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.

2015-16 Sundin Music Hall Season Concerts

Saturday, Nov. 14, 2015, 8 p.m.
Eduardo Fernández

Eduardo Fernández is recognized as one of today’s leading guitarists. Born in 1952 in Uruguay, he began his studies of guitar at age 7. His principal teachers were Abel Carlevaro, Guido Santórsola and Héctor Tosar. After being prized in several international competitions, the most notable being the 1972 Porto Alegre (Brazil) and 1975 Radio France (Paris) competitions, he won the first prize of the 1975 Andrés Segovia Competition in Mallorca (Spain). His New York debut in 1977 won critical accolades: “A top guitarist...Rarely has this reviewer heard a more impressive debut recital on any instrument” (Donal Henahan, The New York Times). Since then Eduardo

continued on p. 3

Saturday, December 5, 2015, 8 p.m.
Jazz Guitarathon
A look at the present and the future of jazz guitar in Minnesota.

Curated by Chris Olson

See article on p. 4
From the editor:

Our 30th season of concerts started with inspiring, phenomenal performances by two of the world’s leading female classical guitarists, Irina Kulikova and Martha Masters. The concerts were well attended and, as usual, our enthusiastic and warm appreciation delighted the performers. It has been wonderful to see both new and returning faces at Sundin Music Hall. I would like to especially encourage teachers and students of all ages to take advantage of our concert series – it is such a gift to be given access to professional guitarists performing in our state, at a price that can hardly be beat - $10 per student ticket. Stay after the concert and meet the artists. These guitarists will make you want to practice! Our November and December concerts will feature arranger, teacher and performer, classical guitarist Eduardo Fernandez from Montevideo, Uruguay and just a taste of the excellent present and future jazz guitarists in Minnesota, including students Liz DeYoe, Soren Schwendeman and Tomas Simpson as well as local teachers and performers Joan Griffith, Chris Olson, Dean Granros and Robert Bell with Gary Schulte. Also take note of the local teachers and performers Joan Griffith, Chris Olson, Dean Litz DeYoe, Soren Schwendeman and Tomas Simpson as well as many other guitar and guitar related concerts/ events that are featured on our News and Notes page and don’t forget to check the calendar page on our mnguitar.org website for updates. Great music is happening everywhere!

Join the Minnesota Guitar Society! Your donations, memberships and support are what keep this organization running. You can contact the editor at mngdir@mnguitar.org. Looking forward to seeing you and all your friends at our next concerts! I’ll put a little hot cider on, just for you. _Emily Wright_

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**Give to the Max Day —**

**Thurs., November 12, 2015**

Each year, generous supporters like you celebrate Give to the Max Day by making your online donation on GiveMN.org. Your generosity on this day makes a difference far beyond the 24-hour giving event. Please join us on Nov. 12, 2015, for Give to the Max Day and help us continue our mission of promoting the guitar.

Your donation on Give to the Max Day also may help us receive an additional donation of $1,000!

How? On Nov. 12, every gift made on GiveMN.org will be entered into an hourly drawing for a $1,000 GiveMN Golden Ticket to be awarded to a nonprofit organization. That adds up to 24 opportunities for you to help us receive an extra $1,000!

Here’s the really exciting part: One donation made on GiveMN.org will be randomly selected at noon and at the end of Give to the Max Day to receive a $10,000 Super-Sized GiveMN Golden Ticket! The more gifts we generate on GiveMN.org on Nov. 12, the more our chances increase to receive that additional $10,000 donation. Imagine what we could do with $10,000!

Be sure to mark your calendar and make your gift on Nov. 12 by visiting Minnesota Guitar Society web page at GiveMN.org.

Thank you.

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Fernández has returned regularly to the U.S.A., receiving great acclaim both as an orchestral soloist and recitalist. His London debut, in Wigmore Hall (1983), had also a great impact, and resulted in his signing an exclusive recording contract with Decca, a label for which he made 18 recordings (solos, and with the English Chamber Orchestra and the London Philharmonic), that cover a wide section of the repertoire, from Bach to the contemporary. They include many first recordings (for instance, Berio’s “Sequenza XI”), and several of them have been selected as “best of the month” and “best of the year” by publications such as Stereo Review and The New York Times, as well as Asahi Shinbun from Japan. He has also made a recording for Erato with violinist Alexander Markow, covering most of Paganini’s work for violin and guitar, and two duo CDs with Japanese guitarist Shin-Ichi Fukuda (with whom he has also performed in the Far East and in Germany) for DENON, in Japan. Currently he is exclusive recording artist of the Oehms Classics label, for which he has recorded the complete lute suites by Bach and “Romantic Guitar” a 19th-century guitar recording on a period instrument. In 2005, Labor Records from USA, has released the CD “Between two worlds.”

