

Guitarist

SEPTEMBER / OCTOBER 1992

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VOL. 8 NO. 4



Steven Zdenek Eckels

PAGE THREE

ELECTIONS! ELECTIONS! Well, you've probably had enough of elections lately, but the bylaws of the Minnesota Guitar Society require election of officers each year. The year's election will occur at the board meeting to be held before the October Forum at 1:30 p.m., Sunday, October 18. The forum and election will take place at MacPhail Center for the Arts, 12th and LaSalle in downtown Minneapolis. As always, members are invited to attend. It looks as if the present batch of officers will be reelected unchallenged, although I think any of us would gladly give up our offices if anyone else were interested. Please attend this important board meeting.—SH

SEPTEMBER FORUM The MGS forums in June and July concentrated on the mandolin. In June Phil Rukavina and Curtis and Loretta gave a history of the mandolin, and in July the Minnesota Mandolin Orchestra performed at MacPhail. In September our focus will return to the guitar. At 3:00 p.m., Sunday, September 27, Paul Hintz and Phil Heywood will demonstrate and explain American finger-style guitar performance at O'Gara's, St. Paul. Paul will begin by explaining the style's origins and include his main area of interest: improvisation within different finger-style forms. Phil will talk about the players who influenced his playing, beginning with the country blues and leading to Leo Kottke. As always, the forums are free and open to the public, so join us on the 27th for a presentation by these two accomplished finger-stylists.—SH

JAZZ GUITARATHON IV SET FOR NOVEMBER Jazz Guitarathon IV will take place at the Dakota this year. Between the hours of 7:00 p.m. and midnight, Sunday, November 15, ten of the Twin Cities' finest jazz guitarists will perform in a marathon of guitar music. The line-up is still in the air but it is hoped that Leigh Kammon will again be the MC. Last year's jazz bash at O'Gara's was SRO, so be sure to arrive early. Tickets are \$10, \$8 for members. Watch for the Nov/Dec *Guitarist* for more information.—SH

Forum Update: A "RARE GUITARS" CONCERT The Minnesota Guitar Society and The Schubert Club Museum will present a "Guitar Legends" concert for the October MGS Forum at 3:00 p.m., Sunday, October 18 in Room 326 (Butler Room), St. Paul Landmark Center.

This is not your usual legendary players concert, although some of our own local legends will play, but a concert played on LEGENDARY GUITARS. Guitarmaker Stephen Kakos has unearthed some notable instruments hiding in our area. Among those to be featured are a 1934 Herman Hauser I, a '34 Domingo Esteso, a pre-modern 1960 Ramirez, two guitars by Cordoban master Manuel Reyes, perhaps a Santos and a not-so-old, but certainly notable 1971 Romanillos.

If YOU know of a classy guitar squirreled away somewhere, call Steve Kakos at 472-4732 and maybe it can be included in this Forum.

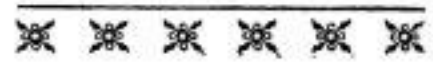


Guitarist

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DEADLINE for calendar information, classifieds, articles and opinions for **NOVEMBER/DECEMBER** *Guitarist* is **September 25**. Send your submissions to P.O. Box 14986, Minneapolis, MN 55414. For more information about the MGS call 333-0169.



Hagedorn to Perform

Twin Cities classical guitarist Joseph Hagedorn will present a solo recital at 7:30 p.m., Sunday, September 13, at the Hennepin Avenue United Methodist Church. The concert will feature special guest Leslie Shank, violin. The program will include works by Ponce, Rodrigo, Giuliani, Jolivet, Villa-Lobos and Beaser. The church is at the corner of Hennepin and Groveland, and parking is free. Tickets will be sold at the door; \$7 general admission and \$5 for MGS members, students and seniors. At 8:00 p.m., September 12, Hagedorn will perform at the University of Wisconsin-River Falls.



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STEVE ECKLES: classical guitarist, composer, potter

By Cathy Nixon



Steve Eckles, potter

Catch Eckles on Wisconsin Public "Radio Fair," September 27 from 2:30-4:00 p.m., to be broadcast nationwide. You can also see him at Sancti Wenceslai Cathedra in New Prague, MN, at 2:00 p.m., December 6, as part of a Czech music Christmas celebration.

