

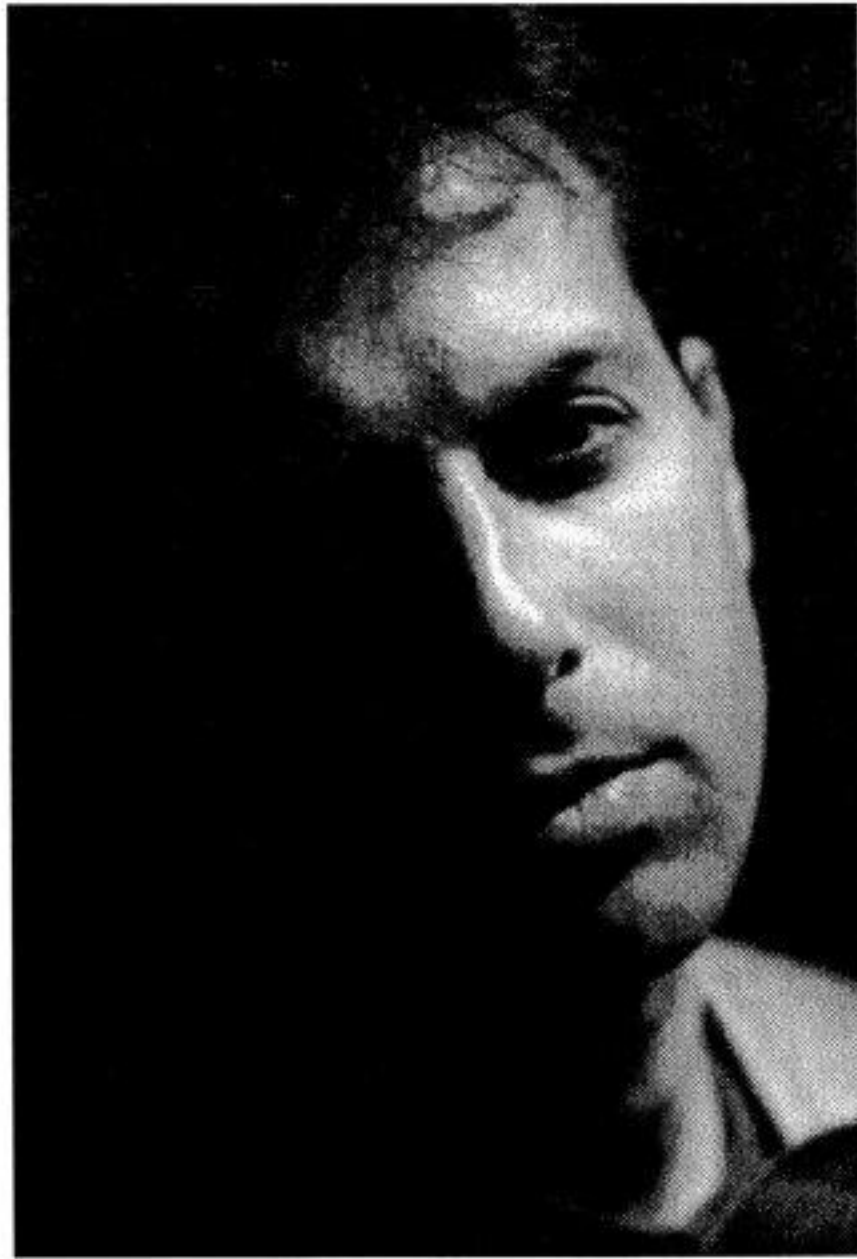
# Guitarist

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

MARCH / APRIL 2002

VOL. 18 NO. 2

## **In Concert at Sundin Hall Michael Nicolella on March 15th Martha Masters on April 20th**



**In This Issue:** Profiles of Michael Nicolella and Martha Masters  
Music of the Vihuela  
Local Events Calendar  
Society News  
CD Review: Bucky Pizzarelli

# Editor's Notes

## Noteworthy

A former head of classical guitar departments at two schools in Wisconsin, who studied in Massachusetts, Connecticut, and Spain, now lives in Seattle, and is equally at home on the well-traveled road of Baroque music and the untracked regions of newly commissioned work, often for the electric guitar. A recent competition winner who studied in Maryland and California, and has crisscrossed North America in the last eight months, performing an average of two concerts a week, with a repertoire of much-loved guitar "standards." Both these artists, Michael Nicolella and Martha Masters, respectively, travel to the Twin Cities in the next two months for highly anticipated, and very different, Minnesota Guitar Society Sundin Hall concerts.

The guitar is an instrument at home on many paths. Or perhaps a better metaphor is to say that the guitar is the ideal companion on a variety of musical paths. The approaches of Nicolella and Masters illustrate the point. As does the career of jazz guitar legend Bucky Pizzarelli, who has appeared in our concert series in the past and has recently issued two striking solo CDs. And then there's Hopkinson Smith, who presents a special concert of music for the guitar's close relative (to introduce yet another metaphor) the vihuela in April at Sundin Hall, arranged by Society member Phillip Rukavina and sponsored by the Schubert Club.

All are described in this issue of the newsletter.

