

Guitarist

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

SEPTEMBER / OCTOBER 1999

VOL. 15 NO. 5



Paulo Bellinati & Mônica Salmaso

Sundin Hall
Saturday • Oct. 9, 1999 • 8 p.m.

The Brazilian voice and guitar duo of Mônica Salmaso and Paulo Bellinati will perform Baden Powell's Afro-Sambas, a song set arranged from the original piano/vocal version by Paulo Bellinati. Going beyond the traditional accompaniment, the guitar parts are so intricate, they could stand alone as complete compositions, making these works true duets — pure voice and guitar.

Continued on page 2.

BELLINATI & SALMASO, from page 1

Several of the songs that comprise the Afro-Sambas became classics of the Brazilian pop scene. Only recently, however, were all eleven Afro-Sambas recorded together for the very first time. Mônica Salmaso and Paulo Bellinati's recording of these works on GSP was a finalist for Brazil's 1996 "Prêmio Sharp" award, the Brazilian equivalent of the Grammy Award.

PAULO BELLINATI is recognized as one of Brazil's top contemporary guitarists. He has recorded and performed with many important musicians including Steve Swallow, Lucilla Galeazzi, Gal Costa, Leila Pinheiro, Chico Buarque, and Edu Lobo. He won Brazil's equivalent of a Grammy, the 1994 "Prêmio Sharp," for his arranging of Gal Costa's CD *O Sorriso do Gato de Alice*. His latest CD *Lira Brasileira* was also finalist for the 1998 "Prêmio Sharp" award in the Best Instrumental Soloist category. Paulo's recordings and printed music are published and distributed by Guitar Solo Publications of San Francisco. His arrangements and compositions are being recorded and performed by many guitarists including John Williams, the Los Angeles Guitar Quartet, Quaternaglia, Badi Assad, the Assad Duo, Cristina Azuma, the Strano Sisters, Shinichi Fukuda, Timothy Kain, Eduardo Isaac, Ricardo Cobo, and Carlos Barbosa Lima.

MÔNICA SALMASO, one of the finest young voices in

Brazil, has recorded and performed with important Brazilian artists such as Edu Lobo, Eduardo Gudin, Guinga, Marlui Miranda, José Miguel Wisnik, Nelson Ayres and the Jazz Symphonic Orchestra of Sao Paulo. She was one of the soloists on the album *Canções de Ninar* by Paulo Tatit and Sandra Peres. The CD won Brazil's "Prêmio Sharp" award as Best Recording for Children. Mônica is also the principal soloist on the CD *Notícias dum Brasil* by the important Brazilian composer Eduardo Gudin. *Trampolim*, her latest CD recently released by Pau Brasil Records, goes deep into the soul of the Brazilian folklore, featuring special guests like Naná Vasconcelos, Toninho Ferragutti, and Paulo Bellinati.

Sundin Hall is located on the campus of Hamline University on Hewitt Avenue one-half block east of Snelling Avenue North 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 Minnesota Guitar Society at 418-6219 to reserve tickets.

This concert is made possible in part by grants from the D'Addario Foundation for the Performing Arts, the Minnesota State Arts Board and the Metropolitan Regional Arts Council, from an appropriation from the Minnesota State Legislature. Matching funds have been provided by General Mills and American Express.

Local Artists Series Concerts in Minneapolis & St. Cloud

DAKOTA DAVE HULL and **KARI LARSON** will present a free concert of acoustic guitar and mandolin music at St. Cloud State University on Saturday, September 25, 8:00 p.m. The venue will be the Recital Hall of the University's Performing Arts Center near downtown St. Cloud.

Dave and Kari put on an amazing show last season in Minneapolis at the SE Christian Church using many different combinations of guitars, mandolins and ukuleles and this season they will perform the first Minnesota Guitar Society event to be presented outside of the Twin Cities.

• • •

Classical guitarist **MICHAEL HUFF** will play a solo concert at the SE Christian Church in Minneapolis on Sunday, October 24, 3 p.m. Michael's program will include music of Barrios, *Prelude, Fugue and Allegro* by Bach, *Theme & Variations* by Berkeley and *El Polifemo de Oro* of Brindley.

Admission is free. The church is located at 960 15th Ave. SE, just a few blocks north of Dinkytown.

Guitarist

A publication of the Minnesota 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 NOV/DEC issue is SEPT 25, '99. Please send your submissions to: MGS, PO Box 14986, Mpls. 55414. FFI: 612-374-4681.

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.

