

Guitarist

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Grand Finale Time!



Classical Guitarathon Concert Saturday, May 29th, 8 pm Sundin Music Hall at Hamline University

turn to page 3 for more details



Also In This Issue:

Article by Jack Pearson on avoiding instrument theft; News and Notes

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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.

Join the Minnesota Guitar Society!

As a member of the Minnesota Guitar Society, you
receive ticket discounts on all MGS-sponsored
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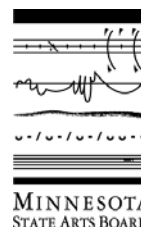
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NATIONAL
ENDOWMENT
FOR THE ARTS

Sundin Hall Concert Series

2010 Classical Guitarathon

The annual May Classical Guitarathon is a Minnesota Guitar Society tradition. In fact, the first event our Society ever presented was a Classical Guitarathon concert. This year, another great season of MGS concerts at Sundin Music Hall at Hamline University will have its glorious finale on Saturday, May 29th at 8 pm, when thirteen performers share with us the art of solo classical guitar and the art of ensemble (duo) performance. Don't miss this unique chance to hear long-time stalwarts of the area's classical music scene, as well as emerging, young talents. See the sidebar for some of the program details, read on to be (re) introduced to our planned performers, and call our reservation line today, 612-677-1151, to guarantee your ticket!

While you're at the concert, be sure to get on our mailing list, if you're not already receiving our postcards and other announcements. That way, you'll be among the first to learn the details of our exciting 2010-11 Sundin Hall concert series. Visit our info table in the lobby on May 29th. Planning is underway now, and we'll have more about this in our next newsletter as well.

Performer bios



Alyssa Anderson, voice

Since moving to the Twin Cities in 2000, mezzo-soprano Alyssa Anderson has performed as a soloist with numerous local ensembles, including the Minnesota Oratorio Society, Bloomington Symphony Orchestra, Kenwood Symphony Orchestra, and the University of Minnesota's Percussion Ensemble. She received her

BM in vocal performance at SUNY Fredonia in NY, and her MM and DMA at the University of Minnesota, where she studied voice with Glenda Maurice and Wendy Zaro-Mullins. Alyssa regularly performs contemporary chamber music with Renegade Ensemble, and recently founded La Bonne Chanson, a group of musicians dedicated to promoting the art of the song recital. More information and her performance schedule can be found at <www.alyssaanderson.org>.



Jim Falbo, guitar

Jim Falbo has been playing guitar for 14 years and studied under Dean Harrington. Jim began his musical journey by playing alternative music from the 1990s and guitar shredders from the 1980s, but he arrived at the classical guitar through his love of Brahms, Bach, and Chopin.

Jim's latest album, *Strings of Passion*, was recorded in 2008 and is available at <www.cdbaby.com/jimfalbo>.



Benjamin Gateño, guitar

A native of southern Minnesota, Ben Gateño began playing electric guitar at age 13 and began study of classical guitar after a few years of playing only rock music. His early classical training included lessons with former MGQ member David Crittenden at the Perpich Center for Arts Education. Ben continued

Classical Guitarathon Program

Jeff Thygeson and Leandra Hubka, guitars

Sonata in G Major for Two Flutes by

G. F. Telemann (1681–1767)

I. Soave

II. Allegro

III. Andante

IV. Allegro

Joe Spoelstra, guitar, and Alyssa Anderson, voice

Selections from Mauro Giuliani's Six Songs, Op. 89, for voice and guitar

Jim Falbo, guitar

Intermezzo, Op. 117 no. 2, by Johannes Brahms

"Shores of Infinity" by Jim Falbo

Alan Johnston, guitar, and Heather MacLaughlin, piano

"The Way Home" a duet for piano and guitar by David Crittenden

INTERMISSION

Leandra Hubka, guitar, and Iriisa Hubka, flute

Sicilienne, from Petite Suite Medievale by

Francis-Paul Demillac (b. 1917)

Nightclub 1960, from Histoire du Tango by

Astor Piazzolla (1921–92)

Jason Vanselow, guitar, and celloist, tba

Quatre pieces intimes by Dusan Bogdanovic

I. Priere

II. Mouvement

III. La Harpe de David

IV. Chant

Ben Gateño, guitar

Three pieces by Frederico Moreno Torroba (1891–1982)

Nocturno

Contradanza

Madroños

Joseph Hagedorn, guitar, and Giselle Hillyer, violin

Two pieces by Egberto Gismonti (arranged by Hagedorn)

