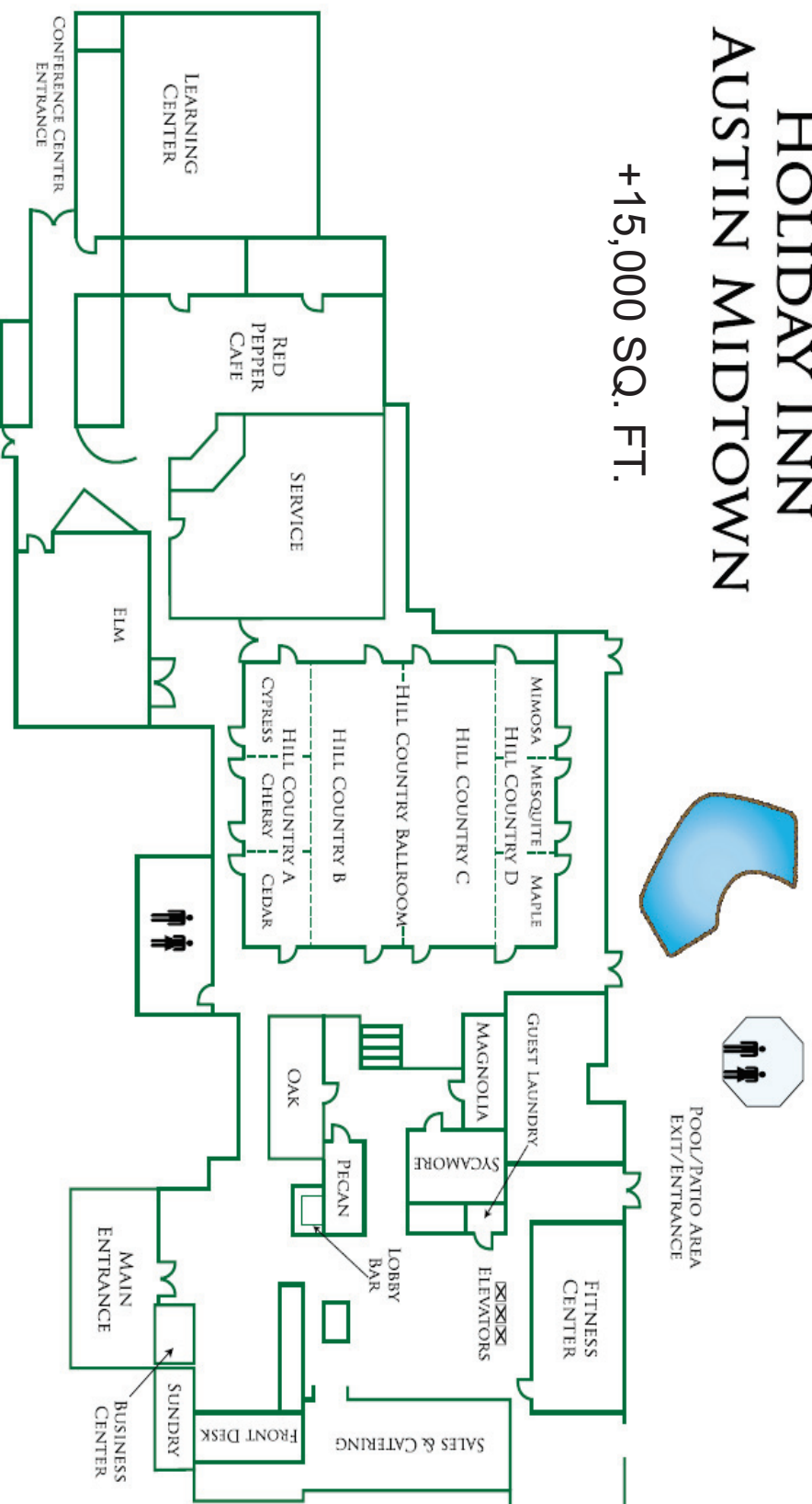




THE 29TH ANNUAL CONVENTION OF
THE CLASSICAL MANDOLIN SOCIETY OF AMERICA
OCTOBER 14-18, 2015

WELCOME TO HOLIDAY INN AUSTIN MIDTOWN

+15,000 SQ. FT.





PRESIDENTS' WELCOME

Susan McLaughlin and Sue Lesser
Co-Presidents of the CMSA and Convention Committee Chairs

We are pleased to be having our 29th Annual Convention in one of the most music friendly cities in America, Austin, Texas!

The CMSA annual convention is the largest gathering of mandolinists focusing on classical music in North America. This year's roster of artists and workshop leaders bring you the best of the world of classical mandolin. Combined with the unique experience of playing in one of the largest mandolin orchestras in the world, this convention will help you develop your skills as a player, performer, and ensemble member and also extend your knowledge of a variety of genres and techniques. This year we offer a more comprehensive experience with the addition of a pre-convention guitar master class, as well as a jazz mandolin thread.

As we add to the breadth and depth of our offerings, we hope that you find new and engaging ways to participate this week. Make some new friends, join in an after hours jam, learn some new techniques, perform at the open mic, and have a wonderful time!