A PHILOSOPHY OF MUSIC can be distilled from the answers to two questions, according to classical guitarist and composer Steve Eckles. First, you must ask where you are going to play, and then you must ask how you are going to devote your time to play. The cause must be worth the effort because a career in music is hard work from day to day. Steve's philosophy of music is heard through his own compositions, which create an uplifting, peaceful mood for the listener. He finds himself drawn to a quiet, introspective listening environment, which he most often finds in a church.

Steve's compositions, "Earth Anthem (Gaia, Gaia)" from his *Woodland Winds* compact disk recorded with the Woodland Consort, and "From the Shores of Your Heart," from the tape of the same name, soothe the listener to contemplation. The music sounds simple on one level, but nothing is easy. Steve's music is the fruit of effort and a thoughtful, varied lifestyle.

In high school in Danville, Virginia, Steve and his brother, Jeff, played in a group called the "Sensational Souls." From performing in soul, rock, and society bands, Steve went on to study at Berklee College of Music, where he studied with Gary Burton and William Leavitt. After graduating with honors from Berklee, Steve entered the New England Conservatory, where he studied with George Russell, Chuck Wayne, Barry Gailbreth, and Gene Bartocini. Steve graduated from the conservatory in 1981 with a Masters degree in Afro-American Studies (Jazz). That same year he premiered "The American Rock Symphony," and recorded his first album, *Steve Eckles—Solo Guitar*. In the next two years, Steve toured Venezuela with a Latin Funk band, and recorded *Fresh Powder* with his brother, Jeff, in England. In 1984, he returned to Wisconsin and recorded another album, *In the Vine*. After a year of teaching at Berklee, Steve returned to Wisconsin. There he remains: teaching at Northland College; working part-time as a potter in the family's pottery shop in Bayfield; ministering music at Messiah Lutheran Church in Washburn; and recording and publishing music with his wife and co-producer, Barbara Rhody, on their Chequamegon Music label. Since 1989, Steve has received three ASCAP awards for American works of unique prestige value.

After years of experimenting with different styles and cultures of music, Steve's appreciation of his Czechoslovakian and German heritage has grown. He has found the roots of his music in European hymns and early chants. These influences are demonstrated on his recent

tape, *Be Thou My Vision*, with contemporary classical guitar arrangements of traditional hymns, ranging from ancient folk melodies and Gregorian chant to "Sing My Tongue," by 20th century American composer Carl F. Schalk. Steve is currently working on his new compositions "Impressions of Finlandia" and "Impressions of Slavakia" for a premiere performance on Wisconsin Public Radio in September entitled "Original Settings of Music from Ancient Europe and Early America."

Steve's roots also include the family pottery business. Pottery complements his work as a guitarist by bringing him into the sphere of visual art and artists. At the same time, he has an opportunity to listen to music while strengthening his hands. Another important element of Steve's music is the quiet of nature, which he finds in the Chequamegon Forest near his home.

His work as a potter influences Steve's music composition process. Visual artists often work from a visual model and Steve does the same when composing music. For instance, for "Impressions of Finlandia," his model is the melody from "Finlandia" by Sibelius. The melody becomes a theme which Steve expands into his own composition. The expansion is the architecture built upon the theme through writing everyday. On the *Woodland Winds* cd, Anakwad (Frank Montano), plays melody on the Woodland Indian Flute from inspiration, which for Montano is a gift bridging him to another

ECKLES, to page 4



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By Tate Ferguson

Some guitarists can spend a whole lifetime with one guitar, oblivious to catalogs, advertisements, and music stores. Some guitarists care not at all for that new guitar on the rack—they concentrate on their music, and gear means little to them.

I am not one of those guitarists. I like new guitars, and I want one right now. A Martin 000-18 would be just right.

But what can you do with an unamplified acoustic guitar, anyway?

You can play for yourself and your friends in the living room. You can have fun. So why can't I do this with the \$100 cheapo acoustic I have now?

Well, it's just not the same, playing a cheap, crummy guitar. I need a really good one to play in the living room.

Besides, if I have an expensive guitar, I'll play better—I know I will.

This is an endless quest for many of us—gotta get that new axe for a different or a better sound and feel. Or have one built: I had a luthier build an electric guitar that I use professionally, and I love it. I really didn't need it for my wedding-reception variety-band gigs, but I'm glad to have it.

If the time I've spent looking at new guitars over the years had been spent practicing instead, I'd be a lot better than I am now. I'd be a lot richer, too—I'm embarrassed to say how many guitars I've owned since I started playing 26 years ago.

Saxophones and drum sets are much more similar to one another than guitars are, and their players are less likely to be gear-heads than guitarists are.

