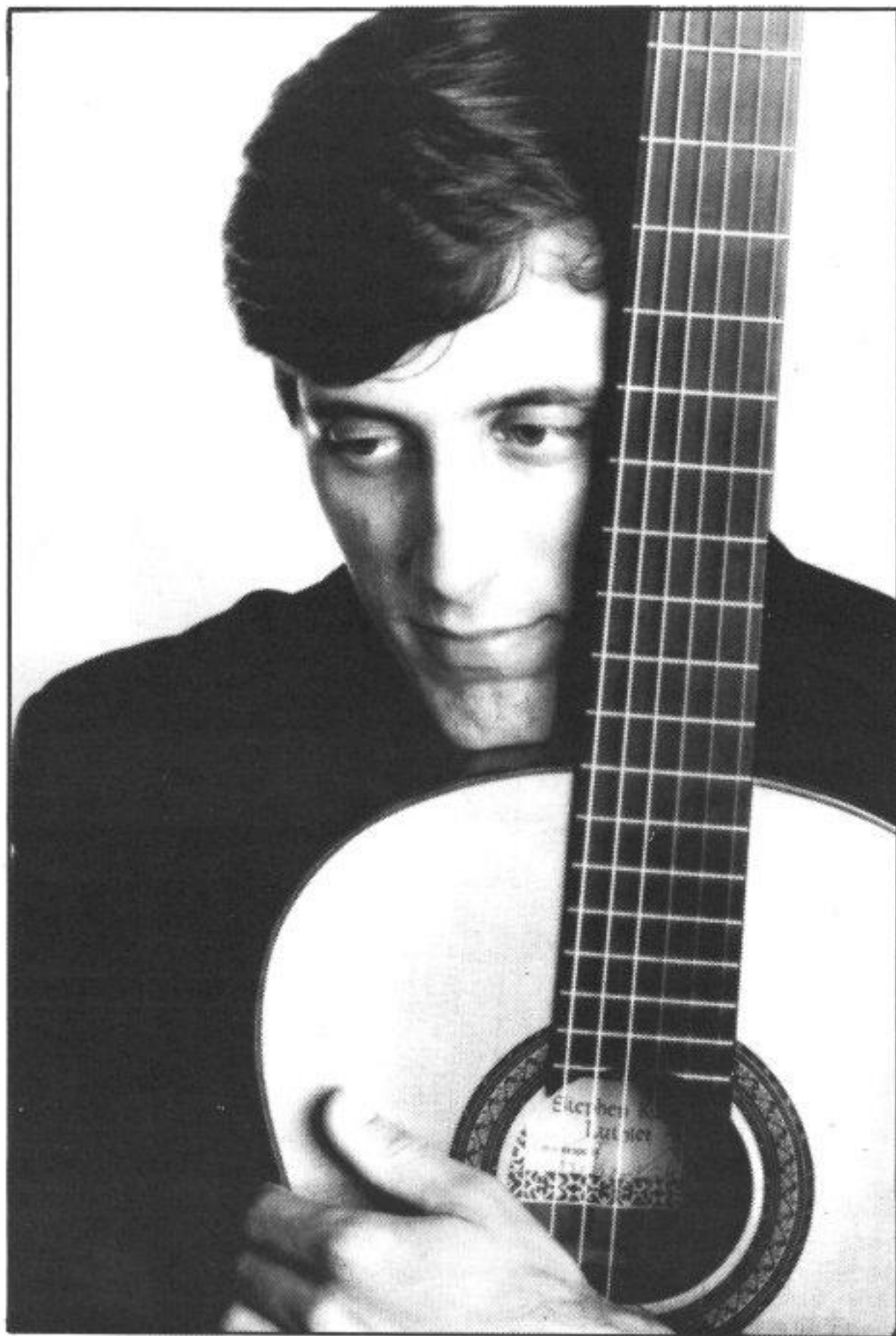


# Guitarist

SEPTEMBER/OCTOBER 1991

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VOL. 7 NO. 5



1991 Guitar Foundation of America winner:

**JOSEPH HAGEDORN**

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### MGS FORUM SERIES 1991

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BY CHARLES LAWSON

## Famine or feast

June's Jazz/Blues Forum featured guitarists **Jim Ouska** with upright bassist **Jim Cheno-weth**. Artistically it was wonderful, attendance-wise it was pitiful. Four people were in the audience and two more showed up half-way through. This prompted jokes from the performers about doubling the size of the house. It was a tough day to bill and fill because it fell on Father's Day and the weather was beautiful. Too bad too, those who made it were treated to a great variety of jazz and blues tunes that had Ouska switching from his fat, semi-acoustic Ephiphone Broadway to his Stratocaster. Both he and Chenoeth showed great versatility and chops improvising in many idioms. As **Eddie Berger** would say 'It was SWING-ING'!

## On the other foot

July's Slide Forum had an SRO audience and stage! The day was unbelievably HOT with a billion percent humidity. The Rag-time Tavern was packed with slide guitar fans as well as some perplexed Special Olympic folks who enjoyed favorable innocent bystander status.

