

Guitarist

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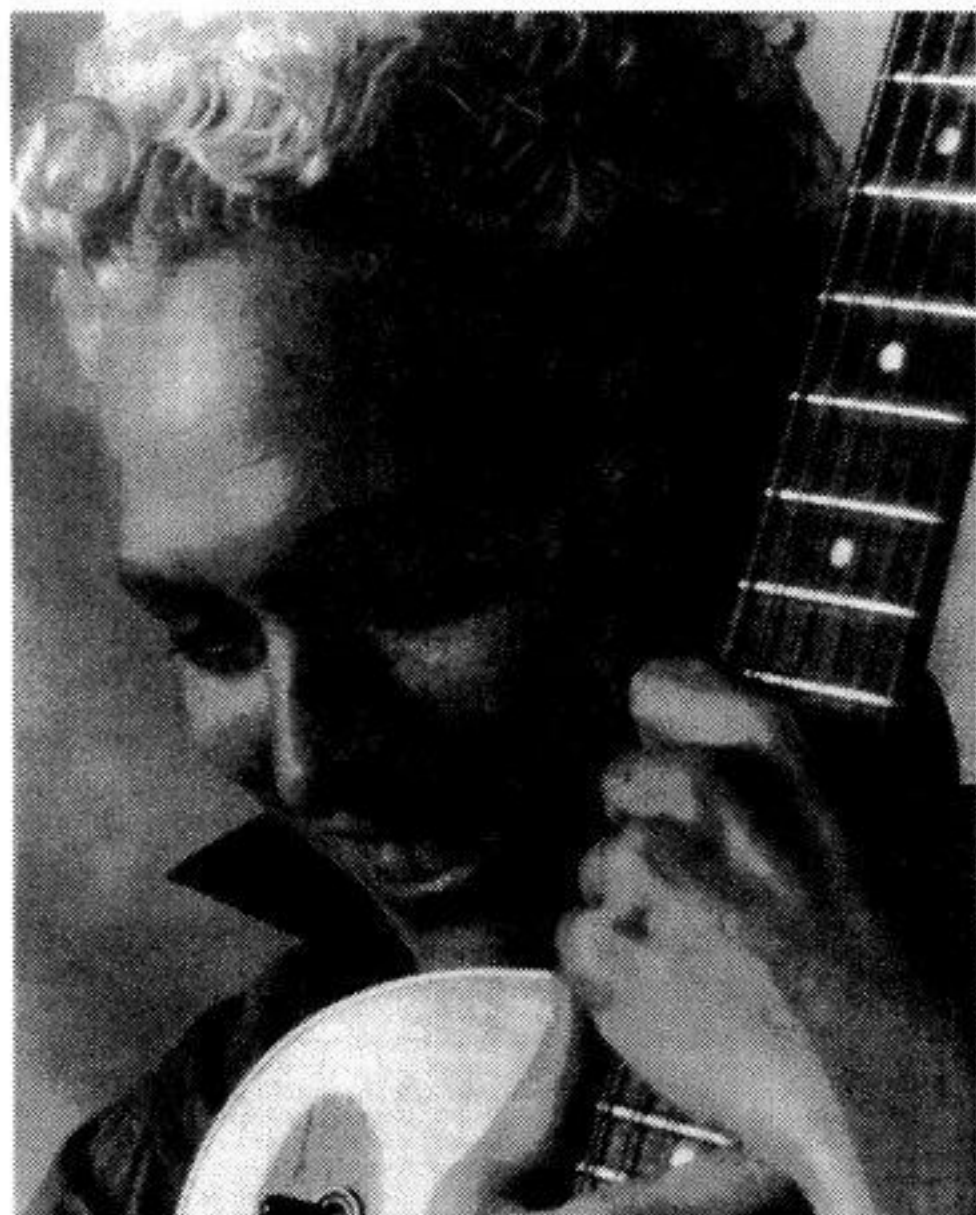
NOVEMBER / DECEMBER 2002

VOL. 18 NO. 6

Sundin Hall Concerts

Mimi Fox
Solo Jazz Guitar
Sunday November 10
8 PM

Cavatina Duo
Flute and Guitar
Saturday December 7
8 PM



In This Issue

Interviews with Mimi Fox and the Cavatina Duo, Society News, Lute Quartet Concert, and Concerts at the Minnesota History Center

OpenStage Returns

by Dennis Burns

Get that axe out of the closet, and polish up those tunes! The Minnesota Guitar Society is happy to announce monthly "OpenStage" get-togethers for all members, their families, and friends. Whatever your style or ability, you are welcome to come, meet other musicians, and share the stage in a friendly, social atmosphere. Play solo, duet, or ensemble. Other instruments are welcome, too. Whether you're a new student or a professional, please come and participate. Meetings will be held on Sundays from 2:00 to 4:30 pm at MacPhail Center for the Arts, 1128 LaSalle Avenue in downtown Minneapolis. There is no cost to attend. Here's the schedule of dates: November 17, December 15, January 12, February 9, March 16, April 13, May 18.

Sundin Hall Concerts

Mimi Fox on Sunday November 10th at 8 pm

Cavatina Duo on Saturday December 7th at 8 pm

Directions to Sundin Hall on the Hamline University campus

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue. Turn right, the Hall is on your left a half-block east of Snelling. Free parking is available one block past the hall, in lots off Hewitt (on your right) or off Pascal (1 block north).

Jazz Workshop with Mimi Fox at MacPhail Center for the Arts

Sunday November 10th at 2 pm. For further information, call MacPhail at 612 321 0100.

