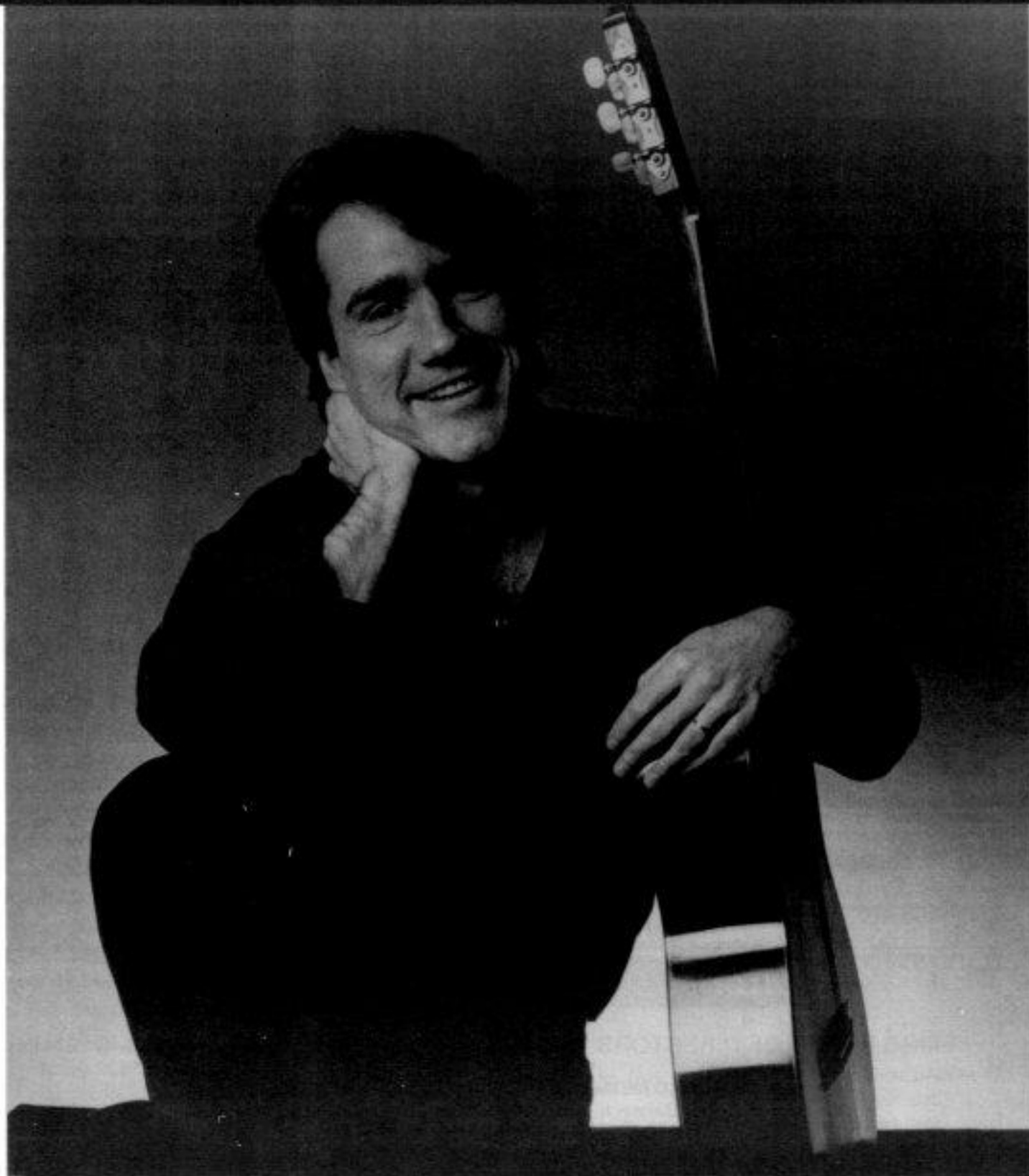


Guitarist

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

MARCH / APRIL 2000

VOL. 16 NO. 2



Benjamin Verdery in Concert

SUNDIN HALL • SATURDAY, APRIL 15 • 8 P.M.

see page 2

Benjamin Verdery in concert

The MGS presents classical guitarist Benjamin Verdery in a solo concert at 8:00 p.m. on Saturday, April 15 at Sundin Hall.