**Joe "Wally" Chandler** performed great blues and Kottke-type stuff on his magic Dobro. **Cal Hand** turned in tasty old time Dobro tunes and blues. And, **Lee Tedrow** who played some tough slide blues, stole the show with his slide interpretations of 'When A Man Loves A Woman' and some self-penned song that made the entire room

FORUMS, to 8

## Bluegrass DJ's help define the musical community in the Twin Cities

By Steve Howard

This article reprinted from *Inside Bluegrass* with permission of the author.

Just who are those people offering the fine traditional music programming on Twin Cities airwaves on Saturday anyway? In the case of KFAI's 1-3 p.m. Saturday program "Bluegrass and Company," it is rotating hosts Sherry Minnick, George Rothenberger, Art Blackburn, Jerry Flynn, and Andy Kozak. Along with Karl Almo's KBEM program "Bluegrass Saturday Morning" from 9 a.m.-1 p.m. and Gordie Abel's WCAL "The Folk Show" noon-2 p.m., these shows of mellow bluegrass, old-time, and world-folk music have provided listeners in the Cities with marvelous sounds, relaxing and educational repartee, and a definite reference point for a specific, counter-cultural, music community.

George Rothenberger, otherwise just your everyday mechanical engineer in his late thirties, is a thinking man's bluegrass disc jockey. He came to "Bluegrass and Company" from another KFAI show, "Man-made world," in 1987. George feels that the reason listeners tune in can often depend on a particular DJ. For example, he likes to play at least fifty percent new CDs, but not just because of the new bands or recent recordings. "I like to play the compilations, like the 'Mac Wiseman Story' or the great new Jimmy Rodgers CD we have, which we all play a lot. My original copy (on LP) is so scratchy that it's a pleasure to be able to reach back and play these older but amazingly clean reproductions.

The value of our bluegrass show lies in the manner in which we serve our bluegrass community here in the Twin Cities," says George. And that community is somewhat definable by virtue of its intrinsic traditions and values. The bluegrass radio programs provide a way for that community to have a reference point for its values."

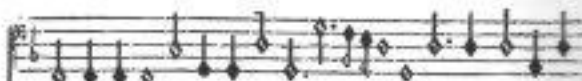
Between twenty-five and fifty thousand people are listening to at least the KBEM and KFAI shows at any given time. And bluegrass may be new to a portion of the people who tune in. They may think "well, maybe bluegrass is not what I think it is" because of what they hear. Consequently, bluegrass is being exposed to the larger audience. Some of these new members end up being aficionados as a result. George feels "Bluegrass and Company" promotes bluegrass within the broader context of what we call folk music in its truest sense. Bluegrass is basically a series of songs transmitted between people in a community way. It is not just about pristine folk tunes that people learn from listening to records by themselves, alone.

Jerry Flynn, part-time bassist with the Middle

Spunk Creek Boys since 1974 and full-time controller of a janitorial company, feels that the existence of the bluegrass community is palpable. "They're out there—I can't see them, but they call on the phone. They're mostly people that may not have a [bluegrass] record collection, perhaps have an instrument at home—but then they might go to a festival, not because it's bluegrass but because it's a good time." Flynn also has a feeling about local bluegrass musicians who were fewer in number fifteen years ago, when he started playing out, but there were many more venues then that were willing to showcase the occasional bluegrass band.

Flynn thinks there exists in bluegrass followers as a group a much higher proportion of radio listeners who play instruments than just about any other brand of music. There are few people who listen to jazz who actually play. One of the appeals of bluegrass is that if the audience members play on some elementary level it increases the enjoyment of the music.

Karl Almo, who has been the only announcer for "Bluegrass Saturday Morning" since its **BLUEGRASS to 4**



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**CORRECTION:** The editor regrets that last issue's masthead incorrectly listed Deane Morrison as copy editor. Kathleen Conger was copy editor and Deane Morrison was proofreader.—S.H.

## 1991 GFA Competition Winner

**Joseph Hagedorn**

By Cathy Nixon and Paul Berget

Local classical guitarist Joseph Hagedorn has established a growing reputation as a solo and ensemble player of the highest caliber. His most recent major achievement was to win first place at the 1990 Guitar Foundation of America's International Solo Competition. Hagedorn has also been a winner of the Schubert Club Competition, and a top prize winner of the Augusta Symphony Competition.

Originally from Iowa, Hagedorn earned his Bachelor of Music degree at Cornell College and completed his Masters degree at the University of Minnesota, where he studied with Jeffrey Van. His recent solo recording, *XXth Century Music for Guitar*, features works by Alberto Ginastera and William Walton. Hagedorn is currently the guitar instructor at the University of Wisconsin-River Falls and at the Rymer School of Music in St. Paul. He also teaches at the Podium music store in Minneapolis.

As a major part of his prize for winning the GFA competition, Hagedorn will perform close to fifty solo recitals throughout the United States and Canada this season. His schedule this season also includes a performance of the Schoenberg *Serenade* with the Saint Paul Chamber Orchestra, an appearance at the Crested Butte Chamber Music Festival, and numerous concerts with the Minneapolis Guitar Quartet. This summer, Hagedorn took time out from his busy schedule to talk with the *Guitarist* about his experience with the 1990 GFA competition. At that time, Hagedorn had already completed about one third of his GFA recitals.

