

# Guitarist

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

NOVEMBER / DECEMBER 2001

VOL.17 NO. 6

## **Eduardo Fernández in Concert November 16**



**In This Issue:** Profiles of Eduardo Fernández and Tim Davey

• Lutenist Hopkinson Smith Comes to Town Next April • Local Gigs Calendar •

## Noteworthy

Welcome to this issue of *Guitarist*. Long-time readers may notice a new look. We hope you like it. As always, we encourage your comments, sent by snail-mail to our PO address (see the membership coupon later in the issue) or by e-mail to the editor at <phintz@mnguitar.org>.

It's going to be an exciting two months for the Guitar Society. On November 16th, we're pleased to have the internationally famous guitarist Eduardo Fernández make his second appearance with us. See the article on the next page for background information and an e-mail interview. Don't forget the masterclass with him on Saturday the 17th at MacPhail Center for the Arts in Minneapolis from 10 a.m. to 1 p.m.

In addition, on Saturday December 15th, we'll be presenting the always-popular Acoustic Guitarathon. This year we feature several singer-songwriters, as well as fingerstyle guitarist Tim Davey, who is profiled in this issue.

A special event next spring will be a concert by lutenist Hopkinson Smith. Learn more by turning to the article by Phillip Rukavina. As always, this issue includes an events calendar with listings for upcoming performers by Society members and friends.

The Society and this newsletter exist because of your support and interest. We welcome hearing from you. Readers with an interest in contributing articles, CD reviews, or other material to the newsletter are especially encouraged to get in touch. Write, call, or talk to me at intermission at the next concert. Strum on!

—Paul Hintz

## Contributors in this issue

**Steve Haskin** is a guitarist, composer, poet, teacher, Guitar Society Board member, and past editor of and frequent contributor to this newsletter. He has released two CDs of original music, *Boundary Waters* and *Mississippi Goin' By*.

**Phillip Rukavina** studied lute with Patrick O'Brien in New York and Hopkinson Smith in Europe. With the ensemble *Minstrelsy!*, he appears on three CDs issued on the Lyrichord Early Music Series label. He has performed numerous times with many ensembles in the Twin Cities and elsewhere, including the St. Paul Chamber Orchestra. He taught lute at the Lute Society of America's Summer Seminar 2000, and supplied the solo lute music for the audiotape release of the book *The Last Unicorn*. He has been heard frequently on Minnesota Public Radio, and on the nationally syndicated early music program *Harmonia*.

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- 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.



## Eduardo Fernández

by Paul Hintz

Eduardo Fernández has been a busy man since his first appearance in the Twin Cities, as part of the MGS 1995–1996 concert series. An active composer, writer, and teacher, as well as international performer, he was gracious enough to respond to a request for an e-mail interview in time for this article.

His program on November 16th will feature music from a range of styles and periods, and is scheduled to include a sonata by Fernando Sor, the Bach lute suite in E minor, BWV 996, caprices by Luigi Legnani from Op. 20, works by Rodrigo and Ponce, and Fernández's own arrangements of four sonatas by Domenico Scarlatti.

### Biographical sketch

Born in 1952 in Uruguay, Eduardo Fernández began his guitar studies at age 7. His principal teachers were Abel Carlevaro, Guido Santórsola, and Héctor Tosar. After winning prizes in several international competitions, most notably the 1972 Porto Alegre (Brazil) and 1975 Radio France (Paris) competitions, he won first prize at the 1975 Andrés Segovia Competition in Mallorca (Spain). His New York debut in 1977 won critical accolades. Fernández has returned to the U.S. every season since then, playing with prestigious orchestras as well as giving recitals.

His 1983 London debut, at Wigmore Hall, also had a great impact, and resulted in his signing an exclusive recording contract with Decca/London, a label for which he made 18 recordings (solos, and with the English Chamber Orchestra and the London Philharmonic) that cover a wide section of the standard repertoire, from Bach to contemporary. Many were first recordings, for instance, of Berio's "Sequenza XI," and several were selected as "best of the month" and "best of the year" by publications such as *Stereo Review* and *The New York Times*, as well as *Asahi Shinbun* from Japan. He also made a recording for Erato with violinist Alexander Markov, covering most of Paganini's works for violin and guitar, and two duo CDs with Japanese guitarist Shin-Ichi Fukuda for Denon, in Japan.