Guitar Review describes Benjamin Verdery as "an American original, an American master." Since his 1980 New York debut with his wife, flutist Rie Schmidt, he has led an exciting and varied musical life, from performances with baritone Hermann Prey to a walk on in *Othello* at The Met.

As a performer, Benjamin Verdery has appeared throughout the world, including the International Guitar Festival Havana, Cuba; Festival Internacional de Agosto, Caracas; Theater Carre, Amsterdam; Wigmore Hall, London; the 92nd St Y and the Metropolitan Opera, New York; and the Ambassador Theater in Los Angeles. He has recorded and performed with such diverse artists as John Williams, Hermann Prey, Paco Peña, Leo Kottke, Frederic

Hand and Anthony Newman. Benjamin regularly gives concerts with flutist Rie Schmidt (Schmidt/Verdery Duo) and his ensemble Ufonia (guitar, bass, flute, oboe, percussion).

When not performing, recording or teaching Benjamin Verdery is a prolific composer. Workshop Arts (distributed by Alfred Music) has published the solo works from Verdery's recording *Some Towns and Cities*. The 1992 recording includes fifteen original compositions, and won the 1992 Best Classical Guitar Recording from *Guitar Player Magazine*.

Since 1985, Benjamin Verdery has been chair of the guitar department at Yale University. He is in great demand as an instructor, teaching classes at the Paco Peña Centro Flamenco, Cordoba, Spain; the Classical Guitar Festival of Great Britain; the National Guitar Summer

Workshop, CT; CSU Summer Arts, CA and the Mount Holyoke Summer Guitar Seminar (MA) with Phillip de Fremery. In 1989, Workshop Arts released Benjamin Verdery's very popular instructional video, *The Essentials of Classical Guitar*.

Sundin Hall is located on the campus of Hamline University on Hewitt Ave. 1/2 block east of Snelling Ave. 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 612-418-6219 to reserve tickets.

This concert is made possible in part by grants from the General Mills Foundation, 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.

Classical guitarist Stephen Robinson in solo concert

On Saturday, March 11th, guitarist Stephen Robinson performs a solo concert at Sundin Hall beginning at 8:00 p.m. 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 612-418-6219 to



reserve tickets.

Heralded by *The New York Times* for

his "effortless virtuosity," by *Fanfare Magazine* as "a guitarist of the first order," and by *GSP Notes* as "one of the most important guitarists in the US today," Stephen Robinson is a native of New York. He began his studies of the classical guitar with Bruce Holzman, and worked closely with Andres Segovia, who called him "a magnificent guitarist, one of the most brilliant guitarists of our times." Stephen Robinson tours extensively as a recitalist, chamber musician and orchestral soloist. He **ROBINSON**, to page 9.

Guitarist A publication of the Minnesota Guitar Society

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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.

DEADLINE: calendar info, classifieds, articles, etc. for the MAY/JUNE 2000 issue is MAR. 25, '00. Please send your submissions to: MGS, PO Box 14986, Mpls. 55414. FFI: 612-374-4681.



Gary
Joyner

... fingerstyle jazz guitar ...

BY PAUL HINTZ

In previous installments of this column, we've considered a variety of approaches to the intersection of "fingerstyle guitar" and "jazz," most recently by contrasting two recent versions of the classic Miles Davis composition "All Blues."

Pat Donohue's approach, illustrated throughout the CD *Two Hand Band* on which his version of "All Blues" appears, derives its strength from its roots in the 'folk' (for lack of a better label) tradition exemplified by Blind Blake, Merle Travis, and Chet Atkins. That very strength, in my view, limits the effectiveness of Donohue's performance as an example of "jazz" guitar.

In contrast, Milwaukee guitarist Don Linke represents a strongly focused realization of solo jazz guitar, played fingerstyle, that draws equally from the innovations of Joe Pass and from Linke's own experience in funk/fusion jazz groups. Both his approach and Donohue's share a "basic" concept: employing the right-hand thumb on the bass strings to provide a "bass player" for the "two hand band" of the solo guitarist.

But what happens if a guitarist starts from a different premise — say, that of George Van Eps and his vision of the guitar as a "lap piano"?

