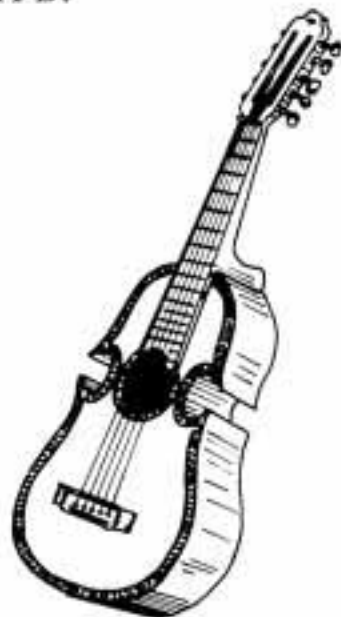


El Cuatro Puertorriqueno

by Guy Chase

The Cuatro of Puerto Rico as it is known today is a 10-string (5-rank) tenor-sized instrument tuned B-E-A-D-G like a bass with a B string at the bottom. The bottom two (or three, depending upon personal taste) are tuned in octaves, while the rest are tuned in unison. The octave ranks use the high octave on the low side. Early versions of the cuatro (before the turn of the century) had four ranks of strings, tuned either A-E-A-D or B-E-A-D.



Probably the most significant acoustic attribute of the cuatro is: that, with the exception of the fretboard and the top, the entire instrument is fashioned from one single piece of rather heavy wood. In this way, the sound is kept bright and is pushed out the front of the instrument, unlike the string instruments with which we are most familiar, which are light and resonate all over. This difference is similar to the difference between a harpsichord and a piano, only not quite so extreme. The body-neck is made of guaraguo, which is rather like a straight and fine-grained oak. The top is a yagrumo hembra, which is sort of like spruce.

Each instrument maker has his own distinctive style of decoration, so that it is possible (though I can't do it) to

know by sight who the artisan was. In more recent years, however, there has been a resurgence of popularity of the cuatro, which in turn has led to a demand for less expensive instruments. In its own turn, that has led to various forms of limited-scale mass production, and many cuatros are now being made guitar-style, using formed

vener and prefabricated decorative inlay. Notwithstanding, many fine artisans still work in Puerto Rico.

From a performance perspective, the ranks are spaced like a Flamenco guitar - rather far apart—giving easy access to individual ranks while continued on page 7



Andres Segovia will perform on March 15 at 4:00 at Orchestra Hall.

The Forum

by Steve Haskin

Each month, the Minnesota Guitar Society presents a guitar Forum. Each Forum features performances by two or more guitarists, or players of related instruments. The Forums are informal and they often bring out the best in performers.

The Forum held on January 25, brought us the music of classical guitarist, Alan Johnston and flautist Bettine Ware. They performed *Andante Sostenuto* by M. Giuliani, *Nana and Cancion* by M. de Falla and *Icarus* by Ralph Towner. Alan then played the Allemande from the 1st Lute Suite by Bach and Sonatina by Jorge Morel. Tim Sparks gave a demonstration of the new Kramer Pitchrider Guitar Synthesizer followed Alan's performance. Tim played his transcriptions of *Elsa's Bridal March* from Lohengrin by Wagner and Chopin's *Mazurka Op. 17 No 4*.



The February 22 Forum showcased 1986 National Finger Pickin' champ Phil Heywood. Phil played two tunes by Joseph Spence, an arrangement of *Summer Time* and an original piece call *Willie* inspired by the emphatic bass line and hard hitting drive of local pianist Willie Murphy. Following Phil, were Guy Chase and Tony Hauser demonstrating the music of Puerto Rico with Guy playing five coursed cousin of the guitar, the cuatro. (For more information on the cuatro see Guy's article in this issue of *Guitarist*.)

The next Forums are: **March 29** with Tony Hauser in a preview of his upcoming concert at the Extempore plus, the Guitar Center's electric guitar

ensemble, and **April 26** the Forum will present performances by students of leading Twin City guitar teachers. Please join us in attending these monthly Forums.

