MGS Mission Statement
Promote the guitar in all its stylistic and cultural diversity through sponsorship of public forums, concerts, and workshops. Serve as an educational and social link between the community and amateur and professional guitarists of all ages.

2018 Classical Guitarathon
Saturday, June 2, 8 p.m.

MacPhail Guitar Quartet
(not shown)
Ben Gateno
Milena Petkovic
Belgrade Guitar Duo
Christopher Becknell
David Crittenden
Minneapolis Guitar Quartet

continued on p. 3
Note from the Editor:
Dear friend of the Minnesota Guitar Society,

It is my hope that the guitar brings you many hours of solace and delight each week. I hope that your hands stay strong, flexible, and healthy, that your fingernails behave just right, and that you are spending time playing your guitar, ukulele, lute, mandolin, or other plucked string instrument of your choice. I hope that you are creating and listening to music that you love. Over here at MGS Central – we will be spending the summer writing grants for season sponsorships and sending 2018-19 season brochures to the community. We feel very fortunate to have a community that has supported this society for more than thirty years. I hope to see you at an outdoor concert or festival soon, and don’t forget to come to our final concert for this season – our annual classical Guitarathon on June 2 – where our new brochures will be hot off the press!

Sincerely,
Emily Youngdahl Wright
Managing Director
mgdir@mnguitar.org

Minnesota Guitar Society

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To reserve tickets for any Sundin Music Hall concert, please call 612-677-1151 or visit the MGS web site, <www.mnguitar.org>.
Sundin Music Hall Concerts

MacPhail Guitar Quartet — (Owen Kareken, Aidan McVea, Leif Walker & Jackson Wittenberg)

Sleepers Awake from Cantata 140 – J.S. Bach (arr. G. Caluda)
Sevilla - Isaac Albeniz (arr. E. Barreiro)

The MacPhail Guitar Quartet has been performing together for 5 years. High school students: Aidan McVea, Leif Walker, Owen Kareken and Jackson Wittenberg are all students of Alan Johnston at the MacPhail Center for Music, where they began guitar study at an early age in the Suzuki Guitar program. They travelled to Italy with in June of 2016 as part of the MacPhail Suzuki Tour Group where they did multiple performances at centuries old churches in Levanto, Florence, Orvieto and Rome. They have performed in master classes for guitarists, Bill Kanengiser, Rene Izquierdo and Scott Tenant.

Ben Gateno
Sonata Mexicana - Manuel M. Ponce

Ben Gateno, a native of southern Minnesota, guitarist Ben Gateno earned Master’s and Doctoral degrees in performance from the Eastman School of Music in Rochester, NY. Following graduate school Ben studied for one year with renowned teacher and performer Antigoni Goni in Brussels, Belgium. After his return to the US, Ben spent five years performing extensively as a member of the Minneapolis Guitar Quartet. An extremely versatile musician, Ben enjoys presenting solo guitar programs that feature a wide range of styles and genres, with a special emphasis on classical, country blues, and ragtime. He is currently recording an album featuring solo guitar music from the 1920’s, which is planned for release in Fall 2018. Ben resides in Rochester, MN where he maintains a busy private teaching schedule.

Milena Petkovic

Milena Petkovic was born in Prizren, Serbia. She began playing classical guitar at the age of eleven. She finished High Music School in Belgrade with three diplomas: Music Theory, Lute and Classical Guitar. In 2011 Milena graduated from the Academy of Arts in Novi Sad with a Bachelor of Music Degree in Guitar Performance under the guidance of Prof. Zoran Krajišnik. During her studies she participated in numerous national and international music festivals. Among the awards Milena has received for her work are the second prize for guitar performance at the International Guitar Festival, Kyustendil, Bulgaria (2006), the first prize at Guitar Open Festival in Subotica, Serbia (2010), and the second prize at Naissus Guitar Festival in Niš, Serbia (2010). Milena had participated in masterclasses held by Sante Tursi, Vojislav Ivanovic, Edin Karamazov, Andrew Zohn and Robert Sharpe, Adam del Monte and Patrick Roux.

In 2011 she continued her studies at Indiana University, and in 2014 she graduated with a Performer Diploma and Master’s Degree in Guitar Performance at the Jacobs School of Music, under the guidance of Maestro Ernesto Bitetti. Milena often performs as a soloist and in various chamber ensembles – guitar duo, duo with flute, violin and clarinet. Besides Serbia, she played in Bulgaria, Hungary, Italy as well as in the US, Indiana and Minnesota.

