



The Ultimate Mandolin "Camp"

CMSA CONVENTION 2013

www.mandolinconvention.com



Sept. 25-29, 2013
Executive Royal Hotel

Regina

Saskatchewan, Canada

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Mandolins

Regina Hotel Association
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REGINA
MANDOLIN
ORCHESTRA

"We always get our mandolin."

President's Welcome

Welcome to the 27th Annual Classical Mandolin Society of America convention!

CMSA is thrilled to return to Canada and the beautiful city of Regina for our annual convention.

We have a great turnout for this convention – over 110 registrants – and a fantastic line up of performers and workshops.

Our annual convention is the largest gathering of mandolinists focusing on classical music in North America. Between our outstanding performers, workshops and the En Masse Orchestra selections, you will experience a large number of musical styles and genres. Please enjoy the many offerings designed to inspire you and help you continue to develop as a musician.

Convention planning is a huge effort that takes detailed coordination among the CMSA Convention Committee, the Host Orchestra Committee and the Executive Royal Hotel staff. I thank each and every person who helped make this year's convention a reality

Please join me in giving the members of the Regina Host Committee, chaired by Susan McLaughlin, along with all the members of the Regina Mandolin Orchestra, a huge "Thank You" for a job well done.

Special thanks go to my wife, Vicki, the CMSA Treasurer, who volunteers year after year and makes my involvement with CMSA possible.

I hope you enjoy the beautiful fall weather, the changing leaves, and all the convention activities.

Lou Chouinard
CMSA President and
Convention Committee Chair





Lieutenant Governor of Saskatchewan

**A Message from Her Honour
The Lieutenant Governor of Saskatchewan**

It is my sincere pleasure to extend greetings on behalf of Her Majesty Queen Elizabeth II, Queen of Canada, to all of the participants in the Classical Mandolin Society of America 27th Annual Convention. I offer a warm welcome to everyone who is visiting Saskatchewan for this exciting international gathering.

Music transcends cultural differences. It enables people from very different backgrounds to make meaningful connections. I am grateful to all of the members of the Classical Mandolin Society of America for supporting the excellent work of the Society, and for bringing people together through music. I congratulate the Convention hosts, the Regina Mandolin Orchestra, on its 25th season. Volunteers are the foundation of the Orchestra, and I commend them on hosting this impressive event.

Please accept my best wishes for an enjoyable and successful Convention as you enhance your skills, make new friends, and enjoy the beauty and tremendous diversity of mandolin music.

Vaughn Solomon Schofield
Lieutenant Governor
Province of Saskatchewan



Government House 4607 Dewdney Avenue Regina, Saskatchewan S4T 1B7



Classical Mandolin Society of America (CMSA) 27th Annual Convention

On behalf of the Government of Saskatchewan, I am pleased to welcome attendees to the Classical Mandolin Convention in Regina.

The 27th annual CMSA convention promises to be a memorable event. Over the course of three and a half days, attendees will be treated to workshops, performances and rehearsals that focus on honing and cultivating their skills and broadening their musical horizons. Featuring renowned guest artists and seasoned workshop leaders, this convention promises to provide everyone from the discerning aficionado to the inquisitive novice with a unique and memorable musical experience.

Congratulations to the Regina Mandolin Orchestra and thank you to the host committee for all their hard work in planning this convention. This year marks the Regina Mandolin Orchestra's 25th season of creating and sharing music with the residents of Regina. Founded in 1988 with just 10 members and one mandolin student, the orchestra has grown to become one of the largest folk orchestras in Canada. For a quarter century, the orchestra has remained devoted to their craft and dedicated to sharing their talents with the rest of our community.

Once again, welcome to all delegates and best wishes for a rewarding and inspiring convention.



Brad Wall
Premier



OFFICE OF THE MAYOR
THE CITY OF REGINA

MESSAGE FROM THE MAYOR:

On behalf of my colleagues on City Council and the citizens of Regina, I am pleased to welcome delegates, guest artists, and workshop leaders to the 27th annual Classic Mandolin Society of American Convention (CMSA). It is a privilege to be the first city in Western Canada to host this conference which attracts so many talented musicians from across Canada, the United States, Europe and Australia. I am honoured to welcome you, not only to our city, but also to the Canadian prairies.

The convention will offer a unique and highly enjoyable experience to delegates in providing the opportunity to participate in workshops, rehearsals and performances. No less important is the opportunity for all in attendance to network and socialize with those equally passionate about classical mandolin music.