Rock Guitar Contest

The Twin Cities Best Rock Guitarist contest is being sponsored by Knut-Koupee and Buzz Magazine. The contest will be held at the Cabooze Nightclub, 917 Cedar Avenue on April 13, 1987 from 7:00 p.m. to midnight. First prize will be a Kramer guitar and a trip to Chicago to meet master electric guitarist, Eddie Van Halen. Contestants must submit, by March 31, 1987, a two minute cassette tape of an electric guitar solo unaccompanied by any other instrument or drum device. thirty-five finalists will be picked by a panel of ten judges, and all contestants will be notified of the results during the week of April 6th. For more information call 333-0169 or contact Knut-Koupee.

New Works by Doug Smith

St. Peter's Catholic Church in Forest Lake is premiering music from a mass for choir, cantor, and classical guitar (or keyboard) by Douglas Smith. Movements include Lord Have Mercy, Glory to God in the Highest, Alleluia, Nicene Creed, Hosanna in the Highest, Memorial Acclamation, Amen and Our Father. Doug has also composed several new sacred songs for solo voice and classical guitar: The Lord is my Shepherd, Take Me Lord, O Troubled Heart, Love's Breath, Ravishing River, and O Separating Wounds. The last five songs use texts by poet Cynthia Eliason. Guitarists who may be interested in performing the new works can contact Doug Smith at the Guitar Center of Minneapolis, 338-0175.

Carlos Barbosa-Lima

On Sunday, February 1, the Minnesota Guitar Society presented Carlos Barbosa-Lima in a lecture/demonstration on arranging for the guitar. Barbosa-Lima inspired us all with enthusiasm and knowledge of his subject. He began with the



technical considerations, touching upon tone color, key selection, special effects and implied voices in chords. He believes the guitar arranger must take the "orchestral approach". His frequent use of artificial harmonics broadens the guitars range and adds a new tonal dimension. He went on to say the arranger must strive to create a "new musical entity" and gave Segovia's arrangement of the Bach Chaconne as an example of a successful arrangement. He concluded by describing the relationship between composer and arranger, illustrating his points with anecdotes of his collaborations with Ginastera and Jobim.

The MGS hopes this workshop will be the first in a series of presentations by internationally known guitarists.

A Letter from Holland

by Tim Burris

The featured instrument of this year's Holland Festival of Early Music was the lute. Consequently, this annual festival, which as a rule features a number of performances involving lute, offered solo and/or duet concerts by a significant number of the world's best. Moreover, The Dutch Lute Society made use of the venue for its summer workshop "The Lute in Theory and Practice" with lectures and master classes by Paul O'Dette, Jakob Lindberg, Anthony Bailes, Robert Spencer, Pat O'Brien and several others.

A blow-by-blow account of the entire proceedings would be as tiresome to read as it would be to write. Hence, I will restrict my remarks--call them recollections, if you like--to just two concerts I was able to attend. The first was by the lesser known baritone/instrumentalist Frank Wallace, formerly active as a member of the group "LIVE OAK", accompanying himself on vihuela; the second was given by Nigel North on baroque lute.

Having sung myself the occasional self-accompanied lute song, I have long been aware of both the inherent difficulties, and the potential for a more 'unified' performance, that this approach offers. In Frank Wallace, one saw absolutely no difficulties, only advantages.

With songs as simple as Valderrabano's "Corten espadas afiladas" having a separate accompanist can suggest to

the audience that one is trying for a larger effect than the music will bear; when, on the other hand, the singer accompanies her/himself, the 'scale' of the performance is not only more "authentic", more in keeping with the tradition, the music is allowed to exhibit that simple and yet elegant beauty which it undeniably has. When, in addition, this is all done from memory, the effect is quite magical.

Ironically, the area where Wallace did experience problems was with certain of his solos. Performing Mudarra's "Glosa sobre el Cum Sancto Spiritu de la missa de Beata Virgine de Josquin" from memory, while keeping all of the subtle counterpoint from becoming an endless succession of vertical harmonies, is no mean task. Wallace's downfall, however, was not the one I would have expected. He did not play the piece too slowly; he played it too fast! Perhaps Paul O'Dette could have pulled it off at that tempo, with his phenomenal technical gifts. Wallace, who is an excellent player I might add, could not.