Fred Fried of Massachusetts provides a virtuosic answer to that rhetorical question, heard most clearly on his 1997 solo CD, *Nobody Else but Me*. A clue to the nature of his answer can be found simply by scanning the list of songs on the back of the CD: other than two beautifully crafted original pieces and several "standards" (including songs by George Gershwin and Jerome Kern), the compositions are all by jazz piano players/composers: Billy Strayhorn, Thelonius Monk, Bill Evans. It is the presence of Evans that is the most important, heard not just in his composition "Turn Out the Stars" but throughout the CD.

The recording is subtitled "solo 7-string guitar" and is dedicated to George Van Eps, with whom Fried studied in the early 1970s. The debt to Van Eps is clear on several levels. First, the decision (made years ago) to play 7-string guitar. Second, the preference, like Van Eps, for solo work or (as heard on Fried's other recordings) small ensembles. Third, the decided preference, especially on *Nobody Else but Me*, for medium to slow tempos.

The debt is clear on a conceptual level as well, for Fried, like Van Eps, "hears"

HINTZ, to page 4

Acoustic Guitarathon

January 22, 2000 was a frigid Saturday night. But when some of the best of Twin Cities acoustic guitarists gathered on the stage of Sundin Hall at Hamline University things quickly warmed up. The auditorium was packed to capacity by acoustic guitar lovers who were ready for a night of mostly original music. Some disappointed fans had to be turned away at the door because there was simply no more room.

Host Joe Haus set the informal tone for the evening with his sense of humor. At one point he said the fire marshal had been placated regarding the dangerous heat that was being generated on stage.

Bobby E. opened the show. He played in several styles, beginning with a nifty ragtime piece called "Still Doing That Rag Again." His jazzy walking bass work on "Riptide" was especially compelling. It's a tune he originally wrote for guitar, bass, and harmonica and then arranged for solo guitar.

JOYNER, to page 5

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.

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HINTZ, from page 3

the guitar as a polyphonic instrument, that is, he hears and plays simultaneous, moving lines. And it is exactly here that Fried, starting from Van Eps's view of the guitar as a 'lap piano', advances that concept in a way that is truly extraordinary. For Van Eps's actual style of playing, for all its harmonic inventiveness, is rhythmically rooted firmly in the early swing era. The quintessential Van Eps sound is block chords, bouncing beautifully along. Fried has found something new by taking Van Eps, and blending that approach with the concept of jazz pianist Bill Evans. The result is nuanced, intricate, and capable of amazing depth of expression.

The previous columns on "All Blues" discussed that composition's elements: bass line, two-part middle voice (the 'harmony' line), and melody line. "All Blues" presents these three parts, found in any song, in abstracted, almost schematic form. Realizing "All Blues," or any standard of the jazz repertoire, on solo guitar, usually means foregrounding two parts and abandoning, or only intermittently expressing, the third. And this is usually because the need for a constant, "bass player"-like bass line is so strong.

Fried solves this conceptual/physical dilemma by starting from a different premise. Instead of the guitar as "two hand band," he presents the guitar-as-piano, and as the piano was

played by Bill Evans. Every performance on *Nobody Else but Me* features the seamless interweaving of bass note punctuations; moving inner voices; and melody lines. The sense of constant, horizontal polyphony is heightened by adroit use of sustained tones, and frequent shifting from one 'voice' to another. A two-bar melody phrase may end in a held note while two voices move in parallel in contrasting motion beneath it on the middle strings, only to be momentarily interrupted by the 'shout' of a wide-interval pair of notes on the bottom strings. This concept allows Fried to move, seemingly effortlessly, from the "arranged" sections in which the original melody is stated, to the "newly composed" choruses of improvisation, and back at last to the melody.

The contrast to the usual concept of jazz guitar could not be greater. For example, one of the most influential jazz guitarists of all time is certainly Wes Montgomery, another finger-style (thumb) player. The classic sounds of his concept are octave runs and 'vertical' block chords strummed so as to be a 'single' sound. Another influential 'school' of jazz guitar derives from the common elements in the playing of Barney Kessel and others who came to prominence in the 50s: strong single-note lines "punctuated" with chords in the manner of a big band horn section. In both these approaches, the elements are set off from each other, as though two different people were 'conversing'

on/through the same guitar. For Fried (like Evans, who recorded an LP of overdubbed solo piano called *Conversations with Myself*), the dialog is interior.

