

The official newsletter of the  
Classical Mandolin Society of America

# The Mandolin Journal

February 2015 • Volume XXXII #1

## 2015 CMSA Convention Update

by Joel Hobbs

Have you marked your calendar for October 14-18<sup>th</sup> 2015? We are looking forward to seeing old friends and making new ones at the upcoming 29<sup>th</sup> Annual CMSA Convention in Austin Texas. We are prepping to make this convention fun and rewarding for you.

The freshly refurbished **Holiday Inn–Austin Midtown** will be our comfortable and convenient home for the week. Check out their website ([www.hiausmid.com](http://www.hiausmid.com)) to learn more about their comprehensive amenities, including photos of guest rooms and ample common space.

With onsite dining options including the **Red Pepper Café**, you won't have to leave the hotel, though we do recommend you check out some of the excellent restaurants in the neighborhood. A short walk away, the freshly-baked Naan bread at **Taj Palace** is about as good as it gets. Or you could opt for a heaping portion of Cajun delicacies at **Pappadeaux Seafood Kitchen**. Or try the Shrimp and Grits with a house beer at **Black Star Pub and Brewery**, the world's first cooperatively-owned and worker self-managed brewpub. We're preparing a visitor's guide to help you take advantage of the unique services and amenities in our community.

Many of you will be arriving via Austin's Bergstrom International Airport, where you can enjoy famous **Salt Lick Bar-B-Que** and live music. Served by over a dozen airlines, there are over 150 daily departures to 44 destinations. We recommend you book your flight early for the best price and availability—October is peak travel season.



*Austin Mandolin Orchestra*

Our first exciting announcement regarding the line-up is that **Dr. Jim Bates** has confirmed that he will be returning as Conductor of the En Masse Orchestra. If you enjoy Jim's talent and leadership as much as I do, that should be all you need to know to book your tickets now! I look forward to more announcements to come as we confirm what I'm sure will be a stellar line-up of guest artists and workshop facilitators.

Austin Texas—the City of the Violet Crown—awaits! We hope that you will join us here for a week of creativity, learning and camaraderie.

Feel free to contact Joane Rylander, our Host Committee Chair or me, if you have any questions or suggestions ([cmsa2015@amandolinorchestra.com](mailto:cmsa2015@amandolinorchestra.com)).

## Classical Mandolin Society of America

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Back Issues of the CMSA Newsletter of last year are available for \$3.00 each. As long as copies last, our introductory issue of 1986 is \$1.00 each. We invite suggestions and written contributions to the Newsletter please email them to CMSAJournal@gmail.com.

All material (items, notes, editorials and advertising) must be submitted by the deadline stated within the Newsletter. Items not received by the deadline will appear in subsequent issues.

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## Editor's Note

Greetings,

I would like to congratulate our new CMSA Co-Presidents Sue Lesser and Susan McLaughlin and thank them for taking on their new leadership roles, please see their message on the adjacent page. I would also like to thank new CMSA board member Bob Margo for his outstanding contributions to the *Mandolin Journal*.



In addition to the interesting articles sent in by CMSA members, this issue features part one of a superb article by the German mandolinist Salima Ben Guigui "The Mandolin in a Cultural Context" on pages 14 - 16.

Hope you all enjoy reading your February edition of the *Mandolin Journal*. Thanks to everyone who contributed.

The deadline for the May Journal is April 1st. Please email submissions to me at [CMSAJournal@gmail.com](mailto:CMSAJournal@gmail.com).

Sincerely,

Jackie Zito

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# Presidents' Message

2015 will mark the beginning of a different look at the head of the CMSA leadership team. Elected to the position of President, we will have two experienced players from the Classical Mandolin Society's Ranks. In a bold new move, the position of President will be held by two people, Susan McLaughlin, of Regina, Sask., and Sue Lesser, from Seattle. Both of us have served as CMSA Board members, and have chaired very successful Conventions in our respective cities. In addition, we have also initiated Mando for Kids programs in our cities and are working to increase the programs throughout the USA and Canada.

Susan McLaughlin brings a bevy of skills to the job, acquired through motherhood, music and a multitude of Board activities. Susan has played balalaika and domra, but has focused primarily on mandolin for the past 37 years. For good measure, she is also a classically trained double bassist. She is a founding member of the Regina Mandolin Orchestra (1988), established her own Mandolin Ensemble eight years ago, and recently created a Mandolin-Guitar duo. Nurturing the newly formed Regina Mando For Kids program is her most recent passion. Since joining CMSA in 2001, Susan has benefitted tremendously from the mentorship provided by so many CMSA members. She looks forward to the next three years as an opportunity to give something back to the organization.

Sue Lesser, has been a CMSA Member since 2005, and has played mandolin and mandola with the Seattle Mandolin Orchestra since 1996 and served as President of the Board of Directors, where she was instrumental in getting the SMO it's non-profit status, and more secure funding. As a

result, they were able to hire a professional conductor. In addition, she plays with the Seattle Mandolin Ensemble and directs the Seattle Mando for Kids program, which was established three years ago. She also enjoys sailing and is learning to read and write Literary Tibetan.

Our vision for the organization is to continue the work that was initiated under the expert leadership of Lou Chouinard, and also move forward with innovation around using technology to expand our membership, streamline communication and serve our mission.

We will encourage member participation in decisionmaking and will work toward transparent leadership and cooperation as we reach out to new and old members.

We are excited about the upcoming Convention in Austin, Texas, and will be working closely with the committee members to assure you of a fantastic experience in October 2015.



*Sue Lesser*



*Susan Mc Laughlin*

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## 2015 Elections by Lou Chouinard

Your Nominating Committee – Dave Betts, Jonathan Rudie, Lucille Bjorneby, and Lou Chouinard, worked diligently since the Portland Convention to bring forth a slate of candidates for Officers and At-Large Board members.

This year, we found ourselves in the situation where the number of candidates nominated for each position exactly equals the number of positions we have open. In this situation, your Board unanimously voted to approve the candidates by Acclamation.

Your new officers for 2015 – 2017 are -

Co - Presidents – Susan McLaughlin and Sue Lesser  
Secretary – Dave Betts  
Treasurer – Lou Chouinard

Your new At Large Members for 2015 – 2017 are –

Antonina Nigrelli  
Michael Tognetti  
Robert Margo

In addition, Susan McLaughlin had 2 years remaining on her At Large term (2015 – 2016). Kevin Metzger will serve Susan's remaining 2 year term.

Welcome Robert Margo and Kevin Metzger as they start their first terms on the Board!

Thank you to the Nominating Committee for their efforts to bring forth this outstanding slate of candidates!

I would also like to thank Jonathan Rudie and Vicki Chouinard as they leave the Board. Jonathan has been on the Board for the last 11 years – 5 years as an At-Large member and 6 years as Vice President. Vicki Chouinard served as Treasurer for the last 5 years.

# Short Reviews, Volume 2

## Recordings of Interest

by Robert A. Margo

It used to be possible to review more or less every classical mandolin CD of significance for the CMSA *Mandolin Journal* at leisure and length. No longer – there are just too many worthy artists and too many worthy CDs, and reviews sit in the queue too long due to journal space constraints. This is the second installment of an occasional column of “short reviews” – the tradeoff is less detail in return for timely information/opinion for CMSA members.

### **Takaaki Shibata and Christian Laier, “Sky Blue Flower: Music for Mandolin and Mandola,” Antes Edition, [www.trekel.de](http://www.trekel.de)**

Shibata and Laier are two of the leading classical mandolinists of the younger generation, by way of Japan (Shibata) and Germany (Laier). “Sky Blue Flower” is the rare classical mandolin CD that showcases duets on mandolin and (GDAE) mandola. As befits these particular players, the performances are impeccable, engaging, and highly musical. Two of the pieces are baroque, a duo (no. 3) by Gabriele Leone, plus three sonatas originally for harpsichord by Domenico Scarlatti. The remaining pieces are all contemporary, including the title track by Yasuo Kuwahara (plus another one of his duos, “Within the Fence”) and pieces by Claudio Mandonico (“Invenzione e due”), Pedro Chamorro (“Danza del Vino”), Yoshinao Kobayashi (“Aquafishes”), and Daniel Huschert (“Canyon”). The recording is resonant and beautifully clear, as one expects of Antes Edition.

### **Klaus Wuckelt, “Se’I Doh,” [www.trekel.de](http://www.trekel.de)**

In no sense is “Se’I Doh” a new recording – it dates from 1989 – or even a new CD of an older recording. But it is a very important -- indeed, extraordinary -- recording and, as best as I can determine, it went unremarked on back in the day. All but one of the pieces was composed either by Siegfried Behrend or his long-time associate, the recently deceased Japanese mandolinist Takashi Ochi. The centerpiece is Ochi’s 1973 masterwork for solo mandolin, the title track “Se’I Doh,” written mostly in an uncompromising modern style but with evocative references to Japanese music. It occupies a full and astonishing 24 minutes of the CD (or approximately 3 ½ minutes per page of the published score) but is such a wonder that it seems over in a heartbeat. Several of Behrend’s best works for mandolin and guitar are also featured, including the radiantly beautiful “Sakura-Suite”; the dark and brooding “Serenade”; and the bluesy-via-Tokyo “Triptychon”. The disc is rounded out with Ochi’s “Drei Duos”, staples of the modern literature for mandolin duo and Wolfgang Condin’s new-age “Himmer uber Kyoto”. The performances are state of the art by even today’s elevated standards, much less 1989. “Se’I

Doh” is technically out of print, but a few copies are still available (as of this writing) from Trekel – hurry, before it is too late.