In addition, in this issue as always, we include a local calendar of events. We've started a new feature, Society News, for events and announcements not strictly gig-related. There you will find an announcement of an exciting new Society program we hope you'll participate in. And don't neglect our advertisers, whose support makes it possible for us to bring you this newsletter.

## Coming Attractions

Upcoming issues of the newsletter will include profiles of the artists appearing in this year's Classical Guitarathon in May, reviews of new and notable CDs, articles on hand injuries and how to treat and avoid them, and our first annual teachers directory.

We invite submissions, comments, and suggestions. Writing for the newsletter, anything from a letter expressing your guitar-related opinions to a full-length article on some aspect of guitar performance or history, is open to any of our readers. We invite your participation. Contact me by phone at 651 699 6827, by e-mail at <phintz@mnguitar.org>, or in person at an upcoming concert. Strum on!

—Paul Hintz

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## *Guitarist* A publication of the Minnesota Guitar Society

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## Michael Nicolella: Paths Unmapped and Well-Traveled

by Dale Fischer

**M**ichael Nicolella is a restless soul. In addition to the inevitable traveling done by most musicians with national and international reputations, his interest in music to be played is, as the expression goes, all over the map. On his website, Nicolella says: "While my repertoire spans the entire five centuries of works for the guitar and its related ancestors (lute and vihuela), I find myself increasingly drawn to the music of the Baroque period and the music of today. I have transcribed, for the guitar, many works from the Baroque repertoire which were originally written for lute, violin, cello or keyboard, including music by J. S. Bach, Antonio Soler, Francois Couperin, S. L. Weiss, Ludovico Roncalli, and Domenico Scarlatti. On the new music front, I have recently premiered works written by John Fitz Rogers, Richard Kranjac, David Paul Messler, Tom Baker, Apostolos Paraskevas, Joshua Kohl, and myself, as well as championed the music of such contemporary composers as Steve Reich, Luciano Berio, Toru Takemitsu, Astor Piazzolla, Betsy Jolas, Elliott Carter, and Roberto Sierra. In recent seasons, I have often also included music for electric guitar in my programs."

In that spirit, on the program for his March 15th concert at Sundin Hall will be works for classical guitar by J. S. Bach, Elliott Carter, Bryan Johanson, Michael Nicolella, Astor Piazzolla, and Fernando Sor, as well as the world premiere of a new work by John Fitz Rogers.

A repertoire from Bach to Jimi Hendrix has brought Nicolella recognition as one of America's most innovative classical guitar virtuosos. He has received critical acclaim for both his performances and recordings.

As a concert artist, Nicolella has performed throughout the US, Mexico, and Italy as solo recitalist, chamber musician, and soloist with orchestra. Highlights of 2001-2002 include concerts at the Bumbershoot Arts Festival and Benaroya Hall in Seattle, the Music at the Anthology series in New York, and performances with the Merce Cunningham Dance Company and the Seattle Symphony. Scheduled are the premiere performances of seven new works, including John Fitz Rogers' epic "Transit," for electric guitar and computer, at Sundin Hall on March 15th, and Nicolella's own "Concerto for Classical Guitar and Chamber Orchestra" with the Seattle Creative Orchestra.

"Transit" was underwritten by the American Composers Forum with funds provided by the Jerome Foundation. Additional support was provided by the Massachusetts Cultural Council, the MacDowell Colony, and the University

of South Carolina. The CD release of "Transit" is scheduled for 2002. This is the second work Rogers has written for Nicolella. The first, "Push," for solo electric guitar, was written in 1997 and has been performed throughout the US and Canada by Nicolella, including a recent concert at the Phillips Collection in Washington, D.C., broadcast on selected NPR stations. The composition is the title track for Nicolella's most recent CD. Released in 2000, *Push* features new, cutting-edge works for classical and electric guitar in solo and ensemble settings. A previous CD, *Bach, Britten, Martin*, was released in 1993.

A uniquely eclectic and versatile artist, Nicolella blurs the lines between musical styles and disciplines. He is part of a growing trend in classical music to revitalize the role of the composer/performer. As a concert artist he frequently programs his own works for guitar in solo recital and chamber music settings. Known for creative programming, he has introduced electric guitar into his "classical" programs and extended the repertoire and audience of his instrument not only with his own compositions and transcriptions but also by premiering and commissioning works by some of today's most exciting emerging composers.

As a performer and composer, Michael has been awarded grants, commissions and fellowships from the American Composers Forum, Wisconsin Arts Board, Washington State Arts Commission, King County Office of Cultural Resources, and Seattle Arts Commission. He has been first prize winner of both the Portland and Northwest solo classical guitar competitions.

Nicolella's education ranges from undergraduate studies at Berklee College of Music, where he studied improvisation with jazz greats Gary Burton and Billy Pierce, to Yale University, where he received his Master of Music degree, to post-graduate studies at the Accademia Musicale Chigiana in Siena, Italy, as a scholarship student of Oscar Ghiglia. At Yale, he was awarded the George Knight Houghton Memorial Scholarship as a student of Benjamin Verdery, and studied composition with Martin Bresnick and Jonathan Berger. From 1991 to 1995 he served as head of the classical guitar programs at Lawrence University in Appleton, Wisconsin, and the Wisconsin Conservatory of Music in Milwaukee. He currently resides in Seattle.

