

Guitarist

INSIDE GUITARIST...

Griffith, Hagedorn, Sparks pg 2

Joyner reviews pg 3

Hintz on "All Blues" pg 3

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

NOVEMBER / DECEMBER 1999

VOL. 15 NO. 6



Manhattan Guitar Duo

Antigoni Goni & Kevin Gallagher

see page 2

Member performances to note . . .**JOAN GRIFFITH**Local Artist Series Concert

On Sunday, December 5, **Joan Griffith** appears at the SE Christian Church in Minneapolis for a concert of Jazz guitar and mandolin music. The performance starts at 3:00 p.m. and admission is free. The church is located at 960 15th Ave SE, just a few blocks north of Dinkytown.

JOSEPH HAGEDORNRecital, Nov. 19

Classical guitarist **Joseph Hagedorn** will play a solo concert at Sundin Hall on Friday, November 19 at 8:00. Sundin Hall is located on the campus of Hamline University on Hewitt Ave. 1/2 block east of Snelling Ave. N. in St. Paul.

Featured on the program will be the world premiere of a new work by Minneapolis composer Michael Karmon. The work entitled "When Sheep Won't Come: A Sleepless Nocturne for Guitar" was written for Mr. Hagedorn in 1998. Also on the program will be "All in Twilight" by Toru Takemitsu, "Homage a Villa-Lobos" by Roland Dyens, Etudes #9, #2, and #5 by Giulio Regondi and "Three Spanish Pieces" by Emilio Pujol. Tickets will be sold at the door: \$10 general admission and \$8 for guitar society member, students, and seniors.

TIM SPARKSCD Double-Release Party

Tim Sparks will present a concert on Saturday, November 20 to celebrate the simultaneous release of his two latest CDs, *One String Leads to Another* and *Neshamah*. Guitarist **Dean Magraw** will appear with Sparks. The show will begin at 8:00 p.m. at the Cedar Cultural Centre, 416 Cedar Ave. So. (West Bank), Minneapolis. Tickets are \$12 in advance and \$15 the day of the show. They can be purchased at the Podium, Homestead Picking Parlor, the Cedar box office, and other select locations. Call 612-338-2674 for further details. — Gary Joyner

For more MGS member performance dates please turn to the calendar on pages 8 and 9.

**Sundin Hall Series presents
Manhattan Guitar
Duo**

Antigoni Goni and **Kevin Gallagher** have both recently performed highly acclaimed solo recitals in the Twin Cities and now they return as the Manhattan Guitar Duo for a concert on Saturday, December 11, 8:00 at Sundin Hall (located on the campus of Hamline University on Hewitt Ave. 1/2 block east of Snelling Ave. N. in St. Paul). Program information is not yet available. Tickets are \$12 general admission and \$10 for guitar society members, students, and seniors and may be purchased in **DUO**, to page 7

**Javier
Calderón**

On Saturday, November 13, 8 p.m., classical guitarist **Javier Calderón**

will play a program of Spanish music with works by Sanz, Sor, Torroba, Albeniz, Manen, and Tarrega at Sundin Hall (located on the campus of Hamline University on Hewitt Ave. 1/2 block east of Snelling Ave. N. in St. Paul). Tickets are \$12 general admission and \$10 for guitar society members, students, and seniors and may be purchased in advance at the Podium in Minneapolis or Cadenza Music in St. Paul or call the MGS at 418-6219 to reserve **CALDERON**, to page 7

Guitarist A publication of the Minnesota Guitar Society**MGS BOARD**

PRESIDENT

Joe Hagedorn

VICE-PRESIDENT

Joanne Backer

SECRETARY

Steve Kakos

TREASURER

Jim Cambell

Board Members: Alan Johnston, Gary Joyner, Steve Haskin, Cathy Nixon, Steve Gardiner, Joe Haus, Gene Swanson, Kevin Carlson, Dan Barford, Dean Harrington, Jerry Bannach

DEADLINE: calendar info, classifieds, articles, etc. for the JAN/FEB 2000 issue is NOV. 25, '99. Please send your submissions to: MGS, PO Box 14986, Mpls. 55414. FFI: 612-374-4681.

EDITOR
STEVE HASKIN
COPY EDITOR
SCOTT WASHBURN
PRODUCTION MGR
GENE SWANSON
CALENDAR
JOANNE BACKER
PAVEL JANY
DISTRIBUTION
GENE SWANSON
GRAPHIC PRODUCTION
PAT McCARTY

**Minnesota Guitar Society
Mission Statement**

- To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts and workshops.
- To commission new music and to aid in its promotion, publication and recording.
- To serve as an educational and social link between amateur and professional guitarists and the community.
- To promote and help create opportunities for Minnesota guitarists and players of related instruments.