Fernández is currently an exclusive recording artist for Arte Nova. His first two recordings for this label are the complete lute suites by Bach and a 19th-century guitar recording on a period instrument.

Fernández has played, with the same success, in many European countries and in the Far East (Japan, Taiwan, Korea, Hong Kong, and the People's Republic of China), as well as in South America and Mexico.

Fernández has a vivid interest in historical instruments, and often plays the repertoire of the 19th century on a period guitar. He is also active as a teacher, having taught for several years at the University Conservatory in Montevideo, where he is now a fellow researcher, as well as being very much in demand for masterclasses and lectures all around the world. He has written a major book on guitar tech-

nique, a book on Bach's lute music, and several articles in leading guitar publications.

An active composer, he was the secretary of the Uruguay branch of ISCM for two years. He is also a founder of Uruguay's CIM/UNESCO section, and Artistic Director of Montevideo's biannual International Guitar Festivals since 1996, and of Colombia's Encuentros Nacionales de la Guitarra in 2000 and 2001.

### E-interview

*The program list for your concert contains pieces from a range of periods and styles. Can you comment on your history with these pieces? Are these pieces new friends or old friends?*

"Actually, both. The Carlevaro Preludes are of course part of what I studied with the author himself, but for one reason or another I never played them in concert before—this is a homage to my teacher, then. And I think they are very good pieces too, maybe not so well known as they should be. About Bach, please see below. The Legnani Caprices were in my very first recording many years ago, and I have not played them since. I haven't played the Rodrigo pieces for many years also. Ponce's third sonata is one of my favorite works from the Segovian repertoire, but I have not really played it so much, and I think I never played it in the U.S. The Scarlatti are also old friends revisited."

*You've recorded the Bach Lute Suites on two separate occasions, and written a book on them. Can you comment on your approach to these works? Any changes over the years?*

"Many changes indeed, as you can hear if you compare both recordings. I think I have learned a lot more about Bach in the last 15 years, not only about stylistic conventions (which I knew from before) but also about the works themselves. A masterpiece always grows on you along the years. I have played the Suites for maybe 25 years, and every time I discover something new. In fact, this is why I decided to write about them—many new viewpoints."

*You've composed chamber music for guitar and for other instruments. What role does composing play in your musical life?*

"Very important! these days it is less than I would wish, because (fortunately) I am very busy with concerts. It is a necessity for me, and even when I cannot do it I keep thinking about it. Of course you need to have some time to do it, or at least a certain stability in your life. Lately I have been very busy with the Bach book also (it is almost finished by now in the Spanish version)."

*How active are you now as a performer? Do you perform in settings other than solo concerts?*

"Yes, with orchestra as well as chamber music. Abroad I do recitals or concerti, at home maybe more chamber music. The latest project I did was Schubert's 'Schöne Müllerin' with a great baritone from Uruguay. Quite an experience!!"

*Since the early 1980s, you've made many recordings,*

*Fernández continued on p. 7*



## Walking with Tim Davey

by Steve Haskin

**K**ing David, the Biblical King of Israel, is among those who inspire Tim Davey to play the guitar. Others on his list of inspirations are less unusual—John Fahey, Mississippi John Hurt, and local singer-songwriter Jerry Rau. But King David stands out. “David,” Tim tells us, “was a musician—a harpist and a song writer. His lyrics have been immortalized in the Biblical Psalms. We know from the Bible that David used music to heal. He calmed Saul by playing the harp.” When he learned this, Tim was amazed by this story, and he was further inspired by the hymns he sang in church. Music, he thought, had a spiritual application far beyond that of mere entertainment. Music could accompany one on life’s spiritual journey. A journey that, for Tim Davey, leads to God and salvation.