Minnesota Guitar Society concert information and ticket reservations

Call 612 677 1151.

The Minnesota Guitar Society concert season is co-sponsored by Sundin Music Hall and is made possible by funds provided by the D'Addario Foundation, the Minnesota State Arts Board and Metropolitan Regional Planning Commission from appropriations from the Minnesota State Legislature, and our patrons, friends, and sponsors. Matching funds have been provided by American Express.

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.

Mimi Fox on Nov. 10th

by Paul Hintz

The second concert of the Minnesota Guitar Society 2002–2003 season will be a solo performance by virtuoso jazz guitarist Mimi Fox on Sunday, November 10th, at 8:00 p.m., in Hamline University's Sundin Music Hall. Fox recently released her third CD, a solo jazz guitar tour de force called *Standards*, to critical praise and widespread airplay. Based in the San Francisco area, Fox plays major festivals, clubs, and concerts throughout the world. Last month I had a chance to ask her a few questions via e-mail in order to introduce her to our readers.

Q: What got you started playing the guitar?

A: Believe it or not, I was 10 years old and thought Mike Nesmith of the Monkees was pretty cool.

Q: How did you learn to play the guitar?

A: First listening to records like the Beatles, Motown, etc. Then I heard Julian Bream when I was 12 and he blew my mind.

Q: How did you learn to play jazz?

A: I played drums in jr. high school jazz band and heard John Coltrane's *Giant Steps* when I was 14 and that changed my life. I got into jazz guitar in the early 80s after hearing Bruce Forman in San Francisco and started studying with Bruce.

Q: When and how did you start playing professionally?

A: I had my first paying gig when I was 12 years old playing at a coffee house, playing folk music.

Q: What kind of gigs have you done? What kind do you do now?

A: My first steady gig was playing guitar in the cocktail lounge of a Chinese restaurant. Today I play at jazz festivals all over the world.

Q: What's your favorite gig?

A: The Monterey Jazz Festival was a real high for me.

Q: How often do you perform in a concert setting? What are the plusses (minuses?) compared with a club setting?

A: I do both a fair amount. I prefer concert settings because I can hear myself and my fellow musicians better than in a club. I also do not care for cigarette smoke.

Q: How much do you travel? Do you like it?

A: Who likes it? I love being in different countries and meeting new people/musicians but the jet lag is not fun.

Q: Ever been to Minnesota before?

A: Yes, in 1986 I think. I played a club called Foxy's with a great jazz singer named Rhiannon who works with Bobby McFerrin.

Q: Is it a disadvantage for a jazz musician to live in the Northwest? To live anywhere except New York?

A: There are many ways to look at this. Obviously New York is an exciting place to live, but hard to work every night there as I do in the San Francisco Bay Area. Quality of life is much higher in the Bay Area. I do go back to the New York area often to concretize.

Q: Tell me about your first CD, *Turtle Logic*.

A: I signed with Monarch Records in 1995 and *Turtle Logic* was recorded before a live audience at heralded Fantasy

Studios in Berkeley.

Q: How did your second CD, *Kicks*, featuring all those duets, come about?

A: I had met Joey DeFrancesco at the Britt Festival in Oregon and he had offered to record with me. So we started with an organ trio concept, and Will Kennedy was a drummer that both Joey and I wanted to work with. From there it became apparent that some of the pieces I wanted to record required piano and other instrumentations. The duet with Charlie Hunter was something that Charlie and I always wanted to do and finally the timing was right.

Q: How did the latest CD project come about?

A: I did a Joe Pass tribute for a radio station in San Francisco and some of those tracks were strong enough to form the basis of a solo CD. Playing solo jazz guitar is the ultimate challenge for a jazz player.

Q: The new CD has both amplified archtop and strictly acoustic guitar tracks. What differences and similarities do you find moving between the two kinds of guitar? Do you perform live on both?

A: I love both instruments as they both possess different colors and musical possibilities. Obviously the action/attack is different on the acoustic guitar, but I am an old folkie at heart and love acoustic guitar.

Q: When you play solo do you use flatpick or fingers? If both, where does the pick go <gr>?

A: I have swallowed picks, so in an effort to preserve my intestinal flora I now simply hide the pick in my hand when I do octaves or fingerstyle.

Q: Tell me about your guitar(s).

A: I have quite a collection. The newest one is a beautiful custom made archtop by luthier Steve Saperstein of S3 Guitars. I have a Heritage custom Sweet 16. A Guild 6-string acoustic. A Takamine acoustic 12 string. A Yamaha nylon string. A Gibson 446, which is a tiny hollow body that I use for overseas traveling.

Q: Who's your favorite guitarist?

A: I have so many players I enjoy that it's hard to pick just one. Bruce Forman, Joe Pass, Wes Montgomery, Lenny Breau, and Kenny Burrell are some of my favorites.

Q: Who's your favorite musician?

A: McCoy Tyner, Thelonious Monk, John Coltrane, etc., etc. How can I pick just one?

Q: Do you compose music?

A: Yes, I am a prolific composer with over 400 compositions to date.

Q: Do you teach? Do you enjoy teaching?

A: Yes, I teach. I currently am on the faculty of the Jazz School in Berkeley and have been guest clinician at numerous universities throughout the world.

Guitar and jazz lovers in the Twin Cities will have a chance to see and hear Fox perform, and teach, on Sunday November 10th. In the words of Joe Pass, "Fox plays with tremendous fire. She can do pretty much anything she wants on the guitar." Come catch the fire on November 10th in St. Paul!

