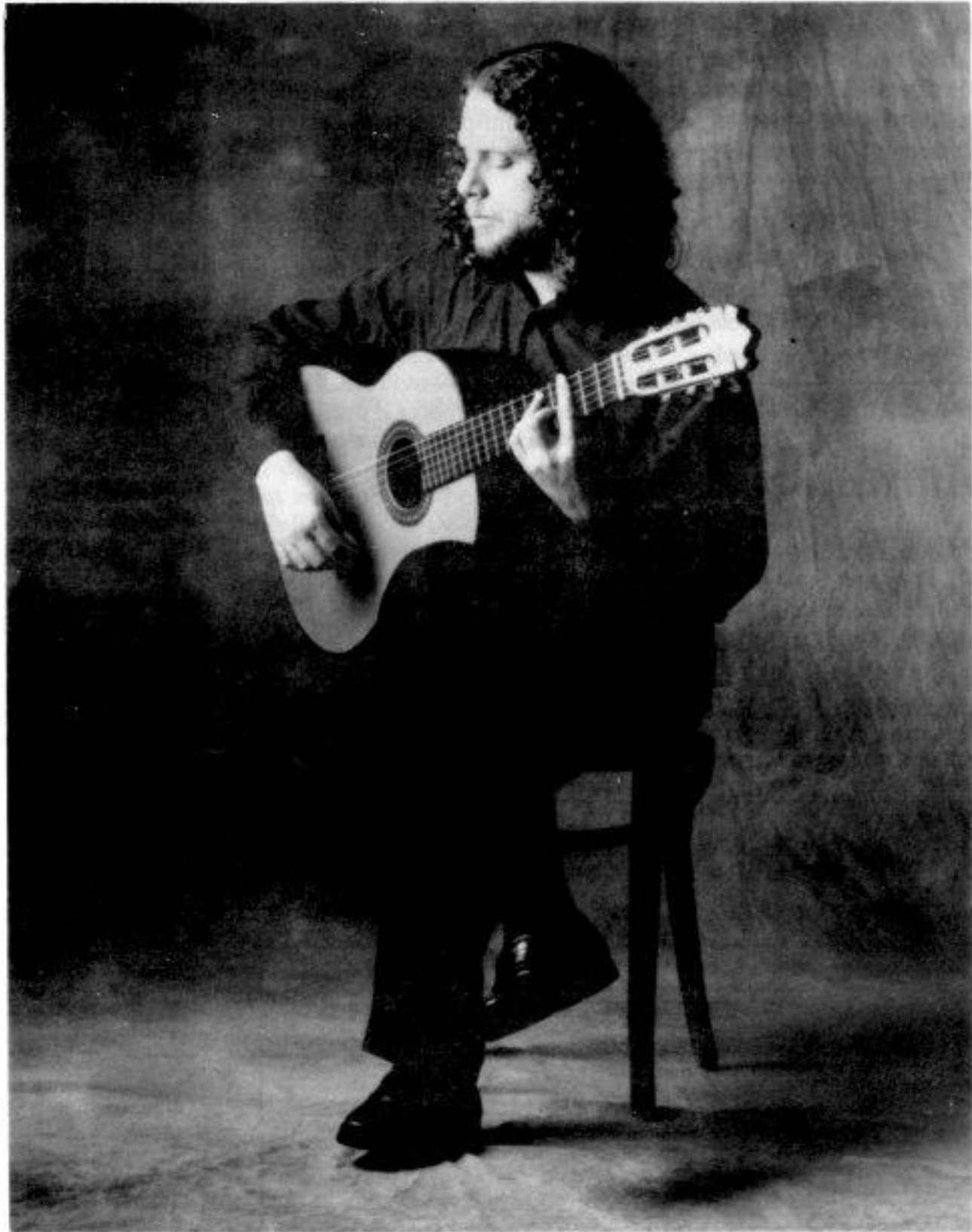


Guitarist

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

JANUARY / FEBRUARY 1999

VOL. 15 NO. 1



Sundin Hall Series presents Adam del Monte

see page 2

The Minnesota Guitar Society presents ...

Sundin Hall Series

Adam del Monte

Flamenco guitarist **Adam del Monte** will make his debut appearance in the Twin Cities on Saturday, February 20 at Sundin Hall in Saint Paul. Del Monte's flamenco credentials are impressive enough, but he also won first prize in one of the most prestigious classical guitar competitions in the United States — the 1997 Stotsenberg International Guitar Competition.