Gary
Joyner

REVIEWS

CDs

Breakfast In New Orleans Dinner In Timbuktu

Bruce Cockburn

(Rykodisc)

At every Bruce Cockburn concert you can hear a heartfelt call between songs — "Bro-o-ce!" It's the incantation of loving devotees. Those fans will find plenty that is familiar in his latest recording. Cockburn trademarks abound — acoustic guitar, resonator guitar, electric guitar with a warm distortion and subtle whammy-bar inflections, fingerstyle grooves, gracefully descending melodic hooks, and spoken ruminations that fall into evocative choruses. The lyrics sometimes walk a line between the clumsy and the sublime, mixing politics with romance and spirituality. The song forms are reminiscent of his acclaimed work on *Stealing Fire*, *The Trouble with Normal*, and *Nothing But*

JOYNER, to page 5

..... fingerstyle guitar.

Some views of "All Blues"

BY PAUL HINTZ

Editor's note: This is the first of a 2-part series.

In the last issue, we considered Duck Baker's approach to "fingerstyle jazz guitar," and the limitations of seeing "jazz" as a kind of "folk" music. Let's take that a step further with two recent recordings of Miles Davis's "All Blues", which originally appeared on the seminal Davis LP *Kind of Blue*. The recordings are by well-known Minnesota guitarist Pat Donohue, from his 1993 album *Two Hand Band*, and a 1995 recording by the Milwaukee guitarist Don Linke, from his second solo album, *Focus*.

"All Blues" is a classic jazz composition, from one of the most popular jazz albums of all time. It's emblematic of a certain style of jazz and is closely identified with its composer, a legendary jazz trumpeter and bandleader. The album's original liner notes are by pianist Bill Evans, who plays on "All Blues." He describes a Japanese style of improvised painting done with black ink on parchment, comparing it with the work of a jazz musician: "This conviction that direct deed is the most meaningful reflection, I believe, has prompted the evolution of the extremely severe and unique disci-

plines of the jazz or improvising musician." He points out that Davis, hours before the recording dates, wrote only sketches that indicated what was to be played. The performances were close to pure spontaneity: The pieces were not played prior to the recordings and the first complete performance of each was a 'take.'

As the title suggests, "All Blues" is a blues, but done in 6/8 and with a V-bVI-V turn in the 9th and 10th measures that is miles (so to speak) away from 'folk blues' changes. The original arrangement is marked by three elements, abstractions or simplifications-to-essence of aspects of blues performance: 1) the two saxophones play a figure voiced in thirds; 2) the trumpet plays the spare, haunting melody; and 3) the bass plays a 1-5-6-5-7-5-6-5 (chord tone) pattern that, played in 4/4, is as "old as the blues itself." In the background, the piano returns again and again to a standard barrelhouse/boogie-woogie device — the voicings are modern and open, but the chords are 'rolled' or 'shaken' the way someone like Meade Lux Lewis might have done in the 1930s.

As Evans implies in his notes, "All Blues" demonstrates a unique resolution of the tensions inherent in all jazz performance — between 'arrangement' and 'improvisation,' and between the need for "severe

HINTZ, to page 4

Interested in MGS membership?

As a member of the Minnesota Guitar Society, you receive ticket discounts on all MGS-sponsored events, a year's subscription to the *Guitarist* and the opportunity to place free classifieds in each issue.

To join the Minnesota Guitar Society, please fill out the information on this coupon and mail to: Minnesota Guitar Society
P.O. Box 14986, Minneapolis, MN 55414

Student: \$15 Family: \$25 Patron: \$100

Regular: \$20 Sustaining: \$50 Renewing

NAME _____

ADDRESS _____

CITY _____ ST _____ ZIP _____

STEVE HASKIN



GUITAR LESSONS 612.729.2984

HINTZ, from page 3

and unique" preparation and 'spontaneity' in performance. The three elements of the original recording just described are usually considered 'part' of the song itself, and are generally reproduced, or at least 'quoted,' in any performance. At the same time, each original soloist provides a unique 'portrait in sound' of the blues. Miles solos first, followed by Julian "Cannonball" Adderly on alto, John Coltrane on tenor, and then Evans on piano. Each solo has its own rhythm and builds to its own point of greatest intensity. In addition, the soloists are perfectly ordered: each horn solo is more florid and intense than the last, and the piano solo returns us to the tension-versus-space/silence of the opening trumpet solo. And these solos, as Evans makes clear, were as close to spontaneous creations as music-making can get.

Replicating some or all of these elements on a single instrument, such as the guitar, is the challenge met in very different ways by Pat Donohue and Don Linke.

Donohue needs little introduction to Minnesota guitarists. A national fingerstyle contest winner, a regular on the *Prairie Home Companion* radio show, and a performer with a long list of recording credits, Donohue has a well-earned reputation for versatility and virtuosity.

Since it features neither his own compositions nor his singing, *Two Hand Band* is an atypical Donohue album. On the other hand, its eclectic collection of carefully arranged instrumentals are filled with trademark Donohue guitar moves. And the underlying intention of the recording appears to lie close to Donohue's heart. I can't do better than to quote in full his liner note: "For me, folk and jazz have always been closely related. They both evolved through the idiosyncrasies of basically unschooled but extremely talented musicians who, playing from the heart, found new ways to express themselves. To many listeners, however, folk and jazz are mutually exclusive. It is rare to find

fans of one who are also fans of the other. As a folk guitarist with the heart of a jazz saxophonist, I hope this recording in some way bridges the gap."

