

Guitarist

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Flamenco Guitarathon III Turns Up the Heat at Sundin



Featured flamenco guitarists performing this year are: (above from left): Dave Elrod, Michael Hauser, Tony Hauser, Trevor May, Daniel Volovets, and Michael Ziegahn (Dan Elsen and the group Los Compañeros, not shown). Beau Bledsoe is pictured below.

On Saturday, January 23rd, Sundin Hall at Hamline University will again be the setting for some of our area's finest flamenco guitarists, as this year's concert features new names and returning masters of the style. Previous Flamenco Guitarathons have been artistic triumphs, with full houses. Plan to join us that night at 8 pm! We thank Scott Mateo Davies for organizing this year's concert. Mateo is touring the East Coast this January. The Third Annual Flamenco Guitarathon concert will feature Beau Bledsoe, Dave Elrod, Dan Elsen, Michael Hauser, Tony Hauser, Trevor May, Daniel Volovets, Michael Ziegahn, and the group Los Compañeros. Visit our website, www.mnguitar.org, for any last-minute updates and for details about the evening's program. But don't wait till the last minute to get tickets! Call 612-677-1151 right now to reserve yours! Now let's meet the evening's performers...



Beau Bledsoe

Beau Bledsoe is at home on the concert stages of Europe and Russia, and in the tango clubs of Argentina. He performs and records with tango, flamenco, and classical artists, integrating different musical cultures with diverse audiences. Bledsoe studied classical guitar at the University of Missouri-Kansas City Conservatory of Music under Douglas

Niedt, where he earned a Master of Music degree. He continued his career in Kansas City, playing jazz, classical chamber, and Latin music. His interest in new repertoire and programming ideas has led to the creation of many arrangements, transcriptions, and compositions for solo guitar and chamber ensemble. He has

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Also In This Issue:

February Sundin Hall concert features classical guitarist Andrew Zohn; Local Artists Series with Ben Woolman; Daniel Sturm on Suzuki Guitar; Mark Bussey on New Year's Resolutions; plus News and Notes and Youth Guitarathon IV

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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.

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

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).

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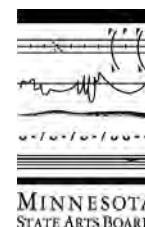
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The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall. This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts. Matching funds have been provided by General Mills, AT&T, and Ameriprise Financial.



Sundin Hall Concert Series

Flamenco-athon III *continued from p. 1*

worked with the Guthrie Theater of Minneapolis, the Bach Aria Soloists, the new music ensemble “newEar”, the Owen/Cox Dance Group, and the Kansas City Ballet. He cofounded the flamenco music and dance school Manos Rojas, the flamenco dance company Al-Andaluz, and the independent record label Tzigane. He has served on the music faculty at Baker University in Baldwin City, Kansas, and Rockhurst College in Kansas City, Missouri, and continued his own studies with Antonio Andrade, Miguel Rodriguez, Santiago Aguilar, Pedro Cortez, and Luis Heredia of La Repompa de Málaga. He has performed throughout the US, and has toured Mexico, Argentina, Europe, Turkey, and Russia. His music is heard on Radio1 BBC, “Segovia a Yupanki” Radio Nacional Argentina, and *All Songs Considered* on NPR.

Dave Elrod

Dave Elrod studied classical guitar with Charles Pederson and Jeffrey Van. He participated in workshops with Robert Guthrie, Alice Artz, and Tony Hauser. He also studied Renaissance lute with Charles Pederson and in a class with Toyohiko Satoh. Dave was the lutenist for *Concentus Musicus* from 1977 to 1980. During most of the 1980s and 1990s Dave focused on family and work until he bought a flamenco guitar on a whim. One thing led to another and soon he was helping his buddy Mike Ziegahn accompany dance classes for the Anda Flamenco School. Dave has studied Flamenco with Ziegahn, Mike Hauser, Pedro Cortés Jr., Emilio Maya, Antonio Andrade, and Chuscales. Dave has performed with Alfredo y Sus Amigos, Rincón del Flamenco, Anda Flamenco’s Fringe Festival productions, Mike Hauser, and his current group, Sendero Flamenco. Sendero Flamenco was formed several years ago. The core members are Tara Weatherly (La Tarara), Dave Elrod (El Niño David), and Mike Ziegahn (Rafael de Tresa). Sendero performs locally in such venues as La Bodega, the 331 Club, and Coffee Grounds coffeehouse in Falcon Heights.

Dan Elsen

Dan Elsen has been studying flamenco guitar since 1997. Michael Hauser has been Dan’s primary teacher and mentor. Dan has also studied with Pedro Cortés Jr. and Tony Hauser, as well as with Juan De Madrid and Amir Haddid in Spain. Dan is the past president of the board of Zorongo Flamenco Dance Theatre and School.

