

Guitarist

MARCH / APRIL 1989

a Publication of the Minnesota Guitar Society P.O. Box 14986, Minneapolis, MN 55414

VOL. V NO. 2

Guitar + Guitar = *A Classical Guitar Symposium*



Robert Guthrie



Jeffrey Van

Ordway Music Theatre
April 8

Reuben Ristrom, page 3



MGQ/symposium, page 2



Ann Reed, page 5



Guitar + Guitar = A Classical Guitar Symposium

The University of Minnesota School of Music with the Minnesota Guitar Society will host a symposium focusing on the guitar in ensemble on April 7-9, 1989.

Concerts, coaching sessions and discussions will feature Jeffrey Van and Robert Guthrie, guitar duo; Minneapolis Guitar Quartet; guitarist-composer James McGuire, and several School of Music graduates. Displays of guitars and guitar music will be provided by luthier Stephen Kakos and The Podium Music Store.

Highlighting the symposium is a showcase and discussion of works for guitar solo, duo, trio and quartet (and special considerations in guitar composition) by featured composer Loris Chobanian, including:

- GUITAR SOLO, Five Pieces for Guitar
- GUITAR DUO, Chaconne Chromatique
- GUITAR TRIO, Les Trois Amis; Songs of Ararat; Maharaja's Fancy
- GUITAR QUARTET, Sonics

A special event for symposium attendees is a concert on April 8 at the Ordway Music Theatre by the Van/Guthrie Duo and the Minneapolis Guitar Quartet, featuring two works by Loris Chobanian (Chaconne Chromatique—guitar duo; and Sonics—guitar quartet).

The Minnesota Guitar Society, a co-sponsor of Guitar Plus Guitar, will also present a master class with Robert Guthrie following the symposium (on April 10). For further information, contact Alan Johnston, (612) 331-5006.

Program Faculty

Loris Chobanian is a professor of composition and guitar at the Baldwin-Wallace College Conservatory. A successful symphonic composer with a doctorate in composition, Chobanian has won many ASCAP awards, and has received commissions from the Cleveland Ballet, the Ohio Chamber Orchestra and the American Wind Symphony, among others. He has enriched the guitar repertoire with numerous solo and ensemble works, including a concerto.

Since his first recitals, Jeffrey Van's performing career has encompassed the full spectrum of concert activity: solo recitals, concertos with orchestra, chamber music (including repertoire for guitar with flute, string quartet and choir) voice and guitar, and duo guitar

concerts. Van, an affiliated faculty member at the University of Minnesota's School of Music, has appeared as soloist with the St. Paul Chamber Orchestra, the Minnesota Orchestra, the ProMusica Chamber Orchestra of Columbus, and the National Gallery Orchestra in Washington, D.C.

Guitarist Robert Guthrie is well known to American audiences through his many appearances as recitalist, concerto soloist, chamber player, guitar duet player and in recitals with soprano Mary Endress. Guthrie has made recordings for National Public Radio and Cable Network Television, and was the subject of a documentary highlighting his performance virtuosity and teaching expertise produced by the PBS affiliate, KERA-TV, Dallas.

The Minneapolis Guitar Quartet is one of the few professional guitar quartets in the country. The members of the quartet—Juan Fernandez, O. Nicholas Rath, Alan Johnston and Joseph Hagedorn—bring to the group many years of solo and ensemble experience in both classical and popular music. They have increased the guitar quartet repertoire through their exciting new transcriptions and active involvement in the commissioning of new works.

Stephen Kakos is a luthier who lives and works in the Minneapolis area. He has been building classical guitars professionally for 15 years.

REGISTRATION: The symposium registration fee is \$100 per person, and includes a reception, refreshment breaks, tickets to the Friday and Saturday evening concerts, and transportation to the Ordway Theatre. Students may attend for a special fee of \$45.

PLEASE SEE PAGE 12 for symposium schedule and registration form.

TICKETS: The general public may purchase tickets for the Friday evening concert at the door (\$5) and for the Saturday evening concert (\$10 public; \$8 Guitar Society members-reserved seating) by calling the Ordway Box Office, (612) 224-4222.

CONTINUING EDUCATION UNITS (CEUS) This program carries 1.4 Continuing Education Units (CEUs). One CEU is defined as 10 contact hours of participation in an organized continuing education experience under responsible sponsorship, capable direction and qualified instruction.

FOR FURTHER INFORMATION, CONTACT Scott Kopfman, Department of Professional Development and Conference Services, University of Minnesota, 216 Nolte Center, 315 Pillsbury Drive SE, Minneapolis, MN 55455; (612) 625-5813.

Following the symposium, private coaching sessions can be arranged with Jeffrey Van and Robert Guthrie on Sunday evening or Monday.



GUITARIST is the bi-monthly newsletter of the Minnesota Guitar Society, P.O. Box 14896, Minneapolis, MN 55414.

MANAGING EDITOR Steve Haskin
COPY EDITOR Bill Hammond
ADVERTISING Bill Duell
CALENDAR EDITOR Scott Davies
MUSIC EDITOR Joe Hagedorn
DISTRIBUTION Joe Hagedorn
WRITERS

Jack El-Hai, Dave Brokken,
Emily Kretschmer, Cathy Nixon,
Charles Lawson, Tim Alexander

PHOTOGRAPHERS

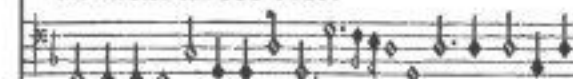
Gary Heil, Glen Helgeson,
Jim Justen

The opinions expressed in Guitarist are those of the authors and do not necessarily reflect the policy of the Minnesota Guitar Society.

