

Guitarist

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Spring Into Sundin! Soloduo and Sandoval Featured Artists



Soloduo

Lorenzo Micheli and Matteo Mela
Saturday, March 27th, 8 pm

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Salomé Sandoval

Saturday, April 17th, 8 pm

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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.

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As a member of the Minnesota Guitar Society, you receive ticket discounts on all MGS-sponsored events, a year's subscription to the Guitarist and the opportunity to place free classifieds in each issue.

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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.



NATIONAL
ENDOWMENT
FOR THE ARTS

Sundin Hall Concert Series: Soloduo

We're happy to welcome Soloduo to our Sundin Hall at Hamline University Concert Series on Saturday, March 27th. It's a return visit for one member of the duo—Lorenzo Micheli played a brilliant solo recital for us back in 2006. In addition to their concert, the duo will present two events on Sunday the 28th—a masterclass at the University of Minnesota (at 1 pm) and a workshop at Dreamland Arts in St. Paul at 7 pm. See sidebars for details.

Soloduo consists of guitarists Matteo Mela and Lorenzo Micheli. Mela and Micheli met in the US, in the state of Texas, far from their native Italy, in autumn of 2000. Since then, they have shared a number of ideas, musical projects, and travels all over the world. In 2002, with violinist Ivan Rabaglia and cellist Enrico Bronzi, they created a chamber music group devoted to the discovery of unknown works from the nineteenth-century repertoire. A year later, they formed Soloduo, which has since performed throughout Europe and North America to universal acclaim.

Matteo Mela was born in Imperia in 1971. A student of Renzo Doria Miglietta in his hometown, he moved to Cremona to pursue his musicology studies at the university. In Cremona he met Giovanni Puddu, who played a major role in his musical education; at the same time, he had the chance to attend classes of Angelo Gilardino, Alirio Diaz, Oscar Ghiglia, David Russell, and the Assad brothers. Moreover, he studied chamber music at the Accademia Pianistica di Imola with Dario De Rosa, Alexander Lonquich, and Pier Narciso Masi. As a member of the Mela-Bandini duo, Matteo Mela won (between 1991 and 1998) first prize in several prestigious chamber music competitions, such as the Aram (Rome), the F. Cilea, the GMI, the Città di Gubbio, the Città di Caltanissetta, and the Perugia Classico.

Mela also regularly gives recitals and makes TV and radio appearances across Europe and North America. A teacher at the Accademia di Perfezionamento "G. Caccini" in Montopoli Val d'Arno and at the Accademia Musicale Tema in Milan, Mela has released a CD of Latin American dances with G. Bandini and a solo CD, *Italian Virtuosos of the Nineteenth Century* (Kookaburra). His new CD includes Astor Piazzolla's complete guitar music, featuring Ivan Rabaglia (violin), Lorenzo Micheli (guitar), Per Arne Glorvigen (bandoneon), and the Piazzolla String Ensemble.

Soloduo Masterclass

Sunday, March 28th, 1 pm
Lloyd Ultan Recital Hall, University of Minnesota
Free to auditors
Contact Dr. James Flegel at
<fleg0003@umn.edu> for audition information

Soloduo Workshop

Sunday, March 28th, 7 pm
on the art of the classical guitar duo
Dreamland Arts, 677 N. Hamline Ave. in St. Paul
Visit <www.dreamlandarts.com> for more info
Free and open to the public

Soloduo Concert Program

Saturday, March 27th, 8 pm

Ouverture de "La gazza ladra" by Gioacchino Rossini (1792–1868), transcribed by Mauro Giuliani (1781–1829)

Pavane pour une infante défunte by Maurice Ravel (1875–1937), transcribed by Emilio Pujol (1886–1980)

Three pieces by Isaac Albéniz (1860–1909), transcribed by Miguel Llobet (1878–1938)

Bajo la palmera
Evocación
Castilla

Intermission

Grand Duo Concertant by Napoléon Coste (1805–83)

Allegro
Andante
Barcarola
Finale

Fuga Elegiaca by Mario Castelnuovo-Tedesco (1895–1968)

Retratos by Radamés Gnattali (1906–88)

