Coming to Sundin Hall...

Paul Galbraith
Friday
March 19, 8 PM

Carlos Perez
Friday
May 7, 8 PM

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Carlos Perez Master Class: audition application deadline: Saturday, April 3, 5 PM
Auditions: Sunday, April 18, 2 PM
Call: Mathew Prediger, MacPhail Center for Music, 612-321-0100, ext. 310

OPEN STAGE:
March 14, 2:00-5:00 pm
April 25, 2:00-5:00 pm
Location: The Saint Paul Conservatory of Music Recital Hall, located in Musictech College, 19 Exchange Street E., St. Paul, across from the Fitzgerald Theater.

Jeffrey Van CD Release Concert April 21

Jeffrey Van has quite a reputation as a classical guitarist and his reputation as a composer has been steadily growing in recent years. A commission for a concerto for two guitars and chamber orchestra met with glowing reviews in 2001. This piece, entitled Reflexiones Concertantes has now been recorded for the Centaur label along with another celebrated Van work for choir and guitar, A Procession Winding Around Me based on texts by Walt Whitman, and Van's Partita for Two Guitars. The CD will be released this spring.
A concert to celebrate the release will be given by the Van-Dixon duo. Jeffrey Van and Patricia Dixon, the performers on the CD will give a recital at 8 PM on April 21st at the Lloyd Ultan Recital Hall, U of MN School of Music. Music by Bach, Sor, Albéniz, Falla, Presti, Pujol and Jeffrey Van will be featured. The concert is free, but you'll want to bring money to buy a copy of the new CD!

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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, the 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).
Rethinking Aguado
Jerry Kosak

**THE DEVELOPMENT OF SOLID TECHNIQUE is an ongoing quest for any guitarist.** Whether playing classical or finger style, the desire to be able to play fluently in a variety of musical styles will invariably lead to improving one's technique. There are many ways in which this can be accomplished such as, learning new study pieces, analyzing and refining current pieces, or seeking private instruction. Each of these options can be the appropriate choice for an individual at specific points in one's journey with music. I would like to offer another possibility that involves simply rethinking music that has already been learned. By taking a piece of music - specifically, an étude or technical study - and playing the notes in a different order, one is able to change the emphasis of the technique.

The best example of rethinking a piece of music that I have encountered was suggested to me when I was studying with Frank Koonce at Arizona State University. I had learned an arpeggio study by Dionisio Aguado (designated as Study #2 in the Schott Edition) which focuses on developing the right hand arpeggio p, i, m, a, m, i, as in example 1:

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Ex 1
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Study #2 is a superb study piece with a straightforward approach to arpeggios. The real beauty of using this piece is that the left hand fingerings are relatively simple. Thus, rather than spending an enormous amount of time learning the music and consequently struggling through the piece in an attempt to develop the desired technique, this study enables the guitarist to concentrate entirely on developing the ability to play an ascending/descending arpeggio. In Study #2, the melody is played by the thumb and moves along at a quarter note rhythm (see ex. 1 again). The right hand pattern remains constant throughout the entire piece, which allows the guitarist to focus his/her attention on technique. Also, since the piece is in the key of E minor, open strings abound. A guitarist need only to learn Study #2 in its original form in order to learn a wonderful daily exercise that helps to develop solid arpeggio technique. However, if one is interested in expanding arpeggio technique to facilitate the ability to use all finger combinations, then a simple reordering of the arpeggio will reveal new possibilities. By changing the arrangement of the fingers, the original pattern p, i, m, a, m, i becomes p, m, i, m, a, m, as in example 2:

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Ex 2
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Continuing this idea of rearranging the notes will produce two more variations, p, m, a, m, i, m, as found in example 3 and p, a, m, i, m, as found in example 4.

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Ex 3
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Now the guitarist has four separate patterns by which to practice arpeggios without learning new pieces. This allows one to focus on the right hand since the left hand functions as if on "auto-pilot." When first playing the new patterns, one may experience difficulty in controlling the weaker middle finger. A solution to this problem can be found by "planting" the right hand fingers prior to articulating the strings. Planting refers to placing the fingers of the right hand on the strings before sounding in order to ensure that the desired pattern is produced with clear articulation. When practicing, the right hand fingers are planted before each repetition of the arpeggio, as found in example 5.

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Ex 5
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Because the time needed to plant the fingers necessarily produces a break in the flow of the piece, planting does not produce a favorable musical effect. Therefore, planting the fingers is seen as a means to an end.

The goal of practicing in this manner is to train the fingers to respond quickly and efficiently, thereby creating arpeggios that flow seamlessly in the context of a musical composition. A student able to combine exercises, such as those described above, with discipline and attention to detail, will eventually experience music, guitar playing, and even practicing in a new way.

