

# Guitarist

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

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permission pending

## Music to float your boat

### In This Issue

Favorite CDs, The Joys of Jazz Camp, and Local Events

## Noteworthy

Ah, summer in Minnesota. Season of mosquitoes and road construction. Season of trips up north and walks around the lakes. Season for relaxing. And what could be more relaxing than listening to a few new guitar CDs, perhaps in a style of music you haven't listened to before? We've got just the information you need to make a well-informed and enjoyable trip to your nearest CD seller, as seven Society members and friends offer expert advice on where to start listening. For some people, summertime means time to go to camp. Increasingly popular are theme camps, for all ages. If you've ever been curious about music-related camps, specifically those geared to learning to play jazz, check out the article in this issue.

## Teacher directory

Members, do you teach? At a private studio, store, or school? 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 <dcsc@divcs.org>. Don't delay!

## Coming attractions

The next issue will feature news of our exciting 2002–2003 concert season. And we'll have an introduction to guitarist Clay Moore, a recent arrival in the Twin Cities and already a fixture on the local jazz scene. You won't want to miss it. To get the newsletter mailed to you, plus advance word on the concert series, and a first-chance opportunity to purchase season tickets, join the Minnesota Guitar Society today. A membership form is included below.

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 or in person at an upcoming concert. Strum on!

—Paul Hintz

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and ticket reservations,  
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- *To promote and help create opportunities for Minnesota guitarists and players of related instruments.*

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## CDs for the Desert Island

by Paul Hintz

So many styles. So little time. In this article, we consider the valuable opinions of some well-informed and occasionally passionate experts, in a wide range of guitar (and close relative) styles. Astute readers will notice the lack of classical guitar and jazz guitar, for starters. A second installment of this feature will appear in fall. Readers' comments, including your own informed and passionate opinions, are welcome. And now, let's find out what essential CDs to add to our collections.

### Six Essential Lute CDs

by Edward Martin and Phillip Rukavina

Choosing the six "most essential" CDs of lute music is a difficult if not impossible task. But, given the opportunity, we have definite ideas in this area. We feel strongly that our selections are representative of the very best efforts to date; however, the reader is cautioned that our choices are necessarily subjective. A huge number of lute CDs were considered in the process of picking recordings that we believe are nothing short of fantastic.

Right off, the reader may be surprised to find vacant any selections of English, particularly Elizabethan, recordings. Although there are many excellent English lute recordings, in our estimation none of them conveys the mix of beauty, technical accomplishment, and musical expression to make our "essential" list. Here are our choices:

*Jean-Sebastien Bach: Suites four luth baroque BWV 1010 & 1012.* Hopkinson Smith. Astree E 8744. This recording is at the pinnacle of our list, and deservedly so. Rather than a recording of the "Lute Works" of J.S. Bach, these are transcriptions of cello suites, numbers 4 & 6. Hopkinson Smith, originally an American who now resides and teaches in Basel, Switzerland, is in our opinion perhaps the finest living lutenist. Not only does he have complete and total mastery of the instrument, but also it seems that this music was almost born for Smith to perform. Whether sublime or virtuosic, Smith brings forth a communication unheard of, especially in the 6th Cello Suite. The listener is transported to incredible levels of musical nuance and insight.

*Duetti Italiani.* Paul O'Dette and Hopkinson Smith. Reflexe 1C 065 45 442. This is a reissued CD, featuring Smith and Paul O'Dette. O'Dette is perhaps the finest virtuoso Renaissance lutenist of our time. This recording was originally issued in 1978, when both artists were just beginning their respective careers as solo lutenists. This recording is at once an amazing display of virtuosity, flamboyance, sensitivity, and ensemble playing. They even perform works by Giovanni Terzi, arguably the most difficult music in the lutenist repertoire, and they do it with great distinction. The only drawback is that in the CD reissue, the lute duets are mixed into a set of 6 CDs highlighting past recordings on the Reflexe label. Although *Duetti Italiani* is an older recording, it was a breakthrough in setting the high performance standards in lute playing we now enjoy.

*"Style Brise"—Gaultier & the French School.* Toyohiko Satoh. Channel Classics CCS 8795. Originally from Japan, lutenist Toyohiko Satoh has spent most of his distinguished career living and teaching in Holland. He is truly one of the modern pioneers in the modern lute revival and he has issued many top-flight recordings over the past 30 years. His earlier style of playing used nails and modern nylon-like strings, but this recording is a milestone in his (and the lute's) career. He dramatically changed his technique, stringing use, and instrumentation for this recording project. The CD contains wonderful selections from the French Baroque School, including pieces by Enemond and Dennis Gaultier, Dufault, Mouton, and Robert de Visée. Satoh performs on an original instrument built in 1613 by Laurentius Greiff from the Fussen School of lute building. (Satoh actually owns this instrument!) It took master-luthier Nico van der Waals 6 to 8 years to complete a restoration of the lute. The quality of the sound confirms that van der Waals did a brilliant job of restoration. Satoh made the recording with the lute strung entirely in gut. Interestingly enough, Satoh now uses gut strings made by Daniel Larson, from Duluth! The CD is very intimate, expressive, and deeply spiritual.

