

Guitarist

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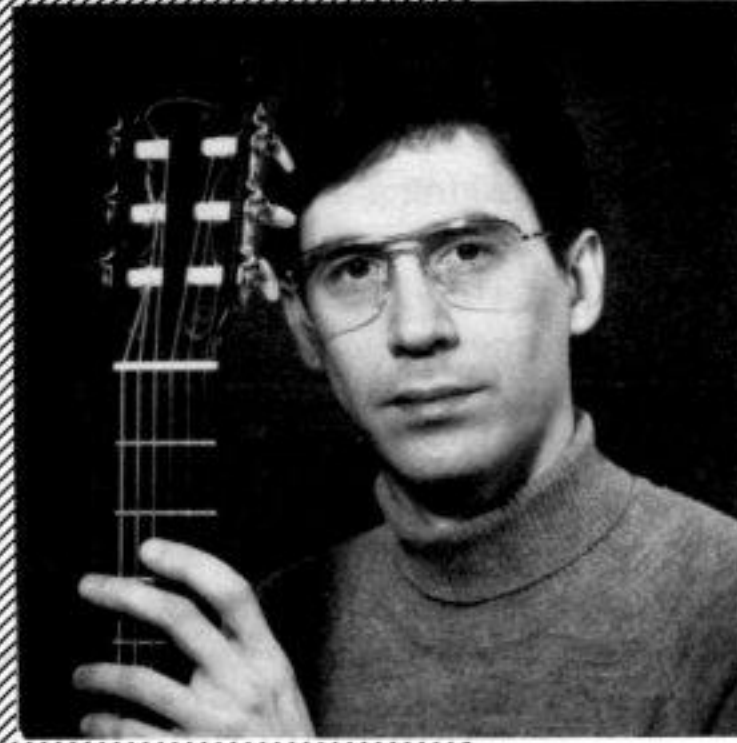
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Classical Guitarathon 2000

15TH ANNUAL MINNESOTA GUITAR SOCIETY FUNDRAISER
(SEE PAGE 2)



SOUNDHOLE SURFERS:

(rear L to R) Austin Weir-Soderberg, Reid Mason, Max Hoiland; (front) Alanna Owen.

Distribution of the Flowers

by Steve Haskin

TONY HAUSER had heard through the grapevine that there was a new Brazilian flutist in town. Her name was Clea Galhano and rumor had it that she was a virtuoso adept in the classics as well as the folk music of the Brazilian choro. This would make her a perfect partner for Tony who played both classical and flamenco guitar since he was ten years old. So Tony wasted no time in arranging a meeting with Clea but when she picked up her instrument Tony couldn't hide his disappointment; Clea played the recorder not the flute. Tony was dismayed, but only until she began to play. After she completed her demonstration Tony realized he had been right to seek Clea out and a beautiful friendship and musical partnership began.

Tony and Clea's recording *Distribution of the Flowers* is testament to that union. It is both a wonderful showcase for these two fine players and an excellent introduction to the music of Brazil.

The CD begins with its title track written by Heitor Villa-Lobos and named for a Brazilian aboriginal ritual of passing out flowers to a circle of people. The jungle is evoked by Lic Ferreira Dos Santos and Ricardo Martins using Brazilian

Classical Guitarathon 2000

ON SATURDAY, May 6, at 8 p.m. at Hamline University's Sundin Hall, the Minnesota Guitar Society will present **Classical Guitarathon 2000**. This year's featured performers include: the award-winning Duologue, with **Jeffrey Van** and **Susan Hedling**; the **Soundhole Surfers**, MacPhail Center's youthful guitar quartet; from Texas, **Kristian Anderson**; the guitar and saxophone duo of **Jeff Lambert** and **Kami Miller**; **Dr. David "The Body" Crittenden** and California native **Brent Weaver** and local lefty, **John Schubert**. In past years, the Guitarathon has been a highlight of the season. Don't miss it! Tickets are available at the door, \$10 for MGS members and \$12 for non-members.

percussion instruments to mimic birds calls and other natural sounds. From Tony's first note we're aware of his mastery. His tone is strangely piano-like and completely devoid of even a whisper of string noise. Through out the recording Tony's playing sounds effortless allowing the listener to concentrate on the music being performed rather than the struggle of the player. Villa-Lobos is the perfect composer for Tony and Clea. Like them, he was

equally interested in the folk and classical traditions and *Distribution of the Flowers* was one of many of his compositions with a basis in folk music.