Nicolella's first two CDs will be available at the concert. If all goes according to schedule, so will copies of the new CD. More information about Nicolella, and the unique road he follows between two usually separate territories of guitar music, can be found at his website:

<[www.nicolella.com](http://www.nicolella.com)>

Join us on March 15th as we explore the terrain with him in person.

*"...I find myself increasingly drawn to the music of the Baroque period and the music of today."*

## Martha Masters: Down the Middle of a Familiar Road, a Journey to Favorite Destinations

by Dale Fischer

**W**hen she appears here on April 20th, Martha Masters will have played 54 concerts in the preceding 8 months, in every part of the US and with excursions to Canada and Spain. A trip to Great Britain is planned for summer. No wonder one page of her website is titled "On the Road."

Martha Masters is quickly becoming one of the most sought-after guitarists of her generation. Newspaper reviews describe her playing as "artful, virtuosic, and sophisticated," with "poise, maturity, and clean technique." In October 2000, Masters won first prize in the Guitar Foundation of America (GFA) International Solo Competition. This prize includes a recording contract with Naxos, a concert video with Mel Bay, and an extensive North American concert tour. In November 2000, she won the Andrés Segovia International Guitar Competition in Linares, Spain, and was a finalist in the Alexandre Tansman International Competition of Musical Personalities in Lodz, Poland. Prior to 2000, she was a prizewinner or finalist in numerous other international competitions, including the 1999 International Guitar Competition "Paco Santiago Marín" in Granada, Spain, the 1998 Tokyo International Guitar Competition, and the 1997 GFA International Solo Competition.

She earned her Bachelor and Master of Music degrees from the Peabody Conservatory in Baltimore, Maryland, where she studied with Manuel Barrueco, and completed the Doctor of Musical Arts degree at the University of Southern California in Los Angeles as a student of Scott Tennant.

Currently, Masters is on the guitar faculty at Loyola Marymount University in Los Angeles and teaches a small number of private students. She has two CDs available. Both are available online from such sources as CDNow and Amazon. Complete information is available from her website. The CDs will be for sale at the April 20th concert. Her first recording, on Naxos, is appropriately entitled *Guitar Recital* and features a range of well-known and popular works, including "Cavatina" by Alexandre Tansman, the "Suite in E minor" (BWV 996) by J. S. Bach, Fernando Sor's "Variations on a Theme of Mozart Op. 9," Ponce's "Thème Varié et Finale," and Rodrigo's "En Los Trigales," as well as Bryan Johanson's "Variations on a Finnish Folk Song."

Her second CD, *Serenade*, has a similar mix of familiar works from Bach and the 19th century, plus a nod to contemporary composers. It includes Bach's "Prelude, Fugue and Allegro" (BWV 998), pieces by Sor, Coste, and Mertz, and Rodrigo's "Tiento antiguo," as well as Andrew York's "Muir Woods" and a reprise of the Johanson "Variations on a Finnish Folksong."

Her website has an interesting, if brief, FAQ page that includes information about her guitar (a 1995 Paulino Bernabe cedar) and strings (Savarez, Corum/Alliance, high tension—she feels that "the Alliance trebles give a warm, yet defined sound like no other"), and these two Q/As about her background:

**Q:** Who were your main musical influences during your training?

**A:** Obviously, my primary teachers, Scott Tennant and Manuel Barrueco. The other teachers who influenced me greatly were Brian Head, composer/guitarist, and my first teacher Jim McCutcheon, a man with a gift for teaching children.

**Q:** Who are your favorite players?

**A:** I tend to like different players for different reasons. A few of my highlights might be Scott Tennant for his power and attitude, Manuel Barrueco for his elegance, and Paul Galbraith for his use of breath in phrasing, and David Russell's tone and musical ideas. But the list could go on and on..."

Repeated listenings to her Naxos CD have only deepened my appreciation. I agree with reviewers who praise her attention to tone and phrasing. Some might describe Martha Masters as a middle-of-the-road classical guitarist, in terms of repertoire, influences, and style. But that's not a bad place to be—it's a road that runs through the heart of the guitar's history. We'll have a chance to walk some of that road with her on April 20th. Before then, visit her website <[www.marthamaster.com](http://www.marthamaster.com)> for more information, including the interesting and informative "From the Road: Notes from the GFA Tour" page that includes diary-like entries on her travels since last year.



# The Race Is Not Always to the Swift: The Career of Bucky Pizzarelli

by Paul Hintz

**A**ge, or the lack of it, can be a complicated issue for an artist. Young enough, and you're a prodigy, a rising star. Old enough, and your mere survival can, fairly or unfairly, be part of your appeal. Fall somewhere in the vast, vague middle and you risk losing the attention of the star-making machinery, if not your audience.

If the career of jazz vocalist/guitarist John Pizzarelli might be a test case for considering the advantages and disadvantages of demographic-driven marketing and name-recognition, the career of his father Bucky Pizzarelli (the initial source of the son's name-recognition factor) might stand as an example of the benefits, to artist and audience, of staying around for a long time. For someone well into his 70s, Bucky's been doing a lot of good work lately, as represented in particular by a pair of recent CDs from the small Florida label, Arbors Records.