Yes, a used axe would be OK—but new would be much better. No one has touched the new guitar: no one has defiled it with cigarette smoke or dirty hands, no one has spilled beer on it or played it out of tune or thrown it in the corner without a case. I could break in the guitar myself, my way.

It's me and people like me who keep the musical instrument industry going. As long as we keep saying, "I want a new guitar!" those factories in America and

Japan will keep cranking them out, and thousands of musicians will spend millions of dollars chasing a dream.

So never mind those scales and exercises. You can learn that piece another day. Go out and buy another guitar right now!

Eckels, from page 3

reality. According to Steve, this gift of inspiration must be used or thankfully acknowledged. The composition is the architecture built upon the inspiration or melody. Steve always sleeps with music paper and a pencil by his bed, in order to capture the dream of melody when it comes.

Every composition for Steve is also a study of a new technique. The technique may be the subtle use of dynamics, chromaticisms, or a variety of intervals. Steve hesitates to use the word "chord" and cautions students not to get tied down by chords. He prefers the word "harmonics," which represents moving currents of sound. From saxophone player, Ernie Watts, Steve learned that music is "just a matter of twos and threes." This is a more technical description of the sensation of playing for Steve, which he describes as "gliding in air or playing in waves of water." For the listener, Steve seeks to create a feeling of movement of wind and waves on a sailboat.

Steve records about once a year. He says this is difficult to do because it requires him to forget the old compositions and move on to new ones. He calls the time between completion of compositions the "off season." During that time he builds up his virtuoso concert repertoire to its

peak, which lasts for about two to three months out of a year. It takes about a year or year-and-a-half to build up to the peak period. However, he finds the process necessary to his development as a composer and musician.

For continuing study of the guitar, Steve recommends the Van Eps method, "Harmonic Mechanisms for Guitar," published by Mel Bay. This method stresses chromaticism and the relationships of intervals to intervals. The three volume series contains no scales. Steve has also found helpful the *Advancing Guitarist* by Mick Goodrick, published by Hal Leonard. Steve views practice as a time for acrobatics, and performing and composing as a time to focus on joy and beauty.

For his church performances, Steve plays a Takamine classical electric guitar. For performances with his party band, "The Harbor City Roadsters," Steve plays a Gretsch Viking. After trying many kinds of strings, Steve has settled on a combination for his Takamine: Labella recording gold bass and D'Addario Pro.Arte normal tension nylon.

Steve has made several recordings on the Chequamegon Music label, all of which are beautiful, pleasantly healing and inspirational. The *Woodland Winds* recording on cassette tape and compact disk is exquisite. A catalogue of other tapes can be requested from: Chequamegon Music, P.O. Box 223, Washburn, WI 54891, or telephone (715) 373-5731. Steve is working on his next recording, which is as yet untitled, and also features his brother, Jeff Eckles, on double bass.



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Discovering Bluegrass music in the Twin Cities

By Steven Earl Howard

LET'S SAY YOU'RE at your first bluegrass festival. This afternoon you're looking forward to a nice, relaxing, outdoor concert. The band starts playing and you kick back and relax. Three or four couples start hoe-down dancing in front of the stage. You're glad for once to avoid the rock scene with its crowds of partying and rowdy people. Not that you're unwilling to acknowledge the Grateful Dead concerts you've attended over the years, it's just that maybe today you want to nurse your inner ears without having to relinquish the kind of rootsiness you appreciate in a musical experience.

You are surprised to find the music tuneful, driving, and energetic. And the songs tell stories you understand, because, for once, you can actually understand the words. You go get a soda and a brat and nobody steals your lawn chair while you're gone. You're also stunned to discover that the fiddle player is incredibly good.

I really dig bluegrass. Many people ask me what it is, and when we end up talking about it I find that many who think they know what it is have, in fact, confused it with other kinds of music. They may betray ignorance by asking something like, "Who plays drums in your band?" Sometimes I get the impression that people may become turned off by the idea of listening to bluegrass because they think it's too "Hicksville," or something. Actually, bluegrass is similar to jazz in that players take turns improvising on a theme. It offers beautiful harmonies, at various times, in two, three or four parts. Some of the most popular country stars today like Ricky Skaggs, Vince Gill and others were excellent bluegrass players before they hit it big in country, and the music they play these days is very similar to their bluegrass roots.