Thank you to the Regina Mandolin Orchestra Organizing Committee, and all who volunteered, for their hard work, boundless energy and passion for this convention and the classical music it celebrates. The success of the convention would not be possible without the dedication and efforts of all involved.

Finally, I offer my most sincere congratulations to the Regina Mandolin Orchestra as they celebrate their 25th anniversary. Hosting this convention is certainly a great way to mark such a special occasion. As you continue to bring the gift of beautiful music to our community, I wish you continued success.

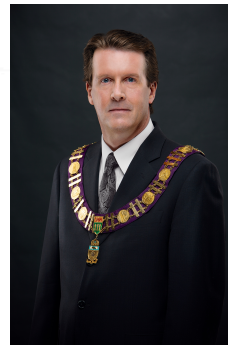
Regina, a city whose creative spirit is infectious, serves as a wonderful place for such an event. I encourage you to explore some of the many attractions Regina has to offer, including the RCMP Heritage Centre, the Saskatchewan Science Centre, the Kramer IMAX Theatre, the Royal Saskatchewan Museum and the Saskatchewan Sports Hall of Fame and Museum. We also have many unique shops and fine restaurants, where you are sure to discover the warm and friendly nature of our city. I have no doubt that your experiences here will inspire you to return again and again.

Best wishes for a memorable convention, an enjoyable stay, and a safe journey home.

Sincerely,



Michael Fougere
Mayor



welcome!

On behalf of Regina's destination hotels, it is a pleasure to welcome you to our city.

As CEO of the Regina Hotel Association, I have the honour of representing Regina's destination hotels and the finest hospitality our city has to offer. We are proud to sponsor the 2013 Classical Mandolin Society of America Convention.

While visiting, we invite you to take some time to experience what makes Regina unique, whether that's the 350,000 trees planted by hand in the picturesque Wascana Park, a lakeside run in the heart of the city, the molding of Mounties at the RCMP Training Academy or a local pint celebrating the taste of a successful Saskatchewan harvest.

Thank you for visiting the Queen City. We look forward to hosting you again and invite you to visit our website at www.stayinregina.com for all of your future accommodation needs.

Kind regards,



**See the sights,
Stay another night.**

**stay in
Regina
△.com**

@stayinregina

On behalf of the **Saskatchewan Music Educators Association** I would like to extend greetings and best wishes for a successful and musically rewarding 27th Annual CMSA Convention. Music and music education in Saskatchewan doesn't just happen in the classroom; but also through the hard work, dedication and desire of professional, semi-professional and community music programs across our great province. We are always excited to partner and work with our members and member organizations to help foster a lifelong love of learning and appreciation of music and the arts.



Our organization's mission is to promote the development of high standards of music and music education, to exchange information and ideas with those interested in music and to sponsor conventions, workshops, clinics and other means of musical development. The CMSA Convention is one such event. With all of the guest artists, workshops, and performances scheduled; there's something for everyone to get excited about. Have a great convention and check out our website www.musiccloud.ca for more information about our organization and ways to promote music and music education in our province.

Yours in music education;

A handwritten signature in black ink, appearing to read 'A. Thingelstad'.

Aaron Thingelstad
President, SMEA



It is my pleasure to bring greetings on behalf of the Saskatchewan Orchestral Association (SOA). It is an honour to have the Classical Mandolin Society of America's 27th Annual Convention here in Saskatchewan. Thank you to the Regina Mandolin Orchestra (RMO) for their work and effort to host this international convention in our community. Congratulations to the RMO as they celebrate their 25th season of making music in Saskatchewan.

The Saskatchewan Orchestral Association is an organization that works to enhance Saskatchewan communities by supporting and inspiring a positive environment for orchestras in the province. We work to serve primarily community based, non-professional orchestral organizations by providing resources, programming and advocacy that lead to their development and success. Incorporated in 1985, the SOA now supports 20 member groups located across the province.

The SOA welcomes the Classical Mandolin Society of America members, artists and delegates to the 2013 convention here in Regina. We are happy to support this wonderful convention and are excited for the opportunities this international event brings to our province.

Have a great convention!

A handwritten signature in black ink, appearing to read 'C. Scheschuk'.

Curtis Scheschuk
SOA President
www.saskorchestras.com



Classical Mandolin Society of America

CMSA Officers

Lou Chouinard
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Jackie Zito

Past Presidents

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1987-1989, Founder

Antonina Nigrelli
1990-1996

Michael Schroeder
1997-2002

Bruce Graybill
2003-2007

The Classical Mandolin Society of America is the only organization whose purpose is to promote and support the art of classical mandolin playing in North America.