Astor Piazzolla is the only non-Brazilian composer featured on *Distribution of the Flowers*. Piazzolla hails from Argentina and is the master of the bandoneon, a concertina-like instrument used in the tango. Like Villa-Lobos he was a performer of popular music before

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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 JULY/AUGUST 2000 issue is MAY 25, '00. Please send your submissions to: MGS, PO Box 14986, Mpls. 55414. FFI: 612-374-4681.

... fingerstyle jazz guitar. ...

A column by Paul Hintz

In the last issue, I reviewed the solo CD *Nobody Else but Me* by Fred Fried, an acoustic, fingerstyle jazz guitarist from Massachusetts. Recently, I had the opportunity to conduct an e-mail interview with Fried. The format combined a little of the spontaneity of a live interview with a little of the time-to-pause-and-revise of a written article. The topics ranged from the source of his unique guitar sound, to influences, to the state of jazz in general. The first half of the interview appears below; the balance will appear in the next issue of the newsletter.

When and why did you start playing the guitar?

I started playing guitar in my first year of college. I started because I had some friends that played, folk and blues, and they would show me a song or a chord and pretty soon I was hooked. I had played clarinet since I was about 12 so I could read music somewhat and that may have helped my finger dexterity.

Who was the first guitarist you can remember seeing in person?

I don't remember the first guitarist I heard in person but I do remember, when I was an English major at Boston University, going to hear

Michael Bloomfield with the Electric Flag. The first jazz guitarists I saw play were Kenny Burrell and George Benson at the Jazz Workshop in Boston. They both knocked me out. I remember thinking I had to get a tan suit like the one Kenny wore.

Were you always interested in jazz?

I guess I always liked jazz. At least I heard jazz before I heard say, rock or blues or folk because we had a few records around the house. One I remember was a Dizzy Gillespie album with "Manteca" and "A Night in Tunisia." But we also had shows like *South Pacific* and *Oklahoma*. Also, on the radio you could hear a greater variety of music than you can now. I think a problem now that young players have is that they are not exposed to great songs with great melodies. I think a love of melody was instilled in me at a very young age.

Did you listen to other guitarists? Did you ever?

When I knew that I wanted to be a jazz guitarist I listened to every player I could find. I still listen to guitarists now though I usually prefer to listen to pianists because of what the pianist or certain pianists can do. I've always been fascinated

by harmony so I'll more often look to the piano.

Did you study with anyone before or after George Van Eps?

Before George I studied briefly with a guitarist named Paul Guertin at Berklee (I didn't attend Berklee, but you could get private lessons there) and then a few lessons with Mick Goodrick. After George I studied with John Collins, who is a great player, and then a great jazz accordionist, Tommy Guminá. This was in Los Angeles.

How did you find out about Van Eps?

Before moving to California, I asked Bill Leavitt (head of the guitar dept. at Berklee) who in L.A. I might be able to study with. He mentioned George as well as Howard Roberts.

What did you study with Van Eps?

George taught a very pianistic method of playing whereby you didn't just play chords, you played moving voices. He had very specific left and right hand techniques that not only facilitated this concept, they also made you think differently about what could be done on the instrument. George has a number of books out and I can't imagine any

HINTZ, to page 4

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HINTZ, from page 3

dedicated guitarist not learning something from him.