PRESIDENT Chris Kachian
VICE-PRESIDENT Glen Helgeson
SECRETARY Steve Kakos
TREASURER Bruce Williams

Board of Directors: Michael Ziegahn, O. Nicholas Rath, Pat Donohue, Tony Titus, Steve Haskin, Scott Davies, Ron Brown, Bruce Williams, Tim Sparks, Jeff Nelson, Stephen Kakos, Alvin W. Smith, Greg Wolfe, Alan Johnston, Chris Kachian, Charles Lawson, Rob Pearson, David Crittendon, Cliff Suchy, Gene Swanson, Joan Griffith, Glen Helgeson

DEADLINE for calendar information, classifieds, articles and opinions for MAY/JUNE issue is **MARCH 25** Send to P.O. Box 14896, Minneapolis, MN 55414. For more information about the M.G.S. call 333-0169.



Reuben Ristrom



does

 Guitar!

BY EMILY KRETSCHMER

This is the beginning of a two-part article based on an interview with jazz guitarist Reuben Ristrom. Part two will appear in the May/June "Guitarist."

IT IS 11 a.m. on a Wednesday at Rose-dale. Jazz guitarist Reuben Ristrom is "strolling" with violinist Bruce Allard and bassist Bruce Calin. The *Guitarist* interview with Ristrom complete, I wander the mall, hoping to find the trio playing.

Next to a window display filled with Florsheim shoes, the three musicians, in suits and ties, play popular songs for post-Christmas shoppers. Near them, a little girl in a star-studded sweatsuit listens to an elaborate version of "Twinkle, Twinkle, Little Star," and sports a smile as wide and as bright as a neon sign.

"I would rather see somebody smiling and tapping their feet than deeply immersed trying to decipher what message I'm trying to convey," says Ristrom. "I think music is a communication from me, or from the composer, to the listener, and if it makes you feel happy, or if a pretty ballad gives you a touch of—maybe not sadness, but a nice gentle feeling—or if it's something that's a swinging tune and you're kind of smiling and tapping your feet—I think that's what music is about.

Music is meant to touch some kind of emotion within us."

Allard turns to the listeners. Requests? Ristrom has an idea. As shoppers pursue the morning's errands, pausing to hear a song or two, Ristrom plays a jazz solo on "Emily." It is dreamy, beautiful. A small miracle in a material world. I leave, carrying the memory.

Music is good for the soul, and Ristrom tells me it's not only the listener who is touched by it. "I know it's very therapeutic," he says. "You just feel healthier and better when you're doing it. There is some kind of cleansing process that goes on. I think the quality of the music has something to do with it, too There are so many kinds of music out there, and all of it appeals to somebody, but I choose to play what I feel comfortable doing. That's a wide variety of things."

Ristrom refers to a spectrum of music that includes jazz standards, traditional jazz, American popular classics and country swing, all of which he performs in diverse settings with constantly interchanging musicians. He can be found strolling malls, riding riverboats in the summer, playing private company functions (such as retirement parties, ground-breakings and grand openings) and performing at weddings. He gives solo and small group concerts, and is increasingly appearing at jazz festivals.

"I really enjoy it," says Ristrom about the frequent and varied engagements. "I feel like I'm really immersed in the mainstream of the local music scene, and I enjoy the variety. I couldn't stand to do the same thing all the time. Even when I was still working clubs, which goes back some years, I enjoyed the variety of 'jobbing' with other kinds of bands during the day."

"I know there are a lot of jazz musicians who are in other lines of work so they play their music, but I feel like I'm doing other lines of work, but they're all within music They're all equally important to me. A person within the music field doesn't have to be looking for a means of support if they're willing to be flexible and versatile enough within the field of music."

"You're providing an ambience of fun or classy music, depending on the function. But the thing is, we get to play whatever we want within the idiom. On commercial jobs I'm really playing a lot of jazz. And getting paid for it I couldn't afford to live if I just took jazz jobs per se. But every job is a jazz gig. It's how you play when you're there."

"I like nights home with my family. I like to tuck my boys in at night, do things with them in the evening. So freelancing is perfect. It's much better for a family person. I can work six or seven jobs a week and be home very night, or nearly every night."

Ristrom has two sons, Danny, 6, and Andrew, who reached his tenth birthday in February. Both boys are musical, says Ristrom, although computers, electric trains, video games, skiing and a "a myriad of things" now capture their attention—in particular, Andrew's. "I'm not insisting on anything," Ristrom comments regarding musical careers for his children. "I feel that if he [Andrew] is led into performing music it'll be because he loves it, not because somebody made him do it."

Andrew sings in the District 279 Select Chorus 100-voice choir and is auditioning for a part in an upcoming kids' musical at church. Both boys memorize quickly, says Ristrom, who enjoys teaching them fun songs. During the interview, Ristrom sang a phrase, "Blue skies smiling at me . . ." remembering teaching his "baby," Danny, the song as they rode a ski-lift up a mountain.

Diane Ristrom works in music education in the Robbinsdale School District and has been organist and minister of music at Lutheran Church of the Master in Brooklyn Center for many years. She also serves as a clinician in choral music for Schmitt Music Co. on occasion.

The Ristroms sometimes sing at weddings and funerals together, and occasionally Diane sings with her husband's band. "We do a lot of things musically together," says Reuben, "as well as having our own separate careers in music, and it's worked out very well."

Ristrom puts together a number of bands for different events, averaging, he says, perhaps one a week at the end of a year. He has a four-man Dixieland band, in which he plays banjo, called the Bourbon Street Boys. A country-swing band, the Texas Swingers, featuring Jim Price on fiddle and mandolin, with a bass player, and Ristrom on acoustic flat-top guitar. A jazz group of flute, guitar and bass plays light jazz background music. In addition, Ristrom freelances.

He works with the Barbary Coast Banjo Brass, the Upper Mississippi Jazz Band and the Riverboard Ramblers. He's done back-up on stage shows, played with the Minnesota Orchestra, and has given 33 solo concerts, from Kilarney, Manitoba; to Montana, the Dakotas and Wisconsin, to name a few of the places.

"I do a two-hour solo concert featuring what I call classic American music, by everybody from Fats Waller, Stephen Foster, Gershwin and Jerome Kern, up to and through the Beatles. I even do an Earl Klugh tune And I talk a little bit about what puts songs in the realm of being standards. They've withstood the test of time. Musicians want to play them. People want to hear them. People want to sing them. And so they go on. They get passed on to another generation of musicians and listeners."