Cavatina Duo on Dec. 7th

by Paul Hintz

Since 1993, the Cavatina Duo has become one of the most impressive combinations of its kind. Their powerful and versatile performances have captivated audiences at chamber music festivals around the world. In 1996, they won the "Young Musicians of the Doelen" competition in Rotterdam, Netherlands. They have released their first CD for the Spanish label Opera Tres, with whom they have a 5-year contract. Their commitment to increase the original repertoire for the combination of flute and guitar has inspired composers to dedicate new works to them. The mixture of Spanish passion and Balkan sensitivity makes Cavatina Duo concerts a unique experience, as we'll hear when they perform at Sundin Music Hall on Saturday, December 7th.

As a soloist, flutist Moliner performed recitals with accompanist Jan Gruithuizen and Rob Broek in Spain, the Netherlands, and Bosnia. As first flute of the "Montebello Ensemble," conducted by Henk Guitaart, she has played throughout Europe. With the same ensemble, she performed for the Schoenberg family on national Dutch TV. Her next solo CD will feature composers from South America.

Denis Azabagic is one of the best guitarists of his generation and the winner of nine prestigious international guitar competitions. He has performed many times with different orchestras and as a soloist in world-famous concert halls throughout Europe. He has recorded three CDs, one for Printemps de la Guitarre-Belgium and two for Opera Tres. He appears on an Artist Series video published by Mel Bay. I had a chance to talk with Moliner and Abzabagic by telephone last month. Here's a summary of what we talked about.

Q: How did you meet?

A: We met in Rotterdam in October of 1991, through a jazz class we both took at the university. We went with a friend to a club and were introduced.

Q: When did you form the Cavatina Duo?

A: The first time we performed together was in February 1993 in a concert setting. Little by little the duo grew until 1995. The name was Eugenia's idea in 1998, when the program was put together for our first recording. "Cavatina" is a musical form, in 19th century in opera, a song form.

Q: You're both active as soloists as well as in the duo. How do you balance these separate parts of your performing careers?

A: That's a good question! Last winter, Denis was helping as producer as Eugenia was recording. This year, he goes to China as a soloist on tour. How to set priorities is always the question. Lately, our focus is the duo. There are very few such duos, guitar and flute. We've had great encouragement from fellow musicians.

Q: You perform all over the world, especially in the U.S. and Europe. What differences, if any, do you find between U.S. and European audiences?

A: No specific differences in place. But every concert is different. For example, in the Netherlands in 1997, we had

weird experiences. Then we came to the US, and the concerts were great. Last October, we went back to the Netherlands, and a great experience. There are some North/South differences—cold/warm. Music is universal. People are the same. We all are searching for happiness and love.

Q: How extensive is the literature for guitar and flute duo?

A: Last February, we met a duo from Italy who have cataloged our repertoire, and there are more than 500 pieces.

Q: You're active in commissioning new work for guitar and flute. What do you look for in effective compositions for your combination of instruments?

A: What we need are composers who can write idiomatically for the guitar in particular. We like new music for the instruments, not transcriptions. A composer needs to send a tape of their stuff. We now have 30 pieces or more on hand, sent on spec.

Q: You're now based in Chicago. How long have you been in the Midwest?

A: We came here in October 1999. We live in Oak Park, 10 minutes from the Loop.

Q: Who were your teachers?

Eugenia: A man introduced me to flute when I was 15, a neighbor of my parents. He initiated me to music. My main teachers were in Holland, and others in Spain. And Denis, as well, who made me practice so much and so hard <laughs>. Denis: Too many to list them all. First, one in hometown and then in Sarajevo, who showed me how to approach the music. Then in Holland, an experience with a teacher who is a nonguitarist. Then, Eugenia. Someone so close, at this level, to listen. Many more teachers to come.

Q: Do you both teach?

Denis: At Roosevelt University, it's a new appointment, and private lessons. Eugenia: Private lessons at home studio and in private academy. Both: Where we teach is not the main thing. The main thing is working with someone who wants to work, amateur or professional. There's an important relationship between the serious amateur, the audience, people who are listeners, and professionals.

Q: What's the relationship for you between teaching and performing?

Denis: Performing is helped by the teaching.

Q: You've both done quite a bit of recording. Please tell me about past and future projects, especially the duo CD on Opera Tres.

A: We're preparing new repertoire for another CD on Opera Tres and have some other possible projects in mind, too soon to talk much about.

Q: Do you enjoy recording?

A: No, we both hate it. It's completely different from practicing or performing. It's done too infrequently. No audience feedback. It's like live radio, weird sometimes. Too much concentration on mistakes and small things.

Q: Once you've recorded a work, do you find that that changes your interpretation of it when you continue to perform it in concert?

Concert Artists continued on page 10

Venere Lute Quartet on Nov. 15th

by Phillip Rukavina

In addition to the great lineup of Minnesota Guitar Society concerts this season, there's another great "plucked-string" concert at Sundin Hall that I hope you will add to your "must-hear" list.

The Venere Lute Quartet will present a program of Renaissance and early Baroque music for lute quartet titled "Move Now with Measured Sound," on Friday, November 15, at Sundin Hall at 8:00 pm. The concert is co-sponsored by The Schubert Club and the St. Paul Early Music Series, with support from the Minnesota Guitar Society. The quartet consists of Douglas Freundlich (alto lute), Gail Gillispie (soprano lute), Christopher Morrongiello (tenor lute), and Phillip Rukavina (bass lute), all of whom regularly teach at the Lute Society of America's Summer Seminars.