This was the third time Hagedorn had entered the GFA competition. He first entered in 1985 and won second place. In 1986, he placed fourth. Hagedorn had decided to put competitions behind him when he left graduate school, concentrating his efforts on earning a living. However, after a while he began to think about entering the GFA competition again. About the same time, he found out that someone he had met at another competition many years ago had become the GFA's 1989 first prize winner. It then occurred to Hagedorn that he was not "too old" to enter the competition, which has no age limit.

Hagedorn advises guitarists interested in competing to prepare by learning pieces at least a year before entering. In this particular competition and most others, many of the pieces performed are of the guitarist's own choosing. If these pieces are learned in advance, the guitarist can more fully concentrate on the required pieces.

The competition is advertised nationally in *The Soundboard* magazine, published by the GFA and distributed to its members four

times a year. The rules and entry deadline for the competition are published early in the year, shortly after the winter holidays.

The first round of the 1990 competition included about 100 entrants, who were required to submit a tape in June. On each tape were recordings of two required pieces of five to ten minutes in total length and an additional five minutes of the entrant's choosing. The tapes were judged anonymously by other guitarists and teachers who chose the sixteen semi-finalists. With their letters of notification, the semi-finalists received a "set piece," which they were required to learn within the five to six weeks left before the competition. The set piece was usually a newly-composed work, approximately five to ten minutes in length, intentionally chosen because it is unknown. Memorization was not required, although most of the semi-finalists played it from memory.

The semi-final and final rounds took place at the GFA Festival in Pasadena, California. The festival was held in August, and in addition to the competition, also featured a week's worth of master classes and concerts. As always, the competition was live and open to the public, as it is a popular event. Hage-

dorn recalls that the 50-75 people watching him perform were the most well-informed guitar audience one could expect to see. He agrees that this can be quite intimidating, but after all the time and effort put into the competition before the final rounds one either becomes used to it or has a nervous breakdown.

The semi-finalists were required to prepare a program of thirty minutes of music in addition to the set piece. In the semi-final round, the guitarists played the set piece first and then a piece of their own choosing. From their program list and their tape, one more piece was chosen by the judges for each semi-finalist to play. The semi-final round began in the late morning of the second day of the festival. The four finalists were announced by late evening, and the final round took place on the last day of the festival. Each of the four finalists played a program of thirty to thirty-five minutes of music.

In response to a question about competitions with reference to Bela Bartok's statement that "competition is for horses, not for men," Hagedorn admits that the process is stressful. Having lost in the final rounds twice, he

HAGEDORN, to 9

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## BLUEGRASS from 2

inception in 1981 (except for a short absence in Spring, 1990), thinks there aren't more or less local bluegrass musicians these days. Rather, he feels many of them have simply gone into more diverse and ethnic areas of traditional music, with the advent of such "cross-fertilized" groups as Tessera and The Bone tones. In addition to Almo's experience as an aficionado of the music and the community, he has long been appreciated by listeners for his laconic, easy style at the mike ("... but I don't consider myself an expert"). In his decade-plus tenure he has seen a lot of local and national bands come and go.

Possessed of a vast, eclectic knowledge of music is Gordie Abel, announcer of WCAL's "The Folk Show," which overlaps Almo's show for one hour at the start of its noon-2 p.m. slot on Saturday. One wonders how Abel amassed such a wide knowledge of global traditional music. From whence does he compile the incredibly diverse play-list for selections played on the show, including Serbian brass bands, New Orleans street band music, music from Nicaragua, Japan, Brazil, Zimbabwe, Hungary, early bottle-neck blues guitar, and, not many weeks ago, a tidy little set of Delmore Brothers tunes. Abel has a part-time job, but also gigs as a bassist for the Monday Night Square Dance Collective as well as the Balkan music group Tessera. He plays "not a huge amount of bluegrass" on the show.

Sherry Minnick, member of the now-defunct bluegrass trio Smith Minnick and Njoes (later called Haywire) is the only one of the aforementioned bluegrass jocks to have periodically played music full-time. Just about all of the staff at KFAI have played bluegrass at least part-time and, as performers, can draw on that close interaction with the community. Minnick thinks it is important to air music that is both played in a traditional (or at least acoustic) style but is also reflective of important contemporary issues, which is consistent with what folk music is all about. "I wonder about old Bill [Monroe] and Jim and Jesse [McReynolds]—it's startin' to leave me cold. I guess I've gotten over my initial love affair with the style and now I want something that speaks to me as well as interests me musically. You know, a song like [The Good Ol' Persons'] 'Broken Ties'—how families are scattered all over, it's a reflection of what's happening to us right now, as a culture."

None of the disc jockeys is particularly keen on playing pure traditional music recordings. "To play only traditional bluegrass for two hours would restrict my audience too severely," says Art Blackburn. "I play a lot of just plain acoustic music on the show, like, say, Kate Wolf or Laurie Lewis." Blackburn, a full-time undergrad at Metro State University, has just joined KFAI's staff in January as a replacement for Joe Enright. "I have no idea of the size of our listenership. I'm the new kid on the block, and sometimes I won-

der, 'Is anyone listening to this program?' And it's like you're in a very small room. The KFAI studio is a very small room and it's almost claustrophobic—and sometimes you wonder if there's anything out there. Although when I go out to a Bone Tones dance or something, someone will say something about the show. And they're not MBOTMA people. Some of them are involved in folk organizations, dance groups, or they're just out there ...."