RISTRUM to 4

RISTRUM from 3

Ristrom voices concern that there are fewer songs now being written that have real staying power—songs with “humability” or “singability,” he says. “People aren’t necessarily walking down the street humming a popular tune as much or for as long. Part of it may be [that] songs aren’t kept in the public ear long enough. Because people sitting behind closed doors are determining what’s going to be out over the airwaves, what records will be released . . . and it’s changing so much more rapidly than it used to. A song could be a number one song for many, many weeks years ago and you’d be exposed to it much longer. Now a big hit song will be a big hit for a short time and something will take its place much faster. It’s always changing—changing much faster. Songs are being cranked out. Groups are anxious to record.

“ . . . But people who are the major artists will usually get the best material to work with,” he says. Who are these people? The Oak Ridge Boys, for example, and Whitney Houston, says Ristrom, who recorded a song Ristrom thinks has “staying power”—“The Greatest Love of All.”

Ristrom does not compose, with the exception of an occasional tune or novelty song he “brainstorms” for a special occasion, such as a birthday or retirement. “I’ve never seriously gone after composing because I feel that [it] is a gift that other people possess in a greater degree. I enjoy taking someone else’s music and playing it and putting my interpretation to it.”

The extent of his formal music education does not go beyond two quarters in music theory and several in music history and appreciation at the University of Minnesota. He learned guitar and banjo by practice and performance. At some point he learned to read “tolerably well,” he says, because he found himself in jobs where reading was required.

Ristrom says he hadn’t planned on performing music for a livelihood. He wanted to be a visual artist, and spent six years in studio arts at the U., learning printmaking and painting, including 2 years earning an MFA. “I wanted to be an artist,” says Ristrom, “and music was something that paid the bills. I worked my way through school . . . Once in a while I say I’m going to get back into it and get my studio going, but no, I’ll do a program cover or an album cover, but I haven’t done art with a capital A.”

He describes the cover he created for his own album, “I Love Guitar,” as “pretty basic,” but says the cover he designed for “Jubilee,” the Red Wolfe Quartet album, is probably his best. “I did a little bit of an impressionistic set of drums and bass and guitar with a trumpet superimposed on it. It has a kind of nice loose feel . . . probably the best album cover I’ve

Ristrom’s “I Love Guitar,” the albums with the Red Wolfe Quartet, Percy Hughes Quartet and two albums he’s recorded with the Upper Mississippi Jazz Band, constitute the recording Ristrom’s done to date, as well as a track or two in various sessions over the years backing up people.

In the late 50s, at about age 16, Ristrom was first introduced to jazz guitar. Driving home from a gig one night, he tuned in “The Jazz Corner,” Leigh Kamman’s late-night radio program on KSTP. “I heard ‘Cry Me A River’ with this great guitar background,” recalls Ristrom. “Just guitar and bass, and Leigh Kamman said, ‘And that was Barney Kessel on guitar.’ . . . The next week, after school, I took a bus downtown, and went to Musicland Record Store, and I found the jazz section and Barney Kessel.” The group was called “The Poll Winners”—they’d won a Downbeat poll. It was Ray Brown on bass, Shelly Manne on drums, with Barney Kessel, and they had several albums out.

“ . . . I brought one home,” Ristrom continued. “Played it. I didn’t really understand what he was doing, but there was something in there that kind of spoke to me, and I would listen, and I’d start playing some of the songs, like ‘Satin Doll’ . . . A style of improvising kind of slipped into my playing. Later on I listened to Howard Roberts and Herb Ellis and the old Oscar Peterson trio, without drums—just bass, piano, and guitar . . . and I loved it.”

Olson guitars

771-8774 770 East 7th St. St. Paul, MN

**Quality
Handmade Guitars**
Since 1977

<p>Complete Restoration & Repair Service</p>	<p>Guitar Making Woods & Supplies</p>
---------------------------------------------------------------------	--------------------------------------------------------------

James A.

Olson guitars
Guitarmaker


Stephen Kakos

Classic Guitars
ancient & modern
repair restoration

472-4732

INTERWORLD TRAVEL

**To Spain—London—Brazil—
Anywhere**



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

Knut-Koupee' (newt-koo-pay' n. (1972) 1: a music store; one mile east of 35W on City 42 in Burnsville (phone: 432-6224) 2: purveyor of acoustic and electric guitars, basses, amps, electronic keyboards, acoustic and electronic drums, recording gear and related items hip in nature 3: institution of higher learning for the aforementioned instruments 4: provider of "Price Protection Plus" guarantee, three finance programs and continuing education through store sponsored seminars 5: sponsor of "Twin Cities' Best..." series of player contests 6: musical instrument source for all the biggies producing the Minneapolis Sound (you know who ice men) pl. Knut-Koupee Music Stores such as Uptown, Minneapolis and Snelling Avenue in St. Paul. slang. The Knut, Knut Bents, Knut Boys, Knut-O-Burks.



Knut-Koupee'

MUSIC STORES

NOW OPEN IN BURNSVILLE
All Stores Now Open Sundays 1:00 to 5:00 p.m.

Ann Reed

BY CATHY NIXON

QUIET AND WARM, gentle and strong, Ann Reed's presence evokes respect and admiration as she talks about her life as a working musician. Even when revealing the difficult aspects of her work, the conversation is laced with Ann's subtle humor. One is reminded of her songs: sometimes light, sometimes dark, and always with a touch of humor dancing in the lyrics, melody and rhythm.

A Twin Cities native and renowned local singer/songwriter, Ann released her latest album last fall on Red House Records. "Talk to Me" follows three earlier albums: "Carpedium," 1980; "Room and Board," 1984 and "Just Can't Stop," 1986. Each work is a treasure in itself, the series documents her developing skill and creativity as well as her persistent drive to keep her career moving forward.