Jerry Kosak may be contacted at:

<www.jerrykosak.com>
Paul Galbraith
Friday, March 19, 2004
8:00 PM
Sundin Hall

Paul Galbraith’s recording of the complete Bach violin Sonatas and Partitas (Delos) was nominated for a 1998 Grammy Award in the category of Best Solo Instrumental Album. This 2-CD set was also chosen as one of the two best CDs of 1998 by Gramophone Magazine, which called it “a landmark in the history of guitar recordings.” It received a “Four Star” rating in Stereo Review, and reached the Top 10 on Billboard Magazine’s classical charts.

Galbraith has been featured twice on National Public Radio’s “All Things Considered” and numerous times on “Performance Today.” He made his New York début at the Frick Collection, receiving a rave review in the New York Times. A subsequent NYC engagement on Lincoln Center’s “Great Performances” series was sold out. Since then, he has toured throughout the US as well as San Juan, Puerto Rico, and Cuernavaca, Mexico. In addition, tours of Great Britain, Spain, Portugal, Denmark, Germany, Italy, Hungary, and the Netherlands are among Mr. Galbraith’s international activities. During the Bach Year (2000) he was featured artist at the Los Angeles, Philadelphia, Denver and Carmel Bach Festivals.

Orchestral engagements in the US include concerts with the Indianapolis Chamber Orchestra, Knoxville Symphony, Santa Rosa Symphony and ProMusica Chamber Orchestra, among others. Galbraith and the St. Petersburg String Quartet will give the World Premiere in March 2003 at Stanford University of a new work, Rhapsody for Guitar and String Quartet, that they co-commissioned from the acclaimed Georgian composer Zurab Nadareishvili.

Galbraith’s most recent CDs, on the Delos label, are the Bach Lute Suites, Paul Galbraith Plays Haydn (featuring Galbraith’s arrangements of four keyboard sonatas), and In Every Lake the Moon Shines Full, folk tunes from many countries. Forthcoming is CD of arrangements of piano music by Debussy and Ravel.

Galbraith’s unique playing position was first revealed at the Edinburgh Festival in 1989. His guitar (designed in collaboration with the late luthier David Rubio) is supported by a metal endpin, similar to that of a cello, that rests on a wooden resonance box. The instrument has two extra strings, one high, one low. Both the guitar’s extraordinary design and Galbraith’s playing style are considered groundbreaking development in the history of the instrument, increasing its range to an unprecedented extent.

At the age of 17, Galbraith won the Silver Medal at the Segovia International Guitar Competition. Andrés Segovia, who was present, called his playing “magnificent.” This award helped launch an international career including engagements with some of the finest orchestras in Britain and Europe (Royal Philharmonic, Chamber Orchestra of Europe, BBC Philharmonic, Scottish Symphony Orchestra,

Carlos Perez
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English Chamber Orchestra, BBC Scottish Orchestra, Scottish Baroque Orchestra, Ulster Orchestra, Hallé Orchestra and Scottish Chamber Orchestra among them.

He toured the US as soloist with the Moscow Chamber Orchestra, and performed in Prague’s Dvorák Hall with the National Chamber Orchestra of Chile. His international touring has also brought him to Canada, Spain, Italy, Greece, Norway, Hungary, Brazil, China, India and Iceland. Born in Scotland, Galbraith has lived in Malawi, Greece, London, and, for the last five years, Brazil. His principal teacher, since 1983, has been the Greek conductor, pianist and philosopher George Hadjimikos.

Carlos Pérez began to learn the guitar at an early age with his father and Chilean folk musician friends. He graduated with maximum honors from the Arts Faculty of University of Chile, where he studied with Ernesto Quezada. He has won awards in several international contests in Europe and America. The most important are first prizes in: X “Alirio Díaz.” (Venezuela 1996); XX “René Bartoli” (France 1997); VI “Printemps de La Guitare” (Belgium 1998); III Forum Gitarre (Austria 2000); and XIV “Fundacion Guerrero” (Spain 2000).

He has played with orchestras in England, Belgium, Portugal, Russia, and Chile. He has presented recitals in Chile, Argentina, Brazil, Uruguay, Paraguay, Venezuela, Mexico, the United States, Germany, France, Hungary, England, Ireland, Spain, Austria, the Czech Republic, Slovakia, Italy, Russia, Greece, Portugal, Belgium, and New Zealand.

He has participated in prestigious guitar festivals throughout the world, such as those in Volos, Vienna, Esztergom, Bratislava, Mikulov, Fabritio Caroso, Caracas, Martinique, and others.