Mr. del Monte has appeared as both a solo artist and group performer in such major venues as Los Angeles' Mark Taper Forum and the Wilshire Theater, the Teatro Real and the Conde Duque in Madrid and Manuel de Falla Auditorium in Granada. A masterful technician, del Monte has also composed many creative new renditions of flamenco repertoire built upon his eclectic awareness of jazz, world music and other contemporary forms.

Sundin Hall is located on the campus of Hamlin University on Hewitt Avenue, 1/2 block east of Snelling Avenue North in St. Paul. Del Monte's performance will begin at 8:00 p.m. with general admission tickets at \$10 and MGS members, students and seniors at \$8. Tickets will be sold at the door but may also be reserved by calling 418-6219.

At the Dakota Bar & Grill

Jazz Guitarathon

On Sunday, January 17, the MGS will present the **Jazz Guitarathon** at the Dakota Bar & Grill, Bandana Square in St. Paul. The rhythm section of Michael O'Brien, bass and Jay Epstein, drums will collaborate with an impressive lineup of guitarists including David Roos, Dean Granros, Chris Olson, Dave Martin, John Penny and David Singley who will also be the emcee for this event. Whether you are a guitar enthusiast or a jazz buff or both, you won't want to miss this exciting evening of outstanding jazz guitar. The Jazz Guitarathon plays from 7:00 p.m. to 11:00 p.m. Tickets are \$10 general admission and \$8 for MGS members, students and seniors. Call 418-6219 to reserve tickets.

Guitarist

A publication of the MN Guitar Society

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

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

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Gary Joyner

HARRY PARTCH

Enclosures One through Five, American Composers Forum, 332 Minnesota Street, E-145, St. Paul, MN 55101. Telephone orders: 800-388-4487. Also available at record stores.

Harry Partch lived in his own musical realm. Referring to himself as a music man seduced into carpentry, he devised a music system beyond the capabilities of existing instruments. So he set about designing and building new instruments. What about the man? Was he a lunatic hobo? Musical genius? Theater visionary? Patron saint of outsiders? He was these things and more — a cult figure whose legend continues to grow.

Why write about Partch in a guitar publication? He was a creative iconoclast, fascinating to anyone interested in imaginative music-making. And he did work with guitar. His adapted guitars had a slotted brass plate on the fingerboard that allowed for movable frets necessary to his complex music. Unfortunately, he did not get the results he sought and eventually abandoned the instrument.

JOYNER, to page 3

Minnesota Guitar Society

MISSION STATEMENT

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

JOYNER, from page 2

Harry Partch felt that life was "too precious to spend it with important people," so he lived it at the fringe of society. His music was founded on the idea that our tempered music system is an insidious lie that has been perpetrated on the Western world. He devised his own music system based on Just Intonation, following the intervals in the harmonic series. If these terms are new to you, do yourself a favor, pick up a music dictionary and look them up. In short, our system of 12 tones to the octave has been tempered (tampered with, really). It had to be done so that octaves matched, enabling tonal centers, modulations, and all the things dear to our Western ears.

Partch's scale has 43 tones to the octave. Needless to say, the piano in the parlor is not capable of producing these tones. That's where the carpentry came in. He built his own instruments and tuned them to his scales. He adapted traditional instruments — viola, guitar, chord organ — and he devised exotic new ones. Some towering affairs, fussy and requiring constant care, some are made of found objects, hubcaps, discarded glass, and so on. The music he created with them is like none other on earth.

I first discovered Partch in 1972. I was using guitars, harmonicas, and

found objects to search for a music that I couldn't describe but I knew was out there someplace. People responded to my work by introducing me to other experimental music. I was exposed to Captain Beefheart, John Cage, Lou Harrison, the Bonzo Dog Band, Frank Zappa, Lamont Young, Ornette Coleman, and Cecil Taylor — and Harry Partch. I still remember the day perfectly, sitting in a south Minneapolis living room. When the opening strains of *Delusion of the Fury* began seeping into the room it was immediately apparent that a new universe awaited that was dissonant, other-worldly and strange, yet cohesive and intelligent.

It has not been easy to find recordings of Partch's work over the years. An occasional vinyl LP was released — *The World of Harry Partch*, *The Music of Harry Partch*, *The Bewitched*, and a handful of releases on Partch's private Gate Five label. In 1974 (the year of Partch's death) DaCapo Press published a new edition of Partch's 500-page book *Genesis of a Music*. That was about it. I contented myself with listening to *Delusion* until I knew every nuance.