Ann's music has been her vocation since she began performing in high school. "I've wanted to do this ever since I knew I could do it, ever since I realized that it was possible," she said. While still in high school, she teamed up with Judy Foster, and eventually they began playing college coffee houses and bars. Ann laughed, recalling some of their touring experiences. Sometimes the duo would drive for sixteen hours to play a gig, then immediately turn around and come back. Once they played a week at a Hilton Hotel bar room in Nashville. "They hated us," she said. "We were two Yankee girls who didn't play country. Instead, we played our own stuff, a genre that kind of fell through the cracks. So we played to the bartender." In spite of the bad experiences, however, Ann has found that most of her audiences are warm and appreciative wherever she travels.

Around 1978 the duo broke up. Ann found the adjustment to playing solo a little difficult. "It's kind of a shock to find yourself on stage alone, when you've always had another person with you." She was also used to writing songs for two people. Many of Ann's early songs had been written with two voices in mind. Some of them had to be rearranged for one voice, and some had to be dropped from her repertoire completely. With adjustments complete, Ann began playing at the New Riverside, Extempore and other spots around town. "It was hard to get jobs playing solo," Ann said. "People were so used to hearing Judy and I as a duo they almost didn't want to hire us individually."

Ann finally got a break opening for Holly Near at Orchestra Hall in 1980, only a few



'They hated us,' she said. 'We were two Yankee girls who didn't play country. Instead, we played our own stuff ... so we played to the bartender.'

months before the release of "Carpedium." "It was very scary," she recalled, chuckling, "Here I was in this huge hall with all my friends and family watching. Of course they think you're wonderful, but sometimes it's a lot easier to play a huge crowd out of town." Since then, Ann's had the opportunity to play with Doc Watson, Claudia Schmidt, Ronnie Gilbert and many others. In 1987 she received the Minnesota Music Academy Award for female vocalist in the folk/blues category.

Ann independently produced her first album. She didn't have as much recording experience at the time. "I really wasn't used to making the tracks separately. You know, hearing what you played through the headphones and

singing with that, instead of singing and playing at the same time." Happy with the finished product, she had a couple thousand pressed and sent notices through a mailing list developed from solo performances. Most of the marketing was done by word of mouth. "It's amazing how far your album will get if you release it regionally," Ann said. "I got calls from radio shows in San Francisco. A couple of distributors called me. I was really surprised. It was great." There's been a demand for "Carpedium" from fans who have bought later albums, and Ann is considering a new release on cassette.

REED to 6

REED from 7

Ann's last two albums have more of a jazz/pop sound to them with a lot of instrumentation, in contrast to the acoustic sound of the earlier two. Ann attributes this to the influence of jazz guitarist Terry Gardner, producer of the more recent albums. While feeling no great pressure to get another album out, Ann is leaning toward a more acoustic sound for her next one. "After doing two albums that are pop," she explained, "I've got to find another direction to go in to keep myself happy and to keep everyone else from getting bored."

When Ann performed at the World Theatre in St. Paul last fall, showcasing her newest album "Talk to Me" she was sometimes accompanied by Terry Gardner and the opening band, A Thousand Pockets. However, Ann performs most of her songs alone, accompanied only by her guitar. Of course it's less expensive to travel without a band on tour, but Ann seems to be genuinely partial to the simple sound of a single guitar, which beautifully complements the celebrated rich warmth of her voice.

Ann became acquainted with the guitar when she was in junior high school. "My grandmother gave my oldest brother \$40 to buy a suit," she said, smiling at the memory. "He came back with a guitar instead. I used to sneak into his room to play it when he wasn't home. Finally, my parents bought a guitar for me." She began playing in a church choir group, when she saw one of the other guitarists playing a twelve-string. "I'd never seen one before. I thought I would die tomorrow if I didn't get one." She finally got herself a Gibson twelve-string in her senior year of high school. It had twelve frets rather than the usual fourteen. Ann laughed, shaking her head. "I could never figure out why my guitar seemed so different." She's had her present twelve-string, made by Charlie Hoffman, for ten to twelve years now. She also plays a six-string nylon Chet Atkins model that's electric, but plays truly acoustic. Ann is one of a small number of guitarists whose primary instrument is the twelve-string, and she frequently receives praise for her skillful technique.

"When I worked at the record store, I suggested to the owners one day that we should categorize the artists as dead or non-dead, ... they didn't like that idea."

The guitar is primary to Ann's songwriting as well as her performance. To write a song, she usually begins by picking up the guitar and playing some chord patterns. Once she finds a working melody, the words come fairly easily to her. Sometimes she writes around a drum beat in her head, and confesses that she often uses a drum machine for that very purpose. She quickly added that she would never use one in concert.

Ann's lyrics reflect themes of life, friendship and love. When asked whether they express any particular message or philosophy, she replied, "I'm sure my songs often come from observing people around me, and sometimes my own experience. Of course, your life's not always in turmoil. If it is, you should go to therapy. But falling in and out of love, and things like that, are sort of universal, everyday things that everyone goes through. For instance, I didn't plan it this way, but on the last album it turned out that most of the songs were about communication." Her music has been categorized under the labels of folk, pop, blues, country, jazz and various combinations thereof. Ann doesn't think much of labels herself. While they serve some purpose, she finds that they more often alienate people from certain kinds of music. "When I worked at the record store, I suggested to the owners one day that we should categorize the artists as dead or non-dead," she said, smiling mischievously. "They didn't like that idea."

Ann started out listening to the music her two older brothers brought home—Bob Dylan, Peter, Paul and Mary, Joni Mitchell, Vanilla Fudge, Moby Grape—basically all kinds. Then for a long time she didn't listen to music much at all until she found herself working in

a record store. "I was amazed at how much good music was out there. Now I find myself listening to practically everything—Ella Fitzgerald, Laurie Anderson, country and western." All this good music must have an impact on her own music, but a label for Ann remains elusive. Her style is all her own.

Ann is pleased with the direction her career is taking. Currently, she's busy writing songs for other people, which she believes to be a more comfortable way of earning a living. Ann likes to perform, travel and meet new people, but she prefers not to be away from home too long. She tries to keep touring to a minimum of two weeks at a time. Although she still works a day job on a temporary basis, she's approaching her goal of being able to support herself from her music.

