

# Guitarist

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## Season at Sundin Begins!



**David Serva**

**Flamenco master**

**Saturday, September 23, 8 pm**



**Lorenzo Micheli**

**Italian virtuoso**

**Saturday, October 21, 8 pm**

### Inside This Issue...

Sundin Hall concert details, Local Artists Series concert with Tre Corda and Sendero Flamenco , CD reviews, News and Notes

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# Concert Spotlight

## David Serva

Join us on Saturday, September 23, for the first Twin Cities appearance by guitar virtuoso David Serva, one of the foremost interpreters of traditional Gypsy flamenco. His pure style follows the heritage of his teacher, Diego del Gastor. Serva has accompanied historical figures of flamenco like Juan Talega, Manolito de María, La Perla de Cádiz, and Anzonini del Puerto, more contemporary artists including Fernanda de Utrera, Manuel Agujetas, Miguel Funi, Manolete, Mario Maya, and Blanca del Rey, and younger figures such as Joaquín Ruiz, Soledad Barrios, and Jose Torres. He has played flamenco nightclubs and festivals across Spain, and concertized around the world.

Serva was featured in the 1990 Biennial de Guitarra Flamenca in Seville. He was assistant to the composer and stage guitarist in the original production of *Man of La Mancha* and in its Broadway revival. First guitarist for several years for Noche Flamenca, he has received grants from “Meet the Composer” for collaborations with choreographers. A solo concert in Toronto (*Son Gitano en America*) is available on CD. He has also recorded extensively with many singers.

But the road Serva took to these accomplishments is a surprising one. As told by Carl Nagin in his article “Gypsy Davy,” few listeners realize that “David Serva is really David Jones, the son of retired U.C. Berkeley Political Science Professor Victor Jones. His lineage is white Alabama not Gypsy Andaluz. A graduate of Berkeley High, Jones left home at 15, played blues with local legend K.C. Douglas in a San Pablo avenue garage and folk music with his friends in cafes along Telegraph Avenue. A teenage runaway from the New England boarding school he briefly attended, Jones, according to his oldest friends, grew up fast from a shy, mumbling, bespectacled introvert who studied Latin [ . . . ].

“He spent his 17th birthday in a Miami juvenile detention center, shortly before taking his first trip to Spain in 1959 to pursue his destiny as a flamenco guitarist. A star attraction in the flamenco room of San Francisco’s Spaghetti Factory in its heyday in the sixties, Serva...played in a Greenwich Village cafe only a few blocks from where Bob Dylan was strumming the ballad of Gypsy Davy (no relation). David Jones had become David Serva, a prodigal Berkeley native son who successfully assimilated himself seven thousand miles away from home into the closed, clannish, and exotic world of Gypsy flamencos.

“Then as now, Serva’s guitar playing bucked the trends and fashions that rocked and revolutionized flamenco via international solo stars like Sabicas, Carlos Montoya, Manitas de Plata, and today’s sensation, Paco de Lucía. Serva introduced down-home, pueblo style playing to audiences in San Francisco and New York through a darker, more Spartan, and deliberate toque (playing style), a sound flamenco aficionados describe as *hondo* meaning the more profound and authentic feeling celebrated by Spanish poet Federico García Lorca in his Gypsy ballads and essays on

flamenco’s *cante hondo* (deep song). Serva learned and transmitted this style to a generation [ . . . ] who followed his quest for roots flamenco to one of its purist sources—small Andaluz pueblo outside Sevilla called Morón de La Frontera where Serva went in 1962 to study with Gypsy maestro Diego el del Gastor (1908-1973).”

Serva’s decision to adopt a stage name is not uncommon in flamenco, but as Nagin quotes, he had particular reasons for doing so: “It was obvious that ‘Jones’ wouldn’t work in Spanish,” [Serva] said. “For one thing it has an obscene connotation. Since Serva was the Gypsy word for Sevilla, I thought that would be a cool to have a last name in caló. So I adopted it sometime in my late teens. But it had nothing to do with anything and when I found out how ridiculous I could be I decided to keep it to remind myself how stupid it was.”

