

Guitarist

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Classical Guitarathon Friday May 24th at Sundin Hall

Alanna Owen

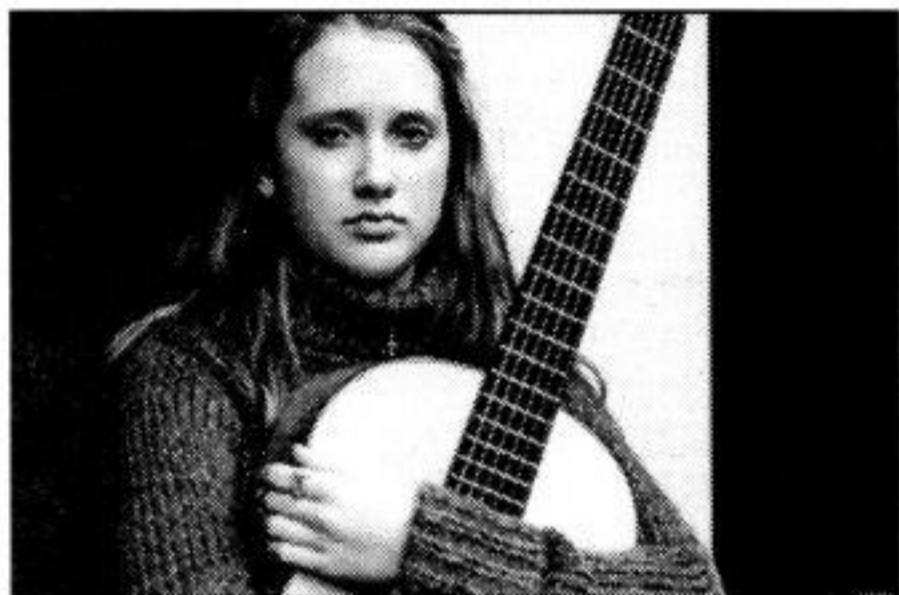
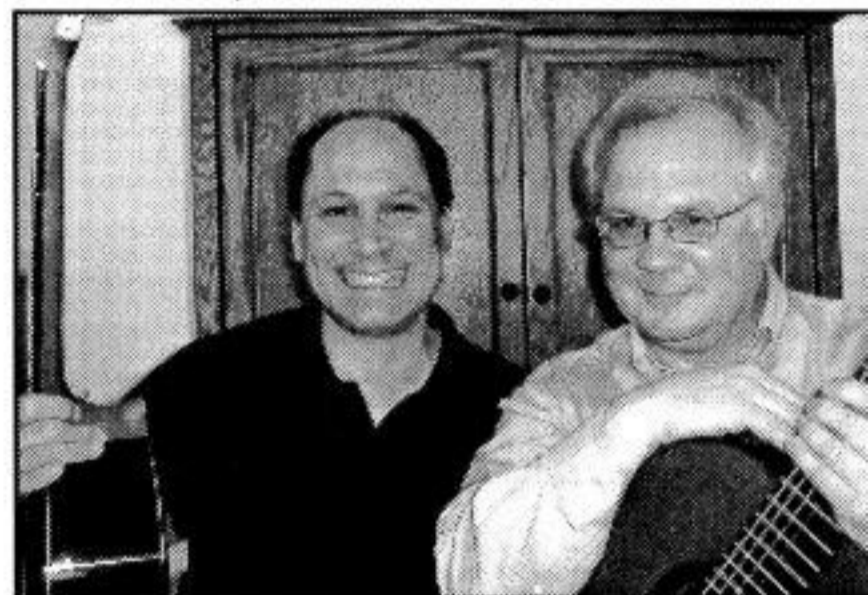


photo credit: Bob Owen

Christopher Kachian and Daniel Sturm



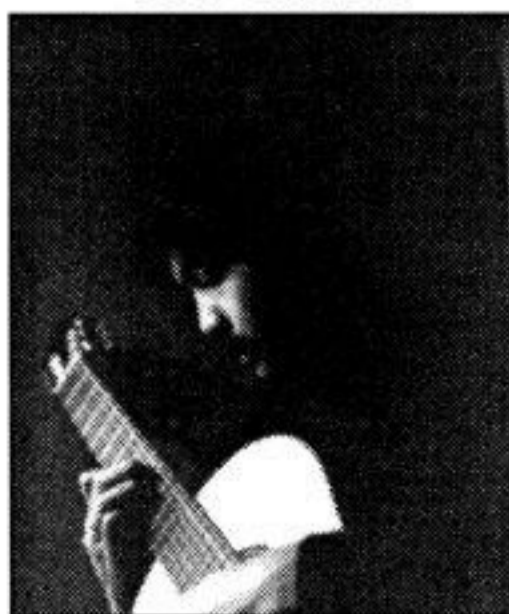
Daniel Estrem



Alan Johnston



John Schubert



David Crittenden



photo credit: Bob Owen

In This Issue

Guitarathon Artists, Fingerstyle Guitar Series at the Minnesota History Center, Guitar Study in Germany, Local Events, and Guitar Society News

Noteworthy

Our current concert series concludes this month with the always-popular Classical Guitarathon. See the following page for this year's line-up, and make plans to attend. Also in this issue, we feature an in-depth interview with legendary fingerstyle player Peter Lang, news of an exciting concert series at the Minnesota History Center co-sponsored by our Society, and news of a classical guitar symposium later this year in Germany. In addition, in this issue as always, we include a local calendar of events. Check out our new feature, Society News, for a review of a recent triumph by MGS member and long-time leading teacher and performer Jeffrey Van, whose reputation as a composer continues to grow. And don't neglect our advertisers, whose support makes it possible for us to bring you this newsletter.