John "Bucky" Pizzarelli was born in Paterson, New Jersey, in 1926 and began his professional career in 1943 in the Vaughn Monroe dance band. He toured and recorded with Monroe until 1951, interrupted by service in the Army during World War II, and in 1952 joined NBC as a staff musician in New York, where he remained for decades, including time in the Doc Severinson Band on the *Tonight Show*. In addition, he toured and recorded with Benny Goodman until Goodman's death in 1986 and, as a freelance musician in the studios, appeared on hundreds of recordings as part of the rhythm section.

Recordings as leader began to appear in the 1970s. Three traits mark his most interesting recordings. First, preservation of both the style and compositions of the pioneers of plectrum-style jazz playing from the 1920s and 1930s, a tradition that runs from Eddie Lang through Carl Kress and Dick McDonough to George Van Eps and is distinguished by its emphasis on rhythm guitar and chord solos as opposed to single-note or horn-style playing. The banjo, not the tenor saxophone or trumpet, is the model for these players (many of whom, like Pizzarelli in fact, started on banjo). Second, Pizzarelli was an early adopter of Van Eps's invention of the 7-string guitar, and for many years was its second-best-known proponent, after only Van Eps himself. Third, preference for duo settings, often surprising ones. For example, I've owned two 1970s albums by Pizzarelli since they were issued, one a duo recording with pedal steel guitarist Doug Jernigan and the other with the legendary jazz violinist Joe Venuti. And of course, Pizzarelli's appearance a few years ago as part of the Minnesota Guitar Society's concert season was in a duo setting with the younger 7-string player Howard Alden.

This brings us to Pizzarelli's recent CDs. Many feature him and his son, as a duo or with drums and bass. Two projects, however, take his interest in the history of archtop jazz guitar and its repertoire one step further, and offer him solo and, in one case, even unamplified: *April Kisses*, released in 1999, features 20 tunes, mainly by 1920s/1930s guitarists, all played on acoustic 7-string archtop guitar. A companion CD, the 2001 release *One Morning in May*, contains 21 selections, mostly from the same period but emphasizing popular songs and standards, played on electric 7-string guitar. They are surprising performances, for anyone coming to them expecting 21st century displays of virtuosic technique and strong-willed self-expression. Jazz, for good reasons, is a music of individual expression. But a case can be made that it is also in part a kind of common language, and a certain kind of song. On these two CDs, Pizzarelli speaks the language by just playing the songs, one after another, in small, jewel-like arrangements lasting usually no more than 2 or 3 minutes. It's a cliché of music-making to say that a performer is telling a story, but that's really what these CDs made me feel, like I was being told a series of short stories, none of them about Bucky himself. Stories about the past, but stories with a point. Like the stories a person might tell who's taken a long, long trip, and paid close attention to the people met along the way.

Since Pizzarelli plays with a pick, his approach to solving the arranging/compositional problems of varying texture and dynamics, providing bass lines and bass notes, and supporting the melody differs in interesting ways from what a fingerstyle player would do, and shows his roots in a banjo-derived playing style. The only real criticism I have is that, while the acoustic guitar on *April Kisses* is well and clearly recorded, the electric 7-string used on *One Morning in May* does not fare so well. The bass notes distort and boom, and the changes in dynamic level resulting from Pizzarelli's energetic style overwhelm the microphone. In fact, the better the stereo, the worse the *May* CD sounds: the problems were minimized on my office boombox, magnified on the full stereo system in the living room. Both CDs would be enjoyed by anyone interested in jazz guitar and its history, or anyone interested in plectrum-based playing, of whatever style, as opportunities to hear how much can be accomplished by someone who's run the race for its own sake, and isn't finished yet.

For more information online about Pizzarelli see:

<[www.classicjazzguitar.com/artists/artists.jsp](http://www.classicjazzguitar.com/artists/artists.jsp)> or

<[www.jazzbymail.com/artists.html](http://www.jazzbymail.com/artists.html)>

## The Music of the Spanish Vihuelistas

by Phillip Rukavina

Lutenist Hopkinson Smith will appear at Sundin Hall this April in a concert of music for lute and vihuela da mano. The musical repertoire for the vihuela is both striking and austere, representing some of the finest music composed during the Renaissance era. In anticipation of Smith's appearance, here's a little background information on the vihuela da mano.

The term "vihuela" simply means "viola," a generic term for any stringed instrument in Renaissance Spain. The further designation "da mano" means "of the hand" or hand-plucked, as opposed to the "vihuela da arco," which was played with a bow, like the violin. Other aspects of the vihuela types are less clear. For example, the physical differences between the vihuela da mano and vihuela da arco are not known, and it is possible that professional vihuelistas were expected to play both types of instrument. Most organologists trace the lineage of the modern guitar back to the Renaissance four-course guitar (a.k.a. guitarra), via the five-course "Baroque" guitar. The relationship between the vihuela da mano and Renaissance guitarra is a strong one. Tablature music for both instruments appears in close quarters (even in the same books) throughout the 16th-century. Playing techniques were similar if not exactly the same on both instruments.