**Raffaele La Ragione and others, “Je Reviendrai: Nicola M. Calace, Opera scelte per mandolino, liuto, chitarra e pianoforte,” CMI-IMC, <https://www.facebook.com/raffaele.laragione?fref=ts>**

Nicola Calace (1861-1924) was the brother of Raffaele Calace. Not (by a huge stretch) as well known as his brother, Nicola was nevertheless a talented composer, mandolinist, and luthier in his own right. Urban legend has it that the brothers had a falling out, and Nicola emigrated to New York ca. 1901 where he supposedly made mandolins under a pseudonym “Nicola Turturro” for some two decades before passing in 1924. Legend got the destination right but the year of emigration wrong (1906) and occupation – Nicola did not make mandolins in the New World but instead played violin and other instruments in a successful society band with family members. Raffaele La Ragione is an excellent representative of a new generation of highly accomplished classical mandolinists from Italy, well-trained in the traditional Italian repertoire and techniques, and eager to dust off forgotten corners of the golden age of Italian mandolin. A labor of love and long in the making, “Je Reviendrai” brings together a cross section of Nicola Calace’s original compositions, all of which (apparently) were written before he left for America. As one might imagine, the music is of its idiom, sounding like (but not quite the same as) his more famous brother’s music and also Carlo Munier. The tracks on the recording are all chamber music, for mandolin and piano, or various combinations of mandolin, mandola (GDAE) liuto cantabile, and guitar. Particularly attractive are a medley of Neapolitan “greatest hits” entitled “Perle di Napoli” (for two mandolins, mandola, and guitar) and a “Quartetto” (for two mandolins, mandola, and liuto) that outshines, in this reviewer’s opinion, the better-known Munier quartets. The performances throughout are elegant, highly musical, and beautifully recorded. My understanding is that La Ragione eventually plans to (re)-publish the sheet music, so stay tuned. The easiest way to acquire a copy of the CD is to send a Facebook message to La Ragione (see above), or else contact him through the website [www.mandolinobrixia.it](http://www.mandolinobrixia.it).

**Munier Mandolin and Guitar Orchestra, “Illumination,” [http://www.munierorchestra.org/new\\_cd.aspx](http://www.munierorchestra.org/new_cd.aspx)**

Although Providence and Baltimore get more press, Philadelphia has long been a mainstay of the classical mandolin, and the Munier Mandolin and Guitar Orchestra



## Short Reviews, Volume 2

### Recordings of Interest

(continued from page 4)

(or MMGO for short) is a key reason why. Founded in 1957 through a merger of two smaller groups, the MMGO has continued to rehearse and perform in the Philadelphia area through thick and thin. The current music director, Mark Linkins, has made a point of expanding the group's repertoire beyond its Italian origins, and the results are nicely displayed on this fine recording. The music on "Illuminations" spans centuries, starting with a well-played Vivaldi concerto in D major (not the one you are thinking of) ably arranged by Linkins. Of the group's more traditional (Italian) repertoire, I particularly enjoyed the performance of Konrad Wolki's arrangement of "Santa Lucia", as well as Joe Todara's lovely guitar solo on "Torna a Surriento". Several of the cuts are from live performances, two of which feature robust violin solos by Bridget Kasinskas – an arrangement of one of the *Hungarian Dances* by Brahms (#5) and a modern piece by Jay Ungar, "Lover's Waltz". The recording concludes with a jazzy version of Gershwin's "Summertime" (appropriately smoky vocal courtesy of MMGO member George Abramson). To obtain a copy of the CD, follow the instructions at the URL above or (presumably) attend one of the MMGO's area concerts.

**Chris Thile and Edgar Meyer, "Bass and Mandolin,"**  
Nonesuch 544735-2, [www.amazon.com](http://www.amazon.com) or [www.thilemeyer.com](http://www.thilemeyer.com)

Thile and Meyer need no introduction, and by the time you read this review, the two may have won a Grammy for "Bass and Mandolin". The level of musical sophistication, compositional acumen, ensemble tightness, improvisational acrobatics, and sheer instrumental virtuosity is astonishing -- and equal to the best of contemporary chamber music regardless of instrument or idiom. On two tracks Thile plays guitar and it is fair (and frightening, actually) to say that he is just about as good on six single strings as he is on eight double. And Meyer is simply the best bass player in the universe. My bottom line on this CD is short and sweet: Buy It Immediately.



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## 2014 Portland Convention Financial Recap

by Vicki and Lou Chouinard

After a relatively successful career in accounting and finance, I still find budgeting for conventions to be very challenging. Each location and host committee is different. Each host committee has different ways to secure donations and grants. Transportation expenses vary widely depending on our performers and teachers.

When we set out to budget for the Portland convention, we realized that the cost of running the convention was rising. To counter this rise in costs, your Board approved a \$50 increase to the convention registration price. Using the increased revenue from this registration increase and an estimated attendance of 100, we budgeted the convention to break even. (This is our normal target for each convention.)

You already know that the Portland convention was a huge success! We are pleased to report that the convention was also a financial success. Actual paid attendance (about 134) significantly exceeded our projected number (100). This, combined with the registration increase, resulted in higher registration income than planned.

Expenses came in about as expected. We did negotiate a cost reduction from the hotel because of the noise problems we encountered during the Friday and Saturday concerts.

The bottom line is that the Portland convention income exceeded expenses by about \$8,900!

The Technique Master Class, led by Steffen Trekel, set another attendance record at 37 attendees. (The previous record was 36 last year in Regina. However, Regina still holds the record for the highest percentage of registrants attending the TMC.) We held our first Mandolin For Kids Teacher's workshop which contributed some income. The raffle continued to contribute significant donations to CMSA – just over \$1,800 this year. Thank you for your generosity!

CMSA congratulates the Oregon Mandolin Orchestra and the Host Committee for hosting such a fine convention!

# Composer's Corner

## Heed the Muse

by Philip DeWalt

This was not the article I'd intended to write for the CMSA journal this month, but sometimes you have to go with the flow, which, to a degree, is the point of this article.

This past Christmas, late in the evening as I was getting ready to go to bed, tired after what had proved to be a long day visiting with my brother and his wife, the kernel of a slow, somewhat melancholy melody began playing in my head, unbidden and unexpected.

It was late and I was tired so I considered ignoring it and going to sleep, but the melody was insistent, so I picked up a nearby mandolin and plinked it out, to give it a little life so to speak. I was in high spirits at the time so the dolorous nature of the melody piqued my curiosity since it was so out of place. The material was being insistent, so I decided it might be a good idea to take a few minutes to write it down. It was far from what I consider to be a typical mandolin piece, slow and sustained with none of what I think of as the "sparkle" so prevalent in most mandolin music, but it worked well on the instrument anyway, so rather than simply notate it as a lead sheet, I decided to make a mandolin solo arrangement on the spot.

Up to this point, there was nothing particularly noteworthy about the incident. It's not uncommon for musical material to occur to me like this late in the evening. What was different, though, was the intense wave of sadness and loss that swept over me as I began to set this material down. I was startled by both the suddenness and intensity of it. As I continued to work, the emotions increased to the point where they became uncomfortable. My eyes began to moisten and I became a little teary! What was happening? I had no idea. When I finished, much to my relief the emotions faded as rapidly as they had occurred. I was somewhat glad it was over.

The next day I spent a little time examining what I'd composed the night before, looking to see if there were other ways I could work with the material - possibly expand it a little. Being a fan of miniatures, I decided the piece was fine as-is and left it untouched. Thankfully, the emotions did not return.

What I didn't know at the time was my brother was dying and our Christmas visit was the last time I would see him alive. That same evening, after they left our home he developed some kind of intestinal aneurism which he and

his wife both mistook for a stomach flu. After two days of discomfort, a rapid internal hemorrhage, from which he could not be revived, overcame him early in the morning on December 28th.

The shock of this utterly unexpected news was, in virtually every respect, identical to the intense emotions I'd experienced Christmas evening as I notated this composition.

On the day of his funeral service, I related a somewhat abridged version of these events to those in attendance, then performed the short composition.

At it's core, music has the power to express ideas and concepts which cannot be stated with words. I believe this composition did just that. It said way more about how I felt than any number of words I could have spoken that afternoon.

What happened to me that evening? Did I experience some kind of unusual precognitive event which came to me on the wings of a melody, or was the cause something as mundane as indigestion from too rich a dinner? I'll never know, but does it really matter? What I do know is I am glad I took the time to notate the piece when it was knocking around in my head that night.

The lesson here is when the muse strikes, heed it. As ephemeral as musical ideas can be it is a virtual certainty I would have forgotten this piece the following morning had I not taken the time to write it down. When the inspiration occurs, and it can happen at the most unexpected of times, pin it down somehow, else odds are it will fade away.

Other than being typeset, this modest composition is presented the way I notated it with shorthand repeats (D.S. and multiple endings). The title (originally "Adagio Espressivo"), tempo indications, dynamics, and expressive markings were added later. Regarding the D.S. it's possible to ad lib a little with the accompaniment on the repeat but nothing very fancy. I do not use any tremolo when I play this, though I suppose it could sound appropriate on some of the melodic dotted quarters.

Philip DeWalt

1/12/15

# Composer's Corner

## Heed the Muse

### To Steve

Mandolin solo

for my brother, Stephen Dewalt (1950 - 2014)

Philip Dewalt

*Adagio espressivo* ♩ = 42 or slower

*cantabile with rubato ad lib*

The musical score is written for a mandolin solo in G major (one sharp) and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo and mood are indicated as 'Adagio espressivo' with a quarter note equal to 42 or slower, and 'cantabile with rubato ad lib'. The first measure is marked with a piano 'p' dynamic and the instruction 'sul tasto sempre'. The music features a melodic line with a slur over the first four measures, and a bass line with chords. A repeat sign with first and second endings is used. The second staff starts at measure 5 and includes first and second endings. The third staff starts at measure 9 and includes a 'D.S.' (Da Capo) marking and a fourth ending. The fourth staff starts at measure 13, marked 'rit.' (ritardando), and ends with the instruction 'senza sul tasto' (without the fret). The date '12/25/2014' is written to the right of the final staff.

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pdewalt@kc.rr.com

# Bach on the Mandolin :

## The Sonatas and Partitas for Violin, BWV 1001-1006, Part Two

by Robert A. Margo

This is the second part of a three-part article on the performance of Bach's solo violin music on the mandolin. In Part One, I discussed the history of the works themselves and of their performance on plucked string instruments, including mandolin. In this second part, I discuss editions, scholarly literature, modern recordings, and video performances.

### 1. Music Editions

Bach's autograph score is in the public domain, and a facsimile pdf can be found at IMSLP ([http://imslp.org/wiki/6\\_Violin\\_Sonatas\\_and\\_Partitas,\\_BWV\\_1001-1006\\_\(Bach,\\_Johann\\_Sebastian\)](http://imslp.org/wiki/6_Violin_Sonatas_and_Partitas,_BWV_1001-1006_(Bach,_Johann_Sebastian)).) Serious students should consult the autograph which is easy to read and shows Bach's intentions very clearly. IMSLP also provides digital scans of a variety of historical editions, along with a modern edition by Werner Icking.