Carmem

Frevo

on to earn a bachelor's degree at Minnesota State University in Mankato while studying with James McGuire. Immediately after finishing his undergraduate work, Ben attended the Eastman School of Music, where he earned master's and doctoral degrees in performance and literature and studied guitar with Nicholas Goluses and performance practice with Paul O'Dette. Ben's awards and honors include the Eastman School of Music's Andres Segovia award, and first prize in the 2004 Boston Classical Guitar Society duo competition. He was also a finalist in the 2003 Winter Guitar Festival in Volos, Greece. Gateño has been the recipient of several study grants and fellowships, including a generous fellowship from the Belgian American Educational Foundation that allowed him to study guitar with Antigoni Goni at the Koninklijk Conservatorium in Brussels. Ben joined the Minneapolis Guitar Quartet in 2009.

2010 Classical Guitarathon *continued on p. 4*

Sundin Hall Concert Series

2010 Classical Guitarathon, *continued from p. 3*



Joseph Hagedorn, guitar

Since winning the 1990 Guitar Foundation of America solo competition, Joseph Hagedorn has maintained an active performing career as a soloist and chamber musician. As a member of the Minneapolis Guitar Quartet, Joseph tours frequently throughout the U.S. and has been heard on the nationally syndicated radio program *Saint Paul Sunday* (hosted by Bill McLaughlin), and on National Public Radio's *Performance Today*. Joseph also performs with violinist Leslie Shank as the Shank-Hagedorn Duo, with concerts in Colorado, Minnesota, Oregon, Wisconsin, California, and Mexico. They have performed on *Saint Paul Sunday* and premiered several new works written for them. Joseph Hagedorn earned the Bachelor of Music degree at Cornell College and the Master of Music from the University of Minnesota. He serves on the faculty of the University of Wisconsin-River Falls.



Giselle Hillyer, violin

Giselle is based in River Falls, Wisconsin, where she teaches violin and viola at the University of Wisconsin-River Falls. She frequently plays chamber music with her colleagues, including her husband, pianist Roger McVey. Their most recent recital tour took them to Wisconsin, Georgia, and Mexico. As a freelance orchestral musician, Giselle regularly plays with the Minnesota Opera Orchestra, and has performed with the St Paul Chamber Orchestra and the Minnesota Orchestra.



Irissa Hubka, flute

Irissa Hubka is a home-schooled high school senior from Rochester, and has played flute for 12 years and piano for eight years. In February of this year she won first place in the Winds Division of the Rochester Music Guild Competition. Her signature piece is a solo she wrote for one person playing flute and piano at the same time (left hand on flute, right hand on piano), which is believed to be the third piece of its kind in the world. She currently studies flute with Dr. Sonja Giles at Iowa State University, which she will attend next year to pursue a degree in music and math. She enjoys playing flute in pit orchestras, various ensembles, and at church, and she also accompanies choirs and soloists on the piano. She sings in three choirs, is active in the Rochester area Words Players theatre troupe, and has played volleyball competitively the past six years.



Leandra M. Hubka, guitar

Leandra Hubka is a recent graduate of the University of St. Thomas, with a BA in Music and Catholic Studies. She began guitar lessons using the Suzuki method in 1995 with Kerry Klungtvedt in Rochester, and has studied with Dr. Christopher Kachian since her senior year of high

school. Leandra played in the 2005 MGS Classical Guitarathon and is excited to be back! She has participated in numerous master classes, most recently with Dr. Andrew Zohn and Benjamin Verdery. This past March, Leandra won first place in the Thursday Musical competition and also played in the premiere of her own transcription of Schubert's *Sonata Arpeggione* for guitar and string orchestra at the University of St. Thomas's Festival Orchestra Honors Concert. In addition to guitar, Leandra has been involved with various choirs, student conducting, handbells, piano, organ, and theatre. Leandra has also begun Suzuki teacher training and will complete the next level this June. This coming year, she will be living and working in the Twin Cities before she pursues a master's degree in guitar performance.



Alan Johnston, guitar

Alan Johnston, a Suzuki and traditional guitar instructor at MacPhail Center for Music, is best known as the founder of the Minneapolis Guitar Quartet, with which he performed for 16 years. During his tenure with the MGQ, he toured throughout the U.S. in recital and with orchestras as well as made appearances on the nationally distributed radio programs *Saint Paul Sunday* and *Performance Today*. The MGQ's two CDs on the Albany label received critical acclaim in the U.S. and abroad. The MGQ commissioned and premiered dozens of new works from 1987 to 2002. Alan received a Bachelor of Arts degree at Macalester College, and a Master of Music degree from the University of Minnesota. His principal teachers were José Tomás, Eli Kassner, and Jeffrey Van.