Teacher directory

Members, do you teach? At a private studio, store, or school? Send contact information now for our July–August issue, which will be our first annual “Teacher Feature” issue. Ask your store or school to contact us for information about ads. Send us your contact information: Name, phone (and e-mail if available), location where you teach (at least, which part of the metro area), and styles you teach. Send it now! By phone or fax to 651 699 6827, or by e-mail to <phintz@mnguitar.org>. Don't delay!

Coming attractions

Upcoming issues of the newsletter will include reviews of new and notable CDs, articles on hand injuries and how to treat and avoid them, guitar camps for adults, and introductions to acoustic blues and Brazilian guitar styles.

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!

Contributors to this issue

Joe Haus is a Board member of the Minnesota Guitar Society and an active performer on both classical and steel-string guitars. He can be heard in the duo “Wind & String” with flute player Kay Miller.

Dale Fischer is long-time Society member, a freelance writer in the real world, and a ragtime guitarist in the living room.

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

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

Gloria Goodwin Raheja is a Professor of Anthropology and former Director of the Institute for Global Studies at the University of Minnesota, where, alas, her professional obligations are entirely unconnected with music. She studies guitar with Wade Oden and is interested in contemporary fingerstyle guitar and country blues. She is a Society member.

For Minnesota Guitar Society concert information and ticket reservations, call 612 677 1151.

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.

Classical Guitarathon: New Faces & Old Friends, Old Favorites & New Works

by Dale Fischer

Alan Johnston

Alan Johnston, founder of the Minneapolis Guitar Quartet, has performed throughout the United States, as well as in Mexico, Chile, Peru, and Spain. His efforts in commissioning have resulted in a substantial addition to the repertoire for guitar quartet. Involved for the last 15 years in Suzuki Talent Education, Johnston has specialized in teaching classical guitar to children. He has been invited to teach at numerous festivals in the United States and South America. His guitar studies include extensive work with Jose Tomas in Spain, Eli Kassner in Canada, and Jeffrey Van in the U.S. He is on the faculty of the MacPhail Center for the Arts in Minneapolis. He will play four etudes by Fernando Sor and "Bicycle Tune" by John Renbourn.

Alanna Owen

Alanna Owen received her first guitar on her 6th birthday, and has been playing ever since. For the last four years she has studied with Alan Johnston at MacPhail Center for the Arts, where she is also a member of the MacPhail Suzuki Guitar Quartet. Owen has performed in masterclasses for Sharon Isbin, Antigoni Goni, Roland Dyens, Manuel Barrueco, Eduardo Fernandez, and others. She has attended the Stetson International Guitar Workshop in Florida for three summers. She is in 8th grade at Valley View Middle School in Edina, and enjoys volleyball and track. She will play a piece written for her by David Crittenden titled "From a Distant Fiddle: I) Summer's Farewell, II) Alanna's Reel."

David Crittenden

David Crittenden is a member of the Minneapolis Guitar Quartet, which has recorded two CDs on the Albany label. He has a Doctorate of Musical Arts from the University of Georgia, where he studied with John Sutherland. He received his Master of Music from Ball State University, where he studied with Paul Reilly. Crittenden lives in St. Paul and teaches at Bethel College and Hamline University. For his contribution to the program, he will play "Peruvian Folk Song," arranged by Jorge Morel, and "Danza Brasileira" by Jorge Morel.

John Schubert

John Schubert's academic background is in business, music, and German. As a Fulbright Scholar, he studied with Louise Walker at the Academy of Music in Vienna, Austria, where he earned a master's degree in classical guitar. Schubert is a long-time member of the Minnesota Guitar

Society. He has been a perennially active local performer ever since moving to the Twin Cities in 1981. When not playing his guitar, Schubert runs a highly successful financial advisory practice in Plymouth. He will play two pieces by Andrew York, "Andecy" and "Sunburst."

Daniel Estrem

Daniel Estrem began his study of the guitar at age 11 with Dr. James F. Condell, a teacher of classical and jazz guitar in Moorhead. He later studied with Jeffrey Van in St. Paul. Estrem has taught guitar at Macalester College, Augsburg College, and Hamline University. From 1973 to 1984 he gave a series of eight different classical guitar duet programs with John Holmquist. All of the concerts were heard statewide on Minnesota Public Radio. A highlight during this period was a performance for Andres Segovia on the occasion of the maestro's 83rd birthday. The duo also performed on a nationwide broadcast of the "St. Paul Sunday" radio program. From 1985 to 1992, they recorded six jazz-flavored CDs on the Projazz label, for which Estrem was the arranger and producer. In recent years, he has focussed on solo performance of popular music on the 7-string arch-top jazz guitar, as well as early music on the renaissance lute. Since 1978, Dr. Estrem has maintained a private dental practice in Little Canada. He will play his arrangement entitled *60's Suite* featuring songs by Lennon/McCartney, George Harrison, Simon and Garfunkel, and Brian Wilson.