The bluegrass scene conveyed by KFAI, WCAL, and KBEM may differ because of the objectiveness of each station. WCAL's "The Folk Show" is consistent with its broader view of music serving a college community. Gordie Abel's global and multi-cultural programming broadens cultural horizons.

KBEM has consistently responded to the audience expectations that Karl Almo's show be left in place since its inception in 1981. After he was terminated in a bureaucratic fiasco in April, 1990, Almo was rehired after a 3½ month hiatus. In the overall vision of the station there doesn't seem to be any obvious rationale for its being there in the midst of its school-supported, traffic, weather, and heavily jazz-weighted programming. The fans' vigilance have vouchsafed "Bluegrass Saturday Morning" and Almo there longevity. He has the longest bluegrass time-slot in the area (three hours), and he is the only paid bluegrass disc jockey in the Twin Cities.

The bluegrass community has also supported KFAI in a different way: financially. Between the rotating hosts of "Bluegrass and Company" and Karl Almo and Gordie Abel, one can experience the sweetest acoustic sounds anywhere on Saturday morning from 9 a.m. to 3 p.m. However, the livelihood of KFAI's mellow Saturday programming depends entirely on member support. Without the sup-

port it would cease to exist. KFAI is supported, in part, by a grant from MBOTMA.

To the disc jockeys, bluegrass is certainly more adaptive and more eclectic than old-time music, as it borrows songs from other genres. "It also puts a premium on hot pickin'," says Andy Kozak, long-time dobroist for the Middle Spunk Creek Boys and a rotating host at KFAI. "But the old-time musicians are a lot more dedicated ... They recreate a lot more carefully the original sounds, songs, and instruments." The radio jocks seem to look at bluegrass as being widely eclectic and inclusive of old-time music. Otherwise they would have called the show "Old-time and company."

The announcers are "bullish" about supporting local venues and musicians because it will perpetuate the genre, as well as art in general, and improve the quality of community life. As Sherry Minnick paraphrased an interview of bygone years with Dan Crary: "This is what art does for humanity: it gives us a place to shape our emotions—a place to put them, the same as painting or theater or anything. You take strong emotions and put them into some kind of ... something ... For me it's guitar music." ■

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An interview with

## Eduardo Fernandez

By Maria E. Olaya

Eduardo Fernandez is a Uruguyan guitarist whose valuable contributions to music are widely recognized all over the world. During the third week of April, 1991, he was invited to perform in the Latin American music week at Carleton College in Northfield, Minnesota. Guitarists Alan Johnston and Maria E. Olaya interviewed him. The interview was conducted in Spanish and painstakingly translated into English by Maria Olaya.

**Maria Olaya:** It is an honor to have you here in Minnesota. Could you please tell us how you got interested in the guitar and why you chose that instrument?

**Eduardo:** Well, I started a little bit by chance. I was seven years old and from the start I played classical guitar, since there was a teacher available. I really liked music and I remember that I wanted to be a conductor. I used to stand in front of a turntable and conduct the recordings. Then I realized that it was a little complicated to have an orchestra at home and I wanted to study an instrument that would give me accompaniment possibilities in order to make music; there were only two possibilities, either the piano or the guitar, at least that was the way I saw it at the moment. I didn't like the piano very much, probably because I hadn't heard a really good pianist, nor had I heard a really good guitarist; however, the guitar attracted me more, and that was the way I started. I didn't study very seriously at that time, the guitar was one more activity among playing soccer, learning how to swim, studying English and going to school. Then, when I turned 16 or 17, I began to study music with [Guido] Santorsola, including interpretation applied to the guitar since this was the instrument I was working with. Meanwhile, I realized that my technique was very limited. I couldn't do what I wanted to do so I also studied with [Abel] Carlevaro.

**M.O.:** All this happened in Uruguay?

**Eduardo:** Yes. I used to play with my twin brother, we had a guitar duet, but he got a little bored when we had to work more seriously. He quit when we began to study with Santorsola. The first time I played by myself was in Chile where I won a competition called "Juventudes Musicales" (which is an important event in Latin America). The prize was a concert tour around Chile; that was the first time I played outside of Montevideo.

**M.O.:** What kind of music inspired you at that time; what did you want to play?

**Eduardo:** I think I really didn't know. I found what I really wanted to do with the guitar the first time I heard Julian Bream. I had heard Segovia many times before, and that was

beyond a doubt something that left a strong impression on me. However, I did not like his interpretive style. I felt that everything sounded like "Segovia." It was kind of strange that I felt that way. Even though I truly liked his sound, I didn't like his interpretive concept. I felt that it had nothing to do with what I would hear, when I would listen to an orchestra, for example ... and the first time I heard a recording of Bream playing the "Britten Nocturnal" I said to myself "This is the way it should be."