Mandolinists to invade Minneapolis for Classical Convention

By Jack El-Hai

You'll soon see a couple hundred people walking around downtown Minneapolis carrying small black cases. Please don't let their numbers alarm you. Their intent isn't sinister — their cases contain mandolins.

If you play or wish to play the mandolin, like to hear mandolins, or would enjoy playing guitar with mandolinists, consider joining all these folks as they gather November 4-8 at the Minneapolis Hyatt Regency for the annual convention of the Classical Mandolin Society of America. It's the country's only annual mandolin gathering focusing on classical playing, and it draws mandolinists from through North America as well as from such countries as Germany, Italy, Japan, France, and the United Kingdom.

This year's convention, hosted in Minneapolis by the Minnesota Mandolin Orchestra, includes four

EL-HAI, to page 9

Editor's note: Gary Joyner's column will be back in the next issue of the Guitarist.

Fingerstyle Jazz Guitar

Duck Baker and the Art of Folk Music

By Paul Hintz

In the last issue, we looked at the life and legacy of George Van Eps, a pioneer jazz guitarist whose three major contributions, 'invention' of the 7-string guitar, advanced harmonic thinking, and right-hand technique derived from the classical guitar tradition, have influenced a number of important younger players.

In this issue, I'd like to consider, as a prime example of a different approach, the work of Duck Baker, specifically as heard on his 1991 CD, *The Art of Fingerstyle Jazz Guitar*.

Baker is no stranger to Minnesota. He has played here several times in the last 10 years, most recently as part of the Minnesota Guitar Society's annual concert series in January 1998. He has been a frequent contributor to books and recordings produced by Stefan Grossman, who has been an important source of material on the "universe" of fingerstyle guitar playing (Celtic, blues, ragtime, you name it ...) for more than 30 years.

My question is this: is what Duck Baker plays "jazz" in any meaningful

sense? To answer that, let's first consider some points raised in his essay, included as the extensive liner notes to the CD.

Baker starts by asserting: "Ninety percent of the history of jazz guitar has been the story of plectrum style players." As a general point, that's arguable. But when he claims that George Van Eps used a flat-pick he's simply wrong. And when he lists Joe Pass he fails to note that Pass's most important work was as a solo player, and while at first Pass combined plectrum and fingerstyle playing (keeping his pick in his mouth when he wasn't using it!) by the end of his life he used only fingers, albeit in a highly idiosyncratic way.

... Baker's assertion that "For some reason, the fingerstyle approach has not been developed to a great degree" is ludicrous.

And Baker's assertion that "For some reason, the fingerstyle approach has not been developed to a great degree" is ludicrous. Massachusetts-based guitarist Fred Fried is just one example of a player who has taken the approach to fingerstyle playing pioneered by Van Eps and advanced it to virtuosic levels. But Baker needs **HINTZ**, to page 6

Interested in MGS membership?

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The unbearable looseness of strings Why the guitar is a superior expressive instrument

By Jeff Perry

What do Django Reinhardt, Wes Montgomery, Jimi Hendrix, Pat Metheny, Eddie Van Halen, and B.B. King have in common?

They're musicians. Good.

They're guitar players, even better.

OK. Now that we've got that established we can say they're all the same, right?

NO?

They're worlds apart?

If they all strum, pluck, or pick a little box of wood with some wire strung across it, how can they be worlds apart?

In my assessment it's due to a number of characteristics unique to the instrument they share, the primary one that I call the "looseness of strings." (I threw *unbearable* in simply for its poetic compliment). This feature of the looseness of the strings is, I think, the key factor in explaining the variation of styles achieved on the electric guitar, and thus why it is a superior expressive instrument.

In all the players mentioned above we witness extremely different kinds of sounds coming from the same vehicle. I know of no other musical instrument that has such a vast spectrum of sounds and colors that allows so many players to achieve so many distinct voices. What is it about the guitar that allows for such varied expression?

Before exploring the instrument itself, we must acknowledge the use of signal processors in providing a plethora of sounds. Most modern guitarists use some sort of sound effect ranging from minimal use of say reverb and chorus, to massive barrages of delay, overdrive, phase and pitch shifters or combinations there of. The use of electronic effects

offers a virtual endless bank of sounds for the modern player to utilize. However, this does not account for a guitarist's uniqueness. It is the way the player takes the end product of the sound and uses his fingers to make the notes he plays "his."

Players as different as Pat Metheny and Joe Satriani use delay, yet are worlds apart in what they "say." Even the casual listener would have no trouble distinguishing between the two. So while effects allow tonal possibilities, there are some particulars of the instrument, and techniques employed upon it, which allow for the variation among the many who have established personal styles on the same instrument.