Being an economics professor in my day job, I fully understand the appeal of a free edition but you do get what you pay for. Therefore, I also recommend a high quality published modern edition, especially one with useful commentary on sources and performance notes. I particularly like the Weiner Urtext Edition published by Schott/Universal Edition and edited by Dagm r Gluxam (ISMN 979-050057-280-0). The Glaxam edition contains extensive scholarly commentary on sources and performance issues, and production quality is of the highest order. It is readily available from Amazon ([http://www.amazon.com/s/ref=nb\\_sb\\_noss?url=search-alias%3Dstripbooks&field-keywords=Dagmar+Gluxam+Bach](http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Dstripbooks&field-keywords=Dagmar+Gluxam+Bach)) or Sheet Music Plus (<http://www.sheetmusicplus.com/title/sonatas-and-partitas-sheet-music/19284128>). Another excellent modern edition is edited by Gunther Hausswald and published by B renreiter Verlag, also available from Amazon or Sheet Music Plus.<sup>1</sup>

There are few dedicated editions for mandolin. In part, these editions reflect the large audience for the music among bluegrass mandolinists, for whom "Bach" is synonymous with classical music. Two editions provide tablature along with notes – Mike Marshall (<http://www.elderly.com/books/items/644-4.htm>) and Andrew Driscoll (<http://www.melbay.com/Products/30460/bachs-sonatas-and-partitas-for-solo-violin-arranged-for-mandolin.aspx?classificationSIId=M01>). The Marshall volume has selected movements from all the suites while the Driscoll is an integral edition of BWV1001-1003. John Craton has an edition of sixteen selected movements with fingerings for mandolin (<http://www.wolfheadmusic.com/mandobach.htm>) and there is an arrangement of the *Chaconne* by the German mandolinist Detlef Tewes available from Edition 49 (<http://www.edition49.de/shop>

[/?uid=d373d835db97d15caf834829817a83d5&action=detail&BestNr=e49+09057-00](http://www.edition49.de/shop/?uid=d373d835db97d15caf834829817a83d5&action=detail&BestNr=e49+09057-00)).

### 2. Scholarly Literature

The scholarly literature on Bach in general, and on the Bach violin works in particular, is vast. A lot of it is in German or other European languages; my recommendations below focus solely on secondary sources in English in book form. It is a very brief list, but those interested in following up specific topics can consult the bibliographies.

Bach has been the subject of several biographies, past and recent. My favorite modern biography is Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton, 2000). The book is comprehensive, learned, and a very good (albeit very long) read, best savored in small doses over a period of time.

On the violin works themselves, there are three worthwhile books in English. The first is by Jaap Schroder, *Bach's Solo Violin Works: A Performer's Guide* (New Haven: Yale University Press 2007). Schroder is an eminent performer on baroque violin and much of what he has to say is specific to the violin, but there is enough of a general nature to be useful to plucked stringers. Schroder's book is not particularly technical from a musical point of view but the same cannot be said for Joel Lester, *Bach's Works for Solo Violin: Style, Structure, and Performance* (New York: Oxford University Press, 1999) or David Ledbetter, *Unaccompanied Bach: Performing the Solo Works* (New Haven: Yale University Press 2009). Lester's book will be a tough slog for anyone who is not reasonably well-versed in music theory (and figured bass) but it is an absolutely superb treatment of the issues in performing the music. If anything, Ledbetter's book is even more essential, because he discusses not only the violin works but the other solo music (i.e. the cello suites, and so-called "lute suites") as well as the musical context which influenced Bach's writing and compositional method in great detail. All three books are readily available from Amazon.

### 3. Recordings and Videos

The number of recordings of the violin works on violin, in and out of print, is enormous, and still growing. Putting aside recordings of primarily historical interest (such as Joachim or Menuhin), the violin versions can be divided into those using a modern violin (and modern violin technique) and those using a baroque violin (and baroque technique). On the modern violin, recordings by Isabel Faust, Julia Fischer, Arthur Grumiaux, Hilary Hahn, Gidon Kremer, Nathan Milstein, Itzhak Perlman, Henryk Szeryng, and Christian Tetzlaff can be (very)



# Bach on the Mandolin :

## The Sonatas and Partitas for Violin, BWV 1001-1006, Part Two

(continued from page 8)

safely recommended. On baroque violin, the same can be said for Rachel Podger, John Holloway, Sigiswald Kuijken, Viktoria Mullova, and Jaap Schroder. For what it is worth, my personal favorite (I keep a copy in my car CD player at all times) is Holloway's.

I came to the mandolin from the classical guitar and the lute, and continue to play both instruments – and have played the Bach violin works on guitar and lute. On the guitar there is a superb integral recording by Paul Galbraith; other recommended performances (usually of particular suites but Fisk is an integral recording) include those by Manuel Barrueco, Julian Bream, Eliot Fisk, David Russell, Goran Sollscher, and John Williams. On lute, highly recommended recordings are by Eduardo Eguez, Paul O'Dette, Nigel North, Miguel Rincón (superb, see [www.carpediem-records.de](http://www.carpediem-records.de)), and Hopkinson Smith.

On the mandolin, the choices are fewer. To my knowledge, the first recording of any movement on the mandolin is Abraham Leibovitz's recording of the *Chaconne* on his LP *Mostly Bach* (out of print). Neil Gladd's LP recording of BWV1004 was mentioned in Part One.<sup>2</sup> More recent recordings on CD include Chris Acquavella's rendition of three movements from BWV1004 on his CD *Preludium* (<http://chrisacquavella.com/recordings/>); Dorina Frati and Pierra Dadomo, *Johann Sebastian Bach (Presto from BWV1001, http://www.amazon.com/Bach-J-S-Mandolin-Guitar-Works/dp/B002WR01NK)*; Sebastian de Grebber's version of BWV1001 on his CD *Fantasia Romantica* (available from [www.trekel.de](http://www.trekel.de)), Evan Marshall (*Andante from BWV1005, http://www.mandolinconservatory.com/shop/index.php?act=viewCat&catId=13*); and BWV1001 by the German mandolinist Frank Scheurle (Bach auf der Mandoline, see his website, <http://www.frank-scheuerle.de/>).

There are two integral recordings on mandolin. One is by the Israeli mandolinist Shmuel Elbaz (<http://www.cdbaby.com/cd/shmuelelbaz>). The second – thus far volume 1, but volume 2 is planned – is by the extraordinary American mandolinist Chris Thile (<http://punchbrothers.kungfustore.com/music.html>). Thile's is the only recording thus far to appear on a major label (Nonesuch). My (highly positive) review of Thile's recording may be found in the February 2014 issue of the CMSA *Mandolin Journal*.

The advent of [www.youtube.com](http://www.youtube.com) has made available a near infinity of musical performances by amateurs and professionals, past and present. Quite a few excellent performances by mandolinists can be readily found. Examples include Marissa Carroll; de Grebber; Ralf Laneen; Caterina Lichtenberg; Mike Marshall; Jacob Reuven; Alon Sariel; Alison Stephens; Mathieu Sarthe-Mouréou; and, of course, Chris Thile.

In the final installment of this series I will discuss the major issues that arise when performing the Bach violin works on the mandolin.

(Endnotes)

1 The Hausswald is available at IMSLP but the copyright status for download in the US is unclear.

2 On his website ([www.neilgladd.com](http://www.neilgladd.com)) Gladd mentions that the LP is still available. Gladd can be contracted through his website or Facebook.

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## CMSA Offers Scholarships for the Austin Convention

by Lou Chouinard

CMSA will be offering scholarships for the 2015 Convention in Austin.

The scholarship covers convention registration - including the Technique Master Class - for full time high school and college students.

Requirements include:

- Must attend the entire convention Wednesday – Sunday
- Must play in the En Masse Orchestra at rehearsals (4) and in the Saturday concert.

- Must attend Sectional Rehearsals (3)
- Must attend the Gala Banquet
- Attendees under 18 years of age must be accompanied by an adult.

To apply, send an e-mail to [CMSAPresident@ClassicalMandolinSociety.org](mailto:CMSAPresident@ClassicalMandolinSociety.org).

Applications must be received before October 1. Scholarships are limited so apply early if you are interested.

## Mandolin Bridges: Focus on Education

Seattle Mando for Kids News.



In December, the **Seattle Mando Kids** performed in a concert with the Seattle Mandolin Orchestra at the Annual Library Holiday Concert. The beginning six year old students, (the “Nestlings”), played the **Open String Choir** parts, while the older children played the tunes, Jingle Bells and Jolly Old St. Nicolas.

Learning to use the pick is a very important part of the early lessons. Playing open strings, gives the beginning student practice in working with producing a beautiful sound while also learning the notes on the staff for

the open strings. The “Open String Choir”, gives the beginning students, an opportunity to play with the older students, and perform in an ensemble. The curriculum has many familiar tunes arranged for students as they progress, as well as Open String accompaniments for the new students.

Mando for Kids is a child centered curriculum, developed by Laura Norris which engages the children initially with stories, and builds their mandolin skills so that they can read music, and play in ensembles as they progress through the program.

This is the third year of the Seattle program, and it continues to attract new students and enthusiastic returning students. We are very fortunate that **Michele Hecht**, who recently moved to the Seattle area from Baltimore, is now working with our program. She volunteers with the youngest group, and is a tremendous asset to our organization.

For more information about the Seattle Mando for Kids program, contact Sue Lesser at [sulesser@gmail.com](mailto:sulesser@gmail.com) . And, if you are ever in Seattle, please come and visit our Mando Kids!

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Come join us for a unique in-depth experience of the classical mandolin's technique and repertoire in beautiful San Diego. The *San Diego Classical Mandolin Camp* will be held July 27th to August 2nd, 2015 at the lovely Crowne Plaza San Diego, led by classical mandolinist and educator **Chris Acquavella** along with this year's guest instructor from Europe the very talented Ricardo Sandoval. We will also be joined this year by professor Bill Bradbury, DMA who will focus on music theory and fundamentals. The SDCMC will explore the depth and breadth of the classical mandolin, from baroque to modern times, through 5 full days of classes, rehearsals, and concerts.