Guitarist Scott Mateo Davies is a leading figure in the Minnesota flamenco scene with his own international reputation, and a long-time friend of Serva. He adds these thoughts:

“Serva’s uniqueness comes from two things at once. First, he harkens back to his master, Diego del Gastor. Serva can play Diego with perfection. No one could tell the difference—perhaps he sounds the most authentic in conjuring up the spirit of Diego. At the same time, Serva plays his own original style, which incorporates everything he grew up hearing—blues like Blind Lemon Jefferson, jazz, and even funk. You’ll hear Miles Davis quotes when Serva plays. That’s the thing about Serva, he sounds like himself and no one else. He’s true to the beatnik aesthetic he grew up with in the 1950s in the Bay Area. Play me a recording of his. After 5 notes, I would know it’s him.

“Being original that way is actually an essential part of flamenco tradition. His teacher, Diego del Gastor, once got a Ray Charles record. He started playing ‘What’d I Say!’ The other importance Serva has is that he’s lived in Madrid for a long time. He’s immersed himself in the flamenco world in Spain like no other North American has. His command of Spanish, his lack of pretense or pretentiousness, and his great musical gifts are all reasons. And so he’s been the gateway into that world for two generations of guitarists from the U.S. He’s ‘Flamenco Central’. He comes back to the West Coast every few years to play and visit, but he’s never been in Minnesota before. I don’t think anyone should miss this chance to hear him.”

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For a detailed profile of David Serva, see the entire “Gypsy Davy” article by Carl Nagin at the SF Flamenco website <[www.sfflamenco.com/history/balladofgypsydavy.html](http://www.sfflamenco.com/history/balladofgypsydavy.html)>. That article was originally published in the *East Bay Express* Vol 22 #22, March 10, 2000 and is copyrighted by Carl Nagin. Nagin can be reached at <[cnagin@hotmail.com](mailto:cnagin@hotmail.com)>. For more information about Serva’s mentor, Diego del Gastor, visit <[www.gypsyflamenco.com](http://www.gypsyflamenco.com)>.

# Concert Spotlight

## Lorenzo Micheli

For the second concert in our Sundin Hall season, we are excited to present Italian Lorenzo Micheli in his Twin Cities debut. The concert is Saturday, October 21st, and promises to be full of fireworks!

Born in 1975, Lorenzo Micheli studied in Milan with Paola Coppi and graduated with full marks, *cum laude*, from the G. Tartini Conservatory, Trieste, in 1996. After studying with Frédéric Zigante at the Fondation Mozart in Lausanne, he was a pupil of Oscar Ghiglia at the Accademia Musicale Chigiana in Siena and, later, at the Musik-Akademie in Basel, where he got the Solistendiplom in 2000.

Micheli is a laureate of several international competitions: among them, first prize at the XXI Gargnano Competition (1996), at the XXX Città di Alessandria-M. Pittaluga Competition (1997), and at the M. Giuliani Competition (1999); the "ARAM" Prize in Rome (1999); and second prize at the XLIII Maria Canals Competition, Barcelona (1997). Perhaps his most noteworthy award came in 1999, when he was the first Italian to win the prestigious Guitar Foundation of America solo competition, held that year in Charleston, SC.

Micheli appears regularly throughout the world as a soloist and with orchestras. He has toured Italy, Spain, Greece, Switzerland, Poland, Nigeria, Mexico, Canada, the U.K., and the U.S. (over 60 cities). He has performed in major centers such as Rome, Los Angeles, Madrid, Boston, Philadel-

phia, Milan, New Orleans, Warsaw, Cracow, Dallas, San Francisco, Miami, Geneva, Memphis, Chicago, Portland, Denver, Lagos, Salt Lake City, San Diego, and Vancouver. He has given masterclasses at universities and music festivals throughout North America and Europe, and made recordings for radio and TV on three continents.

His recordings include the music of Dionisio Aguado (STR 33563) and Mario Castelnuovo-Tedesco (*Guitar Recital: Castelnuovo-Tedesco*, NAXOS 8.554831), and the live video *Lorenzo Micheli in Concert: Live at Texas Tech University* (Mel Bay 99787VX).

Join us on Saturday, October 21st, at 8 pm in Sundin Hall and find out why *Classical Guitar* magazine said "Lorenzo Micheli combines the instincts of a scholar with a fluid expressivity that makes him incapable of playing a dull or boring note.... How can anyone resist music played like this?"



