We Bring the World of Music to You!

Zoran Dukić at Sundin Hall on Sat., Jan. 21st

We are delighted that the second half of our 2011–12 concert series at Sundin Music Hall starts with the first appearance in Minnesota by one of the most celebrated classical guitarists in the world, Zoran Dukić. In addition to his performance on Saturday, January 21st, Dukić will be giving a masterclass (also at Sundin Hall) the next day. See sidebar for more information. Members of our board, and others, who have had the opportunity to hear or meet the artist all rave about his tremendous

The Beijing Guitar Duo from China at Sundin Hall on Sat., Feb. 18th

No classical guitar duo may be attracting more attention these days than the Beijing Guitar Duo, composed of Meng Su and Yameng Wang, natives of China who currently reside in the U.S. We are thrilled that they will be our February guest artists. Their concert is Saturday, Feb. 18th at 8 pm. They will conduct a masterclass on Friday the 17th at 2 pm. Both will be at Sundin Music Hall. See sidebars for more info, and for details of their program. Please join us!

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Also in this issue: Previews of Local Artists Series concerts by Kim Sueoka (music of Hawaii) and Ben Gateño (19th-century music played on a replica Lacote guitar); Robert Everest reports on studying Brazilian-style 7-string guitar; News and Notes.
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musicanship. The program (see below) offers both the familiar and the not-yet-familiar. Sundin Hall is the best place in Minnesota to hear classical guitar performances. So, don’t wait! Go call 612-677-1151 right now to reserve your tickets, then come back and read more about the artist and his program.

Bio

Classical guitarist Zoran Dukić was born in 1969 in Zagreb, Croatia, where he started to play the guitar at the age of six. He graduated from the Music Academy of Zagreb, where he studied with Darko Petrinjak and completed his studies with Hubert Koppel at the Hochschule für Musik in Cologne. Dukić is the only guitarist to have won both Andrés Segovia competitions, in Granada and in Palma de Mallorca. He has also won competitions dedicated to Fernando Sor, Manuel Ponce, Manuel de Falla, and Francisco Tárrega, among others. In the greatest Spanish guitar competition in Madrid, patronized by the royal family, he was awarded, in addition to the first prize, the special prize for the best interpretation of Spanish music. His programs include works by Takemitsu, Henze, Carter, and Gubaidulina, along with many others. Dukić has also toured with programs devoted entirely to Bach. He has a special affinity for Spanish and South American musical idioms, from Sor to Albéniz, from Tárrega to Villa-Lobos. Dukić has won more international guitar competitions than any other guitarist in the world. He has been a featured soloist in international festivals and often appears as a featured soloist with orchestras all over the world. Dukić is also a very active chamber music performer and a founding member of the guitar trio Trio de Cologne. He has recorded for labels in Germany, Spain, and Belgium. He currently teaches at the Royal Conservatory of Music in The Hague, Holland, Hochschule für Musik in Aachen, Germany and at the Escuela Superior de Musica de Barcelona, Spain.

Program

Sonata No.1—A. Ourkouzounov
Sonata—V. Ivanovic

Intermission

Four Catalan Folk Songs—M. Llobet
Fantasia No.1—G. F. Telemann (arr. C. Marchione)

Three Pieces—A. Barrios
Two Pieces—A. Piazzolla
Six Balkan Miniatures—D. Bogdanovic

Masterclass

Sunday, Jan. 22nd, 2 pm
with Zoran Dukić at Sundin Music Hall
Free and open to the public (as auditors).

To participate, contact Dr. David Crittenden at the Hamline University Music Department: phone 651-523-2672, email <dcrittenden@hamline.edu>.

Sundin Music Hall Season

Zoran Dukić - Sat., Jan. 21
Beijing Guitar Duo - Sat., Feb. 18
Johannes Möller (GFA winner) - Sat., Mar. 10
Yamandú Costa - Fri., Apr. 27
Classical Guitarathon - Sat., May 26

To reserve tickets for any Sundin Hall concert, please call 612-677-1151.

Sundin Music Hall is on Hamline U. Campus at 1536 Hewitt Ave. in St. Paul.

Directions: from I-94, head north on Snelling Ave. in St. Paul, past University Ave. to Hewitt Ave. 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).

Light rail construction along University Ave. of St. Paul may affect traffic at the cross streets. You can still get to Sundin Music Hall!!! Visit the Metropolitan Council’s website: <www.metrocouncil.org/transportation/corridor/centralcorridor.asp> and plan a little extra time.
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Duo-ography

Meng Su and Yameng Wang met at the Central Conservatory in Beijing, China, where both studied with the country’s leading guitar professor, Chen Zhi. The Beijing Guitar Duo was formally established at the encouragement of Manuel Barrueco, their teacher and mentor after they began advanced studies at the Peabody Conservatory of Music in Baltimore. As recipients of the Solomon H. Snyder Award, the Duo made its acclaimed New York debut at Carnegie Hall’s Weill Recital Hall. Upcoming concerts will take them around the world, including trio appearances with Manuel Barrueco in Europe and the U.S. Their first duo recording, Maraca pe, received a Latin Grammy nomination for the title work, written for and dedicated to them by composer Sergio Assad. Their second recording includes the Chaconne by Bach, Sonatina Canonica by Castelnuovo-Tedesco, the world-premiere recording of Tan Dun’s “Eight Memories in Watercolor” in an arrangement for two guitars, and other favorites.