Bluegrass is a style of *acoustic* music. That it eschews electric instruments is part of the fairly strict tradition it observes. It should not be confused with country music, which usually features pedal steel, electric guitar and drums. Neither is it just any kind of folk music that happens to have a fiddle or banjo in it. Bluegrass, as a direct descendent of the hillbilly string bands of the twenties and thirties, has a history worthy of mention here as a way of understanding how the music is being perpetuated locally.

Bill Monroe is generally credited with the invention of bluegrass. Monroe had a series of groups starting in 1939 that combined the high harmony vocals of white Southern church music, Appalachian string band music, and blues. The blues style, which was an important ingredient of Monroe's musical approach, came to him from Afro-American musicians in the area of Rosine, Kentucky, where he grew up and from the recordings of a famous country star of the 1920s, Jimmie Rodgers, the "yodeling brakeman."

With his group, the Blue Grass Boys, Bill Monroe became one of the favorite acts of the Grand Ole Opry. With his high tenor singing and virtuoso mandolin-playing, Monroe created a new style of music, based on traditional styles, which was ultimately to create a national sensation in the mid-fifties. Monroe's expert mandolin style set the tempo and rhythm for the band and took most of the lead passages while his high tenor voice did the vocal solo parts and the harmony on gospel numbers.

When five-string banjoist Earl Scruggs joined the version of the Blue Grass Boys that included Lester Flatt on guitar, Chubby Wise on fiddle, Cedric Rainwater on bass, and, of course, Bill Monroe on mandolin, the music they produced from 1945 to 1948 became the modern bluegrass sound. Earl Scruggs had perfected the three-fingered style of playing the five-string banjo, an evolution from the less intricate "claw-hammer" banjo style of Appalachian string band music, and through his efforts the banjo took on greater prominence in bluegrass.

The term "bluegrass" does not refer to a music specifically situated in a geographic area; it was derived from the name of Bill Monroe's string band, the Blue Grass Boys. The term came into use sometime in the late forties or early fifties when both fans and disc jockeys noticed the similarity that certain string bands, such as the Stanley Brothers, had to the sound usually associated with Bill Monroe.



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The 1991 Guitar Foundation of America Competition

Reprinted with permission from *Soundboard*, Winter, 1992

By Joseph Hagedorn

ONE OF THE MOST EXCITING and best attended events of the Guitar Foundation of America (GFA) has always been the solo competition, and the 1991 competition in Miami proved no exception. The format for the 1991 competition was changed slightly in that an extra round was added, leaving the competition with a taped elimination round, a live but closed to the public round of 30 quarter-finalists, a live round of 12 semi-finalists, and ending with four finalists. An informal survey of a few competitors revealed that many would have preferred that all live rounds be open to the public; some also felt that the time allotted each player in the quarter-finals was too short, especially considering that the newly composed "set-piece" took up about half of the available time.

What was most remarkable about the 1991 GFA competition was the number of countries represented in the later rounds, making this the most "international" GFA competition yet. Eleven semi-finalists played on the third day of the festival. They included musicians from the United States, England, Holland, Israel, Canada, Germany and Siberia.

The semi-finalists all gave strong, professional-level performances. I believe there were only one or two memory slips in approximately three hours of music. The scope of this article doesn't allow for an analysis of each semi-finalist's performance, but of those that did not advance to the finals, three should be mentioned.

The person I was most surprised to see not make the final round was Marian Schaap (Amsterdam, Holland). Ms. Schaap's performance of the "set piece"—"Graphic" by Georges Delerue—was certainly one of the best, in which she displayed a great dynamic range with good control of tone colors. After the set piece, she played Brouwer's *Canticum* and *Choro de Saudade* by Barrios. Ms. Schapp's phrasing throughout the performance was very moving and sincere, and she had no fear of taking risks, resulting in a performance that was truly exciting. It's possible, however, that her playing may have been overly aggressive at times, simply because her instrument couldn't handle such playing.

Stanley Yates (Liverpool, England), followed the set piece with the finale of Ginastera's Sonata, op. 47. The judges then requested the Turina *Fandanguillo*. Mr. Yates' performance of the Turina showed him at his best; his playing was poetic with a wonderful sense of rhapsody. The phrasing seemed well-timed and relaxed.

One of the best semi-final performances of the Bach Fugue, *BWV 1000* (from a total of five performances) was by Gerd Wuestemann (Frankfurt, Germany), during which he demonstrated a very mature understanding of style and phrasing. What his performance suffered from most, however, would have to be the cumulative effect of too many minor inaccuracies. Mr. Wuestemann's performance of his last piece, the "Cancion" from Lauro's *Suite Venezolana* was especially beautiful, in which he showed great depth of expression.