Michael Hauser

Michael Hauser is sometimes referred to as “The Father of Flamenco in the Midwest”. He is one of a handful of flamenco guitar masters living in the U.S. He has traveled to Spain, where he began his lifelong love affair with the intrinsically Spanish folk art—flamenco. The son of well-known artists, he has studied with a number of Spain’s great flamenco guitarists including Luis Maravilla, Niño Ricardo, Justo de Badajoz, and Juan Maya “Marote”. He has also studied classical guitar with Andrés Segovia’s protégé Jesus Silva. He has performed in Europe and the Far East. He has completed numerous college and community tours as a soloist, as part of the Hauser Guitar Duo (with his brother Tony, an accomplished classical guitarist), and as first guitarist with a number of Spanish dance companies. He was one of the founders of the well-known flamenco dance company Zorongo Flamenco, and served as its musical director and first guitarist for several years. He is currently on the music faculty at Macalester College in St. Paul.

Tony Hauser

Tony Hauser’s concert career spans over 35 years with hundreds of performances throughout North America. While his career defies categorization, his specialties are classical, flamenco, Latin American, and particularly Brazilian music. Tony is the son of sculptor Alonzo Hauser and modern dance choreographer Nancy McKnight Hauser. His love for the guitar was born at the age of ten when he began studying with his brother, flamenco guitarist Michael Hauser, with whom he has concertized extensively. As a youth he studied classical guitar in Minnesota with Albert Bellson and Jeffrey Van and flamenco in Spain with legendary guitarists Niño Ricardo and Luis Maravilla. Under Andres Segovia’s protégé Jesus Silva, he received his B.M. degree from the North Carolina School of the Arts. Lessons and masterclasses with Maestro Segovia, John Williams, Abel Carlevaro, and composer-guitarist Leo Brouwer followed. He founded the Minnesota Guitar Society and toured with legendary guitarist the late Charlie Byrd. He leads the band “The Brasilnutz” and has released a CD devoted to the music of Baden Powell. He was nominated by then-Senator Rod Grams to represent the state of Minnesota with performances at Kennedy Center and on the capitol grounds in Washington DC. He has taught masterclasses, workshops, and private lessons since 1970. Currently, he is on the faculty of the University of St. Thomas.

Los Compañeros

The members of Los Compañeros are up-and-coming flamenco guitarists, all members of Scott Mateo Davies’s Sunday guitar class. They are, each one, fine guitarists in other genres—jazz, classical, pop, rock—who all share a strong affection for the flamenco guitar. The group includes Mark Raigna, Dan Abuan, John Hart, Nick Haas, Vincent Derasmi, and Wes Berg. They’ll be playing a Soleá based on traditional themes by Sabicas and el Entri and a Bulerias composed by Mateo based on a theme by el Nani.

Trevor May

After eleven years of experience playing the guitar, Trevor May started learning flamenco guitar by moving to Spain on a whim. He stayed for a year and a half. At the Fundación de Arte Flamenco Cristina Heeren, then in its third year of existence, he had the opportunity to study dance and singing accompaniment with many high-level flamenco artists including Niño de Pura, Eduardo Rebollar, Miguel Ángel Cortes, Miguel Ochondo, José Luis Postigo, Naranjito de Triana, José Él de la Tomasa, Paco Taranto, and Manuel Soler (who played cajón and danced for Paco de Lucia for 20 years). Born and raised in Minnesota, Trevor has been accompanying dance and singing for classes, gigs, and productions in the Minneapolis area since moving back from Spain in 1998. One of the most rewarding experiences has been accompanying classes given by the great flamenco dancer Manolete, during his visits to Minneapolis and Chicago. Flamenco constantly challenges one; no matter what level of ability one gets to, there are always many levels to strive for. This is what keeps Trevor learning and keeps his passion alive to create more and better music.

Daniel Volovets

Daniel Volovets, a rising star in our region’s classical guitar community, is only 17, but he has been studying classical, Brazilian, and flamenco guitar for almost 10 years. His love affair

Flamenco-athon III continued on p. 7

Sundin Hall Concert Series

The third weekend of February promises to be a hot one, at least for MGS-related activities! In addition to the Sunday meeting of OpenStage (see page 8), and the Sunday Local Artists concert by Ben Woolman in Woodbury (see page 5), the weekend will feature a Sundin Hall concert on Saturday the 20th by classical guitarist and composer Andrew Zohn, as well as a masterclass by Zohn on Sunday afternoon and a workshop by him that evening. American guitarist Andrew Zohn is recognized



internationally for his work as a performer, instructor, and composer. He has performed concerts on four continents as a soloist, and as part of Duo Spiritoso with acclaimed Canadian guitarist Jeffrey McFadden, appearing at venues in Beijing, New York, Rotterdam, Vancouver, Honolulu, Buenos Aires, Edmonton, Calgary, Atlanta, Toronto, and Puerto Rico.