Heather MacLaughlin, piano

Heather MacLaughlin is one of the Twin Cities' leading chamber music pianists, appearing regularly with members of both the Minnesota Orchestra and The Saint Paul Chamber Orchestra. She has collaborated with, among others, Pinchas Zukerman, Cynthia Phelps (principal violist for the New York Philharmonic), and baritone David Malis. MacLaughlin has been heard on both Minnesota and National Public Radio as soloist and chamber musician. In 1998, MacLaughlin and her husband, classical guitarist Alan Johnston, represented Minnesota on the Millennium concert series at the Kennedy Center in Washington, DC. As a member of the Shank-MacLaughlin Duo with violinist Leslie Shank, MacLaughlin was the recipient of a 1996 grant from the General Mills, Dayton Hudson, and Jerome foundations for travel to Hungary to study and perform the Bartók sonatas for violin and piano. MacLaughlin completed a doctor of musical arts degree at the University of Minnesota in piano accompanying/coaching, as a student of Margo Garrett. A Suzuki piano instructor since 1985, MacLaughlin has taught at Suzuki institutes and workshops in Wisconsin, Michigan, Colorado, Minnesota, and Lima, Peru. A former faculty member at the MacPhail Center for Music in Minneapolis, she is currently teaching at North Hennepin Community College in Brooklyn Park.

2010 Classical Guitarathon *continued on p. 5*

Sundin Hall Concert Series

2010 Classical Guitarathon, *continued from p. 4*



Joseph Spoelstra, guitar

Joseph Spoelstra holds a Master of Music degree from the University of Southern California and a Bachelor of Music degree from the University of Minnesota, where he was awarded the John Chatterton Scholarship. His primary teachers have been Jeffrey Van, William Kanengiser, and Brian Head. Joseph has also had the opportunity to study

in classes and privately with guitarists David Russell, Scott Tennant, Sharon Isbin, Dusan Bogdanovic, and Pepe Romero. Since returning to the Twin Cities in 2008, Joseph has performed as a soloist around the Midwest and also in a variety of ensemble settings: performing with the orchestra pit for Theater Latte Da productions, including their most recent show, *Violet*, at the Guthrie Theater; with the contemporary music group, Renegade Ensemble; in duos with vocalists; and accompanying church choirs. This fall, he will be a soloist in a newly commissioned work for choir, orchestra, and guitar at Minnetonka United Methodist Church. Also active as a teacher, Joe runs the guitar studio at the International School of Minnesota and has a private studio.



Jeffrey Thygeson, guitar

Jeffrey Thygeson has performed extensively throughout the U.S., both as soloist and chamber musician. A former member of the Minneapolis Guitar Quartet, he performed across the country with the MGQ in numerous recitals, as well as concerto appearances with the Minnesota Orchestra, St. Paul Chamber Orchestra, and Austin (TX) Symphony. Jeffrey has

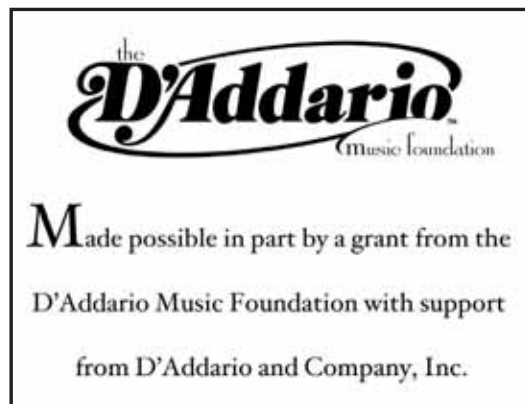
also been a prize-winning guitarist in several competitions. He received his BA from the University of St. Thomas and MM from the University of Southern California, where he studied with William Kanengiser and received the Pi Kappa Lambda Award. Additional teachers have included Chris Kachian and Pepe Romero. Jeffrey currently teaches at the University of St. Thomas, St. Catherine University, and Macalester College.



Jason Vanselow, guitar

Jason Vanselow is a Twin Cities-based guitarist, pianist, and composer. He holds degrees from the University of St. Thomas and the Cleveland Institute of Music where he studied with Christopher Kachian and John Holmquist, respectively. Jason currently is pursuing his DMA at the University of Minnesota. Recent projects include performances of the music of

William Bolcom and Loris Chobanian with the composers in attendance, performances in Theater Latte Da's production of *La Boheme*, and the premiere of his dramatic new choral arrangement of Billie Holiday's classic "Strange Fruit" by the Saint Paul Vocal Forum.