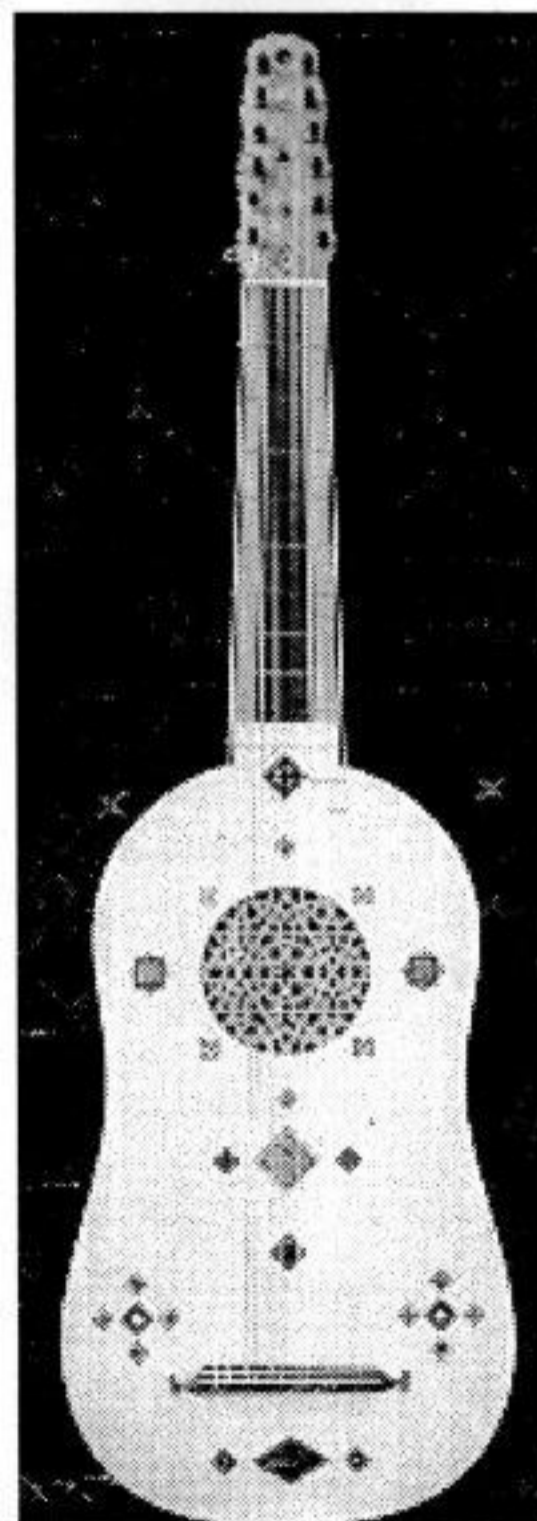
Evidence that Spanish musicians preferred the vihuela over the lute—or "laud de Flanders" as the typical lute was known in Spain—is reinforced by the existence of many high-quality 16th century tablature sources of music specifically composed for the vihuela da mano. However, the commonly held view, that the vihuela was preferred over the lute in Catholic Spain as a reaction against the similarities in appearance between the lute and its Moorish/Arabic ancestor the 'oud, is not strongly supported by the iconographic evidence from the time. Moorish and Caucasian musicians are seen playing lute-like instruments side by side in several musical paintings from the Spanish Renaissance.

Because of the vihuela's wide use on the Iberian Peninsula and in Italy (where it was called a viola), it is rather surprising that only one or two actual Renaissance vihuelas still survive today. One of these was discovered in Ecuador, of all places, and is probably not genuine. The reason for such a scarcity of surviving vihuelas is a mystery, although the practice of "modernizing" instruments, known to be common occurrence with lutes, may hint that some vihuelas still survive, refitted as Baroque guitars.

Perhaps more than those of any other nationality, Renaissance composers in Spain produced music with a remarkable contrapuntal clarity and continuity. Many Spanish composers, including Crisobal Morales and Tomas Luis de Victoria, found employment at the highest levels of the Catholic Church in Rome, where they worked at the

very center of polyphonic mass composition. Following their stylistic lead, composers for the vihuela in Spain maintained difficult, exact, and complex voice leading in the fabric of their music, most especially in their "intabulations" of preexisting vocal music.

While it is true that music for the vihuela comes from an age in which polyphonic textures were the state of the musical art, it is still notable that the Spanish vihuelistas, such as Luys de Narvaez, Miguel de Fuenllana, and Alonso Mudarra, made a supreme effort to avoid faking the voice leading in their polyphonic textures. "Fake" counterpoint, in which individual "voices" appear and disappear from the counterpoint at will, was the more common practice in contemporary Renaissance lute music.



Vihuela da mano:  
built by Joël von Lennep, Boston

Although vocal polyphony is the basis of the style and the compositional template for most of the music in the vihuela repertoire, the music found in Luis Milan's famous publication *El Maestro* (1536) contains fantasies for vihuela da mano that are quite differently conceived. More "instrumental" in nature, the music of Luis Milan is filled with non-imitative melodic invention, passaggi (runs), and homophonic sections that often obliterate any sense of rigorous counterpoint. Milan's style works to great musical

*Special Feature continued on page 7*

effect. In addition, he broke new ground by being the first composer to advise the player on the general tempos he had in mind for each piece. In another first, Milan advised an early use of "rubato" in his pieces, recommending that the runs be played as fast as possible while chordal sections be played more slowly.