Many thanks to the extremely capable team hosting this convention, headed up by Joane Rylander and Joel Hobbs. We hope everyone has a fantastic 2015 convention experience!



WELCOME TO AUSTIN!

Austin Mandolin Orchestra is excited to host the 2015 CMSA convention. This year marks AMO's 10th year anniversary, and we are delighted to spend it celebrating with all of you—or in Texas, with y'all. We are also thrilled that Joel R. Hobbs, AMO's own Founder and Director is this year's Composer-in-Residence.

We want everyone—newbies and veterans alike—to enjoy Austin and the convention. If you need anything, look for one of the people with the lime-green *Committee Member* badge ribbons; plus we will have contact information at the registration table so you can text us.

Please help us to thank all of the volunteers for this year's convention, from AMO, CMSA, and our friends. If you see a badge with the maroon *Volunteer* ribbon, let them know how much you appreciate them!

In true Austin style, we are seeking a balance between giving you information and conserving paper. You can access the program and schedule online with the QR codes on the inside back cover.

CONVENTION SCHEDULE

TIME	EVENT	LOCATION
TUESDAY, OCTOBER 13TH		
	<i>Host Committee Office</i>	<i>Magnolia</i>
3:00 pm – 6:00 pm	<i>Registration Area Open</i>	<i>Conference Lobby</i>
6:00 pm – 9:30 pm	Pre-Convention Workshops	Elm, Sycamore
WEDNESDAY, OCTOBER 14TH		
8:30 am – 11:00 am	Pre-Convention Workshops	Elm, Sycamore
11:00 am – 6:00 pm	<i>Registration Area Open</i>	<i>Conference Lobby</i>
12 noon – 6:00 pm	<i>Vendor Area Open</i>	<i>Conference Lobby</i>
1:30 pm – 2:45 pm	Workshops	Various
3:00 pm – 5:30 pm	En Masse Orchestra Rehearsal	Hill Country C&D
5:45 pm – 7:30 pm	CMSA Board Meeting	Magnolia
7:30 pm – 9:30 pm	Fiesta! Welcome Party	Pool Area or Elm
9:45 pm – ???	<i>Late-night Jamming</i>	<i>CMSA spaces</i>
THURSDAY, OCTOBER 15TH		
8:00 am – 10:00 am	<i>Registration Area Open</i>	<i>Conference Lobby</i>
9:00 am – 6:00 pm	<i>Vendor Area Open</i>	<i>Conference Lobby</i>
7:45 am – 8:15 am	Yoga Stretches for Musicians	Oak
8:30 am – 9:45 am	Sectional Rehearsals	
	Mandolin 1	Hill Country D
	Mandolin 2	Elm
	Mandola	Sycamore
	Mandocello	Oak
	Guitar	Hill Country A
	Bass	Pecan
10:00 am – 11:15 am	Workshops	Various
11:30 am – 1:00 pm	Lunchtime Open Mic	Elm
1:15 pm – 2:30 pm	Workshops	Various
2:45 pm – 5:45 pm	En Masse Orchestra Rehearsal	Hill Country B&C
7:30 pm – 9:45 pm	Concert	Hill Country Ballroom
10:00 pm – ???	<i>Late-night Jamming</i>	<i>CMSA spaces</i>

TIME	EVENT	LOCATION
FRIDAY, OCTOBER 16TH		
8:00 am – 10:00 am	Registration Area Open	Conference Lobby
9:00 am – 11:15 am	Vendor Area Open	Conference Lobby
1:45 pm – 6:00 pm	(cont.)	
8:30 am – 9:45 am	Sectional Rehearsals	
	Mandolin 1	Hill Country D
	Mandolin 2	Elm
	Mandola	Sycamore
	Mandocello	Oak
	Guitar	Hill Country A
	Bass	Pecan
10:00 am – 11:15 am	Workshops	Various
11:30 am – 1:30 pm	Gala Banquet	Hill Country B&C
1:45 pm – 3:00 pm	Workshops	Various
3:15 pm – 5:30 pm	En Masse Orchestra Rehearsal	Hill Country B&C
7:30 pm – 9:45 pm	Concert	Hill Country Ballroom
10:00 pm – ???	<i>Late-night Jamming</i>	CMSA spaces
SATURDAY, OCTOBER 17TH		
9:00 am – 6:00 pm	Vendor Area Open	Conference Lobby
8:30 am – 9:45 am	Sectional Rehearsals	
	Mandolin 1	Hill Country D
	Mandolin 2	Elm
	Mandola	Sycamore
	Mandocello	Oak
	Guitar	Hill Country A
	Bass	Pecan
10:00 am – 11:15 am	Workshops	Various
11:30 am – 1:15 pm	Lunchtime Open Mic	Elm
2:45 pm – 5:15 pm	En Masse Orchestra Rehearsal	Hill Country B&C
7:30 pm – 9:45 pm	Concert	Hill Country Ballroom
10:00 pm – ???	<i>Late-night Jamming</i>	CMSA spaces
SUNDAY, OCTOBER 18TH		
9:00 am – 11:00 am	General Membership Meeting	Elm