Ann toured in February, appearing in clubs in Ohio, Boston, St. Louis and Chicago. She plays one concert a year in the Cities, usually in the fall. She'll also be playing at the Winnipeg Folk Festival in July. Yes, she's busy, "But this is all I've ever really wanted to do, and so I don't mind working hard for it. Sure, I get depressed sometimes, but it's very rewarding. It's a real high to sing a song at one point, then have it come back to you with your name on it. And then to find out people like it and have them write to tell you about it. That's really what it's supposed to do." ■



**NOTES
from
Gene's
Desk**

band instruments • violins • guitars
keyboards • amplifiers • lessons • music
repair • advice • sympathy • band
instruments • violins • guitars • keybo
amplifiers • lessons • music
advice • sympathy • band
violins • guitars • keybo
lessons • musi
sympathy •
guitars
mu

**Unadvertised
SALE
Now in Progress!**
(Don't say you saw this ad!)

boards
repair
instruments
boards • amplifiers
repair • advice
band instruments • violins
keyboards • amplifiers • lessons
• repair • advice • sympathy
band instruments • violins • guitars
keyboards • amplifiers • lessons • music
repair • advice • sympathy • band



cadenza music
149 N. Snelling Ave.
St. Paul, MN 55104
612/644-3611

Suneson Music Center

* Store of the Stars *

- GIBSON • LANEY • MARTIN • SOUNDTECH •
- FENDER • PEARL • WASHBURN •
- DOBRO • SHO BUD STEELS •

VINTAGE INSTRUMENTS • LESSONS • REPAIRS

Suneson Music Center 1611 E. Lake Street Minneapolis, MN

Rog Suneson

724-0615

Jim Ritchie



My partner cocked his head to listen. "Naw, that's Miles."

Un-unh. This stuff I knew . . .

An argument ensued and persisted throughout the whole number—till the announcer came on and told us the truth: It was Zappa. Anyway . . . the entire scenario confused me. That was '84, and I haven't spoken to the guy since. I can only shrug when I think back on it.

But I dare anybody to argue with me about how much good Zappa has done for modern music. He's got to rank with Mahler, Holtz—all those guys. And, jeez, he stood up before the PMRC to defend people like W.A.S.P. and Ozzy Osbourne . . . Whether he enjoys their music or not, he clearly believes that artists have the right to express themselves freely—and he's willing to stick his neck out on principle. Give the guy something for that, at least.

200 Motels, Thing Fish, Joe's Garage . . . In anybody's eyes, that much musical achievement has to mean something! And what about *Grand Wazoo*? There's a body of work to rival any contemporary composer's . . . The grand emotion of something like "Little House I Used to Live in" from *Burnt Weenie Sandwich*: that's all live! The horns, the piano solo, the violin solo . . . WOW! . . . If you'll excuse me, I have to listen to "Holiday in Berlin: Full-Blown" one more time . . .

—T.A.

ILLUSTRATION: Keel Welch



ZAPPA: CLONELESS

BY TIM ALEXANDER

SOMEONE told me Zappa was arrested once for some tapes he made circa 1966, and it was entrapment. I guess the tapes in question were about as wild as *Freak Out*—"Help, I'm a Rock," and all that.

Pornography was the charge. Pppphft!

Seven or eight years later he released *Dinah Moe Hum* . . . The justice system in the state of California is on top of everything, I think: ask Jello Biafra.

Wonder why no one has arrested Prince?

I would like to say that *Waka/Jawaka* saved my life, but it didn't really—not in the same sense as, say, Bowie's *Ziggy Stardust*. But *Waka/Jawaka* was a soundtrack to a whole phase of my life.

I remember a winter night at Palmer's . . . Business was slow; the radio was tuned to a jazz station. But cabin fever was rampant, and all of a sudden the place was packed. I sat down with an acquaintance who played music, and we were deep into God-knows-what subject when over the airwaves came "Big Swifty"—a whole-side-long arrangement from *Waka/Jawaka*. Quite a familiar piece to me; I hummed along and said, "Hey, Zappa! Check it out."

TONY HAUSER
Classical - Flamenco - Latin
Guitarist

612-331-7788
118 Arthur Av. SE
Minneapolis, MN 55414

Concerts, Engagements, Lessons

from **BACH to ZAPPA**

the
P
O
D
I
U
M



Lynn & Paulette Thompson
offer friendly, professional
help and service

- ★ Featuring an *unequaled* selection of sheet music in many styles
- ★ Fine classic & acoustic guitars plus moderately priced student models
- ★ Professional music instruction—guitar, piano, bass, vocal
- ★ Amps, harmonicas, strings and things.

1312 S.E. 5TH ST in DINKYTOWN

331-8893 *Call Us!*

WE SPECIAL ORDER SHEET MUSIC DAILY

EvansMusic

2182 Third Street, Downtown White Bear Lake (612) 429-0236

Pickups &

Instruments + Signal Processing + Amplification = Your

C.F. Martin
Guild
L'Arrivee
Taylor
Kramer
Fender
Yamaha
Sigma

Barcus-Berry
L.R. Baggs
Martin (Thinline)
Passac
Shadow
T.C. Electronics
Roland
Boss

EV
Renkus-Heinz
Eden
Sunn
Fender
SCS
AB International
Hartke
acoustic
message
conveyed
to dozens,
hundreds,
or
thousands.

Also: Keyboards and electronic drums by Roland, guitar amps by Fender, Roland, Randall, G&K, AMP, Session

— **Certified String Instrument Repair and Customization** —

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

Out and Back Again!

Gene Swanson

Guitar Solo

(♩=48)

BI

(rasg.)

Rubato

Sempre

poco a poco rallentando e morendo

Agitato

Net. Harm. 8va

8va

8va

8va

8va

8va

Rubato

Sempre

poco a poco rallentando e morendo

D.C. Al Coda w/repeat

a piacere

Harm. 12

Harm. 12

rit.