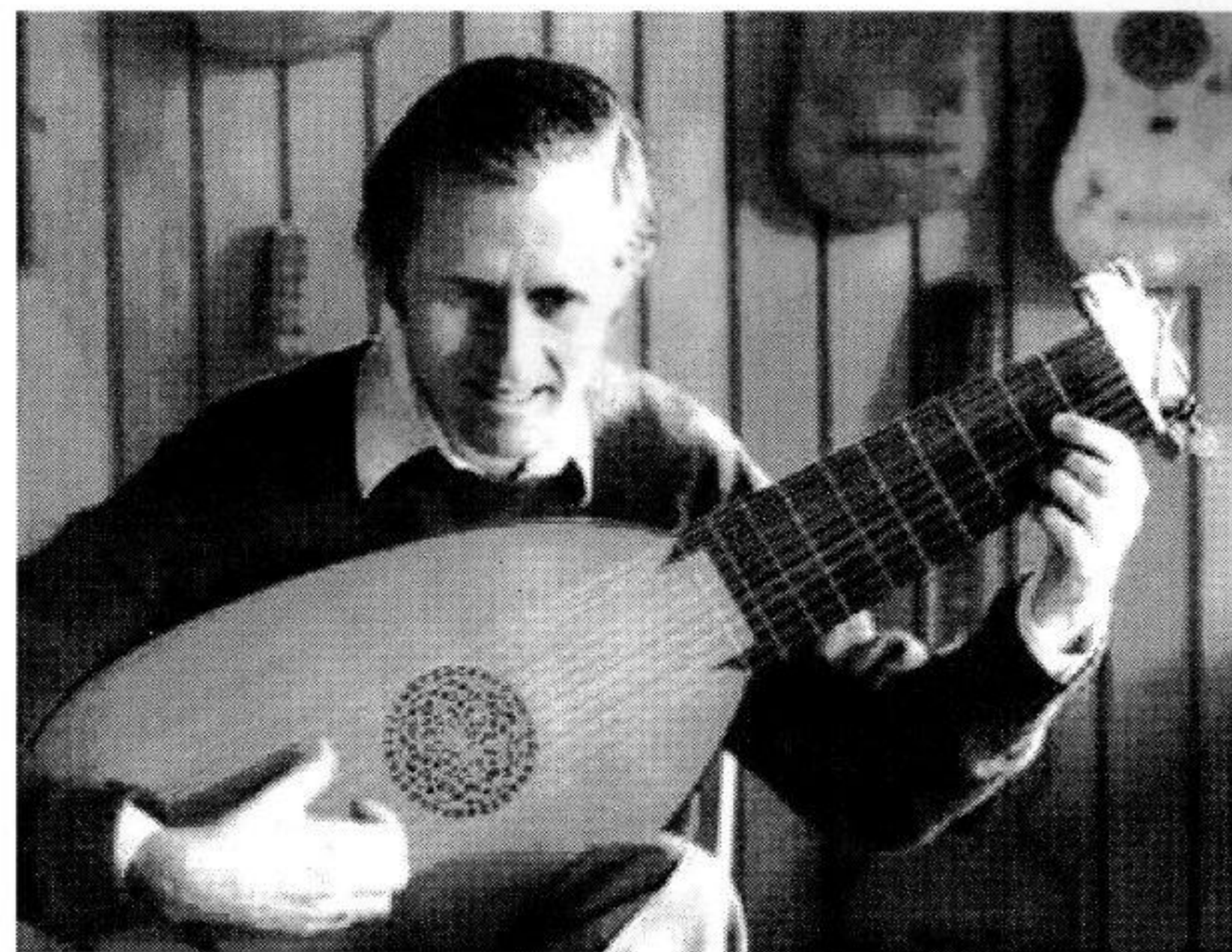
It is ironic that Spanish Renaissance vihuelistas used their small, hand-plucked instruments to set their most ambitious polyphonic Renaissance masterpieces and vocal intabulations. Yet, hundreds of these works still exist today. At the same time, music for the vihuela became a source of a more abstracted and purely instrumental music in the hands of vihuela masters such as Luis Milan. To say the least, it was, and is, great music!

Hopkinson Smith is one of today's leading performers on the vihuela da mano. As such, his vihuela recital here in April is a rare and not-to-be-missed event. *CD Classical Review* recently reviewed a new, slipcase three-CD edition of Smith playing the vihuela music of Milan, Narvaez, and Mudarra commemorating the 500th anniversary of the death of Spanish King Philip II. The reviewer wrote, "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 concert, presented by The Schubert Club as part of its Early Music Series, is Tuesday, April 16, at Sundin Hall.



As reproduced in *Performance on Lute, Guitar, and Vihuela* (edited by V. A. Coelho), an engraving from Valencia in 1536, showing Orpheus playing the vihuela (from Milán's *El maestro*).