- when:* July 27 - August 2, 2015  
*where:* Crowne Plaza San Diego  
*what:* 5 full days of classical mandolin classes, rehearsals, and concerts  
*who:* All levels and all mando-family instruments are welcome



Chris Acquavella, Ricardo Sandoval  
& Bill Bradbury, DMA

Camp Fee: \$425.00  
(includes classes, rehearsals, and concerts)

Food, lodging, and transportation are separate. The event hotel, Crowne Plaza, will be offering a special \$139/night rate for a single or a double (that can be shared). Go to our website for more details, and to register!

[www.sdclassicalmandolincamp.com](http://www.sdclassicalmandolincamp.com)

Chris Acquavella: [cracquavella@gmail.com](mailto:cracquavella@gmail.com)



# Owen Hartford, Providence Mandolin Orchestra Member, Wins Prestigious Composition Prize a Second Time

by Robert A. Margo

The Providence Mandolin Orchestra (PMO) is proud to announce that one of its members, Owen Hartford, has once again been awarded second prize in the “Concurso Internacional de Composición para formaciones de Plectro Jose Fernandez Rosas” (International Plectrum Composition Competition ‘Jose Fernandez Rosas’) for his piece “Carousel”. The prize carries a monetary award of 500 euros.

“Carousel” is in two movements. The first movement is highly rhythmic, syncopated, and heavily chromatic. The second movement, the lengthier of the two, utilizes extensive counterpoint across the different plucked instruments, again with syncopation; the language, as in the first movement, is highly chromatic. The difficulty level is fairly high, although not out of reach for well-rehearsed amateur ensembles.

The “Concurso” is one of the leading competitions worldwide for new music for plucked strings. The competition is an integral part of the “Bienal Internacional de Plectro de La Rioja”, a festival for plucked strings held in the city of Logrono which is located in the province of La Rioja, Spain. The competition is sponsored by the provincial government of La Rioja, the Logrono City Council, and the Wurth Museum of La Rioja, in conjunction with the guitar and plucked strings department of the “Conservatorio Profesional de Musica de la Rioja” (Professional Conservatory of Music of La Rioja). Past winners include well-known composers for plucked strings such as Annette

Schneider, Andry Byzov, Daniel Huschert, Vincent Beer-Demander, Christopher Grafschmidt, Oliver Kalberer, and Dimitri Nicolau. Several of the prize-winning works have been published by the German publisher Trekel ([www.trekel.de](http://www.trekel.de)), the Canadian publisher Les Productions d’Oz, and the Spanish publisher Ediciones Mundo Plectro ([www.mundoplectro.com](http://www.mundoplectro.com)). A complete list of winners up through 2013 may be found at <http://www.bip-rioja.com/03concpremios.html>. Video performances of some of the winning entries by the Spanish plucked string ensemble “La Orden de la Terraza” (directed by Carlos Blanco Ruiz) can be found by searching through [http://laordendelaterraza.com/?page\\_id=822](http://laordendelaterraza.com/?page_id=822).

In 2012 Hartford was awarded second prize by the Concurso for his four-movement work, “Urban Sketches”. “Urban Sketches” was premiered by the PMO in January 2013. Subsequently the piece was performed by La Orden de la Terraza in December 2013; and by the New American Mandolin Ensemble (NAME) numerous times in the US and Europe in 2014. In particular, NAME played two movements of “Urban Sketches” at the opening concert of the 2014 Eurofestival in Bruchsal, Germany; and the entire piece at its concert at the recent CMSA convention in Portland, Oregon. A video of the La Orden performance can be found at <https://www.youtube.com/watch?v=ozKuVqgF1mc> and by NAME from a performance in the Netherlands at <https://www.youtube.com/watch?v=fPKOS3e0LQ8>. Congratulations Owen!

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## Reservations for the Holiday Inn Austin Midtown Are Now Open

The 2015 CMSA convention will be held at the Holiday Inn Austin Midtown in Austin Texas.

The CMSA rate for the convention (Tuesday, October 13 – Sunday, October 18) is \$114 per night. With all fees included, the total cost per night is only \$131.10.

The convention will run from noon on Wednesday, October 14 through 11 AM on Sunday, October 18.

The pre-convention Technique Master Class and the Mando For Kids workshop will be held on Tuesday evening, October 13 and Wednesday morning, October 14.

If you want to take a few days to vacation in Austin before or after the convention, the negotiated hotel rate is good for 3 days before and 3 days after the convention.

Please make your reservations by calling the hotel directly at 512-451-5757 or toll free at 888-300-6273. Be sure to identify yourself as attending the CMSA convention to get the group rate.

You can also make your reservations on-line by going to the CMSA Website ([www.ClassicalMandolinSociety.org](http://www.ClassicalMandolinSociety.org)), click on “2015 New and Information”, and click on “Book your room for the 2015 CMSA Convention”.

We have a limited number of rooms available at this discounted rate. We encourage you to make your hotel reservations early.

See you in Austin for the 29<sup>th</sup> Annual CMSA convention!



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# Haus der Musik TREKEL

# The Mandolin in a Cultural Context:

## A Comparative Study Using the Example of Germany and the USA, Part One

by Salima Ben Guigui

### 1. Introduction

In fulfillment of my Bachelor of Music degree program at the Hochschule für Musik in Saarbrücken, Germany I researched and wrote an undergraduate thesis (in German) consisting of six chapters, “The Mandolin in a Cultural Context: A Comparative Study Using the Example of Germany and the USA”.<sup>1</sup> As the title indicates, my thesis compares the development of the mandolin in Germany with its development in the United States.<sup>2</sup> I consider this a useful exercise because the differences between the two countries converge again and again throughout (mandolin) history only to diverge shortly afterwards. The origins of the American mandolin are in Europe yet, as is well known, the mandolin developed and followed other directions in the United States in the twentieth century.

Today’s mandolin can be traced back four centuries. Although very popular throughout the world and despite its abundant use in operas as well as in chamber and symphonic music, the mandolin is not generally considered a serious instrument in the world of classical music. The reason for this can be found in the first decade of the twentieth century, when the mandolin was mainly an instrument of the working classes. As an instrument for amateurs the mandolin was as popular as the piano throughout Europe and North America.

Outstanding performing artists on the mandolin such as Raffaele Calace, Carlo Munier, and Silvio Ranieri introduced the instrument to the concert halls even before the First World War. Stimulated by this popularity an enormous quantity of original literature for mandolin was published. The mandolin repertoire of that time includes technically demanding pieces, outweighed however by a large number of pieces of entertaining music. Today’s international exchange via the mandolin music scene might help switch the perception of the mandolin from a mostly “folk” instrument back towards an instrument established in general concert music.

This is the first of a multi-part article based on English translations of excerpts from my thesis. Part one, which is based on chapter one (“History of the Mandolin”), provides a general background for discussion and further analysis.

### The History of the Mandolin

#### 2.1 Origins

The origins of the mandolin lie in the family of long-necked lutes from around 1000 A.D. that were at home

in the Orient, from where they were brought via Spain to Europe by the Moors. The small lute is an instrument of cone shape, made from one piece of wood, where the body merges into the neck. The number of strings is variable, and tuning can be in fifths or fourths. The instrument is fitted with gut strings, which were strummed mainly with the use of a horn or bone plectrum or quill up to the middle of the fifteenth century. By the eighteenth century, however, plectrum, quill, and fingerpicking were in use. The name of the instrument also varied from one region to the other, e.g. *Quitarra*, *Quinterne*, *Padura*, *Bandura*, *Mandola*, *Mandore*, and *Mandolino*. Beginning in the sixteenth century the design of the small lute changed and started to resemble that of the large lute: the body was now a bowl made of wooden strips with a neck attached to it.

The first literature for this instrument appeared around 1700 in the form of handwritten tablature. The first written testimony of the mandolin originated in 1685 and stems from an Italian doctor and writer, Francesco Redi (1626-1698) reported “*Il mandolino ha sette corde e quarto ordini, la mandola ha dieci corde e cinqu’ordini*” (The mandolin is fitted with seven strings in four groups – three two-coursed ones plus a single string, while the mandola is fitted with ten strings in five groups).

#### 2.2 The Baroque Mandolin

During the Baroque period the design of the mandolin matched up with the lute – a body shaped like a bowl; the neck sporting a short, wide fingerboard; a curly head with wooden tuning pegs; a flat top; and a tailpiece, where 4, 5, or 6 pairs of unison tuned gut strings were attached. The frets were also made of gut, and were tied around the neck. The most common tuning was g’ – d’ – a’ – e’ – (b – g). Today this instrument is commonly referred to as the Baroque mandolin and is typically played with a quill. Important composers of pieces for the Baroque mandolin were Filippo Sauli (17<sup>th</sup> century), Antonio Vivaldi (1678-1741), Francesco Conti (1682-1732), Francesco Piccone (1685-1745), and Domenico Scarlatti (1685-1757). Scarlatti wrote five sonatas for “*mandolino e basso*” – K81 in E minor, K88 in G minor, K89 in D minor, K90 in D minor, and K91 in G major. Vivaldi used the instrument in 5 works – RV 425 (Concerto in C major for mandolin and string orchestra), RV532 (Concerto in G major for two mandolins, strings, and organ), RV558 (Concerto in C major “*con molti strumenti*” for two mandolins, two theorbos, two flutes, two Salmo-clarinets, two violins in tromba marina, cello, and string orchestra), RV764 (Concerto for mandolin, violin, and string orchestra), and RV644 (the prelude to the Oratorio “*Judith Triumphans*”).

# The Mandolin in a Cultural Context:

## A Comparative Study Using the Example of Germany and the USA, Part One

(continued from page 14)

### 2.3 The Neapolitan Mandolin

The era of the lute (tuned in fourths and thirds) came to a close around the beginning of the eighteenth century, when the Neapolitan mandolin tuned in fifths (e'-a'-d'-g) became very popular. It spread quickly across Central and Northern Europe and, today, is played throughout the world.

In its original version, the body of this instrument had the shape of a half-pear with a deep belly, with wood ribs that run together under a cap. Maple was mostly used for the body and spruce for the top. The short, wide fingerboard (approximately 30mm) was fitted with 10 metal frets, and 4-6 wooden frets were fitted to the top. The headstock was equipped with eight wooden pegs. The overall length of the instrument was about 58 cm, the body width about 17 cm and the strings were made of gut or brass. Quills or plectrums made of wood, bone, tortoiseshell, or fishbone were used for plucking.