After what must have seemed like an interminably long wait to the competitors, the finalists were announced later that same day during the Manuel Barrueco concert. The finalists were Alexei Zimakov (Siberia), Randall Avers (Massillon, OH), Lisa Minervini (Boston, MA), and Steven Walter

COMPETITION, to page 8

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Bluegrass, from page 5

Instruments acceptable in bluegrass include violin (fiddle), mandolin, guitar, bass, and 5-string banjo. An acceptable sixth instrument is the dobro, a guitar played with a strap over the musician's back and using fingerpicks, like a banjo. Equipped with a special metal resonator over the shoulder hole, the dobro is played flat on its back, facing up, with right arm wrapped around the strap and right hand holding fingerpicks, and left hand manipulating a metal slide over the strings.

As a general rule, bluegrass groups play music in a completely different way than so-called old-time groups such as the Monday Night Square Dance Collective. The Collective plays for square dances at the Half-Time Rec Bar in St. Paul. As an old-time band it offers little or no vocals, and features two fiddle players, who repeat a specific melody over and over, such as "Old Joe Clark" or "Bill Cheatum," until the individual dance is finished. The other instruments supply rhythm back-up only. Bluegrass fiddle or mandolin players, on the other hand, usually play the melody of the tune through once then all the other players take turns improvising solos based on the original theme, the remaining instruments playing back-up.

Fortunately, there are a few local radio shows, festivals, and clubs where bluegrass can be enjoyed. There are almost enough national bluegrass acts that occasionally tour through the Twin Cities, and local bands as well, that you could actually call it a "scene." It is played in the Twin Cities area by such groups as Stoney Lonesome, the Blue Drifters and others. The Middle Spunk Creek Boys are a five-

piece ensemble that have remained virtually intact with most of the same members for 25 years. The dobroist, Andy Kozak, is one of only a handful of people in the Twin Cities who actually play the instrument with any facility.

The Blue Drifters have imitated some of the complex three-part harmony vocals of the Osborne Brothers, the Stanley Brothers and the Blue Grass Boys, some arrangements of which border on the complexity of barbershop quartet vocal music.

Another group, Inside Track, based in Mankato, plays occasionally in the Twin Cities and features Matt Thompson, an expert Monroe-style mandolinist. In the early years of bluegrass nearly every band featured the instrument, and, moreover, played it in a style almost directly derivative of Bill Monroe. However noteworthy Inside Track and the Blue Drifters are in these regards, Stoney Lonesome is considered one of the finest bluegrass ensembles in the Midwest.

Once playing to millions of people who tuned in their radios for master storyteller Garrison Keillor on *The Prairie Home Companion* (PHC), Stoney Lonesome is touring nationally and has recently signed a three-year record contract. As featured performers on PHC from 1981-86, the Stoneys at one time may have been the most-listened-to bluegrass band in America, through the power of radio.

Stoney Lonesome founders, Kevin Barnes and Kate MacKenzie, originated the group from get-togethers in the late 1970's to sing gospel quartet music and bluegrass for fun. MacKenzie, the group's exciting and versatile lead singer, named the group after a southern Indiana

town which was the subject of a Bill Monroe instrumental in the late 1950's. The group has recorded and performed some original songs and instrumentals as well as those of such Midwestern songwriters as Iowan Greg Brown. Their first album with national distribution, *Lonesome Tonight* was released in 1991 by Twin-Cities-based Red House Records, and produced by St. Paul native, Bob Feldman.

Bluegrass groups play few public performances because area venues interested in featuring the music are rare. However, most local bluegrass bands are featured at Dulono's, a family-type Italian restaurant located just east of Lyndale on Lake Street in Minneapolis. Bluegrass and old-time music is performed there every Friday and Saturday, from 9:00 p.m. to 1:00 a.m., no cover.

Groups usually play four 50-minute sets of music. Of a typical set of bluegrass music, about half is comprised of tunes written by such first generation groups as the Foggy Mountain Boys, the Country Gentlemen or the Stanley Brothers; three or four popular, but usually older, country tunes (by such songwriters as Lefty Frizzell, Hank Williams or Merle Haggard); one or two instrumental numbers, usually old-time fiddle tunes; and a four-part harmony, a cappella gospel tune.