The logical starting point is to examine the strings of the instrument. It could be said that in essence it's really the way you "shake those strings" that sets you apart. Consider different "string shaking" options. For example, Ynwie Malmsteen has a long, wide vibrato that sets him apart. Jeff Beck has a short, quick, intense vibrato. It's not vibrato that's the issue, it's the execution of the vibrato. The possibility for the difference in these vibratos is largely due to the guitars' strings. The tension, or lack of (i.e. the looseness), of the guitars' strings allows for notes to be manipulated unlike any other instrument.

When looking at the guitars' cousins — violins, banjos, or even harps, you'll find that the string tension on those instruments is more taut, even fixed, when compared to the guitar. Therefore, the strings are more stable, allowing little variance. With the looser strings of the guitar, especially the electric guitar, a note

PERRY, to page 5

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can be manipulated to a greater degree once it's been produced. The same applies when multiple notes are produced. The factors of manipulation applicable to its notes are crucial in setting the guitar apart from not only other stringed instruments, but all other instruments.

Many factors effect the outcome of a note plucked on the guitar; the angle of your finger to the string, the minute or dramatic pitch variation achieved by pushing the string up or down (or a combination thereof); short, biting vibrato or long, wavering vibrato; sliding into or out of a note or notes, even the thickness of your finger and the pressure you place on a note. Or notice that if you use two different fingers to produce the exact same note, it will sound different with each respective finger largely due to the angle, pressure, and amount of flesh touching the string. The fact that any note or series of notes can sound different in so many ways and that once struck they can be manipulated, contributes to how every guitarist sounds different.

Another characteristic helps guitarists manipulate notes and that is sustain. Certainly the guitar, particularly electrics, sustain longer than its other stringed cousins. The violin can sustain notes infinitely if the bowing hand continues movement, but if you

simply strike a note once, it will decay faster than a similar note struck on an electric guitar. The same is true with a banjo or mandolin. The length of sustain allows for many long-short possibilities. Combine this with the pitch variation possible due to the "looseness of strings" we can have: "wide" or "narrow" vibratos, large or small bends of pitch, quick or gradual bends of pitch up or down, etc., and further we can emit other subtle nuance (squeaks, harmonics, rakes, etc.) on the instrument that I struggle to but can not capture in words. Ultimately we're reducing an entire instrument down to what can be done to one note.

To further the possibilities of variation on the guitar, we must consider the "other hand." There are techniques that the picking hand uses to further vary a note, or a group of notes. These notes are effected by the angle that the pick strikes the note, the place on the string relative to the bridge where you strike the note, the thickness of the pick striking the string. Flesh also effects a notes outcome. If you use your thumb to pick a note it will sound notably different than using a pick providing a warmer, more rounded tone. Although analysis of the picking hand ventures into separate issues, the looseness of strings does allow for them to be affected by the way the pick, thumb, or finger "lays into" the string.

Lastly, when considering the overwhelming variety of sounds and techniques on the guitar, there's something on a larger scale we must consider — its relative youth. Consider the violin or trumpet. These instruments have been around for hundreds of years and have had most of their 'color' possibilities discovered. The modern guitar hasn't been around much more than a hundred years, and the electric guitar only about thirty years. People are constantly discovering new ways to achieve sound. Jimi Hendrix was one of the first guitarists to explore the dramatic uses of the vibrato bar.

PERRY, to page 7

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HINTZ, from page 3

this oversimplified starting point to justify his own playing.

Having summed up and dismissed the history of jazz guitarists who incorporated fingerstyle techniques, Baker turns briefly to the other 'stream' that feeds the river of fingerstyle jazz guitar: fingerstyle players who add jazz material to their repertoire. Acknowledging the accomplishments of well-known Minnesota-based guitarist Pat Donohue and others, he says "But these people are all 'folk' guitarists, at least as far as their background and venues are concerned." Left ambiguous is whether Baker considers himself to be a 'folk' guitarist.

Next, he claims that "In fact, white jazz musicians have totally ignored their entire musical heritage in this country. By contrast, all the great black players [...] have been solidly in touch with their bedrock of Afro-American music called 'the blues'." It is the greatest of understatements to

say that the issue of race in the context of jazz, and the issue of jazz in the context of race, is a complicated thing. But Baker doesn't want or need the complexities of actual history, the kind of complexity confronted over and over in dozens of books written since the 1960s. I don't think Baker is wrong to stress the 'bedrock' importance of the blues to jazz. And it's entirely true to say that jazz is an expression of African-American history and culture and experience. But the relationship of white musicians to jazz is a complicated one, and dragging the 'heritage' of white folk music into the discussion is not useful.