Anacleto de Medeiros
Chiquinha Gonzaga

Lorenzo Micheli is today one of the most important and active Italian guitarists in the world. A student of Paola Coppi in Milan, Frédéric Zigante in Lausanne, and Oscar Ghiglia in Siena and Basel, he graduated with full marks from both the Conservatory of Trieste and the Musik-Akademie of Basel. Since winning first prize in some of the most important guitar competitions in the world (Gargnano, 1996; Alessandria, 1997; ARAM, Rome 1999; Mauro Giuliani, 1999; Guitar Foundation of America, 1999), Micheli has taken up a busy concert career, performing regularly—both as a soloist and with orchestra—in many European countries and all over the US and Canada, as well as in Africa and Latin America. He gives masterclasses at universities and music festivals throughout North America and Europe, and he has made recordings for radio and TV on three continents. As time goes by, he is more and more involved in chamber music projects with friends Matteo Mela (guitar), Ivan Rabaglia (violin), and Enrico Bronzi (cello).

His several recordings, reflecting his leaning toward works written originally for the guitar, include the music of Dionisio Aguado (Stradivarius), a selection of guitar works by Mario Castelnuovo-Tedesco (Naxos), the Three Quartets, op. 19, by French composer François de Fossa with Matteo Mela and the members of the Parma String Trio (Stradivarius), the complete works for solo guitar by Miguel Llobet (Naxos), the complete guitar concertos by Castelnuovo-Tedesco (Brilliant), and video *Live at Texas Tech University* (Mel Bay).

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

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

Sundin Hall Concert Series: Salomé Sandoval

We are very fortunate to bring Salomé Sandoval to Minnesota for the first time for our April 17th concert. As a classically trained singer who is at the same time a classical guitar and archlute self-accompanist, Salomé Sandoval is a unique and exciting artist. She holds a B.M. in classical guitar from the Instituto Universitario de Estudios Musicales in her native country of Venezuela, where she studied with Luis Zea, and an M.A. in music from Middle Tennessee State University, where she studied with William Yelverton.

She has played in masterclasses with renowned international guitarists, as well as in radio shows and theater productions, and on movie soundtracks and television. An award winner in various competitions, Sandoval has played and sung Early Music, Latin American music, and contemporary music in several ensembles and choirs in Venezuela and the US, including the Collegium Vocale at Blair School of Music in Nashville.

She served on the classical guitar faculty at Middle Tennessee State University. Currently, Sandoval attends Longy School of Music in Cambridge, MA, where she was awarded a scholarship to study Early Music as both a vocalist and lutenist.

She has collaborated on many recordings. On her first solo CD, *Cantando con el Fuego* (Singing with the Fire), Sandoval combines her voice and guitar to perform repertoire that includes English Renaissance pieces and Spanish music. Her second CD, *Pociones* (Potions), is now available. On it, Sandoval sings and self-accompanies with classical guitar in a program where love and solitude are the main characters and are represented in many different facets with songs in Spanish, English, Portuguese, Italian, and German. The CD features both original works and arrangements for voice and guitar of songs by Dowland, Purcell, Falla, Schubert, Sor, and others.

Some of her recent performances include the opera *Zarzuela: Salir el Amor del Mundo* by Sebastian Duron at Longy School of Music, the opera *L'Ormino* by Francesco Cavalli at the Harvard Early Music Society, and the Boston Camerata winter tour. Recent achievements include a grant from the Saint Botolph Club Foundation for acquiring a 7-course Renaissance lute and a scholarship from Early Music America to attend the Amherst Early Music Festival. Sandoval's current research and performance is on Hispanic Renaissance and Baroque music. For videos and more information, visit her website, <www.salomesandoval.com>.

In addition to her concert on Saturday, April 17th, Sandoval will

Salomé Sandoval Workshop

Sunday, April 18th, 7 pm

on art song performance and self-accompaniment
Dreamland Arts, 677 N. Hamline Ave. in St Paul
Visit <www.dreamlandarts.com> for more info
Free and open to the public.

Next (and last of the season!) Concert at Sundin Hall at Hamline University

Saturday, May 29th, 8 pm

The annual Classical Guitarathon.

This year's extravaganza will feature new friends and familiar faces, in solo and duo performances.