### Directions to Sundin Hall on the Hamline U. Campus

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue.

Turn right, Sundin Hall is on your left, a half-block east of Snelling.

Free parking is available one block past the hall, in lots off Hewitt (on your right) or off Pascal (1 block north).

**For Concert  
and Ticket Information,  
Call 612-677-1151.**

All concerts at 8 pm  
at Sundin Hall,  
Hamline University

For reservations  
call 612-677-1151

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# Special Feature: Introduction to Flamenco

Flamenco is a vibrant part of the Twin Cities music scene. MGS is proud to host two concerts this fall dedicated to this music. Readers wanting information about local artists, performances, workshops, and classes might visit the Flamenco Minnesota website <[www.flamencomn.org](http://www.flamencomn.org)>. For an introduction, see the following by Scott Mateo Davies, a leading guitarist in the flamenco community. More about flamenco music, culture, and history is at the online encyclopedia Wikipedia, <[en.wikipedia.org/wiki/Flamenco](http://en.wikipedia.org/wiki/Flamenco)>. Excerpts from its entry for “Flamenco” are below.

## Perspectives

by Scott Mateo Davies

Flamenco is an art form combining music and dance in support of a body of songs known as “cantes.” It originated with the Gypsies (gitanos) of the southern area of Spain called Andalucia. Throughout Spain it is invariable associated with Andalucia, and is frequently associated with Gypsies, even though many non-Gypsies have excelled as flamenco artists.

Outside Spain, on the other hand, it is seen as the musical form most representative of the whole of Spain, especially due to the work of Federico Garcia Lorca and his essays and poems praising flamenco.

What is significant about flamenco is its cultural mix. It represents the influences of extremely divergent cultures: the Moors, Sephardic (Hebrew for Spanish) Jews, Gypsies, and the dominant Spanish culture. For example, many of the melodies used in flamenco have both Sephardic and Arabic roots, the “letras” (texts) are in a characteristically Gypsy poetical form while the guitar is typically Spanish. As an oral literature, flamenco is the epitome of the expression of the poor, the downtrodden, the oppressed. The texts are often laments about the burdens of a poverty-stricken life, making frequent use of the image of orphans in describing their pain. The Gypsies are seen as a poverty-stricken and underprivileged ethnic minority; their songs both reflect and reinforce this image.

Flamenco has developed into a major art form with dozens of schools throughout Spain and worldwide. There are now a multitude of styles, genres, poetical forms, and musical and dance techniques. In addition, young musicians often add pianos, synthesizers, electric bass, violins, flutes, harmonicas and percussion to the accompaniment of traditional flamenco forms. Indeed, flamenco in Spain today is popular as never before and incredibly new heights of virtuosity are being attained by dancers, singers and musicians alike.

*Editor’s Note:* This is an excerpt from a longer article by Scott Mateo Davies available at the Fuego Flamenco website <[www.fuegoflamenco.com](http://www.fuegoflamenco.com)>. Davies, a long-time MGS member, is a prominent flamenco guitarist and educator.

From Wikipedia:

Originally, flamenco consisted of unaccompanied singing (*cante*). Later, the songs were accompanied by flamenco

guitar (*toque*), rhythmic hand clapping (*palmas*), rhythmic foot stomping (*zapateado*) and dance (*baile*). *Toque* and *baile* are also often found without the *cante*, although song remains at the heart of the flamenco tradition. More recently, other instruments have been introduced, such as the cajón (a wooden box used as a percussion instrument) and castanets (*castañuelas*). Recent research has shown that there was also a strong Sub-Saharan African influence [ . . . ]. “Nuevo Flamenco,” or New Flamenco, is a recent variant of flamenco which has been influenced by modern musical genres, like rumba, salsa, pop, rock, and jazz.