Do you teach? How much (how many students)? How long have you taught? What kind of students? Are you a performer who teaches or a teacher who performs?

Yes, I do teach and I've taught all levels off and on for many years. Currently I have about 25 students. When I teach I teach. I don't sit there and play for the students except to demonstrate a technique or principle. I'm there to teach and I hope to let a little bit of my enthusiasm for the instrument rub off. If they want to hear me play they can go to one of my gigs. But in case I misunderstood the question, I'm first and foremost a guitarist who performs.

Why the 7-string guitar? How long have you played it? Did you take it up because of Van Eps?

After I started studying with George and heard what he was doing I saw the 7-string as just a natural way to go. I never had any doubt about it. It's just an expanded range and it makes a lot of sense. I've been playing it now for over 20 years.

Why an acoustic flat-top instrument?

I like the sound of the acoustic flat-top guitar and particularly my Mark Wescott 7-string. Frankly, most archtop guitars, when played acoustically sound rather thin. The charac-

teristic jazz guitar sound is gotten primarily when it is amplified using the neck pickup. Some may project very well acoustically but that loudness often gets confused with tone. My Wescott gets a fuller, rounder sound than an archtop. It almost sounds like a classical.

How did you find the luthier who built your instrument?

When I became interested in the flat-top guitar I called a lot of luthiers and had them send me photos and information. When I saw the photo Mark sent to me, it was love at first sight. I soon drove down to New Jersey where he lives to hear it and the sound was even better than I expected.

You get a remarkably consistent sound on all the recordings of yours I've heard. Was that difficult to find? Do you feel that the recorded sound of your guitar is a good representation of the live sound of the instrument?

I think my recorded sound is a fair representation of what my guitar sounds like. In the studio I use a microphone primarily with a little help from a piezo pickup and a little reverb. So when you hear my recordings, that's what my guitar sounds like.

What is fingerstyle jazz guitar? Is that a good (or good enough) label for what you do?

The term fingerstyle jazz guitar is very vague and therefore not a term I'm too happy with. It could refer to any style where you don't use a pick. I think the term pianistic is a little more apt because it implies that harmony and melody are played simultaneously.

Did you "hear" the style you wanted to play before you started to play the guitar or before studying with Van Eps or did the style emerge "on its own" from your practicing/playing? Was there a decisive moment or period of time when your style came into focus for you, or was it a longer, more gradual evolution?

I think I started "hearing" my style after I studied with George. But having listened to piano as well as orchestral works before that, I was aware of inner voices, moving lines within chords and I was somewhat aware that harmony was a wide open subject. But the style did just evolve gradually on its own through a lot of practicing and playing. After a while I knew how I wanted certain things to sound and I worked to develop ways to accomplish what I heard. And I consider it always evolving.

Your style sounds very much influenced by jazz pianists, especially Bill Evans. Is that a fair description? If so, how did that come about?

Bill Evans has had an enormous influence on me. It's just that his approach, his harmony, his respect for melody, and his time concept are things that strike sympathetic chords within me. I find a beauty in his music that is deeply moving. And to me, this is the mark of a true artist.

[The balance of this interview will appear in the next issue of the newsletter.]

Fred Fried's recordings can be obtained by contacting him at Ballet Tree Jazz Productions, PO Box 1946, Orleans, MA 02653.

Paul Hintz plays fingerstyle 7-string jazz guitar. He can be heard solo or in the jazz-and-spoken-word duo DuoTonic with drummer/vocalist/composer/poet Carole Selin.





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FLOWERS, from page 2

beginning his formal studies. His most famous teacher, Nadia Boulanger, encouraged him to continue writing music influenced by tango rather than pursue European models of music. He created a richly contrapuntal tango inspired music that, at first, was intensely disliked in Argentina. Soon, however, he won the acceptance and respect of the purists and is now recognized as a national treasure. Tony and Clea perform "Historie du Tango," a fascinating, four movement piece beginning with the early tango style heard at the turn of the century in the bordellos of Buenos Aires. "Bordel 1900" is followed by "Cafe 1930" an example of the classic tango. "Nightclub 1960" follows the tango's development into the modern era. The piece ends by bringing the tango to the concert stage — "Concert d'aujourd'hui" (Modern Day Concert).