Red Pepper Café Hours:

Breakfast: 6:30 am – 10:30 am

Lunch: 11:00 am – 1:00 pm

Dinner: 5:00 pm – 10:00 pm

Preorder lunch for Open Mic sessions at Registration Area by 10:00 am that day

OPEN MIC SESSIONS

Open mic sessions can be a valuable learning experience for performers as well as a great chance to listen to fellow musicians! We encourage CMSA musicians of all experience levels to take advantage of this terrific opportunity to master stage fright, try out new music or techniques, or enjoy sharing music with an appreciative audience. Come listen to fellow CMSA members share their love of music and cheer them on! Audience members are invited to bring lunch or take advantage of box lunches that can be preordered from the hotel at the Registration Area before 10:00 am. Remember to silence your phones and all other electronic devices. Video recording will be available with the performer's permission. **LUCILLE BJORNBY** is coordinating this year.

EN MASSE ORCHESTRA

The CMSA En Masse Orchestra is one of the largest gatherings of plucked-string instruments in the world. The 2015 orchestra is conducted by **DR. JIM BATES**, who blends discipline and hard work with an injection of fun. Austin is pleased that the En Masse Orchestra will premiere *Memories from the Future—a Suite for Mandolin Orchestra* by **JOEL R. HOBBS**, the convention's Composer-in-Residence and Director of Austin Mandolin Orchestra.

2015 SECTION LEADERS

Mandolin 1	Mandolin 2	Mandola	Mandocello	Guitar	Bass
Carlo Aonzo	Natalia Osypenko	Robert Margo	Dede Hurson	René Izquierdo	Dr. Jim Bates

EVENING CONCERTS

THURSDAY, OCTOBER 15

- ★ Austin Mandolin Orchestra ★
- ★ Paul Glasse Quartet ★

FRIDAY, OCTOBER 16

- ★ René Izquierdo and Elina Chekan ★
- ★ Carlo Aonzo and René Izquierdo ★

SATURDAY, OCTOBER 17

- ★ Carlo Aonzo and René Izquierdo ★
- ★ En Masse Orchestra ★



**Cultural Arts
Division**
CITY OF AUSTIN

This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.

Thanks to One World, our fiscal sponsor.



FEATURED PERFORMERS & WORKSHOP PRESENTERS



DR. JIM BATES returns as Conductor of the En Masse Orchestra. Jim is a professor of music at Otterbein University in Ohio and principal bassist in the Westerville Symphony. He is on the conducting staff of the Interlochen Center for the Arts and co-directs the Junior Orchestra program and Junior String Institute there in the summer.

As a conductor and teacher, Jim draws on considerable experience as an educator, performer and historian. He has served as a clinician or guest conductor in Ohio, Kentucky, Virginia, New York, North Dakota, South Dakota, Nebraska, Kansas, Minnesota, California, Missouri, Pennsylvania and Colorado. He has served as president of Kentucky ASTA and as string coordinator for the Kentucky Governor's School for the Arts. Jim is an active performer on the double bass and various early music instruments such as the viola da gamba, recorder and the medieval vielle. He has degrees from the University of Louisville (B.M.E.), a Master's in double bass performance from Indiana University and a Ph.D. in Musicology from the University of Kentucky.

CARLO AONZO is a native of Savona, Italy, where he grew up immersed in music. His initial teacher, his father Giuseppe, instilled in him a love and respect for the mandolin that has remained with him all his life. As a teenager, Carlo studied with Ugo Orlandi at the Cesare Pollini Conservatory in Padua, where he graduated with honors in 1993. His playing has been recognized with awards in prestigious competitions, and he has toured throughout the world as a soloist with chamber ensembles and orchestras.

Since 2001 Carlo has held his annual Manhattan workshop, attended by many CMSA members. In 2006 Carlo founded the International Mandolin Academy (L'Accademia Internazionale Italiana di Mandolino) promoting Italian classical mandolin culture, as well as a week-long workshop of the same name that takes place annually in Italy or Switzerland and attracts participants from around the world. Carlo is an active scholar of historic mandolins, mandolinists, and mandolin repertoire and has contributed to several mandolin publications.





RENÉ IZQUERDO, a native of Cuba, graduated from the Guillermo Tomas, Amadeo Roldan Conservatory and Superior Institute of Art in Havana. In the United States, he earned a Master of Music and an Artist Diploma degree from the Yale University School of Music, where he studied with Benjamin Verdery. While at Yale he represented the university in an exchange program with the Conservatoire National de Musique et de Danse du Paris and worked with guitarists Olivier Chassain and Roland Dyens.

René has appeared as a guest soloist and in chamber music concerts throughout the United States, Cuba, and Europe. He is currently a professor of classical guitar at the University of

Wisconsin-Milwaukee and an active solo performer and chamber musician.