Hopkinson Smith playing a Baroque lute

Hopkinson Smith

Vihuela and lute concert

Tuesday April 16  
Sundin Hall

For information call  
The Schubert Club  
at 651-292-3268  
for advance tickets

# Local Events

## March

Friday, March 1, **Bill Hammond**, fingerstyle guitar and vocals, Corner Coffee House, 87 W. County Rd. C (just east of Rice St.), Little Canada. 7-9 pm. 651-482-1114.

Friday, March 1, DuoTonic (**Paul Hintz**, 7-string jazz guitar, and Carole Selin, drums/vocals), Borders Books, Woodbury, 8-10 pm.

Saturday, March 2, **Bill Hammond**, Family Fun Festival, RiverCentre, St. Paul, Schwan's Entertainment Stage, 11-11:30 am. and 3:30-4 pm. 612-798-7237.

Sunday, March 3, **Pavel Jany**, and friends, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

Monday, March 4, **Pavel Jany**, with Ticket To Brasil, La Bodega, 3001 Lyndale Ave. S., Minneapolis. 7-10 pm.

Friday, March 8, **Paul Hintz**, solo 7-string jazz guitar, Anodyne Coffeehouse, 43rd and Nicollet, Minneapolis, 8-10:30 pm.

Saturday, March 9, **Curtis and Loretta**, Oak Center General Store, Oak Center, Minnesota (about 20 miles south of Red Wing). 8:00 pm. 507-753-2080.

Saturday, March 9, **Phil Heywood**, Coffee Grounds, 1579 Hamline Ave. N., Falcon Heights. 8-10:30 pm. 651-644-9959.

Sunday, March 10, **Paul Hintz**, solo 7-string jazz guitar, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

Sunday, March 10, **Pavel Jany**, with Ticket To Brasil, La Bodega, 3001 Lyndale Ave. S., Minneapolis. 7-10 pm.

Thursday, March 14, **Paul Hintz**, solo 7-string jazz guitar, Dunn Bros., 34th and Hennepin, Minneapolis, 7:30-9:30 pm.

Sunday, March 17, **Paul Hintz**, solo 7-string jazz guitar, Dunn Bros., Grand Ave., St. Paul, 10 am-noon.

Sunday, March 17, **Pavel Jany**, and friends, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

Tuesday, March 19, **Pavel Jany**, with Ticket To Brasil, Loring Pasta Bar, 327 14th Ave SE, Minneapolis. 7-10 pm.

Thursday, March 21, **Pavel Jany**, with Ticket To Brasil, Sophia Cafe, 65 Main SE, Minneapolis, 7:30-10:30 pm.

Friday, March 22, **Glen Helgeson**, with Axis Mundi (five piece), Cedar Cultural Center, 416 Cedar Ave S., Minneapolis. 8 pm. 612-338-2674. Axis Mundi World Jazz Ensemble consists of Glen Helgeson on acoustic steel, nylon, and synth guitars, Gary Schulte on violin (formerly with the Prairie Home Companion), Charles Fletcher on electric six string bass, Dave Stanoch on drums, and Michael Bissonette on percussion.

Sunday, March 24, **Paul Hintz**, solo 7-string jazz guitar, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

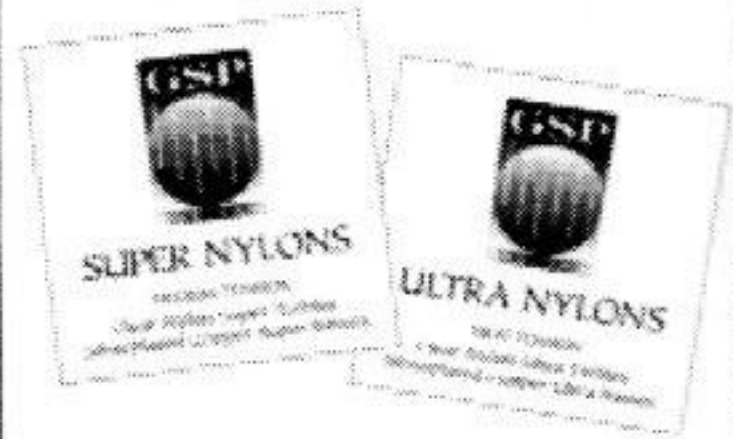
Friday, March 29, **Bill Hammond**, Corner Coffee House, Little Canada. 7 to 9 pm. 651-482-1114.

Saturday, March 30, **Phil Heywood**, Mastin Home Concert, 403 4th St. NE, Minneapolis. 8 pm.

Sunday, March 31, **Pavel Jany**, and friends, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

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# Local Events

## April

Tuesday, April 2, **Glen Helgeson**, with Gary Schulte (violin), Dunn Bros. on Grand Ave., St. Paul. 8-11 pm.

Friday, April 5, **Bill Hammond**, Corner Coffee House, Little Canada. 7-9 pm. 651-482-1114.

Saturday, April 6, **Bill Hammond**, Mastin Home Concert, 403 4th St. NE, Minneapolis. \$10 suggested cover. 8 p.m. 612-673-1730.

Saturday, April 6, **Curtis and Loretta**, Coffee Grounds, 1579 Hamline Ave. N., Falcon Heights. 8:00 pm. 651-644-9959.