There remain questions not only about the origins of the music and dances of flamenco, but also about the origins of the very word *flamenco*. But whatever the origins of the word, in the early nineteenth century it began to be used to describe a way of life centered around this music [ . . . ]. Although, to the uninitiated, flamenco seems totally extemporaneous, these *cantes* (songs) and *bailes* (dances) follow strict musical and poetic rules. During this period of development, the “flamenco fiesta” developed. More than just a party where flamenco is performed, the *fiesta*, either unpaid (reunion) or paid, sometimes lasting for days, has an internal etiquette with a complex set of musical and social rules. In fact, some might argue that the cultural phenomenon of the flamenco *fiesta* is the basic cultural “unit” of flamenco [ . . . ].

The flamenco guitar [ . . . ] is a descendent from the lute. The first guitars are thought to have originated in Spain in the 15th century. The traditional flamenco guitar is made of Spanish cypress and spruce, and is lighter in weight and a bit smaller than a classical guitar, to give the output a ‘sharper’ sound. The flamenco guitar, in contrast to the classical, is also equipped with a barrier (often plastic), similar to a pick guard, enabling the guitarists to incorporate rhythmic finger tapping while they play. The flamenco guitar is also used in several different ways from the classical guitar, including different strumming patterns and styles, as well as the use of a capo in many circumstances.

Flamenco music styles are called *palos* in Spanish. There are over 50 different styles of flamenco. A *palo* can be defined as the basic rhythmic pattern of a flamenco style, but it also covers the whole musical and cultural context of a particular style.

The rhythmic patterns of the *palos* are also often called *compas*. A *compás* is characterized by a recurring pattern of beats and accents. These recurring patterns make up a number of different rhythmic and musical forms known as *toques* [ . . . ]. The most fundamental *palos* are *Toná*, *Soleá*, *Fandango*, and *Seguiriya*. These four *palos* all belong in the *cante jondo* category and form the rhythmic basis for nearly all the other *palos*.

Flamenco *cante* consists of a number of traditional (and not-so-traditional) forms, with characteristic rhythmic and harmonic structures. The rhythm (*compas*) is perhaps the most fundamental distinguishing feature of the different flamenco forms. The *cante jondo*, called the mother of flamenco, consists of 12 beats, with accents on the 3rd, 6th, 8th, 10th,

Flamenco, continued on p. 6

# Local Artists Series

## Tre Corda

The 2006–2007 Local Artists Series begins on Sunday, October 22nd at 3 pm with an exciting double-bill concert featuring 7 performers—young, emerging performers, and veterans of the Twin Cities musical scene. The concert will be at the University of St. Thomas Brady Center Auditorium in St. Paul (see sidebar). Opening the concert will be the Tre Corda classical guitar trio.

### Tre Corda

The Tre Corda Trio was originally formed in November 2003 by three students of Chris Kachian at the University of St. Thomas. Since then, the trio has performed at many private functions and public venues throughout the Twin Cities, and is gaining increasing attention for fine musicianship and a wide-ranging, classical repertoire.



### Shaun Koelsch

Shaun Koelsch is a founding member of the trio. He grew up in St. Louis Park and started playing guitar at age 12. He received his B.A. in Music Performance (guitar) from the University of St. Thomas in 2002. He currently studies with Jeffrey Van and James Flegel at the University of Minnesota where he is pursuing a

master's degree in Guitar Performance. Other projects include the funk band "Hip Replacement."

master's degree in Guitar Performance. Other projects include the funk band "Hip Replacement."

### Nicholas Benham

Nicholas Benham, another founding member, received his B.A. in Music Performance from the University of St. Thomas in 2004. He teaches 50 students each week.



### Jason Wolfe

Jason Wolfe joined the trio in the spring of 2005. Currently a student of Chris Kachian, he expects to receive his bachelor's degree in 2007.

### Repertoire

The trio performs music from many styles and eras, ranging from Renaissance and Baroque to modern popular themes. They also feature original compositions and arrangements by trio members and local guitar composers such as Wade Oden. Some examples of the composers you will hear at a Tre Corda performance include Boccherini, Ravel, Beethoven, Haydn, and Piazzolla. In addition to Tre Corda, all three members perform in other projects, ranging in style from pop to funk, rock, heavy metal, and electronic music.

All photos are by Annette Neist.

### Flamenco, *continued from p. 5*

and 12th beats. Songs are composed of several falsetas with rhythms defined by the song form.