James Flegel

James Flegel is currently pursuing his Doctorate in Guitar Performance at the University of Minnesota, where he teaches and serves as an assistant to Jeffrey Van. He is on the music faculty of Macalester College, where he teaches guitar and music theory. He is also a guitar instructor on the music faculty of Carleton College. He will play Villa-Lobos Etudes #1, 5, 7, 11, and 12.

Christopher Kachian

Christopher Kachian has given over 500 performances throughout the world. From 1986 to 1998, he performed regularly with three German orchestras. U.S. performances include over 1,000 solo and chamber music concerts, most of them dedicated to works written in the last 20 years. He is first-call plucked string specialist for the St. Paul Chamber Orchestra and the Minnesota Opera. He has written *A Composer's Desk Reference for the Classic Guitar* (Mel Bay Publications) in consultation with over 25 composers. He has commissioned and premiered over 30 works for guitar, including seven concerti. He has been heard on Minnesota Public Radio, National Public Radio, and American Public Radio (including appearances on "Prairie Home Companion"). Recent premieres include Conrad Susa's *Carols and Lullabies* (RCA, 1995), David Baker's *Images, Shadows and Dreams* (Collins Classics, 1996),

Concert Artists Spotlight continued on page 7

Celebrating Minnesota Music: Three Fingerstyle Masters

by Danielle Dart

Although fingerstyle guitar playing has its roots in the blues, folk and country music of the American South, three of its finest modern practitioners—Tim Sparks, Peter Lang, and Phil Heywood—all live in Minnesota. A three-part concert series in June co-sponsored by the Minnesota Historical Society and the Minnesota Guitar Society will showcase these local musicians, who are carrying on and strengthening the great American tradition of fingerstyle guitar.

Tim Sparks

On June 4, 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 album *Tanz*, for example, he plays arrangements of traditional Jewish music. In the past, Sparks 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.

Born in North Carolina, 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 Andres Segovia. During these years 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. Later, he revived his interest in classical music, adapting Tchaikovsky's *Nutcracker Suite* to the guitar. This labor of love earned him the 1993 National Fingerstyle Guitar Championship in Winfield, Kansas.

A sojourn abroad inspired an interest in European and Mediterranean styles, particularly the music of the Balkans. In recent years, Sparks has been immersed in the ethnic music scene, performing on oud in Middle Eastern ensembles, and on guitar in Greek and Klezmer orchestras. He was a featured performer with Crossing Borders at the Bethlehem International Music Festival in July 1995 and has received two Minnesota State Arts Board Fellowships to pursue ethnomusicological studies.

Peter Lang

Peter Lang will perform his trademark mixture of fingerstyle blues, folk, and improvisation on June 11. Lang was discovered and recorded by legendary guitarist John Fahey in the early 1970s. For almost a decade, Lang recorded and performed, developing a reputation as one of the country's best acoustic players. During the 1980, he pulled away from music to pursue a career in animation and special effects,

recorded very little, and stopped performing altogether. He returned to the music scene in 2001 with the release of a new album, *Dharma Blues*.

Lang has played with a variety of artists, including Chet Atkins, Leo Kottke, Emmylou Harris, and Ry Cooder. He also served as co-author of *Twentieth Century Masters of Fingerstyle Guitar*. He received a Grammy nomination in 1979 for his album *Lycurgus* and won the Minnesota Music Award for "Best Guitarist" in 1981 and 1988.

(Ed. note: For more about Lang's background and current activities, see the interview with him on page 6 of this issue.)

Phil Heywood

Phil Heywood, the performer on June 18, 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 handpicked 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. He has recorded three CDs: *Some Summer Day* (1990), *Local Joe* (1996), and his current release, *Circle Tour*.

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 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 are available in advance at Podium Premium Guitars in Minneapolis and Homestead Picking Parlor in Richfield, and at the door on the night of each performance. 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>.



A Dream Vacation for Classical Guitarists: The International Guitar Symposium in Germany

by Dr. Gary Lindner

The Amadeus Guitar Duo recently performed at Sundin Hall as part of the Minnesota Guitar Society's 2001–2002 concert artist series. This duo, husband and wife Thomas Kirchhoff and Dale Kavanaugh, is recognized as one of the best classical guitar duos in the world. What many people familiar with them may not know is that they actively promote and participate in the International Guitar Symposium (IGS) held in Germany every year.

If you are a serious classical guitar player, or simply like classical music and the chance to travel, the IGS may provide you an ideal vacation. The IGS is the largest event of its kind in Europe. This year, the eleventh IGS takes place from Sunday, August 25th until Sunday, September 1st. The symposium is held in the home town of Thomas Kirchhoff, Iserlohn, Germany (about 100 kilometers east of Cologne) at the "Evangelische Akademie" (Evangelist Academy). The academy is located in a beautiful park that allows for rest and relaxation away from classroom settings. Participants can choose to stay at the academy or in town. Academy rooms are either single or double occupancy, each with private bath. And participants can choose to have all their meals prepared—four per day, including accommodations for vegetarians.