Great composers of the era wrote for the mandolin. As early as 1748 Georg Friedrich Handel (1658-1759) specified a mandolin for an aria from his oratorio "Alexander Balus". A contemporary of Handel, Johann Adolf Hasse (1699-1791) wrote a mandolin concerto in G major, and Wolfgang Amadeus Mozart (1756-1791) wrote two songs with mandolin accompaniment, KV349 and KV351; he also used a mandolin in the aria "Deh vieni alla finestra" in Act Two, Scene 17 of the opera "Don Giovanni" (1787). In addition to these composers, others who wrote for mandolin include Francesco Mancini, Giovanni Paisiello, Giovanni Francesco di Majo, Emanuele Barbella, and Carlo Cecere.

Many Italian mandolinists such as Giovanni Fouchetti, Giovanni Battista Gervasio, Gabriele Leone, Pietro Denis, and Giuseppe Giuliani travelled to Paris, then (as now) one of the most important cultural centers in Europe. Musical life in Paris was vibrant and at a high level during the period 1760-1790, just before the French Revolution. Private concerts and in the salons of the aristocracy were extremely popular, and these frequently featured the mandolin.

Up to this time in history, works for mandolin are marked "mandolin" or "mandolino". Whether the Neapolitan or Baroque mandolin is desired can only be discerned from the music itself (especially, the chords). A mandolin tutor by Bartolomeo Bortolazzi (1773-1840) is perhaps the first to formally distinguish the instruments. First published by Breitkopf and Härtel in Leipzig in 1805 (the first known German tutor for mandolin), Bortolazzi writes that "[t]hose of six strings are the Milanese and Turinese;

those provided with eight strings, the Neapolitan ... Mandolins with four [single] strings – Cremonese/Brescia." Bortolazzi favored the Cremonese/Brescian instrument "partly because they are more convenient and partly for their softer ... sound".

### 2.4 The Classic Mandolin Tutors

The tutors written in Paris and Lyon in the late 18<sup>th</sup> century are important testimonies of the playing technique of the time, when plucked, single notes were the norm. Tremolo in the modern sense (sustaining a musical line) was not used; rather, the rapid repetition of a note was employed as an ornament. On the other hand, elaborate arpeggios were a basic technique featured in the tutors by Fouchetti (Lyon 1760), Gervasio (Paris 1767), Leone (Paris 1768), Denis (Paris 1768), and Michel Corette (Lyon 1772). Copies of these tutors can still be found in many of the large libraries of Europe, such as Paris, Brussels, London, Vienna, and Prague, or the major cities of Italy. They are less common, however, in Germany, because the mandolin was not as popular at the time as in Paris or Lyon.

The era of classical mandolin in France came to an abrupt end with the French Revolution. However, the instrument reappeared for a short time in Vienna in the early 19<sup>th</sup> century, where it was most commonly played in its 6-course and 4-string versions. Great composers of this era also wrote for the mandolin, notably Beethoven (the Sonatina in C minor, Wo 043 a; Sonatina in C major, Wo 044 a; Adagio ma non troppo, Wo 043 b; and the Variations in D major, Wo 44 b). Johann Nepomuk Hummel (1778-1837) wrote a concerto for mandolin and orchestra dedicated to Bortolazzi and also a sonata for mandolin and piano (op. 37). Leopold Anton Kozeluch (1774-1818) wrote a "Sinfonia concertante" in E flat major for trumpet, piano, mandolin, and bass. However, the mandolin soon lost favor in Vienna and would be largely forgotten as a classical instrument for many decades.

But the mandolin continued to live on in Italian folk music. Tremolo in the modern sense developed and became the chief playing technique. As early as the 1850s, Italian composers featured the mandolin in operas. For example, Giuseppe Verdi (1813-1901) used the mandolin in his "Les vêpes siciliennes" (1855), "Don Carlos" (1867), and "Otello" (1887).

### 2.5 Romantic Era

Beginning in the late nineteenth century, the mandolin experienced a great revival, starting in Italy, and later spreading to the rest of Europe. Numerous method

# The Mandolin in a Cultural Context:

## A Comparative Study Using the Example of Germany and the USA, Part One

(continued from page 15)

books were written, including those by Alberto Bracony (1885-1946), Giuseppe Branzoli (1835-1909), Ferdinando Christofaro (1846-1890), Carme di Laurentiis (1848-?), Vittorio Monti (1868-1922), Giuseppe Pettine (?-1966), and Carlo Rossi. However, the most important were those written by Raffaele Calace (1863-1934), Carlo Munier (1859-1911), and Silvio Ranieri (1882-1956). These tutors were usually published in several volumes (for example, six in the case of Calace's tutor) and were translated into many languages.

Italians left their ancestral home in huge numbers in the late nineteenth and early twentieth centuries and took the mandolin with them. The migrants included composers, performers, and ordinary people who loved the instrument. In this way the mandolin spread from Italy to Switzerland, France, and Germany, the Netherlands, Belgium, and eventually the United States (and also South America).

There were many luthiers during this period and even today one can find Italian mandolins from the early twentieth century. The basic design was the same as in the eighteenth century, but there were important changes, including the substitution of metal for wooden tuning pegs; the use of bare and wound steel strings; a narrower fingerboard with many more frets; and use of tortoise shell plectrums. The most important innovations were made by the luthiers Luigi Embergher and Raffaele Calace.

The mandolin also began to be used more frequently in concert music. Some important examples include Gustav Mahler (1860-1911) who employed the mandolin in his 7<sup>th</sup> and 8<sup>th</sup> symphonies, and also in his "Song of the Earth"; Anton Webern (1883-1945) in "Five Pieces for Orchestra, Op. 10", "Three Orchestral Songs", and "Cantata No. 1, Op. 29"; Jules Massenet (1842-1912) in the opera "Cherubin"; Arnold Schoenberg (1874-1951) in his "Serenade, Op. 24",

"Variations for Orchestra, Op. 31", "Four Pieces for Mixed Chorus, Op. 27", and the opera "Moses und Aron"; Bernd Alois Zimmerman (1918-1979) in his "Cello Concerto"; as well as Igor Stravinsky, and Hans Werner Henze (chamber works and operas).

In the next part of this article I will discuss the development of the mandolin in Germany.

About the author: Based in Luxembourg, **Salima Ben Guigui** is a rising star on classical mandolin in Europe. She took her first mandolin class at the age of 8 at the conservatory in Luxembourg/ Esch-Alzette with the famous mandolin virtuoso Juan Carlos Muñoz, continuing on to study chamber music, ear-training, music history, composing, piano, double bass and conducting. After graduating high-school she attended the Hochschule für Musik in Saarbrücken, Germany, where she achieved a bachelor's degree in performing on and teaching the mandolin. At present Salima is working on her master's degree, and she also conducts two plucked string orchestras, teaches mandolin and guitar, and performs with various orchestras and with her ensembles Duo Clarima (mandolin and harp) and Animato (plucked string quartet). She can be contacted at her email address [salima.benguigui@gmail.com](mailto:salima.benguigui@gmail.com).

(Endnotes)

1 The six chapters are Chapter one ("History of the Mandolin"), Chapter two ("The Perception of the Mandolin in the Population"), Chapter three ("The Development of the Mandolin in the USA"), Chapter four ("The Development of the Mandolin in Germany"), Chapter five ("Important Teachers") and Chapter six ("Conclusion").

2 Footnotes and references are not included in this article; these are available on request or in my thesis.

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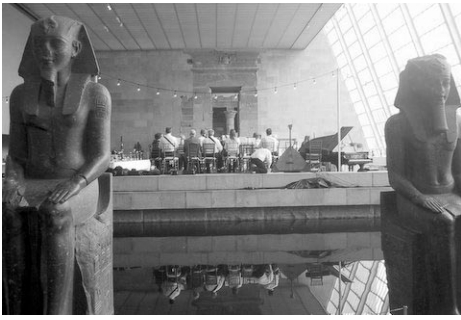
### **CMSA Welcomes New Members:**

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Sherman Montgomery - Calgary, Alberta**



# NYMO at the Met

by Spencer Katzman



*NYMO plays where pharaohs prayed.*

Egyptian sculpture and architecture at a performance in December at the Metropolitan Museum of Art. The orchestra was invited to entertain approximately 2000 staff and volunteers for the Met's annual end-of-year party with a program of classical, pop, and holiday music.

In addition to the orchestra, the event included a strolling accordionist and catering aligned with a "Taste of Italy" theme. Perhaps coincidentally, the Temple of Dendur structure that served as the performance's backdrop also has an Italian connection as it was commissioned by Egypt's Roman governor, Petronius, in approximately 15 B.C.



The New York Mandolin Orchestra is conducted by Jeffrey Ellenberger and, in addition to mandolin, mandola, and mandocello, is rounded out by members on cello, flute, concertina, and contrabass balalaika. For more information, please visit [nymandolin.org](http://nymandolin.org).



*Conductor Jeff Ellenberger and Concertmaster Spencer Katzman*



*Duet with Carol Bloom and friend.*

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## The Power of Music

by Nick Royal

At the recent CMSA Convention in Portland, OR, I still recall Dave Folta talking about the power of music making for people in nursing homes and senior centers. As I recall, he spoke about what we, as musicians, have to offer to people who are in nursing homes and then he played one of the songs he sings to others.

Recently I saw a powerful documentary called "Alive Inside: A story of Music and Memory," which focuses on social worker Dan Cohen and his work with seniors dealing with Alzheimer's disease. He provided people with dementia with iPods and earphones and music from their past—music which resonated with them in a very personal way. On the screen you watched someone who seemed completely out of touch with reality open up and start singing, and/or dancing. They also could talk then

about their earlier life and what the music meant to them. There are interviews with neurologist, Dr. Oliver Sachs, who points out that music is in a part of the brain that is affected much later when someone has Alzheimer's disease.

Dave Folta made a passionate plea, as I recall, for those of us who do play music (ie. all of us at the Convention) to offer our skills and love of music making to seniors in various settings.

I recommend both the powerful documentary, "Alive Inside," and taking your music skills to some place there they will be appreciated. (Note: "Alive Inside" (made in 2014) is available on Netflix, and possibly at your local library.