**M.O.:** Would you say Julian Bream had a strong influence in your musical developments?

**Eduardo:** Yes, very strong. He was the first guitarist that I heard whose playing level was comparable with that of violinists, pianists or orchestra conductors. Up to that point I had perceived two separate worlds, each very different from the other: the world of music on one side, and the world of the guitar on the other side ... and I think many people saw it that way. After that I learned to appreciate Segovia, of course.

**Alan Johnston:** How?

**Eduardo:** I realized that there was an interpretive style and that it was very appropriate for certain kinds of repertoire. I began to appreciate him by listening to him playing with an orchestra; naturally, all the individual eccentricities are subordinated by a general plan. After that, I also learned to appreciate him as a soloist, however, it took me a long time. What I mean is that it was not the common way at the time. Most people heard Segovia, got dazzled and then decided to study guitar.

**A.J.:** It is very interesting to hear this because I think that many performers here in the U.S.A. are still afraid of saying something against Segovia.

**Eduardo:** Well, I think that is going to change. But you must understand I'm not saying anything "against" Segovia, I'm simply giving you my own impressions.

**A.J.:** I feel the same way about it and I think that there are still people that feel guilty because they don't appreciate him as much as most people do.

**Eduardo:** Well, when someone as great as Segovia dies, there is always a wave of revisionism. We'll see what happens in thirty years when a wave of vindication of Segovia happens ... but Segovia is far beyond all this fashion and beyond a doubt, without Segovia I would be playing the guitar because there would not be a market of this kind. If Segovia had not been in Uruguay, probably the guitar wouldn't have been considered as a serious instrument down there ... Historically, Segovia has a definitive influence.

**A.J.:** Do you think that happened because of his personality, or because of his playing style?

**Eduardo:** I don't know ... evidently because

of his personality, but it was the way that personality showed up in his music. He was a role model and I think that is the appropriate thing to say. He proved that it was possible to have a career by playing the guitar; that, it itself, must have been a great source of inspiration for someone like Julian Bream ... I have no doubt about it. Llobet, who belonged to Segovia's generation, died too young and he was exactly in the same interpretive style as Segovia, so something very similar would have happened anyway.

**M.O.:** Carlevaro has had an enormous influence in the modern guitar technique, at least in South America. Could you please talk about him?

**Eduardo:** Well ... Carlevaro has many facets to talk about; I am going to start by talking a little about his ideas. I think he is a very important man for the history of the guitar pedagogy, and I think that he has discovered ... or rediscovered, it really doesn't matter, a **Fernandez, to 6**

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**FERNANDEZ** from 5

few things that have been of great significance. He has been able to express in a modern and more or less precise language things of great importance; I think his ideas concerning techniques, are very valid. I personally like very much his interpretive style as well, however, that is a matter of taste. Without a doubt, he has a total dominion of everything that can be done with a guitar. I have found some misunderstanding among people who have not studied with him; Carlevaro doesn't portray himself as a "revolutionary." He simply has expressed some ideas about how to learn and play the guitar in a very precise way. For me, to study with him was something like an "instrumental psychoanalysis" that lasted eight or nine months.

**A.J.:** I think he came to the United States several times during the seventies but lately he has not been there.

**Eduardo:** Well ... he has been in Europe lately ... I believe. I don't see him with a lot of frequency, we live very close to each other but it seems that we are never in Montevideo at the same time.

**M.O.:** Would you say that there is a "School of Guitar" in Montevideo?

**Eduardo:** No, I don't believe in "schools." Schools are classified from outside. What I mean is that I do not consider myself as a part of the Carlevaro "school," simply because I don't think there are such things as "schools." I studied with Carlevaro, of course, and I was influenced by him without a doubt. However, my ideas about music are very different from his. In the same way, Baltazar Benitez's ideas are very different from mine and he also studied with Carlevaro. So, to call this a "school" would be to simplify it. I think that the most important thing Carlevaro has done, is the book about guitar technique, not the technique books; if one doesn't know the book about guitar technique, the technique books don't make much sense by themselves.

**M.O.:** How important has the existence of such a strong tradition of guitar music in South America been for you, and the fact that there seems to be a marked division between "popular" music for guitar and "classical" guitar?

**Eduardo:** That division in music is a "class division" that particularly shows up in every aspect of the Colombian society. In Uruguay, there is a folk tradition, of course, very similar to the one in Argentina. On the other hand, there is a tradition that comes from the tango, which is also very important; there have been great tango guitarists, comparable to those great jazz guitarists in a sense of technical achievements. There is also a tradition in classical guitar, that comes from before Segovia's time ... when Barrios arrived in Montevideo in 1912, there was a strong circle of guitarists already. I know people that knew Barrios at that time from listening to him

playing among those circles ... those people are a little old now, but they remember very well. After Barrios, came Segovia. He premiered the concertos by Castelnuovo-Tedesco and Ponce in Montevideo. What I'm trying to say is that there is a tradition in Uruguay of taking the guitar very seriously in that sense. The problem of "legitimacy" of the guitar that may occur here, or in Germany and Italy does not happen in Uruguay. Now, the role of the tradition is very difficult to define ... One grows up with certain sounds and rhythms in one's head, but I don't think that that is enormously important. I don't believe very much that one is not able to escape or transcend a tradition. When that tradition is really understood, one is already out of it. I think I am in that situation, and so are other people. If we prolonged that way of thinking, then only the Germans could play Bach or the Russians Tchaikovsky etc. ... I think that music is a lot more universal than that, and one approaches it with the tools that the immediate environment offers, starting with the place where one has been born. That is the way it happened to me ... however, I got into music through classical music, not through folk or tango.