Some of the forms are sung unaccompanied, while others usually have a guitar and sometimes other accompaniment. Some forms are danced while others traditionally are not. Amongst both the songs and the dances, some are traditionally the reserve of men and others of women, while still others could be performed by either sex. Many of these traditional distinctions are now breaking down [ . . . ].

The classification of flamenco forms is not entirely uncontentious, but a common and convenient first classification is into three groups. The deepest, most serious forms are known as *cante jondo* (or *cante grande*), while relatively light, frivolous forms are called *cante chico*. Forms which do not fit into either category but lie somewhere between them are classified as *cante intermedio*. Many flamenco artists, including some considered to be amongst the greatest, have specialized in a single flamenco form.

**Local Artists Series Concert**  
Sunday, October 22nd, 3 pm  
Tre Corda Trio and Sendero Flamenco  
No admission charge

### For more information

To learn more about flamenco, visit the following websites. Then join us at Sundin Hall on Saturday, September 23rd at 8 pm and at UST Brady Auditorium on Sunday, October 22nd at 3 pm for two great concerts!

- <[www.flamencomn.org](http://www.flamencomn.org)> (the site of Flamenco Minnesota, whose mission is to promote the appreciation of and participation in flamenco music, dance, and culture; share information and resources; and sponsor social and educational events).
- <[en.wikipedia.org/wiki/Flamenco](http://en.wikipedia.org/wiki/Flamenco)> (for a nice introductory essay and other information)
- <[www.flamenco.org](http://www.flamenco.org)> (for a glossary, and many links to other sites)
- <[www.guitarist.com/fg/fg.htm](http://www.guitarist.com/fg/fg.htm)> (tips for beginners in the style, and musical examples).

### Brady Center Auditorium

University of St. Thomas, St. Paul campus  
Brady Education Center is on Goodrich Ave.  
(4 blocks south of Summit Ave.) between  
Mississippi River Blvd. and Cretin Ave.

# Local Artists Series

## Sendero Flamenco

Joining the Tre Corda guitar trio for the Local Artists Series concert on October 22nd will be Sendero Flamenco, an exciting quartet consisting of dancers La Tarara and Andrea, and guitarists El Niño David and Rafael de Tresa, both having strong ties to the flamenco community in the Twin Cities and to our Society.

### Sendero Flamenco

Like all flamenco artists, the members of Sendero Flamenco have stage names reflecting the music's Spanish heritage. The core members of Sendero Flamenco are dancer Tara Weatherly (La Tarara), guitarist Dave Elrod (El Niño David), and guitarist Mike Ziegahn (Rafael de Tresa). Joining them for the October concert will be dancer Andrea Plevan (Andrea). Sendero Flamenco was formed almost two years ago. In the words of guitarist David Elrod, "We had all worked off and on in a group called Alfredo y Sus Amigos. At a certain point we decided to focus on just working on our own as a separate unit. I would say it was mainly a desire on the part of the dancers to pursue their own visions of new choreographies." The group performs regularly in such area venues as La Bodega and the 331 Club in Minneapolis and Coffee Grounds coffeehouse in Falcon Heights.



### David Elrod (El Niño David)

David Elrod studied classical guitar with Charles Pederson and Jeffrey Van. He has participated in workshops with Robert Guthrie, Alice Artz, and Tony Hauser. He also studied Renaissance lute with Charles Pederson and in a class with Toyohiko Satoh. Elrod was the lutenist for Concentus Musicus from 1977 to 1980. During most of the 80s and 90s he focused

on family and work until he bought a flamenco guitar on a whim. One thing led to another and pretty soon he was helping his buddy Mike Ziegahn accompany dance classes for the Anda Flamenco School. Elrod has studied flamenco with Mike Ziegahn, Mike Hauser, Pedro Cortes Jr., Emilio Maya, Antonio Andrade, and Chuscales. He has performed with Alfredo y Sus Amigos, Rincón del Flamenco, Anda Flamenco's Fringe Festival Productions, Mike Hauser, and his current group, Sendero Flamenco.

### Tara Weatherly (La Tarara)

Tara Weatherly found flamenco in 2001. She has studied with local greats Kristina de Sacramento and Sachiko. She has also attended various workshops with visiting artists such as Manolete, Edo Sie, and Clarita Filiguiras. She began performing around the Twin Cities in 2003. She is a founding member of Sendero Flamenco.