Happily, the situation is changing. Philip Blackburn, program director at American Composers Forum, has begun the monumental task of

JOYNER, to page 4

Minneapolis Guitar Quartet in concert

The Minneapolis Guitar Quartet will perform at Sundin Hall on Saturday, March 6 at 8:00 p.m. Ticket prices are \$10 general admission and \$8 for MGS members, students and seniors (this is not an MGS sponsored event). The MGQ will present the world premiere of a work for guitar quartet and solo voice by American composer Ian Krouse. Also on the program will be the world premiere of a new guitar quartet by guitarist-composer Preston Reed. Tickets will be sold at the door only.

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JOYNER, from page 3

gathering and releasing an incredible amount of Partch material. They are packaged in segments called "Enclosures." At the time of his death Partch dreamed of a final work, an enclosure added to his "letter to the world." Time ran out for him before the work was done. Blackburn's series of Partchalia is named in honor of that dream.

Enclosure One is a video tape of four films that were made in the 1950's and 60's using Partch's music in an experimental film context. It's fascinating stuff to the Partch addict, but probably not the place to start if you're new to this music.

Enclosure Two is a 4-CD set of Partch recordings dating as far back as 1943. This is the music at its exploratory inception, "Speech Music." The quality of the recordings is subject to the technology of their times, but the creativity is timeless. You'll hear unadorned adapted violas and guitars, vocals that seem to search for a form, and lyrical text drawn from the underbelly of the hobo world rather than the operatic stage. These are the seeds of the later large works. There is an extended recording of Partch explaining and demonstrating his tonal concepts. "Harry's Wake" is just that, a recording of people talking about Harry at his wake.

Enclosure Three is the most stunning of them all. It is a 500+ page repro-

duction of Partch's personal scrapbooks, correspondence, and assorted papers and photographs. The beautiful hand-bound tome was created by Blackburn. I have paged through an original Partch scrapbook. It is a mad construction of sloppily scissored butcher paper sheets measuring 2' x 3' and tied together between large slabs of plywood with twine. The third enclosure recreates the irrepressible excitement of that original scrapbook. It is indispensable to any Partch fan.

Enclosure Four is a videotape containing a film of the 1969 San Diego production of *Delusion of the Fury*. A shorter film, *The Music of Harry Partch*, is also included. *Delusion* is tied up in record company politics and has not been released on CD. So for the time being this video is the only available access to the highly regarded work. The film brings to life the still photos that were included with the original Columbia LP set. We can finally see the theatrical element that was so important to the composer. The result is a mystifying alchemical form that is delightfully spooky. (I have always found 3:00 a.m. to be best time of day to listen to *Delusion*.)

Enclosure Five was released in late 1998. This 3 CD set is probably the best introduction to the work of Partch in the enclosure series. It includes a 1980 recording of Partch's legendary "The Bewitched,"

"Ulysses at the Edge" (with a trumpet part originally meant for Chet Baker), "Come Away Death" (a composition for voice and guitar), "King Oedipus," and much more.

You owe yourself a holiday in the kingdom of Harry Partch. Spend some time with him and you will assuredly bring something new back to your guitar.

CD NEWS

Zebra Records, www.zebradisc.com
Pierre Bensusan, retrospective CD, title to be announced.

A retrospective collection covering fingerstyle master Pierre Bensusan's career is planned for February. It will be released by Zebra Records, the company that handled the US distribution of Bensusan's 1998 CD of duets with Didier Malherbe, *Live au New Morning*. Coinciding with the release of the new collection Bensusan will be in an Aspen, Colorado studio to record his first entirely solo work in many years. He is planning a CD of solo acoustic guitar with no overdubs or vocals. He has written a new composition in standard tuning (that's right, not DADGAD) for the album. While in Colorado he will appear live at a few select area locations.

The Zebra Records catalogue is heavy with 90's-style smooth jazz releases. The rest of their roster is

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JOYNER, from page 4

interesting in its diversity — such as harmonica player Lee Oskar's *So Much In Love*, Joe Zawinul Syndicate's *World Tour CD*, and *Jazz Is Dead*, a set of Grateful Dead songs done in a contemporary jazz style featuring drummer Billy Cobham.

Here are some other Zebra releases worth noting:

Gavin Lurssen, *Restless*.

Gavin Lurssen is an acoustic guitarist who was born in South Africa. The best of his work on this, his first Zebra CD, is fresh and fascinating. The centerpiece of the album is "All In a Day," an eight-minute opus featuring the cello of Sarah O'Brien. I first heard it over the house system at a music store and was immediately drawn to it. There is a beguiling stateliness to the way it develops and unfolds.

Thomas Beckman, *Oh! that Cello*.

There is no guitar on this recording, but you've gotta love any label that would put out an album of Charlie Chaplin's cello compositions.