Fried's approach differs from that of both Wes Montgomery and Kessel-et-al. in two other respects. First, rhythmic. Fried's interest in harmony, and the interrelationship of the voices, demands both slower tempos, and a 'breath-based' rhythmic feeling that, again, builds on Van Eps and Evans, and not on the swing/bop-band tradition.

Lastly, there is the sound of the instrument itself. Here too Fried has looked for and found his own voice. By choosing, first, the acoustic guitar. By, secondly, commissioning a flat-top, steel-string guitar built on Kasha design principles. The result is a unique sonority, one that makes no compromises with the "traditional" archtop electric (or acoustic) sound, and one that requires repeated listenings to be appreciated.

Something else that requires, and repays, repeated listenings is the emotional and intellectual range of the performances on this CD. In short, this a wonderful, complex recording. I've owned it for a little less than a year, and have listened to it dozens of times. Each time I hear new and surprising things. How rare that is, even in first-rate recordings by master musicians! *Nobody Else but Me* is an astonishing piece of work. No one interested in jazz guitar, or acoustic, improvised music, should miss it.

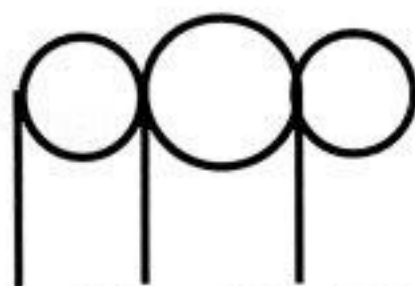
In the next issue, this column will be devoted to an e-mail interview with Fred Fried. We'll explore the state of solo jazz guitar in general, and the art of 7-string, fingerstyle jazz guitar in particular.

For more information regarding Fred Fried, the CD *Nobody Else but Me*, and Fried's other recordings, contact Ballet Tree Jazz Productions, PO Box 1946, Orleans, MA 02653.

Paul Hintz is a fingerstyle jazz guitarist. He can be heard at least once a week, solo or in DuoTonic, a jazz-and-poetry duo with drummer/vocalist Carole Selin, at caffeine-dispensing establishments around the Twin Cities.

Q.

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JOYNER, from page 3

Gabriella Sweet, wearing a trademark flower in her long dark hair, joined Bobby for a duet version of another one of his compositions, "New Hut." Then she took the stage with a focus on solo ballads played slide-style on her resonator guitars. (See separate item on page 6 about a special resonator guitar night coming in March.) For variety she pulled off an up tempo Sonny Landreth tune. Molly Maher, on her way to a gig at the Turf Club, joined Sweet for a duo resonator workout before Phil Heywood came on stage to close out the first set.

If you aren't a fan of Heywood it can only mean that you haven't heard him play yet. His subtly strong rhythmic drive and clean melodic/harmonic lines are entirely infectious. He wrapped his tall form around a small Taylor guitar and summoned the musical spirits of John Fahey, Wes Montgomery, Joseph Spence, and more.

If the first set had a slight sense of nervousness around the edges it was quickly allayed when Adam Granger took over to open the second round. His hot flatpicking and fingerpicking matched an audience-friendly sense of humor and strong presence. At the end of his set, Granger was joined by the Minneapolis folk institution known as Bill Hinkley and Judy Larson. They formed a trio for a flatpicking free-for-all.

The Hinkley/Larson performance contained the down-home music and self-described caterwauling that one would expect. The couple created an atmosphere devoid of pretension, like a pair of favorite cowboy boots. They've been purveying their brand of traditional country folk music for a long time and they have it mastered. Larson's instrumental solo in Blind Bake's "Early Morning Blues" drew a big response. Just when it looked like they had no intention of ever leaving the stage, Hinkley introduced Pat Donohue. The two men played an impromptu version of "The Glory of Love" before Hinkley bid the crowd a goodnight.

Whenever I think of Pat Donohue the words "triple threat" come to mind. He is one of the best fingerstyle guitar players *anywhere*, as well as being a good singer and an exceptional songwriter. He compared the stage of Sundin Hall to his livingroom, only with more people, and then proceeded to make himself completely at home.