ELINA (ELLA) CHEKAN teaches classical guitar at the University of Wisconsin-Milwaukee where she also directs the Suzuki and Pre-College Guitar Program. A native of Minsk, Belarus, Ella began studying guitar at the age of 13 with Valeriy Gromov. She graduated from Minsk Music College in 1994, and the Belarus Academy of Music in 1999 under Eugene Gridiushko with a degree in Classical Guitar Performance, Orchestral Conducting, and Guitar Pedagogy. In 2000 Ella entered Yale University where she received the Louis and Anne Rosoff award and graduated with a degree in Classical Guitar Performance with Professor Ben Verdery.

Combining active performance and teaching careers, Ella has appeared as a soloist and chamber musician throughout the United States and abroad. This year's appearances include Chamber Music Milwaukee Series, Brussels Royal Museum of Musical Instruments in Belgium, Tucson Classical Guitar Society, and Mannes College Guitar Festival in New York.





Growing up in Poughkeepsie, New York, a young **PAUL GLASSE** was introduced to the unusual acoustic draw of the mandolin. Though as an adolescent he cut his teeth on Bluegrass, Old Timey, and New England Traditional Music, it was the siren of Texas Swing that would lure him to Austin, Texas in 1977. Under the tutelage of the great electric mandolinist, Tiny Moore of Bob Wills and the Texas Playboys, Paul immersed himself in the vocabulary and vibe of Texas Swing. Known for its quick-pulsed tempo and unusual blend of early Country and Western fused with the jazz harmony of late 1930s Benny Goodman/Charlie Christian swing, this indigenous art would be the unique and central core of his musical identity.

Permanently rooted in the vibrant Austin musical scene, Glasse's regular appearances at local performances have become some of the many treasures of this town's nightlife. Though he has toured with such notables as Lyle Lovett, it's the incubating environment of this musical home-base that defines the originality and sensibilities of his music. Paul furthered his traditional education through his coursework at the University of Texas, where he filled the Big Band guitar slot with his five-string electric mandolin. Michael Stevens, former Senior Design Engineer of the Fender Custom Shop, introduced a special signature Paul Glasse Model Mandolin. Joining Paul in the Paul Glasse Quartet for the Thursday evening concert will be Mitch Watson on guitar, Gene Elders on violin, and Pat Harris on bass.



CMSA has selected **JOEL R. HOBBS** as this year's Composer-in-Residence. A composer and multi-instrumentalist, Joel writes and performs in a variety of styles including world, folk, Latin, jazz, film and chamber music. As Founder and Director of the Austin Mandolin Orchestra, Joel has arranged over fifty pieces from diverse genres for mandolin orchestra. In 2013 Joel completed his *Opus Twelve*, an epic collection of twenty-one new scores for mandolin including solos, duos, trios, quartets, and a four-movement work for mandolin orchestra. Nineteen of these pieces were premiered by the Austin Mandolin Orchestra in June 2013. Joel released a studio recording of the opus in 2014.

In addition to his mandolin-oriented work, Joel also writes for modern chamber ensembles. His music has been performed by the International Contemporary Ensemble, Wet Ink Ensemble, Thomas Piercy and Suzanne Mueller, Wayla J. Chambo, Sky Macklay, Paul Glasse, Bret Boyer and Richard Somers. His pieces *Waltz of the Dragonflies* and *Sal a Gosto* were chosen as winners in the Fifteen Minutes of Fame competition. In 2011 Joel released his debut recording, *Good Dogs Always Eat*, a collection of twelve original jazz-oriented mandolin and guitar instrumentals. In 2015 Joel released *Dubliners Blues*, a collection of three heartfelt songs about love and life and his debut as a singer-songwriter.

LOU CHOUINARD started playing the mandolin in 2001 and joined the Minnesota Mandolin Orchestra in 2002. Lou attended his first CMSA Convention in Toronto that year and has attended every convention since, in addition to attending many other workshops and camps. Lou joined the CMSA Board in 2006 as an At-Large Director and became President in 2008. He was President for seven years and now serves as CMSA Treasurer. He currently plays with the Minnesota Mandolin Orchestra and with Dotty Coffey in Duo Borealis. Lou is reprising his popular “Mandolin Boot Camp” seminar this year. He created this workshop to share many of the lessons he learned in the early years of his mandolin career.

BEVERLY DAVIS has been involved in plucked string ensembles since the 1980s when she studied classical guitar with Reed Desrosier and performed with the Keene State Guitar Orchestra, one of the first such ensembles in the USA to tour internationally. As President of the Providence Mandolin Orchestra she has organized numerous international tours and also directed the 2001 International Festival of Mandolins in Providence, Rhode Island. She has performed in a duo with Mark Davis since 2001, and as the guitarist in TRIO 868 (two mandolins and guitar). At her home in Connecticut, she helps direct the North Meadow House Concert Series, presenting many important rising stars of the guitar and mandolin world. She continues to play classical guitar with the Providence Mandolin Orchestra, and more recently as a member of the New American Mandolin Ensemble.