Approximately 220 people from 40 countries are expected to participate in this year's festival. Each participating classical guitarist will receive at least four individual lessons with additional tutoring in chamber music and group techniques, and have the opportunity to perform in a public concert. Over 600 (!) individual lessons are available.

The lessons/classes are taught by a select number of the greatest guitarists in the world. All of the classes are open to the public; you can attend even if you do not play guitar.

A few of the featured masters at this year's event currently include (* indicates players currently scheduled to perform concerts): Leo Brouwer (Cuba), Eden-Stell Duo (Great Britain), Nexus Guitar Quartet* (Italy), Robert Hill (US), Jorgos Panetsos* (Greece), Jeffrey McFadden* (Canada), Tom Johnson (US), Frank Gerstmeier (Germany), Stephen Gordon (Great Britain), David Russell* (Scotland), Costas Cotsiolis* (Greece), Dale Kavanaugh* (Canada), Eduardo Isaac* (Argentina), Manuel Rubio* (Mexico), Thomas Muller-Perling* (Germany), Wulfin Lieske* (Germany), Gerald Garcia (Great Britain), Eli Kassner (Canada), and Ulrich Stracke (Germany).

During the symposium, the masterclass instructors will also perform concerts that are open to the public. There will be 11 or 12 of these concerts during the festival. Concert tickets become available to the general public in May, 2002.


Additionally, over 25 guitar builders from around the world will display their creations at the festival. Here is a chance to try that handmade classical guitar you have always wanted, but could not locate in the U.S. But you will have to hurry. The deadline for applications to participate is July 20, 2002. If you are interested, now is the time to apply since last year's festival sold out quickly. This year's festival is expected to also sell out since the event has been steadily gaining in popularity since its debut. The cost for attendees varies, based upon meal and lodging options. Five price plans are available. These plans are detailed on the symposium website. All application information, including price plans and the contact information required to obtain concert tickets, can be obtained by pointing your web browser at <www.guitarsymposium.de>. Participants can have a lifetime experience by attending the symposium, and then write an article about their experiences for the *Guitarist* newsletter to inspire others to follow in their footsteps!

Pluck and Strum

*Three Concerts Celebrating
Minnesota's Fingerstyle Guitar Tradition*

June 4 - Tim Sparks
June 11 - Peter Lang
June 18 - Phil Heywood

Concerts begin at 7 p.m. at the Minnesota History Center. Tickets \$7 for members of the Minnesota Historical Society and the Minnesota Guitar Society. All other tickets \$9. Advance tickets available at Podium Premium Guitars and Homestead Picking Parlor. Tickets also available at the door.

 **MINNESOTA HISTORY CENTER**
345 Kellogg Blvd. W., St. Paul
For more information call 651-296-6126.

Peter Lang Records and Performs Again

by Gloria Goodwin Raheja

With his very first album, *The Thing At The Nursery Room Window*, released on the Takoma label in 1973, Peter Lang established himself as a leading exponent of what is sometimes termed "American primitive guitar." The foundation for this style of steel-string guitar playing had been laid by John Fahey in the late 1950s and early 1960s, with his profoundly innovative solo instrumental responses to the blues guitar music preserved on the old 78 rpm "race records" he had managed to unearth. Peter Lang was eventually inspired by the same music, though he came to it via a different route. Lang's interest in acoustic guitar was sparked by the folk revival music of the late fifties and early sixties, and especially by his exposure to the performances of Koerner, Ray, and Glover in Minneapolis coffeehouses. It was the vast blues repertoire of John Koerner, Dave Ray, and Tony Glover that led Lang to explore for himself the original country blues recordings from the twenties and thirties. He has written that it was that journey to the sources that hammered a shape to his own music. He was further inspired by John Fahey when he went to work for Fahey's Takoma Records in the early seventies. *The Thing At the Nursery Room Window* is a fingerstyle guitar classic, and that recording, along with the 1974 Kottke/Lang/Fahey compilation, established Lang as a now-legendary master of solo acoustic music on both six- and twelve-string guitar. While there are many guitarists who claim an affinity with Fahey, there are few of them who have gone back as he did to the country blues traditions in the way that Peter Lang has done, to craft such an original and distinctive body of solo instrumental work. Lang's latest CD, *Dharma Blues*, looks back once again, for inspiration, to early blues guitarists such as Sylvester Weaver, but the result is distinctively Peter Lang. With the release of the CD in June 2001, Lang has returned to recording and performing, after a hiatus of nearly 15 years. After a recent concert, opening for Emmylou Harris, Lang talked about his past, and about future plans.

Interview

GGR: What were the most important early influences on your music?