Donohue has the stage presence of a seasoned pro. He strolled across the stage playing dazzling licks and delivering first class entertainment. His song, "Stealing From Chet," is a classic about all of the guitar players who have lifted licks from Chet Atkins. In typical fashion for Donohue, not one word in the clever song is filler. He also imitated Atkins, quoting the well-known line — "I used to think I was a good guitar player. By the time I found out I wasn't, I was too rich to care."

The show was done without any amplification. Several of the players mentioned that they enjoyed the chance to work in this unencumbered manner. However, for the audience it wasn't quite so successful. People further back than the first few rows had a hard time hearing some of the talk and playing. It may be the nature of steel strings to need enhancement. At any rate, contemporary steel-string guitarists are used to the support of a sound system. Hopefully in the future one will be utilized.

All told, the entire show was enough to awaken a love for contemporary acoustic guitar in a number of varied forms. The substantial turnout will surely guarantee that the format will be used again.

• • •

Play-Along Packages

Jamey Aebersold has added several new volumes to his long list of play-along and instruction sets. The most recent is Volume 84, a book-and-double-CD package called *Dominant Seventh Workout*. The book is loaded with information about scales, warm-ups, phrasing, chords, and bass lines. The music is notated in treble and

bass clefs as well as the keys of E= and B=, making it easy to play with friends on a variety of instruments.

The CDs hold over 156 minutes of assorted backing tracks — vamping, cycles, progressions, and resolutions of various lengths. It's like having your own jazz combo to practice with. You get a chance to honestly gauge your technique and reactions. The tracks are grouped around movements of various seventh chords. You don't need to be a jazzer to benefit from this work.

Other recent Aebersold releases include a group of standards reharmonized by pianist Andy LaVerne, and play-along sets of tunes by Horace Silver and Benny Carter. These packages do not focus on educational material. They contain lead sheets and backing tracks that give you a chance to play entire tunes.

Aebersold materials are a good value and widely available. If you want to look at his complete catalogue and check on prices visit his website at www.jajazz.com

JOYNER, to page 7

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Guitar, Violin, Voice recital

Classical guitarist/lutenist **Joseph Hagedorn**, violinist Leslie Shank, and soprano Jennifer Peden will present a chamber music concert on Sunday, April 9th, 3:00 p.m. at Hamline University's Sundin Hall. The program will include works by Turina, Piazzolla, Dowland, Verancini, and Minnesota composer Janika Vandervelde. Tickets will be sold at the door: \$10 general admission and \$8 for guitar society members, students, and seniors.

Three Local Artist Series Concerts in April

The Minnesota Guitar Society will finish this season's local artist series with a flurry of activity in the month of April. Classical guitarist **David Crittenden** will perform first at the SE Christian Church in Minneapolis on Sunday, April 2nd at 3:00 p.m. His program will feature works by Weiss, Dyens, Crittenden, Dowland, York and More. The SE Christian Church is just north of Dinkytown at 960 15th Ave. SE, and remember all Local Artist Series are free!

Four Sundays later on April 30, classical guitarist **Anne Molina** will also appear at the SE Christian Church and her program will include works by Ponce, Albeniz, Barrios, Castelnuovo-Tedesco, Brouwer and Gilardino. The night before, April 29 at 8:00 p.m., Anne will play her program at St. Cloud State University's Performing Arts Center near the corner of 3rd Ave. S. and 6th St. S., St. Cloud, MN.

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JOYNER, from page 5

CD Releases

It's About Time, Manfred Dierkes
(Acoustic Music Records)

Dierkes uses a highly developed technique combining busy melody lines, very active chord voicings, and walking bass lines. The playing bears comparison to the masters of the fingerstyle jazz genre — take your pick. The mixed bag of material ranges from Hermann Hupfield's classic "As Time Goes By" to interesting selections by Herbie Hancock, Charlie Parker, Neal Hefti, and more. The originals are every bit as elegant as the classic standards in the set. Dierkes coaxes an ever so subtle burr-like edge out of his archtop that lends great warmth to his tone. The production quality is clean, up front, and focused to deliver the pure guitar sounds. Simply put, the resulting set is brilliant solo fingerstyle jazz guitar playing.