With the recording's next composer, Mozart Camargo Guarnieri, we return to Brazil and stay there for the remainder of the recording. "Valsa Choro," for solo guitar, is an example of Brazil's most popular art music, the choro. The verb "chorar" means to cry and many choros are unabashedly sentimental and even a little sappy. The choro is usually in major keys and almost always follows an ABA form. As its title implies "Valsa Choro" is in 3/4.

Alfredo Vianna (Pixinguinha) is Brazil's best known composer of the choro. His popularity is so great that he even has a street named after him in Rio. (A picture of Villa-Lobos graces the Brazilian dollar.) After a six-month tour of Europe, Vianna returned to Brazil with the influences of the big bands he had heard. He introduced the American ragtime to Brazilian audiences and popularized the clarinet, saxophone and trumpet. Tony and Clea perform his pieces "Ingenuo," "Vou Vivendo" and "Um a Zero."

Next *Distribution of the Flowers* takes a welcome turn to a minor key and toward more modern music in

general. Hermeto Paschoal is from the northeastern Brazilian state of Alagoas and his music is very different than the composers associated with Rio. Northern Brazil is more influenced by Afro-Brazilians and his tune "Bebe" is based on a rhythm from Bahia.

"Enigma," by Brenno Blauth, is indeed a musical puzzle. Changes in meter and tempo make it completely unpredictable. Blauth is a Brazilian champion of modern music. His work includes pieces for orchestra, piano, chamber music and choral works. He often uses modern devices such as polytonality, atonality, indeterminate notation and chance devices. This is the first recording of "Enigma."

Even further out than "Enigma" is the recorder solo "It is the Silence" composed for Clea Galhano by Paulo Cesar Chagas. "It is the Silence" is a tour de force of the special effects the recorder is capable of: flutter-tonguing, creating chords by over-blowing and extending the instrument's range through the use of harmonics.

The final three pieces of *Distribution of the Flowers* return to the kind of music that most people associate with Brazil — beautiful, major key melodies and danceable rhythms. "Pedacinho do Ceu" (Little Piece of the Sky) is by Waldyr Azevedo, Brazil's best known cavaquinho virtuoso. (The cavaquinho is a Brazilian instrument similar to the ukulele.) "Choro pra Tulinho," by Nilton Rangel, is a contemporary choro utilizing bossa-nova rhythms and harmonies. Finally, "E do que ha" (That's What There Is) by Luiz Americanos Rego adds cavaquinho, performed by Joan Griffith, to the ensemble and brings *Distribution of the Flowers* to a resounding conclusion.

Tony's original disappointment in finding Clea to be a recorder player rather than a flutist was founded on his knowledge of recorder as a diatonic instrument incapable of chromaticism and restricted to a

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small number of possible keys. Only a real virtuoso is able to perform the completely chromatic flute literature on the recorder. Such a virtuoso is Clea Galhano. Clea received an advanced degree in Early Music Performance from the New England Conservatory in Boston. She is the two-time winner of the Conservatory's annual baroque concerto competition and she won the Fourth National Recorder Competition in Brazil. Clea Galhano is a faculty member at both St. Thomas University and MacPhail Center for the Arts.

Tony Hauser is well known to audiences in the Twin Cities having been an active performer for over twenty five years. He is the son of two renowned local artists, sculptor Alonzo Hauser and modern dance choreographer Nancy McKnight Hauser. Tony has a degree in guitar performance from the University of North Carolina where he studied

with Jesus Silva.