Meng Su Biography

Born in the coastal city of Qingdao, in China’s Shandong province, in 1988, Meng Su demonstrated exceptional talent at an early age. She began her classical guitar training with Chen Zhi at age nine. Before graduating from the High School of the Central Conservatory of Music of China in 2006, Su had already won many international awards. In her short time as a performing artist, she has performed solo, duo, and quartet concerts across the U.S., Europe, and Asia, impressing audiences with an ability and artistry that exceed her years. Su performs regularly in chamber music settings, with ensembles of all sizes and as a soloist. She obtained her Performer’s Certificate and Graduate Performer’s Diploma from Peabody Conservatory, and is currently continuing her studies with Manuel Barrueco there in the chamber music program. Her discography includes a live CD and DVD release of a 2005 guitar concert in Korea.

Yameng Wang Biography

Also born in Qingdao, in 1981, Yameng Wang fell in love with the classical guitar at a young age and began studying with Chen Zhi at age 10. She became the youngest-ever winner of the Tokyo International Guitar Competition at age 12, won second prize in Italy’s “Michele Pitaluga” International Guitar Competition at age 13, and at age 14 was invited by Radio France to perform at the Paris International Guitar Art Week and won second prize in the La Infanta Doña Cristina International Guitar Competition in Spain. After graduating from the Central Conservatory of Music of China in 2006, Wang enrolled at Peabody. There, she finished her Masters of Music in 2008 and is currently in the Graduate Performance Diploma program, studying with Manuel Barrueco. Wang has given recitals around the world both as a soloist and in chamber music settings. Her first album, Caprice, was recorded when she was 16. Other releases have followed. For more on the Duo, visit <www.BeijingGuitarDuo.com>
Beijing Guitar Duo Program Notes, continued from p. 3

is one of the composer’s most inspired for guitar. The last movement is an energetic dance with moments of introspection and a brief “expressive and a little passionate” melody, before the main theme returns.

S. ASSAD, “Aquarelle”
“Aquarelle” is French for “watercolor,” a painting done with pigments dissolved in water. The first time I saw a watercolor I was impressed by the many techniques used to spread colors in different textures to give the subject an ethereal look. Using this idea, I built a three note motif—like three pigments that form the basis of a palette. From this motif, I created multiple voicing layers to simulate the superimposing of colors. The three-note melodic material is reinforced by a 3-3-2 rhythmical pattern that occurs frequently in music from northeast Brazil. Written in 1986, “Aquarelle” was my first composition for solo guitar. That year I met David Russell at a guitar festival, and showed him the piece. I had always been impressed by him as a performer and was glad he added “Aquarelle” to his repertoire. When it was published, it was a pleasure to dedicate it to him. [note by Sergio Assad]

“The Bridge of the Birds,” a virtuosic work with a variety of moods, was composed in 1998 for Prof. Zhen Ji and has found a place in the repertoire of many Chinese guitarists.

S. ASSAD, “Maracaípe”
Commissioned by Chia Teng and Theresa Lee, and written for and dedicated to the Beijing Guitar Duo, “Maracaípe” is named after a beach on the northeast coast of Brazil, and depicts a brief visit to its sand and water. Maracaípe is a surfer’s paradise—full of vitality by day, but with a certain melancholy in the evening air. Written in two parts, “Maracaípe” mixes this melancholy with the energy of the waves in its first part. Based on a five-note motif, this part consists of an introduction, a brief development of the motif, an A section that is a sort of Modinha, an old Brazilian court dance, and a B section representing the increasingly high waves. The second part depicts a crab walk on the beach through an energetic type of dance with origins in northeast Brazil, then provides a return to the melancholic Modinha. After a return to the crab walk dance, the piece ends with a sequence of transpositions of the original motif. [note by Sergio Assad]

GNATTALI, Suite Retratos
Radames Gnattali composed Suite Retratos in 1958 for mandolin, choro group, and string orchestra. Dedicated to his friend, the great mandolin master Jacob do Bandolim, it has four dance movements based on popular forms associated with and named after Brazilian composers from the past. The choro entitled “Pixinguinha” is followed by a waltz, “Ernesto Nazareth,” and a Schottisch dance, “Anacleto Medeiros.” The suite ends with a corta jaca dance, “Chiquinha Gonzaga.” The recording of this suite in the early 1960s, with Bandolim as a soloist and Gnattali as orchestra director, set a new standard in the choro style by incorporating written music into the more traditional improvised choro form. In the late 1970s the mandolinist Joel Nascimento persuaded Gnattali to arrange the suite for a small group based on the conjunto regional, the most common choro group formation. When the arrangement was ready, Joel gathered some friends, and surprised Maestro Gnattali on his 73rd birthday with the first rendition of Suite Retratos for conjunto regional. The group formed for this occasion, Camerata Carioca, represented a true revival of this style. The 1979 recording by this ensemble moved the Assad brothers to ask Gnattali for a version for two guitars. Since 1981, when we incorporated it into our repertoire, this version has become a standard in the literature and has been recorded many times. [note by Sergio Assad]
On Sunday, January 15th at 2 pm, our next Local Artists Series concert, by the Lau Hawaiian Trio, features guitar in a supporting role alongside its cousin, the ukulele. The concert theme is “fresh water.” The location is Woodbury’s lovely indoor park. See sidebars for details.