*Alla Venetiana—16th Century Venetian Lute Music.* Paul O'Dette. Harmonia Mundi USA HMU 907215. Without question, Paul O'Dette is the master of the Renaissance lute in our times. He has many recordings on Astree, Nonesuch, and most recently, Harmonia Mundi. Recently, he completed a monumental project of recording the solo works of John Dowland; however, we feel that *Alla Venetiana* is his best effort to date. It contains works of Dalza, Capirola, and Spinacino, music that we feel is at the center of O'Dette's musical personality. This repertoire is some of the earliest lute music in print, and O'Dette breathes life into it through his incredible virtuosity and flair.

*Giovanni Zamboni Romano—Sonatae d'intavolatura di Leuto - Lucca 1718.* Luciano Contini. Symphonia SY 92S16. Luciano Contini is a relatively unknown lutenist. He studied in Basel with Hopkinson Smith, and Maestro Smith's influence is evident in Contini's performance style. (Contini also has another solo CD of music of Piccinini, but we feel this is the better of the two.) His mastery is immediately evident, and his phrasing and sensitivity are most delightful. In short, his playing is spectacular. He plays an archlute that is strung in metal strings (!) on the first 2 courses, and gut for the remaining courses including the diapasons (the bass strings on an extended neck). Although the music is Italian and written for a lute in "viel ton" or Renaissance tuning, it is in a mature Baroque style that is almost Weissian in nature. Without a doubt, this is one of the greatest musical efforts ever captured on a disc, as much for Contini's playing as for the unusual literature he performs.

*Santiago de Murcia Codex.* Ensemble Kapsberger, Rolf Lislevand. Astree Naive E 8661. This is an essential CD for everyone to own, appealing equally to artist musicians and casual listeners as well. The music of Santiago de Murcia is

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instantly understood and appreciated by anyone who hears it. Rolf Lislevand is the “new kid on the block” in the lute world, with several major recordings to his credit. Make no mistake, he is absolutely sensational. This CD presents the works of de Murcia from the Salvidar Codex (actually the manuscript was located in Mexico). Lislevand performs on various baroque guitars as his ensemble accompanies him on many and various instruments, including collascione, portative organ, guitars battente, chitarriglia, etc. This disc won the Best European Classical CD award in the year 2000, and deserves it. The fidelity is extraordinary and the musicianship is impeccable. There is a wonderfully improvisatory character about it. While maintaining the spirit of the Baroque age, there is continual experiment with musical textures. The group never repeats a musical idea identically. In fact, the repertory is performed so freshly and so creatively that it cannot be easily characterized as simply “early music.” We could call it “Eighteenth Century World Music,” or perhaps, “Old New World Music,” or “Old New Age Music,” or even “Early Age Music.” You decide...

## Six Essential Fingerstyle Guitar CDs (the John Fahey tradition)

by Gloria Goodwin Raheja

John Fahey, *Let Go* (Rounder Records). John Fahey's guitar music is unparalleled in its originality and stark beauty, and the authority and definiteness of each note he played, especially in his first two albums, *The Legend of Blind Joe Death*, and *Death Chants, Breakdowns and Military Waltzes*. I don't know how I'd manage on any desert island without being able to hear the spare elegance of “Spanish Dance” or “Sunflower River Blues,” or the sheer compositional power of “Stomping Tonight on the Pennsylvania/Alabama Border,” from the *Death Chants* album, but what I finally decided to pack, given the lamentably limited baggage I've been allowed, is *Let Go*. On full display in this album is the profound amalgamation of orchestral music sensibilities and American roots music that is uniquely Fahey, but with its virtuosic rendition of Eric Clapton's “Layla,” and several pieces composed or performed by the Brazilian guitarist Bola Sete, it's also an awful lot of fun.

Leo Kottke, *Guitar Music* (Chrysalis Records). Like so many of us, I was first drawn into an appreciation of solo fingerstyle guitar by the music of Leo Kottke. So the big job here is to decide which of his many recordings I'd choose as my favorite. I love *6 & 12 String Guitar* and *My Feet Are Smiling* for their sheer relentless hard-driving power and *Greenhouse* and *A Shout Toward Noon* for their more mature melodic and tonal beauty. In the end though I decided on *Guitar Music*, mainly because of “Side One Suite,” a breathtakingly beautiful 10-minute piece in four parts that was one of the first solo guitar compositions I ever paid attention to.