The appeal of guitar ensembles such as the L.A. Guitar Quartet and Minneapolis Guitar Quartet attests to the fact that music performed by plucked-string ensembles is an audience favorite. The Venere Lute Quartet takes the richness of the plucked ensemble sound one step further by performing on a "family" of different sized lutes built by Canadian luthier Grant Tomlison, and takes its name from 16th-century Venetian luthier Vendelio Venere (ca. 1590). Their lutes are patterned on models by Venere who, like Antonio Stradivari, was one of the finest instrument builders of his era.

The years from 1550 to 1625 are considered the Golden Age of the lute quartet. The extant repertoire for the ensemble represents the largest body of Renaissance music for which the instrumentation used for performance is clearly known. The music, notated in lute tablature, confirms that the lutes used were tuned at different pitch levels, usually including the soprano (tuned in d), alto (in a), tenor (in g), and bass (in d) versions of the instrument.

The surviving music for lute ensemble runs the gamut of Renaissance instrumental fare, from sprightly and fashionable Italian dances like the coranto, salterello, and piva, to complex and highly involved intabulations of the finest vocal counterpoint. In the case of intabulations (i.e., setting preexisting vocal music on the lute), the soprano lute generally played the soprano line with added harmonic material, while the other lutes carried their own part (i.e., alto, tenor, and bass) while doubling the bass line. Harmonic "filler" is usually added to these parts as well. The music

for lute ensemble is generally of a very high quality. Many of the finest composers throughout the era, like Philip van Wilder (fl. c.1525–1550), Giovanni Gastoldi (c.1550–1622), and Giovanni Pierluigi da Palestrina (?1525–1594), were themselves excellent lutenists.

Somewhat surprisingly, there are very few literary references or paintings from the Renaissance that depict a quartet of lutes performing together. Some of the best descriptions of "lute" ensembles performing come to us from early 17th-century English masquing books. A particularly rich account of musical ensembles is found in "The Description of a Masque," a contemporary account of the performance of Thomas Campion's "The Lord's Masque" in 1613. Even here, a "deepe bandora," is mentioned as playing in combination with three lutes, never a quartet of lutes alone.

Large numbers of lutes (up to about 30) are known to have performed together in various contexts, including early Italian operas and in intermedii orchestras during the last quarter of the 16th century. Composers such as Claudio Monteverdi used ensembles of lutes as the core of a "continuo band" in the earliest Baroque operas. However, a distinction must be made. The Italian ensemble lutenists at



this time mostly realized a basso continuo from bass parts in mesural notation to accompany the singers. English masque lutenists were more likely to play from parts both in lute tablature and in staff notation in ensemble settings. The

quartet literature, composed in tablature and fully written out, was never an improvised practice as was basso continuo playing.

The Renaissance repertoire that remains for the ensemble is fairly small, around 170 to 200 pieces total. Since each lute part customarily had its own separate "part

book," there was never a single "score" of the music made. The chances that a complete set of several part books would survive together intact over 400 years were very small. It is even possible that a single

ensemble lute part book may exist today accidentally "disguised" by history as a collection of pieces for solo lute.

We can probably safely assume that the existing music represents only a portion of the total music produced for lute ensemble during its Golden Age. However, realistically, a modern lute quartet needs a larger repertoire than that which remains to create a viable performing ensemble. The Venere Quartet's solution to the repertoire problem has been to return to the process of intabulation to create works for lute quartet based on vocal and instrumental masterworks from the Renaissance. By studying the intabu-

Venere Lute Quartet to perform on Schubert Club Early Music Series at Sundin Hall, Friday, November 15 8 PM

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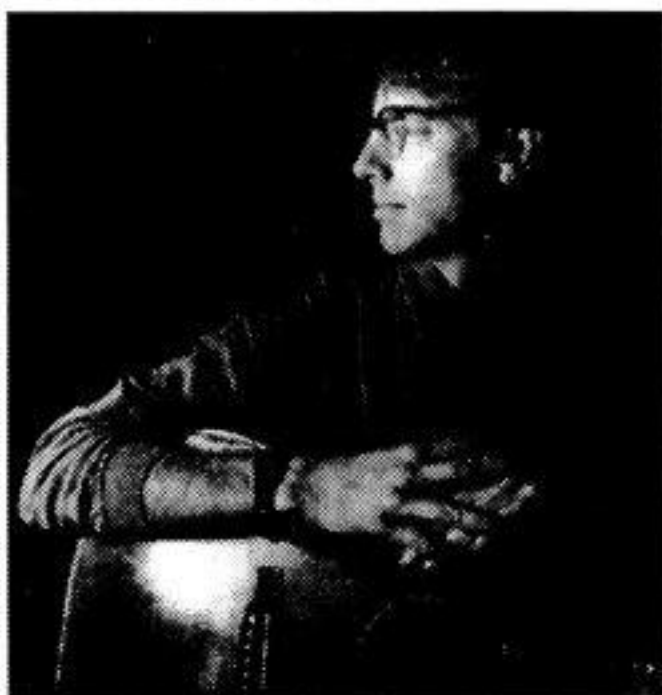
Fingerstyle Guitar Returns to Minnesota Historical Society in Three Tuesday Night Double-Bills

by Danielle Dart

November and December at the Minnesota History Center in St. Paul will see three great double-bills showcasing some of the very best Minnesota fingerstyle guitarists. This concert series is a follow-up to the successful shows held earlier this year that featured Tim Sparks, Peter Lang, and Phil Heywood.