The Trio

The Lau Hawaiian Trio performs Nā Mele Wai, a sparkling collection of Hawaiian chants, songs, hulas, and stories about fresh water. The members of the trio—Kim Sueoka (vocals, ‘ukulele, hula ‘īlīlī), David Burk (‘ukulele, guitar, lap steel), and Rahn Yanes (bass)—plunge into the sweet, poignant, rollicking music of the Hawaiian Islands with fresh arrangements of Hawaiian cowboy songs, hulas, Hawaiian reggae tunes, and ballads.

Individual Bios

Vocalist Kim Sueoka is a soloist and collaborative musician with a love for chamber music, historical music, and new compositions. She has appeared as a soloist with many ensembles, and been featured on series presented by the Schubert Club, American Composers Forum, Owatonna Arts Center Chamber Music Series, and Royal Hawaiian Band. She also sings with The Rose Ensemble, Silver Swan Chamber Ensemble, and in duo settings. She is an adjunct professor of music at Inver Hills Community College and soprano soloist/section leader at St. Paul’s Episcopal Church on-the-Hill. Her CD The River Inside of Trees was released last February. She has received grants from the Minnesota State Arts Board for research in and performance of Hawaiian music, and a McKnight Performing Artist Fellowship finalist award. Originally from Koloa, Kaua’i, Kim lives in the Twin Cities, and has a deep respect for snow shovels and mittens. She earned a bachelors degree in Hawaiian place names, traditional land management systems, and Native Hawaiian concepts as they relate to the Arab world. He also co-founded the “ethno-techno” group Redondo, which contemporizes traditional songs from various cultures around the world via modern sampling technology. He has produced over 30 CDs for various record labels and independent artists. He is a teacher, a columnist for Guitar Player magazine, and a songwriter with representation in Nashville, Los Angeles, and New York.

A bassist since age 11, classically trained Rahn Yanes has explored a range of musical genres and styles. As a symphony bassist, he got his first job at age 16 with the Fresno Philharmonic Orchestra. Ten years later, Rahn moved to Mexico City, where he played with the National Chamber Orchestra and the National Symphony Orchestra on national tours, festivals, and television broadcasts. After returning to California, Rahn re-joined the Fresno Philharmonic Orchestra and taught bass at the state university there for nine years. Then, Rahn moved with his young family to Minnesota, and began freelancing in the Twin Cities, serving as Principal Bass of the Wayzata Symphony Orchestra, and playing in rock and jazz groups, Mandragora Tango, and now the Lau Hawaiian Trio. Rahn has performed at Carnegie Hall and Kennedy Center, and toured Europe. He has accompanied VocalEssence, the National Lutheran Choir, and singer Tony Sandler, and recently played for Loyce Houlton’s Nutcracker Fantasy and two Ordway Theater productions.

The Program

Koni Au i Ka Wai (I Throb for Water) by King David Kalākaua (1836–91)
Adios Ke Aloha (Farewell, Beloved) by Prince William Pitt Leleiohoku (1854–77)
He Mana’o he Aloha (I Have a Feeling of Love) by Queen Julia Kapio’olani (1834–99)
Ka Wiliwiliwai (The Rotating Water Sprinkler) by Queen Lili’uokalani (1838–1917)
‘Āina-Hau, (Hau Tree Land) by Princess Miriam Likelike (1851–87)
Wai o Punalau (Waters of Punalau) by David Nape (1870–1913)
Hanohano Hanalei/Ka Ua Loku Medley (Grand is Hanalei/The Pouring Rain) by Alfred Alohikea (1884–1936)
No Ke Aha Ka Wai? (What Is Water For?) by Pōhaku Nishimitsu (1957–2006)
Wai o Minehaha (Waters of Minehaha) by Robert Waiaaleale (dates not known)
Ka Wai ‘Olu o Waipii’o (The Peaceful Waters of Waipii’o) by, Kū Kahakalau (dates not known)
Ku’u Home (My Home) by David Nape (1870–1913)

About the Program

The importance of fresh water, or wai, is reflected in numerous aspects of Hawaiian culture. Wai features prominently in Hawaiian place names, traditional land management systems, mo’olelo (story-telling), and mele (poetry and songs). Nā Mele Wai is a collection of delightful songs illuminating Hawaiian concepts of water as a vital resource, a source of enjoyment, and a big player in myths and legends. This interactive concert is an opportunity to celebrate humanity’s shared reverence for water and to explore the place of water in today’s world.

Local Artists Series

January / February

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Most classical guitarists know something about the 19th century repertoire, and many play some of the best-known pieces by Sor, Giuliani, etc. Many of us also know that those composer/performers created their music on instruments similar to, but also different from, the classical guitar we now play. Few of us have had an opportunity to hear, live and in person, a first-rate classical guitarist play a full concert of that music on an accurate, beautiful, replica of one of ‘standard’ guitars of that time. The wait is over! Our February 26th Local Artists Series concert by Ben Gateño will feature a wonderful re-creation of a Lacote instrument (see picture). Ben’s concert focuses on pieces by the great names of the early 19th-century, with some earlier music as well. Don’t miss it! The concert is free (donations will, however, be gratefully received). Seating is limited. See sidebar for details.