PL: Although I usually cite Dave Ray as the first major influence, I had some rather eclectic influences going back to early childhood. My first introduction to anything akin to real music was Saturday morning television With Hopalong Cassidy, Gene Autrey, and Roy Rogers. Later we would tune into the country shows like Porter Wagoner. In the late 1950s the Kingston Trio ushered in the folk boom. It was engaging music and I bought some of those albums. I think it was in 7th grade though that a friend dragged me off to a coffeehouse at the University of Minnesota. That changed everything, in 1961 or 1962, when I first saw Koerner, Ray, and Glover. What a rush that was. It was a shock to the system at first, but it was immediately engag-

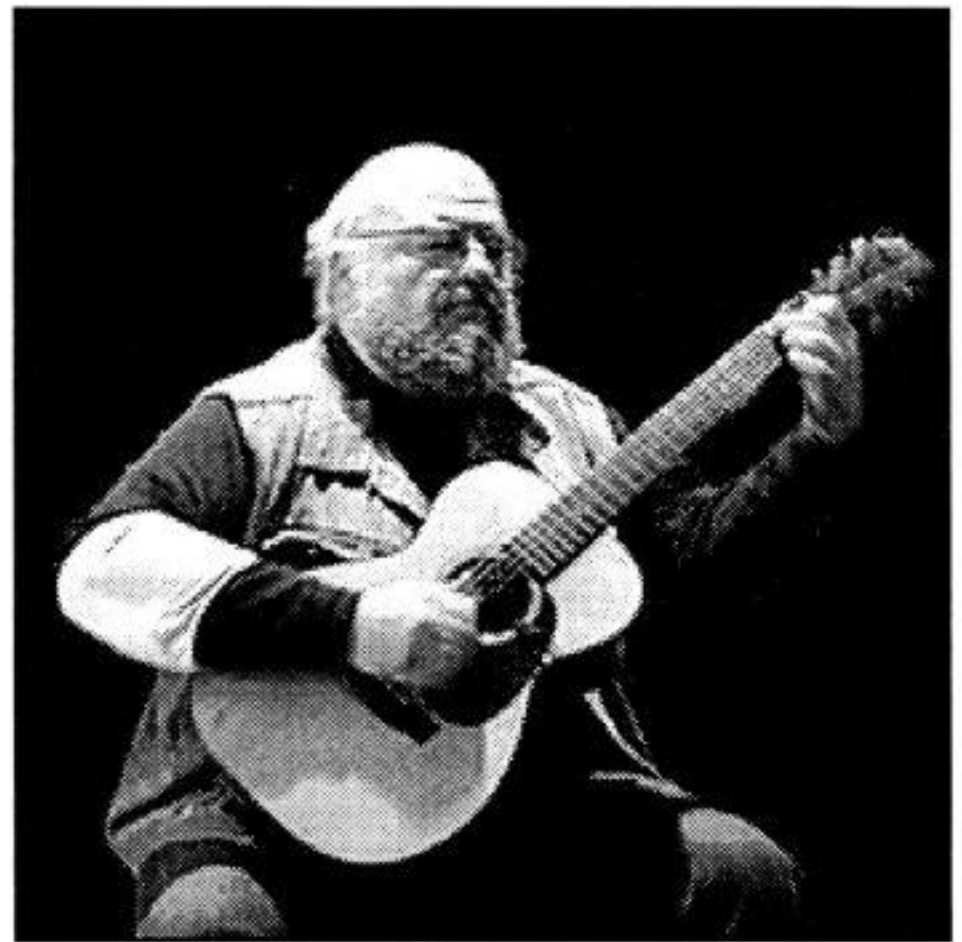


Photo by Greg Sittler, used by permission

ing, and there was so much power there. I would go down there as often as I could afford, to watch them spin the magic. I patterned my picking style after Dave "Snaker" Ray's, but the experience also led me on to other music that would have a major impact on me. That was a starting point, along with the early Dylan stuff. That music led me back to the original purveyors of country blues music. The one that stands out perhaps the most in my mind was John Hurt. It is hard to explain why, as he is certainly not as flashy as a Blind Blake or a Bill Broonzy. He had melody and clarity like spring water. I still play his pieces for the fun of it and I never seem to get tired of them. I guess Blind Blake and Blind Willie Johnson and Blind Willie McTell fit in there, and so do Gary Davis, and Elizabeth Cotten.

GGR: You've referred to your style of playing as "American primitive guitar." What does that label mean to you?

PL: American Primitive, hmmm. I don't know if John Fahey coined this phrase or not, but he was using it all the way back in the sixties, and refers to it on a Laura Weber show taped in the late sixties. Fahey intended it to mean untutored, as in the case of the "French Primitive" painters. I think it refers to something new and unexplored, a feeling that his music certainly seems to convey. John saw and heard everything with new eyes and new ears and that came out in his music. Because I was part of that whole thing people stick the label on me. I guess it works okay.

GGR: How did you become involved in the writing of *20th Century Masters of Fingerstyle Guitar*, with John Stropes?

PL: John is a great player in his own right, but his true gift is that he could figure out the way other people played and reproduce it perfectly. And, he could write it down. The idea for doing the book came out of our mutual whining about how bad the guitar tab books of that era were. We wanted to raise the bar on what was acceptable for a guitar

Special Feature continued on page 7

method. We also chose players we felt to be the most important practitioners at the time. Were we to do it today, obviously there would be more artists, but at the time we singled out Fahey, Norman Blake, Leo Kottke, Joseph Spence, Ry Cooder, and two of my tunes, "When Kings Come Home" and "V/The Connecticut Promissory Rag," are included in the book.