Andrew Zohn holds a doctor of music degree from The Florida State University, a master of music from the University of Texas, and

a bachelor of music from the North Carolina School of the Arts. Since 1999, he has served on the faculty of the Schwob School of Music (Columbus State University) in Georgia, where he directs the annual CSU Guitar Symposium. He also serves as a visiting faculty at the Istituto Musicale Pireggiato della Valle d'Aosta in Italy. Students of Andrew Zohn have won prizes in several international competitions and have been featured on the American national radio program *From the Top*. His masterclass on Sunday, February 21st, cosponsored by the Guitar Program at the University of Minnesota's Department of Music and presented in Lloyd Ultan Hall on the U-MN's West Bank campus, will give performers and auditors alike a chance to deepen their insights

Andrew Zohn recital

Sat., Feb. 20th, 8 pm

Sundin Hall at Hamline University

Overture Op. 6 by Ferdinando Carulli (1770–1841)

Suite of Miniatures by Andrew Zohn (b. 1970)

I. Preludio, II. Syncopato, III. Vals Venezolano,
IV. Le Scala, V. Ritmico

Cavatina by Alexandre Tansman (1897–1986)

I. Preludio, II. Sarabande, III. Scherzino
IV. Barcarole, V. Danza Pomposa,

Intermission

Two Sonatas by Domenico Scarlatti (1685–1757) (arr. A. Zohn)

Three Argentine Pieces

Musa Argentina (Celebre Tango Argentina) by Espiga-Fortea

Milonga by Jorge Cardoso (b. 1949)

Otono Porteno by Astor Piazzolla (1921–92)

Three Pieces by Agustin Barrios (1886–1944)

Serita (Mazurka)

El Sueno de la Munequita

Jota

Andrew Zohn masterclass

Sun., Feb 21st, 1 pm

Lloyd Ultan Recital Hall, University of Minnesota

Free to auditors

Contact Dr. James Flegel at <fleg0003@umn.edu> for audition information

Andrew Zohn workshop

Sun., Feb 21st, 7 pm

on composing/arranging for the classical guitar

Dreamland Arts, 677 N. Hamline Ave. in St. Paul

Visit <www.dreamlandarts.com> for more info

Free and open to the public

into classical guitar repertoire and technique. (See the sidebar for more information.)

Zohn has performed and taught at many of the world's most prestigious music festivals including the Festival of New Music (Central Conservatory of Music, China) the Guitar on the Mediterranean Guitar Festival (Italy), the Iserlohn Guitar Symposium (Germany), the National Guitar Workshop (USA), and the Sauble Beach Festival (Canada).

Zohn regularly receives commissions to compose new works for performing artists and arts institutions. He has five times been the recipient of a Plus Award from the American Society of Composers, Authors, and Publishers (ASCAP). Original compositions and transcriptions by Andrew Zohn are published through Les Productions d'Oz, Canada, Tuscany publications (Theodore Presser), and FJH Publications. His recordings for Clear Note and Centaur Records have received wide acclaim from *American Record Guide*, *Classical Guitar Magazine*, *GuitArt Magazine*, *Soundboard*, *Guitarra Magazine*, and *Rosewood Review*. His concert for us on Saturday, February 20th features a wonderful blend of the new and the familiar. And his workshop for us on Sunday evening will give participants the rare chance to learn how a virtuoso performer who is also a composer and arranger sees the process of writing for the classical guitar. See the sidebars for details, and join us on February 20th and 21st!

Upcoming 2010

Sundin Hall Concerts

Sat., Mar. 27 Soloduo—Classical Guitar duo

Sun., Mar. 28 Workshop on 20th century repertoire at Dreamland Arts, St. Paul, 7 pm

Sat., Apr. 17 Salome Sandoval—Guitar, Baroque Guitar, and Voice

Sun., Apr. 18 Workshop on singing/self-accompaniment, at Dreamland Arts, St. Paul, 7 pm

Sat. May 29 Annual Classical Guitarathon

See page 2 for directions to Sundin Hall

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

Local Artists Series

The next concert in our annual Local Artists Series takes place on Sunday, February 21st at 2 pm. This hour-long, free concert will be given in the amphitheatre of the City of Woodbury's beautiful indoor Central Park (see sidebar for directions). We're pleased to present Ben Woolman for this performance, a celebration of his most recent solo CD and a showcase for his wide and deep talents on the acoustic steel-string guitar. Ben took time from his busy teaching and performing schedule to share his thoughts on a series of emailed questions.



Ben Woolman

E-Interview

Q: When and why did you first take up the guitar?

A: Actually, I was a bass player first, started right around age 14 I think. I played in numerous bands through my high school years until all of my band mates moved away to college; I was always the youngest. I was left alone and fell into playing solo fingerstyle guitar my junior and senior years. There was one teacher in town who could teach me just enough to pass the audition to get into the music

college that I wanted to attend—the University of Wisconsin-Milwaukee/Wisconsin Conservatory of Music. I got in! Everything fell into place after that.

Q: Who was your most important influence or teacher?