Twin Cities guitarist GENE SWANSON currently teaches at the St. Joseph School of Music, The Music Staff and The Podium.

Sharon Isbin named head of new department at Juilliard

Juilliard School President Joseph W. Polisi announced the establishment of Juilliard's first graduate program in classical guitar beginning in the 1989-90 academic year. The department head and principal faculty member of this advanced guitar program is teacher and performer Sharon Isbin. Applications are now being accepted for fall, 1989. Enrollment is expected to be limited to 6-8 students in order to provide the most intensive, individual and specialized training. In announcing the program's creation, President Polisi stated, "The guitar has held a unique position within Western musical tradition throughout the centuries. We look to Ms. Isbin's dedication and artistry to help us achieve the goal of continuing and enhancing that great tradition in the years ahead. It is Juilliard's hope that we can nurture the finest classical guitar performers as well as encouraging more composers to create new music for the instrument."

Requirements for admission to the classical guitar graduate department include an audition comprising four works, including a composition of J.S. Bach, a 19th and 20th century composer, and a contrasting piece to the other three selected. Prospective students must hold a bachelor's degree from a certified institution and must complete the standard Juilliard application forms for either the Master of Music Degree or the Advanced Certificate Program. Applicants also may be subject to placement exams based on prior transcript information. Further information about the program of study and application procedures can be obtained by contacting the Juilliard School Admissions Office, Graduate Division, 144 West 66th Street, New York, NY 10023, (212) 799-5000, extension 223.

Ms. Isbin is a native of Minneapolis, Minn. She received both her bachelor's and master's degrees from Yale University; her mentors include Rosalyn Tureck and Oscar Ghiglia. In addition to touring Europe, Japan, Korea, Israel, New Zealand, Canada and South America, Ms. Isbin has received many honors, including being the first guitarist to win the Munich International Competition. She is the director and founder of Carnegie Hall's Guitarstream International Festival, the Ordway Music Theatre's annual Guitarfest, and American Public Radio's national series, "Guitarjam." She has published several scores for guitar, including the Bach *Lute Suites* for G. Schirmer, and has recorded for the Virgin Classics, Pro Arte, Concord and Denon labels.

GUITAR ADMISSION REQUIREMENTS

Master of Music

All compositions must be performed by memory. All Master of Music degree appli-

cants must prepare the following:

- A complete suite, sonata, or partita of J.S. Bach.
- A substantial work (nine minutes or more in length) by a representative 20th-century composer (such as the Britten "Nocturnal," Brouwer "Black Decameron," Walton "Five Bagatelles," Henze "Royal Winter Music," Tower "Clocks," Ginastera "Sonata," etc.).
- A composition by a 19th-century composer.
- A substantial work (nine minutes or more in length) in a style contrasting from the above (such as the classical period, or more "tonal" 20th-century composers such as Rodrigo, Ponce, Torroba, Turina, Lauro, Villa-Lobos, etc.).

CHARLES A. HOFFMAN HANDMADE 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

PICK A BARGAIN

HANDCRAFTED • USED
VINTAGE • REPAIRS
RESTORATIONS



3400 LYNDALE AVE. SO.
MINNEAPOLIS, MN 55408
(612) 822-7335

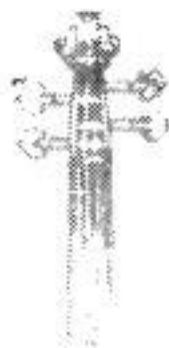
Devenport Guitars

Handmade

Classic, Flamenco,

Folk

(612) 757-1105
After 6:00 pm



Miller and Fein Stringed Instruments

Makers, Repairers, Restorers and Dealers
of Violins, Violas, Cellos and Bows

&
Dealers and Repairers of
Fine Classical Guitars



In St. Paul's Historic Cathedral Hill District
The Blair Arcade — Selby and Western Avenues
St. Paul, MN 55102 (612) 228-0783
800-328-6795, Ext. 268

Summer Studies at Shanghai Conservatory of Music

The Shanghai Conservatory of Music was founded in 1927 as the National Conservatory of Music. It is the oldest music conservatory in the People's Republic of China. According to its founders, its purpose was to provide instruction for the Chinese people in European musicology and music pedagogy. The institution's focus soon broadened to include instruction in Chinese music and musical instruments. It is now revered as offering the finest musical instruction in China.

The Conservatory has six departments including: Composition and Conducting, Musicology, Classical Chinese Instruments, Orchestral Instruments, Voice, and Piano. It also boasts its own Institute of Musical Research, a primary and a middle school, and a musical instruments workshop.

Enrollment presently exceeds 800. The faculty of nearly 400 includes 36 full professors and 115 associate professors. Each is a leader in his or her specialty.

C. R. Bryant Inc., based in Minneapolis, is offering the opportunity to travel to historic Shanghai in the People's Republic of China for three weeks of learning and enjoyment at the Conservatory.

Private lessons will be given by professors of the Conservatory in the instrument of the student's choice:

Er Hu—a two-stringed violin-related instrument; *Pi Pa*—the Chinese lute, a four-stringed instrument with a fretted fingerboard; *Yang Qin*—a Chinese hammer dulcimer; *Di*, a bamboo flute; *Qi Xian Qin*—a seven-stringed plucked instrument; *Gu Zheng*—the sixteen-, twenty-one-, or twenty-seven-stringed Chinese zither, often dubbed 'the Chinese harp'.

Stimulating group classes will be taught on Chinese music appreciation, Chinese classical music and folk songs, the Chinese Mandarin language, and Tai Ji Quan (martial arts).

Culturally oriented daily activities will include field trips to art and historical museums, carpet and jade-carving factories, and Peking Opera performances. Students will have continuous exciting opportunities to learn about this great Asian culture.

An optional fourth week will be spent traveling throughout mysterious Guilin, perhaps the most beautiful and breathtaking Chinese province. Guilin abounds with precipitous mountains rising abruptly from verdant flatlands transversed by twisting streams and rivers. The tour will also lead to Hong Kong, the shopping paradise of the world. Those participating in the tour will return to the

Twin Cities from Hong Kong on July 29, 1989. Those not participating in the Guilin tour will return by the Twin Cities from Hong Kong one week earlier.