She is currently in her final year of doctoral studies at the University of Minnesota, School of Music where she also holds the position of Teaching Assistant. Milena is a student of Professor Maja Radovanlija.

Belgrade Guitar Duo — (Momčilo Aleksandrić & Filip Zivanović)

Suite Italiana – Mario Gangi
Balkan Express – Vojislav Ivanovic

The Belgrade Guitar Duo was formed as a result of a years-long successful cooperation between the Belgrade born guitarists Filip Zivanović and Momčilo Aleksandrić. After winning the second prize at the prestigious Belgrade Guitar Art Festival Chamber Music Competition, they have given a number of notable performances in almost all major concert halls in Serbia. Their repertoire consists of the compositions from various periods, starting with the Renaissance to the contemporary composers. They are currently studying under professor Maja Radovanlija at the University of Minnesota, and perform regularly in the Twin Cities area. Recently Belgrade Guitar Duo has been chosen as one of only three ensembles to perform in the final round of the Southern Guitar Festival Ensemble Competition that will take place this June in Columbia (SC). Momčilo and Filip are the co-founders of the Belgrade Guitar District non-profit organization.

continued on p. 5
The Minneapolis Guitar Quartet—(Joseph Hagedorn, Maja Radovanlija, Ben Kunkel & Wade Oden)

StarWaves (2013) - Ian Krouse

The Minneapolis Guitar Quartet has performed its programs throughout the United States and Mexico, toured to festivals in Serbia and Montenegro, and in 2017 was invited to perform in six cities in China. A sampling of notable performances include residencies at UCLA and Princeton, the II Encuentro Internacional de Guitarra at the National Arts Center in Mexico City, San Francisco’s Omni Foundation Dynamite Guitar series, Tianjin Grand Theater and Chongqing Guotai Arts Centre. Concerto appearances include the Austin Symphony, St. Paul Chamber Orchestra, Minnesota Orchestra and Columbus Symphony, among many others. MGQ has been heard on the nationally syndicated radio program Saint Paul Sunday, and on National Public Radio’s Performance Today and been featured on Twin Cities Public Television’s “Minnesota Original”. They have also garnered unanimous international critical acclaim from their five CDs on the Albany, GSP, and innova labels.

Christopher Becknell
Capricho Arabé – Francisco Tarrega
Prelude 1 - Heitor Villa-Lobos
McGuire’s Landing - Pete Huttlinger
Will the Circle Be Unbroken – Carter (arr. C. Becknell)

Christopher Becknell is a Twin Cities musician who freelances in many musical styles. An accomplished classical and fingerstyle guitarist, he also performs on fiddle in a wide range of styles from classical, Celtic, bluegrass and old-time to rock and Hot Club Jazz Violin. He serves on the music faculty of Minneapolis Community and Technical College and runs his own Suzuki Method music program for children and their parents at his private studio in Minneapolis. In 2015, Christopher released an album of fingerstyle gospel and folk song arrangements for solo guitar called Just Beyond the River; it has received playtime on The Current, Minnesota Public Radio and KBEM’s Bluegrass Saturday Morning and is available on CDBaby or iTunes.

Currently, you can also see him performing in The Children’s Theatre’s production of Dr. Suess’ The Lorax.

David Crittenden
(All works by David Crittenden)
Before the Storm
Desert Sky
Sadko Alone
The Ocean King

David Crittenden has a Doctorate of Musical Arts degree from the University of Georgia where he studied with John Sutherland. He received his Master of Music degree from Ball State University where he studied with Paul Reilly. He was a long-time member of the Minneapolis Guitar Quartet. Two of his works, Prelude and Dance and From a Distant Fiddle for guitar solo, are published by Amoriello Guitar Publications, and a book of his guitar quartets is published by Alfred Music Publishing. His compositions are included on the Minneapolis Guitar Quartet’s second recording, Over Land and Sea, Jeff Lambert’s CD’s Sadko and the Ocean King and Jeff Lambert - Guitar Concertos, Joseph Pecoraro’s solo CD Perennials, and the Vida Guitar Quartet’s Rhapsody CD. David teaches at Hamline University and Bethel University in Saint Paul, Minnesota.