Phil Heywood, *Circle Tour* (Atomic Theory). While there are many contemporary guitarists who claim an affinity with John Fahey, there are few who are able to infuse contemporary fingerstyle guitar with the sophisticated yet

straightforward and no-frills sensibility and technique of the acoustic blues masters (Mississippi John Hurt, Rev. Gary Davis, Big Bill Broonzy, and Lead Belly, for example) in the way that Phil Heywood does. He may very well be unique in the level of taste and virtuosity and mastery of tone and dynamics that he brings to this music. While these lend an impressive coherence and stamp of individuality to all three of his solo albums, his most recent album, *Circle Tour*, brings a new depth, gravity, and textural density to this music. If I could only take one album with me, it would probably be this one.

Peter Lang, *The Thing At The Nursery Room Window* (Takoma). Peter Lang's first album is a classic record that had been influenced by the picking style and blues music of Dave Ray, by the early blues guitarists themselves, and by John Fahey's compositional sense and use of dissonance and alternate tunings. There's no point taking something to a desert island just because it's a classic, though. I love this album for its hard-driving rhythms and the fact that the clarity of the music isn't derailed by any gratuitous frill for the sake of gratuitous frill.

Richard Gilewitz, *Synapse Collapse* (Gillazilla Records). Richard Gilewitz is one of my favorite younger acoustic guitar players. I like melodic clarity, interesting bass lines and complex textures with no trace of new-age aimlessness, and I am particularly taken with players who exhibit an awareness of classical techniques and orchestral drama on the one hand and the straightforwardness of acoustic blues on the other. Gilewitz has all of this. His own compositions on this CD are strikingly original and he does a masterful job with some Fahey, Kottke, and Kaukonen tunes.

Eric Lugosch, *Kind Heroes* (Acoustic Music Records). “American primitive guitar” is a loosely defined and perhaps straitjacketing category. Eric Lugosch wasn't much influenced by John Fahey, who coined the term, but his music does have what I think of as the spare complexity that is the sine qua non of the genre, a blues plus classical music intersection that characterizes much of the music, along with a hefty dose of inspiration from jazz. This album has gorgeous tone, some original and inventive takes on standards such as Loudermilk's “Windy and Warm,” Pete Seeger's “Living in the Country,” and a Reverend Gary Davis tune, and compelling original compositions.

## Six Essential Fingerstyle Guitar CDs (the Chet Atkins tradition)

by Joe Haus

Any list of essential fingerpicking albums has to start with Chet Atkins, the granddaddy of them all. But which album do you start with, since Chet recorded something like 80+ albums? I'd suggest starting with *Chet Atkins-Guitar Legend-the RCA Years* on Buddha Records. It's a 2-CD set of 50 tunes that really hits the highlights, from his very early recordings like “Canned Heat” and “Dizzy Strings” to later things like “Cascade.”

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Chet was inspired to take up fingerpicking one night in 1939 when he heard on his radio what the thought was two guitarists playing. Turns out it was just one great one—Merle Travis! *The Best of Merle Travis* on the Rhino label is a fine collection by the guy who wrote “Sixteen Tons.” Merle turned a solo guitar into something fascinating to listen to with his thumb-and-two-fingers approach. How could you not want to search out a CD with song titles like “I Like My Chicken Fryin’ Size”?

Merle passed his talent on to his son Thom Bresh. Bresh often teams up with another guitar slinger by the name of Buster B. Jones. Their most recent recording is entitled *Guts & Steel* on the Solid Air label. When these guys open up their guitar cases they do not mess around. Both are very hot guitar pickers and you can hear the fun they have putting the guitars into overdrive.

The most recent winner of the Winfield picking contest is Richard Smith. Smith grew up in England and learned every tune off of every Chet Atkins record he could find. Hearing him live without any sort of preparation is dangerous. But you can get you feet wet at his website, [www.richardsmithmusic.com](http://www.richardsmithmusic.com). His current CD is *Living Out the Dream*, a nice duet album made with his wife on cello. Or hunt down one of his recordings with the Richard Smith Guitar Trio.

Tommy Emmanuel grew up in Australia playing guitar duets with his brother and listening to Chet Atkins records. He became a major recording artist “down under.” Later he recorded a fine album with Chet entitled *The Day Finger Pickers Took Over The World* on the Columbia label. It’s got some fine playing all over it, but Tommy’s solo on “Tip Toe Through The Bluegrass” is the most amazing display of a chromatic run I’ve ever heard. I’d also recommend his solo album *Only*, which you can find at [www.funkyjunk.com](http://www.funkyjunk.com)

One of the joys of the Minnesota Guitar Society concert series is hearing players you would not otherwise seek out. I was knocked out by Peppino D’Agostino when he came to town. I think his album *Venus over Venice* on the Mesa label is a gem. The tunes are well written and played passionately.

There you have it. A list of six albums that give you a flavor of what finger pickin’ is all about.