Although it has been out of print for several years, the book is now scheduled to be re-released. It will be updated, probably in the foreword, and hopefully with a new missing chapter on Taj Mahal that was part of the original but that we had to drop because we could not come to an agreement with the publisher. We think there will be a companion CD to go along with it.

GGR: What impact did your association with John Fahey have on your playing technique and on your compositional style?

PL: I had not heard Fahey until I actually signed with Takoma. When the label gave me his records to play I held my head in disbelief, wondering how this guy could have fallen through the cracks in the floor of my world.

When I started at Takoma I tended to think in two and three minute segments with square tempos and major triads. Though John did not actually produce my first record he provided a great deal of input on that work. Fahey suggested the idea of joining similar themes, and exploring both time and space. He also wanted me to try using dissonance and minor tunings. Maybe the biggest thing he put into me was the idea that a major part of music exists in the space between notes and chords. The results of his input were many of my favorite pieces from the first album ("Future Shot at the Rainbow," "Bituminous Nightmare," "Young Man Young Man Look At Your Shoes") where those new ideas shine brightest.

GGR: You've written a remarkably beautiful and compelling tribute to John Fahey, "Witness to the Messenger," which seems to be a subtle amalgamation of the sound of Peter Lang and of John Fahey. How did you come to write the piece, and how precisely did you achieve that effect?

PL: "Witness to the Messenger" was written without a recording in mind. I was caught by surprise at John's illness and subsequent death, in February of 2001. I had been out of the business for quite a few years and had little contact with Fahey in the 1990s. I returned from his funeral in Oregon quite conflicted and full of guilt. I wrote the piece more as a way to try and process it all. I tried to incorporate Fahey's history along with his techniques and styling and create a retrospective sort of thing. It was near completion when I received a call about a Fahey tribute album being proposed by George Winston, another Takoma artist. I recorded it last May using Fahey's old Recording King guitar. The album will be out sometime this summer and features a host of people who'd been influenced in one way or another by Fahey, including George Winston, John Renbourn, Stefan Grossman, and many others.

GGR: What are your current recording projects?

PL: I actually had a new album in the can before I released *Dharma Blues* last June. I took two years off to record those pieces and ended up with two albums. Nearly a year later though, and having had time to reflect, I am going to re-record a number of those pieces, and add several others I have written in the interim. I am re-recording in part because I have the use of Fahey's Recording King Guitar, which sounds amazing. John recorded many of what I consider to be his best works on the "King"—"Of Rivers of Religion," "America," "After the Ball," "Fare Forward Voyagers," and several others. I also own all my previous masters, and will be re-releasing them over the course of the next year or two.

Discography

Dharma Blues. Horus, 2001

American Stock. Aspen Records, 1986

Back to the Wall. Waterhouse Records, 1978

Prime Cuts. Waterhouse Records, 1977

Lycurgus. Flying Fish, 1975

Leo Kottke/Peter Lang/John Fahey. Takoma, 1974

The Thing At the Nursery Room Window. Takoma, 1973

Concert Artists Spotlight continued from page 3

Woodwind Music of (Innova, 1997), *phoenix ensemble#1* (Valve-Hearts Cologne, 1998), and *Falls Flyer* (released and funded by The Schubert Club's 10,000 Lakes). Since 1984, Dr Kachian has directed the guitar program at the University of St. Thomas, lectured, and developed new courses in music, guitar pedagogy, and guitar literature. He edits the guitar column for *String Notes*. In 2001, he became Director of Guitar Studies for MMTA, for whom he co-authored the nation's first guitar pedagogy syllabus. He is a national leader in distance learning for adults returning to college, and designed the nation's first fully on-line music coursework at the University of St. Thomas.

Daniel Sturm

Daniel Sturm is an internationally active composer whose works have been performed in Prague, Paris, London, New York, and numerous cities throughout the U.S. His principal teachers have included Jeffrey Van and Dominic Argento.

After receiving a Master of Fine Arts in Classical Guitar Performance from the University of Minnesota, Sturm taught classical guitar at: the University of Minnesota-Duluth, the College of St. Scholastica, the University of Wisconsin-Superior, and Augsburg College. The Orchestra of Radio Prague premiered his concerto for harp and guitar, *The Golden Heart*, in Prague in July of 1999, and the Nashville Symphony premiered his *Concerto Art Nouveau*, a concerto for timpani and orchestra, in November, 2001. He was a 1991 Bush Artist Fellow, has been KinderKonzert Composer for the Minnesota Orchestra, and has been Guest Composer with The St. Paul Chamber Orchestra.

Kachian and Sturm will present the premiere of *To Move the Strings of a Guitar*, by Daniel Sturm, a work for two guitars. These performers have not been heard in performance together for 25 years.

Local Events

Phil Heywood

Friday, May 10, The Bean and Wine Cafe, 318 Water St., Excelsior, MN. 7:30–11 pm. \$5. Call: 952-401-7902.

Tuesday, June 18, Minnesota History Center, 3M Auditorium, 345 W. Kellogg Blvd., St. Paul, MN. 7 pm. \$9 (\$7 for MN Historical Society and MN Guitar Society members). Call: 651-296-6126. See article in this issue.