With all due respect to Donohue, I can't agree. First, it is simply not true that jazz has evolved through the "idiosyncrasies" of "basically unschooled" musicians. To focus only on saxophone players (the instrument used by Donohue as a 'symbol or 'signifer' for all of jazz): Coleman Hawkins, the most influential jazz saxophonist of the 1930s, was said to be able to tell you the harmonic function of every note he played. John Coltrane, the most influential saxophonist of the last 40 years, was responsible for extending the harmonic vocabulary in ways that have spawned a small industry of explanatory books. He developed that harmonic language through formal study as a teenager in Philadelphia, apprenticeship in big bands and small combos through the 1950s, relentless practicing and self-study throughout his life, and study of the 'classical' music traditions of other countries, in particular India.

Indeed, the kind of life-long apprenticeship model found in Indian classical music comes much closer to describing the work of many jazz musicians than some comparison to "folk" musicians. But this leads directly to the next difficulty with Donohue's comments: the image of "the heart of a jazz saxophonist." There are two problems here. First, it simply doesn't work to use the saxophone to stand for all jazz musicians. Innovations in jazz have been made on every conceivable instrument. Second, it doesn't work to imply that all jazz saxophonists have the same "heart." Jazz saxophonists have been, and are, African-American and European-American and from every corner of the globe. Jazz saxophonists have been and are men and women, young and old, conservatory-trained and street-schooled.

Lastly, I can't agree that there is a "gap" between 'folk' and 'jazz' music

making. Folk and jazz are two distinct and rich approaches to music-making that differ in their fundamental assumptions. Rather than the usual metaphor of 'language,' which suggests that a polyglot new dialect is possible, or the images of "bridge" and "gap," which suggest that something is lacking or missing, perhaps it would be clearer to say that 'folk' and 'jazz' are two cuisines. Like Italian and Chinese cooking, both of which have rich and varied traditions, and may use noodles, but have at basis nothing in common in style of preparation or spices or other ingredients. It is more than possible that one could enjoy eating, or cooking, both. It is impossible to imagine a style that would combine the two.

Whatever Donohue's personal reasons for his view of folk, jazz, and his own music-making, he's wrong in the assumptions that lie beneath the surface of his comments. And those assumptions affect his performance of "All Blues"

We'll discuss that performance, and the very different approach of guitarist Don Linke, in the next issue.

PAUL HINTZ is a fingerstyle jazz guitarist. He plays "All Blues" in C, so that the bass line, sax line, and melody all get left in. You can hear his rendition, which tends to move from folk blues to somewhere else and back, at solo performances and when he performs with drummer/vocalist/composer/poet Carole Selin in DuoTonic, a jazz/spoken-word duo. He can be reached at 651.699.6827 or at <phintz@scisoc.org>

Stephen Kakos

Classic Guitars

ancient & modern

repair

restoration

612 . 472 . 4732

www.gspguitar.com

NEW!



Dusan Bogdanovic
Unconscious in Brazil

Coming soon...

- Paulo Bellinati - *Brasileiras*
- Raphael Rabello - *Cry, My Guitar*
- Luiz Bonfá - *Moods*
- Adam del Monte - *Ezordio*
- Andrew York

Also available...

- Cristina Azuma - *Contatos*
- Paulo Bellinati - *The Guitar Works of Garoto*
- Paulo Bellinati - *Serenata*
- Paulo Bellinati - *Afro-Sambas* [w/Monica Salmaso - vocals]
- Paulo Bellinati - *Lira Brasileira*
- Dusan Bogdanovic - *Mysterious Habitats*
- Dusan Bogdanovic - *Unconscious in Brazil*
- Eliot Fisk - *Für Eliot*
- Bruce Forman - *Still of The Night*
- Stephen Funk Pearson - *Hudson River Debut*
- Philip Hii - *J.S. Bach: New Transcriptions for Guitar*
- Hubert Käppel - *Virtuoso Guitar Transcriptions*
- William Kanengiser - *Rondo Alla Turca*
- William Kanengiser - *Echoes of The Old World*
- Jeff Linsky - *Solo*
- Jeff Linsky - *Simpatico*
- Lubambo & Drummond - *Face to Face*
- Lubambo & Drummond - *Two*
- Jim Nichols - *Jazz & Country*
- John Stowell - *Lines & Spaces*
- David Tanenbaum - *Estudios*
- Andrew York - *Dénouement*
- Andrew York - *Perfect Sky*



call or send for our catalogs:

(415) 896-1122

GSP Recordings

230 Townsend Street
San Francisco CA 94107-1720

email: gsp@sirius.com

JOYNER, from page 3

a Burning Light. All of these elements come together to shape an accessible pop music that works on the body, the spirit, and the mind ... the very thing we've come to count on from Bruce.

A new flavor eases into the new album, represented by the kora, a plucked instrument from Mali played here by Daniel Janke. Its patterns of notes swirl and blend easily with guitar fingerpicking. "Let the Bad Air Out" uses an Afro-pop sensibility to make its political statement, "Take a walk past parliament/It smells like something died/... Open up the window, Let the Bad Air Out." The album's one cover, "Blueberry Hill," features Cockburn's distorted guitar. The fine instrumental work and production quality of this album make it rank with the best of his career. Bear in mind while you listen that Cockburn always uses a bare-fingered fingerstyle approach in his guitar playing, whether he's playing acoustic or electric guitars.