All students will reside in private rooms in the Conservatory's Foreign Student Dormitory. The dormitory is clean and comfortable, in accordance with the school's universally high standards. The cafeteria serves hygienic and well-prepared foods.

The cost is \$2,595 for three weeks at the Conservatory. This figure includes tuition, room and board, round-trip airfare (Twin Cities-Hong Kong-Shanghai, Shanghai-Hong Kong-Twin Cities), and management fee; or \$2,995 for three weeks at the Conservatory and the one-week tour of Guilin and Hong Kong. This figure includes the items listed above under the 1st plan as well as hotel accommodations (4 nights double-occupancy in Guilin, 3 nights in Hong Kong, all breakfasts

included) and all extra airfare incurred in the one-week tour.

The Shanghai Conservatory of Music Summer Study Program is subject to cancellation in the event that fewer than 15 registrations are received.

The group will leave the Minneapolis-St. Paul International Airport on July 1, 1989 and will return via Hong Kong, arriving in the Twin Cities on July 22, 1989 (July 29, 1989 for those who stay the optional fourth week).

Call or write for more information: Cathy Bryant, 245 Aldrich Avenue North, Suite 399, Minneapolis, MN 55405. (612) 377-3569.

上海音乐学院

THE HOMESTEAD PICKIN' PARLOR
HOUSE OF TRADITIONAL MUSIC



MINNESOTA'S ONLY FOLK MUSIC STORE

6625 PENN AVE. SO. MPLS. MN 55423 (612) 861-3308

JAPANESE AMBIANCE ON THE BANKS OF THE MISSISSIPPI

- SUSHI
- SHABU-SHABU
- TEPPANYAKI
- TEMPURA
- SUKIYAKI
- IMPORTED JAPANESE BEER

HOURS: LUNCH: MON-SAT 11:30 AM-2:30 PM
DINNER: MON-THUR 5:00 PM-9:00 PM
FRI & SAT 5:00 PM-10:00 PM

• MUSICAL ENTERTAINMENT WEEKENDS

FUJI 不三屋 YA
JAPANESE CLUB

420 South First Street • Minneapolis • 339-2226



• VISA
• MASTERCARD
• Diners
• CARTE BLANCHE

Guitar + Guitar = *A Classical Guitar Symposium*

PROGRAM SCHEDULE

Friday, April 7

8-9am Registration/Coffee, Ferguson Hall Lobby

9-10:30am Keynote Conversation: Guitar Plus Guitar as a Musical Medium, Loris Chobanian

11-12:30pm Symposium I: Warm-up Techniques and Technical Development, Robert Guthrie

Lunch On your own

2-3:30pm Coaching Sessions—guitar duos, trios, and quartets, Program Faculty

4-5:30pm Symposium II: A Select Survey of Recent Works for Solo Guitar, Program Faculty

Dinner On your own

8:00pm Concert: Guitar Trios and Solos/Fer-

guson Recital Hall: James McGuire, Jeffrey Van, School of Music Graduate Students.

Quartet. The Ordway Music Theatre, St. Paul. Co-sponsored by the Minnesota Guitar Society and the Ordway Music Theatre

Saturday, April 8

9-10:30am Symposium III: Playing as a Duo—What makes it Work?, Jeffrey Van, Robert Guthrie

11-12:30pm Coaching Sessions, Program Faculty

Lunch On your own

2-3:30pm Symposium IV: The Development of the Classical Guitar, Stephen Kakos

4-5:30pm Coaching Sessions, Program Faculty

Dinner On your own

8:00pm Concert: Jeffrey Van and Robert Guthrie Guitar Duo; The Minneapolis Guitar

Sunday, April 9

12:15-1:30pm Symposium V: The Development and Dynamics of a Guitar Quartet, the Minneapolis Guitar Quartet

2-3pm Symposium VI: The Composer and the Guitar, Loris Chobanian

3:30-4:45pm Concert: Participant Ensemble Recital/Ferguson Hall

5-6pm Closing Reception, Ferguson Room 280

-Registration Form-

GUITAR PLUS GUITAR Ferguson Hall, April 7-9, 1989

_____ name

_____ address

_____ city state zip

_____ telephone affiliation

_____ I enclose \$100 in full payment of the symposium fee (check made out to the University of Minnesota.)

_____ I enclose \$45 in full payment of the student fee.

_____ Date

_____ Signature

Location/Parking Accommodations

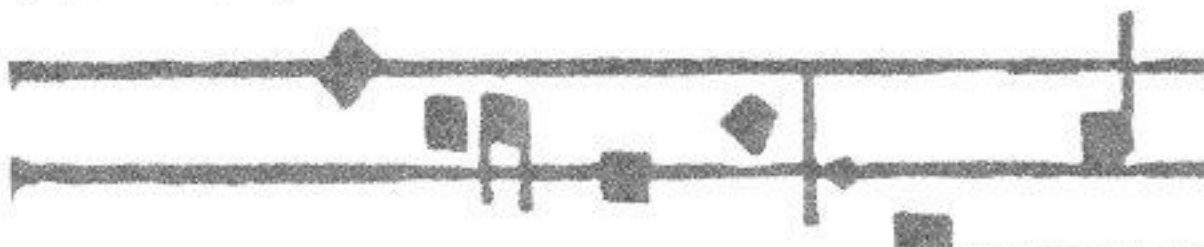
The symposium will be held in Ferguson Hall, located on the West Bank campus of the University of Minnesota at 2106 4th St. S., Mpls. Maps detailing the campus and directions will be sent with confirmation or registration, as well as a list of local hotels/motels. Public parking is available in the nearby West Bank Ramp.

The attached registration form and a check made out to the University of Minnesota should be received by our office by March 31, 1989. After this date, please call (612) 625-5813 to confirm registration. Refunds, minus a cancellation fee of \$25, will be granted if requests are received in writing three working days before the conference. The University reserves the right to cancel the symposium if necessary.