Salomé Sandoval Concert Program

Saturday, April 17th, 8 pm

Part I: Voice and Archlute songs
from the Italian and German Baroque

Sonata no. 9 in C minor

by Giovanni Zamboni Romano (c. 1718)

Preludio, Alemanda, Giga, Sarabanda, Gavotte

"Dalle piu alte sphere" from *La Pelegrina* by Antonio Archilei
(c.1542-1612)

"Ich will denn Herren loben allezeit (I will bless the Lord at
all times)" SWV 306 by Heinrich Schutz (1585-1672)

"Amor io parto (I depart from my loved one)" by Giulio
Caccini (1551-1618)

"Oh Primavera (Oh! Spring)" by Luzzasco Luzzaschi
(1545-1607)

Intermission

Part II: Voice and Classical Guitar Songs from Latin America
and Spain

"Si dices que mis ojos (If you say that my eyes kill you)" from
"Seguidillas" by Fernando Sor (1778-1839), ed. by Brian
Jeffery.

Five Songs from *Trece Canciones Españolas Antiguas* (Thirteen
Traditional Spanish Songs) by Federico Garcia Lorca
(1898-1936)

Anda Jaleo!

Los Cuatro Muleros

Nana de Sevilla

El Café de Chinitas

Zorongo

"Criollisima" by Henry Martinez (1950?), arr. by Carmelo
Rodriguez, version by S. Sandoval.

Aria (Cantilena) from *Bachiana Brasileira* no. 5 by Heitor Villa-
Lobos (1887-1959), arr. by the composer, text by Ruth Correa

Two Songs by Manuel de Falla (1876-1946)

"Tus ojillos negros (Your dark eyes)," Canción Andaluza
(Andalusian song), poem by C. de Castro, arr. by Mary Jo
Disler.

"El Paño Moruno (The Moorish Cloth)" from *Siete Canciones
Populares Españolas* (Seven Popular Spanish Songs), transc. by
Miguel Llobet, rev. by Emilio Pujol.

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).

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: Kristian Anderson

The last concert in this season's Local Artists Series takes place on Sunday, March 21st at 2 pm. This hour-long, free concert by classical guitarist and MGS board member Kristian Anderson will be given in the amphitheatre of the City of Woodbury's indoor Central Park (see box for directions). To learn more about Kris and his program, we contacted him by email. He took time from a very busy schedule to answer our questions.

E-Interview

Q: When did you first notice the guitar?

A: Let's see, Van Halen had just released the album *1984*. I can remember seeing the video for "Panama" and being totally transfixed by Eddie Van Halen's sound. Right around then I asked my parents if I could start guitar lessons. I was 10 years old and I haven't looked back since!

Q: Are you strictly a classical guitar player?

A: Not at all! The majority of my musical life is definitely in classical guitar, but I've always loved playing other styles. Classical takes up just one (albeit rather large portion) of my heart. I was 15 years old when I began my classical training. At that time I was playing A LOT of guitar. I was heavily into rock music (like Slayer, Van Halen, etc.), but I was also in the school jazz band. Classical was just another facet I enjoyed. Since then, classical guitar evolved into being the driving force in my musical life, but I would never be "strictly" anything. It's too limiting. If I hear or play something that moves me, then that fits the criteria for me. It doesn't matter what style it is. Roland Dyens has a great outlook on this so I'll paraphrase him here. Musically speaking, he says that classical guitar is his home, and while he will often leave his house to travel and enjoy the world...in the end he will always come back home.

Q: Whom have you studied with?

A: My first classical teacher was Alan Johnston here in Minnesota. After Alan I studied with Tom Johnson at the University of North Texas, Frank Koonce at Arizona State University, and Bruce Holzman at Florida State. I feel so lucky in that I've looked up to all four of these brilliant teachers for so many years and now I consider each of them my friend. I have also been lucky enough to study with Roland Dyens and Oscar Ghiglia. In addition to this I have performed in many masterclasses over the years...too many to list here really, but to name a few—Leo Brouwer, Odair Assad, Christopher Parkening, Eliot Fisk and others.

Q: Do you teach? Where?

A: Absolutely I teach. My love of teaching is second only to performing. I teach at both MacPhail Center for Music and North Hennepin Community College.

Q: Do you compose?

A: I do compose and arrange. I've always written music. I've written mainly for solo guitar and guitar quartet. However, one of my strongest passions is writing computer music (using sequencers, virtual instruments, etc.). I'm utterly fascinated by this world and if I EVER get any free time, I'm usually in my office enveloping myself in the strangest sounds. I hope someday this world will crash into the other worlds I find myself in. That would be quite a sound!

Q: Besides solo performances, do you also play in other settings?