A: My top five fingerstyle guitar influences/inspiring figures are Pierre Bensusan, Leo Kottke, Michael Hedges, Pat Donohue, and Stephen Bennett. These are the players I always circle back to for inspiration. But as far as actual instructors, John Stropes, chair of the guitar department at UWM was the most important in setting me on a focused track with my playing, and really teaching me how to push beyond my perceived limitations as a player, always striving for excellence. It was he who helped me understand the deeper aspects of fingerstyle guitar and musicianship in general. Another important figure in my development would also have to be Benjamin Verdery. I played for him in numerous masterclasses during my college years and he helped reinforce everything I was getting from John plus adding a very positive and uplifting approach to teaching.

Q: Do you teach?

A: Currently I teach fingerstyle guitar exclusively at the St. Paul Guitar Studio in Lowertown.

Q: How would you describe your style as a guitarist?

A: Well, I am labeled a “fingerstyle” guitarist, but, that doesn't really mean much. I mean, classical players are also, technically,

“finger style” players. As to my own style? I think of myself as falling right in between the looser, more rootsy (blues, ragtime, etc.), playing of the early 20th century and the more “sophisticated” stylings of a more formal approach like classical playing. I am trained in both and some things in between, so I draw upon the things that work for me depending on the music I choose to play. I pride myself on covering as much ground musically as I can and I am always looking to expand my horizons. I play what I love and there are no limits on that.

Q: What current performing or writing projects are you involved in?

A: I just completed my new solo fingerstyle guitar CD entitled *Many Moods*. This project, more than my others, comes the closest to representing many aspects of who I am as a player and maybe, as a person. I cover much ground, and many moods, musically in this collection. There is Latin influenced music, American pop music, ragtime, African inspired melodies, an arrangement of an Irish-influenced orchestral soundtrack piece, a Police (the band) tune, funkiness, somberness, sunshine, energy, drama, and hope. It is made up primarily of my compositions including a few arrangements. It is, as they say, quite eclectic, all over the place musically but somehow consistent in spirit. It is my favorite CD to date.

Q: Do you enjoy collaborations?

A: I do enjoy collaborations. I think it is very important that musicians are able to play with other musicians. Even if you are primarily a solo guitarist, which I am, it helps tremendously with your listening, improv abilities, knowing when to play and when not to play, developing good musical taste, and so on. It's also nice to have another set of ears to bounce ideas off of as well as having a partner in composition. Learning the art of compromise is also very important and useful. I do play in an acoustic duo, the New Roots Duo. It is a combination of me on baritone guitar and Dan Schwartz on acoustic lap steel guitar. We released our debut CD, *Roots Run Deep*, in 2008. Another is on the way for 2010.

Q: You've done many CD projects over the last decade-plus. What setting is more comfortable—live stage performance, or recording studio?

A: The stage, without a doubt. Performing is relatively fun and loose. I love the way the music comes alive in spontaneous and surprising (for better and worse) ways. It is an experience that I just can't replicate in practice. The best moments are when you fall into your zone and are completely in command of the music, yet, removed enough to let it flow. It's a fine balance. The worst moments are when I am playing and I swear I have never played any of this music before. It happens! Recording is excruciating for me, but, I am working through that. The last series of sessions was a little easier.

Q: What guitar will you play at the concert?

A: My trusty Martin OM-21.

Q: What music will you play at the concert?

A: I will lean more on the new material, from the new CD, but I also have my standard “hits” that I work in the set, as well as maybe a new tune or two.

Q: How can people get in touch or learn more about you, besides attending the concert in February?

A: Visit my website, <www.benwoolman.net>.

WHAT: Concert by steel-string guitarist **Ben Woolman**

WHEN: Sunday, February 21st, 2010 at 2:00 pm.

WHERE: Central Park Indoor Amphitheatre, at 8595 Central Park Place, in Woodbury. From I-94, travel south on Radio Drive approx. 2 miles to Valley Creek Rd. Turn left at the first stop light south of Valley Creek Rd. (that's Central Park Place)
For more info, call (651) 714-3799.

ADMISSION: Free! For more info, email <editor@mnguitar.org>

The Progeny of Shinichi Suzuki — by Daniel Sturm

Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart.

Shinichi Suzuki

Some people may wonder what “Suzuki” is all about. Is it an instrument, or is it a brand name that is somehow beneficial for children?

Violinist Shinichi Suzuki was born in Nagoya, Japan in 1898. By the end of World War II he had fallen into deep poverty: his father’s violin factory had been destroyed by American bombers during the war. He sustained himself by giving violin lessons to war orphans, then suddenly a wondrous set of unrelated circumstances began to unfold. He noticed that children learn to speak their mother tongue fluently while being nurtured by their parents, and he asked himself: “Is it not probable that this ‘mother tongue method’ holds the key to human development?” His question ran deeper: “If a child is given loving and nurturing care while being taught to speak, what if a child is given the same loving and nurturing care while being taught a musical instrument?”

Suzuki would lovingly play simple violin tunes to a child and ask the child to play the same tune after *hearing* it. The child would imitate *sound* just as when learning to speak its mother tongue. Suzuki soon found that this teaching approach worked.

Suzuki students typically begin playing a musical instrument between the ages of three and five, all the while carefully listening to and watching each movement and sound the teacher makes, being taught aurally, without written music. A baby learns to speak its mother tongue by watching the movement of the parent’s lips, carefully trying to imitate the sounds of speech. It would be quite absurd to confuse this marvelous progression by teaching written language at the very same time; thus, the Suzuki method follows this model.