**A.J.:** I don't know much about your career, all I know is what I have read in your concert program. I read about your arrival in New York in 1977 and I know that after that you became famous. Where were you before?

**Eduardo:** Before that, I was just an economics student who happened to play the guitar ... and I was seriously studying but I didn't have much hope about making a career of it. That was the reason why I decided to participate in a few competitions, so I could get an idea of what my level was.

**A.J.:** It seems to me that that happens frequently with the guitar.

**Eduardo:** Yes, I think so.

**A.J.:** That doesn't seem to happen with other instruments.

**Eduardo:** No, it doesn't but that has to do with the role of the guitar, that personality the guitar happens to have within the world of music. Besides, Uruguay is not a rich country and it would have been the same way if I had been playing the piano, because a musical career in a small country of South America just doesn't happen. What I mean is, one has to have an international career, and in order to

Fernandez, to 9



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# JERRY RAU

By Tom Saefke

Walk down a street in DinkyTown when the weather is nice, or down the hall by Wilson Library on the University of Minnesota campus and odds are good that you'll see someone singing and playing guitar with an open guitar case to throw money into. And odds are good that someone would be Jerry Rau.

Who is Jerry Rau? Trying to answer, Jerry replied, "I'm still trying to discover who Jerry Rau is, because every time I think I know who Jerry Rau is, he does something to astound me and I realize that I really don't know who Jerry Rau is. By defining ourselves, we're denying ourselves. We're capable of anything."

## A brief personal history

Rau was born and raised in the Twin Cities, going to a Catholic school as a youth.

He joined the Marine Corps while America was involved in Viet Nam. He enjoyed the Marines and stayed on for nine years. He still loves the Marines, despite the fact that he sees the total futility of any war and he still works at "validating" all the hard work that he put into the experience. He also laments that people today don't understand the alienation of the Viet Nam vet. They were human beings, not baby killers. "We are all the same."

It was while he was in Viet Nam that he learned the basics of playing guitar. He also took lessons from a TV show while he was stationed in Hawaii. For him, at the time, the guitar was a source of healing from the war.

When he got out of the Marines, he came back to the Twin Cities to get a job. He drove a bus for three years. It would be the last steady nonmusic job that he would ever have.

It was while working for the bus company that he answered a want ad for a folk singer. He was paid \$25 a night to work three nights a week for one month. That experience changed his life.

When he made his decision to quit the bus company and devote himself wholly to music, back in 1969, he had a wife and a child with another one on the way. It was a big risk and he never got rich from playing, but he has never regretted that decision, a decision that allows him to make money without working. "When you do something for yourself it's not work. There's a difference between your life's work and working."

## On the street

He doesn't find playing on the street easy, but it does help pay the rent. Concerts and coffee houses, his preferred playing environments, can be few and far between for one who prefers to put down roots in one area. Although there's a certain romanticism in traveling, he doesn't relish the rambling life. He should

know; he's been there. He's played coffee houses in Denver, Santa Barbara, Berkeley, Kansas City, Phoenix, mostly in the '70's. He still travels some, for example, last fall he toured Washington and Oregon. But that tends to be more of an exception these days. So he plays around the University, usually five days a week from 11 a.m. to 4 p.m., to pick up a little extra money.

On the street, he tries to maintain a balance between interacting and not interacting. That is, he can't just passively play his guitar and say to hell with everyone else; on the other hand, he can't make people stop and listen. "It can be very frustrating. It's enough to make you cry ... I get respect but not a lot of appreciation ... The longer you do it, the harder it gets." But he adds, "That's O.K. It goes with the territory."

On the other hand, it's those very people who give him the support he needs to carry on. He doesn't get it from his family; they think that he should get a real job. He says that they tolerate him but don't accept him. So he relies on the smiles and encouragement of friends and strangers who pass by and briefly interact with his world.

## Jerry's songs

He writes many of his songs. They are the avenues he uses to express himself. He doesn't like to do political songs; he'd rather let "someone plow the field. I'll drop the seed. I'm a sower." He doesn't believe in heavy-handed dogma; that only reaches the converted. He'd rather try to reach as many as he can.

For example, he does a song about Nicaragua that basically says that the people there are just like people anywhere and all they want to do is eke out a decent living. They too have their hopes and dreams and they are tired of fighting. "That's my statement. Here's truth couched in a nice melody, like honey in a cup of hot tea."

## Personal philosophy

A good example of the problem with trying to define Jerry Rau, is just when you have him pegged as a musician and singer, he goes and does something like participate in a fast to end U.S. involvement in El Salvador. Despite the fact that he rarely does political songs because he doesn't want to hit people over the head with his views, he joined a small group at the Saint Paul Cathedral, a group he had never seen before, who vowed to fast until the U.S. pledged to end all economic aid to El Salvador. He said, "I was prepared to die."