A: Since moving back to the Twin Cities a little over a year ago I have been lucky enough to perform in all kinds of settings. I have



Kristian Anderson

WHAT: Concert by Classical guitarist **Kristian Anderson**

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

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 info, call (651) 714-3799 or email <editor@mnguitar.org>.

performed as a member of the Tantalus Quartet at Carnegie Hall and the Guitar Foundation of America Festival. I have lectured and taught masterclasses in North America and Europe. I have been the guitarist for the Broadway tour of *Legally Blonde* at the Ordway. (This required me to play 12-string guitar, steel-string acoustic, mandolin, archtop electric, regular electric, and nylon string.) I performed at the Orpheum for the international tour of *Distant Worlds* under the baton of Grammy winning conductor Arnie Roth. This was a touring concert of classical arrangements of the Final Fantasy video game series. It was great! Full orchestra, choir, digital graphics on a huge screen, and a couple thousand rabid video game fans in the audience! What a unique experience. I have been in the pit orchestra for several productions at the Chanhassen Dinner Theaters and Theatre Latte Da, including *Altar Boyz*, *The Full Monty*, and now *Footloose* through July. I have also performed at the Dakota Jazz Club with the George Maurer Ensemble and have worked with local schools through Project Success. It's been a busy 17 months.

Q: How did the Tantalus Quartet come into existence?

A: Very naturally actually. Tantalus is a project that is very close to my heart. We formed the group when we were four doctoral candidates at Florida State around 2004. Originally it was a kind of vanity project that was a nice alternative to the incredible demands of the solo guitar program at FSU. It very quickly took on a life of its own and we feel incredibly lucky to be able to play with each other...especially since we now live in four different states! We actually will be performing in Minneapolis on Saturday, March 13th as part of MacPhail's Spotlight series. We'll be sharing a concert with the Artaria String Quartet. Tantalus will be on the second half. It should be fun!

Q: What's on the program for your March 21st Local Artists concert?

A: I'm planning on giving the audience a little bit of everything... kind of like a well thought out four- or five-course meal. A lot of different tastes, but everything goes together nicely. I'll be playing some standard fare such as "Tarantella" by Castelnuovo-Tedesco, a sonata by Scarlatti, and "Sonatina Meridional" by Ponce, but also a very cool piece by Nikita Koshkin called "Rain," several South American tunes and also a great underplayed piece by Leo Brouwer titled "Variations on a Theme of Django Reinhardt." I suppose that title is pretty self-explanatory.

Q: What guitar will you play at your concert?

A: I play a 2005 Cedar Thomas Humphrey. I was very lucky to receive this guitar from him. I truly believe it's one of the best guitars he ever built. Now that Tom has passed on, this guitar is extra special to me. To me, this guitar is a great example of what he gave to our little world and what we're missing now that he's gone. I'll keep this guitar forever.

Q: What's the program for your Local Artists concert?

A: Right now the best way is to go to <ww.TantalusQuartet.com.

Duluth Youth Guitarathon

The Duluth Youth (“Dule-Youth One”) Guitarathon is set for May 16th. Coordinating the event is MGS member and UMD faculty member Jacob Jonker. For more information, contact him at <jjonker@d.umn.edu> or 218-269-9665. Students can contact him to sign up for an audition. Auditions will be Sunday, April 25th at UMD. The activity is made possible by a grant from the D’Addario Music Foundation with support from D’Addario and Company, Inc.

Thursday Musical Student Competition

The Thursday Musical student competition is in need of more junior/senior high school students in order to hold the guitar category. Cash prizes are awarded! Visit their website <www.thursdaymusical.com>. The competition is Saturday March 13th in Minneapolis. Contact MGS member Gene Swanson for more info at <geneplaysguitar@comcast.net>.