Chaplin's original ambition was to be a concert cellist. Film history interceded and cello took a back seat, but he did continue to compose. The recording, made with pianist Johannes Cernota, was produced in a way that conveys the hazy distance of the Chaplin era. The melodies are as simple and sweet as the Little

Tramp himself and just as magical.

IN CONCERT

Sergio and Odair Assad, Sundin Hall, Hamline University, November 15, 1998

The Assad brothers are the brightest lights in the current classical guitar world, as was clear in the numbers that came out for this Sunday evening concert. Disappointed people were turned away from the sold-out show even after extra chairs were added to the intimate Sundin Hall. Those lucky enough to get in were treated to spectacular guitar playing, economy of motion, perfected facility in even the highest frets, and blinding speed and precision.

After an unscheduled opening piece, music stands were brought out for some Torroba pieces from "Estampas." The stands added to the feeling that this one was a rehearsal ... an Assad rehearsal, mind you, but a rehearsal nonetheless. Two Scarlatti sonatas were so well received that the brothers had to take a second bow before going on with the concert. For each bow during the evening Sergio would stand in front of his chair and beam a smile while Odair strolled to the edge of the stage to acknowledge the applause with his guitar tucked up under his arm looking as if he were about to tear into a flamenco piece. Sergio

frequently touched his left fingertips to his tongue as if they were overheating.

The rest of the concert of 20th century works — an area where the Assads truly shine. Darius Milhaud's "Scaramouche" was dissonant, jazzy, ripe with folk melodies — an all around stunner. Three scheduled Leo Brouwer dances were replaced by a show stopper that I can't name for you.

An Astor Piazzolla tango suite proved to be a vehicle for the Assad magic to completely cut loose. (They appeared on *Soul of the Tango*, Yo-Yo Ma's 1997 release of Piazzolla works.) A very satisfied crowd of guitar fans left the auditorium at the end of the concert. I headed into the night hungry for a discussion on the balance between emotion and technique in an instrumental performance.

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Acoustic Guitar Magazine



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- Paulo Bellinati - *Serenata*
- Dusan Bogdanovic - *Mysterious Habitats*
- 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*
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JANUARY

SATURDAY 2

PAUL HINTZ solo guitar at Jerabek's
Afternoon Tea, 1-4 p.m. St. Paul.

SCOTT FRASER, CD release party,
Edinburgh Amp., Edina. 2:00 p.m.

MONDAY 4

SCOTT DAVIES w/Rincon del Flamenco,
Loring Bar, Mpls. 9 p.m.

FRIDAY 8

DUO TONIC for jazz, poetry, and music
at the Black Dog Cafe, Lowertown
St. Paul, 8-10 p.m.

SATURDAY 9

PAUL HINTZ with Duo Tonic at Cahoots
Coffeehouse, St. Paul. 8-10 p.m.

PAVEL JANY, Brazilian guitar, Caribou
Coffee, Brooklyn Park, 8-10 p.m.

SUNDAY 10

PAVEL JANY, Brazilian guitar, Dunn Bros.
Coffee on Grand Ave., St. Paul. 9-11 a.m.

FRIDAY 15

GARY JOYNER solo at Barnes & Noble,
Eagan. 8-10 p.m.

SATURDAY 16

PHIL HEYWOOD performs from 8-
10:30 p.m. at The Point, Maiden Rock,
WI. FFI: 715-448-4488.

PAUL HINTZ, solo guitar at Anodyne,
43rd & Nicollet, Mpls. 8:30-10:30 p.m.

THURSDAY 21

JACK KID performs at Java Hut, River
Falls, WI. 8-10 p.m. FFI: 715-426-5800.

PHIL HEYWOOD, Java Hut, River Falls,
WI. 8:00 -10:00 p.m. FFI: 715/426-5800.

FRIDAY 22

PAUL HINTZ, solo guitar at Border's
Books, Minnetonka, 8-10 p.m.

SATURDAY 23

PHIL HEYWOOD, at the Coffee Grounds,
Falcon Hts., St. Paul. 8-10:30 p.m. FFI:
644-9959.

DAVE SINGLEY, guitar, DAVE SLETTEN,
saxophone and others perform at 7:30 p.m.,
Hopkins HS, Minnetonka. FFI: 612-939-4050.

PAUL HINTZ with Duo Tonic at Dunn Bros.,
50th & Xerxes, Mpls. 7:30-9:30 p.m.

SUNDAY 24

TONY HAUSER, guitar in concert with Clea
Galhano, recorder for a CD *Distribution of
Flowers* release party at the Hill House, 6 p.m.
240 Summit Ave., St. Paul. FFI: 292-3264.