There is little that is flashy or show-biz about Cockburn. Instead, he comes across with a solidity that is almost clunky, but in the end homey and comfortable. His voice warms the room with a disarming ease of phrasing that makes it appear artless (until you try singing his songs yourself). Bruce Cockburn is entering his 50s at the top of his form. Watch for a tour to accompany the release of the CD ... you won't be disappointed. Bro-o-ce!

• • •

Tim Sparks:

One String Leads to Another

(Acoustic Music Records)

Neshamah

(Tzadik)

One gets the distinct impression that Tim Sparks can do it all, style-wise. His jazz swing playing with Rio Nido is legendary. He has won the National Fingerpicking Championship. He arranged and recorded a landmark solo guitar version of Tchaikovsky's "Nutcracker Suite." He has made CDs, videos, and

instructional books of rhythmically complex Balkan music. He expertly draws from country blues, middle eastern, Celtic, and Latin sources. He writes sophisticated solo guitar compositions that combine all of the above. Top it off with a passionate knowledge of music and guitar history. And now he has released two stunningly fine new albums of solo guitar music.

The diversity of influences on *One String Leads to Another* is well illustrated by the story behind one of its tunes, "The Amsterdam Cakewalk." Sparks recreates the experience of being in an Amsterdam train station and hearing Turkish music out of a tape player in a kiosk coupled with blues played by a street musician. He combines them to create a sound that is eminently Sparksian. His chops are the envy of guitar players everywhere. The convergence of time signatures and layered lines if played with a clarity that is breathtaking. There is a great deal of music to be absorbed from this CD.

Neshamah is a collection of Jewish traditional music from around the world. Again, Sparks draws from an indescribably wide range of musical and instrumental styles to create wonderfully off-kilter music — horas, waltzes, odd-meter times, rumbas, "a Sephardic folksong from Morocco," the list goes on and on. An inveterate student and researcher of music, Sparks has drawn from old recordings and other esoteric sources to compile the set list. So many musical ideas are touched that it is easiest to simply say that everyone should own the CD. Guitar players will be able to spend a long time sorting through the possibilities that are explored. Bill Frisell, an iconoclastic guitarist in his own right, is quoted on the cover, "This is totally beautiful and inspiring music. Tim Sparks is incredible, a complete original. Every guitarist on the planet has got to hear this." That about covers it. Both of the CDs mentioned here come with Sparks' extensive notes and comments on each piece. Check the announcement (page 2) for information on Tim's double release **JOYNER**, to page 6

JOYNER, from page 5
party November 20 at the Cedar
Cultural Centre in Minneapolis.

• • •
Ten
Claus Boesser-Ferrari
(Acoustic Music Records)

Claus Boesser-Ferrari performs most cuts on this CD using a 12-string, moving occasionally to baritone and resonator instruments. He mixes original compositions with jazz and rock standards. Boesser-Ferrari, a German guitarist, spent time studying rhythms in South America. There is a sophistication mixed into his rock and folk roots that leaves a vague impression of 20th century art music whether he's playing original pieces, "Light My Fire" by the Doors, Hendrix's "Little Wing," Neil Young's "Hurricane," or "My Funny Valentine" by Rodgers and Hart. He creates an open temporal space using sketchy hints of hooks and melody lines, and a unique blend of bends and attacks. Boesser-Ferrari taps out

some sophisticated rhythms on the body and strings of his 12-string in "Remember Cebola," one of the original pieces on the CD. They are executed with a grace, an intrinsic element of the compositions. If you are looking for some music that twists the norm without abandoning the comfort zone, check out this one.

• • •
Getting Closer
**Frank Haunschild
& Tom van der Geld**

(Acoustic Music Records)

Jazz played on guitar and vibes. It's a hard combination to beat. Haunschild and van der Geld have been performing in Europe together for some time, but this is the first time they've recorded together. The setting is strictly duo, creating an easy sound that is complex, soothing, and pulsing all at once. The selection of tunes fits the context very nicely, mixing pieces by Miles Davis, Kenny

Wheeler, John Lewis, Dave Brubeck, and others, with originals. Their rich take on Brubeck's "In Your Own Sweet Way" stretches out for almost seven minutes. This recording is going to stay near my CD player for those late afternoons of waning autumn and winter light.

BOOKS

Swing Guitar Essentials
Acoustic Guitar Private Lessons series

(String Letter Publishing, P.O. Box 767, San Anselmo, CA 94979-0767. Book only, \$9.95. Book and CD, \$19.95)

Acoustic Guitar magazine has added this book on swing style jazz guitar playing to the roster of its *Private Lessons* series. Articles on swing style guitar have been compiled from previous issues of the magazine. Each lesson covers its subject clearly and in depth. The text and printed music are clear and easy to read thanks to the editorial staff at *Acoustic Guitar*. The basics of jazz chording are presented in articles by Dix Bruce and David Hamburger. Hamburger provides solid primers on swing progressions and soloing. After that, you can delve into the sections on early jazz, Gypsy jazz, Texas swing, and the styles of landmark players like Eddie Lang, Freddie Green, Django Reinhardt. The teachers are experts in their fields and communicate their insights with intelligence. Even if you own the original magazine issues that each article appeared in, it's nice to have them conveniently grouped together. And the complete demonstration CD that was created to accompany the book is a valuable and welcome aid.