This non-profit society was formed in 1986 by Norman Levine, a businessman, publisher and philanthropist who has been called "the financial and spiritual impresario of the mandolin world." Norman saw mandolin organizations in Europe and had the vision of a similar North American community of mandolinists. Since then, mandolin playing has seen a resurgence of popularity on our continent, in part due to the efforts of the CMSA.

At the turn of the twentieth century, mandolin orchestras were popular all over North America. There was an abundance of mandolin players, teachers and music published for mandolin and guitar and for mandolin orchestras. The popularity of mandolin orchestras declined from the 1920s to around 1970. Yet a number of mandolin orchestras have remained active here. Since the CMSA was formed, interest in classical mandolin has surged and many new mandolin orchestras have been formed.

Our efforts include education and resources to support existing and new orchestras. We provide grants for teaching and promotion, materials and instruments. We also offer scholarships to allow students to attend our annual convention.

The CMSA has over 400 members representing most U.S. states and Canadian provinces and several other countries. Our members include mandolinists, guitarists, mandola and mandocello players, conductors, teachers and composers. Members have a variety of backgrounds from bluegrass to jazz to classical. Playing ability ranges from beginners to professionals. Membership is open to any interested musician

Interest in the mandolin continues to grow as more people are attracted to the beauty of its sound and discover the joy of making music with other people. The CMSA aims to nurture the growth of the North American community of mandolin players and assist those interested in pursuing the art of the mandolin.

**27th CMSA Annual Convention
24 to 28 September 2013**

Note there is a separate full page "Workshop Guide" in the registration package.

Tuesday 24 September

8:00 a.m.	Host Committee Office	Boardroom
5:00 p.m. — 6:00 p.m.	Registration Area Open	East Lobby
6:00 p.m. — 9:30 p.m.	Teaching & Techniques Workshop (optional Pre-Conference activity)	Solarium

Wednesday 25 September

8:30 a.m. — 11:00 a.m.	Teaching & Techniques Workshop (optional Pre-Conference activity)	Solarium
11:00 a.m. — 6:00 p.m.	Registration Area open	East Lobby
Noon — 6:00 p.m.	Vendor Area open	East Hall
1:30 p.m. — 2:45 p.m.	Workshops	Varied
3:00 p.m. — 5:30 p.m.	En Masse Orchestra Rehearsal	Emerald Ballroom
5:45 p.m. — 7:30 p.m.	C.M.S.A. Board Meeting/Dinner	Jade Room
8:00 p.m. - 9:45 p.m.	Welcome Party!	Emerald Ballroom
10:00 p.m. - ???	Late Night Jamming and Socializing	