Fourth Annual Youth Guitarathon

Join us to celebrate the success of the April auditions for our Fourth Annual Youth Guitarathon. This free concert will feature performers from every category (Elementary, Junior, High School, Senior, and Ensemble). Place is Lloyd Ultan Recital Hall on the West Bank campus of the University of Minnesota. Date is Sunday, May 16th and time is 2 pm. Come for the music, stay for refreshments and conversation with all the young artists! Sponsored by a grant from the D'Addario Music Foundation.

Minnesota Guitar T-Shirts!

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

Featuring all the Sundin Hall Season artists.
Priced right and a great fashion statement.

Look for them in the lobby before the concert, at intermission, or afterwards!
Don't wait! Come to the next concert for best selection!

Stop Thief!

by Jack Pearson

You've just had a great gig with some fine musical moments and you've finished enjoying the afterglow over pie and coffee with some friends. You come back to pack up your gear, but then look around quizzically. All at once a sickening feeling hits you in the pit of the stomach.

Your guitar is gone.

The one you took out a major bank loan to buy 10 years ago. The one you've meticulously broken in, sweated over, loved, and worked with all these years. The one you wrote your first decent song on. Your right arm.

Well, join the club. I've had three instruments stolen but have gotten them all back. If you take what follows to heart, you can avoid theft altogether or, if you become a victim, you can stand a good chance of being reunited with your guitar.

Traveling anywhere with a guitar inevitably involves certain calculated risks. Though the risk of theft can't really be fully eliminated (unless you keep your instrument in a bank vault in your basement), there's one cardinal principle that will enable you to minimize the risk insofar as possible, and here it is:

Keep your instrument with you.

This is the single best measure you can ever take to sidestep theft. If you retain nothing of this article but those five words, you will have retained 98 percent of the value of it.

But let's face it. It's sometimes impractical or inconvenient to keep your guitar at your side at all times. Remember those calculated risks? It's not irrational to trade a little convenience for a little theft risk. We all do it. Some risks are riskier than others, though.

Airports require special caution. The considerations of flying with a guitar are an entire article unto itself. Bottom line? Keep your instrument with you. Check out Chris Smithers' excellent treatment in the April 2010 issue of *Acoustic Guitar*.

Cars are perhaps the riskiest of all. In addition to the potential temperature extremes in a car, your guitar is at maximum risk for theft when left in an unattended car. You've all heard the story that starts "I was only gone for less than a minute, but when I got back..." If you feel you have to leave your instrument in the car, conceal it. I carry a blanket for the purpose. Out of sight, out of mind. And get into the habit of taking your instrument into the restaurant with you. Who knows? It might even land you a new gig!

So airports and cars are risk zones. Almost as risky as a car, though, is leaving your instrument in an empty building overnight. Long periods of unattended time under cover of darkness are the perfect recipe for theft. Both thefts that have happened to me were the result of this situation. Both instances involved forced entry, too, so don't think that because your guitar is under lock and key it's safe. It isn't. Keep your instrument with you.

Here are steps you can take before a theft occurs that will maximize your chances of getting your guitar back if it is stolen.

1) Have an instrument that is identifiable.

The more unique your instrument is, the less likely some thief will want to risk swiping it. Really! My Martin D-41S was stolen

one night, but right next to it was my vintage Dyer harp guitar. The zipper bag had been opened, but the thief took one look at it and knew it was too weird to hide or sell. He was right.

An outrageous-looking case can be helpful. This measure only goes so far, though, since an instrument can easily be fenced sans case, as happened to me.

Another instrument of mine that was taken was a fancy French fiddle with a bust of Galileo for a scroll. I got it back largely because it was so unusual. A surprisingly important factor in its return was the bridge, which had the name of a violin maker in my city stamped on it. Together with an advertising effort on my part, the maker's city connected the instrument to me and I got a phone call.

I now have "property of (name)" and my phone number engraved on all my capos, which will quite possibly remain in association with my guitar should it be stolen. I also now include my business card in every case I own with wording on the back to the effect that "If not in the possession of (my name) this instrument is stolen! Please call (my phone number). Your interests will be protected." I also advise putting similar wording on a sticky label on the hidden side of the nine volt battery in your on-board preamp, if you have one. If someone buys your stolen guitar and changes the battery, they're likely to find out that the instrument is yours. One more place you might want to include the above wording is on one of the braces on the bass side of your guitar. It's not as apt to be seen there by the thief but will eventually be noticed by anyone who develops a close connection with the instrument.