He has issued two CDs and appeared on important European radio programs. His book of arrangements, Traditional Chilean Songs and Dances, was published by Henry Lemoine Editions (Paris, France 2001). Reviews “...a genius of transcription and a master of his instrument...” Kapiti Mail, New Zealand “…it is true that this young wonder shows an impressive sum of musical qualities…” Les Cahiers De La Guitare, France “Noblesse, serenity, a finely balanced sound and much sense of phrase show the performance by an aesthete.” Süddeutsche Zeitung, Germany “A master guitarist with true star quality.” Classical Guitar Magazine, England
Local Events

David Singley
Fri.-Sat., March 12-13, Brilliant Corners, 4th & Wabasha, St. Paul, Quintet-Eklektik w/Brooklyn-based Dan Stein on Rhodes & Hammond

Phil Heywood
Ginkgo Coffeehouse, Fri., March 5, 8-11 pm and Fri., April 30, 8-11 pm. 721 Snelling Ave. N., St. Paul, MN

Curtis & Loretta
Oak Center General Store
March 6, 8 pm, Oak Center, MN
(about 20 miles south of Red Wing)
Info: (507) 753-2080
<www.oakcentergeneralstore.com>

Cedar Cultural Center—Open Stage Hosts
March 10 - Sign up at 6:45 pm, music starts at 7:00 pm. 416 Cedar Ave. S., Mpls.
Old Gem Theater, March 12, 7 pm
116 S. Knowles Av., New Richmond, WI
1-800-886-8035

Michael Hauser
Loring Pasta Bar, Dinkeytown, Tue., March 2,16, 30 and April 13, 27, 6 - 9 pm
Kafe 421, Wed., March 10, 31, 6:30 - 9 PM, 421 14th Ave. SE,
Conga Latin Bistro, Thur., March 4,18 and April 1,15 - 29, 6 - 9 pm
501 E. Hennepin Ave., Mpls.
(with flamenco dancers and two additional guitarists)
Concert sponsored by the MGS, Fri., March 5th,
St. Andrews Village Church, 240 E. Ave., Mahtomedi, 2 pm
Concert at Brady Auditorium, Mon., March 15, 7 pm,
St. Thomas University.
Sunday mornings at the Hotel Sofitel,11 am - 2 pm.
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1113 E. Franklin Ave., Mpls. 612-870-9842.
With 5-piece Brazilian band BEIRA MAR BRASIL at the Times Bar and Café, Fri., March 12 and April 9, 9:30 pm - 12:30 am. No cover. 201 E. Hennepin, Mpls.
612-617-8098.

In trio with guitarist James Allen and percussionist César Chavez: Global Dish, Every Thur. (except March 18 and 25), 8 -10 pm, 4016 Bloomington Ave. S. Mpls., 612-822-3884.
Acadia Café and Cabaret Theatre, Fri., March 5, 8 - 10 pm
Nicollet and Franklin Ave. 612-874-8702
Open Acoustic Jam Birthday Celebration, Acadia Theatre Fri., April 23, 8 pm until close.
Info: <www.roberteverest.com>

Jeffrey Van and Patricia Dixon will present a recital at 8 pm, April 21 at the Lloyd Ultan Recital Hall, U of MN School of Music. FREE

Wind & String (Kay Miller, flute and Joe Haus, guitar)
Flanders Art Gallery, 5-8 pm,
March 20, 400 N 1st Ave. Mpls. FREE

Paul Hintz, solo 7-string jazz guitar.
Call Paul at 651 699 6827 for more information.
Sat., March 6, 6-9 pm. Black's Ford Restaurant, Wayzata.
Sun., March 7, 10 am to noon. Dunn Bros on Grand in St. Paul.
Fri., March 19, 7:30-9:30 pm. Dunn Bros, Vadnais Heights.
Sat., March 20, 7:30-9:30 pm. Dunn Bros in Andover.
Sun., March 21, 10 am to noon. Dunn Bros on Grand in St. Paul.
Fri., March 26, 7:30-9:30 pm. Dunn Bros in Vadnais Heights.
Fri., April 2, 9 pm. Sugar Room on Walnut St. in Mankato.
Sat., April 3, 6-9 pm. Black's Ford Restaurant in Wayzata.
Sun., April 4, 10 am to noon. Dunn Bros on Grand in St. Paul.
Fri., April 16, 7:30-9:30 pm. Dunn Bros in Vadnais Heights.
Sat., April 17, 7:30-9:30 pm. Dunn Bros in Andover.
Sun., April 25, 10 am to noon. Dunn Bros on Grand in St. Paul.

Paul Hintz Trio (with Bill Grenke, bass, and Carole Selin, drums/vocals)
Fri., March 12, 9:30 pm. Dixie's on Grand in St. Paul.
Sun., March 14, 2-3 pm. Concert at Woodbury Central Park indoor amphitheatre. Free admission.

Jerry Kosak, solo acoustic/glide guitar
Benefit Concert for Washburn HS Engineering Dept.,
Sat. March 20, 7 pm
Bethlehem Lutheran Church, 4100 Lyndale Ave. S., Mpls.
Tickets: $15 adults, $10 under 19/over 65. For info call Susan @ 612-822-7499, nordbyesusan@qwest.net

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