Pat Donohue Concert

Minnesota Public Radio presents guitarist Pat Donohue on Saturday, March 6th at The Fitzgerald Theater in St. Paul. From swing to jazz to bottleneck blues to folk, Pat Donohue is an amazing artist to behold. He will follow the well-traveled road from the sounds of Nashville to those of New Orleans with the help of award-winning singer Kathy Mattea, harmonica player Howard Levy, pianist Butch Thompson, bassist Gary Raynor, and drummer Peter Johnson. Donohue is one of the most-listened-to finger pickers in the world. As guitarist for the “Guy’s All-Star Shoe Band” on American Public Media’s *A Prairie Home Companion*, Donohue shows off his distinct guitar work to millions of listeners each week. In addition to performing on *A Prairie Home Companion*, Donohue plays about 30 concerts a year nationwide and teaches at such popular music camps as Augusta Heritage Center and Rocky Mountain Fiddle Camp. Honors include a 2005 Grammy award for his participation on *Pink Guitar*, a compilation of Henry Mancini tunes on acoustic guitar, and several Minnesota Music Awards. His original tunes have been recorded by Chet Atkins, Suzy Bogguss, and Kenny Rogers. He has been a featured performer at major music festivals including the Newport, Telluride, and Philadelphia folk festivals. Donohue is among the short list of notables with a guitar designed to his specifications by the Martin Guitar Company. Concert specifics:

WHEN: 8 p.m. Saturday, March 6, 2010

WHERE: The Fitzgerald Theater, 10 E. Exchange St., St. Paul

TICKETS: \$29. Minnesota Public Radio members receive a discount. Go to <www.mpr.org> for more information or call The Fitzgerald Theater box office, (651) 290-1221.

OpenStage

Do you have a favorite song that you’re tired of playing for your household pet? Do you want to test drive a new piece before playing it for family and friends? Do you need to practice for upcoming juries? Do you have a new tune that’s just so cool you want to share it with anyone who’ll listen? These are just a few of the reasons to come to OpenStage. There are only three meetings left in the 2009–2010 season and we’d love to have you join us! We’ll meet from 2 till 4 pm on these Sunday afternoons: March 21st, April 18th, and May 16th. Location: The Coffee Grounds, 1579 Hamline Ave. N., in St. Paul. For info call (651) 644-9959 or visit <www.thecoffeegrounds.net>. Or check out the OpenStage

tab on the MGS website at <www.mnguitar.org>. You’ll find photos, links to online resources, and tips on what to expect at a typical event, as well as our most current schedule and directions to OpenStage. See you on the OpenStage!

CD Releases

Some fine new releases have appeared at our in-box. Longtime MGS member (and newsletter editor), guitarist/composer/painter/poet **Steve Haskin** has produced a duo CD with violinist Karen Thomas as well as a new Trio Tipo CD with Thomas and other guest artists. Full info at his websites: <www.stevehaskin.com> and <www.triotipo.com>. Award-winning, Minnesota-based guitarist Tim Sparks continues his journey through world music with two CDs: *Sidewalk Blues*, a solo collection of “blues, rags, jazz, and spirituals”; and *Little Princess*, songs by Naftule Brandwein. For more information on Sparks, visit his website: <www.timsparks.com>. Lastly, David Malmberg (“ventriloquist, guitarist, singer/songwriter, and composer”) has a new release, *Reunion*, featuring his compositions. Visit <www.davidmalmberg.com> to learn more about Malmberg.

Volunteer Opportunities

Banfill-Locke Center for the Arts. Located in Fridley, BLCA is one of the MGS’s partnering organizations. They are seeking new board members. If you live in or around the northeast corner of the metro area, are interested in or appreciate local arts and are civic-minded, passionate, and open to the possibilities of a small, community nonprofit, they hope you will consider joining them. Their board meets every other month on the 2nd Wednesday evening. Interested? Contact BLCA director Lia Rivamonte by email (<banfilllocke@usfamily.net>) or phone (763) 574-1850.

Minnesota Guitar Society. In honor of our 25th year of publication, we’d like to complete the online archive of all back issues. We need the assistance of someone with access to a scanner, Adobe Acrobat (the full-featured version), experience using all that, and time. Please contact <editor@mnguitar.org> if you’d like to help.

Guitar Pedagogy at St. Thomas

—by Mark Bussey

This summer, the University of St. Thomas (UST) will offer a unique course in Guitar Pedagogy as part of the intensive summer program hosted by Graduate Programs in Music Education (GPME). The course, “Teaching Guitar” taught by Dr. Christopher Kachian, head of UST guitar studies, will focus on helping music educators develop and sustain a classroom guitar program. Class topics will include acquiring and maintaining instruments, reviewing available texts and related materials, and age-appropriate pacing of pedagogical materials and approaches.

