fingerstyle guitarist Michael Young has a new CD out this summer. More information about the recording, Young's touring schedule, and other information can be found at his website, <www.michaelyoungmusic.com>.

Jimmy Wyble Lessons Online

Many guitarists interested in jazz, especially from a fingerstyle approach, are aware of artists and teachers like George Van Eps or Tuck Andress. Fewer may know about Jimmy Wyble, especially those players who are outside of California and the influence of the Guitar Institute of Technology or other Southern California schools. David Oakes is out to change all that. Oakes, a California-based guitarist and teacher with some Minnesota connections (he went to school the MGS member and lutenist Phil Rukavina, for example), was instrumental (literally) in revising, editing, and performing the etudes from Wyble's landmark instructional book, *The Art of Two-Line Improvisation* when it was re-published by Mel Bay some years ago. For those of us daunted by that slim but deep volume, Oakes has now begun building a library of transcribed masterclass sessions given at GIT by Wyble in the past year of so, and posting PDF files of those transcriptions online. Other fans of Wyble's have also been busy. There's a batch of amazing videos on YouTube of Wyble performing freeform, contrapuntal two-line improvisations, for example. For the transcribed lessons, and for information about how to purchase Wyble's book, visit David Oakes's website, <www.davidoakesguitar.com>, and click on the link to "Jazz for Classical Guitarist" page. Jimmy Wyble is a living grand master of improvised guitar, and his approach is certain to inspire a legion of followers. Check him out!

OpenStage Will Return

OpenStage is a structured but informal way for guitarists of any level to experience the joy of playing for each other. It was started in 20002 at the suggestion, and with the leadership, of the late Dennis Burns, a long-time MGS member and avid amateur guitarist. We continue to gather at coffeehouses and similar venues throughout the metro area once a month, October through May. Currently hosted by MGS members Jay and Jan Fillmore and others, there's a simple sign-up sheet for performers, who are allowed 10 to 15 minutes (2 or 3 songs) each. There's often time for jamming at the end of our 2-hour meetings. Get-togethers are the first Sunday of each month. Want to check it out, but don't want to play? Listeners are encouraged! Our first meeting of next season will be on Sunday, Oc-

2008–2009 Local Artists Concert Series

Again this year, the MGS will offer a series of free performances featuring friends and members of the Society who have graciously donated their considerable talents. We are pleased to partner with Banfill-Locke Center for the Arts in Fridley, the Woodbury Parks and Recreation Department, and the Guitar Department of the University of Minnesota School of Music to present the following concerts:

Sunday, October 12th, 2008, 2 pm.

Lutenist Richard Griffith, featuring Scottish, English, and French Renaissance music—Banfill-Locke Center for the Arts

Sunday, November 9th, 2008, 2 pm.

Classical guitarist Steve Newbrough, featuring Late Romantic and 20th century music—Banfill-Locke Center for the Arts.

Sunday, January 25th, 2009, 2 pm.

Joan Griffith, guitar and mandolin, and jazz pianist Laura Caviani will play samba, bossa nova, and Brazilian-inspired original music from their CD *Sambanova!*—Woodbury's Central Park indoor amphitheater.

Sunday, February 22nd, 2009, 2 pm.

Concert by students of the University of MN Guitar Department. Duos and ensembles.

Sunday, April 12th, 2009, 2 pm.

Robert Everest, voice and guitar, will perform a variety of international musical styles, along with original compositions drawing on Latin American, Mediterranean, and African influences.—Woodbury's Central Park indoor amphitheater.

Watch for articles in future issues of our newsletter about these wonderful artists.

tober 5th, at Banfill-Locke Center for the Arts in Fridley. Due to requests from our regulars, we're changing the starting time this season to 2 pm, so mark your calendars accordingly, and start polishing your renditions of classical, folk, and jazz favorites. We maintain a monthly email reminder list—get in touch! Email <editor@mnguitar.org> or visit <www.mnguitar.org> later this summer for more info.

Music Swap at Sundin

At the suggestion of Jan Fillmore, we'll be having a table in the lobby at each Sundin Hall concert. Members and friends are encouraged to bring any unwanted but in-readable-condition guitar music and donate it to the Society, for purchase by other guitarists with more ambition (or more free time). Proceeds to benefit the MGS.

Volunteer Opportunities

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

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2008-09 Sundin Hall Concert Season

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Phil Heywood, master fingerstyle
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Saturday, October 18

Fan-Chen Huang, virtuoso
classical guitarist from Taiwan

Saturday, November 15

Pablo Sainz Villegas, prize-
winning classical guitarist

Saturday, December 6

Minneapolis Guitar Quartet,
classical guitars

Saturday, January 31

Flamenco Guitarathon organized
by Scott "Mateo" Davies

Friday, February 20

Marcin Dylla, classical guitarist,
GFA competition winner from
Poland

Saturday, March 21

Cem Duruoz, Turkish classical
guitarist

Saturday, April 18

Aditya Verma, master of the
sarod, with tabla

Saturday, May 23

Classical Guitarathon, our annual
season-ending special event

*See page 3 in this issue of Guitarist
for full details!*

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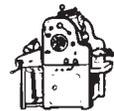
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