## Six Essential Brazilian Guitar CDs

by Pavel Jany

One of the most in-demand bossa nova guitarists, Romero Lubambo, is considered by critics to be the best practitioner of his craft in the world today. Besides his guest appearances on a number of recordings in both Brazil and the US, he recorded four CDs with his own group, “Trio Da Paz.” Probably the best introduction to Lubambo’s unique sound is his trio’s debut album, *Brazil From the Inside* (1992 Concord Jazz), which also features Herbie Mann (flute) and Joanne Brackeen (vocal).

A special treat is Paulo Bellinati and Monica Salmaso’s album *Afro-Sambas* (1997 GSP Recordings). A performance by this duo was a highlight of the 1999–2000 Minnesota

Guitar Society concert season. Bellinati’s guitar arrangements, in his renditions of 11 songs originally written by Baden Powell and Vincius de Moraes, are truly breathtaking. And once enchanted by the voice of Monica Salmaso, you will want to also check out her latest solo album, *Voadeira* (2002 Blue Jackel Entertainment).

Guitarist, pianist, and composer Egberto Gismonti is well known to many. Among his earlier recordings, I would point out the album *Sol Do Meio Dia* (1978 ECM Records). Gismonti, on 8-string guitar, is joined by guitarist Ralph Towner, legendary percussionist Collin Walcott, and saxophonist Jan Garbarek.

To completely trace Baden Powell’s work, including all of his European recordings from 1967 to the mid 1980s, would not be easy. But the album *Baden Powell / three originals* (1993 Polydor) includes music from three of his essential recordings: *Tristeza On Guitar* (1975), *Poema On Guitar* (1968), and *Apaixonado* (1975). The 2-CD set is a very complex and comprehensive profile of this extraordinary guitarist.

“Agua de Moringa” is a group of six young musicians playing choros and chorinhos. Although the group is made up of traditional instrumentation (guitars, cavaquinho, mandolin, clarinet, and pandeiro), they are not a revival band. They treat the choro style as a living and breathing element, and their CD *Saracoteando* (1999 Malandro Records) is just delightful.

More than a hundred songs recorded during the last 30 years by artists such as Sergio Mendes, Elis Regina, Castro Neves, and Karrin Allyson came from the guitarist nicknamed “Guinga” (real name Carlos Althier de Souza Lemos Escobar). But, since the mid 1990s, the composer finally looms larger than many of his interpreters. Thirteen compositions on his fifth CD, *Cine Baronesa* (2001 Velas), demonstrate Guinga’s qualities as a composer as well as a brilliant guitar player.

## Six Favorite Flamenco Guitar CDs

by Scott Mateo Davies

There are many great and exciting guitarists today in Spain. I am mentioning one CD each by six of my favorite players but I feel guilty omitting Tomatito, Gerardo Nuñez, David Serva, Chicuelo, Diego del Gastor, Moraito Chico, Juan Carlos Romero, and Juan Carmona. What to do?

Sabicas. This great and influential maestro issued many, many recordings. *Leyendas del Siglo XX* on EMI is a wonderful anthology.

Paco de Lucia. The still reigning king of flamenco guitar will perhaps soon abdicate to another. All his CDs are recommended but his latest, *Luzia*, on Mercury, is special for at least two reasons, both apparent upon listening.

Vicente Amigo. Heir apparent to Paco de Lucia is my favorite player of them all (I think, at least this week). His most recent effort, *Ciudad de las Ideas*, on BMG is first rate.

Cañizares. Perhaps the most awesome technique (with the possible exception of Gerardo Nuñez), also very origi-

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## Jazz Camp Chronicles

by Gary Lindner

Last year I saw a music magazine advertisement for an adult jazz fantasy camp in Door County, Wisconsin, featuring Gene Bertoncini. Gene is a jazz master of the nylon-string guitar, a fine classical player, as well as an archtop jazz great. I had first seen him play as a guest artist at the Guitar Foundation of America (GFA) annual convention and competition held in San Antonio in 1999. (Every year the GFA conducts the most prestigious classical guitar competition in the US—MGS president Joseph Hagedorn won the competition in 1990.) Gene's brilliant performance won him a standing ovation at this event, where few standing ovations are extracted from a very sophisticated audience. So, naturally, when I saw this ad I felt compelled to attend. Also, the "camping" aspect of the event fit my middle-aged definition—motel rooms with soft beds and all meals included! The event was advertised as lasting 5 days and open to anyone interested in jazz who could play a musical instrument.

Saturday, I was one of the first to arrive at the camp. I was given the obligatory t-shirt and an information packet that included a songbook, a schedule of activities, and a list of my fellow attendees as assigned to combos. There were about 30 camp attendees from around the US and Canada who played a wide variety of instruments and/or who sang. Five primary staff instructors led the masterclasses and combos. The schedule indicated a kick-off meeting would be held that evening so I had a few hours to settle in.