He has a vivid interest in historical instruments, and he often plays the repertoire of the XIXth century on a period guitar.

Eduardo Fernández is also active as a teacher, having taught several years at the University’s School of Music in Montevideo, where he is now a fellow researcher, as well as being very much in demand for masterclasses and lectures all around the world. Since 2002 he has been conducting annual masterclasses in Germany (“Gitarre und Natur”, Erlbach). He has written a major book on guitar technique (Technique, Mechanism, Learning, published by Chantelle Verlag, Heidelberg and in Spanish edition by ART Ediciones, Montevideo), a book of essays on Bach’s lute music, published in 2003 by ART Ediciones, and several articles in leading guitar publications.

A composer, he was the secretary of the Uruguayan branch of ISCM for two years. He is also a founder of Uruguay’s CIM/UNESCO section, and Artistic Director of Montevideo’s biannual International Guitar Festivals since 1996, and of Colombia’s Encuentros Nacionales de la Guitarra since 2000.

The following is from an extended interview with Mr. Fernandez at Guitarra Magazine (GM). The complete article is available online at <www.guitarramagazine.com>.

GM: Can you tell us about your learning experience as a musician who grew up in Latin America and interacted with personalities such as Abel Carlevaro?

EF: Well, I got to Carlevaro comparatively late, I was perhaps twenty years old. Before that I had been studying with Santolosa who was not a guitarist, just a composer. I played for him a lot, and at some point I decided that I needed to have better technique to get what I wanted so I went to study with Abel at the same time. I was with him for four years and I learned a lot from him.

GM: How does the way you approach guitar pedagogy different from the way he approaches it?

EF: Well, to start with I think everybody is different. The fact that you study with someone does not mean that you are going to apply the exact same thing. I think I apply most of his ideas but maybe in a different way. I think that everything I really know about guitar technique I learned from him. Maybe, the way I tell the same tale is a little bit different.

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**2015-2016 Sundin Music Hall Concert Series**

**Saturday, November 14**

**Eduardo Fernandez, classical guitar**

**Saturday, December 5**

**Acoustic Jazz Guitarathon**

**Saturday, January 23**

**Ekachai Jearakul, classical guitar**

**Saturday, February 20**

**John Rankin & Don Vappie**

**Music from New Orleans**

**Saturday, March 26**

**Brasil Guitar Duo, classical guitar**

**Saturday, April 23**

**Ian O’Sullivan**

**Hawaiian classical guitar**

**Saturday, June 4**

**Classical Guitarathon**

**All concerts begin at 8 p.m.**

**Tickets can be ordered online or via mail.**

- Individual Tickets: $25 (general admission), $20 (MGS members & seniors)
- $10 (students & patrons with limited means)

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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>.**

*GM: Did you have most of your learning process in Latin America?*

*EF: Yes, all of it. Uruguay has a very European culture; I don’t think is very different from having grown up in Italy or Spain in many ways.*

*GM: Having recorded such a variety of guitar repertoire have you found a specific musical period or style that might fit the guitar the best?*

*EF: No, I think that in every period you have works that fit and of course we have original works from different periods. Basically I think the guitar is an instrument to make music and an instrument is exactly that, something “instrumental” for making music; it is something you use for making music and in any style I find pieces that work fine.*
Artists featured at this 2015 Jazz Guitarathon on Dec. 5 at the Sundin Music Hall, 8 p.m. include: Robert Bell and Gary Schulte duo (members of the Gypsy Jazz quartet Twin Cities Hot Club), Dean Granros, Joan Griffeth, Chris Olson, Liz DeYoe, Tomas Simpson, and Soren Schendeman.

Robert Bell (guitar) is a multi-genre performer specializing in early jazz as well as Gypsy Jazz. Robert’s professional career began with theater performances including national tours with Troupe America’s A Closer Walk With Patsy Cline and Minnesota Festival Theater’s Always Patsy Cline. His guitar work, arrangements and producing include features on MPR, NPR, American Public Media and “A Prairie Home Companion.” Robert has performed alongside authors Barbara Kingsolver and Django Reinhardt biographer, Michael Dregni. Festival performances include the Portland Blues Festival, Twin Cities Jazz Festival, Washington D.C. Lindy Exchange, Midwest Gypsy Fest and Minnesota Sur Seine Jazz Festival with French Gypsy guitar legend Dorado Schmitt. Robert has been a featured soloist with the North Carolina Symphony, Dallas Fort Worth Symphony and the Arkansas Fort Smith Symphony performing the music of Django Reinhardt. His solo recording Gypsy Tenderness currently receives airplay in the United States and France. Mr. Bell maintains a two hundred sixty show per year performance schedule.