### Andrea Plevan (Andrea)

Andrea discovered flamenco in southern Chile in 1995, and has been entranced with it ever since. She has studied with Kristina de Sacramento of Anda Flamenco for nine years, and also currently studies with Susana di Palma at Zorongo Flamenco. In addition to dancing with Sendero Flamenco, she performs with several local cuadros, including María Elena la Cordobesa's Rincón del Flamenco, Anda Flamenco, and Alfredo y Sus Amigos. Andrea was part of Anda Flamenco's Que Será Será in 2002, as part of the Minnesota Fringe Festival.

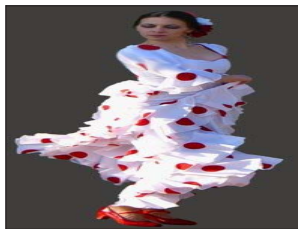


### The Concert

The concert will emphasize dance numbers with a couple of pure instrumentals. One of the tunes will be the group's own arrangement of the "Aragonaise" from *Carmen* by Georges Bizet. They will also do several traditional flamenco tunes. For at least one number, Michael Ziegahn will play a unique mandolin-like instrument called the laud. Most likely this will be in accompaniment to a dance called "Sevillanas."

### Michael Ziegahn (Rafael de Tresa)

Michael Ziegahn has been involved in the guitar and the art of flamenco since graduating from Highland Park Sr. High... a while ago. His teachers have included Michael and



Tony Hauser, Paul Berget, Dan Glass, and, at Mankato State University, Jim McGuire. In Spain he studied with Luis Maravill, and attended workshops of Manolo Sanlucar and, more recently, Antonio Andrade. Locally he performs

with Sendero Flamenco, Rincon del Flamenco, And a Flamenco (for which he also serves as class accompanist along with David Elrod), and flamenco dancer Sachiko Nishiuchi. Ziegahn is a past president of the Minnesota Guitar Society and is proud to have performed at its first Classical Guitarathon (English folksongs, if he remembers correctly).

The Minnesota Guitar Society concert season is co-sponsored by Sundin Music Hall and is made possible with funding from the D'Addario Foundation, and from the Minnesota State Arts Board from an appropriation by the Minnesota State Legislature.

# Note-worthy News: 4 CD Reviews

Jazz is usually thought of as music created by ensembles, large or small. But the history of the music contains many outstanding solo performances—by pianists from Art Tatum to Keith Jarrett, by saxophonist Sonny Rollins, and by many guitarists, starting with the legendary *Virtuoso* LP from Joe Pass in the early 1970s. Here are four recent, highly recommended examples of the solo guitar art.

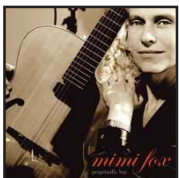


## Earl Klugh

### *Naked Guitar*

Koch Records  
www.earlklugh.com

Earl Klugh has been a major recording artist for over 3 decades and is considered one of the originators of “smooth jazz.” It shows how arbitrary labels can be, in that Klugh doesn’t consider himself to be a “jazz” artist at all. Perhaps that’s because his greatest strength is the beauty, virtuosity, and emotional range (from pathos to humor and more) of his arrangements. Although he’s released dozens of recordings over his career, many of them platinum sellers, the favorite among guitarists might be *Solo Guitar*, the CD he produced and released in 1989 that demonstrates his arranging skills in abundance—especially his famous version of “If I Only Had a Brain.” It’s been a long wait for another such solo CD. Thanks to the 2005 release *Naked Guitar* the wait is over. The new CD has the same range of tunes as his 1989 release, from old pop to jazz standards, and even concludes with a lovely original composition. All are first rate. The range of moods is there too, from pensive to upbeat to playful—as in “Ding Dong the Witch Is Dead,” a nod to the first CD, and a nod to Klugh’s sense of humor (also shown on his website, named “Get a Klugh” to help all of us learn how to properly pronounce his last name). Featured on the album four wonderful-sounding classical guitars. Highly recommended. Also highly recommended is Klugh’s solo concert at Sundin Hall on March 17th as part of our 2006–2007 season. Don’t miss it! Buy the CD today! Order a season ticket by calling 612-677-1151.