That being said, I would strongly encourage anyone who has not heard this fine talent to do so as soon as possible.

Nigel North presented the final lute concert of the festival; it was also, in some respects, one of the best. Nevertheless, it was marred by what I regard as Nigel's 'tragic flaw', his preoccupation with musical events at too low a hierarchical level.

When he plays pieces of relatively short duration, this tendency can make for enjoyable listening--witness his recording of a couple of years ago on various historical guitars. Unfortunately, his renditions of longer works--the C Major Fuga from the British Museum's Weiss Manuscript on this year's program, for example--are frequently fragmented.

All of the above notwithstanding, Nigel North is, at his best, one of the world's finest lutenists/guitarists. His sensitive playing of the familiar C minor Prelude/Fantasia (as an encore) made the concert one will worth remembering.

Stephen Kakos

Classic Guitars

ancient & modern
repair restoration

472-4732

INSTRUMENTS

- 1977 LARIVEE
cedar, Ind. rosewood
- 1980 KAKOS
cedar, Braz. rosewood
- 1982 KAKOS LEFT HAND
spruce, Braz. rosewood
- 1976 Conde Hermanos
Rosewood flamenco

BENEDICT MUSIC



- Specializing in vintage handcrafted and used guitars
- Repairs, restorations
- Buy, sell, trade
- '69 Ramirez
- '85 Alvarez Cutaway Top
- '67 Gibson ES340
- '60's Goya Braz.
Rosewood Classic

822-7335

3400 Lyndale Ave. So. Mpls
open Sundays 'til 5
Weeknights 'til 8

CHARLES A. HOFFMAN HANDMADE HOFFMAN GUITARS

AUTHORIZED
WARRANTY SERVICE
for

C. F. Martin
Sigma
Gibson
Epiphone

QUALITY
REPAIRS & ACCESSORIES
For All Fretted Instruments

CHARLES A. HOFFMAN, INC.
2219 East Franklin Ave.
Minneapolis, Minn. 55404
612-338-1079

The Extempore

announces
a series of guitar concerts

Stefan Grossman/John Renbourn
Sunday, March 8, 7:30 pm

Tony Hauser
Sunday, April 12, 7:30 pm

Pat Donohue/Phil Heywood
Sunday, May 10, 7:30 pm

Tickets for each concert are \$8 in advance, \$10 at the door. Tickets at Dayton's, 375-2987 or The Extempore, 370-0004. A series ticket, good for all 5 concerts can be purchased at The Extempore. For more information, call 370-0004

Classical Guitarist Jeffrey Van in Recital March 22

Classical guitarist Jeffrey Van will give a recital at the Ordway McKnight Theatre, 345 Washing Street, St. Paul, MN on Sunday, March 22, 1987, at 7:30 p.m.

Mr. Van's program will include guitar music from four centuries ranging from the "Aria con Variazioni" by the baroque composer Girolamo Frescobaldi to the area premiere of "Seria en Re", a new work written for guitar by contemporary composer Andrea Saporoff.

Solo recitals, chamber music performances, radio appearances and master classes are all a part of Jeffrey Van's 1986-87 concert season. The

concert at the Ordway will be the first performance of his 1987 west coast tour. The tour will take him to Portland, Oregon on March 6-7-8 for a concert and two master classes; Spokane, Washington, March 10 for a chamber music concert with violinist Julie Ayer on a program with the Spokane String Quartet; and to the Los Angeles area for a live radio appearance on the guitar program "Soundboard" (radio station KPFK 90.7 FM) on the 13th; a concert on the 14th at the University of California at North Ridge and master classes on March 15th and 16th at the University of Southern California.

Jeffrey Van began his studies with Albert Bellson, he later attended master classes given by Andres Segovia, studied with Julian Bream and earned a Master of Fine Arts degree from the University of Minnesota where he is a member of the affiliated faculty. A champion of both contemporary music and the classics, he presents at least one premiere each season. Ensembles with which he has appeared as soloist include the Minnesota Orchestra, the St. Paul Chamber Orchestra and the National Gallery Orchestra in Washington, D.C. Mr. Van has made four recordings; two as a soloist (Twentieth-Century Guitar Music and Jeffrey Van, Guitarist) and two with tenor Vern Sutton (Serenade and Dominick Argento: Letters From Composers).