An interesting aspect of the course is its aim to be unbiased regarding musical genre. Backgrounds of class participants are expected to range across classical, folk, jazz, and popular traditions. There will be special focus on teaching musical notations and stylistic genres common to the guitar. Participants can expect lively discussions about how to help students build foundational skills that can help them explore a variety of performance styles and genres.

News and Notes, *continued on p. 7*

News and Notes, *continued from p. 6*

Many conservatories and graduate performance programs offer one or two pedagogy courses focusing on solo instruction in technique and repertoire. The UST class will be unique in focusing on building a classroom program that can stand alongside choral and band programs at the secondary school level. Dr. Bruce Gleason, Director of GPME states: "We are very excited about this offering and have been moving in the direction of a guitar pedagogy course for some time. Dr. Kachian is well known in several music communities in the Twin Cities, as well as internationally, and he is the perfect artist-pedagogue to be teaching our initial graduate-level guitar course. As school music programs become broader, we anticipate more teachers looking to broaden their foci, and we're thrilled to help them along the way."

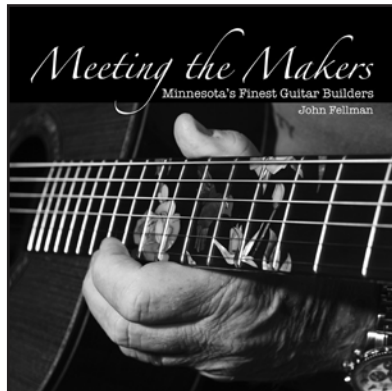
The course will run consecutive mornings, 9 AM to noon, for two weeks from June 21 to July 2. The class is open to both degree and non-degree students, offering a great opportunity for interested folks to get in on the early planning stages of an innovative new idea. The course is likely to be the first in a series to be offered in coming semesters.

Anyone interested in taking the course should enroll by May 1 to ensure a space. For further information on the summer course or more information about the GPME, please contact Bev Johnson, Program Coordinator, at <gradmusic@stthomas.edu>, 651-962-5870, <www.stthomas.edu/music/graduate>.

John Fellman and *Meeting the Makers*

—by Paul Hintz

It happened because of craigslist. I was checking the listings for classical guitars, and someone was selling a Devenport 7-string. An email query to the seller yielded his name, John Fellman. A websearch on his name revealed that he was publishing a fine art book about five of the top guitar builders in Minnesota: Jim Olson, Charlie Hoffman, Brian Applegate, Mike Keller, and Lloyd LaPlant. The book came out in February. To learn more about Fellman, and the book, we conducted the following e-interview.



Interview

Q: What came first, the guitar or the camera?

A: Camera. My grandmother gave me a Yashica Electro 35 GSN Rangefinder when I was 10 years old. I didn't pick up the guitar until I was 16. I decided to pursue studying the guitar because I didn't figure photography would be a viable career for me. Cruel irony I guess.

Q: Where and with whom have you studied guitar?

A: I was self taught until entering college at Northwestern College in St. Paul. I majored in guitar performance, studying under Glen Larson.

Q: Are you active as a performer? Where? What style(s)?

A: I am not currently performing on a regular basis. I occasionally play for worship at various churches. That's what I originally wanted to do with my music, but I haven't found a worthwhile position in the field.

Q: How did you get serious about photography?

A: The camera my grandmother gave me was way too nice to give to a 10 year old, but grandma didn't really know what she had. My dad was also into photography (he got into it through boredom while riding the rails, working for the railroad in the '70s), so he was a natural resource and source of encouragement—and equipment—as I got more into it over the years. I did take photography classes in high school and college, but I learned a lot more useful information just reading my camera manuals cover to cover.

Q: How did you come to make your living from it?

A: My education was very specific, as well as expensive. When that education couldn't pay for itself, I took the first job I could get. It happened to be a cashier position at a plumbing supply in Minneapolis. That company decided to revamp their whole advertising strategy soon after. I had gotten to know the ad director, and when they needed images of 25,000 parts for their catalogs, (knowing my background photography) she asked me to move to her department. I grew my own business from there, starting with their suppliers and establishing a foothold in my own community of Robbinsdale.

Q: What got you started on this book project?