November 26: Cam Waters and Dakota Dave Hull

Cam Waters has spent the last 20-odd years crisscrossing the country and honing his unique style on the stages of coffeehouses, clubs, concert halls, and festivals. Music writers across the country and in Europe consistently commend his understated, expressive singing and simple yet inventive fingerstyle and slide guitar playing. His literate, tradition-based songwriting mixes seamlessly with his arrangements of rural blues, jug band songs, and American folk music. He has appeared in concert with Doc Watson, Dave Van Ronk, David Bromberg, Maria Muldaur, Greg Brown, Spider John Koerner, Roy Book Binder, Steve James, Bob Brozman, Robin and Linda Williams, and many more of acoustic music's most well-respected performers. "[Waters] has made his mark in the modern folk tradition with his soulful flavor and varied guitar techniques. A true one-man show and professor of his chosen art, Waters epitomizes the professional bluesman, passing his lyrical experience on to whoever will listen and leaving more than a little of himself to linger onstage." (*Ripsaw News*, Duluth)



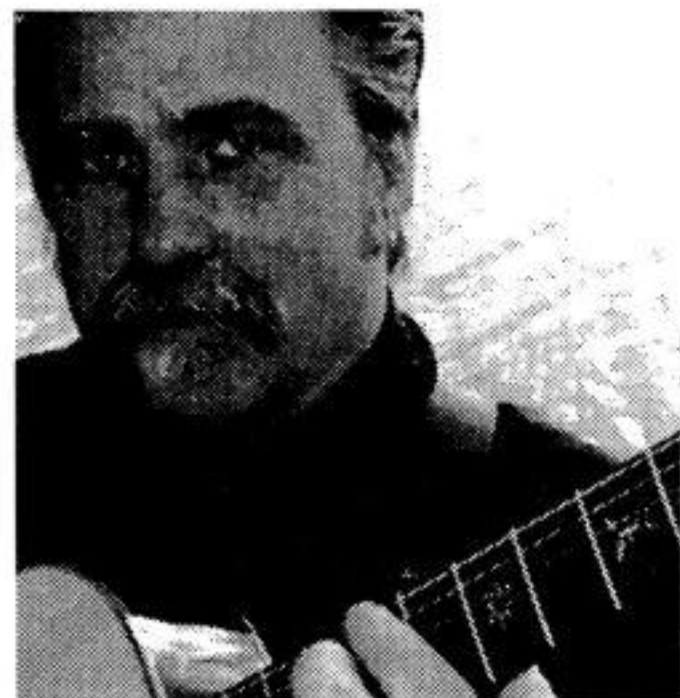
Hailed by everyone from Dave Van Ronk to Doc Watson, from the *Washington Post* to *downbeat*, Dakota Dave Hull's guitar style spans a wide musical geography to create an



infectious, uniquely personal blend of jazz, ragtime, folk, blues, Western swing, and vintage pop. Dakota Dave is a restlessly curious, adventurous traveler along the broad highway of American music. In his playing, the masters of guitar speak, but in a vocabulary that is Dave's alone: alternately mirthful and moving, always melodic. A gifted composer as well as a strikingly original interpreter of older tunes, Dakota Dave calls what he does classic American guitar. Folk legend Van Ronk called Dave "one of the best guitarists in the world." On stage or in the recording studio Dave has performed with Utah Phillips, Doc Watson, Robin and Linda Williams, Dave Van Ronk, John Renbourn, Paul Geremia, Spider John Koerner, Cam Waters, Sally Rogers, Butch Thompson, Peter Ostroushko, Garrison Keillor, and Norman Blake, among others. His albums include three with early performing partner Sean Blackburn and four solo efforts—the acclaimed *Hull's Victory* and *Reunion Rag*, both on Flying Fish, and *New Shirt* and the new *Sheridan Square Rag* on Arabica Records. His three albums with guitar and mandolin ace Kari Larson (also on Arabica) have become legendary. Dave has just released a CD of solo fingerstyle guitar tunes.

December 3: Tim Sparks and Pat Donohue

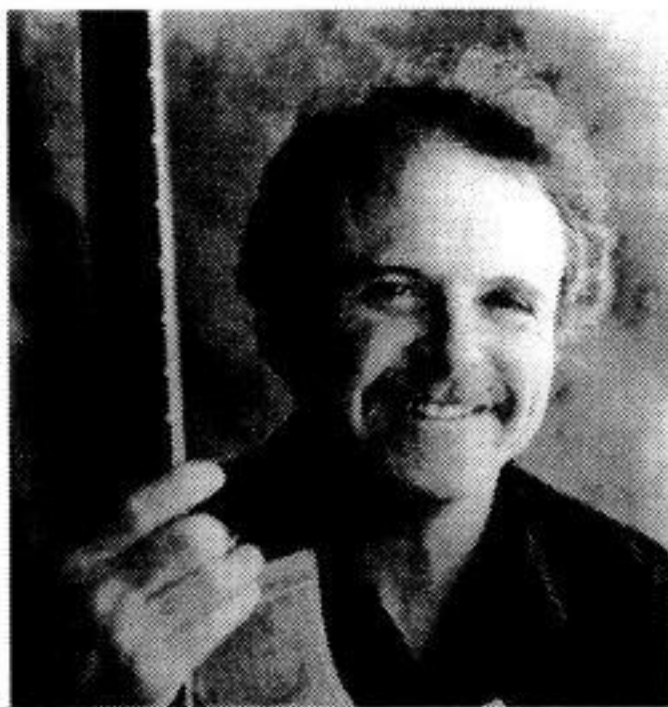
Tim Sparks will play a concert of fingerstyle guitar tunes influenced by jazz and world music. Even though fingerstyle guitar is considered an American tradition, Sparks uses it to play the music of many cultures. On his latest album, *Tanz*, for example, he plays Jewish, Yiddish, and Sephardic traditional



music on an acoustic guitar. In the past, he has also recorded fingerstyle jazz music ranging from bebop to Brazilian, for which he won regional music awards including Best Acoustic Guitarist, Best Latin Jazz Guitarist, and Best Jazz Guitarist. Sparks received his first guitar when a childhood bout of encephalitis kept him in bed for a year. Later, he received a scholarship to the prestigious North Carolina School of the Arts, where he studied with Jesus Silva, a protégé of classical guitar legend Andres Segovia. It was also during these years that Sparks began arranging traditional American songs for the guitar that had originally been penned for the piano. These explorations led him to his work in the American fingerstyle guitar tradition, with a first-prize-winning stop at the Winfield Fingerpicking Guitar Competition along the way.