Gary Schulte (violin) An acknowledged master of improvisation on the solo violin, Gary Schulte is in the vanguard of jazz violinists and performance composers. A veteran of “A Prairie Home Companion,” he’s created and performed with David Byrne, Zeitgeist, Theatre de la Jeune Lune, Ballet of the Dolls, Ancestor Energy, Axis Mundi, Twin Cities Hot Club, Jan Attridge, Carei Thomas’s Neighborhood, Dance Revels and many others in his career that spans four decades. Schulte is a performance graduate of Indiana University School of Music, where he studied with the world-renowned virtuoso Ruggiero Ricci.

Sundin Music Hall Concert: Jazz Guitarathon

Robert Bell and Gary Schulte duo (members of the Gypsy Jazz quartet Twin Cities Hot Club), Dean Granros, Joan Griffeth, Chris Olson, Liz DeYoe, Tomas Simpson, and Soren Schendeman.

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Joan Griffeth is known in the Midwest as a teacher, performer and composer. She has toured and recorded extensively as a classical and jazz guitarist, a bassist and a mandolinist. Her recordings include: A Girl Named Vincent with Prudence Johnson (2011); Sambanova, with pianist Laura Caviani (2008); Alma Brasileira with recorder player Clea Galhano (2009); and Enter You, Enter Love, with Lucia Newell feature many of her own compositions. Enter You, Enter Love” was chosen as one of the top ten best recordings for 1996 by jazz radio station KBEM. Her choral composition “Sweet Noel” won the 1998 Christmas Carol Contest sponsored by the American Composer’s Forum and Vocalessence. Her performances on mandolin include the Minnesota Orchestra’s recording of Mahler’s Das Lied von der Erde and as soloist with the South Dakota Symphony on their premiere recording Journey to the Badlands. Griffeth’s mandolin and bass playing can be heard on the many recording of singer/songwriter Ann Reed. She is teaches jazz improvisation, guitar, bass and mandolin at the University of St. Thomas and directs the jazz band at Macalester College. She is also a roster artist in jazz for COMPAS and the Minnesota State Arts Board.

Christopher Olson is a guitarist and educator based in St. Paul, Minnesota. He teaches guitar, jazz history, music theory, and ensembles at McNally Smith College of Music in St. Paul and the Shell Lake Arts Center in Wisconsin. Chris is a board member of the Minnesota Guitar Society and has performed throughout the Midwest for the past 20 years as a soloist, playing jazz, classical, and popular global styles. He has also

continued on p. 5
Jazz Guitarathon, continued from p. 4

worked with several well-known national artists, and with a wide range of local groups, including the JazzMN Orchestra, the Bach Society of Minnesota, and the instrumental trio, Framework.

Liz DeYoe began playing guitar at age 14 in rock and metal cover bands with high school friends. During her first year of college in Milwaukee she discovered her creative passion in jazz. She earned an Associate’s Degree in Music Occupations from Milwaukee Area Technical College in 2014 and is now in her final year of the Bachelor’s Guitar Performance program at McNally Smith College of Music. After college, she hopes to perform on cruise ships and continue to compose and perform her original work.

Tomás Simpson is a guitarist and teacher whose versatility shines in numerous genres including Classical, Jazz, and a wide variety of contemporary styles. After studying the guitar for years in the Dominican Republic, his home country, Tomás came to the United States to pursue a degree in guitar performance from McNally Smith College of Music in St. Paul, MN. In addition to his studies and gigging as a classical solo guitarist, Tomás is currently involved in several larger projects which include “Eclectic Yes” (Fusion Rock), “The Fifth Season” (Pop), and “Tempestad” (Jazz Duo).

Soren Schwendeman started playing guitar in late elementary school when one year he picked up his twin brother’s Christmas present: A First Act acoustic. Since then, Soren has recorded, performed and composed for guitar, piano, and jazz combo and has won multiple awards for improvisation. Now a senior at St. Croix Preparatory Academy in Stillwater, Soren plays guitar in his school jazz band and independent jazz quartet, is first percussionist in his school’s concert band, and studies classical piano with former Julliard professor Reid Smith.

Eduardo Fernández, continued from p. 3

GM: Do you have any favorite styles or composers that you enjoy playing the most?

EF: I like everything, really, but lately I’ve been working a lot on Bach. At some point I would like to go in-depth in music for the vihuela, and contemporary music, which I’ve always played and still do.

GM: Where do you see Latin American guitar composers going with their music nowadays?