# In Europe with the New American Mandolin Ensemble

by Mark Davis

Tired as we were from our over-night flight, few of the members of the New American Mandolin Ensemble were able to sleep on the train from Frankfurt to Saarbrücken as we absorbed the sights of the southwestern German countryside, and wondered what lay in store for us on this trip - the result of over a year's preparation, rehearsals and planning.

In 2013 I conceived of the idea to form a small mandolin and guitar ensemble of professional players to present a program of original contemporary American works at the 2014 Eurofestival Zupfmusik – the largest and most prestigious plucked string music festival in the world, held only once every four years. Once our application had been accepted by the Festival organizers, we went into high gear, not only performing a series of 'warm-up' concerts in New England, but also setting up music exchange concerts and home stays with mandolin groups in Saarland (Germany) and the Netherlands.

We were first hosted by the members of the Saarlandische Zupforchestra, who had invited us to be the guests of honor at their special 60th Anniversary event celebrating sixty years of successful music-making by the SZO.



Program/menu

Arriving at their country retreat center, we were introduced to the members of the SZO, and were soon in rehearsal of Hermann Ambrosius' Suite No. 6 which we would perform together that evening under the direction of SZO music director Reiner Stutz. At the introductions to the event, it was pointed out that I had commenced my serious studies of the 'plucked string arts' with the German guitarist Siegfried Behrend who was a prominent music director of the SZO in the 1970's.

NAME performed the first set of the evening's program, featuring compositions from several American composers: Owen Hartford's prize-winning "Urban Sketches,"; Chris Acquavella's upbeat and rocking "Yutuma,"; Frank Wallace's deep, moody "My Vital Breath" (written for NAME),; and Clarice Assad's "Song for My Father," as well as the Australian Richard Charlton's "Dances for the Mandolin in the Moon" and the Dutch guitarist/composer Annette Kruisbrink's haunting "Dreamtime."

The SZO exhibited impeccable style and musicality in their program of pieces by Mezzacapo, Maximo Diego Pujol, Munier, and Piazzolla. It was interesting to us to see that they gave special prominence to their new youth ventures – including a youth mandolin orchestra and a

young people's guitar ensemble. They are very active in promoting the guitar and mandolin to young people – a lesson we could learn in the US.

Several days later we shared a concert with Anne-Rose Humbert's local mandolin orchestra in Friedrichweiler, Germany. We were impressed with the level of proficiency demonstrated by this local amateur orchestra. Within their ranks they have several professional performers who also play with the regional SZO. These performers take it upon themselves to train the local orchestra members, and they try to involve many young people as possible. The results were most impressive!



Friedrichweiler MO

At this concert, NAME chose to perform some of our lighter repertoire such as Emiel Stopler's "The City Awakens," Robert Margo's excellent Jobim and Gismonti arrangements, Eden MacAdam-Somer's' bluegrass-inflected "Homeward Bound," Michael Nix' "Prayer for the Victims of Terrorism," and my own composition "The Cat in Springtime."

The concert ended with the two groups under the direction of guest conductor Mark Davis, performing movements from the Ambrosius "Suite No. 6," and H. Zimmer's "Pirates of Zimmer" from Pirates of the Caribbean.

Following this successful concert, the two groups cemented their friendship with a meal at a fine local establishment where toasts were proposed to continued international music sharing events.



Prost!

# In Europe with the New American Mandolin Ensemble

(continued from page 18)

The next day NAME bid farewell to our new friends and took the train to the Eurofestival Zupfmusik 2014. On arriving at the Festival headquarters, we immediately ran into friends from Australia who were there performing with the Australis Ensemble under the direction of Stephen Lalor. Throughout the four days of the Festival we were to continually encounter many of the most prominent mandolin and guitar players from around the world.

It is hard to do justice to the magnitude of this Festival. For one thing, there were 1,100 participants from all over the world there – as PERFORMERS! There were 22 concert events spaced out over the course of five days, with very often three events running simultaneously, making it difficult to decide where you needed to be at any point in time; we were continually running from one venue to another in order to catch one or another performance!

NAME held the final spot on the Grand Opening Concert of the Festival, (the other groups were the Badisches Zupforchester, a youth guitar trio and the up-and-coming young guitar and mandolin Duo Consensus). For our portion of the program we performed two movements of Hartford's "Urban Sketches," Frank Wallace's deep, moody "My Vital Breath," and ended with Chris Acquavella's upbeat and rocking "Yutuma." Our performance was well received by the large audience in attendance, which included the most prominent figures of the German mandolin.



*NAME on the big Festival stage*

The next day NAME performed on the outdoor stage along with Carlo. Aonzo's jazz trio and Stephen. Lalor's Plektra ensemble, where we were able to perform more of our lighter material. A nice shaded stage and a fine sound system made this a most enjoyable concert experience. The audience, who were able to sample some fine local German beers, was having an excellent fine time as well.



*NAME on the out-door stage*

There were so many musical highlights at this Festival! We can only mention a few in the space we have here.: Our friends in the SZO gave a terrific premiere performance of Daniel Wolff's gorgeous "Saar Bande," one of the many pieces which the Festival organizers had commissioned to be premiered at this festival (all now published by Trekel).

The Duo Trekel-Troster gave a thrilling reading to pieces by Keigo. Fuji, Klaus. Wüsthoff, and Maximo. Diego. Pujol.

A group previously unknown to us if not European audiences, the duo Café Para Dos (Ricardo Sandoval – mandolin; Matthias Collet – guitar) gave an impressive performance of Latin-American pieces, performed with a loose, semi-improvisational approach and absolutely tight precision.

The Australis Ensemble gave a tremendous performance. This group, organized under the direction of Stephen Lalor (familiar to CMSA readers from Plektra's performances at CMSA 2012 in Minneapolis) is made up of the best players from the various Australian mandolin orchestras who gather every year for their FAME Festival. They performed three pieces by Lalor - his wonderful "Australis Suite," the Eastern-inflected "Lyuba Fantasia," and his highly rhythmic "East-West" with an improvisational cadenza by concert-master Sue Flower that which brought down the house with a standing ovation.



*Australis takes a bow*



# In Europe with the New American Mandolin Ensemble

(continued from page 19)

The Saturday evening concerts were held in the ornate Schloss Bruchsal where we heard the Duo Acquavella-Rauch perform a premiere of Zambrano's "Caramba Nino" and two more of Chris' great pieces – "The Rushstick Crew" and "Wishes." We also heard a new group called Trio 61 Strings featuring concert harp, classical guitar, and mandolin (mandolinist Anne Wolf was instructor at the San Diego Classical Mandolin Camp in 2013). Wolf's arrangement of Saint-Saëns' "Acquarium" was a gorgeous piece with exquisite interplay and perfect balance between the three instrumentalists.

The French/Italian Nov' Mandolin Trio of Fabio Gallucci, Cecil Vallette, and Vincent Beer-Demander gave a scintillating and thought-provoking performance of Beer-Demander's own "Obsession" and the little-heard "Trio op. 151" of Norbert Sprongl. Another highlight of their recital was their arrangement of several movements from Stravinsky's "Cinq Pieces".

It was wonderful to see our old friend Michiko Kataoka, and to hear her exquisitely trained Kataoka Mandolin Ensemble give a breath-taking performance of the most uncompromisingly modern piece of the festival – Hiroaki Takah's "Study of Tremor."



Mark Davis with Michiko Kataoka

Other American performers at the Festival included Brian Oberlin who entertained a large audience with his original take on traditional Italian mandolin solos and his signature swing arrangements, and August Watters who performed some of his own interesting split-string studies at the outdoor concert venue.

We heard many excellent, mainly German mandolin orchestras and many performances of thrilling new pieces composed for this event. But there were many performances that we had to miss because of time and scheduling constraints, including performances by the Kubota Mandolin Ensemble from Japan, Keith Harris'

Mandolinata Mannheim, and the British BMG Federation Ensemble.

It was interesting to see that the Festival program included instruments from other international plucked-string traditions including the Chinese pipa (Chinese lute) soloist, and a baglama-saz (Turkish long-necked instrument) trio.

The Eurofestival was a staggeringly successful event, which we were greatly honored to have been a part of it. Exhausted by the festivities, we relaxed with a nice long, quiet (and fast!) car ride up the autobahn to Köln, where we admired the massive cathedral and stumbled upon a wonderful wine fair in the central square.



For the remainder of our trip we were based in Zwolle in the *white Rhine wine connoisseur Jim Bates* Netherlands, where we were hosted by the genial crew of Alex and Marianne Timmermann and the members of Het Consort. Our first double concert was in the old city of Kampen, where we shared the billing with the Mandoline Gitaar Orkest KMC directed by Sebastiaan de Grebber, the concertmaster of Het Consort and a remarkable soloist in his own right. They performed nineteenth-century works by Fibich and Bellini, as well as a modern piece by Squarzini. Together we performed two excellent pieces. "Ballando" by Luca Mereu is rhythmic and quite fun to play. But the thrill of the night was to have the composer Annette Kruisbrink in the audience to hear us perform her wonderful "Dreamtime."



NAME performs with Kampen MGO, Sebastiaan de Grebber conducting.



# In Europe with the New American Mandolin Ensemble

(continued from page 20)



*Annette Kruisbrink  
with Mark Davis &  
Sebastiaan de Grebber*

Our next concert was arranged for us by guitarist Tom Edskes in a lovely small church in Steenwijk. The composer Emiel Stopler met us there to record our performance including his excellent “The City Awakens.” The videos have since been posted to YouTube. (Search YouTube for “New American Mandolin Ensemble Stopler” to get to our videos).

Our final concert was held in Amsterdam in conjunction with Het Consort. The highlight of this program was our performance of “Mandolive” by the Jan Bartlema, written for this occasion, and dedicated to Alex Timmermann and Mark Davis, which can be viewed in the video posted from our performance at the Old English Church in Amsterdam. (Search YouTube “mandolive jan bartlema”).

Both ensembles performed magnificently at this final concert. Highlights of Het Consort’s performance were the Concerto in G for Two Mandolins by Vivaldi featuring de Grebber and Ferdinand Binnendijk, and the Guitar Concerto by Moulter with guitar soloist Tom Edskes.