Special Feature continued on page 7

Pat Donohue is "a masterful guitarist and talented singer-songwriter of blues, folk and jazz" (*Los Angeles Times*). His talents are displayed weekly in his appearances on public radio's *A Prairie Home Companion*. The 1983 National Fingerpicking Guitar Champion, Donohue's style blends blues and folk in a critically acclaimed display of guitar artistry. Chet Atkins, Suzy Bogguss, Loose Ties, and other national performers have recorded his original songs. He has been a featured performer at major music festivals, including the Newport Folk Festival, Telluride Festival, and the Philadelphia Folk Festival, and performs regularly in concerts and clubs around the country. Donohue has five recordings on Minnesota's Bluesky Records label. His latest, *American Guitar*, is an all-instrumental CD. *Backroads*, a collection of original songs, includes musical support from artists such as Chet Atkins, Howard Levy, and Butch Thompson. Also on Bluesky are *Two Hand Band*, *Life Stories*, and *Big Blind Bluesy*.

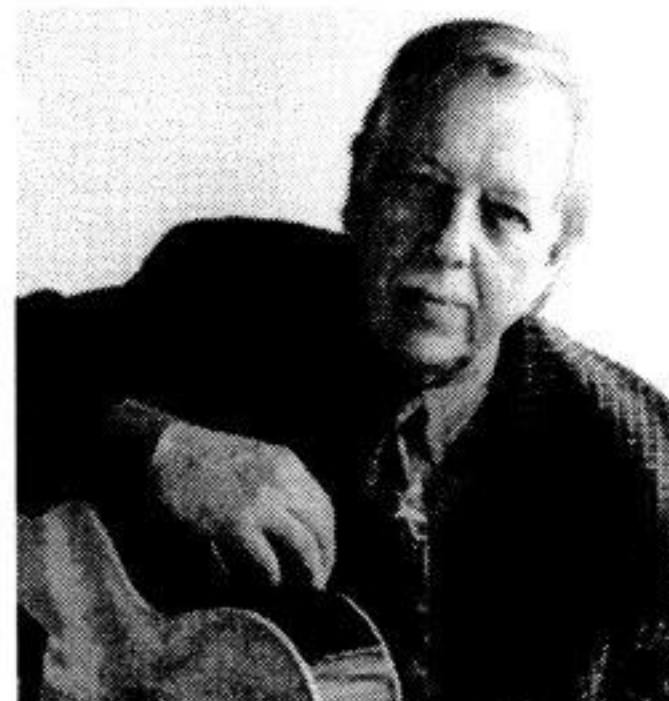


December 10: Phil Heywood and Dave Ray

Phil Heywood is a fingerstyle guitarist with a rhythm-and-blues swing. Unlike many other fingerpickers, he also sings as he plays. Influenced by such guitar legends as Mississippi John Hurt and Leadbelly, Heywood was hand-picked to tour with internationally renowned fingerstyle master Leo Kottke. Heywood grew up in Mt. Vernon, Iowa, and started playing guitar at age 12. He moved to the Twin Cities in 1983 and has been based here ever since, performing locally and regionally while also establishing himself in the greater guitar and acoustic music world. He is the 1986 National Fingerpicking Champion and the winner of the 1987 American Fingerstyle Guitar Festival Competition. Heywood played with the late Chet Atkins on *Prairie Home Companion* and has opened shows for such artists as Norman Blake, Greg Brown, John Renbourn, and Robin and Linda Williams.



Dave "Snaker" Ray, with partners John Koerner and Tony Glover, formed Koerner, Ray and Glover in the early 1960s. KR&G was a seminal influence on the folk-blues scene that dominated the post-beatnik, pre-hippie era. They cut six albums for Elektra with an intriguing mix of string-band, ragtime,



and down-home blues styles. The group performed at the folk festivals in Newport and Philadelphia and on the club and college circuits. Their raucous enthusiasm and musical acumen breathed new life into traditional material. Artists as diverse as John Lennon and The Doors listed them as influences. During the 1970s and 1980s, Dave reunited with KR&G for special shows like the Winnipeg Folk Festival and the celebration concert for *Sing Out!* magazine's 30th anniversary. A late-1980s KR&G show was filmed to form the foundation for *Blues Rags & Hollers: The Koerner, Ray & Glover Story*, a two-hour performance/documentary video produced by Glover. The Minnesota Music Academy named them "Best Folk Group" and elected them to the Minnesota Music Hall of Fame, along with Prince and Bob Dylan. *Snake Eyes* is Dave's latest solo effort. This disc features a variety of classic twelve-string blues and updated R&B hits. Ray and Glover, along with Camile Baudoin and Reggie Scanlon of The Radiators, combined as The Back Porch Rockers and released *By The Water* in 1999. With Milwaukee friends Jeff Dagenhardt and David Kasik, Ray formed the group 6L6 and released *A Hollowbody Experience* in 2000. KR&G won both the 2000 and 2001 Minnesota Music Academy's Folk Group award. When he's not traveling, Dave can be seen performing weekly in the Minneapolis-St. Paul area.