Ben Gateño Bio

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 Minneapolis Guitar Quartet member David Crittenden at the Perpich Center for Arts Education. Ben went on to earn a bachelor’s degree at Minnesota State University—Mankato, studying with James McGuire. After finishing his undergraduate work, Ben attended the Eastman School of Music where he earned master’s and doctoral degrees in performance and literature, studying guitar with Nicholas Goluses and performance practice with Paul O’Dette. Ben’s 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 competition in Volos, Greece. Gateño has been the recipient of several grants and fellowships including one from the Belgian American Educational Foundation that allowed him to study guitar with Antigoni Goni at the Koninklijk Conservatorium in Brussels. Since 2009, Ben has been a member of the Minneapolis Guitar Quartet, concertizing throughout the United States. In addition to his performance activities, Ben teaches privately and at Rochester Community and Technical College.

E-Interview

Q: What first got you interested in the guitar?
A: Hearing the first Van Halen record through the wall separating my brother’s bedroom from mine. One day he let me in (!) and played the track “Eruption.” It was just so cool—I had to play the guitar!

Q: What first got you interested in CLASSICAL guitar?
A: I can’t say exactly. I remember my dad playing me a cassette of John Williams playing “Leyenda” and I thought it was really cool. An easier question to answer would be why I took to it and stuck with it. Being cursed with a double whammy of growing up in a small town with no other kids my age into playing music like I was and being too shy to initiate a jam session even if there were, I really liked the idea that I could play full sounding, complete pieces of music by myself. I didn’t have to go through

the struggle of finding others to be able to play the music I liked. Also, in any social situation where there’s an even somewhat playable guitar, I can play something if asked. If you only play shredder rock guitar, you’re stuck thinking “man, if there was a backup band here I’d be wailing!” Of course, one can always strum a tune and sing, but with me that’s just not an option. I’d find a way to sing a Tom Waits song out of tune!

Q: What got you interested in the 19th-century classical guitar?
A: At the Eastman School of Music I got to take classes with Paul O’Dette. It was my first real exposure to the whole “early music on period instruments” movement and I really liked what I heard. I knew I wanted to be a part of it in some capacity, but I just couldn’t see myself buying lutes, vihuelas, and baroque guitars and taking all the time and making all the effort necessary to play each really well. But, my interest in period instruments was already piqued when I heard someone play a Giuliani “Rossiniana” on a modern guitar for O’Dette in a masterclass. Now, prior to that I really didn’t like early Romantic guitar music (it was all candy floss to me) and I played mostly 20th century music, but the way O Dette had this woman playing by the end of the class was amazing. What was lacking for me in harmony and texture was made up for a hundred-fold in character—this part was played with great sarcasm, that part was played with brooding anguish, and so on. The music really came alive! During my last year at Eastman, O Dette started taking private students and while I wasn’t in a position to study privately with him, I met a couple of great players. One had access to a battered old Romantic guitar and played a Mertz piece for me. Here I heard the character of the Giuliani but with the dense harmonies I loved so much, and there was something about that little guitar that made the music work so much better. It was a done deal. I HAD to get my hands on a Romantic guitar.

Q: Can you tell us about the guitar you’ll play at the concert?
A: Despite wanting a period guitar so bad, I just couldn’t justify coughing up the cash. I didn’t really NEED one. Earlier this year, a small window of opportunity opened up and I finally bit the bullet. I consider this guitar an impulse buy seven years in the making! The guitar is a faithful copy of a typical Lacote guitar of around 1825 made last year by Michael Thames. It has

Ben Gateño, continued on p. 10

Concert Program for Benjamin J. Gateño

Intro. and Var. on a Theme by Mozart, Op. 9 by F. Sor
Two Galliards by John Dowland
Sonata, Op. 5 by F. Carulli
Tombeau sur la mort de M. Comte de Logy by Weiss
Andante and Rondo, Op. 2, No. 2 by D. Aguado
Intermission
Elegie by Johann Kaspar Mertz
Canción del Emperador by L. de Narváez
Fantasia by A. Mudarr
Gran Sonata Eroica by M. Giuliani

Replica Lacote by Michael Thames.
My Brazilian Musical Path — by Robert Everest

I started my Brazilian musical path in the early 1990s, after falling in love with the music of Antonio Carlos Jobim, which is now part of any jazz repertoire. I was initially captivated by Bossa Nova, which motivated my first musical pilgrimage to Brazil in 1994. When I returned to the U.S. in 1995, after spending all of my travel money on CDs and sheet music, I embarked on a blissful path of performing this melodically simple, harmonically complex genre, which still makes up a large part of most of my repertoire. However, a few years ago I became interested in a vibrant style of Brazilian music that most people around here have never heard of. Choro (SHOW-roo, or chorinho, as it is often called) was Samba’s predecessor in the history of Brazilian music, enjoying its reign from the late 1800s through the first few decades of the 1900s. After playing Brazilian music for nearly 20 years I felt compelled to explore this genre, so I purchased a 7-string classical guitar (a fundamental component in any traditional choro instrumentation) and spent a couple of years getting to know it in my own way, recording a CD in 2010 called The World on Seven Strings, which includes 16 world music arrangements/compositions of mine for 7-string guitar. But eventually I felt the need to learn the proper 7-string technique used in Brazilian choro. That’s when I heard about the California Brazil Camp, where last August I was introduced to the mastery and dedication of Brazilian guitarist Alessandro Penezzi, who, along with Yamandú Costa, is helping to bring choro music into the 21st century. Yamandú will play two concerts in Minnesota this April, sponsored by the MGS. [Ed. note: See sidebar for more information.]