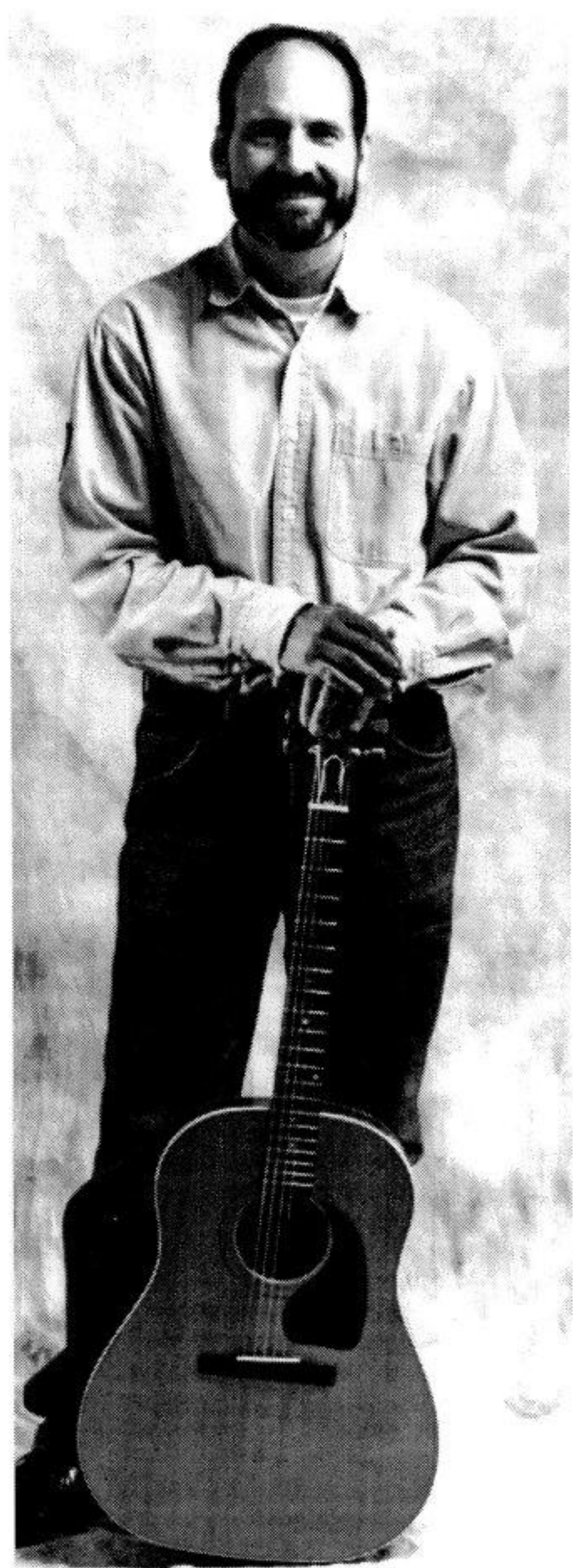
Tim Davey’s new CD, *Walking*, reaffirms this belief. *Walking* is a collection of hymns arranged for solo guitar and original guitar pieces that fit in beautifully with music meant to serve a higher purpose. And all of it is just plain fine guitar playing.

*Walking* begins with Tim’s arrangement of “Just a Closer Walk With Thee.” A well-known hymn that’s been recorded many times, it’s described by Tim as “a snappy tune. This hymn is about personal weakness and asking Jesus to guide us on our journey.”

*Walking* is a collection of music meant to serve a higher purpose. It’s also just plain fine guitar playing.

An original composition called “Joy 3” is next. It lives up to its title by relentlessly emphasizing its key and mode, D major. Tim displays a wonderful sense of melody throughout *Walking* and “Joy 3” is one of his catchiest tunes. Next is a welcome shift to minor and melancholy in a medley of hymns beginning with “By the Waters of Babylon” in G minor. But with “I Will Arise and Go to Jesus” Tim returns to the major mode and stays there for the remainder of the recording. Tom Fitch, the former music director at Park Avenue Methodist Church in Minneapolis, was a big influence on Tim Davey’s interest in gospel music and hymns. Tom has passed on and Tim dedicates “Fairest Lord Jesus” and “Glory to His Name” to his memory. Tim describes “Fairest Lord Jesus” as slow and contemplative. “Glory to His Name” shows the influence of gospel piano and is more upbeat.

Other hymns that Tim has arranged for *Walking* include the traditional tunes “Go Tell It on the Mountain” and “We Are Marching in the Light of God.” There are two hymns by Robert Lowry, “Nothing But the Blood” and “Marching to Zion.” Also included are “Hyfrodol” by Rowland H. Prichard and “Standing On the Promises” by R. Kelso Carter. Interspersed among these hymns are Tim’s original compositions, which fit in perfectly.