Been Here and Gone, Woody Mann, Jo Anne Kelly, and Son House (Acoustic Music Records)

Delta bluesman Son House had a recording session booked in 1971. Due to advancing years coupled with disease and alcoholism he was no longer able to play his own guitar parts. So a 17 year old guitarist named Woody Mann was called in to take on the daunting task of playing while House sang. It must have taken a combination of youthful naivety and abundant self confidence to take on the job. Son House was one of the most well known delta guitarists. The aging master brayed while the young guitarist created the nuances and rhythmic shifts of the Delta. Mann took a similar role in sessions with British blues revivalist Jo Anne Kelly. He did an impressive job of matching his guitar playing to the individual style of each vocalist. It's great fun to hear these rare cuts by Son House and Jo Anne Kelly, but Woody Mann is the center attraction. The CD is augmented by new Mann recordings that reflect the earlier work.

The "For What It's Worth" File

The Hindi language reportedly uses the same word for concepts of yesterday and tomorrow.

"When I was young, they kept telling me to wait; wait and you will see. Well here I am, and I have seen nothing." — Erik Satie at 60

The Son House album reviewed above suggests questions about artists and age. Son was approached in 1964 after years of neglect. He hadn't even picked up a guitar in 16 years. Some young folks handed him an instrument and put him in front of a microphone. Someone present said he sat staring at his hands for awhile before he played as if he were trying to remember the passions of his younger days, the fires that made him play music in the first place.

Consider also the fact that in recent years we have seen the release of early recordings by a number of legendary musicians. Clearly, a market is perceived by the producers of the packages. We eagerly buy up remastered, cleaned up sets of work by our favorites. The quality of recordings varies widely, no matter how much technology has been applied to them. There is a reason why the material was originally discarded.

There are a number of possible conclusions to be made. Perhaps the

artist is dead, or there is a lack of quantity or quality of their current work. Maybe nostalgia motivates us or our obsession with youth. I suspect that most of all we detect a passion in the rough early work that has been lost along the way.

The 1998 Columbia release of Bob Dylan's *Live 1966* is a good example. It contains a set recorded with The Band in Manchester, England. The thin, tinny sound of the original 3-track recording cannot be completely dispelled. It can be quite irritating, even to a devotee. And yet there is an overriding energy that refuses to be ignored.

The situation is so common that it has become a cliché — the "poet" (whatever the medium may be) burning brightest early in life, often to be consumed in flame. Examples come easily to mind — musicians like Jimi Hendrix, Nick Drake, Tim Buckley, Jeff Buckley, and Kurt Cobain, or 19th century French poet Arthur Rimbaud. We identify excess and/or drugs as the culprits. But they are merely symptoms of the firestorm.

It may seem that the alternative is to live long and lose the heat.

Songwriter Leonard Cohen expresses the conflict on the contrasting covers of his first and most recent albums. If you don't own them, take a look the JOYNER, to page 9.



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MGS Member Performance Calendar

Compiled / edited by Joanne Backer

march

WEDNESDAY / 1

BILL CAGLEY at Dunn Bros., Grand Ave., St. Paul.

FRIDAY / 3

DuoTonic, PAUL HINTZ, guitar and Carole Silen, vocals & percussion at Border's in Richfield.

JIM OUSKA & the Slim Hippos are at In Cahoots in Hamel, MN at 9 p.m.

SATURDAY / 4

Grand Piano Benefit Concert, featuring ANTHONY TITUS, guitar with Clea Galhano, recorder. Lyndale United Church of Christ, 7:30 p.m., 810 West 31st St., Minneapolis. Tickets \$10, children age 16 and under free. Info: 612-825-3019.

PAUL HINTZ, solo guitar at Jerabek's Bohemian Cafe Afternoon Tea. Winifred & Stryker, St. Paul, 1-4 p.m.

JIM OUSKA, see Mar. 3

TUESDAY / 7

DuoTonic at Dunn Bros. Lake St. (34th & Hennepin, Mpls.) 7:30 p.m.

WEDNESDAY / 8

JIM OUSKA Duo at the St. Paul Student Center, St. Paul Campus at the U of M, 12 noon-1 p.m.

FRIDAY / 10

PAUL HINTZ, solo guitar at the Prairie Star Coffeehouse, Raymond & University aves., St. Paul, 7-9 p.m.