It started when he saw the pictures on Thanksgiving Thursday of the group who went to the Cathedral. He thought about it over the weekend and joined them the following Monday. "I didn't even understand fully why they were there," he said, adding that they themselves probably didn't fully understand exactly why they were there. But he could understand their cause.

"I can feel when something is right. When I walked into the Cathedral, I was 100 percent right." He added that, "I never had a single regret about that action," though, "I don't know if I'd do that again. Things shouldn't be repeated. You can't recreate."

"I live intuitively. I try to allow for spontaneity in my life," to live moment by moment. Rau talks a lot about life, a subject he thinks and sings about a lot.

"We're part of making plans. I used to think of fate. Not now. We need to get in touch with the spirit." To do this, he meditates.

He also reads philosophy and incorporates parts into his own unique "Heinz 57" brand of philosophy and his personal religion. It's this philosophy, this spirituality and self-awareness, that gives him the courage to perform. "When I walk on stage I have no misgivings on who I am."

As a result of his reading and thinking, he has much that he can say, yet he's not a crusader. The reason is simple: he needs to eat. People are more likely to stop and listen to a love song than a song about some hot political issue.

## His recordings

Rau has two studio albums and one live album, which he recorded with a back-up group. He also has five cassettes of home recordings he made by himself; his last is called *Closer to Home*.

He usually has a few tapes to sell in his open guitar case when he sings and plays. Usually the home recordings are low budget operations he recorded at home or at a friend's eight track home studio. He'll make 200 to 300 tapes. When these tapes are gone, he records a new album. He's about ready to make another.

His recordings are very rewarding. "Then I can work when I'm sleeping. It has a life of its own."

## His guitar

Rau plays a 1973 Hoffman. It's the eleventh guitar that Jerry Hoffman made, back when his shop was on Riverside Avenue. Rau watched as his guitar was being made to his specifications. He wanted a wider neck because his fingers are blunt, the result of many years of playing, he speculates. The back of the neck is flatter than most folk guitars. "It plays beautifully," he says. It has a low action and is set up for a heavy bass response. The heavy bass response is accomplished by bracing the neck lightly on the bass side, allowing it to curve in slightly. This accounts for more bass vibration and hence, heavier bass response. Rau has played this guitar for 18 years.

When someone plays regularly somewhere, it's always tempting in the rush of things to think, "I'll catch him next week." But next week never comes. Life is short; stop and listen to Jerry Rau next time you're in the University area. You'll be pleased you did.

**FORUMS** from 2

stop talking and listen. I mean the audience was *quiet!*

The loose slide camaraderie was furthered by the appearance of special unannounced guests **Johnny Fields** on electric lap steel and **Lonnie Knight**. They both aided and abetted the headliners ably. It was **BIG FUN** and nobody wanted to quit.

**On with the shows**

September's Flatpicking Forum will be held at 2 p.m., Sunday September 15 at the Rag-time Tavern, 712 Washington Ave. S.E. The Forum/Mini-Concert will feature Red House recording artists **Bill Hinkley** and **Judy Larson** with friends, and **Chris Kaiser** of Stoney Lonesome.

Then on Sunday, October 20 at 2 p.m. the beloved Student Recital Forum will be held at MacPhail Center for the Arts, 1128 La-Salle Ave. S., in downtown Minneapolis. Organized by MGS board member/MacPhail professor/guitarist **Alan Johnston**, the Student Forum is one of the funnest things the Guitar Society does. It features in recital, **guitar students** from the Twin Cities ranging in age from 5 to 500. There is a lot at stake for these students and you will be amazed at the technical proficiency of even the youngest guitarists. I went last year and it is cool, sweet and will pull on your heart.

**One final diatribe**

I want to thank the few MGS members that have been coming to each and every Forum/Mini-Concert and to encourage the rest of you guys to get on the stick! These FREE events are great and are for y'all. Please support the Guitar Society and check out at least one of the remaining ones throughout the rest of the year. You will be a happy camper! **LOVE—Chas**

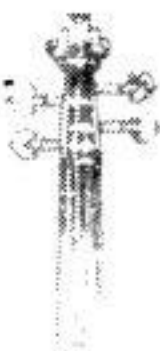
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**FERNANDEZ** from 6

have that, one has to play well. I didn't have the slightest idea if I played well enough and the way I found out was by playing in a few competitions.

**A.J.:** Which competitions?

**Eduardo:** Well, I went to the one in Porto Alegre in '72; it was a seminar that lasted one month and a contest where people from several Latin American countries would come. After that, in 1975 I went to the Radio France contest ... I was a semifinalist, got a second prize, but anyway ... I did that one. Then I won the "Andres Segovia" in Mallorca.

**A.J.:** During which year?

**Eduardo:** That was also in '75. It was the first time they had the competition. Then, when I was returning from that trip, I stayed in Rio with some friends I had met and Carlos Barbosa-Lima, who was just passing through was there. I had met him once when he had passed through Uruguay, he suggested to me that he could probably get me an invitation to play in New York during the series organized by the Center of Latin America Relations, with Rose Augustine. Then I sent my curriculum with a recording and kept waiting. At that time, I had decided to leave the guitar.