California Brazil Camp 2011

Founded in 1997 by Brazilian music, dance, and culture enthusiasts Dennis Broughton and Richard Rice, California Brazil Camp (or CBC) started as a way for musicians and dancers in the U.S. to study with the best teachers from Brazil. CBC takes place in beautiful Cazadero, California, nestled in the giant redwood forest a few hours northeast of San Francisco. Originally a week-long session drawing around a hundred people, the camp has expanded over the years to two consecutive week-long sessions drawing a total of 400 enthusiastic attendees. Most of the “campers” come from the Bay area and around the U.S. but some fly in from Mexico, Italy, and beyond. There are also a number of Brazilian attendees who currently live in the U.S. The camp offers group classes on many musical instruments including guitar, cavaquinho (a steel-string equivalent to the ukelele), voice, all kinds of percussion, and several Brazilian dance styles.

Throughout the week there are ongoing classes, each taking place once or twice a day for 90 minutes each. The classes I focused on most were: 7-string guitar as part of a choro rhythm section conducted by Alessandro Penezzi; full choro ensemble with Alessandro and his collaborator and woodwind master Alexandre Ribeiro; and advanced Brazilian guitar technique with Alexandre Gismonti (son of the great Egberto Gismonti).

Yamandú Costa in Minnesota

(Ed. note: In April, as mentioned in Robert’s article, Yamandú Costa, a hugely important figure in Brazilian choro music today, will be coming to Minnesota for the first time, sponsored by the MGS.)

Thursday, April 26th, 7:30 pm

A Center for the Arts in Fergus Falls. Visit their website: <www.fergusarts.org> for ticket information.

Friday, April 27th, 8 pm

Sundin Music Hall on the Hamline University campus. Visit the MGS website: <www.mnguitar.org> for complete information. Call (612) 677-5511 to reserve tickets.

During these classes we worked out parts on our own instruments and then got to see how they fit into the ensemble. Some of these classes were also attended by fellow Minneapolis-based guitarist James Allen, well-known in our area especially as a jazz artist, who enrolled in both back-to-back sessions. He was impacted by the authenticity of this total immersion experience, saying that whether you were attending a class or not there was no escaping the sounds of Brazil. The teachers are almost all Brazilian natives who travel to the U.S. just to teach at the camp, and James also pointed out that even the inability of some of the teachers to speak English wasn’t a barrier to learning, since the music speaks for itself. Now James is back enjoying teaching music here, but missing those giant redwoods, since most of the classes are taught right out in the open forest.

Another class I attended was taught by Guinga, one of the most celebrated guitarists and composers from Brazil still living today. One morning we went through one of his new compositions called “Avenida Atlântica” over and over, each time featuring different members of the class, playing saxophone, flute, guitar, percussion, singing, etc., while discussing some of the subtle nuances of the piece. Halfway through the class, Ivan Lins (the most recorded Brazilian composer after Jobim) poked his head out the side door of the adjacent café and exchanged some playful insults in Portuguese until Guinga started playing “Começar de Novo”—one of Ivan’s most famous songs. After finishing the song to massive applause from the 25 students lucky enough to witness this incredible moment, they started reminiscing about their experiences living and playing music together as students in Rio, drinking batida de limão (Brazil’s national cocktail, now known as a caiipirinha) and joking about how touring is different now that they are in their sixties, saying “We used to have roadies, now we have a nurse.”

For those of you who saw the recent movie Midnight in Paris, CBC was a similarly surreal experience. It was great hanging out so casually with Brazilian music giants Guinga and Alessandro Penezzi, whom I talked with over breakfast one morning, and singer Claudia Villela. Ivan Lins sat in on the regular late-night to early-morning jam sessions too, playing his empty CD jewel case like a percussion instrument (which he also did in his performance a few days later at the Dakota Jazz Club in Minneapolis). I was amazed by the incredible sense of camaraderie among everyone there—people were so friendly and supportive. For those of My Brazilian Music Path, continued on p. 8
us who really wanted to absorb and digest all that we could in such a short amount of time it was quite overwhelming. On the third day of camp I overheard someone saying “It’s so intense and I am so exhausted because I am in love.” This camp was easy to fall in love with, but some of the classes were more challenging than I expected, due in part to the sight-reading involved, but also because I haven’t been in that concentrated of an academic setting for over 15 years, and it was frustrating at times. I often had to turn down socializing and playing with other campers so I could find a quiet place to practice the 7-string bass lines or “baixarias” I was trying so hard to master. Olivia Mancino, a dancer from Milan, Italy whom I befriended, reminded me that, in spite of how dwarfed and eclipsed we feel by all of this talent, we are all on a valid path, learning what we can, and sharing our gifts with the world. And that is what is so magical about CBC—it offers to people from all walks of life, at all skill levels a unique opportunity to deepen their connection with Brazil through their own personal journey.

[Ed. note: For those interested in planning to attend next year, more information about California Brazil Camp can be found at <www.calbrazilcamp.com>].

Carnaval Brasileiro

As for my Brazilian musical path in Minneapolis, I have been working on a handful of choro tunes with a couple of local musicians and we plan to share them with the community here within the next year. Of course I continue organizing and directing our annual Carnaval Brasileiro, which has become the biggest Brazilian event in the Twin Cities, drawing nearly a thousand revelers in 2011. This year the event will be presented in three shows over two days, Feb. 24th and 25th (two 21+ evening shows and an all-ages Saturday afternoon matinee) at the Fine Line in downtown Minneapolis, and will feature my 9-piece Brazilian Carnival band Beira Mar Brasil, percussion ensembles Batucada do Norte and Drumheart, Brazilian food and drink (including caipirinhas!), authentic hand-made masks and face-painting, and Brazilian guest artists flying into town just for this celebration!