PAVEL JANY, Brazilian guitar at Dunn Bros.
Coffee on Grand Av., St. Paul, 9-11 a.m. and at
the Coffee Grounds, Hamline Ave., 12-2 p.m.

MONDAY 25

JEFF VAN with the Hill House Chamber
Players in Boccherini's Quintet in C Major for
guitar and string quartet, 7:30 p.m. James J. Hill
House, 240 Summit Ave., St. Paul.

GARY JOYNER, guitar, at Heidi's Hullabaloo at
the Bryant-Lake Bowl, Mpls. 7 p.m.

FRIDAY 29

JACK KID performs from 8-10 p.m. at the
Highwired Coffeehouse, Hudson, WI. FFI: 715-
386-4122.

SATURDAY 30

PAUL HINTZ, solo guitar at Dunn Bros.,
Roseville, 7:30-9:30 p.m.

CURTIS & LORETTA at the Eagle Bluff
Environmental Learning Center, Lanesboro,
MN 8 p.m. FFI: 1-507-467-2437.

PHIL HEYWOOD at the Easy Creek Bistro &
Bar, 6:30-10 p.m. (Arkansaw, WI). FFI: 715-
285-5736.

SUNDAY 31

CURTIS & LORETTA at the Oak Center
General Store, 10 mi. SW of Lake City, MN on
Hwy. 63. FFI: 507-753-2080.

CALENDAR, to page 7

CALENDAR, from page 6

FEBRUARY

MONDAY

1

JEFF VAN, see Jan. 25.

FRIDAY

5

PAUL HINTZ, solo at Dunn Bros. on Grand Ave., St. Paul. 9-11 p.m.

CURTIS & LORETTA celebrate the release of their new CD *Gone Forever* at the Cedar Cultural Center, West Bank, Mpls. Concert begins at 8 p.m. FFI: 612-338-2074.

SATURDAY

6

PAUL HINTZ, (see Jan. 2).

PHIL HEYWOOD at the Oak Center General Store, 10 mi. SW of Lake City on Hwy. 63, 8 p.m. FFI: 507-573-2080.

JACK KID at Cafe Cravings, 8:30-10:30 p.m., White Bear Lake. FFI: 482-7742.

SUNDAY

7

PAVEL JANY at Dunn Bros. Coffee on Grand Ave., St. Paul. 9-11 a.m.

FRIDAY

12

DUO TONIC (see Jan.8).

SATURDAY

13

DUO TONIC w/PAUL HINTZ (see Jan. 9).

SUNDAY

14

SCOTT DAVIES, w/Collette (La Canela), Mpls. Cafe, 7 p.m.

PAVEL JANY, Dunn Bros. Coffee on Grand Ave., 9-11 a.m.

MONDAY

15

SCOTT DAVIES, see Jan. 4.

THURSDAY

18

SCOTT DAVIES, see Feb. 14.

GLEN HELGESON, w/Axis Mundi "Music Under Glass" at the Como Conservatory, St. Paul. 12-1 p.m.

FRIDAY

19

PAUL HINTZ, solo guitar, at Barnes & Noble, downtown Eagan, 8-10 p.m.FRIDAY

JACK KID at the Highwired Coffeehouse, Hudson, WI. 8-10 p.m. FFI: 715-386-4122.

SATURDAY

20

PHIL HEYWOOD at Coffee Grounds, Falcon Hts., 8-10:30 p.m. FFI: 644-9959.

SUNDAY

21

JOSEPH HAGEDORN performs music of Astor Piazzolla w/violinist Leslie Shank, SPCO Chamber Music Series, 2 p.m. at Colonial Church of Edina. For tickets call 291-1144.

JEFF VAN w/Mississippi Valley Orch. 7 p.m., Augustana Luth. Church, W. St. Paul. Free will offerings accepted.

SCOTT DAVIES solos at Border's Books, Richfield, 2 p.m.

FRIDAY

25

PAUL HINTZ goes solo at Dunn Bros. on Grand Ave., St. Paul. 9-11 p.m.

CURTIS & LORETTA celebrate the release of their new CD *Gone Forever* at the Cedar Cultural Center, West Bank, Mpls. The concert begins at 8 p.m. FFI: 612-338-2074.

SCOTT DAVIES, see Feb. 14.

SATURDAY

27

DUO TONIC appears at Dunn Bros., 34th & Hennepin, Mpls. 7:30-9:30 p.m.

SUNDAY

28

SCOTT DAVIES with Fuego Flamenco at the Loring Bar, Mpls. 9 p.m.

JOSEPH HAGEDORN see Feb. 21.

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