**A.J.:** You felt that way even after you had won the Mallorca competition?

**Eduardo:** Yes, I felt that way because I couldn't see many real possibilities and I have never been good at those things. Then after the opportunity to play in New York was given to me, things were very different.

**A.J.:** Was that when they called you from Shaw Management?

**Eduardo:** First I played in New York ... that was a Tuesday, and I believe the Thursday of the following week I was signing with Shaw ... That is almost like the story of Cinderella!

**A.J.:** What kind of program did you play in New York?

**Eduardo:** I would say I played a pretty common program, including some Italian pieces, "Prelude Fugue and Allegro" by Bach, Walton's "Bagatelles" ... I believe, the "Tientos" by Henze and something else. At that time I was already prepared for a career, since I played well enough. However, I didn't have enough repertoire, so I spent three years after that studying repertoire.

**A.J.:** How many programs do you have to keep in shape?

**Eduardo:** I don't know ... one puts programs together keeping in mind a particular situation or specific recording. Some time ago, I had to take all my repertoire in order to organize it ... It was a long list.

**M.O.:** What is your philosophy when you organize your repertoire?

**Eduardo:** Well, there are two aspects; one is

what one studies and the other one is how to put together a program. When it comes to study, I am interested in absolutely every single aspect of guitar history from the renaissance until last week if possible. When it comes to putting a program together, I want it to be coherent. It is like a play in which the scenes are related to each other. I don't necessarily do it chronologically even though I have no problems with it ... chronology is a very logical way to organize things, however, I think it is interesting to break with that pattern and find other connections. It might happen sometimes that there are my own connections and nobody else, necessarily, has to understand them.

**A.J.:** That shows in the program you played on Tuesday. Having started with Brouwer seemed to keep the audience attentive to the different sound possibilities of the guitar.

**Eduardo:** Yes, sometimes I like to start with things that are a little unexpected. If one gives the audience a little "shock" at the beginning, people are in better disposition to listen afterwards. I don't like to start with warm-up pieces.

**M.O.:** Do you think it is important to start a program with a piece that feels totally comfortable?

**Eduardo:** Well, first of all, I think that one should feel comfortable with every piece on the program. If not, those pieces shouldn't be played in the first place. In the second place, the program should be prepared for the one

that is going to listen to it, not for the one that is going to play it. It is important to think about the listener when one is preparing a program ... not in the sense of making concessions, or playing only the pieces that are well known; I am talking about keeping in mind the listener's perception.

**A.J.:** Talking about nerves before a concert would you say that having total control of the technique allows you to start the program with any piece without making mistakes?

**Eduardo:** Well, anybody can make a mistake, it can happen to anyone. However, I think that having control of the technique is a good way of avoiding nerves. It also helps to play frequently for an audience. I feel that one has to play for oneself, with the goal of making music. If one goes on stage to make music for the people that have come to listen, it is very difficult to be nervous. If one thinks that it is an exam, that one is going to be judged and thinks about the "supposed" judgment, the "supposed" condemnation given by the critical audience, then one is going to be nervous. Everybody gets nervous when they are in a situation in which other people are going to decide if they are good or not, when what people say is important to them. There are two options: either one stops worrying about what people say, or one tries to make music and totally avoids, at least in one's mind, the problem of being judged. ■

*Part II of "An interview with Eduardo Fernandez" will appear in the November/December issue of Guitarist.*

**HAGEDORN** from 3

knows that losing is disappointing and frustrating. After knowing what it's like to win, Hagedorn is convinced that winning is also a matter of luck. "After you've narrowed it down to four people out of one hundred," he said, "any one of those people could easily have won on a different day or with a different set of judges." Playing in a competition is similar to playing a recital in the sense that one day everything will go fine and the next could be a disaster. The only way to promote consistency is to learn to relax while performing and gather as much experience as possible.

Not everyone has the desire or the disposition to enter competitions, but Hagedorn asserts that it is a realistic way for today's guitarist to develop and promote his or her career. For one thing, winning (or even coming close) makes it easier to have a tape heard by record companies, managers, or promoters, and to meet others who can influence a guitarist's career. More importantly, entering a competition will improve one's playing by helping the guitarist learn to relax under great tension, and to spend time polishing some music that might otherwise remain mediocre.

The more concrete benefits provided to Hagedorn as the winner of the GFA competition are a year's worth of guitar strings;

\$2,000 dollars, with which he purchased new publicity photos and a new guitar and lute cases made for flight travel; and a tour of 40-50 concerts all over the United States and Canada. As a winner, Hagedorn takes his place among distinguished Twin Cities competition winners Sharon Isbin and John Holmquist. Isbin won the International Solo Competition in Toronto in 1978 and Holmquist won the Toronto competition in 1981. Finally, Hagedorn's success is a credit to the Twin Cities as a metropolitan area of great musical talent and education.

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**Hagedorn's next recital in the Cities will be on October 6, 1991, at 3 p.m. in the Weyerhaeuser Auditorium at the Landmark Center in St. Paul. The program consists of works by Heiter Villa-Lobos, Fernando Sor, Alberto Ginastera, Emilio Pujol, Alf S. Houkom, Joaquin Rodrigo, and lute pieces by John Dowland.**

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