*Davey continued on p. 5*

Tim Davey's *Walking* was recorded by Matthew Zimmerman at Zimmerman's studio, Wild Sound. Tim interviewed other engineers but chose Matthew because of his enthusiasm and because Tim felt that Matthew would be a collaborator in the project, rather than just an engineer. The CD was recorded in two short sessions. Tim plays a 1995 Gibson J-45 Western. One of the Gibsons made in Bozeman, Montana, Tim's has a natural top rather than the sunburst finish typical of the J-45.

Tim Davey's guitar playing is remarkably free of string noise and rock-solid in rhythm. The folk music publication *Dirty Linen* compares Tim's tone with that of the late John Fahey. Like Fahey, Tim does little in the way of dynamic contrast, but that is common in American fingerstyle guitar.

The artwork for *Walking* was beautifully designed by Duane Jones. A highly textured photograph of footprints in sand graces the cover and the other photos and the typeface are equally creative.

Tim Davey is a regular performer throughout the Twin Cities, and will be among those featured in this year's Acoustic Guitarathon on December 15. Don't miss him!



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## Lutenist Hopkinson Smith Comes to Town Next April

by Phillip Rukavina

It must be true that the rich just get richer! Besides the unusually rich lineup of performers for the Minnesota Guitar Society's Sundin Hall concert series this season, there's another concert offering at Sundin Hall you will want to add to your "must-hear" list.

The renowned vihuelist and lutenist Hopkinson Smith will appear on Tuesday, April 16, 2002, presenting Renaissance music on the vihuela da mano and lute. The concert will take place at Sundin Hall at 8:00 p.m., and is co-sponsored by The Schubert Cub and the St. Paul Early Music Series, with the kind support of the Minnesota Guitar Society.

Hopkinson Smith was trained in musicology at Harvard University, and continued his guitar studies in Spain with Emilio Pujol, and lute study in Basel, Switzerland, with Eugen Dombois. He is one of the world's most celebrated lutenists, whose skill as a performer is matched by his encyclopedic knowledge about plucked-stringed instruments from the past. His greatest musical attribute, however, and the basis of his fame in the world of historical performance today, is the depth of historical style he brings to his performances of music from the two "golden ages" of the lute—the Renaissance and Baroque eras.

*CD Classical Review* recently reviewed a new slipcase three-CD edition of Smith playing the vihuela music of Milan, Narvaez, and Mudarra, commemorating last year's 500th anniversary of the death of Spanish King Philip II. The reviewer noted that "Hopkinson Smith plays the vihuela like it never went out of style. His virtuosity goes beyond physical facility to realize a rare metaphysical poetry, and in the process he brings these age-old inventions to life...a weighty sonority, flawless articulation, and a vibrant sense of drama are the hallmarks of Smith's vihuela playing." Hopkinson Smith's many solo and ensemble recordings on the Astree label (over 20 by now), attest to the fact that he is interested in far more than simply reviving dusty historical techniques for playing instruments from the past.

A few years ago I had the opportunity to study with Hoppy (as he is known in the lute community) at the Academie Musicale in Villecroze, a small village in southern France just outside of Nice. It was one of those magical experiences of a lifetime, playing and working on music with a master musician in a picturesque Provencal village. Over a period of two weeks, in a setting of olive groves, towering cedar trees, and rolling vineyards, eight students, including myself, played for Hoppy in an open master class format three times each day. Hoppy has a remarkable grasp of Renaissance and Baroque musical craftsmanship. He skillfully guided us through the thickets of Renaissance counterpoint and Baroque ornamentation, just as the local shepherds were literally guiding their herds of bleating goats and sheep down cobblestone streets, past the classroom windows as we played and discussed our pieces.



After classes, we would often retire to a local bistro and sip on French wines and Belgian beer as we discussed subjects ranging from J. S. Bach's oeuvre for lute to the role of early music specialists in the volatile business of classical music-making. Again, Hoppy's breadth of knowledge was as amazing as his command of seven or eight different languages.

Several of Hoppy's students are now stars in the lute world. Performers of international stature such as Rolf Lislevand, Robert Barto, Eduardo Eguez, and many others have studied with Hoppy at the Schola Cantorum Basiliensis in Basel, Switzerland, where he is the head of the extremely active early plucked-string department. The Schola Cantorum in Basel is one of the premier European institutions for the study of early music (which is generally considered to be European music composed at the time of J. S. Bach and earlier.)