I happily retired to my motel room to practice the jazz songs so I would have a heads-up on the other players and not embarrass myself in my combo. (The songbook contained about 20 jazz standards notated in traditional keys.) Even though the camp organizers advertised that all levels of players were welcome, I knew egos would abound and was determined to be prepared. I was feeling confident and good at this point.

The evening meeting was an informal gathering of attendees. Everyone introduced themselves. I was surprised at how many people had attended a prior jazz camp—about one-third. The camp facilitators and instructors made us feel comfortable and excited as they outlined the planned activities. Afterward, people explored the campgrounds, a beautiful wooded area on the edge of Lake Michigan.

Activities were spread out on the grounds so the noise (i.e., music) of one group would not interfere with that of another.

Sunday was the official start of camp. Each morning breakfast was served at 8 a.m. Everyone was there on time and enjoyed a delicious buffet-style meal. (A side note: the food was excellent, divided between buffet and table-served arrangements.) Then it was time to start. Each day at 9 a.m. a rhythm class was held in the main great room. The percussion instructor would teach the history of various rhythms and warm up the class with rhythm exercises, sort of a musicians' workout routine. This class lasted for 20 minutes.

Then it was time for the masterclass. Attendees were divided into masterclasses according to their instrument. This is what I had come for, guitar sessions with Gene Bertoncini. I had to hurry across the campgrounds to make the class in time. There were five of us in the guitar class. As Gene approached, we considered bowing down in unison and chanting "we are not worthy." Our playing level varied. One individual was a banjo convert who had played guitar for about 2 years. Two had played guitar, primarily jazz, for many years (one did so professionally), but had no formal music education. Another was highly educated in music, but guitar was his second instrument (bassoon was his primary instrument). And yours truly is a former blues, rock, and folk player (many years) who converted to classical guitar 2 years ago. An avid jazz fan for many years, I became enamored with playing nylon-string jazz guitar at the same time I took up the classical guitar.

Gene began the session by finding out each individual's level of playing ability. I was second in this trial-by-fire. Gene asked us to play chord after chord, like: "Okay, play an Am7. Fine, now a Bbm7b5...now a Cmaj7 #11. No? Hmmm, then how about a Dm maj9th...." I was doing better than the player who preceded me, but Gene's rapid-fire approach in demanding the chords with particular voicings eventually caught up with me. "Umm, could you repeat that last request? Wait. What was the new one? Hold it, I just need a couple of seconds here, I am working without fret markers." ....on to the next player. I just was not fast enough. So it went until we all failed. The players with no formal training did well when playing by ear was required, but were lost in areas that involved formal theory background. I did well on applying theory knowledge, but felt horribly inadequate when it came to Gene's demanding teaching style for dynamic chord substitution. At the end of the masterclass, all five of us were forced to remember those days of adolescent inadequacy that we thought we had safely left behind us.

Dazed, I stumbled across the campgrounds to arrive at my combo late—not all that important, judging from the equally glazed look I saw reflected in the other combo members' eyes. I guess my masterclass experience was not so unique! The combo session started at 10:30 a.m. and lasted until noon. Each combo performed Wednesday evening for the rest of the attendees; the performances were also open to the public. Like the others, my combo consisted of clarinet, trumpet, trombone, drums, piano, bass, and guitar. The brass and reed players were the melody makers. I was part of the rhythm section. I was a bit unfamiliar with this role after having played lead and solo guitar for many years. Fortunately I did know enough about the guitarist's role in playing rhythm to stay out of the pianist's way.

My combo leader, Mike, was one of the brass instructors. He picked one of the jazz standards out of our songbook and we started in. What fun! This was an unexpected surprise for me. Mike was very patient and graciously sought our input on the arrangements. We suggested tempo

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changes, rhythm style changes, and so forth. We finally determined to play "Autumn Leaves" as one of our combo's songs with a Latin beat that made the old standard exciting for everyone. Then Mike handed us a new song, a blues number. After feeling good with my behind-the-scenes practice of the songbook material, it was a bit unsettling to have a new piece given to us. But having played blues for quite a while, I felt good enough to volunteer to play a lead on the song. The horn players suffered a bit with the sudden introduction of a blues scale-based piece when it came time to improvise. I guess I was not the only one who just practiced the songs provided beforehand.

Lunch followed. We all discovered that being humbled has a good, stressful effect on one's soul, and everyone was very open and talkative as a result. One of the best aspects of the camp was experiencing my fellow attendees during meal times. The average attendee was around 40, a jazz lover, and by vocation a professional in a field unrelated to music. One was a State Supreme Court researcher. Another a podiatrist. Still another an attorney. And they all acted like kids being let out to play. I never heard a harsh word exchanged among attendees during the entire week, something I would have thought impossible with 30 adults under stress for 5 days.