©1999 Gary Joyner

CLASSICAL GUITAR INSTRUCTION
BEGINNING/ADVANCED

**JOSEPH
HAGEDORN**

University of River Falls, WI Faculty Member

612 · 374 · 4681

Call for weekly Twin Cities jazz updates
TCJS JAZZLINE (651) 633-0329

E-mail TCJS at tcjs@mtn.org.

Access the TCJS Web page at: <http://www.mtn.org/TCJS/>

Twin Cities Jazz Society Membership Form

logo
here

- Corporate (\$500) New Member Gift Renewal
 Lifetime (\$500)
 Patron (\$250) Name _____
 Sustaining (\$100) Address _____
 Contributing (\$50) City _____ State ____ Zip _____
 Advocate (\$40) Phone (____) _____ E-mail _____
 Family (\$35)
 Regular one-year (\$25)
 Student (\$15)

Please list school _____

Other Donation: Scholarship \$ _____ Education Program(s) \$ _____

Occupation _____ Birth Year _____

Would you like to be active on any of these volunteer committees?

Newsletter Activities Education Finance Membership Public Relations

Special Skills _____

Musician? Pro Amateur Instrument(s) _____

Call TCJS Jazzline to
request TCJS sweatshirt
order forms.

Please make check payable to TCJS and mail to:

Twin Cities Jazz Society, P.O. Box 4487, St. Paul, MN 55104-0487.

• Thanks for your support!

DUO, from page 2

advance at the Podium in Minneapolis or Cadenza Music in St. Paul or call the MGS at 418-6219 to reserve tickets.

Juilliard alumni Antigoni Goni and Kevin Gallagher formed the Manhattan Guitar Duo in 1996. As soloists, both have won prizes in a number of international competitions including first prize in the prestigious Guitar Foundation of America competition (Kevin in 1993, Antigoni in 1995). As a duo, they have been featured performers at Lincoln Center, the Juilliard School, and on WQXR-FM in New York. Last year, they performed to critical acclaim at the Portland Guitar Festival, the Naxos Music Festival, the Corfu Guitar Festival, and toured Texas and the midwest. Their debut album entitled *Evocation*, featuring the music of Albéniz, Granados, and De Falla was released in 1997 and was hailed by *Acoustic Guitar Magazine* for its "uncommon insight, control, and sensitivity."

The Greek born guitarist, Antigoni Goni is considered to be one of the leading female guitarists of her generation. In 1995 she was the first Greek guitarist to ever win the Guitar Foundation of America competition, her success leading to a 70-recital concert tour and a recording contract with NAXOS records. As a recitalist, Ms. Goni has had the pleasure to perform in some of the world's most famous concert halls

including Carnegie Hall, Alice Tully Hall, the Juilliard Theater, Covent Garden, Duke's Hall, Athens Megaron, the Bolshoi Theater, Malei Sale, the National Art Gallery, and the Cappella Sale. She has also participated in festivals and workshops such as the Athens Music Festival, the Aspen Music Festival, the Corfu Guitar Festival, the Portland Guitar Festival, the National Guitar Summer Workshop, and the Moscow-St. Petersburg Guitar Festival. Antigoni studied with Evangelos Assimakopoulos at the National Conservatory in Athens, with John Mills and Julian Bream at the Royal Academy of Music in London and with Sharon Isbin at the Juilliard School. She is currently head of the guitar department at the Pre-College Division of the Juilliard School. Her recording on NAXOS records including music by Rodrigo, Mompou, Brouwer and Domeniconi is currently available worldwide.

Kevin R. Gallagher is recognized as one of America's leading young guitarists. He has the distinct honor of being the only American guitarist ever to win both the Guitar Foundation of America Competition and the XXXI Francisco Tárrega Competition, the most prestigious competition for classical guitar in Europe. Mr. Gallagher has had a tremendous range of performing experience for his young age. He has performed as a soloist with the New Juilliard

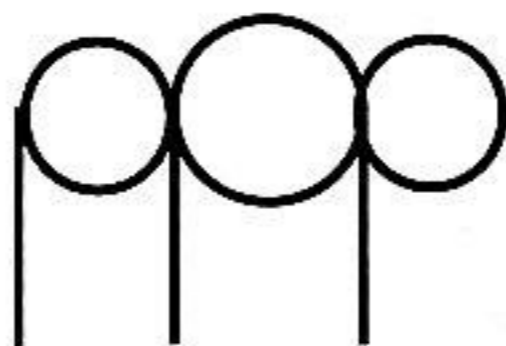
Ensemble, the New York Chamber Sinfonia, the Orchestra Nacional do Porto, the Columbus Symphony, the Colonial Symphony, the Bronx Arts Ensemble, the Milwaukee Chamber Orchestra and The Orchestra of Valencia among others. He has been invited to many music festivals including the Museum of Modern Art Music Festival, The FOCUS Festival, the "10 days of Music" Festival of Ferrol (Spain), and the Savanna Onstage Festival. Mr. Gallagher has also recently recorded for NAXOS records an album entitled *Music of the Baroque* which will be available worldwide sometime in late 1999.