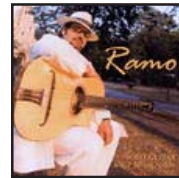
## Mimi Fox

### *Perpetually Hip*

Favored Nations Cool  
www.mimifoxjazzguitar.com

Definitely a jazz guitarist is the very hip Mimi Fox. Since her outstanding Sundin Hall concert here in November 2002, Fox’s career has included performances at festivals around the world; repeated listings in *Downbeat* magazine’s annual poll of rising jazz stars; a feature interview in *Guitar Player* magazine; a cover article in *Just Jazz Guitar* magazine; and, after a series of fine CDs for small, West Coast-based labels, she signed with a subsidiary of Favored Nations, the highly regarded label started by rock guitar hero Steve Vai. Her first Favored Nations Cool release, *She’s The Woman*, got great reviews. Her second is even better. *Perpetually Hip* is a double-disc release that showcases Fox’s skills as a producer, arranger, composer, and improviser. The first disc finds her leading a first-rate quartet of New

York-based jazz masters including the legendary Billy Hart. All the tracks repay careful and repeated listening, but the title track, the self-penned “Perpetually Hip,” may be the most powerful. The second disc will be of particular interest to readers who enjoyed Fox’s solo appearance here—it contains a set of standards performed solo with the same fire and freedom that characterize her concert performances, and that were hallmarks of all Joe Pass’s best work. An exciting CD, and very hip indeed.



## Michele Ramo

### *Ramo*

Moonboat Records  
www.RamoMusic.com

Exciting in its own way, but hard to categorize strictly as jazz, is *Ramo*, the solo CD self-released in 2004 by Italian-born guitarist and violinist Michele Ramo. Now a resident of New York after initially moving to Detroit in 1987, Ramo has released a series of recordings featuring standards and original compositions, most in collaboration with either his wife, singer/lyricist Heidi Hepler-Ramo, or well-known American jazz masters from Mundell Lowe to 7-string icon Bucky Pizzarelli. Most striking about Michele Ramo are his technique, which clearly shows the influence of his first instrument (violin) in his love of expressive techniques such vibrato and glisses, his sound, which comes (on this recording) from a Gary Zimmnicki-built 7-string classical guitar, and his feeling, which has an improvisatory freedom that owes as much to Gypsy music as it does to North American jazz. This solo CD features eight of Ramo’s compositions, paired with four standards. At least one of the original compositions, according to the liner notes, was improvised in the studio. All the originals display wonderful technique, strong feeling, and first-rate compositional skills. The standards display a very original voice in arrangement and improvising. And the guitar sound, other than some flabbiness in the 7th string that may be a fault of the recording process, is wonderful. Like no one else I know of—definitely worth owning.



## Reuben Ristrom

### *Sunday Afternoon*

TC Jazz Records  
www.reubenristrom.com

Reuben Ristrom has been a fixture on the Twin Cities jazz scene, and beyond, for a long time. He’s released many recordings over the years. To my knowledge, this is his first solo CD. Let’s hope it’s not his last. As he says himself in the liner notes, this recording, done at his son Matthew’s home studio, “seems to have a ‘Sunday afternoon’ feeling about it.” Relaxed, pleasurable, familiar. The CD consists of 13 standards by great jazz composers from Duke Ellington to Jerome Kern and others, all played with style and assurance. Even the tunes on which Ristrom double-tracked rhythm and lead guitars preserve the feeling of spontaneity (not easy to accomplish). And the guitar sound is wonderful. Four stars for this one, too. Available at the Electric Fetus in Minneapolis.