Needless to say, but I'm saying it anyway, record the serial number of your guitar! You'll also want to have color photos. Read on...

2) Travel with an instrument you can emotionally and financially afford to part with.

Leave your vintage D-28 at home. Get a road instrument that you can say good-bye to if necessary. This doesn't mean you should travel with a junky guitar, but it does mean that it's to your benefit to cultivate an attitude of detachment to things in general and to your instrument in particular, however much you love it. This may be easier said than done, but I suggest it as a worthy goal for all of us.

3) Insure your instrument to as close to full replacement value as possible.

It's a discouraging thing to contact your insurance company after a theft and realize that you only stand to realize half the replacement value of your instrument. They can and often do appreciate, so have them insured, and keep current with the insured value. Affordable rates can often be found through musical organizations or sometimes as a rider on a homeowner's policy.

So you've diligently followed all the above suggestions and your Gibson SJ still got stolen? Don't get mad. Get organized! The likelihood of getting it back is in direct proportion to the effort you're willing to put into recovering it (that's a direct quote from a police investigator).

The first question to ask yourself is: How badly do I want my instrument back? If you're content to just settle for a loss and whatever insurance money you can get, okay. If you decide that

Stop Thief!, *continued on p. 7*

Stop Thief!, *continued from p. 6*

you really want the instrument back, though, and are willing to work at it, you do have options, but *time is of the essence!*

A thief most likely has only one interest in your instrument: quick money. They will either try to fence it right away in a somewhat distant locality or else wait for the dust to settle and try to fence it locally. My guitar was fenced the next day at a music store about sixty miles away, though I've heard of instruments showing up at a store within blocks of the theft. So, take action, and the sooner the better. Here are post-theft actions to take, and I advise you to take them in the following order:

1) Phone and email all the music stores and pawn shops within a hundred miles.

Step #1: Get on the phone, and do it now! (Of course, you've written down the serial numbers of all your instruments, right? Right??) Be sure to notify the local police ASAP and have the police case number written down. Include this info along with a description of the instrument and serial number when calling. Music store people will be sympathetic to your plight, but they're also busy, so be patient and polite. If the theft occurred near where you live, be sure to visit the music stores in person. And return every couple of weeks to check.

Step #2: Follow up all contacts with a printed piece describing the instrument with a picture if at all possible. Color postcards are a good idea, but you need to have the picture, so take it now. If you can have this postcard with you when you come in person, better yet, but don't waste time waiting for the cards to be printed. The sooner you contact these stores, the better. The postcard just increases the likelihood that your instrument will remain in their awareness long-term. A postcard is small and can potentially be referenced into the future.

2) Immediately post your loss on the web.

There are a number of web sites that will help get the word out about your instrument. Do a web search and find out what they are. It only takes a few minutes to register your information and could prove immensely helpful. If you have a website of your own, consider putting up a page describing your stolen instrument along with a picture of it. Reference the URL on any printed material you produce such as postcards if feasible in a timely way. Again, don't delay immediate phoning/emailing until a web page can be mounted.

3) Email your musician friends.

Notify your musician friends in the area where the theft happened and ask them to spread the word. The more musical people know about your situation, the better. Ask them to forward the info to contacts of their own.

4) Monitor online outlets.

Be sure to check online sites like craigslist and Ebay on a regular basis. Your guitar could easily show up there.

5) Keep an eye on the want ads in the vicinity where the theft occurred.

Believe it or not, some thieves will simply place an ad for the stuff they stole and try to sell it through the local paper! If you don't live in the area where the theft occurred, enlist a friend to watch the local ads for you. A friend in need is a friend indeed, right? Printed ads may be a declining medium for selling things,

but it could still happen and it's a base you'll want to have covered.

6) Consider placing an ad yourself.

It might be worth it for you to take the further step of placing ads in national publications. This step is what brought my old French fiddle back to me—a year and a half later! If your instrument was taken by sophisticated thieves (which isn't likely) it may travel a long distance before being sold and that could involve quite a bit of time. This strategy is a long-range project, though. Be sure to pursue immediate short-range plans first.

7) Be patient.