Unfortunately this manner of teaching fostered a myth: “Suzuki students are not taught to read music.” In general Suzuki students begin reading music somewhere between Book 1 and Book 2, normally outside of the “book repertoire,” but they are introduced to the basics of notation, e.g., clefs, key signatures, note names, etc., as early as possible.

Another myth about Suzuki training is: “Suzuki wants students to become virtuoso players.” Nothing could be further from the truth. The method desires “whole child nurturing.” Self-achievement, personal satisfaction, and the love of teamwork are but a few of its goals. If a child grows up to become a happy and well-adjusted cabdriver, lawyer, homemaker—or whatever—that’s a noble end. If in turn they become a virtuoso, then that is simply a joyous coincidence.

At the grassroots level the Suzuki method involves the Suzuki Triangle—Student-Parent-Teacher—not ranked in any order. Each part is critical to the others. The student takes a lesson from the teacher while the parent sits near-by, carefully taking notes so that the parent can re-create that very lesson at home. Besides practicing the weekly assignments, the family—yes, the entire family—is asked to listen to the CD that accompanies the Suzuki repertoire the student is currently working on.

A broadening of that grassroots level comes when, a few times a month, the student attends a group lesson where all the

participants are peers, repertoire-wise, or close to that. Parents are expected to be at these group lessons, not only to keep abreast of what is going on in class, but also to have time to share thoughts and feelings with other parents.

A singular dynamic employed by the Suzuki method is universalism. Suzuki founded the method and passed it down to trainees. The trainees in turn pass this legacy down to newer trainees; hence, the method uses a common language, per instrument. Those desiring to become Suzuki instructors must train with a bona fide Suzuki trainer under the auspices of the Suzuki Association of the Americas (SAA), which grants each successful trainee a certificate of completion. One must train in every book one desires to teach. The treasured aspect of this system is that all Suzuki instructors can trace the origin of their training back to Shinichi Suzuki himself.

Be aware: some may say they teach the Suzuki method, but in reality they have not been granted a certificate by the SAA. In fact, the Suzuki books are purely repertoire and give no hint as to how the actual teaching should be done. The first page of each book suggests that parents seek the help of the SAA to find a qualified teacher in their area.

Expanding the grassroots level to the broader arena, the Suzuki guitar instructor can go to a Suzuki Institute without ever having met any of the students prior to their arrival and can begin to teach immediately, as the students and teacher will be “on the same page.” Likewise, any Suzuki guitar student can attend an Institute without ever having met any of the other students, prior to their arrival, and begin working as a team from the very outset.

Then, every two years the SAA hosts a national conference where Suzuki instructors can gather and share ideas, do problem-solving, present the latest teaching findings, etc. Students attending the conference can interact with a great cross-section of others from across the Americas, whether in performance, in a master class, at a concert, or just by sharing time with a new-found peer.

Suzuki introduced his method to the United States in 1964. In the early 1980s the American guitarists Frank Longay and William Kossler began to investigate how to adapt his method to classical guitar. Kossler graduated from the Suzuki Institute in Japan in 1986, after spending one year training with Shinichi Suzuki and Toshio Takahashi. He then returned to the US and, with Longay, established the official SAA Guitar Committee. Volume 1 of the Suzuki Guitar School was published in 1990. To date nine volumes of the Suzuki Guitar School have been published.

This article is meant to serve as a basic primer for those interested in exploring the Suzuki method. For further reading visit the SAA website at <www.suzukiassociation.org> and find Shinichi Suzuki’s books: *Nurtured by Love*, *Ability Development from Age Zero*, *Man and Talent: Search into the Unknown*, and *Where Love is Deep*.

Daniel Sturm holds an MFA in Classical Guitar Performance from the U of MN, Minneapolis, where he studied with Jeffrey Van and Dominic Argento. As a composer his works have been performed worldwide, and currently he has a successful Suzuki Guitar Studio in St. Paul.

New Year's Resolutions

by Mark Bussey

It's that time of year when I'm tempted to set fresh goals, vow to improve myself, and avoid the pitfalls I encountered last year. Unfortunately, my long-range execution doesn't always live up to my initial enthusiasm. As I've thought about it more and more though, I've realized that accomplishing New Year's resolutions has a lot in common with good practice habits. They both benefit from the consistent application of a few simple rules:

1. Set clear goals
2. Break big challenges down into manageable chunks
3. Be patient with yourself and keep at it
4. Step back and re-evaluate periodically
5. Have fun and be sure to enjoy the process along the way

STEP 1: For over a decade, one of my goals was to become comfortable playing in front of other people. I'd made little headway and I actively avoided situations where I might be asked to play in front of anyone. When I finally shared my goal with my teacher, she gently suggested that to get better at something you need to practice it repeatedly and consistently. Translation: I wasn't playing in front of people, so I was unlikely to get any better at it or more comfortable with it.