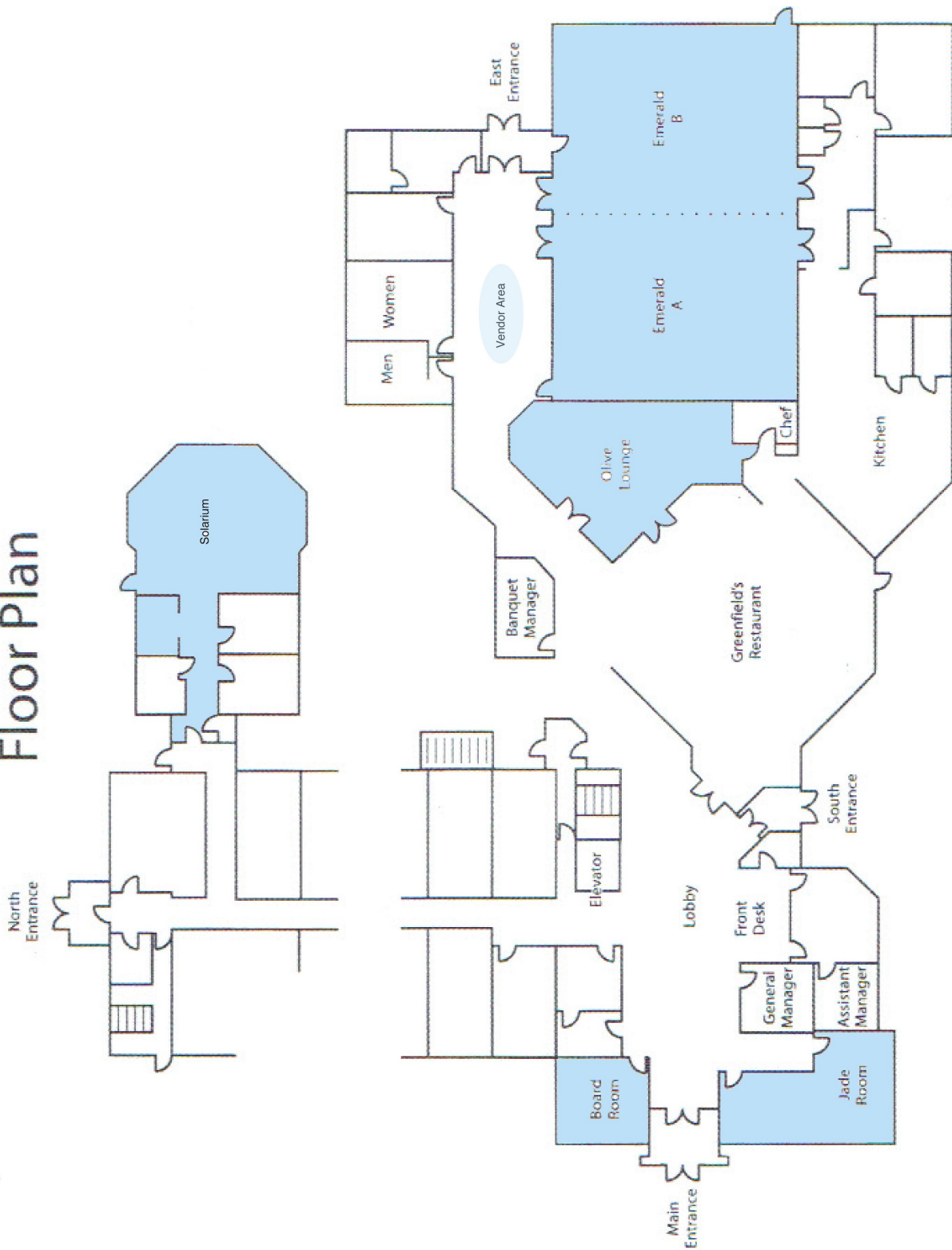
Thursday 26 September

8:00 a.m. — 6:00 p.m.	Registration Area open	East Lobby
8:30 a.m. — 9:45 a.m.	Sectional Rehearsals	
	Mandolin 1	Emerald A
	Mandolin 2	Solarium
	Mandola	Jade Room
	Mandocello	Emerald B
	Guitar	Olive Lounge

9:00 a.m. — 6:00 p.m.	Vendor Area open	East Hall
10:00 a.m. — 11:15 a.m.	Workshops	Varied
11:30 a.m. — 1:00 p.m.	Concert at Hotel (open to public) Features our professional guest artists - Chris Acquavella, Stefanie Rauch, Rio Con Brio	Emerald Ballroom
1:30 p.m. — 2:30 p.m.	Workshops	Varied
2:45 p.m. — 5:15 p.m.	En Masse Orchestra Rehearsal	Emerald Ballroom
8:00 p.m. — 9:30 p.m.	11th Norman Levine Playing Contest	Emerald Ballroom
10:00 p.m. - ???	Late Night Jamming and Socializing	
Friday 27 September		
8:00 a.m. — 6:00 p.m.	Registration Area open	East Hall
8:30 a.m. — 9:45 a.m.	Sectional Rehearsals	See Thursday
9:00 a.m. — 6:00 p.m.	Vendor Area open	East Hall
10:00 a.m. — 11:15 a.m.	Workshops	Varied
11:45 a.m. — 1:45 p.m.	Gala Banquet	Emerald Ballroom
2:00 p.m. — 3:15 p.m.	Workshops	Varied
3:30 p.m. — 6:00 p.m.	En Masse Orchestra Rehearsal	Emerald Ballroom
7:30 p.m. — 10:30 p.m.	Concert at Hotel (open to public) Features our professional guest artists Regina Mandolin Orchestra, Rio Con Brio, Will Patton Trio	Emerald Ballroom
10:45 p.m. - ???	Late Night Jamming and Socializing	
Saturday 28 September		
8:00 a.m. — 6:00 p.m.	Registration Area open	East Lobby