Dave Ray

Saturday, May 4, American Legion Post # 1 in Minneapolis, with John Beach, Max Ray, and Rochelle Becker. 3:00–6:00 pm.

Friday, May 10, Cedar Cultural Center, Minneapolis, with Koerner, Ray and Glover.

Saturday, May 11, American Legion Post # 1 in Minneapolis, with John Beach, Max Ray, and Rochelle Becker. 3:00–6:00 pm.

Wednesday, May 15, Viking Bar, Minneapolis (West Bank), 6:00–8:00 pm.

Friday, May 17, and Saturday, May 18, Fitger's Brewhouse, Duluth. 9:30 pm–12:30 am.

Saturday, May 25, Mayslack's, Minneapolis, with John Beach. Afternoon.

Friday, June 21, The Bean Factory, Randolph Ave. 2 blocks east of Snelling Ave., St. Paul, with Kory and Jerome. 8:00–10:00 pm.

Bill Hammond

Saturday, May 11, Mastin Home Concert, 403 4th St. NE, Minneapolis. \$10 suggested cover. 8 pm. Call: 612-673-1730.

Tim Davey

Saturday, May 11, Dreamcoat Cafe, 215 S. Main St., Stillwater, 8–10 pm. Call: 651-430-0615.

Wind & String (Joe Haus, guitar, and Kay Miller, flute)

Friday, May 31, Flanders Art Gallery, 100 N. 1st Ave. N., downtown Minneapolis, 6–9 pm. Free.

Paul Hintz

Tuesday, May 21, solo, Dunn Bros., Grand Ave. at Snelling, St. Paul. 8:30–10:30 pm.

Saturday, May 25, solo, Anodyne Coffeehouse, 43rd and Nicollet, Minneapolis. 8–10 pm.

Friday, June 7, in DuoTonic (with Carole Selin, drums/vocals), Borders Books, St. Paul. 8–10 pm.

Curtis & Loretta

Saturday, May 18, Mastin Home Concert, 403 4th St. NE, Minneapolis. 8:00 pm. Call: 612-378-7074.

Sunday, May 19, The Music Loft at Hobgoblin Music, Home of Stoney End Harps, 920 State Hwy 19 (1 mile south of Hwy 61, NW of Red Wing). 2:00 pm. Call: 651-388-8400 or (toll free) 1-877-866-3936 or visit <www.stoneyend.com>.

Saturday, June 1, Minnesota Homegrown Kickoff Festival, at El Rancho Manana, Richmond, MN (near St. Cloud). One set at 1:00 p.m. Sponsored by Minnesota Bluegrass and Old-Time Music Association. Festival runs May 31 to June 2. Call: 1-800-635-3037 or visit <www.minnesotabluegrass.org>.

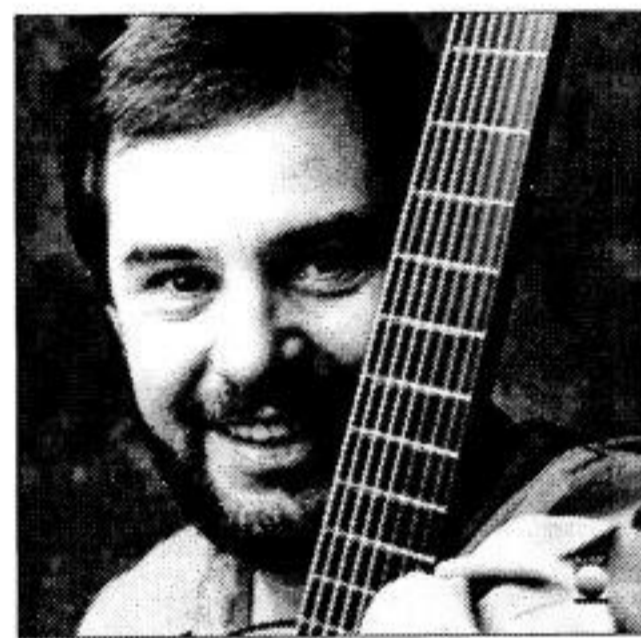
Tuesday, June 18, Lakeside Park Gazebo, Forest Lake, MN. 7 pm. Call: 651-464-3550.

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Local Events

BLUEGRASS EXTRAVAGANZA II

Saturday, May 11, and Sunday, May 12. The Cabooze Bar (in conjunction with Bluegrass Buddies and E-Company productions), 917 Cedar Ave. So., Minneapolis (on the West Bank).

This event features nationally renowned bluegrass recording artist The James King Band. Other regionally familiar acts include: Monroe Crossing, Cousin Dad, Becky Schlegel and True Blue, American Heiffer, The Blue Drifters, The Boot Draggers, Lonesome Dan Kase, Hookhead and Mares Buck and Doe Show, Switched at Birth, and Urban Renewal Bluegrass. Interested musicians are encouraged to bring their instruments and join in casual jamming in the outdoor courtyard. Bar-b-que and grilled selections will be offered. Saturday: doors open at 6 pm, music starts at 7:30 pm. Sunday: doors open at 2 pm, music starts at 3 pm.