The Series

This series is presented in conjunction with "Sounds Good to Me: Music in Minnesota," a kaleidoscopic exhibit on view on the third floor at the Minnesota History Center that shows visitors the rich variety of musical events and activities in the state's history and the ways that music permeates the lives of Minnesotans. Covering 6,200 square feet of floor space, "Sounds Good to Me" is one of the most ambitious exhibits ever produced at the History Center.

All three concerts begin at 7:00 pm and will be held at the Minnesota History Center in St. Paul. Tickets will be available at the door. Members of the Minnesota Guitar Society and the Minnesota Historical Society pay \$7 per ticket. All other tickets are \$9. For directions and parking information, call the Minnesota Historical Society at 651/296-6126 or look for further information on the web at www.mnhs.org

Minneapolis Guitar Quartet

Sun. Dec. 1, 2 pm. Music by Mussorgsky, Piazzolla, Ginastera, Brouwer. Weisman Art Museum, 333 E. River Rd., \$7 general admission, \$5 U of M students, museum members, and seniors. 612-625-9494 for info.

Tim Davey

Sat. Nov. 2, 8:30–10:30 pm. Dunn Bros. Freighthouse, 201 3rd Ave. S., Minneapolis, 612-692-8530.

Curtis & Loretta

Sat. Nov. 30, 1–4 pm. Murphy's Landing, Shakopee. 952-445-6901.
Sat. Dec. 28, 1–4 pm. Murphy's Landing, Shakopee. 952-445-6901.

Venere Lute Quartet

Fri., Nov. 15, 8:00 pm. Concert of Renaissance and early Baroque music. Sundin Music Hall, Hamline University. Tickets available in advance and at the door. Call The Schubert Club at 651-292-3268 for ticket information. See article in this issue.

Michael Hauser, flamenco & classical guitar

Ongoing trio gigs (with guitarist Dan Elsen and flamenco dancer Andrea Alegria) La Fougasse Restaurant at Hotel Sofitel, Bloomington. Fri. and Sat. 7:30–10:30 pm; Sun. (brunch) 10 am to 2 pm. 952-835-0126.
Conga Latin Bistro, 501 E. Hennepin Ave., Minneapolis. Tues. 6–9 pm

Phil Heywood

Fri., Nov. 1, 8 pm. Ginkgo Coffeehouse, 721 Snelling Ave. N., St. Paul. 651-645-2647.
Wed., Nov. 20, 7–9 pm. The Viking Bar, 1829 Riverside Ave., Minneapolis. 612-332-4259.
Tues., Dec. 10, 7 pm. Minnesota History Center, 3M Auditorium. Double bill with Dave Ray. See article in this issue.

Robert Everest, Latin American and Mediterranean Guitar

Ongoing solo performances
Maria's Café, 1113 E. Franklin Ave. Sat. and Sun. brunch, 11:30 am to 1:30 pm. 612-870-9842.
Me Gusta Mexican Cuisine, 1570 E. Lake St. Every other Sat. night (Nov. 2, 16, 30; Dec. 14, 28). 612-724-6007.
With 5-piece band Beira Mar Brasil
Wed. Nov. 20, 9:30 pm. The Dinkytown, 412 1/2 14th Ave. SE, Minneapolis. \$5 cover. 612-362-0427.

Paul Hintz, solo 7-string jazz guitar

Fri. Nov. 15, Anodyne Coffeehouse, 43rd and Nicollet, Minneapolis. 8:30–10:30 pm.
Sun. Nov. 24, Dunn Bros. on Grand Ave., St. Paul. 10 am till noon.
Sun. Dec. 22, Dunn Bros. on Grand Ave., St. Paul. 10 am till noon.

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Local Events

Cedar Cultural Center

Ticket information: (612) 338-2674, ext. 101, 102, or 104.

November

2: Annie Humphrey with Keith Secola, Hattie, Anne Dunn, The Long-Hairz Collective and Bruce Weigle. 3rd annual benefit for Project Offstreets

3: Solas Irish-American virtuosos

13 and 14: Martin Sexton

15: Cedar Cultural Center presents Ani Difranco, solo acoustic performance at Northrop Auditorium

15: A Cajun dance with The New Riverside Ramblers

16: Singer/Songwriter Fred Eaglesmith

20: Open Stage

21: Paul Brady

22: Austin Lounge Lizards

24: Battlefield Band

29 and 30: Happy Apple CD release shows

December

6: John Williams and Dean Magraw

7: Steve Forbert

8: Robin Huw Bowen, Welsh Christmas

10: The Song Circle

20 and 21: Katie McMahon, Christmas Concerts

22: Dakota Dave Hull and Kari Larson, Holiday Concert



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More on Gypsy Jazz

by Dr. Gary Lindner

Some of the primary Manouche groups playing today: The Rosenberg Trio, The Hot Club of San Francisco, The Hot Club of San Diego, Djangology, Note Manouche, and Pearl Django. Some of the finest players in this style besides those included in the CDs reviewed in the September/October issue: Raphael Fays, Mondine and Ninine Garcia, Boulou and Elios Ferre, Fapy Lafertin, Bireli Lagrene, Mandino Reinhardt, and Patrick Saussois.

Major gypsy jazz festivals include the Django Northwest Festival held outside of Seattle; the second annual will be held October 3-6, 2002. The Django Reinhardt Festival is held annually in Samois-sur-Seine, France, and the annual Gypsy Jazz Guitar Festival is held at Oxfordshire, England. There is also a very large annual Django festival held in New York City.