MGS GUITAR FORUM

March 29-Featuring performances by Tony Hauser in a preview concert of his appearance at the Extempore on April 12, and The Guitar Center's electric guitar ensemble.

April 26-Featuring performances by students of leading Twin City, guitar teachers.

Both Forums are held in the Guitar Center, 304 North Washington at 3:00 p.m.



Ticket prices are \$8.00 general admission, students, seniors and MPR members are \$7.00. Tickets can be bought from the Ordway box office (call 224-4222) or at Dayton's tickets outlets (call 375-2987).

Devenport Guitars

Handmade

Classic, Flamenco,

Folk

(612) 757-1105
After 6:00 pm

THE

HOMESTEAD PICKIN' PARLOR
HOUSE OF TRADITIONAL MUSIC

MINNESOTA'S ONLY FOLK MUSIC STORE



Featuring
GUITAR REPAIR

by

STEVIE BECK

6625 PENN AVE SQ, MPLS, MN 55423

(612) 861-3308



GO TO SCHOOL PROFESSIONAL GUITAR SCHOOL

A Division of Guitar Center of Minnesota

A one-year program for guitar and bass players
wanting a career in music

- Licensed professional instructors
- Modern curriculum for today's music
- New facility with:
Recording studio, concert stage,
music and tape library, and more.

• Study programs in
rock, jazz,
classical, fusion



• Licensed by the
State of Minnesota,
Department of Education

338-0175

Donohue to Perform Benefit Concert

Pat Donohue, St. Paul guitarist and songwriter, will perform a benefit concert for Children's Hospital on Sunday, March 29, at 2p.m. at the World Theatre.

Donohue, winner of the 1983 National Fingerpicking Guitar Championship, is best known for his finger style perfection in playing acoustic blues, swing, jazz, and folk. His original compositions and spirited vocal arrangements have earned him national acclaim. Critics have called his fingerpicking "an amazing display of technical virtuosity". His first album, "Manhattan To Memphis", was labelled by Frets Magazine "one of the most promising debut LP's to come along in recent memory".



While his diverse influences range from early rural blues greats, such as, Blind Blake and Robert Johnson, to jazz deity Wes Montgomery, Pat Donohue has forged them into a seamless guitar style that is uniquely his own.

Donohue is a frequent guest on "A Prairie Home Companion" and has shared the concert stage with such artists as Leo Kottke, Doc Watson, Herb Ellis, Leon Redbone, Steve Goodman, Jesse Colin Young, and Mary Travers. He has recently signed with agent Jim Fleming & Associates

to tour the coasts with his unique brand of musical expertise.

The Red House recording artist is planning on releasing his second album this fall.

Tickets for Donohue's March Benefit Concert are available at the World Theatre Box Office. WORLD THEATRE, 10 East Exchange Street, St. Paul, MN 55101, 612-298-1222.



Tony Hauser in Concert

Guitarist Tony Hauser may well perform the widest variety of music of any guitarist on the national scene. His program at the Coffeehouse Extempore will consist of classical and flamenco presentations for which Mr. Hauser is best known and will also include Brazilian, ragtime, and original compositions. The classical repertoire includes Renaissance lute fantasias to contemporary pieces by the British composer William Walton. Paraguayan guitarist, Agustin Barrios Mangore will be represented as well, as Spanish romantic pianist Isaac Albeniz. A ragtime virtuoso piece by Tim Sparks (guitarist of Rio Nido) and a swing tune by Duke Ellington will be premiered. The music of Brazilian bossa-nova guitarist Baden Powell will be on the program as well as the exciting creations of the current flamenco phenomenon Paco de Lucia.

Guitarist Tony Hauser has concertized extensively throughout the U.S., performing classical music from 1500-1987 plus Spanish flamenco with his brother Michael. He has studied flamenco in Madrid, Spain with some of the pioneers of the art form and is well versed in South American music, having studied with Andres Segovia from Spain, Jesus Silva from Mexico, Leo Brouwer from Cuba and Abel Carlevaro from Uruguay. Mr. Hauser makes his home in the Minneapolis area when not on tour and is a founding member of the Minnesota Guitar Society.