STEP 2: This was daunting: I needed to be playing in front of people. Breaking it down, I needed to start by learning to play something really well, and I needed to find somewhere to play it. I settled on playing some pieces I'd been playing since I'd started taking lessons, nothing fancy. Going to an open mic had always seemed intimidating, but the Minnesota Guitar Society's OpenStage program had just started, and playing for a bunch of

Flamenco-athon III, *continued from p. 3*

with music began at the age of 7, when he began studying with classical guitarist Anatoly Shapiro. He has also studied with Tony Hauser, concentrating heavily on Brazilian and flamenco music. Daniel performs regularly throughout the Twin Cities and recently appeared in the MGS's "Global Guitar" series cosponsored and presented by the St. Paul Public Library.

Michael Ziegahn

Michael Ziegahn, "Rafael de Tresa," has been playing guitar since graduating from Highland Park Sr. High. His teachers include Michael and Tony Hauser, Dan Glass, Paul Berget, and Pedro Cortes Jr. in Minnesota, and Luis Maravilla, Antonio Andrade, and a group class with Manolo Sanlucar in Spain. He is a class guitarist for Anda Flamenco dance school and appeared in their Fringe Festival production "Dona Quixote" in 2005. He has also worked with local groups Rincón del Flamenco, Anda Flamenco, and Sendero Flamenco with David Elrod and La Tarara. In 2007 he was the guitarist in the dance theatre work "Hiroshima—A Night Dreamt and a Day Flashed to Burn" by choreographer and dancer Sachiko. He is a past president of the Minnesota Guitar Society and was a participant in both our very first Guitarathon (the MGS's first public event!), our Local Artists series in the recent past, and both previous Flamenco Guitarathons. He currently teaches flamenco guitar at the St Paul Guitar Studio in Lowertown, St Paul.

other guitarists seemed a little less frightening. I just needed to show up and play once. I could figure out the rest after that.

STEP 3: The first round didn't go as smoothly as I'd wished: I struggled to find the strings with sweaty, shaking hands. But I survived the experience and met a number of really nice people. So I resolved to give it another go and show up the next month. The next time, things still didn't go as well as alone at home, but they went better than the first time. So I kept coming back. Month-to-month, I didn't feel much change. Over time, though, playing was getting easier and the gap between practice at home and playing in front of people was growing smaller.

STEP 4: Each month, I'd notice something new about what happened when I was playing at OpenStage. Here's some of what I learned:

1. Try to run through pieces beforehand
2. Warming up helps
3. The sound of a room can be surprising
4. Movement in my peripheral vision distracts me
5. People notice mistakes less when I don't draw attention to them
6. Breathing always helps
7. Smiling helps.

Each time I'd ask myself the same questions—What went well? Should I do that again? What went poorly? Should I try something different next time?

STEP 5: Over time, my comfort level increased and I built a repertoire of pieces that had now been road-tested. This gave me the confidence to begin volunteering to play in two local hospitals. Later on, I even started playing occasionally at a local restaurant. I still get nervous and excited when I'm going to play, but I've started to look at that as positive energy that I can channel into playing. I'm always surprised by how encouraging folks are when you're willing to make music for them.

It turned out that it took longer than a year to fulfill my resolution of getting more comfortable playing in front of people. Like all practice, though, as long as I've invested quality time, I've gotten better, if not always as fast as I wanted, or not always in the ways I'd expected. Because I've learned to have a sense of humor and not take myself too seriously, I've had a lot of fun along the way. It's been a great adventure that I encourage you to consider. If any of your goals this year involve a guitar, I'd like to invite you to OpenStage. As a listener, you're guaranteed to hear some great music. As a performer, I guarantee you'll have a great experience you can learn from!

Check out the OpenStage tab on the MGS website at <www.mnguitar.org>. We've updated the page with photos, links to online resources, and tips on what to expect at a typical OpenStage. As always, you'll also find our most current schedule and directions to where OpenStage meets.

Next OpenStage Meetings

Sunday, January 17th
Sunday, February 21st
2 till 4 pm at The Coffee Grounds
1579 Hamline Ave., St. Paul

Building a Guitar Community in Duluth

by Jacob Jonker

Duluth might seem like an unlikely choice for a native of St. Paul who's looking to make a living as a classical guitarist, but partially by design and a little coincidence that is where I've ended up. After I completed my Master's in Guitar Performance at the University of Minnesota-Twin Cities, I seized an opportunity to teach for the U of MN-Duluth (UMD).

Duluth has a strong arts community and many concert opportunities, including three major university music departments (UMD, the University of Wisconsin-Superior (UWS), and the College of St. Scholastica), the Duluth-Superior Symphony Orchestra, and other presenting organizations such as Matinee Musicale and Sacred Heart Center for Music. All have hosted guitar-related concerts in the past; however, attention paid to our beloved instrument is not always a given in these concert seasons. That's something I hope we can improve upon, and the primary reason for this article.