Audiences enjoy bluegrass concerts for the tamer, purely acoustic music, and the wise-cracking onstage patter or "front-work." With bluegrass, there is also the expectation among fans for a high level of musicianship in general. Generally speaking, area bluegrass concerts are usually held in parks, family-type venues, receptions, and other concert situations. Some of the concerts are sponsored by colleges but the majority are produced by the Minnesota Bluegrass and Old-Time Music Association (MBOTMA).

MBOTMA's official, monthly publication, *Inside Bluegrass*, includes a section called "Coming Up," the only comprehensive calendar for bluegrass and old-time music available for the Twin Cities, outlying areas and western Wisconsin. A \$15.00 individual subscription can be obtained by writing MBOTMA, P.O. Box 11419, St. Paul, MN 55111-0419. Bluegrass over the airwaves is something MBOTMA has sponsored over the years, as well.

Two local radio shows, each in some degree supported by MBOTMA exclusively, **BLUEGRASS**, to page 8

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Bluegrass, from page 7

sively broadcast bluegrass: KBEM's *Bluegrass Saturday Morning*, 88.5 FM, 9 a.m. to 1 p.m. and KFAI's *Bluegrass and Company*, also Saturdays, 90.3 FM, 1 to 3 p.m. Not to be overlooked is the revival of PHC, under the title *Garrison Keillor's American Radio Company*, with performances begun the first Saturday in May, at its original location, St. Paul's World Theater. The *American Radio Company*, with its original format virtually intact, has actually been broadcasting from a variety of locations around the U.S. for the last three years. Aficionados are hopeful the show will resume consistent showcasing of local and national bluegrass ensembles as it did originally.

Competition, from page 6

(Chicago, IL). The finals took place at 5:00 p.m., on the last day of the festival.

Alexei Zimakov, who I understand is only 19 or 20 years old, played Rodrigo's *Invocation and Dance*; *Olite*, "Infanta's Dream," and "Serranilla" from Torroba's *Castles of Spain*; and *Fantasia on a Russian Folk Song* by Orekhov. Mr. Zimakov then bowed to enthusiastic applause and left the stage, apparently unaware that he was also required to play the set piece. But after a couple of minutes of confusion, Zimakov came back and played the last piece. When describing Zimakov's overall performance, the word that comes to mind is "riveting." As I overheard one person say, "When he starts playing, you feel like you've been grabbed by the throat." He played with such intensity and emotion that the audience was immediately caught up with excitement. Some of the high points of his performance would be the best *Invocation and Dance* tremolo I have heard to date, including recordings, and the unabashed cuteness of his "Serranilla." Zimakov's performance may have gotten a bit carried away in the *Fantasia*, because after a while, the endless scales and arpeggios went beyond spectacular to the point of being mind-numbing. Zimakov also has a tendency to overplay his instrument, but this tendency could easily be overlooked during a live performance.

The second performer, Randall Avers, may be the youngest player ever to advance to the finals of the GFA competition. However, at 17, Avers certainly earned his spot in the finals and very well could have won. The only marks against

MBOTMA produces a major bluegrass festival every year in Zimmerman, Minnesota, during the first weekend in August. Held at the Camp in the Woods Resort just outside of Zimmerman it is an hour's drive north of Minneapolis. About two-thirds of the three-day event features local and national bluegrass, the remainder is old-time music. Last year, the 9,000 attendees showed up not necessarily because they were hard-core fans, but because they know the MBOTMA festival is a good time. The outdoor event, with three performance areas, has become the cornerstone of bluegrass music promotion in the Midwest. The MBOTMA festival augments the efforts of such groups as the Middle Spunk Creek Boys, the Blue Drifters and Stoney Lonesome to pre-

him may have been a very brief memory lapse during his first piece, a "Passacaille" by Weiss, and going over the time limit, which forced him to omit his last piece, "The Miller's Dance" by Manuel de Falla. After the Weiss, Mr. Avers played the Bach Fugue (*BWV 1000*), the set piece, and two movements from Brouwer's *El Decameron Negro*. The Bach was played in g minor with G-D tuning of the bass strings. Avers' phrasing in the Bach was beautiful, especially at the principal cadences, where he took care not to rush ahead. Avers' playing in general could be described as very clean, almost flawless, but still full of meaningful expression. In the two Brouwer pieces, he showed that he possessed great dynamic range and technical ability. His portrayal of the echoes in "La Huida de los Amantes" was well done with much dynamic contrast, and he played the middle section of the "Balada de la Doncella Enamorada" exceptionally fast, which helped to illuminate the overall form of the movement.