I recently regained possession of a banjo that had been missing for 18 years! Why did I get it back? I had my name engraved on the brass tone ring inside the instrument. It was noticed eventually and I was contacted via email. This can all take time.

8) Be persistent.

If worse comes to worse and the darling instrument of your heart leaves you never to return, you then get to embark on the exciting journey of courting and loving again. And there are more great instruments out there now than ever before in the history of the world, folks!

So love your instrument, but be detached, too. Don't be paranoid, but at the same time, be wise. Make the best music you can with what you have, but remember that it's an abundant world. And even if they take the instrument, they can never take the music!

About the author: Jack Pearson weaves songs and stories on a variety of instruments performing for both kids and grown-ups here in Minnesota and around the country. Visit his website for more info: <www.jackpearson.org>.

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(This article is based on an article that first appeared in *Acoustic Guitar* magazine in May 1998.)

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).**

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

OpenStage Events

May Meeting. We'll meet as usual in May, on Sunday the 16th at 2 PM at The Coffee Grounds in Falcon Heights, 1579 N. Hamline Ave. Call them for info, at 651-644-9959, or visit the OpenStage page on the MGS website, <www.mnguitar.org>.

Special End-of Season Event. Come join us for a special OpenStage on June 22nd from 2 till 4 PM. Thanks to our generous friends at Dreamland Arts in the Midway neighborhood of St. Paul (not far from Hamline U and Sundin Hall), we'll end the 2009–10 season on a *real* stage! Dreamland Arts features an intimate 40-seat theater where we'll enjoy some of our favorite OpenStage performers. We'll have coffee and light refreshments available, but there's no espresso machine or kitchen to contend with, so you'll get to enjoy great music without any extraneous background noises. Help us celebrate the fantastic OpenStage season we've enjoyed this year. Share in an exciting opportunity for our performers to play on a real stage in a quiet, intimate setting. As usual, there will be time afterward to compliment the performers, socialize with other guitar enthusiasts, and, best of all, share ideas for next year's OpenStage season. Hope to see you on June 22nd! Here are some details for this special event:

PERFORMERS: In order to be respectful of scheduling at the venue, we will be limiting the sign-up list to 10 performers. We'd like to restrict the list to folks who have already played at OpenStage some other time (but there's still time to come join us in May!). If you're interested in playing, please e-mail Mark Bussey at <mark@markbussey.com> by June 1st. If there are more folks interested in playing than we have spots, we'll select spots by random drawing and send out the final list in early June.

LOCATION: Dreamland Arts is at 677 Hamline Ave. N. in St. Paul. Seating is limited to 40 audience members, but you can call 651-645-5506 or e-mail <info@dreamlandarts.com> to check availability and make a reservation. Visit them online at <www.dreamlandarts.com>.

MINDFUL PARKING: Dreamland Arts is in a residential neighborhood. Please respect the quiet and privacy of their neighbors. If you live close by, please consider walking. If you drive, park on Hamline Ave. There is free parking on both sides of the street right in front of the theater.

Robert Everest

Singer and guitarist Robert Everest has announced the release of his third solo CD. Entitled *The World on Seven Strings*, the recording features just that! Everest performs songs in 7 different languages to his own accompaniment (on 7-string guitar). CD release-party details were TBA as we went to press. Visit his website, <www.roberteverest.com> for details, or make a trip to Maria's Cafe in Minneapolis for Sunday brunch. Everest is there from 11:30 AM till 1:30 PM Sundays. The food is fabulous, the atmosphere friendly, and the music both world-class and worldwide!

Rick Griffith

Rick Griffith and Phil Rukavina will be giving a performance of solo and duo music for vihuela da mano at the Madhatter Coffee Cafe and Tea House on Friday, May 7th. The program will feature music from 16th century Spain, Italy, France and England, all played on a pair of historical reproductions of 16th century Spanish vihuelas. The program starts at 7 PM. There's no admission charge, but a donation of \$10 is suggested. Madhatter Coffee Cafe is located at 945 W. 7th St. in St. Paul. Griffith performs there the first Friday of most months. He will perform a solo lute show

there on Friday, June 4th, of mostly Scottish and English music from an upcoming new CD (which may or may not be ready by then). To learn more, email Rick at <atomvapen@earthlink.net> or visit his website: <www.griffmakesmusic.com>.