SATURDAY / 11

Catch the resophonic guitar players: Dan Abbene, Little Bobby E., Cal Hand, Dave Hull, Cooker John, Baby Grant Johnson, Bill Kehoe, Andy Kozak, Jerry Kozak, Dave Lambert, Kari Larson, Dan Mackerman, Molly Maher, Terry Massey, Nate from Willie's, Rob Paulson, Jimmy Peterson from Twin Town, Laurie Stiers, Terry Stokke, Gabriela Sweet, Dave Tanner, David Vogel, Cam Waters, Leo Whitebird, Mike Williams ... the list goes on! The Coffee Grounds, 1579 N. Hamline Ave. in Falcon Heights, 7-10:30 p.m. Music starts at 7

p.m. and guitars will be on display throughout the night. Free and open to the public. FFI: call the Grounds at 651-644-9959 or contact Gabriela Sweet at sweet003@tc.umn.edu

PHIL HEYWOOD at Easy Creek Bistro, Hwy 10, Arkansaw, WI, 7-10 p.m. (715) 285-5736.

TUESDAY / 14

PAUL HINTZ, solo jazz fingerstyle guitar, Dunn Bros., Lake St., Mpls. 7:30 p.m.

FRIDAY / 17

LaVERNE CHRISTIE, Barnes & Noble, Eagan (35E and Yankee Doodle Dr.), 8-10 p.m.

SCOTT FRASER with GENE SWANSON, Border's Bookstore & Cafe, Ridgedale Shopping Ctr., Minnetonka, 8-10 p.m.

SATURDAY / 18

PHIL RUKAVINA, lute and Rebecca Lister, soprano, "Songs from the Edge of Madness," SPEM series. 8 p.m. at St. Clement's Episcopal Church, 901 Portland Ave., ST. Paul. Tix \$10, \$8 seniors, students. FFI: 651-523-2439.

PHIL HEYWOOD at the Coffee Grounds, 1579 Hamline Ave., St. Paul. 8-10 p.m.

SUNDAY / 19

SCOTT FRASER & GENE SWANSON at Edinborough Park Ampitheatre, 2-3 p.m. (7700 York Ave. S., Edina).

TUESDAY / 21

PAUL HINTZ, solo guitar at Dunn Bros., Lake St. Mpls., 7:30 p.m.

FRIDAY / 24

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

SATURDAY / 25

LaVERNE CHRISTIE with vocalist Lisa Leutem, Borders Bookstore, Richfield, 8-10 p.m.

SCOTT FRASER with GENE SWANSON at the Owatonna Arts Centre, 7-9 p.m., 435 Garden View Dr., Owatonna, MN.

TUESDAY / 28

DuoTonic is back at Dunn Bros. Lake St., Mpls. 7:30 p.m.

THURSDAY / 30

JEFF VAN, guitar and Susan DeJong, flute Duologue appear in the Landmark New Music Series Courtroom, 317 Landmark Ctr., St. Paul, 7:30 p.m. Music by Rodriguez and others. Tix: \$6 & \$5.

april

SATURDAY / 1

PAUL HINTZ solos at Jerabek's Afternoon Tea, 1-4 p.m. (see Mar. 4)

JIM OUSKA and the Slim Hippos rock the Wayzata Bar & Grill, 9 p.m.-1 a.m.

TUESDAY / 4

PAUL HINTZ solo guitar at Dunn Bros, Hennepin & 18th, Mpls. 7:30 p.m.

FRIDAY / 7

JIM OUSKA with Randy Sabine at the Daytona Beach Jazz Festival in Daytona Beach, FL. (also April 8).

SATURDAY / 8

DuoTonic is at Border's in Woodbury, 8-10 p.m.

MONDAY / 10

MICHAEL HOFF, DMA Chamber Recital, 7:30 p.m., Lloyd Ultan Recital Hall, U of M, Mpls.

TUESDAY / 11

DuoTonic is at Dunn Bros. on Hennepin, 7:30 p.m.

SATURDAY / 22

LaVERNE CHRISTIE, Borders Bookstore, St. Paul, 8-10 p.m.

MONDAY / 24

BRIAN LUCKETT, DMA solo Recital, Rm 225, Ferguson Hall, U of M, Mpls. West Bank Campus, 7:30 p.m.