8:30 a.m. — 9:45 a.m.	Sectional Rehearsals	See Thursday
10:00 a.m. — 11:15 a.m.	Workshops	Varied
11:30 a.m. — 1:30 p.m.	"Open Mic" - Part 2 (informal performances by delegates, for delegates!)	Emerald Ballroom
1:45 p.m.	Load Buses	Main Entrance
2:00 p.m. — 2:20 p.m.	Travel by bus to Performing Arts Centre	
2:30 p.m. — 4:30 p.m.	En Masse Orchestra Rehearsal	Performing Arts Centre
4:45 p.m.	Load Buses	
5:00 p.m. — 5:15 p.m.	Return to Hotel	Main Entrance
5:15 p.m. — 6:25 p.m.	Open Time	
6:25 p.m.	Load Buses	
6:40 p.m. — 7:00 p.m.	Travel by bus to Performing Arts Centre	
7:30 p.m. — 10:30 p.m.	Gala Concert (open to the public) Chris Acquavella Stefanie Rauch Will Patton Trio en Masse Orchestra	Performing Arts Centre
10:40 p.m.	Load Buses	
10:55 p.m. — 11:10 p.m.	Return to Hotel	Main Entrance
11:10 p.m. - ???	Late Night Jamming and Socializing	
Sunday 29 September		
9:00 a.m. — 11:00 a.m.	General Membership Meeting of C.M.S.A.	Solarium

Floor Plan



Dr. Jim Bates returns as Conductor of the En Masse Orchestra. Jim is a professor of music at Otterbein University in Ohio, is the assistant conductor and principal bassist in the Westerville Symphony, and is on the conducting staff of the Interlochen Center for the Arts. Jim always does an excellent job of making participation in the En Masse



Orchestra a fun learning experience culminating in an outstanding concert performance. Jim is also a first class music educator, and his CMSA workshops, packed with practical information, are not to be missed!

Visit www.otterbein.edu/public/About/Faculty/JamesBates to learn more about Jim.

Christopher Acquavella is a classical mandolinist & educator from San Diego, California. He graduated First Class Honors from Trinity Laban Conservatoire of Music & Dance in London, England. Chris studied under the instruction of Alison Stephens and in Master Class with Caterina Lichtenberg. Chris won the Wolfsan Foundation Music Award in 2004 and was awarded the TCM Trust Silver Medal for String Studies in 2006. Chris performs classical repertoire on baroque and modern mandolins, using period techniques. He has performed with some great musicians such as Avi Avital, Alison Stephens, David Grisman & Mike Marshall. Aside from chamber music, he concertizes as a soloist & orchestral musician with various orchestras throughout the world including the Ger Mandolin Orchestra, Bach Collegium San Diego (USA) and the San Diego Symphony (USA). Chris is the artistic director of the New Expression Mandolin Orchestra, as well as the San Diego Classical Mandolin Camp. He has performed & taught workshops at the CMSA Conventions and the David Grisman/Mike Marshall Mandolin Symposium. Aside from teaching and performing on the mandolin, Chris spends time composing new works for mandolin & mandolin ensembles. Several of his works are now published by Joachim-Trekel-Musikverlag, Hamburg.



Visit www.chrisacquavella.com to learn more about Chris.

Tim Connell, a graduate of the prestigious New England Conservatory of Music and a virtuoso multi instrumentalist with over twenty years professional performing experience, Tim Connell is a rising star in the acoustic music scene, forging a sophisticated and worldly voice for the mandolin in his work with the international mandolin supergroup The Ger Mandolin Orchestra; his recordings and tours with Brazilian choro group Rio Con Brio; "Mando Planet", his world music mandolin duo with Jack Dwyer; and his genre-bending, improvisatory fireworks with acoustic guitar great Eric Skye.

In the last two years, Tim's work with the mandolin has found him trading licks onstage with his heroes Mike Marshall and David Grisman, concertizing in Germany with the German-Dutch mandolin ensemble Mando Nuevo, performing pre-war Yiddish music to standing-room-only audiences in synagogues in Poland, and appearing as guest artist with the Oregon Mandolin Orchestra.

Before developing his own style on the mandolin, Tim studied and performed a wide variety of musical styles (and instruments), beginning with classical piano lessons at age seven. His in-depth study of both Brazilian and Irish music, combined with his earlier years as a professional bassist and pianist have helped Tim synthesize a personal style on the mandolin which is harmonically advanced, rhythmically diverse and brimming over with sparkling ornamentation and romantic intensity.



Visit www.timconnellmusic.com to learn more about Tim.