Tony will perform April 12, 1987, at 7:30 p.m., at the Coffeehouse Extempore. Tickets are \$8.00 in advance, \$10.00 at the door. Tickets at Dayton's, 375-2987 or The Extempore, 370-0004.

EvansMusic

Now in a new and expanded home.

2182 Third Street, Downtown White Bear Lake.

612-429-0236

- Acoustic and Electric Guitars and Bases — *Martin, Guild, L'Arrivee, Taylor, Kramer, Fender, Yamaha, Sigma*
- Keyboards — *Roland, Casio*
- Guitar and Bass Amplifiers — *Fender, Roland, AMP, G&K, Session, Randall, Hartke*
- PA Equipment and Signal Processing — *Roland, Boss, EV, Eden, Sunn, Fender, SCS, AB Int., T.C. Electronics*

CERTIFIED IN-STORE REPAIR AND CUSTOMIZATION

Private and Group Instruction in Guitar, Bass, Keyboards, Drums, Banjo, Mandolin
Rentals • Sheet Music

Benedict's Music Store

by Alexandra Humphrey

"A luthier", explained Laurel Benedicts, "is a person who repairs or builds any kind of stringed instrument. It's not just guitars. It can be violins, banjos, dulcimers, mandolins, autoharps—anything with strings and frets". Roger Benedict is a luthier. The Benedicts' music store on the corner of Lyndale and 34th Street is crammed full of vintage instruments. It is a place where one can find the unusual—a mountain dulcimer, for instance, or an old Hawaiian guitar with a picture of a maiden in front of a lagoon painted on the top. The Benedicts specialize in vintage instruments.

One advantage in owning a vintage guitar, according to Laurel Benedict, is the quality of workmanship. "We based our merchandise mainly on vintage instruments because we believe that they're better than the brand new manufactured ones. People like Gibson and Martin were the innovators in guitars. In the beginning, they took care in materials and workmanship. As the Japanese took over their manufacturing—well, they were good, but not like the originals." Another advantage is tone quality. Guitars mellow over time just like wine. "The more a guitar is played, the better it sounds. New ones are stiff. A vintage guitar—you don't have to break them in. Generally, they've reached their peak", said Roger.

A third advantage of a vintage instrument is the possibility for repair. "Take the Ovation guitar, for example", said Laurel, "this is an attempt to use

modern technology by having a molded plastic back with a wooden top. The Ovation guitar is a luthier's nightmare. If the plastic back of an Ovation is broken, it can't be repaired. That's part of the reason why vintage instruments are better—almost anything can be repaired, even if someone steps in the middle of your guitar. Wood is much easier to work with."

About one third of Roger's time is spent building instruments. The rest of the time is spent on fronting the shop or on repairs. "The weirdest repair I ever had was when I rebuilt a gourd. This musician went to India for the summer and bought a sitar at a real low price. The bottom of a sitar is a gourd about 12 inches in diameter. Bringing it home on the airplane, somebody smashed the gourd. When he brought it to me, it was in probably thirty, forty pieces. So I put all the pieces back together. It was like assembling a jigsaw puzzle." More typically, repairs include regluing braces, fixing broken pegheads or dressing frets. "One of the things that we try to do here", said Roger, "is run a professional repair service that isn't offensive. If somebody calls a nut on the guitar 'the little white thing on the peghead', we don't make them feel bad."

"We want everybody to feel comfortable being in here", added Laurel. "We don't want to be elitist. We don't want people to feel intimidated." "The bottom line, I think", said Curtis Teague, and expert in vintage



instruments who works with the Benedicts, "is that we have quality guitars here that you just can't find in most music stores."

CLASSIFIEDS

Need help finding a guitar? Give me a call. Dakota Dave Hull 722-4442.