After lunch everyone convened for the big band session. The big band performed in the grand finale for the public on Thursday evening. This was not as rewarding an experience for me. My playing on a mic'ed nylon-string guitar was completely lost in the sound of so many other instruments. Still, it was an interesting experience, being unable to lose yourself on your instrument when you cannot hear a single note you are playing. Of course, this meant no else one could hear my mistakes either...

Following the big band was a class in which the leader gave very informative talks about the history of jazz and its key players, with frequent examples of historical recordings for our listening enjoyment. A brief break was followed by dinner. Then everyone scrambled to find a spot in which to practice material from their masterclass, combo, and/or big band. I was cornered by one individual from Gene's combo who asked what Gene's masterclass was like. We determined that his combo experience and my masterclass experience paralleled each other. Each afternoon after that, I saw this fellow practicing his trombone parts for his combo out of the trunk of his car in the parking area. I did not see him smiling much during the week. Nevertheless, no one commented on this, since we could all empathize with him.

At 7:30 p.m., we were treated to a concert by a different instructor each evening. Afterward, jam sessions were held, led by a different instructor each evening. Like most attendees, I did not participate much in the jam sessions primarily because I was too tired after a very full day's activities.

The second day. I observed subtle differences from Sunday, beginning with breakfast. There were considerably fewer attendees at the tables. I commented on this to an

instructor next to me in the buffet line. He said this was common and that usually by the end of the week, the attrition rate was at least 50% for that early morning breakfast time.

I also noticed a big change when I went to my combo. I found two new pieces of music on my music stand when I arrived. This was not supposed to happen! Is this allowed? Is there a test later? The first piece was a ballad and I was relieved to find that I had no problem comp'ing out the chord changes. But the second was a piece performed at a very fast Dixieland tempo with chord changes on every two beats, and many changes coming on every quarter note count. Luckily, my combo was led by a brass instructor. As the reed and brass players squabbled among themselves about their parts, I had time to figure out my chord voicings and work out the changes. By the third day, the bassist, piano player, and I looked forward to these playing hiatuses so that we could quietly jam together.

And so the days passed. Rhythm "aerobics" in the morning that charged everyone up and had us anticipating the day's activities; a humbling masterclass; a fun combo session; the usual big band session; informative history classes; and a stellar concert.

At week's end, the concerts by the combos and big band were fun but almost anticlimactic. Everyone was exhausted and looked forward to some rest and relaxation back at work. Afterward, I was giving a fellow guitar player a ride "home" to his motel. He asked if I would attend another jazz camp. He said it was not what he expected and he probably would not attend another one himself. My impression was that the instruction was a bit too academic for his liking (he was one of the experienced players with no formal music training). I told him I was not sure. I explained that it was hard at times to keep one's perspective given that Gene had played for over 40 years, most of them professionally. However, I could not think of a more inspiring experience than to receive direct instruction from a true master in such a beautiful setting. And each evening, Gene would assemble his masterclass players and conspiratorially go for a 3- to 4-mile walk, joking, and telling stories the entire time. These evening "sessions" made each of us feel special and uniquely blessed to have been at that time and place with this truly gracious musician. Considering this opportunity and the fellow attendees, I determined that I would attend another jazz camp. But first I needed some time to practice and study...maybe 5 years from now? And, oh yeah, next time I'll take Gene's advice and bring a guitar that has fret markers!

(Ed. note: Information about the annual Tritone Music Camp with Gene Bertoncini and others is available online. This article first appeared, in slightly different form, in the May 2002 issue of *Just Jazz Guitar* magazine. Reprinted by permission.)



CDs continued from page 5

nal, slightly abrasive at times. Check out *Noches de Imán y Luna* on Nuevos Medios.

El Viejin. Unsurpassed as a dance accompanist, phenomenal sound and an unusually emotive guitarist. *Algo que Decir* on Nuevos Medios really does have something to say.

Manolo Sanlúcar. In the eyes and ears of many, he's the co-king with Paco and has trained many important guitarists (unlike Paco). His *Tauromagia* on Polydor is widely esteemed and much loved.

## Blues Guitar CDs: An Intermediate List

by Dave Ray

Most pickers are aware of the short list of country blues greats: Charlie Patton, Son House, Skip James, Robert Johnson, Blind Lemon, and the others who form the pantheon of rural blues. We'll define the genre as solo or duet performances on guitar, occasional harmonica accompaniment, usually with a vocal in the A-A-B verse form and generally in the neighborhood of 12 bars. The 1920s and 1930s were the heyday for most of these sessions.

The recorded catalog is so deep and wide nowadays that it intimidates many otherwise educated players. More intensive research in the field has unearthed a lot of material that was previously unavailable to any but the most assiduous 78 rpm collector. Improvements in remastering techniques and especially the advent of the CD have made formerly unlistenable releases both desirable and available. The recent popularity of the blues-rock format has also spurred increased interest in roots blues.