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Montuno With Tumbao Bass

A LESSON offered by Christopher Olson

When trying to develop right hand finger independence, one of the most challenging things I have ever tried involves playing a montuno figure (also known as a guajeo) while simultaneously executing a tumbao bass line. For those unfamiliar with those terms, much of the music that originated in Cuba, and has come to be called Salsa music in this country, contains three ingredients: a clave pattern, a montuno accompaniment, and a tumbao bass.

Afro-Cuban music is centered around the clave pattern. Notated below is a “2-3” clave rhythm, which simply means there are two attacks in the first measure and three attacks in the second measure. If you reverse the two measures, it’s called a “3-2” clave:

Weaving around this rhythm is the tumbao bass pattern. This is a very difficult rhythm to get used to, as it disguises where the downbeat is. But to natives of these Caribbean islands, it feels perfectly natural. The attacks occur on the “&” of beat two and on beat four in each measure, so after the initial attack, beat one is never played again by the bass:

Above the tumbao figure and clave rhythm, the highly syncopated montuno pattern is played by either piano or a three-stringed instrument called, appropriately, the tres. This instrument, tuned like the guitar’s 2nd, 3rd, and 4th strings, if there were a capo at the 5th fret, originally played this pattern in groups that performed outdoors, in the mountains (montuno means “comes from the mountain” in Spanish). The piano has taken over this role, but that doesn’t mean we can’t learn it on the guitar.

Here is a simple I IV V IV chord progression (typical of many Salsa tunes) with a common montuno rhythm:

Notice that there is an attack on beat one in the first measure, but not the second. That’s because this pattern fits a “2-3” clave pattern. If it were a “3-2” pattern, the rhythm of the two measures would switch, with no attack on beat one in the first measure.

Guitarists can simply play these and other 3-note chord voicings, using this rhythm, to apply a montuno to any progression. Let the bass player and the percussionist provide the other ingredients of the music.

However, if you really want to challenge your finger independence, and your inner clave, you can try putting the tumbao bass and montuno progression together, as you see here:

Practice very slowly, feeling each eighth note, just like you would practice a classical piece. Try to make the bass line connected, while playing the upper notes staccato. Use a metronome to gradually speed it up, then try it with a “2-3” clave pattern playing underneath (there’s an app for that…). Or, if you’re insane, try tapping the 2-3 pattern with your foot while playing the bass and tres parts. That’ll make you want a mojito!

Check out this lesson at www.chrisolsonmusic.com and the YouTube channel, cnolsonmusic.
As many of my generation did I was watching the Ed Sullivan show on a February evening in 1964. It was a ritual to tune in to that show every week. “Ed” introduced the Beatles and the music exploded out of the television set. I asked my mom what was the deal with the haircuts? She said it was an English schoolboy thing.

In love with the music and inspired by my best friend taking guitar lessons I took up the guitar.

I would have a guitar lesson every Saturday afternoon (after I got done watching American Bandstand) at Traficanti’s Music store. It was a family run business, Mr. T would wheel and deal on guitars and amps, Mrs. T would teach guitar and accordion and her sister was the secretary. They were all nice to me. I would go early and look at all the electric guitars and marvel at how big the Marshall amps were.

In college I took classical guitar lessons. Before my audition, I broke a string. Another guitarist outside the door lent me his guitar for my audition.

The gentlemen listening to my audition were very kind and knowledgeable. They knew things I wanted to learn.

A few years later I got a postcard in the mail inviting me to a meeting to create a new guitar society. Of course I went. I saw some of my old teachers there and a number of very good guitarists. We all wanted the same thing: to create a community around the guitar.

Later on I became a board member. Again I was struck by what great people were on the board. I come to every concert and sell tickets. I enjoy it and gives me a change to connect with a lot of great people. I traveled to Chile to hear Jeffrey Van play a guitar concerto. And met a very lovely person who became my wife.

I like guitarists. I like people who like listening to the guitar. I like hanging out with them, hearing their thoughts and views on the guitar and the world.

Through the guitar and the Minnesota Guitar Society a very beautiful world opened up for me.

Now I’m going to write a check to the Minnesota Guitar Society. Because I want to hear more guitar music and meet more guitar people. I hope you write out a check too.
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continued on p. 8
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