But Baker has divided up plectrum and folk guitarists and European-American and African-American musical traditions for this reason: The heart of his essay is found in the sentence "It is really not too useful to think of jazz as anything but a folk music and the uninteresting results of the 'third stream' movement have proved this."

"Jazz" is neither a "folk" music nor a "classical" music in the sense that the art of music of Europe (and the music written here and elsewhere in that tradition) is a "classical" music. "Jazz" has been made by musicians with as much formal training as any 'classical' composer, and by musicians with no formal training at all. At this point in its history, however, 'jazz' is a kind of music-making that demands the highest levels of emotional commitment and intellectual understanding. As expressed by an individual player, that commitment and understanding must be expressed in 1) a fully realized individual 'sound' on her/his instrument, and 2) a fully realized melodic, harmonic, and rhythmic mastery, demonstrated in improvised performances.

Judged by those criteria, I have to say that, whatever the merits of Duck Baker's playing, and however convincing others might find his rhetoric, he is not a jazz guitarist, and the CD *The Art of Fingerstyle Jazz Guitar* is mistitled in every way.

First, his sound. Like others of the Stefan Grossman school (starting with Grossman himself), Baker favors a percussive, non-resonant guitar sound. We hear lots of string snapping and pulling. The sound is all strings and fretboard, no body, no sustain. It is the sound of the guitar on the recordings of the 1920s, from which Grossman et al. have taken their basic technique and earliest repertoire (blues and ragtime pieces).

Second, Baker plays a program evenly divided between "standards" and original compositions. He is most successful with the original pieces, since he is free to define them as he pleases. But when he takes on standard pieces from the jazz repertoire, he runs into some problems. His version of "Summertime" holds together because the modal/pentatonic nature of the melody and its usual harmonization make it 'guitar-friendly.' And, the tune has been recorded thousands of times

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HINTZ, from page 6

and so no "authoritative" version exists. Anything from Minnesotan Phil Heywood's version on his first recording, to the recent version by Jim Hall and Pat Metheny, can succeed. The weakest performance is that of "In a Sentimental Mood." Ironically, Baker remarks that the piece "sits well on the instrument." Ironic, because Baker reduces the harmony to two voices, bass note and melody note, for much of the arrangement. Part of the achievement of Duke Ellington (and Billy Strayhorn, the composer of "Take the 'A' Train" and many other standards of the Ellington 'book') is the lush and extended harmonic language. From Baker's version, you'd never know that.

Hallmarks of mastery of the jazz idiom are rhythmic coherence, usually described as "swing," and the ability to improvise a wealth of new melodic/harmonic ideas. Whether a given performer or performance "swings" can be a subjective judgement. At a minimum, a certain steadiness of tempo, and "internal" consistency is demanded. Throughout the CD, Baker's performances are marked by rhythmic indecisiveness and weakness of melodic invention. He simply doesn't have very many musical ideas as an improviser, and relies on 'figures' such as combinations of hammer-ons

and pull-offs derived from the folk music tradition that, despite his claims, is unrelated to jazz. It's no accident that, in two pictures of Baker included with the CD, he's shown fingering a first-position C (triad) chord rather than any kind of 7th-chord voicing that is part of jazz's harmonic language.

I think that Baker, like many guitarists who approach "jazz" from the 'fingerstyle/ragtime' tradition, is a far better arranger than an improviser. He is adept at finding "guitaristic" ways to play wide variety of "songs." And that's the merit I find in Baker's work. His real contribution, and the greatest contribution of the entire Stefan Grossman school, lies in their arranging abilities. As a result of their work, especially the published arrangements and taped lessons, a higher level of playing skill exists overall, compared with 30 years ago. But "jazz" is a verb, not a noun. Next issue, we'll consider two recordings that may make this distinction clearer: versions of the classic Miles Davis compositions "All Blues" as recorded by Pat Donohue and by Milwaukee-based guitarist Don Linke.

Paul Hintz plays fingerstyle jazz guitar as a solo performer and in the jazz/spoken word duo DuoTonic. He is not a folk musician, although there are rumors that he has played and still occasionally plays folk music.