In his Sundin Hall concert next April, Hoppy will present some of the most intimate and most significant music of the Spanish Renaissance composed for the vihuela da mano, the Spanish version of the lute and one of several precursors of the modern guitar. Smith is one of the world's preeminent performers on the vihuela. He will perform fantasies, variations and intabulations by three of the greatest Renaissance masters—Alonso Mudarra, Luis Milan and Luis Narvaez.

*Hopkinson Smith continued on p. 7*



In the lute portion of the recital, Hoppy will feature some of the first French lute music of the 16th century, including chanson settings and dances, some with Celtic roots. Music will include pieces from the 16th century publications of Philippe Attaignant and Adrian LeRoy. The program will conclude with a rare presentation of English solo lute music by Queen Elizabeth's favorite lutenist John Johnson, and by the Queen's not-so-favorite lutenist John Dowland who, despite Elizabeth's personal reservations, is today considered to have reached the pinnacle of Renaissance eloquence in compositions for the lute.

If you haven't had a chance to hear Hopkinson Smith perform live, be sure to mark this event on your calendar. If you have heard Hoppy, you know you'll want to hear him again. He appeared on the St. Paul Early Music Series (SPEMS) in 1997, and remains one of the few SPEMS performers to receive a standing ovation for his performance. Call The Schubert Club at 651-292-3268 for advance tickets and information. See you there!

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*covering the range of the guitar's repertoire. How has the experience of making recordings changed for you over the years? What's new? What's next?*

I was lucky to be a part of the digital age from the start. The experience itself has not changed, although maybe the technology is better now. I have changed a lot, because recording forces you to go to the limits and then discover there is much more beyond them. Also, it makes you listen very carefully. I am very happy with Arte Nova now, I love the sound they get and in fact I think I am playing better myself. New things—a recording of 19th century guitar music is coming out soon, played on an original instrument, and there are more projects to come that I prefer to keep to myself for the moment...

*Who were your important teachers? Do you yourself teach?*

Santórsola in harmony, counterpoint, analysis. Carlevaro in guitar. In composition, several. Also, the example of many players, guitarists or not, who have influenced me a lot in different ways. Yes, I do teach (mostly at masterclasses these days) and I love to teach.

*You are known for your interest in historical instruments. What guitar will you play at the concert?*

My usual one, an instrument built by the French luthier Daniel Friederich in 1986.

*Besides your book on Bach, you've written a book on technique, and many articles. Can you tell us something about your books and articles, and about the role that writing plays for you as a musician?*

They all started as ideas. Sometimes I would find myself repeating some ideas again and again in masterclasses until I thought it would be really more convenient to write them down. But the very fact of writing made me think deeper about the subjects. In the book about Bach, I think I may have hit on a couple of important ideas. We shall see. The articles are mostly about analysis, which I think is absolutely necessary for a performer. You cannot communicate what you do not understand, basically.

*Thank you for your time.*

You are very welcome! I am happy to be returning to Minnesota soon. see you there!

For more information about Eduardo Fernández, visit his website, <<http://www.seiscuerdas.com/fernandez/>>, and be sure to join us at his concert on November 16th!

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# Local Events

Friday, Nov. 2, DuoTonic (**Paul Hintz** 7-string guitar, Carole Selin drums/vocals) jazz at Borders Books in St. Paul (University Ave), 8-10 pm.

Saturday, Nov. 3, DuoTonic (**Paul Hintz** 7-string guitar, Carole Selin drums/vocals) jazz at Anodyne Coffeehouse, 43rd and Nicollet in Minneapolis, 8:30-10:30 pm.

Sunday, Nov. 11, **Paul Hintz** solo 7-string jazz guitar at Dunn Bros in St Paul, Snelling and Grand, 10 am to noon

Saturday, Nov. 17, **Phil Heywood**, Coffee Grounds, 1579 Hamline Ave. N., Falcon Heights, MN; 651/644-9959, 8-10:30 pm.

Saturday, Nov. 17, **Tim Davey** at Life Challenge Coffee House, Sat. November 17, 2001, 8:45 - 10:30 pm., Woodland Hills Church, 1740 Van Dyke St., Maplewood, 651-287-3000. The Life Challenge Coffee House is a part of the Life Challenge Ministry for college-aged folks at Woodland Hills Church. The coffeehouse event follows other evening events at Woodland Hills Church, including the Life Challenge college age ministry, 7-8:30 pm.