MARK DAVIS has played guitar and mandolin professionally since 1976. In 1989 he assumed the role of Music Director/Conductor of the Providence Mandolin Orchestra, a group that dates back to the first decades of the 20th century. Under his direction the group has been recognized as one of the top plucked string ensembles in the US with a reputation for featuring new works. The PMO has performed in Spain, France, Germany and the Netherlands, and has performed over 75 original contemporary works, many of these written for the PMO. Since 2001 Mark has worked in a duo with Beverly Davis, developing a repertoire for both guitar duo and mandolin and guitar duo. They formed the international TRIO 868 to explore repertoire for two mandolins and guitar. Mark feels that today is the true “Golden Age” for plucked-string instruments because of the impressive number of new pieces being written for these instruments. He formed the New American Mandolin Ensemble with the goal of presenting these original contemporary works for plucked strings in the U.S. and abroad.

HESTER DENNISTON is leading a “Yoga Stretches for Musicians” session this year. Through the 20 years of her personal yoga practice, Hester has experienced tremendous benefits, certainly physically, but mentally and emotionally as well. She began teaching yoga in the Austin area in 2010 after “retiring” from the corporate world. This practice has given her, among many things, greater energy, focus, ability to concentrate and a joyful heart, all of which have made her mandolin-playing journey even more magical.

ALAN EPSTEIN has been playing music since his college days in the early 1970s when his father bought him his first mandolin. Over the past 40 years, Alan has played in numerous bluegrass bands, was the founder of the modern day Pittsburgh Mandolin Orchestra (2002), was a contributing writer to Mandolin Magazine (2004-2005), and in 2004 was a recipient of the Pennsylvania Council of the Arts Apprenticeship in Traditional Arts grant, allowing him to study with the great Russian/Gypsy mandolinist Charley Rappaport. Alan is a certified Wernick Method Bluegrass Jam Instructor and teaches bluegrass jamming to folks in Upstate New York. Alan excels at helping students master fundamentals and techniques, in a highly positive and fun way, giving them the confidence to enjoy a broad range of musical experiences.

ROBERT MARGO is an accomplished performer on classical guitar, classical mandolin, and renaissance lute. He studied classical guitar with William Newman in Philadelphia and with John Johns in Nashville, and in master classes with Sergio Assad and Manuel Barrueco. He has given solo

and duo performances on classical guitar in Nashville and in Boston, and also regularly accompanies singers. On renaissance lute Margo studied with Catherine Liddell in Boston, and has taken lessons with Paul O'Dette, Ronn McFarlane, and Nigel North. An avid fan of new music for plucked strings, Margo has commissioned pieces from Clarice Assad, Phil DeWalt, Tom Edskes, John Goodin, Jesse Jones, Francine Trester, and Frank Wallace. Twice a prize-winner at the national performance competition of the Classical Mandolin Society of America (CMSA), Margo frequently writes articles on mandolin topics for the CMSA's quarterly journal. Margo's arrangements for solo mandolin and for mandolin ensemble have been performed by Chris Acquavella, the Baltimore Mandolin Quartet, the CMSA En Masse Orchestra, the Dayton Mandolin Orchestra, the London Mandolin Ensemble, the New Expressions Mandolin Orchestra, and the Providence Mandolin Orchestra. In the Boston area Margo performs on octave mandolin and liuto cantabile with the Providence Mandolin Orchestra and with the New American Mandolin Ensemble. When he is not making music, Margo can be found at his office at Boston University, where he is Professor of Economics. Bob is also leading the mandola section.

FRED PIKE is a frequent pit musician on guitar and bass, but what has really gotten him excited over the last couple of years is his fairly new addiction to the mandolin. He's a proud member of the Milwaukee Mandolin Orchestra and is the MMO Board President. He's also the founding member of Hot Damn!, a string-band-jazz group in which he manages to mangle the most beautiful jazz tunes of the last century. Still, what a joy to play those tunes on the mandolin! During the day, Fred is the CFO of Northwoods Software, a 35-person website development company. Basically he's a data nerd, and loves to dig into Google Analytics and other tools to make sure websites are being as effective as they can.

AUGUST WATTERS is a multi-stylistic, improvising mandolinist, composer/arranger, and teacher. His work as an interpreter, improviser, composer and arranger bridges contemporary classical music, jazz, folk music traditions, and the historical concert mandolin repertoire. As an international clinician and soloist, Watters has performed around the world. He is an Emmy award-winning arranger, with dozens of studio credits as arranger, orchestrator and conductor for television and film music. He is the founder of Boston Mandolins, the New England Mandolin Ensemble, and Cape Cod Mandolin Camp. He holds a Master's of Music Education from Boston University and a Bachelor's of Music from Berklee College, majoring in Jazz Composition and Arranging, summa cum laude. He is currently a Professor of Ear Training at Berklee College of Music.

MANDO FOR KIDS

SUE LESSER is happily working as a teacher of mandolin to young students ages 6-12 after a long and successful career as a classroom teacher, literacy coach, mentor, tutor, curriculum developer, professional developer and advocate for child-centered, experiential, and sane educational policy. As the Program Director of the Seattle "Mando for Kids," Sue has a full schedule of students both in a group setting in a Seattle public school, and privately. She is currently serving as Co-President of CMSA and has served on the Board of the Seattle Mandolin Orchestra. Sue plays mandolin and mandola in several small ensembles.