PERRY, from page 5

Then players like Eddie Van Halen and Allan Holdsworth discovered new ways to incorporate the vibrato bar into their unique sound (again because the device — the vibrato bar — allows for manipulation of a note once produced). Ynwie Malmsteen has introduced "sweep picking." Stanley Jordan has made a career of using of both hands on the fret board.

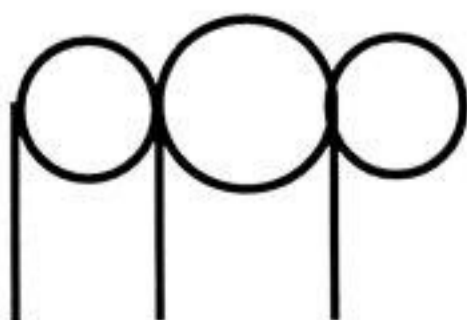
The guitar is still a very experimental instrument. It continues to allow musicians to produce widely varying sounds, styles, moods, and approaches. We seem to learn more and more about how to use all that is available to us to expand the techniques available which help us express ourselves.

Who knows what's next — but not many people seem to have explored playing with their feet yet!

Jeff Perry attended Berklee College of Music and plays periodically at the Dakota Bar and Grill, St. Paul.

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MGS Member Performance Calendar

Compiled / edited by Joanne Backer and Pavel Jany

SEPTEMBER

FRIDAY

3

SIMEON HAMBRO, solo at the Black Bear Crossing Coffeehouse, 831 Como Av., St. Paul. 8 p.m.

DAVE SINGLEY with Bruce Henry, vocals, Dakota Bar & Grill, Bandana Square, St. Paul. 9 p.m.

SATURDAY

4

JIM OUSKA and the Slim Hippos at Blues West in Redford, MN (near Medina). 9 p.m.

DAVE SINGLEY, see 9-3.

TUESDAY

7

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

FRIDAY

10

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

SCOTT FRASER with GENE SWANSON, at Cafe Zander, 523 Selby Av., St. Paul. 7-11 p.m.

SATURDAY

11

PAUL HINTZ with DuoTonic at the Woodbury Barnes & Noble, 8-10 p.m.

FRIDAY

17

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

SATURDAY

18

CURTIS & LORETTA at the Red River Rendezvous in Bloomington, MN (Pond-Dakota Mission Park). 11 a.m.-2 p.m. FFI: 612-948-8881.

PAVEL JANY, Border's Bookstore, Woodbury. 8-10 p.m.

SCOTT FRASER with GENE SWANSON, Captured Visions Gallery, 201 Western Av., St. Paul. 1-5 p.m.

SUNDAY

19

MICHAEL HAUSER and Flamenco 2000 appear at the Tree Frog Music Festival, Faribault, MN. FFI: 507-334-0197.

HAPPY BIRTHDAY to KAREN KOEPPE our "Ticket Mistress"!

MONDAY

20

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

TUESDAY

21

MICHAEL HAUSER and Flamenco 2000 are at the Fireside Lounge, Coffman Union, U of M, Mpls. Noon.

FRIDAY

24

DuoTonic (PAUL HINTZ, guitar and Carole Silene, percussion, vocal), Border's Books in Richfield. 8-10 p.m.
PAVEL JANY, Barnes & Noble, Eagan. 8-10 p.m.

SCOTT FRASER with GENE SWANSON, see 9-10.

SATURDAY

25

DuoTonic (see 9-24) move on over to Midway Border's Books. 8-10 p.m.

SUNDAY

26

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

MONDAY

27

PAVEL JANY, at the Coffee Grounds, Hamlin Av., St. Paul. 7-9 p.m.

OCTOBER

SATURDAY

2

SCOTT FRASER with GENE SWANSON, Midwest Country Music Theatre, 309 Commercial St., St. Paul. 3-5 p.m. and 7-9 p.m.

THURSDAY

7

SCOTT DAVIES and Rincon del Flamenco, St. Paul Student Center at the U of M St. Paul campus. Noon.

FRIDAY

8

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

FRIDAY

15

JIM OUSKA and the Slim Hippos appearing at In Cahoots, Hamel, MN 9 p.m.

SATURDAY

16

JIM OUSKA, see 10-15.

MONDAY

18

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

TUESDAY

19

TONY HAUSER and Brasileirada, Fireside Lounge, Coffman Union on the U of M Mpls. campus, Noon.

PAUL HINTZ returns to Dunn Bros. on Grand Av., St. Paul. 8:30 p.m.