CALDERON, from page 2
tickets.

When Javier Calderón played his solo recital debut at Carnegie Hall, the *New York Times* called him "... a virtuoso with poetic sensibility." Since then many composers, including the eminent American Alan Hovhaness and Lawrence Weiner, have been writing and dedicating guitar concertos and solo pieces to Calderón. Eloquent interpretations and the ability to draw a fascinating variety of sounds from the guitar characterize Calderón's unique style. Audiences in New York's Carnegie Hall; Madrid, Buenos Aires, Taipei, Bonn, Mexico City, and Seoul, have been spellbound by his flawless technique and moved by his sensitivity and musicianship. The *Tages Anzeiger* of Zurich described Calderón as "an exceptional artist of the guitar." The critic at the *Great China Evening News* wrote "I was moved to tears by Calderón's performance." His concerts have been broadcast by PBS in the United States, Radio Television Española in Europe and by the Voice of America in Latin America. Javier Calderón holds the position of Professor at the University of Wisconsin-Madison, (USA) School of Music, where he founded and heads the guitar program.

Q.

What do you get when you cross Martin, Washburn and other fine instruments, Excellent Repairs, Top-Notch Teachers, Music, Accessories, Free Special Ordering, Friendly Service and put it all under one convenient roof only 4-1/2 blocks south of I-94 on Snelling Avenue?

A.**cadenza music**

149 N. Snelling / St. Paul, MN 55104 / 651-644-3611

MGS Member Performance Calendar

Compiled / edited by Joanne Backer and Pavel Jany

NOVEMBER

MONDAY

1

MICHAEL HAUSER and Flamenco 2000 at the Loring Bar, 9:30 p.m.

TUESDAY

2

JAMES ALLEN w/Stirfry, Dunn Bros. Coffee on Grand, St. Paul. 8:30-10:30 p.m.

WEDNESDAY

3

PAUL HINTZ w/DuoTonic at Dunn Bros. on Hennepin Ave., Mpls. 8-10 p.m.

PAVEL JANY, Brazilian guitar, Snoodles Restaurant, 1400 Nicollet Ave., Mpls. 7-10 p.m.

SCOTT FRASER with GENE SWANSON, Holiday Boutique, Como Park Lakeside Pavilion, St. Paul. 10:00-3:30 p.m.

FRIDAY

5

PAUL HINTZ, solo guitar, at the Riverview Cafe, S. Mpls., 8:30-10:30 p.m.

SCOTT FRASER with GENE SWANSON, Holiday Boutique, Como Park Lakeside Pavilion, St. Paul. 3:30-9:00 p.m.

SATURDAY

6

SCOTT FRASER with GENE SWANSON, Holiday Boutique, Como Park Lakeside Pavilion, St. Paul. 2:30-6:00 p.m.

MONDAY

8

SCOTT DAVIES, solo guitar, at the Loring Bar, 9:30 p.m.

TUESDAY

9

PAUL HINTZ w/Duotonic at Dunn Bros., Lake St., Mpls. 7:30-9:30 p.m.

THURSDAY

11

PAUL HINTZ, solo guitar, Dunn Bros. on Grand, St. Paul. 8:30-10:30 p.m.

PAVEL JANY, see Nov. 3.

FRIDAY

12

KATY TESSMAN, singer-songwriter, Munka Beans, 1206 Main St., Hopkins. 8 p.m., FFI: 612-938-1963.

PAVEL JANY, Brazilian guitar, Border's Bookstore, 1390 W. University Ave., St. Paul. 8-10 p.m.

JAMES ALLEN w/Stirfry, Great Waters Restaurant, 426 St. Peter St., St. Paul. 9:30-midnight.

SATURDAY

13

KATY TESSMAN, singer-songwriter, Maggie's Il Caffe Espresso, 1254 Town Center Dr., Eagan. 8 p.m., 651-681-8522.

JAMES ALLEN w/Stirfry, see Nov. 12.

SUNDAY

14

JEFF VAN, masterclass at McPhail Center for the Arts, 1128 LaSalle. 2 p.m., FFI: 612-321-0100

PAUL HINTZ w/DuoTonic (Paul, guitar and Carole Silene, vocal, percussion), at Dunn Bros., 34th & Hennepin, S. Mpls. 7:30-9:30 p.m.

MONDAY

15

SCOTT DAVIES & Rincon del Flamenco at the Loring Bar, 9:30 p.m.

FRIDAY

19

PAUL HINTZ, w/DuoTonic at the Anodyne Coffeehouse, 43rd & Nicollet, Mpls. 8:30-10:30 p.m.

JAMES ALLEN w/Stirfry, Border's Bookstore, Minnetonka. 8-10 p.m.