Lists are only as good as the listmaker and this one makes no attempt at objectivity. Start with the labels and work your way into the artists who really speak to you. Because most of the lesser-known players did so few sessions, their work is frequently combined into anthology discs. The heavy-hitter labels are:

Anything on OJL, if you still have a turntable and you can find the LPs.

Anything on Yazoo, and especially the "Masters" series, which feature players from distinct areas. The places where they lived often defined their styles, so geography is one good method of uncovering what appeals to you. The Mississippi Delta produced a much different sounding blues from the Piedmont area.

Anything on Blues Classics, Arhoolie, or Herwin.

Most anything on Document. This label is known for digging deep into a single artist's recorded output and usually doesn't provide the overview available from other manufacturers.

Blind Pig, Rounder, and the other "blues resellers." They re-package tunes from other labels and have many interesting anthologies.

Shop locally: The Electric Fetus and Treehouse Records are two good inner-city resources. Type just about any performer's name into Google and you'll get pages of source material. Blues LP Sale at: <http://blueslim.m78.com/lpsalee.html> and Red Lick at: <http://www.redlickrecords.co.uk/main.shtml> are just two of many sources available worldwide.

Among my personal favorites, and most fruitful sources for material, have been artists I first heard on the anthology LPs I bought when I was a kid. The haunting Delta cries of Garfield Akers, Willie Brown, Kid Bailey, Ishmon Bracey, and Tommy Johnson; the light-fingered picking and broad-humor of the Georgia stylists Blind Blake, Peg Leg Howell, and Bumble Bee Slim (Amos Easton) are all available on current releases.

Individual artists with broad reissues include the incomparable blues of Frank Stokes, Mississippi Fred McDowell, Freddie Spruell, Tommy McLennan, Johnny Temple, and Robert Petway. These guys were all possessed and couldn't help picking and singing. The great early work of Muddy, Wolf, and Sonny Boy and the people who were popular singers as well as blues innovators, like Leadbelly, Jazz Gillum, Big Bill Broonzy, and Memphis Minnie are also thick in the retail racks.

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# Local Events

## Chrissy Mitchell

CD release party for droplet's new album "on the face of the earth." Sunday, July 14th, 8 pm, at Bryant Lake Bowl. \$4 cover. E-mail for a limited guest list. Info: [www.dropletonline.com](http://www.dropletonline.com)

## Curtis & Loretta

July 19, Springbrook Nature Center, 100 85th Av N.E., Fridley, 7 pm. Info: 763-572-3588.

July 27, Festival of the Arts, Central Park, downtown Owatonna, noon (approx.)

July 27, Crossings at Carnegie, 320 East Avenue, Zumbrota, 8 p.m. Info: 507-732-7616

Aug. 3 and 4, White Oak Rendezvous, Deer River, MN (about 20 miles west of Grand Rapids). Info: 218-246-9393.

Aug. 16, Cottagewood Store Barbecue, Deephaven, MN. 6-7:30 pm.

Aug. 25, Munsinger Gardens, St. Cloud. East bank of Mississippi River, across from St. Cloud State University. 3 pm.

## Tim Davey

July 20, Dreamcoat Cafe, 215 S. Main St., Stillwater. 8-10 pm. Info: 651-430-0615.

## Phil Heywood

Aug. 23, The Art House, 3981 Lexington Ave., Eagan. 8 pm. Info: 952-423-2781. Small cover charge.

## Axis Mundi

Glen Helgeson, guitar, with Charles Fletcher, bass; Dave Stanoch, drums; Gary Schulte, violin; Michael Bissonette, percussion (Marc Anderson, percussion on 7/5 and 7/12).

July 1, Noon to 1 pm, Northrop Plaza, Church St. and University Ave., U of MN. Info: 612-625-6600.

[www.northrop.umn.edu](http://www.northrop.umn.edu) (click on summer concerts)

July 3, Noon to 1:30 pm, Elliot Park, Minneapolis, E. 14th St. and 11th Ave S. Info: 612-370-4772.

July 5, 7-10 pm, St. Anthony Main Courtyard, 219 SE Main St., Minneapolis. Info: 612-378.1226

July 11, 7-8 pm, Excelsior Bandshell, Excelsior Commons (Lake St. next to Lake Minnetonka). Info: 952-474-5233.

July 12, 7-8:30 pm, Starring Lake Park, Eden Prairie, [www.edenprairie.org](http://www.edenprairie.org), or call 952-949-8449.

July 15, 7-8:40 pm, Minnehaha Falls Park, Minneapolis.

July 18, 7-8:30pm, Ojibway Park, Woodbury, [www.ci.woodbury.mn.us](http://www.ci.woodbury.mn.us)

July 20, Noon to 1 pm, Raspberry Festival, Hopkins, 9th and Main. Info: 952-931-0878.