THURSDAY

21

JEFF VAN and Susan DeJong (flute) in Duologue. Recital at the Ferguson Hall Recital Hall, U of M, Mpls. West Bank. This free program features the premiere of "Constellations" by Frank Ferko as well as music by Van, Rodriguez, and Tripputi. 7:30 p.m.

FRIDAY

22

MICHAEL HAUSER and Flamenco 2000 at the Dayton Theatre in the Pumphouse Regional Arts Center, 119 King St., LaCrosse, WI. 7:30 p.m.

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

SIMEON HAMBRO returns to Black Bear Crossing, see 9-3. 8 p.m.

CALENDAR, to page 9

CALENDAR, from page 8**SUNDAY****24**

SCOTT FRASER with GENE SWANSON, Edinburgh Park Amphitheatre, Edina. 2-3 p.m.

SCOTT DAVIES and Fuego Flamenco return to the Loring Bar, Mpls. 9 p.m.

FRIDAY**29**

SCOTT DAVIES and Colette appear at the Machu Pichu Restaurant, Lake & Lyndale, Mpls. 7 p.m.

SATURDAY**30**

DAVE SINGLEY, at Hopkins Art Center (Jazz MN Big Band). 7:30 p.m.

SCOTT DAVIES, see 10-29.

SUNDAY**31**

SPOOKS & GOBLINS play spirited air-guitar at a haunted house near you!!!!

REGULAR GIGS

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CURTIS & LORETTA "The Haymarket Minstrels" are appearing every weekend during the Renaissance Fair.

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SCOTT DAVIES & Colette are playing the Mpls. Cafe, 11th & Hennepin, Mpls. every Thursday evening at 7:30 p.m.

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MICHAEL HAUSER solos every Sunday at the Loring Cafe, 11 a.m.-2 p.m. He also appears the first Monday of every month with Flamenco 2000 at the Loring Bar, 9 p.m.-12:30 a.m.

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PAVEL JANAY every Sunday morning, 9-11 a.m. at Dunn Bros. Coffee on Grand Av., St. Paul and every Sunday evening, 6-9 p.m. at the Blue Nile Restaurant, Franklin Av., Mpls.

•

PAVEL JANAY every Wednesday evening, 6:30-8:30 p.m. at Caribou Coffee, Shady Oak Rd., Minnetonka.

EL-HAI, from page 3

public concerts, several other concerts open to convention registrants, workshops, lectures, vendors, and the congregation of the biggest mandolin ensemble in the upper midwest's history — an en masse convention orchestra that will rehearse and publicly perform three pieces during the week. Jim Bates, music director of the Louisville Mandolin Orchestra, and Jeff Dearing, director of the Uptown Mandolin Quartet, will conduct the en masse orchestra.

The convention's featured artists include Simon Mayor of Great Britain, Caterina Lichtenberg of Germany, Evan Marshall, Neil Gladd, Richard Walz, the Mair-Davis Duo, the Butch Baldassari Trio, the Uptown Mandolin Quartet, Tony Williamson, and members of the Milwaukee Mandolin Orchestra. In addition, such local artists as Peter Ostroushko, Joan Giffith, Hull & Larson, James Plattes, and the Minnesota Mandolin Orchestra will perform.

Richard Walz, a Twin Cities native who studied mandolin with Albert Bellson in St. Paul and who now performs with the Orchestra of the Eighteenth Century in France, will open the week's classical mandolin marathon with a pre-convention public recital on Wednesday, November 3 at 8 p.m. at Wesley United

Methodist Church, Grant at 1st Avenue S., in downtown Minneapolis. A concert featuring Peter Ostroushko and Joan Griffith will take place on the evening of Thursday, November 4 (time and place to be announced), and there will be a concert spotlighting several convention artists at 8 p.m. on Friday, November 5, again at Wesley Church. The finale concert, this one featuring more convention artists, the Minnesota Mandolin Orchestra, and the en masse convention orchestra, will be on Sunday, November 7 at 8 p.m. at the Hyatt Regency Hotel. For more information on ticket availability, registration fees, and other convention details, reach Jack El-Hai at 612-870-3488 or at el-hai@reporters.net. You can also find information at the convention's web site at www.mandolincafe.com/cmsa/convention.html.

For many who attend the convention, the chance to perform in a 100-piece mandolin orchestra is a highlight. A guitar section is essential to the en masse orchestra, so guitarists are always welcome as convention registrants.

As for all those little cases you may see around town, they hold an instrument capable of plenty of range and depth of expression. Come to the CMSA convention and you'll see many mandolin masters at work.

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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.

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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.

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

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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.

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