Chris Olson

MGS board member and McNally-Smith faculty member Chris Olson is busy again this summer. He and Billy Barnard (UMD Dept of Music) are the teachers at Guitar & Bass Workshop 2010 at Shell Lake Arts Center in Wisconsin, presented in partnership with McNally Smith College of Music. Chris and Billy oversee a staff of instructors who provide an exciting learning environment for guitarists of all abilities, on all styles and techniques of electric and acoustic guitar and bass. Students can choose an area of focus in small groups. Ability to sight read not required. Note reading and music theory will be studied during the workshop. A week of presentations and performances by faculty and guest clinicians will conclude with a very special student concert. Shell Lake's renowned Jazz Ensemble and Combo Camp earlier this summer will be a week that will change your (musical) life! Get the musical tools to become a great player! Small groups provide every student the maximum experience in just one week of summer jazz study. You'll learn improvised solo skills and styles, and play timeless jazz standards under the guidance of nationally recognized teaching-artist faculty. To learn more, visit the Shell Lake Arts Center website: <www.shelllakeartscenter.org>. In addition to Shell Lake, Chris will teach at the Guitar Camp June 28 to July 3 at the McNally-Smith campus in St Paul.

Mark Bussey

Mark's got some upcoming gigs he wants to let everyone know about. He'll be playing at the Grand Cafe on May 16th and June 6th. Also will be playing at Butter, a local neighborhood coffeehouse, on May 22nd. Full details are available on his website <www.markbussey.com>. He's working on a few other performances, which he'll post once details are finalized.

Kris Anderson

MGS Board member, Tantalus Quartet member, and MacPhail instructor Kris Anderson will be on the road in the coming months, giving concerts and masterclasses with Tantalus from May 28 through 31 at the University of Louisville Guitar Festival in Kentucky and from August 12 to 22 at Iserlohn Guitar Symposium/Competition in Germany. Here in town, you can hear Kris in the pit band at the Chanhassen Dinner Theater for the musical Footloose until the end of July.

Volunteer with the MGS

We need help distributing our newsletter in St. Paul. Time commitment (depending on where you live) 2 hours every other month. We need help in the lobby during Sundin Hall concerts. We need help publicizing our concerts. If interested in any of these, please call MGS Managing Director Paul Hintz at 651-699-6827 and leave a message, or email Paul at <editor@mnguitar.org>, and I'll get back to you with more information. Thanks!

Paul Hintz

Jazz guitarist (and MGS Managing Director/newsletter editor) Paul Hintz has the audacity to present a free concert on Sunday May 2nd, at 2 pm, in the indoor amphitheatre of Woodbury's Central Park. He'll be playing jazz, probably. For more information, please email him at <paul@paulhintz.com>.

The Montreal Guitar Show

The Montreal Guitar Show, now in its fourth year, takes place July 2 through 4, during the Montreal International Jazz Festival. Festival concert tickets now on sale include Laurie Anderson-Lou Reed-John Zorn, George Benson, David Sanborn and Joey DeFrancesco, Harry Manx, Taj Mahal, and The Fabulous Thunderbirds, along with John Scofield & The Piety Street Band. Over 500 total concerts will be announced in the coming weeks. The Festival runs from June 25 through July 6.

For its fourth edition, the Montreal Guitar Show will feature nearly 150 exhibitors all dedicated to our favorite instrument. Over 130 acoustic and electric luthiers, ranked among the world's best, not to mention manufacturers of high-end accessories (amplifiers, effects, pedals, etc.), will be on hand. For three short days, fans can feast their eyes on more guitars than some will see in a whole lifetime! If that's not enough, the Show will also be staging concerts—several of them free—featuring knock-out artists who have all taken their art to new heights, as well as workshops and activities where the guitar is front and center. In addition to the exhibition itself and the dialogue with luthiers and manufacturers—remembering, of course, that you can even buy your dream instrument right at the Show—the Guitarissimo series will also be back, a must in the eyes and ears of all guitar junkies.

Intense guitar with Guitarissimo

David Reinhardt on July 2. The great Django would be proud of his grandson: David Reinhardt's guitar has rung out all over the world, from the stages of the most prestigious jazz festivals including Liège, Algiers, Turin, Shanghai, New York and Cannes. Reinhardt cut his teeth alongside his father (Babik Reinhardt) onstage at the Django d'Or awards; his playing reveals an innate sense of swing, excellent technique, and heartfelt emotion—all before reaching the age of 25!

Matt Andersen on July 2. There's a Nor'Easter headed back to our Festival, carrying the blues and folk storm of New Brunswick's Matt Andersen! The darling of the East Coast, with the chockablock tour itinerary to prove it, he became the first Canadian to win the International Blues Challenge this past January. Batten the hatches and get ready to be swept away by this force of nature whose incredible dexterity is equaled only by his extraordinary voice!