JOSEPH HAGEDORN, solo concert at Sundin Hall, 8 p.m. (See notice on page 2)

SATURDAY

20

PAUL HINTZ, solo guitar, Border's in Richfield, 8-10 p.m.

TIM SPARKS' CD Release Party. (See notice on page 2).

PHIL HEYWOOD, solo acoustic guitar at the Coffeegrounds, 1579 N. Hamline Ave., Falcon Heights. 8:00-10:30 p.m. FFI: 651-644-9959.

MONDAY

22

SCOTT DAVIES solos again at the Loring Bar, 9:30 p.m.

JEFFREY VAN and the Hill House Chamber Players, 7:30 p.m. Cello & guitar piece by Bryan Johanson. James J. Hill House, 240 Summit Ave., St. Paul.

TUESDAY

23

PAUL HINTZ w/DuoTonic at Dunn Bros., Lake St., Mpls. 7:30-9:30 p.m.

WEDNESDAY

24

PAVEL JANY, see Nov. 3.

FRIDAY

26

PAVEL JANY, Brazilian guitar, Border's Bookstore, Richfield. 8-10 p.m.

SATURDAY

27

JIM OUSKA & the Slim Hippos at J. Michael's on Hwy. 96 & I-35 in White Bear Lake.

SUNDAY

28

SCOTT DAVIES is at the Loring Bar with Fuego Flamenco, 9:30 p.m.

MONDAY

29

JEFF VAN repeats the program given on Nov. 22 at the Hill House. (See Nov. 22). SCOTT DAVIES returns to the Loring Bar, solo at 9:00 p.m.

DECEMBER

WEDNESDAY

1

PAUL HINTZ w/DuoTonic at Dunn Bros. on University Ave., 8-10 p.m.

THURSDAY

2

KATY TESSMAN, singer-songwriter, Melodious Lunch Series, St. Paul Student Center, U of M. Noon, 612-625-0251.

CALENDAR, to page 9

CALENDAR, from page 8**FRIDAY**
3

PAVEL JANY, Brazilian guitar, Snoodles Restaurant, 1400 Nicollet Ave., Mpls. 7:30-10:30 p.m.

SATURDAY
4

PAVEL JANY, Brazilian guitar, Anodyne Coffee, 4301 Nicollet Ave., Mpls. 9-11 p.m.

SCOTT FRASER with GENE SWANSON, Border's Bookstore, Richfield, 5-7 p.m.

SUNDAY
5

JOAN GRIFFITH appears in our Local Artist Series, see article on page 2.

MONDAY
6

MICHAEL HAUSER and Flamenco 2000 at the Loring Bar, 9:30 p.m.

TUESDAY
7

PAUL HINTZ w/DuoTonic at Dunn Bros. Freighthouse, 7:30-9:30 p.m.

SATURDAY
11

JAMES ALLEN w/Stirfry, Border's Bookstore, Woodbury, 8-10 p.m.

PHIL HEYWOOD does the Easy Creek Bistro & Bar in Arkansaw, WI (1 hour E of Prescott, WI on US 10).

MONDAY
13

SCOTT DAVIES, solo guitar, at the Loring Bar, 9 p.m.

FRIDAY
17

PAVEL JANY, Brazilian guitar, Border's Bookstore, Minnetonka, 8-10 p.m.

SATURDAY
18PAVEL JANY, see Dec. 3.
PHIL HEYWOOD, see Nov. 20.**MONDAY**
20

SCOTT DAVIES and Rincon del Flamenco, Loring Bar, 9 p.m.

TUESDAY
21

PAUL HINTZ w/DuoTonic at Dunn Bros., Lake St., 7:30-9:30 p.m.

THURSDAY
23

PHIL HEYWOOD w/Preston Reed and others appearing at the Woodstock Opera House Guitar night, Woodstock, IL. 8 p.m. FFI: 815-338-5300.

SUNDAY
26

SCOTT DAVIES and Fuego Flamenco, Loring Bar, 9 p.m.

MONDAY
27

SCOTT DAVIES, solo at the Loring Bar, 9: p.m.

TUESDAY
28

PAUL HINTZ w/DuoTonic at Dunn Bros., Lake St., 7:30-9:30 p.m.

THURSDAY
30SCOTT DAVIES and Fuego Flamenco at the Landmark Center, St. Paul, 10 p.m.
ADAM GRANGER joining in the festivities at the Capitol New Year, River Center, St. Paul. 8 p.m.

THANK YOU!
for advertising
in
GUITARIST.

ONGOING GIGS

PAVEL JANY, every Sunday, 9-11 a.m. at Dunn Bros. Coffee on Grand, St. Paul; and every Sunday, 6-9 p.m. at the Blue Nile Restaurant, Franklin Ave., Mpls.

• • •

PAUL HINTZ, at Jerabek Cafe's afternoon tea, the first Saturday of the month (11/6 & 12/4), 1-4 p.m. Jerabek's is at the corner of Stryker & Winifred, St. Paul.

• • •

MICHAEL HAUSER appears at the Sunday Brunch, Loring Cafe. 11:00 a.m.-2:30 p.m.