Since moving here a little over a year ago I have made it my goal to sustain close ties with the great opportunities the MGS has established in the Twin Cities, and to stir the interest of artists to visit and perform here in Duluth. We have an excellent performance venue for classical guitar, Weber Hall, built in 2003. I'm giving a recital there myself on February 22nd, which I'm very excited about (Ed. note: See sidebar for Jonker's program).

UMD has a solid guitar program, primarily centered on jazz but with lots of cross-over interest in classical guitar. The highest-profile teachers in the area are Billy Barnard, who heads UMD's Jazz Guitar program, and Tyler Kaiser, who teaches for the College of St. Scholastica and for UWS. Both have been teaching in those positions for over 20 years.

For my part, I have been building a Suzuki Guitar program. I was fortunate in that there is a long-running Suzuki program at UMD, the Lake Superior Suzuki Talent Education Program (LS-STEP), and my studio has been growing quickly with their support. I have met lots of parents and children who are enthusiastic about classical guitar and want to see more performances in Duluth.

I wish to draw local performers to Duluth and to connect our students here with events in the Minneapolis-St. Paul area. I think this will not only be of benefit to them, but it will give Twin Cities-based artists a chance to reach a wider audience. So let me conclude by saying thank you to the MGS for their time and efforts, and that I can be reached via email at jjonker@d.umn.edu. There are active guitar communities in places outside of the Twin Cities. Don't forget about us up here!

Jacob Jonker, classical guitar recital

Weber Hall at UMD; Mon, Feb 22nd, 7:30 pm

Program:

Suite Del Recuerdo (Jose Merlin)

Vals Op. 8, No. 4 (Barrios)

Un Limosna Por El Amor de Dios (Barrios)

A song cycle by Manuel De Falla (Siete Canciones Populares

Espanolas [Seven Spanish Folksongs]), with guest
Priscilla Stilwell, voice

Plus other short Latin American pieces still TBD

Django Reinhardt 100th Birthday Festival

The Dakota jazz club in Minneapolis plans three events to mark the 100th anniversary of the birth of guitarist Django Reinhardt. First, a local DjangoFest for Sunday January 17th, details unavailable at press time. Second, on January 18th and 19th they will present the Dorado Schmitt All-Stars. "Hot Club" music is an exciting guitar style. Its resurgence can be credited to players like Dorado Schmitt, born in France to a gypsy family (the same Sinti heritage Django Reinhardt came from). He has stolen the show at the annual Django Reinhardt NY Festival at Birdland. Lastly, on January 20th, the Dakota presents violinist Mark O'Connor's "Hot Swing!" featuring guitarists Frank Vignola and Julian Lage. O'Connor has absorbed a multitude of musical styles from folk fiddling to Stephane Grappelli's French jazz. For more info call Dan Eikmeier at 612-332-1010, ext. 722.

Free Music! —by Bev Turk

Recently, I was searching the Internet for free, downloadable classical guitar sheet music. On one site, Lois Schultz at Duke University had a request to let her know of other sites, so I sent her my list. She emailed me back to thank me and suggested I start my own website. I thought the MGS might be interested so I talked to Paul Hintz. Below is a list of some of the sites I have found. If anyone can contribute more, it might be fun to start a regular "website column." (Ed. Note: Bev Turk is a recreational guitarist who has been a member of the MGS since discovering it after moving to Minnesota almost 20 years ago. Please send your suggestions for this list to [<editor@mnguitar.org>](mailto:editor@mnguitar.org))

www.klassiskgitar.net

www.yatesguitar.com

www.amberroseguitarmusic.co.uk/

www.delcamp.net

www.meantone.com/

<http://eythorsson.com>

www.earlyromanticguitar.com/erg/sheetmusic.htm

www.muslib.se/ebibliotek/boije/indexeng.htm

www.freesheetmusic.net/Guitar1.html

www.guitares.org/p_eng_g1.htm Marc Lamberg's website

www.guitarpress.com/sheet.html

<http://dirk.meineke.free.fr>

<http://home.nexgo.de/dirk.meineke>

www.rowy.net – some nice pieces but only about three bars of each piece

<http://totalguitarist.com/music/classical/>

www.8notes.com/tarrega.asp - Can get only about 1/2 the music without subscribing and only in GIF format, which will not print out well – doesn't fit onto the page.

www.scoreperfect.com/free-guitar-sheet-music.htm

<http://beststudentviolins.com/guitars.html#freeguitarmusic>

<http://www.openguitar.com/dynamic.html>

<http://www.free-scores.com/download-sheet-music.php?pdf=1705>

www.angelfire.com/sk/syukhtun/freesheet.html

<http://www.earlyguitar.net/> - Dana Hawkes DiAnda

<http://guitars101.wordpress.com/2008/05/11/>

[free-classical-guitar-sheet-music/](http://www.freesheetmusic.net/)

<http://www.freesheetmusic.net/>

www.classical-guitar.ca/wp-content/uploads/2009

www.library.duke.edu/music/sheetmusic/other_coll.html

www.guitar.about.com/.../classicalscores/Classical_Guitar_Scores.htm - links to other sites including Eythorsson and Richard Yates—not much new to download

Fourth Annual Youth Guitarathon

—by Brent Weaver

The date is set for one of the biggest youth guitar events in North America. This May, some of the finest young guitarists in Minnesota between the ages of 8 and 18 will assemble to perform in the Fourth Annual Minnesota Guitar Society (MGS) Youth Guitarathon, a spectacular two and a half hour concert featuring an assortment of guitar styles, presented in Lloyd Ultan Hall on the West Bank campus of the University of Minnesota.