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MGS Member Performance Calendar

Compiled / edited by Joanne Backer

may

TUESDAY

2

PAUL HINTZ, solo at Dunn Brothers Coffee on Grand Ave., St. Paul. Fingerstyle jazz guitar from 8:30 p.m.-10:00 p.m.

FRIDAY

5

PAUL HINTZ, with Carole Selin (vocals/percussion) in DuoTonic, Midway Borders Bookstore, from 8:00 p.m.-10:00 p.m.

SATURDAY

6

PAUL HINTZ, solo fingerstyle jazz guitar at Jerabek's Afternoon Tea, 1:00 p.m.-4:00 p.m.

TIM DAVEY, Dreamcoat Cafe, 215 S. Main, Stillwater, MN 8:00 p.m.-10:00 p.m. 651/430-0615.

FRIDAY

12

PHIL HEYWOOD at the MN State College SE Technical - Red Wing campus, 1:00 p.m.-4:00 p.m. annual open house to display student-built guitars (Phil will be playing them). 800/657-4849, 308 Pioneer Rd., Red Wing, MN.

SATURDAY

13

PAUL HINTZ with Carole Selin (vocals/percussion) at Anodyne Coffeehouse, 43rd & Nicollet Ave. S., Mpls. 8:30 p.m.-10:30 p.m.

FRIDAY

19

PAUL HINTZ, solo fingerstyle jazz guitar at Barnes & Noble Bookstore, Eagan. 8:00 p.m.-10:00 p.m.

SATURDAY

20

PHIL HEYWOOD at Coffee Grounds, 1579 Hamline Ave. N., Falcon Heights, from 8:00 p.m.-10:30 p.m. 651/644-9959.

LaVERNE CHRISTIE, Barnes & Noble, Maple Grove, 8:00 p.m.-10:00 p.m.

TUESDAY

23

PAUL HINTZ, solo fingerstyle jazz guitar, at the Dunn Brothers Freighthouse, Mpls., 7:30 p.m.

FRIDAY

26

PAUL HINTZ, solo fingerstyle jazz guitar at Prairie Star Coffeehouse, Raymond & University, St. Paul.

WEDNESDAY

31

PAUL HINTZ with Carole Selin (vocals/percussion) in DuoTonic at Dunn Bros. Coffee, University Ave., near Dinkytown, Mpls. 8:00 p.m.-10:00 p.m.

june

SATURDAY

3

PHIL HEYWOOD, Amazing Grace Coffeehouse, 8 p.m. \$8. 218/723-0075, 394 S. Lake Ave., Duluth, MN.

SATURDAY

10

PHIL HEYWOOD at the Easy Creek Bistro and Bar, Arkansaw, WI (an hour east of Prescott, WI, just off US Hwy. 10). 7:00 p.m.-10:00 p.m. 715/285-5736.

TUESDAY

13

PAUL HINTZ, solo fingerstyle jazz guitar, Dunn Brothers Coffee on Grand, St. Paul.

FRIDAY

16

LaVERNE CHRISTIE, Borders Bookstore, Woodbury, 8:00 p.m.-10:00 p.m.

TUESDAY

20

PAUL HINTZ, solo fingerstyle jazz guitar, Dunn Brothers Freighthouse on 3rd Ave., Mpls. 7:30 p.m.

WEDNESDAY

28

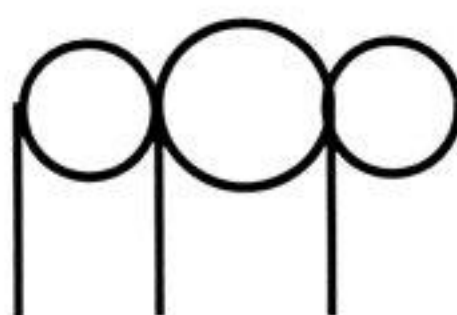
PAUL HINTZ with Carole Selin (vocals/percussion) at Dunn Brothers Coffee on University Ave., near Dinkytown, Mpls. 8:00 p.m.

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