Cedar Cultural Center, 416 Cedar Ave. So., Minneapolis (West Bank). Call: 612-338-2674, ext. 101/102/104.

Thursday, May 2, Heather Murphy with special guest Sarah Thompson. \$10 at the door/\$8 students.

Friday, May 3, Toshi Reagon Trio. \$14 advance/\$16 day of show/\$10 student rush.

Saturday, May 4, Dougie Maclean. \$16 advance/\$18 day of show/\$10 student rush.

Wednesday, May 8, Open Stage with host.

Thursdays, May 9 and May 16, Galumph Theater presents The Parsnip County Shindig.

Friday, May 10, Koerner, Ray and Glover.

Saturday, May 11, New Riverside Ramblers. \$9 at the door/\$7 students.

Friday, May 17, Pat Donohue with Mike Dowling.

Saturday, May 18, Maria Muldaur with Alvin Youngblood Hart. \$17 advance/\$19 day of show/\$12 student rush.

Sunday, May 19, Peter Hutter.

Monday, May 20, Matt Moran and His Slavic Soul Party.

Thursday, May 23, Our Mine. \$9 at the door/\$7 for students.

Friday, May 24, Heiruspecs.

Wednesday, May 29, and Thursday, May 30, Swallow the Earth.

Friday, May 31, Slaid Cleaves and Eliza Gilkyson.

Saturday, June 1, Erik Brandt with Urban Hillbilly Quartet.

Saturday, June 8, The Klezmatics.

Thursday, June 13, Avalon Blues: The Music of Mississippi John Hurt, featuring Dave Alvin, Chris Smither, and Peter Case. \$15 advance/\$17 day of show.

Friday, June 14, Martin Carthy. \$15 advance/\$17 day of show/\$10 student rush.

Friday, June 21, and Saturday, June 22, Resofest—A Festival of Resophonic Guitar.

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Premiere of Jeffrey Van's New Work

by Joe Haus

March 8, 2002, saw the world premiere of *Concerto for Two Guitars and Chamber Orchestra* by Jeffrey Van. I was able to attend the premiere in North Carolina. The Carolina Chamber Orchestra is a fine ensemble and was led by conductor Robert Franz in an all-American program, with music by Arthur Foote, Aaron Copland, Michael Daugherty, and Jeffrey Van. The review in the *Winston-Salem Journal* was positively glowing, stating; "Van's piece is the best kind of chamber music for two soloists and the best kind of chamber music for orchestra."

Jeff Van is well known to Minnesota Guitar Society members as a teacher, with some very successful former students, and as an active performer, giving solo recitals, playing chamber music at the J. J. Hill house, and giving over 50 premieres.

He's also been gaining a reputation as a fine composer of choral music. It was his piece for guitar and chorus, "A Procession Winding Around Me," inspired by a visit to Gettysburg and based on poems by Walt Whitman, that drew the attention of Patricia Dixon, head of the Guitar Department at Wake Forest University in North Carolina. She commissioned a piece for guitar and orchestra with the requirement that it be accessible to performers and audiences.

As Jeff considered the idea and explored possibilities to begin, the idea of a duo guitar concerto to be performed by Dixon and himself took over. His research led to many sessions with percussionists, listening to the subtle differences between instruments, and studying the orchestrations of chamber orchestra works. Of course, he drew on his extensive knowledge of the guitar and guitar concertos to make sure everything worked.

The result is a four-movement work, (slow-fast-slow-fast) full of delicate balances and memorable rhythms. Chilean protest songs, South American carnival melodies, and a Bach Chorale are quoted to great effect.

The first movement starts quietly and, as the strings pick up the melody from the guitars, the work blossoms with loveliness. The second movement is driven by the rhythm of the tune "El Pueblo Unido Jamas Sera Vencido (The People United, Will Never Be Defeated)" by Sergio Ortega. I can personally attest that this movement will be in your head the morning after you hear it. The third movement moves from melancholy to hopefulness and the upbeat fourth movement is carried by a spirit of celebration.

The concerto was a huge success. The soloists had a real mastery of the work and the orchestra showed great empathy. The audience reacted with real enthusiasm. Also in attendance were guitar builder Douglas Chin and famed guitar teacher Aaron Shearer.

I think Van accomplished the goal of adding a new work to the canon of delightful music for guitar and orchestra. Another performance is planned for next season in California. Of course, a performance in Minnesota is being looked into. I can't wait.

OpenStage

Don't miss the next "OpenStage" get-together 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 meeting will be held from 2:00 to 4:30 pm on **Sunday May 19th** at MacPhail Center for the Arts, 1128 LaSalle Avenue in downtown Minneapolis. There is no cost to attend. There will be no meetings during the summer (June through August). See the September/October newsletter for the fall schedule of meetings.

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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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** 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

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: **1999 Paul Reed Smith McCarty Hollowbody 2** electric, (10 top/back), violin amber, moons, chrome hardware, adjustable bridge, \$2,500; **1994 James Norris** classical, (Greg Smallman design, Cedar/Bolivian), \$1,500; **1983 Guild X-82 NOVA** electric, (mahogany body/quilted maple top), birds-eye maple neck/rosewood fretboard, \$500; **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; **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.