For Sale: 1946 Martin D-18, 1895 Martin 0-28, 1946 Gibson ES-300, 1965 Epiphone Texan, 1971 Guild D-35SB, 1945 Gibson L-5P, 722-4442

For Sale: 1975 Ramirez Student guitar. Rich bass notes. \$650 or best offer. Karl Dalager, 644-2031

For Sale: Anvil case for 335 type guitar. Excellent condition. \$140 paul, 645-4666

Classifieds are provided free to members and are \$5 to non-members. To place an ad, call 333-0169.

INTERWORLD TRAVEL

To Spain—London—Brazil—
Anywhere



Manuel Ramirez-Lassepas owner
1865 Old Hudson Road
St. Paul, MN 55119
(612) 731-3486



IF YOU
REALLY LOVE
MUSIC,
PLAY IT.

Knut-Koupeeé
music stores

continued from front page

making chording a little more difficult. It is played as a melody instrument, and has a range from B below the staff to B'' (3 octaves). It is always played with a flat pick, preferably stroked from bottom to top so the high strings of octave ranks sounds first and most clearly. Like a drummer, you need a flexible wrist to get the right sound.

Historically, the cuatro appears to be a child of the vihuela, which must have been present on some of the early Spanish exploration ships. The first permanently settled European colony in the new world was established in Puerto Rico by Columbus's second voyage, which landed on the west coast new Mayaguez, later moving to San German. The instrument got isolated up in the mountain country and, like Hungarian language, just sort of sat there for hundreds of years as a genetic isolate. During the 19th century, when transportation between the new and old worlds had improved, the music of Puerto Rico (like that in other parts of the new world) became profoundly influenced by the music that was popular in Europe during that time. That influence remains today in the repertoire of the cuatro—mazurkas, polkas, waltzes—along with the earlier influence of medieval troubadours in the forms of the decima and the seis. Another big influence on the repertoire is the habanera. The habanera version we know best is the tango. In Puerto Rico, the habanera variation is known as the danza, and in Cuba, as the

danzon. Danzas are still being written to this day, and there is an annual contest sponsored by the Instituto de Cultura Nacional, whose headquarters is located just outside the gates of El Moro castle in the Viejo San Juan district. The final third of influence came from Africa via the coastal areas in the forms of the bomba and the plena: bomba from the north-east, and plena from the south-west. The early Iberian and later African influences, which were both musical forms of "People" magazine, reinforced each other in such a way as to arrive at a musical sound which is unique to Puerto Rico. (The native Taino indians didn't have much chance to influence the music because the Spaniards wiped them all out in fairly short order.)

I envision the process as a flow diagram superimposed on a map: there are arrows from central Europe to Spain, from the Middle East to Spain, from north Africa to Spain, from central Africa to west-central Africa, many from Spain to individual areas of the Carribean and South American, and in particular to Puerto Rico. There are many also from west-central Africa to those same Carribean and South American places, also, in particular, to Puerto Rico. These arrows are either light or heavy, depending on how much influence the source had on the destination. What is unique about the mix that occurred in Puerto Rico is that the original sources (central Europe, north-east

Africa, and west-central Africa) arrive in about equal proportions, preventing any single one of them from dominating, and forcing all to cooperate (in a sense) in arriving at a mutually acceptable musical culture. That does not appear to have been true for any other place (including Brazil, whose Iberian influence was from Portugal where the incoming middle-eastern lines are not nearly as strong as they are for Spain).

As in every other culture, two distinct schools of playing have evolved: Those which remain within the popular tradition, playing for weddings and parties and dances, and those which attempt to recreate the music as they imagine it must have been, playing for concerts and the intelligencia. Seen through a slightly different filter, this is the difference between classical and popular musicians, and between those who create music and those who read [about] it. It seems unlikely that either side, in their quest for personal recognition, will become sufficiently open-minded to be able to close the gap enough to understand that literacy is a memory AID, but not a memory SUBSTITUTE. In any event, much good music is lost because it is not written down, and an equal amount is ignored for the same reason. The only saving grace is the now omni-presence of a technology that permits facile recording and, if necessary, subsequent transcription. How different things might have been if Bach had had a cassette recorder...fin.