LAURA NORRIS was born in Manchester, England, studied violin at the Royal Academy of Music in London, and played for the Royal Liverpool Orchestra before coming to Washington D.C. in 1962. It was in the U.S. that she discovered her love and talent for teaching young children and taught violin to little ones, starting at age four, and developed a very successful system of teaching using games and stories. In 1998 Laura discovered the classical mandolin, which completely eclipsed the violin. Laura is currently the concert-mistress of the Baltimore Mandolin Orchestra and is a member of the Baltimore Mandolin Quartet. She is the Director of "Mando for Kids," started in Baltimore in 2010. "Mando for Kids" now has groups in Baltimore, Seattle, and Regina, Canada, that use her progressive curriculum. This curriculum is ready to be shared with others who are interested in spreading the art of playing classical mandolin by teaching young children.

COMPOSERS' FORUM

Moderated by JOEL R. HOBBS

EVELYN TIFFANY-CASTIGLIONI is a professor of neuroscience and toxicology in the College of Veterinary Medicine and Biomedical Sciences at Texas A&M University. Evelyn studied concert accordion with her father, and classical pedal harp in college. She is accordionist with the Texas-based contra dance band Jalapeño Honey and arranges all of the band's music. Evelyn was named Harper of the Day at the Texas Scottish Festival and Highland Games, the Ohio Scottish Games in 2004, and the Stone Mountain Highland Games in 2005. She is former president of the Scottish Harp Society of America and teaches workshops on singing with harp.

PHILIP DEWALT is a composer, mandolinist and pianist living in Kansas City, Missouri. He is a retired former band/orchestra director for the Kansas City Missouri school district. His compositions span a variety of instrumental combinations from solo to full orchestra. Several of his works for solo mandolin are published in the CMSA journal. He is currently finishing work towards his DMA in composition from the University of Missouri at Kansas City. Towards this end he is composing a wind ensemble score to serve as a live accompaniment to the 1931 Spanish version of the movie *Dracula*.

JAMES KELLARIS has had a long association with plucked strings, dating back to early childhood, when he began playing his grandfather's mandolin. In 2011 James developed a focal dystonia in his left hand ("musician's cramp"), which forced an early retirement as a performer. Lemons to lemonade, James began devoting more time to composing for the instruments he loves. James studied musical composition at the Georgia State University School of Music and privately thereafter. His catalog includes works for mandolin orchestra, string quartet, other chamber ensembles, solo and ensemble works for guitar, art song and choral pieces, and numerous arrangements for mandolin quartet and mandolin orchestra. His compositions for mandolin orchestra have recently been performed in San Francisco, Providence, RI, Kalamazoo, MI (the birthplace of his Loar-era Gibson mandolin), Yellow Springs, OH, Bolzano, Italy, and in Australia. In professional life James teaches ethics at the University of Cincinnati, Lindner College of Business, and conducts research on the influences of music on consumers, including music and time perception, and the "earworm" (stuck tune) phenomenon. His earworm studies have been widely reported in the popular media. The word earworm, introduced into the American vocabulary by Kellaris' research, made its way into the 2012 edition of Merriam-Webster's Collegiate Dictionary. James will also emcee the Friday evening concert.

LUTHIERS FORUM

DR. DAVE COHEN built his first mandolin in 1973 while a graduate student in physical chemistry at Florida State University. After a break of a few decades, Dave began building instruments again in 1999. At that time, he also began collaborating with Dr. Thomas Rossing at Northern Illinois University using holographic modal analysis and other techniques to characterize the normal modes of motion of mandolin and guitar bodies and air cavities. Two papers were published on that work (CASJ, Nov., 2000 and Acoust. Sci. Tech., Jan. 2003), and he gave invited papers at the 75th Anniversary Acoustical Society of America meeting in NYC (2004) and also the following year in Vancouver, B.C. Dave wrote the chapter on mandolin-family instruments for the book "The Science of String Instruments," edited by Rossing (Springer, 2010). His research is ongoing in collaboration with Dr. Thomas Moore at Rollins U. Dave has built over 80 instruments—mostly mandolin-family instruments and a few guitars—since 1999. He plays mandolin and guitar, albeit not notably. He is currently in (at least) his third term as a CMSA board member.

BAYARD BLAIN of **Bayard Guitars** hand crafts a wide variety of custom instruments, flattop and carved, in Fayetteville, Arkansas. Each of his pieces is one of a kind and crafted with the skill and consideration for every custom need. Carving has become one of Bayard's joys—mandolins, mandolas, archtop guitars, bouzoukis, octave mandolins, and more. He collects and mills all of the

exotic and native species of woods for each of his instruments. “I truly love my work—my friends and clients tell me it shows. Every piece I envision is unique and different. Being a professional player, I know how a quality instrument should look, feel, and sound. I most enjoy building for specific people. Knowing one's particular style, form, and musicianship enables me to create exceptional custom instruments.”