A: Honestly, I don't remember. I know that I had the idea for a couple of years, but didn't have time and other resources to get it done. I thought it was a great idea. These were all builders I had wanted to meet since I started playing guitar. The concept had fully developed in my head, so I finally called Jim Olson to see if he would be interested. He was initially reluctant because of the time he was afraid it would take on his part, but agreed when I promised that his commitment would be minimal. I called the others one by one after that. I also got some ideas from Todd Lunneborg's article on the same builders in *Fretboard Journal*, as well as from the Art of the Guitar showcase at the Plains Art Museum in Fargo.

Q: Olson and Hoffman are well-known names in the guitar community, all across North America. How did you find the other builders you feature?

A: I already knew of Brian Applegate and Michael Keller through other players and builders, but I had not heard of Lloyd LaPlant. He came highly recommended by Jim and Charlie both, as of course did Brian and Mike as well.

Q: Had you been involved in book projects before?

A: I've done a couple of short travel books on my own--of which my mother bought two copies each. Otherwise, no. Just catalogs.

Q: Plans for another book after this one?

A: I have talked to a gentleman who restores turn-of-the-century, steam-powered automobiles about possibly doing a title for collectors and enthusiasts in that area. I have also considered doing an educational title on guitar construction because a number of people have asked what they might learn in that way from this

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News and Notes, *continued from p. 7*

book. The answer to that is: very little. *Meeting the Makers* is really not an educational piece. It's an artistic look at these builders, their shops and their processes. It's a nice coffee-table piece.

Q: How can readers learn more about you, and how can they order the book?

A: The book can be previewed and ordered from my website <www.johnfellman.com>. More about the process of making it can be found on the Facebook page for it (web search "Meeting the Makers"). There is more information about me and my photography on my website, as well as on the Facebook page for my business (search "John Fellman Photography"). [Ed. note: You can also email him about that Devenport 7-string classical. It looks great in the pics, and is still available.]

Summer Camps

The "Django in June" website has been updated for 2010. They are now ready to take registrations for their full-immersion offering for musicians, Django Camp. Come celebrate Django's 100th birthday! The first full-fledged music camp in the US dedicated entirely to the Gypsy jazz tradition, Django Camp offers an unparalleled opportunity for musicians who really like to dig in with both expert teachers and enthusiastic students of the style. Whether you want to build a strong Gypsy jazz foundation or add another floor above the one you've got, the camp offers guidance, inspiration, and camaraderie at a depth unmatched anywhere else this side of the Atlantic. The teachers and performers this year make up a most internationally diverse group, ready for players of guitar, violin, accordion, mandolin, and bass: Joscho Stephan, guitar (Germany); Biel Ballister, guitar (Spain); Gustav Lundgren, guitar (Sweden); Aurelien Bouly, guitar (France); Gonzalo Bergara, guitar (Argentina via California); Michael Horowitz, guitar (US, DjangoBooks); Tim Kliphuis, violin (Holland); Evan Price, violin (Hot Club of San Francisco, Turtle Island Quartet); Jamie Masefield, mandolin (Jazz Mandolin Project, Vermont); Rob Reich, accordion (San Francisco, Gaucho); Martin Sjöstedt, bass (Sweden). The 2010 dates are June 15–20. (Tuesday evening through Sunday noon, with early arrival option on Monday the 14th.) The camp is held on the beautiful Smith College campus in Northampton, Massachusetts. Early bird tuition rates are in effect. The cost goes up if you dilly-dally. Dorm rooms are private, so when your blistered fingers are done for the day, you rest in peace and comfort. Meals are also offered on-site, and the food is good. Most instruction is organized into four levels of ability, novice to advanced. For more info visit <www.djangoinjune.com> or contact Andrew Lawrence at <andrew@communityguitar.com>

Interlochen Summer Guitar Workshop

Interlochen for Creative Arts in Michigan is once again conducting a Summer Guitar Workshop and Festival in August. Lots of famous guitarists, including internationally known players who have performed on the MGS Sundin Hall concert series, appear there as teachers and clinicians. For more info visit their website: <www.college.interlochen.org/program/guitar-festival-and-workshop>.

Midwest Banjo Camp

The schedule and complete info for Midwest Banjo Camp (MBC) 2010 is now available at <www.midwestbanjocamp.com>.

Now in its sixth year, MBC lets you study old-time or bluegrass banjo with some of the best players and teachers in both styles. The program features hands-on classes, demonstrations, two faculty concerts, and still leaves lots of time for jamming with your fellow banjo enthusiasts. You can also indulge your interest in learning fiddle, guitar, or bass. Here are the particulars:

Dates: June 4–6. Check-in opens 11 am, Fri. June 4.