EF: Well, there has always been in Latin America this division between the folk-inspired people and the others (western classical tradition). I don’t see that going away because we keep having good composers based in folk tradition and we keep having good composers that are more universal in their materials, but I think the level is going up and we have a lot of people interested in writing for guitar now, that we did not use to have, like, a guitar piece by Tosar, a guitar concerto by Garrido-Lecca from Peru. He wrote a big piece for solo guitar, Simay, and a really wonderful concerto.

GM: Could you name some of the personalities that you believe are the most important in the Latin American Music world?

EF: Well, I think I mentioned a few already, my wife Ana Torres has written a wonderful piece for guitar and is going to write another one soon, I hope! Tosar wrote one of his big pieces for guitar, this is only from Uruguay. Marlos Nobre has written a lot for guitar and guitar duos, and I mentioned already Celso Garrido-Lecca from Peru. He wrote a big piece for solo guitar, Simay, and a really wonderful concerto.

GM: From a pedagogical point of view, how important do you think it is for a guitar student to achieve a balance between technical skill and musical maturity and knowledge?

EF: Well, this is a very important question, because it brings me to the core of many of the ideas of my book, (“Technique, Mechanism, Learning – an Investigation into Becoming a Guitarist”) which are basically that it’s not a very good idea to think of these things as separate because technique in the abstract doesn’t exist. Technique is always manifested in something you play, and many people when they mention good technique they think of playing loud and fast, and this is not the right way to look at it, because technique is a question of control; of playing what you want, in the way you want it to sound. So if you concentrate exclusively on technique and leave the musical part for later, this “later” never comes. Everything happens now, in the “now” of practicing, the “now” of playing, in the “now” of performing you have to have everything together. I think the quicker way is to integrate this two aspects as much as possible; some things you have to work on physically but once you learn what you need there is no need to keep doing that. You learn to ride a bicycle once in your life and the body never forgets, and much of the technical aspects of guitar playing are like that.

GM: How much of the work should be done away from the guitar (which is something that we rarely do)?

EF: A lot, I think. Even technical aspects can be practiced away from the instrument. In some cases you actually need to do this in order to get rid of something you want to change. It is much more clear if you try the movements without the instrument because once you have the instrument in your hands what you learned takes over and is much more difficult to see what is happening.

I would say (listen to the music) with the score. You know, listen to music related to what you are playing. If you are playing for example a piece by Sor, depending on which piece it is, I would like to listen to some Beethoven or Haydn or Mozart or Cherubini or whatever. A piece never exists outside of a context; study the history of the period, the personality of the composer, the moment in the composer’s life, the occasion for which it (the piece) was written for; there is always a context, if you ignore this you are depriving the music of one of its most interesting aspects.

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News & Notes

Concerts & Events

- **Nov. 5: Minneapolis Guitar Quartet** — 7:30 p.m. Dawson Boyd Arts Association - Memorial Auditorium, 601 9th St., Dawson, MN 56232. <www.minneapolisguitarquartet.com>.

- **Nov. 6: Lowertown Classics Series**— Eva Beneke and Chris Olson, 8 p.m., Lowertown Lofts, 255 Kellogg Blvd. E., St. Paul. To see more of Eva Beneke’s active performing schedule, visit her web site, <http://www.evabeneke.com>, or the calendar at <mnguitar.org>.

- **LA Guitar Quartet** —
  - Nov. 5: Minnesota State University Moorhead, 7:30 p.m.
  - Nov. 7: St. Cloud Chamber Music Society, 7:30 p.m.
  For more info, visit: <http://www.lagq.com/tour>.

- **Nov. 8: Phil Heywood & Tim Sparks** — two of the finest fingerstyle guitar players in the U.S. perform right here at the Aster Cafe, St. Anthony Main, 125 S.E/ Main Street, Minneapolis. $10; reservations recommended: (612) 379-3138.

- **Lute Café**
  - Dec. 17: Phillip Rukavina
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Groups & Gatherings:

The Twin Cities Classical Guitar Meetup is an informal group of players interested in getting together to perform pieces, attend concerts, or simply enjoy sharing ideas about classical guitar. Whether you are a rank beginner or a seasoned pro, you are welcome here. Membership is free and open to all. The only requirement is an interest in the fascinating world of classical guitar. To find out more about our group, you can visit us at <www.meetup.com/classicalguitar> (where you can also read about our past gatherings).

OpenStage – 2nd Sunday of the month, 2-4 p.m.

OpenStage was initiated in 2002 by MGS member Dennis Burns to give guitarists of all styles and abilities the opportunity to experience the joy of playing for one another. We focus on “unplugged” acoustic guitar of all styles, especially finger-style and classical. OpenStage is hosted at The Underground Music Cafe in Falcon Heights, about 10 minutes from either Minneapolis or St. Paul downtown.

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