Mail to:

Registrar
Professional Development and
Conference Services/318 Nolte Center
315 Pillsbury Drive S.E.
University of Minnesota
Minneapolis, MN 55455

The University of Minnesota is an equal opportunity educator and employer.



CLASSIFIEDS

Classifieds are free to members. To place or cancel ads call 333-0199. Ads run till cancelled.

FOR SALE: 7-course Renaissance lute by Hans Jordan (German) \$1,000 Denise Estren. 487-2996.

PICKIN' NAIL CARE: Professional silk wraps to strengthen the nails of the serious guitarist. Susan Will 934-8168 call 8 a.m.-1 p.m.

FOR SALE: Epiphone E230TD electric DeArmond pick-up, Gibson Blue Ridge 12-string, 7-C Renaissance lute, two 12" speaker enclosures. Rocky 546-2348.

FOR SALE: 1963 Fender Precision bass, Arvil case for 335 style guitar. Arvil case for Mesa/Boogie Amp. Paul 645-4666.

FOR SALE: Guild acoustic D-40 with cutaway. Willing to bargain. Steve, 561-6773.

FOR SALE: Peavey Classic amp, 2 channels, four inputs. Nice reverb. Some really cool cigarette burns. Maton Australian arch-top. Acoustic with pick-up. Equally funky. Mike, 825-2952.

ARE YOU FRIGHTENED? One of the most difficult aspects of guitar playing is the public performance. Many hours of practice go unrewarded due to fear of playing for a live audience. When one finally does gather up the courage to go on stage, the performance is often marred by shaking fingers and sweaty foreheads making the performance awkward for both the audience and yourself. As a relatively inexperienced student of the classical guitar with a little over one year (and a lot of practice) under my belt, I am considering forming an organization dedicated to overcoming the fears of playing for a live audience. I have a lot of ideas for the organization as well as some written material for describing the process, goals and some possible formats for what could be an invaluable learning experience. Obviously, what I lack are people. If you or anyone you know would be interested in such an organization, please call Mike O'Phelan at 644-8949 and I'll attempt to arrange a meeting of those interested once I know the approximate number.

FOR SALE: New Del Vecchio Dinamico w/short scale, new Martin J-21M, new Martin J-40M, new Gibson J-100, 1895 Martin D-28. Dakota Dave Hull 722-4442.

FOR SALE: Ovation Classic electric model 1713-4. 3 band graphic EQ on board, mint condition with hardshell case. John Roth 929-2620.

FOR SALE: 12 string Ovation guitar & case. Like new call Gerry 884-3965, 890-0045.

FOR SALE: 1967 Marcino Barbara classical concert guitar, good cond. Asking \$900, \$970 w/case. John 698-4738 eves.

FOR SALE: Immaculate 1975 Rosewood Conde Hermanos flamenco/classic \$1500.00/BO. Scott Davies 722-5526.

FOR SALE: Martin D12-35 12 string, Rosewood. Custom finger-board inlay. 472-4732.

FOR SALE: New Hedstrom classical guitar. Cedar top, flamed Maple back & sides. Sounds great & a sight to behold. \$800 with plush case. Builder Bob Hedstrom 338-4628.

FOR SALE: Correll's Pastorale from the Christmas Concerto for Classical Guitar. Standard notation. Arranged by Steven Eckels. (\$6.50 includes shipping).

FOR SALE: Peavy Musician Amp, 400 series, effects, EQ reverb, remote switch, 2 15" speakers. \$350 or best offer. 449-0410.

THE GALA GUITARATHON SOUNDED GREAT—so does Billy McLaughlin's new compact disc. Both were engineered by producer Dale Goulett. One inch 16-track, direct 2-track recording, and live sound reinforcement expertise. 724-4442 (Johnny Audio) or 922-1453 (fm).

FOR SALE: Gibson ES-175. Excellent condition. New hardshell case. Call Glenn, 822-7012.

Join the MINNESOTA GUITAR SOCIETY

An ORGANIZATION of PROFESSIONAL & AMATEUR GUITARISTS

NAME: _____

ADDRESS: _____

CITY: _____ ST: _____ ZIP: _____

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

- STUDENT: \$10⁰⁰ REGULAR: \$12⁰⁰ FAMILY: \$20⁰⁰
 SUSTAINING: \$50⁰⁰ PATRON: \$100⁰⁰ RENEWING

All members receive discounts on tickets to all events, a copy of each newsletter, and the opportunity to place classified ads free of charge; sustaining members receive 2 pairs of free tickets for upcoming events; patron members receive 4 pairs of free tickets for upcoming events.

MAIL TO: MINNESOTA GUITAR SOCIETY, P.O. Box 14986, Mpls., MN 55414.

FOR SALE: Ten of Elvis' greatest love songs for classical guitar. Includes, "Love Me Tender," "Now or Never," "Blue Hawaii," and others. Arranged by University of Wisconsin/Superior instructor, Steven Eckels. Includes standard notation and tablature and lyrics. (\$12.00 includes shipping).

FOR SALE: Ovation Classical with cut-away. Model #1763 with custom-made case. Lists for \$1100. Must sell, \$500. Call 633-4023.

FOR SALE: 1982 Les Paul Gibson Custom \$800. 339-5368, messages.

FOR SALE: 1975 Ramirez Flamenco, "16" Stamp. Cypress, Cedar, pags, rich. 472-4732.

FOR SALE: Dauphin 30 \$500.00 472-4732.

FOR SALE: Mexican classic, real wood, real Mex. \$300.00. 472-4732.

GUITAR LESSONS: All Styles. Beginner, Advanced, Professional. Serious inquiries only. Scott Fraser 545-1963.



GO TO SCHOOL PROFESSIONAL GUITAR SCHOOL

A Division of Guitar Center of Minneapolis

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

- Licensed professional instructors
- Modern curriculum for today's music
- New faculty 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

Guitarist

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

Non Profit Organization
U.S. Postage Paid
Minneapolis, MN
Permit No. 201