Camp ends 2 pm, Sun June 6.

Place: Olivet College, Olivet, Michigan

Pre-Camp: We will run the low pressure Pre-Camp Program again this year, consisting of staff-led jams, Q & A sessions, and demonstrations. Check-in for the pre-camp begins at 3:30 pm on Thurs June 3; program runs that evening and the morning of Fri June 4.

The Kruger Brothers Band will be in attendance at MBC throughout. Jens Kruger joins our banjo staff, while Uwe Kruger (guitar) and Joel Landsberg (bass) join us as accompanists. Both Uwe and Joel will also serve as full-time instructors on their instruments. The Kruger Brothers Band will offer a special performance during our free period late Saturday afternoon, June 5.

Instructors for 2010: Old-time Instructors: Cathy Barton Para, Mac Benford, Paul Brown, Adam Hurt, Brad Leftwich, Joel Mabus, Michael Miles, and Ken Perlman. Terri McMurray leads the novices program. Bluegrass Instructors: Ryan Cavanaugh, Bill Evans, Murphy Henry, Bill Keith, Jens Kruger, James McKinney, Ned Luberecki, David Talbot and Pete Wernick. Mike Sumner leads the novices program. Fiddle Track: Our principal fiddle instructor this year is Alan Jabbour. Fiddle classes will also be taught by Brad Leftwich and bluegrass accompanist Peter Knupfer. Guitar Track: Our principal guitar instructor this year is Uwe Kruger of the Kruger Brothers Band. Guitar classes will also be taught by Dave Para. Bass Track: Our principal bass instructor this year is Joel Landsberg of the Kruger Brothers Band. Accompanists: Our MBC accompanists for 2010 are Alan Jabbour (old-time fiddle), Peter Knupfer (bluegrass fiddle), Uwe Kruger (bluegrass guitar), Joel Landsberg (bass), and Dave Para (old-time guitar).

Special Classes will include banjo maintenance and repair, banjo set-up, banjo sound reinforcement, and perhaps more. If you have any questions or concerns, contact Ken Perlman and Stan Werbin, directors of the Camp, at info@midwestbanjocamp.com.

Peach Bottom Farm Fiddle & Strings Camp

We'd like introduce P.B.F.F&S to those who don't yet know about us. We are delighted about this year's outstanding instructors—April Verch, Shane Cook, Steve Kilby, Jerry Correll, Stanley Widener, Brian Grim, and more. Peach Bottom Farm is located in Virginia in the heart of the Appalachian Mountains near "Merlefest" and the town of Galax. We are accepting 25 registrants for this (our 6th!) year. Camp runs June 14 through 18. Genres include Appalachian Old Time, Bluegrass, Canadian Old Time, Classical, Contest-style, Irish, Scottish, and Swing. Tuition includes three healthy meals, snacks, and beverages each day. Bring your favorite stringed instrument! Bring your dance shoes! We're not just for fiddles! Thanks for your interest and support. Tell your students and friends. Contact me, Patti, at <peachbottomfarm@yahoo.com> - for registration & accommodation info or visit us at <www.PeachBottomFarm.com>.

Youth Guitarathon

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."



Made possible in part by a grant from the
D'Addario Music Foundation with support
from D'Addario and Company, Inc.

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: mmsgathon@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.
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This application is also available on the MGS website.

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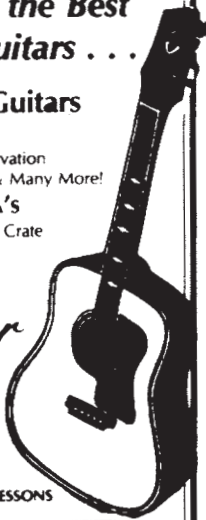
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Capri Theater, Minneapolis (612) 522-6501

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

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Classified Ads

Classified Ads, *continued from p. 11*

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.

GUITAR LESSONS. Any style, any level, at The St. Paul Guitar Studio! Lessons are individualized and taught at a pace comfortable for the student. Studio is located in the heart of the Lowertown artist community of Saint Paul. Studio features individual lesson rooms and a lounge. For current schedule, availability, and pricing, visit the studio website at <www.stpaulguitarstudio.com> or contact MGS member Ben Woolman at <www.benwoolman.net> or 651-468-1566.

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