[Ed. note: For those interested in being a part of this great event, you can find more information about Brazilian Carnival, and about upcoming performances by Robert Everest, at <www.roberteverest.com>].
News and Notes

Bach and Jazz Concert

On January 14th at 8 pm, Bach Society of Minnesota will present an interesting concert of seemingly divergent styles. Guest artist (and MGS board member) Chris Olson brings the jazz trio Framework, which consists of Olson on guitars, Chris Bates on bass, and Jay Epstein on drums, to share the stage with a traditional Baroque ensemble featuring violin, viola da gamba, and harpsichord, led by Bach Society artistic director Paul Boehnke. The music of Bach will be played in both traditional and very nontraditional ways, featuring extensive improvisation on his music, a skill at which the master himself excelled. In addition to Bach’s music, the jazz trio will perform modern compositions inspired by classical composers, and the Baroque trio will perform those same pieces as they would have sounded had Johann Sebastian written them. The two trios will also combine forces to create a truly unique sextet. The Celtic Junction is located at 836 Prior Ave North in St. Paul and provides a relaxing atmosphere, much like that of a jazz club, with appetizers and drinks served! Tickets are $20 for adults, $15 for seniors, and only $5 for students. For more information, visit these websites: Bach Society of Minnesota at <www.bachsocietymn.org> and Celtic Junction at <www.thecelticjunction.com>.

More Concerts and Workshops!

In large part because of the grant we received last October from the Metropolitan Regional Arts Council [see the picture of MGS board member Chris Becknell gratefully receiving our “Big Check”!], we are pleased to announce a new series of workshops in April and May, as well as second performances by both of the Guitarathon lineups (steel-string and classical) from this season. Full details are still being confirmed as we go to press, but look for a feature article in the next issue of the newsletter. Please note: This grant is an instance of your tax dollars at work supporting the arts through Legacy Amendment funding being used the way the law was written to have it used—thank you!

Youth Guitarathon 2012

We are happy to announce that the dates have been confirmed for this year’s Youth Guitarathon. The latest edition of this annual celebration will occur as follows: Auditions on Sunday, April 22nd, between 11 am and 4 pm, in the Music Department on the U of M’s West Bank campus; Concert in Lloyd Ultan Hall on Sunday, May 20th, at 2 pm. MGS board member Chris Becknell, with able assistance from other MGS stalwarts, is once again steering the ship. Look for a full article, and the application form, in our next issue.

Maja Radovanlija Recital

New U of M guitar faculty member Maja Radovanlija has rescheduled her recital, originally planned for last December, to Friday, Feb. 24th, due to a family emergency situation. Visit the U’s Music Department calendar for more information.

Lute Cafe Continues

Here’s the schedule for the remainder of the Lute Cafe season. All shows take place the third Thursday of the month at Immanuel Lutheran Church (104 S. Snelling Ave. in St. Paul) at 8 pm. There’s no admission charge, but a $10 donation is suggested.

January 19: Phillip Rukavina, solo Renaissance lute music
February 16: Richard Griffith early Baroque solo music
March 15: Paul Berget and Thomas Walker: Baroque duet
April 19: Rockford Mjos, solo music for Baroque guitar and lute
May 17: Lute-a-palooza! Paul Berget, Richard Griffith, Rockford Mjos, Phillip Rukavina, and Thomas Walker reprise the Lute Summit show from last year’s Sundin Hall series. For more information, or to get on the Lute Cafe email list, contact Rick Griffith at <magic.lute@earthlink.net>.

OpenStage Update

What is OpenStage? OpenStage began in 2002 as a structured but informal way for all guitarist to experience the joy of playing for one another and for supportive friends. We focus primarily on acoustic, fingerstyle, and classical guitar and maintain a format similar to many other open mic events. There’s a sign-up sheet for performers, who each get 10 to 15 minutes (2 to 4 songs). When/where does OpenStage happen? Jan 8th; Feb 5th; Mar 4th; Apr 1st; May 6th; at Coffee Grounds, 1579 Hamline Ave N, St Paul. For info call 651-644-9959 or visit <www.thecoffeegrounds.net>. Sign up! For monthly email reminders and notices of all OpenStage events, email editor@mnguitar.org requesting to be put on the OpenStage mailing list. We also post our schedule on the MGS Calendar at <www.mnguitar.org/calendar>.

Support Our Friends

Please support our advertisers and friends, and thank them for helping the MGS! We appreciate the support of music stores and schools throughout the metro area who help distribute our newsletter. Wherever you see copies available, please take a minute and thank the people in charge.

Have Fun with the MGS—Volunteer!

Our members make everything possible. If you’re a friend of the MGS, but haven’t joined or haven’t renewed your membership, please do so! Visit our website for a membership form.

If you’re a member, thank you. If you’re a friend or member, and would like to get involved with the MGS and our many exciting activities—we’ll, we need help! Specifically:

- Distribute our newsletter. Time commitment: 2 to 4 hours every other month.
- Time commitment: less than an hour a month.
- Help publicize our concerts. Time commitment: Variable. We need someone to label postcards. We could use someone interested in social media. If interested, call MGS Managing Director Paul Hintz at (651) 699-6827 and leave a message, or email editor@mnguitar.org. Thanks!