TUESDAY / 25

DuoTonic is back at Dunn Bros., Hennepin Ave., 7:30 p.m.

SATURDAY / 28

DuoTonic is at Maciana's Mexican Restaurant in Spooner, WI 5:30-7:30 p.m.

regular gigs

PAVEL JANEY at Dunn Bros., every Sunday morning, 9:30-11:30.

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

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JOYNER, from page 7

next time you are in a CD store. The *Songs of Leonard Cohen* came out in the mid-60's and is still in print. It bears a striking painting on the back, "The Saint in Flames", which shows a woman in chains and confined by a stone wall. She is overwhelmed by a circle of fire, reaching upward from the red and yellow flames toward the unknown. She personifies the embrace of the poetic muse. Then look at *The Future*, a work released in 1992 when Cohen was almost 60 years old. This cover shows an icy blue heart and a blue hummingbird flying up, escaping from handcuffs that hang open. The movement into the unknown is still there, but the flames have given way to a stately frigidity. The intent of the symbology is clear. The upward artistic gesture remains, but the fire has gone cold.

When we are young life's cloak of mystery is taken for granted at the same time that it's hungrily chewed up and digested. With time and hard work survivors gain a maturity of style, a firmer grip on craft and technique. The downside is when the framework of craft imposes itself like a skeleton poking through flesh. It can create an artificiality that smothers flames like baking soda on a stove fire.

With age you see the cardboard, string, and lighting effects of life. You hunger for the old sense of awe. You still believe, or passionately want to believe, in magic. So you strive for the old sense of wonder that you once knew, sifting through memories of enticing sensations. We all know people who seem pathologically chained to the music of their youth. How much better to seek out the mysteries that beguile you now!

It's much harder to take risks when you've learned the inherent dangers, experienced the potential ramifications. And yet, the excitement we seek is in the risk!

The answer is to live and work in the present, no matter your age or experience. Maintain a "beginner's mind" at all times. Philip Toshio Sudo's superb book, *Zen Guitar*, is an excellent source of ideas for this approach. The book's balance of simplicity and depth makes must-reading for every guitarist.

Striving quenches the fire of raw poetry, exposing a rusty clockwork that clicks and knocks away beneath the surface. It ticks backwards in muted tones of ocher, sienna, and umber. Ticking ... ticking ... Our need as artists is for intense reds and yellows, oranges with fleeing hints of blue and green here and now. ©2000 by Gary Joyner

ROBINSON, from page 2

has appeared as guest soloist with the Cincinnati Symphony and Boston Pops Orchestras, and conducts master classes at leading musical institutions worldwide, including Yale University, Oberlin Conservatory, Moulin d'Ande in France, Peabody Conservatory, Cleveland Institute of Music, St. Louis Conservatory of Music, Boston Conservatory of Music, and The Royal Conservatory of Music, Toronto. His recordings for Centaur Records and Lakeside Records have received unanimous international acclaim from *American Record Guide*, *FonoForum*, *Soundboard*, *Guitar Review*, *On the Air* and *Fanfare Magazine*.

With a strong commitment to the performance of new music, Robinson has commissioned and premiered many solo and chamber works. During the 1997 season, he premiered Samuel Adler's "Concerto for Guitar." Robinson's second solo compact disc *An American Record*, features the debut recording of works by Samuel Adler, Harold Blanchard and Harold Schiffman, which *Soundboard* calls "masterful and poetic, this wonderful collection of recent American works will surely entertain, educate and delight."

A top prize winner in five major competitions, including the XXIII Concours International de Guitare in Paris and the VI Concurso Internacional de Guitarra in Venezuela, Robinson was awarded the first Fulbright Fellowship for Performance and Research in Music in Canada in 1993. He is also the recipient of numerous fellowships and grants, including a 1996 Music Teachers National Assoc. Foundation Award, a 1993 National Endowment for the Arts Recording Award, seven Stetson University Professional Development Grants, two National Endowment for the Arts Solo Recitalists Awards, a Koger Foundation Award, and a Root Foundation Grant.

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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.

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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.

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FOR SALE: **Baby Grand Piano, Schimmel.** Ebony laquer. 5 feet 8 inches. Purchased new in 1978. Well maintained and cared for by original owners. \$14,500. Carolyn, 715-835-5321.

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.

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