TOM ELLIS of ***Ellis Mandolins*** builds one-of-a-kind, hand-made mandolins in Austin, Texas. With a master's touch and an artist's eye for detail, Tom uses his 35 years of experience in instrument building to create heirloom-quality works of art. He has spent a great deal of time studying every aspect of the mandolin. It has only been through this research that he has been able to acquire the best materials and craftspeople to help with the process. Ellis mandolins are built one at a time. Tom personally does all the hand carving, graduating, neck shaping, and final setup. In modern times, it could be done differently. However, Tom insists on quality that he can be proud of for generations to come.

SECTION LEADERS

DEDE HURSON is a native Texan and 35-year resident of Austin. Her initial exposure to music began 50 years ago with the classical cello and shortly afterward, the Appalachian dulcimer. She remains an active member of a local classical chamber group and symphony orchestra. By chance, three years ago, she discovered the mandocello and joined the Austin Mandolin Orchestra. (...and we are happy she did. ~ AMO) Dede, along with Hester Denniston, planned the Welcome Party and made all of the decorations.

NATALIA OSYPENKO was born and raised in Ukraine. She graduated from Chernivtsy State Music College with a Diploma in Performing/Teaching/Conducting and attended the National Academy of Government Managerial Staff of Culture and Arts in Kiev, obtaining a Degree in Musical Education majoring in orchestra conducting. Natalia and her family immigrated to Saskatchewan, Canada, in 1997. Natalia has maintained an active presence in the music and conducting world. She worked as a music teacher specializing in the button accordion, and participated in the Folk Instruments Orchestra of National Academy of Government Managerial Staff of Culture and Arts in Kiev, Ukraine. Since coming to Canada, her knowledge and love of folk instruments (mandolin, balalaika, domra) have found a home in the rich Ukrainian-Canadian cultural scene. Natalia has been the Orchestra Conductor and Music Director of the Poltava Ensemble of Ukrainian Song/Music and Dance (Regina, SK) from 2006 to the present, and has taken over the musical leadership of the Regina Mandolin Orchestra, becoming their Orchestra Conductor and Music Director in September of 2014.

CONCERT EMCEES

DOTTY COFFEY, emcee for the Thursday evening concert, is Communications Director for the CMSA, specializing in Social Media (Facebook, Mandolin Café, Twitter, etc.) Prior to that she acted as Host Committee Chair for the Minneapolis Convention in 2011. Outside of the CMSA, Dotty enjoys performing as an amateur musician on mandola and mandolin with the Minnesota Mandolin Orchestra, the Carl Street Mandolin Quartet, and Duo Borealis. Dotty a native Texan originating from Victoria, Texas, and is a graduate of Texas A&M University, Class of '81. She now resides in Minneapolis, MN—she moved there for the weather.

DR. MATTHEW HINSLEY, emcee for the Saturday evening concert, was trained as a classical guitarist and vocalist at the Interlochen Arts Academy, the Oberlin Conservatory of Music, and the University of Texas at Austin. Beyond performing and scholarly pursuits, he has cultivated two primary professional interests: to enhance the way young classical guitarists are trained in America and to transform the way arts organizations serve our diverse communities. Matt is the Executive Director of Austin Classical Guitar, one of the largest classical guitar organizations worldwide.

Registration is now open for the
16TH ANNUAL CARLO AONZO MANHATTAN WORKSHOP
New York City
Thursday, April 14 to Sunday, April 17, 2016

Would you like to develop your playing technique and musicianship? Come to New York City next April! The Carlo Aonzo Manhattan Workshop is a wonderful opportunity for great musical growth for players of **all** mandolin-family instruments as well as guitars, from intermediate players through professionals. Enjoy the camaraderie of learning and playing with fellow enthusiasts in a warm and supportive environment and experience the wonders of New York City!



Carlo Aonzo, one of the greatest classical mandolinists alive today, has a deserved reputation for warmth, patience and extraordinary teaching skills. Attendees are unanimous in their praise of Carlo, and for the quality of experience offered at this highly regarded workshop.

Carlo will again be joined by Cuban virtuoso guitarist René Izquierdo. René was a great addition to the past two workshops and shared his enthusiasm and expertise with everyone. We are very happy that he will be with us again to enhance our musical experience.

This workshop will be four full, six-hour days. Carlo's well-received *Exercises & Techniques* lessons will be integrated into the orchestra sessions. Private lessons may also be arranged.

Each year participants learn music from a variety of eras and styles. The music encompasses a range of opportunities for musical growth for all levels. It is sent out to participants months in advance of the workshop, on receipt of registration and payment. This year's music includes a fugue by J.S. Bach, a concerto by C.P.E. Bach, a romantic Italian piece by Bracco, a piece in the ragtime style by contemporary composer James Kellaris, a collection of early dance music by Praetorius, and a piece by Stamitz.

**Come and play with Carlo and René
Wednesday evening
after the Welcome Party**

Here is your chance for a preview of the Manhattan workshop. All are welcome to come and play through some of the great classical music we will be working on next spring. Sheet music will be provided. Don't miss it!

A limited number of places are available, so don't miss out on this opportunity.
For additional information or to register, email workshop director Chaim Caron at ccaron@earthlink.net. Please add "CAMW" to the subject line of your email.

Visit www.carloaonzo.com for additional details.