OpenStage happens:
- Jan 8th: Lute Cafe, Immanuel Lutheran Church (St Paul)
- Feb 5th: OpenStage, Coffee Grounds (St Paul)
- Mar 4th: Lute Cafe, Immanuel Lutheran Church (St Paul)
- Apr 1st: Lute Cafe, Immanuel Lutheran Church (St Paul)
- May 6th: OpenStage, Coffee Grounds (St Paul)

Joseph Hagedorn • Shaun Koelsch
Guitar Instructors

Roseville, MN (651) 639-8911
www.metromusicroseville.com

January / February
E-Interview

Q: How the Water Songs project come about?
A: I was interested in creating a concert program and recording of Hawaiian music that would be appealing and relevant to Minnesotans. I brainstormed ideas for a project that could weave music, history, and current issues together, but couldn’t seem to find just the right theme. Then one day while driving to St. Paul, I found myself chanting “No ke aha ka wai,” a hula oli oli (hula with water-washed pebbles) about fresh water that my late teacher Pōhaku Nishimitsu taught me and some of my Rose Ensemble colleagues several years ago. It all suddenly fit together: Hawaii and Minnesota historically and presently share a love and reverence for fresh water—why not begin illustrating that connection by bringing some of Hawaii's fresh water-themed songs to Minnesota? I applied for an Artist Initiative Grant from the Minnesota State Arts Board to pursue this project, and am thrilled that we’re able to make it happen.

Q: How did you pick the songs for the CD?
A: We had to do some paring down, which is really exciting! I began by looking for texts in Hawaiian lyric collections dating from the late 19th century. My mentor and program consultant, Amy Ku uleialoha Stillman, also began suggesting chants and songs, and before we knew it, our songlist grew to over 2 hours of music—we just kept finding more songs that we loved! I've been able to narrow the list down by looking more closely at texts, trying to feature a variety of composers (for example, I really wanted to make sure we included a fair number of songs composed by members of the Hawaiian monarchy), researching the number of times each song has been recorded, and scrutinizing the originality of our arrangements.

Q: How did you find the other musicians?
A: I met David Burk while working on a program of Sephardic music with The Rose Ensemble several years ago. He plays a number of Middle Eastern and Western string instruments, and it turns out he's really into Hawaiian music too! David has a gift for arranging and a fantastic attitude about music and life. Rahm was recommended to us by my dear friend James Holdman, and we have been so fortunate to work with him. He's been game to try new styles and techniques from the beginning of our collaboration, and his enthusiasm lifts me up when I start to feel overwhelmed.

Q: How did you decide on the group’s name?
A: “Lau” is Hawaiian for “leaf.” Amy and I worked for about a week to come up with a name for the group that would fit our personalities and the nature of our work. Lau is green, expectant, new, and growing, fed by the elements around it. Lau also lives to nurture and sustain the life of the plant. We felt like it would be a good symbol for us—we want to honor and perpetuate the roots of Hawaiian music and culture while incorporating aspects of our present musical and cultural landscape.

Q: Your resume lists such a wide range of performances settings. Do you have a favorite?
A: I love them all! I especially love working with smaller ensembles—regardless of the style or the instrumentation. There is such a wide array of shapes, levels, ideas, colors, and imagery that are possible in music, so when I’m working with a group that allows for conversations and implementation of all things available in our palettes, it’s sensational!

Q: What’s next for you and for Lau?
A: In the immediate future, we’ll be recording the water songs project, then get ready for more performances and our CD release celebration in collaboration with Hamline University’s Center for Global Environmental Education on May 11. I would love to keep sharing and developing this program, and start expanding Lau’s vision thematically and musically. In the meantime, I’ll continue to be involved with collaborative work in other dimensions of our Twin Cities music scene; singing with Silver Swan Chamber Ensemble, The Rose Ensemble, and chasing other charming projects.

2011-12 Local Artists Series

Sunday, Jan. 15th, 2 pm.
The Lau Hawaiian Trio perform “Nā Mele Wai (Hawaiian Water Songs),” a program in which modern and ancient sounds unite in a sparkling collection of Hawaiian chants, songs, hulas, and stories about fresh water.
Woodbury Indoor Amphitheater
<www.ci.woodbury.mn.us/facilities/central-park>
8595 Central Park Place, Woodbury. Free.

Ben Gateño, continued on p. 7

a spruce top with simple ladder bracing, birdseye maple back and sides, and the back is laminated on the inside with a piece of pine—something very typical of the era. The head is of the “figure eight” shape, but the tuners are these mechanical tuners made to look like friction pegs. They work really well. On my guitar the fingerboard sits on the body, the way it does on a modern guitar, not with the upper frets integrated on the top wood the way they are on original Romantic-era guitars. I really like the look of that, but the string height on those is super low and since I have to keep my fingernails for modern guitar, I would just chew up the top like nothing, I guess the main thing about my guitar is that it is a reproduction and not actually from the era. There are plenty of those floating around, and they are really neat, but they are very high maintenance and not recommended for serious playing/practicing. For strings I’m still experimenting. Gut is out of the question—to expensive and my nails would just tear right through them.