A final dinner with the Consort members at a local restaurant overlooking the Amstel Canal proved to be the perfect end to a wonderful tour. We came away from this tour excited about the possibilities of more international travel, and convinced that there is both a need and a broad market for contemporary music for mandolin and guitar ensembles.

The members of the New American Mandolin Ensemble who participated in this concert tour are: Mark Davis (director, mandolin), Bob Asprinio (mandolin), Jim Bates (double bass), Beverly Davis (classical guitar), Judith Handler (classical guitar), Mark Levesque (mandolin), Robert Margo (liuto cantabile), David Miller (mandolin), and August Watters (octave mandolin).



*Dinner on the Amstel*

News For individual bios of NAME members and for current news about the New American Mandolin Ensemble can be found on please see their website:

(<http://www.namandolinensemble.com/>).  
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*Two Collings, a Connor, and a Kuhlman,  
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# Bach on the Mandocello (and Tenor Mandola and Liuto): The Cello Suites, BWV 1007-1012, Part One

by Robert A. Margo

This is the first part of a three-part article on performing Bach's solo cello works on mandolin-family instruments, primarily the mandocello, alto mandola, and liuto moderno (also known as the liuto cantabile).<sup>1</sup> Collectively, I refer to these as CGDA(E) mandolin family instruments, a nod to their standard tuning.<sup>2</sup> In the first article, I discuss the history of the works themselves and of their performance on plucked instruments. In the second, I discuss editions, scholarly literature, modern recordings, and video performances. The third focuses on technical and musical issues that arise when playing the works on, for example, the mandocello.

The Bach cello suites are central works in the western classical music canon. There is a long tradition of performing the works on plucked strings dating back to the era of their composition. Studying Bach brings huge rewards in technique and musicianship, even if performance is confined to one's practice room. As a general rule it is better to perform original music written for an instrument rather than a transcription or arrangement; however, there is, in fact, very little original repertoire for CGDA(E) mandolin family instruments. The Bach cello suites help to fill this void.

## 1. "Suites á Violoncello Solo senza Basso"<sup>3</sup>

There are six works by Johann Sebastian Bach for solo cello. The works are:

BWV 1007, in G Major (Prelude, Allemande, Courante, Sarabande, Menuet I, Menuet II, Gigue)

BWV 1008, in D Minor (Prelude, Allemande, Courante, Sarabande, Menuet I, Menuet II, Gigue)

BWV 1009, in C Major (Prelude, Allemande, Courante, Sarabande, Bouree I, Bouree II, Gigue)

BWV 1010, in E-flat Major (Prelude, Allemande, Courante, Sarabande, Bouree I, Bouree II, Gigue)

BWV 1011, in C Minor (Prelude, Allemande, Courante, Sarabande, Gavotte I, Gavotte II, Gigue)

BWV 1012, in D Major (Prelude, Allemande, Courante, Sarabande, Gavotte I, Gavotte I, Gigue)

The structure of the works is very similar. All are conventional, multi-movement baroque suites, each beginning with the same four movements – a prelude, followed by an allemande, courante, and a sarabande – and ending with a gigue. The structure differs only in the paired danced movements interspersed between the sarabande and gigue. In the first two suites, these are minuets; in the middle two, bourees; and the final two, gavottes.

BWV1007-1010 are scored for a four-string bowed instrument tuned (bottom to top) CGDA. BWV1011, however, utilizes a scordatura (a retuning): CGDG.

BWV1012 is different, in that it is scored for five strings. The bottom four strings are tuned in fifths like the cello – CGDA – and the top string is an E. As it happens, this is also the tuning of the liuto moderno or liuto cantabile, the CGDA(E) mandolin family instrument invented in Italy in the late nineteenth century.<sup>4</sup>

Bach is thought to have composed BWV1007-1012 while living in Cöthen, Germany in the early 1720s. It is not known if the pieces were written for a specific cellist or whether they were ever performed on the cello by anyone during his lifetime. Unlike the violin the cello was a relatively new instrument in the early eighteenth century, and there was little or no tradition of writing solo music for it. However, there was a substantial literature for viols, including solo, especially in France. Bach was well aware of this music. Performance techniques on viol are potentially relevant to plucked stringers because certain right hand techniques from the French tradition – Marin-Marais in particular – mimic the plucking motion. As discussed in part two of this article, the cello suites have been performed (and recorded) on viola da gamba by modern specialists on the instrument.

Not only was the cello a relatively new instrument in the early eighteenth century, its physical form was not yet set. One type of cello was similar to the modern cello, held between the performer's legs. But another was smaller, held on the performer's chest and kept in place with a strap – the so-called "violoncello da spalla". The number of strings could also vary – four, like the modern cello, but also five and six. As noted above, BWV1012 was written for a 5-string cello.

As I discuss further in part two of this article, a score in Bach's own hand of the cello suites does not survive; instead, there are four extant copies in manuscript. These and other copies are believed to have circulated in Germany during the second half of the eighteenth century. The first published edition appeared in Paris in 1824. As was also true of the solo violin works, the cello suites were viewed primarily as etude material in the nineteenth century. Public performances were rare, and these featured piano accompaniment.

As legend has it, the great cellist Pablo Casals discovered one of the nineteenth century editions in a second-hand book shop in Barcelona in the 1890s. After several years of study Casals began to give public performances of the music in its original, solo form, but it was not until the 1930s that he recorded the music.

Post-Casals the cello suites became part of the core performance repertoire of professional cellists. The growth of early music in recent decades has led to an

# Bach on the Mandocello (and Tenor Mandola and Liuto): The Cello Suites, BWV 1007-1012, Part One

(continued from page 22)

explosion of interest in early bowed instruments and their authentic techniques, including the baroque cello and the violoncello da spalla. The music has also been transcribed or arranged for many different instruments, some of which – the trombone, for instance – are quite remote from bowed strings (or plucked, for that matter).

## 2. Historical Performances on Plucked Strings

Almost from the time that the works were composed arrangements were made for plucked strings. The plucked instrument of choice in Bach's day was the lute. The lute in Germany in the early eighteenth century was a large instrument, typically with 13 courses, 11 of which were double strung (the top two courses were single). The top six courses were tuned to a D minor chord, and the basses were tuned depending on the key signature of the piece.

Bach did make an arrangement of BWV1011 in grand staff notation intended for performance on the baroque lute (this arrangement is referred to as BWV995). The presumption by modern scholars is the arrangement would have been used by lutenists to make an "intabulation" – a version notated in French tablature – that would be idiomatic to the lute. Bach himself owned a lute and was friends with many prominent lutenists. In fact, a version of BWV995 in French tablature has survived; it differs in many details small and large from Bach's arrangement and is, indeed, somewhat more suitable to the lute than Bach's original.

In the late nineteenth century guitarists began to play the Bach cello works. Francisco Tarrega was among these, as was the American guitarist C. F. Frisette, who purportedly kept the entirety of BWV1012 in his concert repertoire. Along with selected movements from the solo violin works, the eminent Spanish guitarist played the cello music throughout his long career. Subsequently, classical guitarists began to play the cello suites on a regular basis, to the point where they are presently considered central to the guitar repertoire. After Segovia, the Bach cello works have become almost as central to the classical guitar repertoire as they are to the cello. The modern revival of the baroque lute has also produced notable Bach performances and recordings. In Part Two of this series, I discuss some of the more important of these.

In an earlier article in this *Journal* I sketched the lengthy, albeit spotty history of performing the Bach solo violin music on mandolin, dating back to the turn of the twentieth century. Unfortunately, I can find little or no evidence of an analogous history for the Bach cello suites.<sup>5</sup>

Historically (and even today) this reflects the fact that the tenor mandola, mandocello, and liuto modern (cantabile) were, by and large, ensemble instruments.<sup>6</sup> Although mandolinists could have played the cello music on the mandolin (with a suitable key transcription), it seems most of the relevant historical performers preferred transcriptions of actual violin works or else original music for the mandolin. Only very recently has the challenge of performing Bach's cello music on CGDA(E) mandolin family instruments been taken up.

In part two of this article, I will discuss editions of the music itself, key scholarly literature and modern recordings on violin and plucked strings.

(Endnotes)

1 The articles are based on a workshop that I gave at the 2014 CMSA convention in Portland, Oregon. I am grateful to Stefanie Rauch and Paul Sparks for helpful comments.

2 I use 'mandocello' and "tenor mandola" rather than their original European names – mandoloncello and mandoliola, respectively – to refer to the mandolin-family instruments tuned as a cello and a viola.

3 This is the title given to the works by Bach's wife, Anna Magdalena Bach, in her manuscript copy. As discussed in part two of this article, there is no surviving autograph score of the cello suites, only manuscript copies, such as the version by Anna Magdalena.

4 As an instrument the liuto moderno – literally, "modern lute" – bears little similarity to an actual lute, either in construction or sound. For a brief discussion, see Paul Sparks, *The Classical Mandolin* (New York: Oxford University Press, 1995), p. 205.

5 In his *Studies for the Mandocello, Volume 1* (Kensington MD: Plucked String, Inc., 1999) the American mandolinist Sol Goichberg included a heavily edited version – some chords are dropped, others are added or re-voiced, notes are significantly changed – of Gavotte I from BWV1012 as one of his etudes (#40). The book was produced from the composer's manuscript (undated, but possibly the 1960s).

6 Of the three instruments, on the liuto developed an original "Golden Age" solo literature and this extremely limited – essentially, several preludes (eight in number) and other solo works plus a concerto by Calace, and a few other Italian pieces. In recent decades a solo literature for mandocello has begun to develop in Japan, so far little known in the West.



# Philly Mando Tour: Spring 2015

by Mark Linkins

Spring 2015 has a decidedly international theme for the Philadelphia classical mandolin community. Over the course of the next few months, the Munier Mandolin & Guitar Orchestra (MMGO) and the Philadelphia Mandolin Ensemble (PME) will be involved in a series of performances and collaborations focused on the music of Ireland, India, Italy, and Russia. In one instance, both groups join together with Oregon-based Mando Planet for a cross-cultural musical journey that spans five continents.

March 13: In celebration of St. Patrick's Day, members of PME will perform a set of Celtic music on "Bleeker St. Café," a folk music program on WDVR 89.7 FM. The live performance and interview will begin at 1:00 PM (EST). Live streaming of the program will be available at <http://wdvrfm.org>.