Sunday, April 7, **Paul Hintz**, solo 7-string jazz guitar, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

Tuesday, April 9, **Paul Hintz**, solo 7-string jazz guitar, Dunn Bros., Grand Ave., St. Paul, 8:30-10:30 pm.

Friday, April 12, **Phil Heywood**, Amazing Grace Coffeehouse, 394 Lake Ave. S., Duluth. 9 pm. 218-723-0075.

Saturday, April 13, **Phil Heywood**, with The Sugar Kings, Arrowhead Center for the Arts, 11 W. 5th St., Grand Marais. 7 pm. 218-387-1284 ext. 3.

Sunday, April 14, **Minneapolis Guitar Quartet**, Hennepin Ave. United Methodist Church, Minneapolis. 3:00 pm. 612-782-7131.

Sunday, April 14, **Paul Hintz**, solo 7-string jazz guitar, Dunn Bros., Grand Ave., St. Paul, 10 am-noon.

Sunday, April 14, **Pavel Jany**, and friends, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

Monday, April 15, **Pavel Jany**, with Ticket To Brasil, La Bodega, 3001 Lyndale Ave. S., Minneapolis. 7-10 pm.

Tuesday, April 16, **Pavel Jany**, with Ticket To Brasil, Loring Pasta Bar, 327 14th Ave SE, Minneapolis. 7-10 pm.

Saturday, April 20, **Phil Heywood**, Coffee Grounds, 1579 Hamline Ave. N., Falcon Heights. 8-10:30 pm. 651-644-9959

Saturday, April 20, **Minneapolis Guitar Quartet**, Headwaters School of Music and the Arts, Bemidji. 218-444-5606.

Sunday, April 21, **Paul Hintz**, solo 7-string jazz guitar, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

Friday, April 26, **Minneapolis Guitar Quartet**, Sundin Hall, Hamline University, St. Paul. 8:00 pm. 612-782-7131.

Friday, April 26, DuoTonic (**Paul Hintz**, 7-string jazz guitar, and Carole Selin, drums/vocals), Borders Books, St. Paul (Midway), 8-10 pm.

Sunday, April 28, **Paul Hintz**, solo 7-string jazz guitar, Dunn Bros., Grand Ave., St. Paul, 10 am-noon.

Sunday, April 28, **Pavel Jany**, and friends, Lucia's Wine Bar, 1432 W. 31st St., Minneapolis, 7:30-10:30 pm.

Monday, April 29, **Pavel Jany**, with Ticket To Brasil, La Bodega, 3001 Lyndale Ave. S., Minneapolis. 7-10 pm.

## Ongoing performances:

**Robert Everest**, guitar and voice, traditional and not-so-traditional music from around the world (Latin America, Italy, Spain...),

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## OpenStage Kickoff

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 are a new student or a professional, please come and participate.

The first two meetings will be held from 2:00 to 4:30 pm on Sunday March 24th and Sunday April 28th at MacPhail Center for the Arts, 1128 LaSalle Avenue in downtown Minneapolis. Future meetings may be held at other sites, so be sure to consult the latest newsletter. There is no cost to attend.

## Local Artists Series

Please note that the concert by Hagedorn and Shank, scheduled for May 12th, has been canceled. We hope to reschedule this as part of the 2002-2003 season.

## Sundin Hall Concerts

Michael Nicolella, March 15th

Martha Masters, April 20th

Both concerts at 8 pm

At Sundin Hall on the Hamline University campus

## Directions to Sundin:

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).

## Contributors to this issue:

**Dennis Burns**, who brings us news about the "OpenStage" program, is a Society member and avid amateur classical guitarist.

**Dale Fischer**, who contributes to our newsletter for the first time in this issue, is a freelance writer in the real world and a ragtime guitarist in the living room.

**Phillip Rukavina**, who provided the profile of Hopkinson Smith in our November/December issue, studied lute with 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*.

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 from an appropriation from the Minnesota State Legislature, and our patrons, friends, and sponsors. Matching funds have been provided by General Mills and American Express.

## 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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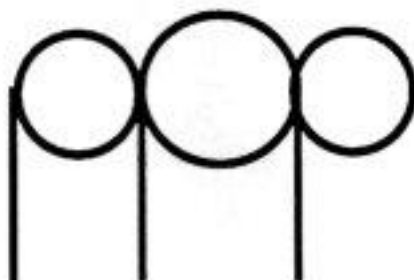
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### Twin Cities Jazz Society Membership Form

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

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FOR SALE: **Ovation Custom Balladeer Model #1612** 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: **1974 Yairi (Brazilian Rosewood)**, \$500, call John at 612-929-7475

FOR SALE: **PRS McCarty Hollowbody 2**, (10 top/back), \$2,650; **G&L ASAT JR.**, (#210 of 250), \$1,750; 1994 **James Norris** classical, (Greg Smallman design, Cedar/Bolivian), \$1,500; **Guild X-82** (quilted maple/pointy), \$550; **Yamaha G-245 S** classical, \$275; 1921 **Steinway M** 5' 7" grand piano, serial no. 204747 (fully restored/mahogany art case) \$23,000. Call 651-292-4929

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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; **G&L solid body blue burst finish** model S-500 w/OHSC, \$750. Both are original owner and in mint condition. Call Gary at 715-865-6068.