• • •

SCOTT DAVIES appears every Thursday evening with Colette at the Mpls. Cafe, 11th & Hennepin, Mpls.

Discover the Best
in Vintage Guitars . . .

New & Used Guitars
including:

Gibson • Ibanez • Ovation
Modulus • Hamer • Guild & Many More!

Amps & PA's

including Peavey & Crate

LaVonne
Wagener

MUSIC

612-890-7288
4841 W. 124th Street
Savage

SALES • SERVICE • RENTALS • LESSONS



GROTH
MUSIC



Your Guitar Headquarters!

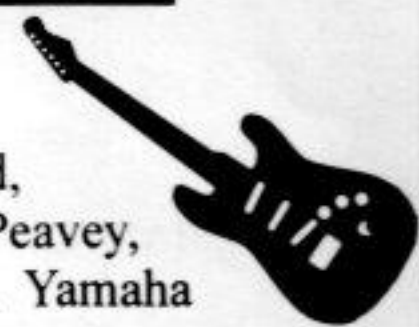
- *Excellent Selection
- *Competitive Pricing
- *Factory Authorized Repairs
- *Lessons Available

(612)884-4772

8056 Nicollet Av. S. Bloomington



Applause, ESP, Epiphone,
Fender, Godin, Gretsch, Guild,
Hamer, Ibanez, Norman, Ovation, Peavey,
Pedulla, Seagull, Takamine, Vantage, Yamaha



CLASSIFIEDS

Classifieds are free to members and can be placed by mailing ad (please type or print clearly) to: MGS, PO Box 14986, Mpls., MN 55414 or call 612-374-4681.

I buy guitars! Dakota Dave Hull, 612-724-6995.

FOR SALE: **Contrerras "Studio" guitar**, 1972, appraised at \$1075. Accept offer, Caroline 612-377-8402.

Minnesota Mandolin Society is looking for guitarists. We play classical, ragtime, ethnic and folk music. Call Jack at 612-334-5923 (days) or 612-377-7511 (eves).

FOR SALE: **Ovation Custom Balladeer Model #1612** for sale w/hardshell case, \$439 firm. Yamaha G-120A classical w/case \$90. 612-786-4837.

Twin Cities Jazz Information! Call the Twin Cities Jazz Society JazzLine: 651-633-0329.

FOR SALE: **1967 Ramirez 1-A** Flamenco guitar \$1,400 or B/O. Must sell, 612-721-1404.

FOR SALE: **1940 Gibson SJ45 Bannerhead Model**, beautiful sunburst. Exc. cond. balanced tone, \$2,100. Chris Silver, 651-644-7924.

Classical & Jazz guitar lessons by professional instructor with a degree in classical guitar and more than 15 years of teaching experience. For more info, call Pavel Jany at (651) 649-0114.

FOR SALE: **1997 Harrington Concert Classical Guitars:** Cedar, Spruce, Indian Rosewood. \$2,000, 612-722-8347.

FOR SALE: **1974 Ramirez Classical** (Indian Rosewood) \$4,200 & CHD 28 Martin Acoustic \$2,100. Dave (605) 665-3578.

Fingerbored? You crave new ideas and inspiration in your fingerstyle guitar playing. You need to work with Gary Joyner. Acoustic fingerstyle guitar lessons, theory, variety of styles, innovative concepts that will shake up your playing. (651) 699-8874.

Attention Amateurs. We are organizing a group to give guitar concerts to institutionalized audiences (hospitals, retirement homes, etc.). If you are interested, please contact me: Guillermo Etienne, 651-686-9785 after 6 p.m.

FOR SALE: One-of-a-kind **Taylor 6-string, Model 712C.** Gary Joyner, 651-699-8874.

David Qualey (fingerstyle guitar) **songbooks** for sale. \$5 ea. Geo. Seifert, 651-481-1639.

FOR SALE: **1974 Yairi (Brazilian Rosewood)**, \$500. call John at (612) 929-7475.

FOR SALE: **1980 Martin D-25K.** Rare model w/beautifully figured Koa sides and top. Distinct appearance w/tortoise pick guard, and other special appointments. Perfect condition, rarely used. One owner. \$2,000. Call Al at (612) 473-5224.

MUSIC • GO • ROUND



651-487-7937
1722 Lexington Av. N.
Roseville
612-822-7602
1301 W. Lake St.
Minneapolis

612-535-5311

Crystal Shopping Ctr. (Bass Lk. & W. Broadway), Crystal

612-898-3393
14025 Grand Av. S.
Burnsville
651-714-1460
7060 Valley Crk. Plaza
Woodbury



FINE
CLASSIC &
ACOUSTIC GUITARS

martin • taylor • larrivee • lowden
gibson • breedlove • goodall
collings • guild

CLASSICAL GUITARS BY
ramirez • devenport
burquet • thames

sheet music • guitar lessons
strings & accessories

424-14th Ave. SE in Dinkytown
612-331-8893 call us!

We special order sheet music daily.

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

Nonprofit Organization
U.S. Postage
PAID
Minneapolis, MN
Permit #201