March 14: PME welcomes mandolinist Snehasish Mozumder for a joint concert exploring the musical traditions of Ireland and India. In honor of St. Patrick's Day, PME will present a set of traditional Irish music and music of the Irish diaspora. The repertoire will include traditional dances, airs, and ballads (including works of O'Carolan) arranged for mandolin ensemble, hammered dulcimer, and voice. During the second set, Snehasish and a tabla player will present a set of classical Hindustani music of Northern India, as well as jazz fusion selections from Snehasish's group SOM (Sound Of Mandolin). The concert's final selections will include Snehasish and PME joining forces. For concert details and tickets, visit: <http://www.brownpapertickets.com/event/1198511>

March 15: PBS Radnor TV 21 will launch a new series: *Ciao Bella – Living Italian Style*. MMGO will be featured in two segments to be aired during the first month of programming. Munier members will perform selections

highlighting music of the Golden Age of the Italian mandolin (i.e. works of Calace and Munier), as well as traditional Italian folk music. The segments will also include interviews featuring Munier's two charter members – Vince Varano and Elaine Peden – who have performed with the orchestra since its founding in 1957. After the segments have aired, they will be available for viewing on TV 21's You-Tube Channel.

April 11: Both MMGO and PME welcome Mando Planet – Tim Connell and Jack Dwyer – for a multi-cultural concert collaboration. Mando Planet specializes in a unique, mandolin-based approach to world music. In their own repertoire, MMGO and PME have also explored diverse musical traditions. All three groups will remain on stage and perform – separately and in combination – over the course of two sets. The first set explores the mandolin within musical traditions that include the mandolin. The second set is more exploratory, as the mandolin "boldly goes where no mandolins (or very few) have gone before." For concert details and tickets, visit: <http://www.brownpapertickets.com/event/1206043>.

Plans are currently in the works for a late-May or early-June concert collaboration involving the Munier Orchestra and the Kovriga Balalaika Orchestra, a Philadelphia-based Russian folk orchestra established in 1963. This collaboration will be presented in partnership with the Russian Mosaica Heritage Festival.

For more information about the Munier Mandolin & Guitar Orchestra, please visit [www.munierorchestra.org](http://www.munierorchestra.org). For more information about the Philadelphia Mandolin Ensemble, please visit [www.phillymando.org](http://www.phillymando.org). If you have any questions, please contact Mark Linkins at [marklinkins64@gmail.com](mailto:marklinkins64@gmail.com).

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## Which Finger? A Series About Mandolin Technique by Keith David Harris

Keith Harris' "Which Finger?" series will resume in the next issue of the Mandolin Journal as he is recovering from cataract surgery. We send Keith best wishes for a speedy recovery.

When both eyes are working again, Keith Harris is very excited about a new project. If you'd like to share his excitement, visit [www.mandolin.academy](http://www.mandolin.academy)



Keith with dashing eye patch!

# Munier Orchestra Releases New CD

by Mark Linkins

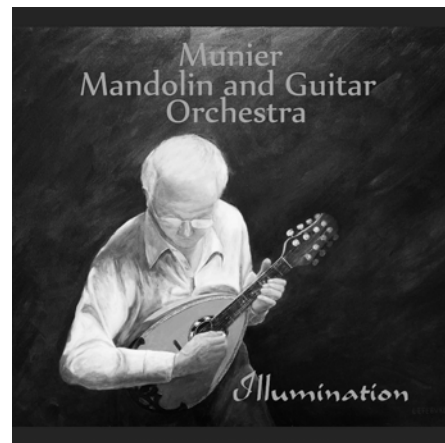
The Munier Mandolin and Guitar Orchestra has released a new CD entitled *Illumination*. When Munier released its previous recording, Jimmy Carter was in the White House. The year was 1978. Using mando-centric benchmarks, Grisman's album *Hot Dawg* had just been released, and Chris Thile wasn't even born. Founded in 1957, the Munier Orchestra produced three vinyl LPs during its first two decades. What followed was nearly four decades of recording silence.

Until recently, Munier has had a decidedly ethnic Italian orientation. Across the decades, the group played numerous annually recurring gigs for Italian parishes and civic organizations across the Philadelphia region. There was a large audience for mandolin music among the communities of first and second-generation Italian immigrants in South Philadelphia and Northeast Philadelphia. Within the past 10-20 years, however, most of those parishes and civic groups have closed their doors.

In response to changing demographics and the musical interests of current members, Munier has been working to broaden its musical horizons. *Illumination's* repertoire reflects both the orchestra's solid Italian roots as well as these new directions. The CD includes several traditional Italian tunes arranged by Munier's founding conductor Dr. Joseph Tirrachia. The familiar favorite *Torna Sorrento* – arranged by Joe Kasinskas and Joe Todaro for solo guitar and mandolin orchestra accompaniment – is beautifully rendered by guitarist Joe Todaro.

The CD's non-Italian fare includes two selections featuring guest violin soloist Bridget Kasinskas: Brahms' *Hungarian Dance #5* and Jay Ungar's nostalgic *Lover's Waltz* (arranged by Joe Kasinskas). Also included is *Banjo Rag*, by A.J. Weidt, a prolific arranger and composer from the heyday of the American mandolin orchestras. The CD includes one vocal, a swing version of Gershwin's *Summertime*. Concertmaster George Abramson is the featured vocalist.

To hear a sample clip or purchase a copy of *Illumination*, please visit [www.munierorchestra.org](http://www.munierorchestra.org).



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To be added to this list contact CMSA Webmaster, David Betts at [webmaster@classicalmandolinsociety.org](mailto:webmaster@classicalmandolinsociety.org) or Mandolin Journal editor Jackie Zito at [cmsajournal@gmail.com](mailto:cmsajournal@gmail.com)

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buehlingbanjo@yahoo.com

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PO Box 5010  
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Mark Levesque  
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Louisville, KY 40205  
Phone: 502-451-0045 (h)  
502-876-5121 (c)  
michaelaschroeder@att.net

## IDAHO

Becky Smith  
22139 Eel lane,  
Middleton, ID 83644  
Phone: 208-585-3384

## MARYLAND

Joyce Adams  
6944 Gunder Ave  
Baltimore, MD 21220  
Phone: 410-335-6053  
Email: dolalady@hotmail.com

Joanathan Rudie  
4 Maryland Ave.  
Towson, MD 21286  
Phone: 410-419-0440  
jrudie@aol.com

## MASSACHUSETTS

Robert Margo  
West Newton MA 02465  
Email: robert.a.margo@gmail.com  
Phone: 617-527-4904  
Website:  
<http://www.namandolinensemble.com/pages/bios/bmargo.html>

## MICHIGAN

Jackie Zito  
Kalamazoo, MI  
Website: www.kalmando.com

## MINNESOTA

Lou Chouinard  
3925 30th Avenue South  
Minneapolis, MN 55406-3108  
Phone: 612-724-6009  
Email: l\_chouinard@visi.com

Jim Plattes  
6125 Morgan Ave. S  
Minneapolis, MN 55419-2012  
<http://www.wildgypsy.com>  
james@wildgypsy.com  
1-612-861-2954

## MISSOURI

Bruce Graybill  
PO Box 222  
Pleasant Hill, MO 64080  
Phone: 816-540-4774  
brucegraybill.com

## NEW JERSEY

Barry Mitterhoff  
3 Nicole Ct.  
Scotch Plains, NJ 07076  
Phone: 908-654-4245  
barrymitterhoff@hotmail.com

## NEW YORK

Antonina Nigrelli  
14 Cedar Point Dr  
West Islip, NY 11795  
Phone: 631-661-2987  
Email: antonina7@verizon.net

Joseph Brent  
Washington Heights, NY  
Phone: 406-322-2720  
(or Skype: joebrent)  
Website: www.josephbrent.com

Tamara Volskaya  
435 Neptune Ave. Apt. 20B  
Brooklyn, NY 11224  
Phone: 718-743-8264

Alan Epstein  
173 Mahaffy Road  
Greenwich, NY  
Epstein526@gmail.com  
Phone: 1-518-817-8050

## OREGON

Brian Oberlin  
P.O.Box 3614  
Hillsboro, OR 97123  
www.mandoberlin.com  
www.oregonmandolinorchestra.org  
Phone: 503-686-8673

Tim Connell  
Portland, OR  
www.timconnellmusic.com  
timconnellmandolin@gmail.com  
503-349-8873  
Available for lessons onlin

## RHODE ISLAND

Josh Bell  
324 Rochambeau  
Providence, RI 02906  
Phone: 401-345-6930  
pmo@mandolin-orchestra.org

Marilynn Mair  
271 Hillside Ave.  
Pawtucket, RI 02860  
<http://www.marilynnmair.com>  
mairmusic@yahoo.com

## TENNESEE

Ted and Norma Davis  
205 Engel Rd  
Loudon, TN 37774  
Phone: 615-458-5493

## VIRGINIA

Mark Freemantle  
Northern Virginia, VA  
Email: mandoman@mandoleers.org  
Website: www.mandoleers.org

## WASHINGTON

Geoff Wilke  
Seattle, WA  
Email: GeoffWilke@gmail.com  
Phone: 206-779-8000

## WISCONSIN

Cheryl Kuhaupt  
Hartford Music Center  
1350 East Sumner St.  
Hartford, WI 53024  
Phone: 262-673-4740  
Email: vintageinstruments@mac.com

## ONTARIO, CANADA

Ginger Kautto  
626 Bathurst St  
Toronto, ON M5S 2R1  
info-sme@bellnet.ca

## GERMANY

Keith Harris  
Kaempfrasen 26  
35037 Marburg, Germany  
Tel.: + 49-6421-952344  
mobile: + 49 176 800 22 531  
www.mandolin-lessons.com  
available for online lessons

Chris Acquavella  
Lessingstr. 13  
32756 Detmold, Germany  
Phone: +49 176 30603413  
Email: info@chrisacquavella.com  
Website: www.chrisacquavella.com

## SPAIN

Julian Carriazo  
TRVA. Marques de Ceballos #1 5th J  
10600 PLASENCIA-CACERES  
Spain  
Email: juliancarriazo@hotmail.com  
Phone: 34 659622575

*\*Please let us know of additions or changes for this list, contact CMSAJournal@gmail.com*

## CALLING ALL MANDOLIN TEACHERS!

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