Many of the guitarists who participate return every year to improve their performances. In addition, many new players sign up to be a part of this amazing event. The Youth Guitarathon is a collaborative event created by MGS board member Brent Weaver with help from other members of the MGS, teachers, parents, and the Guitar Program of the University of Minnesota's Music Department. Performers will audition on April 25th before a panel of teachers and players. All participants in the audition will receive critique sheets with positive feedback from each judge one week after auditions. The audition is free to MGS members. The cost to audition for nonmembers is \$15, which includes a one-year MGS membership.

As many auditioners as possible are included in the concert, which will be on Sunday, May 16th at 2:00 pm with a reception

following. Here is a comment by one of our participating teachers: "The judge's comments were extremely useful not only for the student but for me as a teacher. This was amplified when I heard all the students perform. As teachers, we are faced with the same obstacles, yet we have different preferences when it comes to choice of music, style, and interpretation. What happened at this Youth Guitarathon performance was that each student was put into a situation where they had to prepare, and then go beyond the technical to make music while performing before an audience. This was a great success for each of these students. I come from the school where the notes and what you choose to play is less important than how well you make music. That is why I was so delighted to attend and hear such great variety and see the success of these students and other teachers."



MGS Youth Guitarathon Registration Form

Attention Minnesota guitar teachers, MGS members, and friends!

Here is an excellent performance opportunity for your students.

On Sunday May 16th at 2:00 pm, the Minnesota Guitar Society will host the fourth annual Youth Guitarathon in the University of Minnesota's Lloyd Ultan Recital Hall. There will be four categories of solo performers: elementary, junior, high school, senior and an ensemble category. All styles are welcome and three students will be chosen from each division. A panel of three judges will choose the finalists based on technique

and musicality, accuracy and stylistic contrast of the program. Auditions will take place on Sunday, April 25th in Ferguson Hall at University of Minnesota in Minneapolis starting at 12:00 pm. The audition is free to MGS members or \$15 for nonmembers, which includes a one-year membership in the Minnesota Guitar Society.

STUDENT NAME: _____

TEACHER'S NAME: _____

TEACHER'S ADDRESS: _____

PHONE: _____

EMAIL: _____

(Students will perform one piece: total length no longer than 6 minutes.)

PIECE: _____

All applications must be in by April 12th

Students will be assigned an audition time one week before the date.

For more info call Brent Weaver at (651) 643-0762 or
e-mail: msgathon@yahoo.com

Please circle your division (ages as of May 17th)

ELEMENTARY DIVISION (ages 6–8)

JUNIOR DIVISION (ages 9–13)

HIGH SCHOOL DIVISION (ages 14–18)

SENIOR DIVISION (ages 19–21)

ENSEMBLE DIVISION (ages 6–21)

Send your completed application to:

(Non-members please enclose a \$15.00 check
made out to Minnesota Guitar Society.)

**Brent Weaver, 1187 Lafond Ave.
St. Paul, MN 55104**

This application is also available on the MGS website.

This activity is made possible by a grant from the D'Addario Music Foundation.

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

FOR SALE: 2001 Romanillos Guitar (La Sacramento) signed by Jose and Liam Romanillos. Near mint condition. Call Alan Johnston at 651-774-6523, or email <johnston.guitar@gmail.com> for info.

GUITARS FOR SALE: 1973 Ramirez 2a concert classical. Brazilian rosewood sides and back. Red cedar top. Hardshell

Classified Ads, continued on p. 12

Classified Ads

Classified Ads, *continued from p. 11*

case. Excellent condition. Recently appraised at \$4,000. 1981 Ovation nylon string classical with stereo piezoelectric pickup. Mint condition. Hardshell case. \$300. Call Chris at 952-542-8713.

GUITAR FOR SALE: Seagull 6 Mahogany/Cedar (older version of the M6). With hardshell case. \$250. Contact Amy (amyegc-a@yahoo.com) for info, photos.

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GUITARS FOR SALE: White Epiphone doubleneck, \$600 w/ case, mint condition. Yellow Ibanez Micro Guitar, \$170 w/gig bag, mint condition. Grey Memphis Stratocaster, \$100 w/gig bag, good condition. Call 952-448-3306.

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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>.

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FOR SALE: Sefer Torah scroll. Printed on genuine parchment (sheep skin). Roughly 100 years old, not sure if it's "kosher" or not because I've never had it inspected by a sofer, but every letter of every word is perfectly legible. Included is a mantel and a gartle. Asking \$3500.00, David (651) 644-8262.

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