Blues Books: A Primary

by Dave Ray

Some books you might find useful are:

Samuel B. Charters, *The Country Blues*, New York, Rinehart and Co., 1959, 287 pp.

Peter Guralnick, *Searching for Robert Johnson*, Obelisk Books, E. P. Dutton, Division of Penguin, New York, 1989, 83pp.

Robert Palmer, *Deep Blues*, Penguin, New York, 1981, 310 pp.

Gayle Dean Wardlow, *Chasin' That Devil Music: Searching for the Blues*, Backbeat Books, San Francisco, 1998, 271 pp. Includes a great CD.

A: A piece changes by performing it, as a process. The recording itself is just one step in the process. Every performance is different. Eugenia: When you play music, *feeling* is everything you show.

Q: What will you be performing at your December 7th concert here in the Twin Cities?

A: Some new pieces. A Takemitsu piece. Something will change, though. We might play Piazzolla, *Suite Versailles*. Sergio Assad. David Leisner, *Acrobats*. Eugenia does the program early. Denis is more cautious.

Join us on December 7th to share the feeling, and particular excitement, of a Cavatina Duo performance.

Directions to Sundin Hall

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue. Turn right, the Hall is on your left a half-block east of Snelling. Free parking is available one block past the hall, in lots off Hewitt (on your right) or off Pascal (1 block north).

lation procedures as described in Adrian LeRoy's treatise on lute intabulation (ca. 1571), and studying the lute ensemble publications of Giovanni Pacoloni (1564), Giovanni Terzi (1599), Emanuel Adriansen (1584), and Nicolas Vallet (1616), and works found in the Thysius Lute Book (late 16th cent), the Venere Quartet's Doug Freundlich and Gail Gillispie have created many "new" Renaissance and early Baroque pieces for lute quartet! These include works by Roland de Lassus (1532-1594), Pierre Certon (c.1510-1572), Michael Praetorius (1571-1621), Thomas Campion (1567-1612), William Brade (1560-1630), and others.

One of the very few lute quartets active today, the Venere Lute Quartet brings a rich and rarely heard sound of the Renaissance to life. A Venere concert is truly a unique experience, both musically and visually. Please join us on November 15. Call The Schubert Club at 651-292-3268 for advance tickets and information.



Contributors to this issue

Dennis Burns, is a Society member and avid amateur classical guitarist.

Danielle M. Dart is Public and Family Programs Associate for the Minnesota Historical Society.

Dr. Gary Linder is an MGS member and retired entrepreneur who now devotes his time to music and writing. He resides in northwest Wisconsin with his wife Dee and their two cats.

Dave "Snaker" Ray has been an influential acoustic blues guitarist for 40 years. From the legendary "Koerner, Ray, and Glover" trio albums of the 1960s, to his role as producer of Bonnie Raitt's first album, to his many solo, duo, and band recordings, he has been a legendary presence on the Minnesota and national music scene. No wonder the Minnesota History Center has one of his guitars on display in its "Minnesota Music" exhibit.

Phillip Rukavina, a frequent contributor to our newsletter, studied lute with Hopkinson Smith in Europe and with Patrick O'Brien in New York. 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, including the St. Paul Chamber Orchestra, in the Twin Cities and elsewhere. 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*.

Classifieds

Classifieds are free to members. Mail ad 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 fingerstyle. 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

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

FOR SALE: Handmade **Bozo** 6 String Dreadnaught. 16 years old and in mint condition with hard case. \$3000. Call Tom evenings before 9 pm, 952-472-0811

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

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

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

Flamenco Guitar Technique Group Class. 2 hours for \$20. Saturday mornings, great value, great fun. Call Scott Mateo Davies at 612-724-2318.

FOR SALE: **1984 Hiroshi Komori #15** concert classical, spruce/Indian (like a Kohno) \$1,500; **1980 Alvarez Cy 116** classical, cedar/burled mahogany \$700; **1980s Chuck Orr** classical \$600; **1990s Yamaha CG-150S** classical; spruce/rosewood \$300; **1996 50th Anniversary Fender Stratocaster**, rare egg shell pink \$550; **1983 Guild X-82 Nova**, quilted maple \$450. **1921 Steinway M 5' 7' ' Grand Piano**, Serial No. 204747, (Mahogany Art Case), Fully Restored, \$23,000. Call 651-292-4929.

FOR SALE: **1994 Washburn R306**, the 1896 Vintage Reissue. Parlor size neck joins body at 12th fret. Slotted head stock. 2 wide neck at nut. Solid cedar top with herringbone binding, rosewood back and sides. Ornate fretboard and headstock inlays. Carved rosewood bridge with compensated saddle. Sweet clear mid range and treble with plenty of volume. Ideal for fingerpicking. Perfect condition, hardly used vintage-style case included. \$675. Call Al at 952-473-2855

FOR SALE: **1993 Jose Oribe Professional A classical guitar** (cedar and cocobola rosewood), excellent condition. \$3,200 new. Best offer. Call John at 319-626-3257 evenings before 9 pm.

FOR SALE: **Ovation Custom Legend** model 1869 w/OHSC, \$1050; 1971 Gibson J-100 acoustic guitar with mahogany sides and back. In excellent condition with very thin neck, \$1,295. Both are original owner, in mint condition. Call Gary at 715-865-6068.

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

FOR SALE: **2000 Michael Thames classical** (Cedar top, Indian Rosewood back/sides) \$3,500. Contact Brent Weaver 651-643-0762. Also, lessons available.