Lisa Minervini's program began with the set piece, followed with the "Fandango" and "Passacaglia" from Rodrigo's *Tres Piezas Espanolas*, and ended with Coste's *Andante* and *Polonaise* and the Fugue (*BWV 1000*) of Bach. Ms. Minervini played with much finesse and a pleasant tone. She paid close attention to articulation, which worked most effectively in the opening of the "Fandango" and through the Bach Fugue. However, Ms. Minervini was at times plagued by inaccuracies, usually during difficult passages high up the neck, and she did not show an exceptional dynamic range.

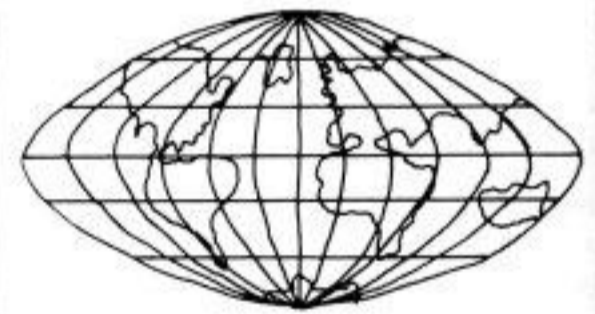
COMPETITION, to page 9

serve and promote bluegrass music in the Twin Cities.

You do not, then, feel at all ashamed for enjoying a bluegrass festival this summer, because of its mellowness, or for its being quintessentially American. And indeed, you feel proud of discovering the Twin Cities bluegrass scene, and an awareness that perhaps you haven't had since you first heard Earl Scruggs' dazzling banjo theme to *The Beverly Hillbillies* TV show years ago. You derive a certain secret enjoyment in discovering a hot new form of music that has been there all along. You think to yourself, on this sunny afternoon, listening to this driving music you didn't even realize was part of your roots, that bluegrass is really a lot better than you thought it was.

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MN GUITAR SOCIETY:
SEP / OCT
Member Performance Calendar

If you would like to be included in the next calendar (Nov/Dec), please jot down the pertinent facts (time, date, venue, ticket price & any interesting tidbits) and mail to: MGS, PO Box 14986, Mpls, MN 55414 or call 333-0169 and leave a message.

- 29 AUG.....**STEVE HOWARD w/The Blue Drifters** (through SEP 9). Bluegrass at Knott's Camp Snoopy in the Mall of America, 1-5 p.m.
- 3 SEP.....**KEVIN DALEY w/Frank Hooks** (trombone) at Towns Square, St. Paul, noon-1 p.m. FREE.
- 4 SEP.....**KEVIN DALEY TRIO** at Towns Square, St. Paul. Featuring Jay Epstein, drums and Peter Olson, bass, noon-1 p.m. FREE.
STEVE HOWARD w/The Blue Drifters, at Dulono's (also SEP 5) from 9 p.m.-1 a.m.
LA CROSSE FOLK FESTIVAL. (Through SEP 6), John McKutcheon, Ann Reed and many other local folk artists. **Karen Mueller** will be there playing her autoharp. **Leo & Kathy Lara** will perform Latin American Traditional & Newsong at the Saturday night concert starting around 6 p.m.
- 8 SEP.....**KEVIN DALEY TRIO** at the New Riverside Cafe featuring Jay Epstein, drums and Peter Olson, bass. 7-11 p.m., tips welcome!
- 11 SEP.....**JIM OUSKA** w/Randy Sabien at the Pump House in La Crosse, WI 7:30-9:30 p.m.
- 12 SEP.....**JOE HAGEDORN**, classical guitar, at University of River Falls, 8:00 p.m.
- 13 SEP.....**JOE HAGEDORN**, Hennepin Ave. United Methodist Church, 7:30 p.m.
- 17 SEP.....(through SEPT 20) **KAREN MUELLER** and many more artists at the Walnut Valley Bluegrass Festival in Winfield, Kansas.
- 18 SEP.....**JIM OUSKA w/The Blenders** (also SEP 19)at Christenson's on University Ave. in St. Paul, 9:30 p.m.-1:00 a.m.
- 19 SEP.....**LEO & KATHY LARA** at Northwest YMCA Multi-Cultural Event in New Hope, MN 6:15-7:00 p.m.
- 20 SEP.....**PHIL RUKAVINA**, solo recital featuring featuring Renaissance and Baroque music at the Northfield Arts Guild, 304 Division St., Northfield, 3 p.m. For ticket info, call 507-645-8877.
ADAM GRANGER w/Pop Wagner at the Cedar Social in the New History Center, St. Paul. Featuring special guests Dan Magraw and Peter Ostroushko, 5 p.m.
- 24 SEP.....**JIM OUSKA Trio** at Town Square, St. Paul, noon-1 p.m.
- 1 OCT.....**JIM OUSKA w/The Blenders**, at the Blues Saloon, Thomas & Western, St. Paul, 9:30 p.m.-1:00 a.m.
EX MACHINA presents Monteverdi's opera "Poppen" (through the OCT 3), 8 p.m., Scott Hall, U of M, Mpls. campus. Ticket info: 455-8086.