Rio Con Brio captivates audiences around the country with their intimate performance of the beautiful and esoteric Brazilian repertoire known as choro, the early 20th Century street music of Rio de Janeiro, Brazil. Influenced by equal parts Afro-Brazilian rhythms and the contemporary cafe music of Italy, France, Spain and Portugal, choro is both exotic and familiar, evoking in turn the carnival of Rio and the cafes of Paris.

Guitarist Mike Burdette and mandolinist Tim Connell exhibit finesse and passion in their playing, while displaying a sincere love of the choro repertoire and connection to their audience. An evening with Rio Con Brio is a delightful tour of European and New World music as experienced by the mandolin and guitar and as told by two soulful, intelligent, modern musicians – a beautiful intersection of Brazilian rhythm, classical technique and jazz improvisation.



Visit www.rioconbrio.net to learn more about Rio Con Brio.



Mike Burdette has been performing Brazilian choro and gypsy jazz guitar for the past seven years with many of Portland's best, including Tim Connell, Jason Okamoto, David Stassens, and Joseph Appel. His pursuit of excellence in these styles has led him to study with many of today's leading players, including Mike Marshall and Choro Famoso, Dudu Maia, Douglas Lora, and Don Stiernberg. He also builds and repairs instruments for many of Portland's finest players at Portland Fretworks, and pickers throughout the Northwest enjoy playing on frets he has installed. He lives in rural Newberg, Oregon, with his beautiful wife, Katherine, his chickens, and his honeybees.

Mark Davis has played guitar and mandolin professionally since 1976. Mr. Davis began his first study of the classical guitar with Hibbard Perry of Providence, RI, and later became a protégé of the German guitarist/conductor Siegfried Behrend, studying at his annual summer classes in Bavaria and performing under his direction in the Deutsches Zupforchester.

In 1989 Mr. Davis 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 Davis 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. They travel widely and have performed in Europe, Australia and the USA.

In 2011 Mr. Davis was guest conductor at the Federation of Australasian Mandolin Ensembles (FAME) annual mandolin festival in Perth, Australia. He conducted the premiere of Phil Moloso's "Kindertoten II for 12 guitars and narrator" in Phoenix, AZ; conducted the revival of Steve Jobe's medieval folk-rock opera "Joan of Arc", has directed the Festival Orchestra at the Classical Mandolin Society of America's annual conventions, and was guest conductor at the 2012 Carlo Aonzo Manhattan Workshop for mandolin.



Mark Davis 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, and formed the New American Mandolin Ensemble with the goal of presenting these original contemporary works for plucked strings in the USA and abroad.

Visit www.markmdavis.com to learn more about Mark.

Antonina Nigrelli earned a B.S. in Music Ed. and an M.A. in Music Performance from Hunter and Queens Colleges. She has been on the teaching staffs of Queens, Dowling and St. Joseph's Colleges and for six years was head of the Music Dept. in the William Tresper Clarke Jr.- Sr. High School in East Meadow, NY and the director of orchestras for twenty-five years at Elwood Junior and Senior High Schools, Elwood NY. A frequent guest conductor and clinician at citywide, countywide and statewide festivals, including appearances in many states and Russia, Mrs. Nigrelli has been actively involved in professional organizations, youth orchestras and professional orchestras. Her orchestral experience includes Principal Viola and Principal Second Violin with several orchestras. She was first violinist and member of the Board of Directors of the Long Island Symphony and also appeared as its guest conductor. During the past twenty five years she has been the conductor and music director of the West Islip Symphony on Long Island, NY and has been, and continues to be, the conductor of the Long Island Mandolin and Guitar Orchestra for the past 27 years. She has been an intrinsic part of the Long Island String Festival Association since its inception and has held several offices, including being its president for six years. Mrs. Nigrelli's interests include being on the boards of Nassau County and Suffolk County Music Educators Associations, president for eight years, for six years treasurer and currently on the board of directors of the Classical Mandolin Society of America, Inc. was the concert-mistress of the New York Balalaika and Dorma Orchestra and has been on the Board of Directors of the Balalaika and Dorma Association of America for ten years. She appeared as guest conductor for all of these organizations. Currently she freelances with the Celebration String Quartet and with various orchestras in the New York area. During the winter months she has appeared as guest conductor of "I Musici" in Naples, Florida, plays violin and viola professionally with the Charlotte Symphony and was appointed as the assistant Conductor and Concertmaster of the Gulf Coast Symphony in Ft. Myers, Florida. She was also a member of the Gulf Coast Mandolin Ensemble (GCME) and was the conductor of the Sarasota Mandolin Orchestra. Currently she leads and plays with the Mandophonics of Southwest Florida.