## MGS Youth Guitarathon

In connection with the Local Artists Series, the Minnesota Guitar Society will host the 1st Annual Youth Guitarathon in the spring of 2007. Here are some details:

- The Youth Guitarathon will be for acoustic guitar. Applicants will audition two contrasting pieces proposed for performance at the Guitarathon for a panel of judges. Any musical style is acceptable.
  - Applicants must be students 6 to 21 years old. There will be five categories:
    - ELEMENTARY DIVISION (ages 6 to 8)
    - JUNIOR DIVISION (ages 9 to 13)
    - HIGH SCHOOL DIVISION (ages 14 to 18)
    - SENIOR DIVISION (ages 19 to 21)
    - ENSEMBLE DIVISION (ages 6 to 21)
  - A maximum of three participants from each category will be chosen to perform at the Youth Guitarathon.
  - Registration forms will be available online at the MGS website in January.
  - Registration deadline will be two weeks before audition date.
  - Audition date, time, and location will be announced in the next issue of the newsletter and at the MGS website.
  - Audition date will be one month before the Guitarathon.
  - Notification of acceptance will be by email or phone shortly after the audition.
  - Guitarathon date (expected to be in April), time, and location will be announced in the newsletter and at the MGS website.
  - The piece(s) chosen and the time limit will be at the discretion of the judges for both the audition and the Guitarathon.
  - College students studying out of state may audition by videotape in consultation with the coordinator.
- For more information, contact coordinator Brent Weaver at <guitweaver@gmail.com>.

## OpenStage

Despite the passing of OpenStage founder Dennis Burns in April, we want to continue this important forum. OpenStage is a structured but informal way for guitarists of any level to experience the joy of playing for each other. Get-togethers are planned at Brady Education Center (University of St. Thomas, St. Paul campus) for 3 pm on the following Sunday afternoons: October 1st, November 5th, February 4th, and April 22nd. Mark your calendars, and start polishing your renditions of classical, folk, and jazz favorites. Contact <editor@mnguitar.org> for more information.

## Minnesota Guitar Society Web Site

Information about guitar-related events can be found at the MGS website calendar. Visit <www.mnguitar.org> At the home page, click on "Calendar." In addition to Society concerts, included are events featuring MGS members and other guitarists of note. To get yours listed, email Al Norton at <apnorton@msn.com>.

## Paul Hintz CD Release Concert

On Sunday, October 15th, at 2 pm, jazz guitarist Paul Hintz will celebrate the release of "Tributary," his first CD, with a free concert at Woodbury's indoor Central Park. Contact him for further information at <phintz@divcs.org> or 651-699-6827. Full disclosure: Hintz is also the editor of this newsletter and the Society Managing Director. But you don't need any special connections to get your news in these pages. Got a CD out? Got a concert coming up? New teaching gig? Let us know. Send the info to <editor@mnguitar.org> and let the world, or at least our 1,000 readers, find out about your good news.

## Jeff Lambert Solo Guitar Recital

Jeff Lambert performs on Thursday October 26th at 8 pm at Sundin Hall (see page 4 for directions). Concert features the world premiere of David Crittenden's "Sadko and the Ocean King," commissioned by Lambert, three early Baroque suites for mandore by Francois Chancy, and works by Adrian Legg. Lambert received a 2006 Artist Initiative Grant from the Minnesota State Arts Board. This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature, and by a grant from the National Endowment for the Arts. Tickets \$10/\$8. Visit <www.jeffguitar.com> for info.

## Jeffrey Van Solo Guitar Recital

On Sunday, September 24th at 2 pm, Jeff Van performs a free concert at the U of MN's Ted Mann Recital Hall. See the U of MN Music Dept. website for more information.

## Contributions Welcome

Send us your news—gigs, concerts, CDs, etc.—by September 10th to appear in the November/December issue.

## Future Issues

Our November/December issue will profile our November Sundin Hall performer, Canadian Jérôme Ducharme, the 2005 Guitar Foundation of America solo prize winner, as well as the artists taking part in December's Jazz Guitarathon concert. We'll have an article about local jazz master (and MGS member) Chris Olson, who'll pre-sent a Local Artists Series concert in December. Get your copy without leaving home! Become an MGS member! Use the form on page 2 of this issue and mail it in today!

## Correction

In our July-August issue, the article about recitals given by guitarist Vladislav Blaha last spring contained incorrect information. The recitals were sponsored by Winona State University (as well as local businesses). We regret the error, and thank WSU for their support.

## Contact Editor Paul Hintz

You can reach him by email at <editor@mnguitar.org> or by phone at 651-699-6827.

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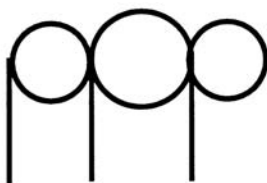
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