Q: Can you tell us about the pieces you’ll play at the concert?
A: I decided to program a collection of relatively well-known Romantic compositions from the representative guitar composers so people familiar with them can gain a better perspective on how they sound on a period instrument. I’m playing Sor’s Mozart variations, a sonata by Carulli, the famous rondo in A minor by Aguado, “Elegie” by Mertz, and the “Gran Sonata Eroica” by Giuliani. In between those I’m sprinkling a few well-known lute and vihuela pieces—Dowland, Weiss, Narvaez, and Mudarra.

Q: Do you compose or arrange for the guitar or other instruments?
A: Despite what I said earlier about not needing anyone else to play with, I really do love playing in ensembles. First off, it opens up a whole new range of possibilities of repertoire. One of the first pieces I learned with the MGQ was the “Petite Suite” by Debussy. Anybody who has ever tried knows that Debussy just can’t be done justice on a solo guitar. It doesn’t hurt that Joe Hagedorn is a...
LESSONS: Guitar, banjo, Suzuki guitar and violin, piano, elec. bass, voice, mandolin! Everything from rock to blue grass. Instruction and instruments. Northern Pine Studios in Lino Lakes. Call Chris at 651-780-1625.

FLAMENCO GUITAR TECHNIQUE group class. Scott Mateo Davies (call 612-749-2662) teaches this ALL-LEVELS workout based on the Canyarotto School of Madrid, Spain, as created by Aquilino Jimenez el Entri. Meets Sundays at 11 AM and costs only $20 for a 2-hr session. Equally helpful to classical players (a nylon string guitar is needed). I promise a fun and supportive setting that guarantees results. Take a peek at my website: <www.scottmateo.com>.


GUITAR FOR SALE: Alhambra 8P cedar top classical. Mint condition, owned and taken great care of for only a year (bought new in March 2010). Very responsive, warm, and balanced concert level sound for a great price: $1,400. Contact Jim at 651-283-8901 for more info.


CLASSICAL GUITAR INSTRUCTION. Beginning/Advanced. Prof. Maja Radovanlija, University of Minnesota faculty member. Call 812-391-3860 or email <mradovan@umn.edu>.

AMP FOR SALE: Ultrasound AG-50DS w/ powered AG-50E ext. spkr; both w/deluxe padded covers. Like-new condition. New was +$1K. Now just $300. Call Paul at 651-699-6827 or email paul@paulhintz.com.

CLASSIFIED ADS are free to MGS members. Place ad by mailing (please type or print clearly) to: MGS, PO BOX 14986, Mpls., MN 55414 or send an email to: <editor@mnguitar.org>. Please limit ads to a 6-line maximum. Ads will run for a maximum of 6 issues (1 year) unless renewed. Ads are due the 15th of each odd-numbered month for the next issue.

CLASSIFIED ADS, continued on p. 12
MUSIC SERVICES: Music notation and digital audio editing services. Software: Finale, Pro Tools $45/hr. Samples available. Contact Jeff Lambert at 952-546-1429 or <jeffguitar@gmail.com>.

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

GUITAR LESSONS. Any style, any level, at The St. Paul Guitar Studio! Individualized lessons are taught at comfortable pace. Studio is located in Lowertown and features individual rooms and a lounge. For schedules, availability, and pricing, visit the studio website at <www.stpaulguitarstudio.com> or contact MGS member Ben Woolman at <benwoolman.net> or 651-468-1566.

GUITAR LESSONS. 3 miles north of Mall of America. Most styles; also banjo, mandolin, harmonica, and beginning piano. Pro Tools recording, and Finale notation. Call (612) 247-1295, or visit <www.marksmusicschool.com>.

HARP FOR SALE: Magical Strings lap harp, 24 nylon strings, from C below middle C to E two octaves above middle C. Beautifully crafted in solid cherry and in perfect condition. New was $500 with case. Asking $300. Please contact Patty at 612-721-7046 or email <pmartinson@usfamily.net>.


GUITAR FOR SALE: 2009 New Masters Landler II, spruce top, maple back and sides, elevated fingerboard, dual sound ports, 12 hole tie block, sol. Contact Steve Ulliman at 715-748-2457 or <kabuslu@tds.net>.

GUITAR FOR SALE: Almansa 435 Senorita, solid cedar top, laminated rosewood sides and back, ebony fingerboard. Short (636mm) scale length, 50mm nut. Excellent condition. $475. Email amyegc-mgs@yahoo.com for more info.


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UNUSUAL FLAMENCO GUITARS FOR SALE: Manuel Rodriguez model FF, spruce and cypress with a single wide strip of Rosewood down the back. Solid, bright, good sustain, 660 scale. $1200 Very unique Vicente Sanchis 2003 'Pro Y Cipres'. Spruce top and alternating cypress and rosewood body, 3 strips on the sides and 7 on the back. 550 scale. $1500. Call Mike at 651-225-8927.

GUITAR LESSONS. Any style, any level, at The St. Paul Guitar Studio! Individualized lessons are taught at comfortable pace. Studio is located in Lowertown and features individual rooms and a lounge. For schedules, availability, and pricing, visit the studio website at <www.stpaulguitarstudio.com> or contact MGS member Ben Woolman at <benwoolman.net> or 651-468-1566.

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FOR SALE: Stereo effects processor. Endless possible combination of effects and programmability within effects. Mint condition. $130. Contact George at 651-481-1639 or email <georgepseifert@gmail.com>.

MUSIC SERVICES: Music notation and digital audio editing services. Software: Finale, Pro Tools $45/hr. Samples available. Contact Jeff Lambert at 952-546-1429 or <jeffguitar@gmail.com>.

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