Will Patton has been playing music since the age of 6, starting on piano and taking up guitar at age 12. Mandolin and bass soon followed, and he's been leading bands since he was thirteen. He studied at Middlebury College in Vermont and discovered a deep connection with the rural landscape there. "Vermont called to me immediately as the place I wanted to call home... I love to travel, and I love returning to these Green Mountains."

His travels have taken him to Rio, Paris and the Caribbean as well as all over the U.S. and Canada, playing rock and roll, folk, bluegrass, Brazilian music, and jazz. His bands have opened for Van Morrison, Ray Charles, Bonnie Raitt, Earl Scruggs, Maynard Ferguson, John McLaughlin and Toots Thielemans. He has shared the stage with Roy Eldridge and Mose Allison and is featured on many recordings as a bassist and mandolinist. During the last ten years he has been visiting and playing in Paris, and his collaborations with legendary gypsy guitarist Ninine Garcia as documented on his recordings have received critical acclaim both in the U.S. and abroad.



He has also had a lifelong passion for Brazilian music. "The rhythms of the samba and the bossa nova and the sound of the Portuguese language are so seductive and sensual to my ears. And the spirit of the Brazilian soul, as expressed in the music, is very moving." He has been exploring the music known as choro with his band Estrela do Norte, and the group plays many of his original compositions in this genre. The music features eloquent Portuguese melodies set against a harmonic backdrop of American jazz and propelled by the powerful rhythms of Brazil.

His recordings, made with his long time working ensemble as well as guest artists such as Ninine, have all been very well reviewed nationally and have been heard on folk, World and jazz radio shows all across America, as well as on NPR. There is a wide variety of styles represented on the CDs but the music is unified by the sound of the mandolin, violin, guitar and string bass. There are some cuts that bring to mind a smoky Parisian bistro, while others evoke a shady plaza in the heart of Bahia.

Visit <http://wpatton.com> to learn more about Will.

Will Patton Trio

Will Patton ~ mandolin
David Gusakov ~ violin
Dono Schabner ~ guitar

Over the course of 5 CDs and 15 years of performing from California to Paris, The Will Patton trio has developed an astonishingly rich stew of acoustic music that includes Gypsy swing, musette, bebop and jazz standards, country waltzes and Brazilian choros and sambas. Will Patton, called by jazzmando.com "one of a handful of jazz mandolin global titans" leads the group which features New England legend Thal Aylward on violin and well respected master guitarist Dono Schabner. Their latest CD, "Flow",

received a 'Tammy' from the Times Argus as the Instrumental Album of the Year and was selected by Vermont Public Radio as one of the top jazz releases of 2012.

" . . . ah, musicians who listen to each other - what a treat." -Terry Pender in Mandolin Quarterly

"With his direct, melody-driven style, Patton at times sounds like a more worldly Jethro Burns jamming with musical pals from Brazil, Paris and Harlem in the mid-1930s." – Mandolin Magazine



Dr. Stefanie Rauch, from Germany, will be one of our guest performers and workshop leaders!

For over 15 years, Dr. Stefanie Rauch, has been performing as a soloist and with several ensembles around the world. She studied the mandolin under the instruction of Keith David Harris. Stefanie is a member of the world music ensemble Vinorosso, and the music director of the federation of plucked-string music of the German state of Hesse (BDZ Hessen e.V.). She is a regular guest at various international courses, teaching the mandolin and the mandola as well as music history.

Apart from being a classical mandolinist, Dr. Stefanie Rauch is a musicologist at the Musicological Seminar of the Universität Paderborn and the Hochschule für Musik Detmold, Germany. Between 2007 and 2011, Stefanie also held teaching positions at the Hochschule für Musik und Tanz Köln/Wuppertal, Universität Marburg and the Hochschule für Musik Würzburg.

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 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, John Goodin, 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 New Expressions Mandolin Orchestra, and the Providence Mandolin Orchestra. In the

Boston area Margo performs on octave mandolin with the Providence Mandolin Orchestra and has also played with the Boston Guitar Orchestra.