Sylvain Luc on July 2. Biréli Lagrène, Michel Portal, Wynton Marsalis, Manu Katché, Jacky Terrasson, Richard Bona, John McLaughlin, Al Di Meola, Dee Dee Bridgewater, Marcus Miller, to name but a few, are artists with whom this jazz guitar prodigy has played at some point or another. Whether solo, in duets, or trios, Sylvain Luc has played his cards beautifully, zooming to the top all over the world, an invincible proponent of his art.

Lionel Loueke on July 3. His audition in the Thelonious Monk Institute of Jazz competition left all-star judges Wayne Shorter, Herbie Hancock, and Terence Blanchard flabbergasted. Loueke went on to play on albums by the latter two, who later returned the favor on his own 2008 album, *Karibu*. Voted "Rising Star Guitarist" by *Downbeat* two years running, the Beninian guitar prodigy returns to the Festival with his latest album, *Mwaliko*.

Yamandu Costa on July 3. Gifted with sensitivity, virtuosity, and humor, this outstanding musician won a central role in *Brasileirinho*, the 2005 film on Brazilian popular music. A legend

of Brazilian guitar, Yamandu Costa loves tangos and milongas, of course, but also chorinho and bossa nova, performed with joy and complete mastery on the violao de 7 cordas, the Brazilian seven-string guitar he bends to his musical will.

Andy McKee on July 3. Andy McKee is one of the finest acoustic soloists around. Just ask his army of internet fans—he's had over 78 million YouTube hits! In fact, his videos rank 1st, 2nd, and 3rd in the history of the popular site. His smash web success has amply translated into album and ticket sales, making him a popular attraction in over 200 annual concerts around the world. A self-taught maestro with an extensive audience and an eagerly-awaited album due this year, he's an absolute must-see!

Charlie Hunter on July 4. Armed with his 7-string axe, a hybrid between bass and guitar, Charlie Hunter never ceases to amaze us with his eclectic play. The title of his most recent album, *Gentlemen, I Neglected To Inform You You Will Not Be Getting Paid*, was inspired by a post-show comment from a fellow musician. Deeply influenced by old blues and soul, this innovative auteur consistently dazzles his fans, who never miss the precious opportunity to catch the guitar icon in concert.

Bob Brozman on July 4. Bob Brozman isn't like other guitarists. A prolific artist, performer, producer, and writer, he is also a tireless globetrotter and ethnomusicologist. A pioneer in researching a common denominator shared by the different cultures of the world, he has left his indelible imprint on the music scene, working with musicians from everywhere and showcasing his uncommon slide guitar virtuosity. Come and hear him perform songs from his most recent gem, *Post-Industrial Blues*.

Monte Montgomery on July 4. Monte Montgomery has won the prize for best acoustic guitarist seven years running at Austin's SXSW Festival. He's broken the neck of his guitar four times thanks to an incredibly intense playing style. His most fanatical followers are called Montiacs.

CandyRat Records Evening on July 4. The crème de la crème de la crème of guitarists will take the stage by storm at Théâtre Jean-Duceppe for the closing night of the Montreal Guitar Show, devoted to the independent American CandyRat Records label. Craig D'Andrea, Ewan Dobson (winner of the first prize in the Acoustic category at the 2009 Montreal Guitar Grand Prix), Antoine Dufour, Gareth Pearson, and Don Ross will strut their stuff, no doubt reserving a few surprises for us.

Tickets for these amazing concerts are now on sale. Get yours at Place des Arts (175 Sainte-Catherine Street West), by calling 514-842-2112 or visiting <laplacedesarts.com>.

To find out all there is to know about the Show, visit the website at <montrealguitarshow.com>.

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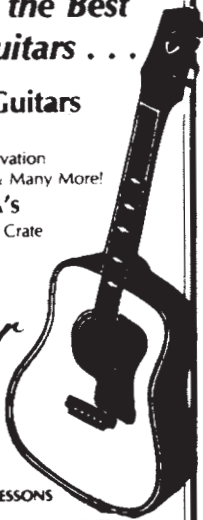
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Classified Ads, continued on p. 12

Classified Ads, *continued from p. 11*

GUITAR FOR SALE: 1981 Alan Chapman classical guitar with hard case. Spruce top, Indian Rosewood back and sides. \$2,800. Contact Xavier at 612-810-2958 or <XavierJAX@comcast.net>.

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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: 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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