AN ORGANIZATION OF PROFESSIONAL AND AMATEUR GUITARISTS

JOIN THE NEW MN GUITAR SOCIETY

Name _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

I don't want to miss a single issue. Enclosed is my check for:

- | | |
|-------------------------------------|----------|
| <input type="checkbox"/> STUDENT | \$10.00 |
| <input type="checkbox"/> REGULAR | \$12.00 |
| <input type="checkbox"/> FAMILY | \$20.00 |
| <input type="checkbox"/> SUSTAINING | \$50.00 |
| <input type="checkbox"/> PATRON | \$100.00 |
| <input type="checkbox"/> RENEWING | |

With the Sustaining membership, you will receive 2 pairs of free tickets for upcoming events.

With the Patron membership, you will receive 4 pairs of free tickets to upcoming events.

All members will receive discounts on tickets to all events, a copy of each newsletter, and the opportunity to place classified ads free of charge.

Minnesota Guitar Society, P.O. Box 14986, Minneapolis, MN 55414

March

March 1, Dean McGraw, Kevin Daley, with Rick Olson in concert at Janet Wallace Fine arts center, Macalester College. 3:00 p.m.

March 1, Joe Hagedorn on guitar & lute with David Henderson, tenor at Ferguson Hall, U of M, West Bank, 8:00 p.m.

March 6, 13, 14, Kevin Daley with "Michael Monroe" at Sweeneys.

March 7, 14, Dean McGraw with "Jac obeats" at McGovern's in St. Paul.

March 8, Chris Kachian with Kenwood Chamber Orchestra in a premier of a guitar concerto by James Callahan at the Walker, 7:30 p.m.

March 15, Richard Patterson with Bettine Ware, flute performing classical and original duets at All Saints Lutheran Church in Minnetonka, 7:30 p.m.

March 16, Chris Kachian with the St. Thomas student orchestra performing the Villa-Lobos guitar concerto, 8:00 p.m.

March 19, Richard Patterson with Bettine Ware, flute, "Live From Landmark", Landmark Center, St. Paul, at 1:00 p.m.

March 19, Dean McGraw with "Organ Grinder Review" at Viking Bar—West Bank.

March 19-21, Scott Davies at Jethros, 694 & 120, White Bear Lake.

March 22, Richard Patterson with Bettine Ware flute at the Kulture House, 301 Summit Avenue, St. Paul, 3:00 p.m.

March 22, Jeffrey Van at the Ordway Studio Theatre, 7:30.

March 23-28, Scott Davies at Wooleys, Embassy Suites, 494 & Penn South.

March 29, Jeffrey Van LeSueur, Minnesota Community Concert Series.

March 31-April 4, Scott Davies Wooleys, Downtown St. Paul.

April

April 2 & 4, Zorongo Flamenco with Michael Hauser at O'Shaughnessy Aud., College of St. Catherine, 8:00 p.m.

April 4, Jeffrey Van Kenwood Community Orchestra featured soloist 4-6:00 p.m.

April 9, Dean McGraw with "Organ Grinder Review" at Viking Bar

April 11, Joe Hagedorn & Alan Johnston, with Holly Clemens; flute, David Henderson; tenor, and Steve Savre; oboe at Macalester College, Weyerhaeuser Chapel, at 8:00 p.m.

April 12, Tony Hauser, at Extempore, 7:30 p.m.

April 13-18, Scott Davies Wooleys, Embassy Suites, 494 & Penn South.

April 21-25, Scott Davies Wooleys, Downtown St. Paul.

April 25, Jeffrey Van with Rochester Orchestra in Rochester, Mchuch Guitar Concerto, 8:00 p.m.

April 26, Chris Kachian at the McKnight Theater at the Ordway, guitar with flute, piano & dancers, 3:00 p.m.

April 28- May 1, Scott Davies Wooleys, Downtown St. Paul.

April 26, Sharon Isbin's "Gypsy Fires" with Paco Pena, Gary Karr; bass, Ranson Wilson; flute, at the Ordway 7:00 p.m.

Guitarist

THE MINNESOTA GUITAR SOCIETY
P.O. Box 14986 Minneapolis, MN 55414

BULK RATE
U.S. Postage Paid
Minneapolis, MN
Permit No. 201