John Goodin was raised in southern Indiana and began playing the guitar shortly after seeing the Beatles on the Ed Sullivan show in February of 1964. Ten years later he discovered the mandolin. He has played in many bands and ensembles performing music in a variety of styles and was a founding member of the Louisville Mandolin Orchestra in 1988. Along with studying folk, jazz, bluegrass and pop music he has attended workshops offered by several of today's finest classical mandolinists including, Keith Harris, Gertrude Weyhofen and Carlo Aonzo. He is a long time member of the Classical Mandolin Society of America and has made several presentations at CSMA conventions. In 2010 he was honored to be chosen as the CMSA Composer in Residence at the convention in Seattle.

As a composer Goodin has written several pieces for mandolin orchestra that have been recorded and performed by mandolin orchestras in Europe, Australia, Japan and the United States. He has published numerous books of his own music and maintains the *Mandotopia* website which offers free access to a large quantity of music for mandolin, including digital copies of collections from the Golden Era of mandolin and arrangements of music by Bach, Telemann, James Oswald and others. In 2011 Mel Bay Productions published his collection *Telemann for Mandolin*. Goodin also maintains the *So Many Tunes* blog which offers free pdf sheet music and home recordings of many of his original tunes



Goodin performs and records with the band Contratopia and with fiddler Erik Sessions. His latest CD of original music, recorded in August 2013, is titled *Deer Tracks (for solo mandolin)*. In "real life" he is an Associate Professor on the faculty of Luther College in Decorah, Iowa where he has served as the Technical Services Librarian at Preus Library since 1994. He has released a duo CD, *Notes from the Farm*.



James J. Kellaris is Composer in Residence for this year's Classical Mandolin Society of America (CMSA) conference. Two of his works for mandolin orchestra will be featured on the concert program: the Canadian premiere of *Chrysopylae Reflections*, which recently won an international competition sponsored by the San Francisco Mandolin Orchestra, and an arrangement of Erik Satie's charming love song *Je te Veux*. Kellaris will also offer a

workshop on compositional technique.

James has had a long association with plucked strings, dating back to early childhood, when he began playing his grandfather's mandolin. He began formal musical studies at the age of 9, eventually attending university on a classical guitar scholarship. His mandolin performance credits include an Atlanta Opera Theatre production of *Don Giovanni* and the Vivaldi *Concerto for Two Mandolins* with the DMO. He toured with the Nashville Chamber Orchestra as bouzouki soloist in performances of Nickitas Demos' *New World Sketches* and performed in a mandolin-guitar-bass jazz trio in Liverpool, UK, with Paul McCartney's bass player.

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, and Bolzano, Italy, where James recently attended the European premiere of Chrysopylae Reflections by the Accademia Internazionale di Mandolino orchestra.

In professional life Dr. Kellaris 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 currently resides in Wyoming, Ohio, with his spouse Janice, daughters Lydia and Christina, two dogs, and one terribly disinterested cat. After months of occupational therapy, James can occasionally be seen in the mandola section of his local orchestra, "playing every other note and marveling at [his] capacity to miss notes that [he himself] wrote."

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Registration is now open for the
14th Annual Carlo Aonzo Manhattan Workshop
New York City
Thursday, April 24 to Sunday, April 27, 2014



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, from intermediate players through professionals. Enjoy the camaraderie of learning and playing with fellow mandolin 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.

This workshop will be four full, six-hour days. Based on attendees' feedback, this expanded format will provide more time to work on orchestra music, at an optimum pace. His 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.

This year's music comprises some early music of Praetorius, a fugue and a concerto by J.S. Bach, a Handel concerto, a Calace piece and a turn-of-the-century American waltz.

A limited number of places are available, so don't miss out on this opportunity. For details and to register, or to find out if this is for you, 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.

"The best part of the workshop was playing some new (to me) and beautiful mandolin orchestra pieces with dedicated people and with Carlo's direction.... It is a rare treat to hear classical mandolin playing of the calibre of Carlo. It is inspiring and expands our minds to the possibilities of the instrument as well as being so very beautiful."

"Somehow Carlo always finds ways to make it a whole new experience each year. What a pleasure to play such wonderful music at this level with such devoted aficionados of our instrument."

"The challenge and the sense of accomplishment were very rewarding."

"Highest-quality mando orchestra I've had the pleasure to play with."

"I loved working with Carlo. His skill and feeling for the music were very inspiring. Also, the musicianship of the other workshop members, combined with a feeling of camaraderie, was very special."

"I really appreciated how well-organized the event was, and how even the smallest details were anticipated and handled."

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