**CONGRATULATIONS TO THE
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FOR A FANTASTIC CMSA CONVENTION!**

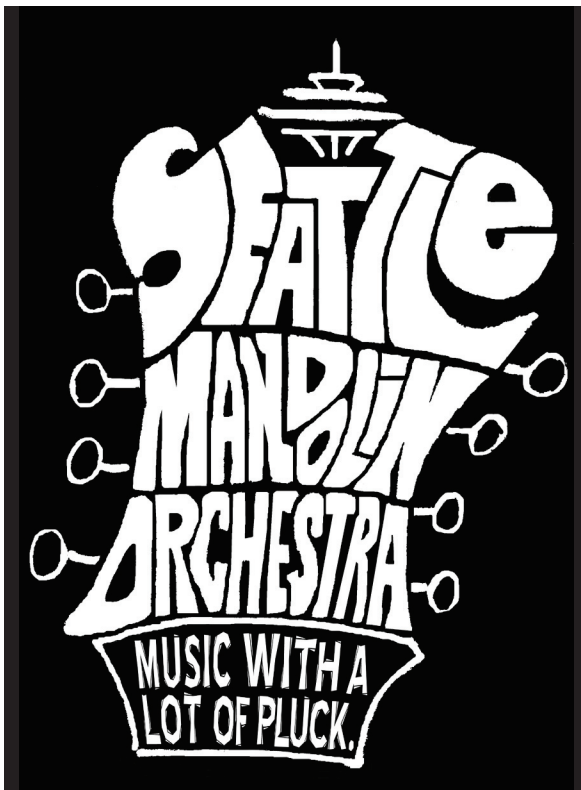


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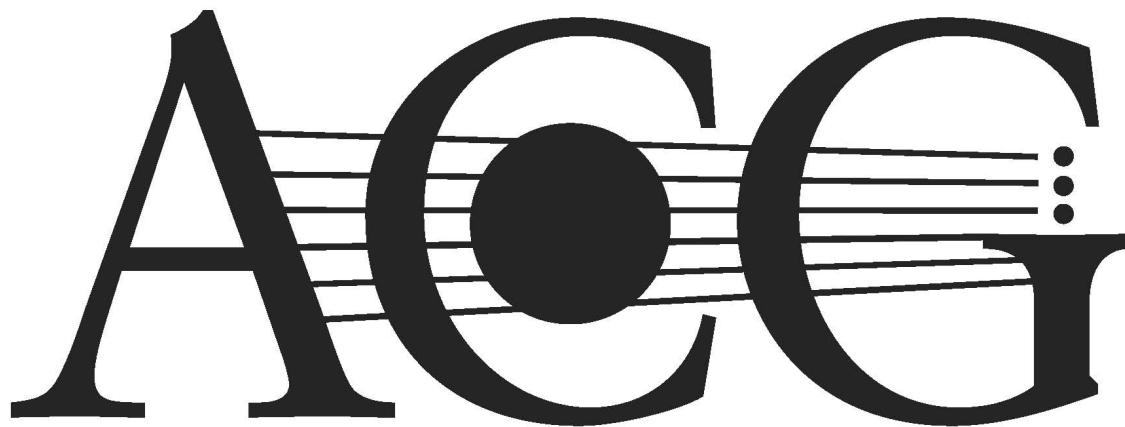
Seattle Mandolin Orchestra, 1925



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Music Director

Brian Oberlin

Mandolin 1

Paul Hirschmann
Yasuharu Omi
Peggy O'Neill
Etsuko Sisley
Rich Steronko
Chuck Whitman
Brian Woodruff



Mandolin 2

Gretchen Amann
Maggie Buchheit
Linda Burt
Conni Diack
Judy Jewell
Brian Kelly
Peggie Moje
Tom Pinit
Michael Tognetti

Mandola

Jim Bane
Jim Grammer
Pamela Gurnari
Anna Steirer

Mandocello

Stuart Celarier
Jim Imhoff
Bill Jordens

Bass

Joel Birkeland
Larry Burt
Mike Starosciak

Non-Playing Members

Rick Bella, Linda Clarke



**10TH
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DIRECTOR

Joel Hobbs ★

AMO MUSICIANS

MANDOLIN I

Ruhong Cai
Darlene Gamble
Kevin Knippa ★
Joane Rylander ★
Joyce Snodgrass

MANDOLIN II

Dale Albright
Hester Denniston ★
Elizabeth Hodges
Nancy Lynch
Matthew Lyons
Stefan Passernig
Lloyd Pond

MANDOLA

Alice Derbyshire
Nell Oomen (*guest*)
Laurie Turner ★

MANDOCELLO

Thomas Chapmond ★
Dede Hurson ★

GITAR

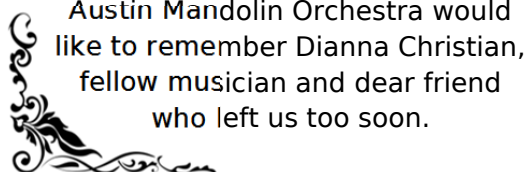
Laura Ancira
Jay Clement
Brian Ellis

DOUBLE BASS

Dana Wygmans (*guest*)

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