Monday, Nov. 19, **Jeffrey Van** with the Hill House Chamber Players, James J. Hill House, 240 Summit Ave, St. Paul (call 651-296-8205 for ticket information), playing Peter Schickele "Windows" for guitar and clarinet and Vivaldi's "Sonata in A" for cello and guitar, 7:30 pm.

Monday, Nov. 26, **Jeffrey Van** with the Hill House Chamber Players, James J. Hill House, same program as Nov. 19, 7:30 pm.

Thursday, Nov. 29, **Curtis & Loretta** CD release concert, Ginkgo Coffeehouse, St. Paul, 7:30 pm.

Friday, Dec. 7, **Wind & String** (Kay Miller flute, **Joe Haus** guitar) an opening at Flanders Art Gallery, 400 N. 1st Ave., Minneapolis, 6-9pm

Wednesday, Dec. 12, **Minneapolis Guitar Quartet** open rehearsal of Daniel Bernard Roumain's "Ghetto Strings," commissioned by MGQ, Augsburg College, 612-333-6622, 10 am.

Friday, Dec. 14, **Minneapolis Guitar Quartet** concert, music of Albeniz, Holborne, Verdery, Piazzolla, Roumain, and Funk-Pearson, Augsburg College, Sateren Auditorium, 612-333-6622, 8 pm.

Saturday, Dec. 15, **Hull and Larson** Christmas Concert, Bothy Folk Club, Mankato.

Saturday, Dec. 15, **Phil Heywood**, Coffee Grounds, 1579 Hamline Ave. N., Falcon Heights, 651/644-9959, 8-10:30 pm.

Sunday, Dec. 16, **Minneapolis Guitar Quartet** concert, same program as Dec. 14, Macalester College, Janet Wallace Auditorium, 612-333-6622, 3:00 pm.

Saturday, Dec. 22, **Hull and Larson** Christmas Concert, Cedar Cultural Centre, Minneapolis.

Friday, Dec. 28, DuoTonic (**Paul Hintz** 7-string guitar, Carole Selin drums/vocals) jazz at Borders Books in Calhoun Square (Minneapolis), 8-9 pm.

Sunday, Dec. 30, **Paul Hintz** solo 7-string jazz guitar at Dunn Bros in St Paul, Snelling and Grand, 10 am to noon

**Sharon Isbin** will be playing three concerts in Minnesota in January 2002:

Saturday, Jan. 12, a solo recital in St. Cloud at Atonement Lutheran Church, 29th Ave. N. and 12th St., call (320) 252-6203 for information. Sunday, Jan. 13, a solo recital in St. Paul, in the Music in the Park series at St. Anthony Park United Church, 4 pm. Saturday, Jan. 26, in Duluth with the Duluth Symphony, at DECC Theatre. Tickets available at the DECC Ticket Office, all Ticketmaster locations or charge by phone, 218-727-2121 or on-line at <[www.ticketmaster.com/minnesot](http://www.ticketmaster.com/minnesot)>.

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## **CLASSIFIEDS**

**Classifieds are free to members and can be placed by mailing ad (please type or print clearly) to: MGS, PO Box 14986, Mpls., MN 55414 or call: 612-677-1151**

**Guitarists or small acoustic ensembles** wanted to perform in an intimate cafe-style surrounding in Dakota County. Some original material preferred. Payment dependent on attendance. Call Dan at 952-423-2781

**Minnesota Mandolin Society** is looking for guitarists. We play classical, ragtime, ethnic and folk music. Call Peter at 651-687-1766 (days) or 612-898-0563 (eves)

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

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

**Guitar Lessons:** folk, classical, country blues, American finger-style. 30+ years experience. Call Ed McGarrity at 612-588-9252

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

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

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

FOR SALE: **Ovation Custom Balladeer** Model #1612 for sale w/hardshell case \$439 firm. **Yamaha G-120A** classical w/case \$90. 612-633-0329

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

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

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

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

FOR SALE: **8 Course Renaissance Lute** made by Eric Saline. Bird's eye maple. \$1,200. Steve, 612-729-2984.

FOR SALE: **1921 Steinway M**, 5' 7", Serial No. 204747, Mahogany Finish, excellent condition, \$28,000, call 651-292-4929

FOR SALE: **Ibanez AJ307CE** acoustic 7-string guitar. Like new. Updated Fishman Matrix pickup. Hardshell case. \$600.00. Call Paul Hintz at 651-699-6827