- 3 OCT.....**ADAM GRANGER** (also OCT 4) at the Big Island Rendezvous in Albert Lea.
- 4 OCT.....**ALEXEI ZIMAKOV**, classical guitar, Hennepin Ave. United Methodist Church, 7:00 p.m. Tickets \$8, \$6 for MGS members. FFI: call Jack Salsini, 338-2479.
- 5 OCT.....**TONY TITUS** appears at 8 p.m. with the Festival Orchestra at the auditorium in the Brady Ctr. Matthew George conducts in the premiere of Tony's brother, Hiram Titus' Guitar Concerto. For info, call St. Thomas Dept. of Music.
- 6 OCT.....**KEVIN DALEY Trio** at the New Riverside Cafe featuring Jay Epstein, drums and Peter Olson, bass, 7-11 p.m. Tips welcome!
- 8 OCT.....**JIM OUSKA**, solo guitar at St. Paul Student Center, Buford St., St. Paul campus. Noon-1 p.m.
- 11 OCT.....**GLEN HELGESON** at the Fine Line, 9 p.m. cd release party "Distant Borders."
- 16 OCT.....**GLEN HELGESON** at the Dakota cd release party (also OCT 17)
- 22 OCT.....**KEVIN DALEY** w/trombonist Frank Hooks, at Towns Square, St. Paul, Noon-1 p.m. FREE.
- 25 OCT.....**ADAM GRANGER** w/Pop Wagner at the Cedar Social in the New History Center, St. Paul, 5 p.m.
- 28 OCT.....**KAREN MUELLER** on guitar and autoharp with percussionist Colleen Haase at the St. Paul Student Center, Noon-1 p.m.

Competition, from page 8

Steven Walter played the set piece, Bach's *Chaconne*, "Cordoba" by Albeniz, and the "Vals," op. 8/No. 4 of Barrios. Mr. Walter played with sincere feeling and had good control of his tone. He was at his best in the Albeniz, where he produced a beautiful tone in the high register and did a good job of highlighting the inner voices. What Walter's playing seemed to lack was variety of tone color; he played primarily over the sound hole and produced a pleasant sound, but he left the listener yearning to hear some variation in sound after a time. Also, his phrasing could have been more flexible and expressive, particularly in the Barrios.

Later that night, the results came in: first prize went to Alexei Zimakov, second to Randall Avers, third to Lisa Minervini and fourth to Steven Walter. Overall, the competition seemed to be a smashing success and will certainly continue to attract great players from all over the world.

To join the GFA, please write to: GFA, PO Box 878, Claremont, CA 91711.

1991 GFA Winner to Perform
On Sunday, October 4, the Minnesota Guitar Society will present classical guitarist Alexei Zimakov in a solo recital at the Hennepin Avenue United Methodist Church in Minneapolis; concert time is 7:00 p.m. Zimakov, a native of Siberia, was the first prize winner of the 1991 Guitar Foundation of American International Competition. The church is at the corner of Hennepin and Groveland, with free parking. Tickets will be sold at the door; admission is \$8, \$6 for MGS members, students and seniors.

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FOR SALE: **Sequential Circuits Prophet 600**. \$275 Caroline 822-1645.

GUITAR STUDENTS—The MacPhail Center for the Arts in Mpls. holds informal performance workshops each month. If you would like to try out a new piece or just observe, contact Alan Johnston at 627-4020.

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FOR SALE: 1981 **Martin D25K KOA** wood sides & back. Spruce top w/cedar stain & tortoise pick guard. Mint \$950. Firm 473-2855.

FOR SALE: **Gibson Les Paul**, mint cond. \$650. **Musicman** tube amp, \$300. Dave 497-3405.

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