July 23, 7-8:15 pm, Parker's Lake Park, Plymouth, [www.ci.plymouth.mn.us](http://www.ci.plymouth.mn.us)

July 25, 7:30-9:30 pm, Lake Harriet Bandshell, Minneapolis.

July 27, 4:30-5:30 pm, Slice of Shoreview, Shoreview, Island Lake

County Park (intersection of Hwy. 694 & Victoria St.; [www.sliceofshoreview.com](http://www.sliceofshoreview.com))

Aug. 7, 7-8 pm, Oak Hill Park, 33rd & Rhode Island Ave., St. Louis Park.

Aug. 13, 8:30-10:30 pm, Dunn Bros., Grand Ave., St. Paul.

Aug. 14, 7-8 pm, Centennial Lakes Park, Edina.

Aug. 16, 6-7:30 pm, Movies and Music in the Park, Powderhorn Park, Minneapolis.

## David Singley

With the quartet Zona, Thursday, Aug. 1, 5:30-7:30 pm. Peavey Plaza in downtown Minneapolis.

## The Blue Drifters Bluegrass Quartet (Steve Howard, flatpick guitar and vocals)

Aug. 17, Nowthen Threshing Show 2002, 7415 Old Viking Blvd, Nowthen, MN (Anoka), 10 am to 2 pm.

Aug. 24, Mayslacks, 1428 NE 4th St., Minneapolis, 11 pm to 1 am.

Aug. 31 (2 sets) and September 1 (1 set), The Lakes Bluegrass Festival, at Ski Gull, Nisswa, MN. Info: 218-568-7366. Visit our website:

<http://www.eccentrix.com/music/bluedrifters>

## Paul Hintz

Second and fourth Sundays of July and Aug., Crema Cafe, 34th and Lyndale, Minneapolis, 7-10 pm.



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# Contributors in This Issue

**Scott Mateo Davies** began studying guitar at age 9. After high school, he traveled the world for 4 years as a folksinger. Returning to Minneapolis, he founded a pop group and toured for 11 years. While on the road, he began playing classical guitar. In 1982, he moved to Madrid and began intensively studying flamenco guitar. He returns to Spain each year to study and perform. Two performances have been broadcast on Radio Nacional de España. From 1986 to 1998 he was guitarist and 'ud player for Voices of Sepharad, a group dedicated to the music and dance of Spanish Jewish culture. He has been guitarist for Chicago-based Ensemble Español Spanish Dance Theater since 1989. He makes frequent guest appearances with flamenco companies throughout the US and is on many recordings. In 1995 he released his first solo recording, *Paths of Convergence*. In 1999, he was involved in the independent film project *Puente de Almas* as guitarist and arranger. He performs regularly at school assemblies, workshops, and residency programs with Ensemble Español, Rincon del Flamenco, and FUEGO Flamenco. He is the musical director, co-founder, and guitarist for FUEGO Flamenco.

**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.

**Pavel Jany** is a classical and contemporary jazz guitarist and composer. Between classical studies in Europe and jazz studies in the US, he spent 3 years in West Africa and made a number of trips to Brazil and other South American countries. This experience deepened his interest in world beat, particularly Latin and Afro-Brazilian, music. He moved to Minnesota in 1991 and in 1999 started searching for artists to work with on a CD project devoted to contemporary bossa nova and Brazilian jazz. Based in the Twin Cities, that group, "Ticket to Brasil," is named after the CD's title track.

**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.

**Edward Martin** began playing guitar at age 7. He studied classical guitar with Daniel Sturm at the University of Minnesota, Duluth. In 1976, he turned his attention to the lute and has since studied with lutenists Paul O'Dette, Toyohiko Satoh, and Hopkinson Smith. In the early 1980s, he was appointed Adjunct Professor of Lute at the College of St. Scholastica, Duluth, a position he still holds. In 1984, he was a finalist in the First International Lute Competition, held in Toronto, the only American selected there as a finalist. As a soloist, teacher, and ensemble performer, he has appeared throughout the US, from the East Coast to the Hawaiian Islands. He has made many broadcasts on public radio. His first CD, *Lute Songs of Virtues and Vices* with tenor William Bastian, was issued in 1994 on Lutedisc. He has completed a recording of French Renaissance solo lute music. The CD is on Lyre Music and is scheduled for release in July 2002.

**Gloria Goodwin Raheja** is 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.

**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 many solo, duo, and band recordings, to his role as producer of Bonnie Raitt's first album, he has rightly been described as 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. All three master guitarists (Tim Sparks, Peter Lang, and Phil Heywood) at the June concert series hosted by the Minnesota Historical Society and co-sponsored by the MGS paid tribute to Snaker's influence. His contribution to this newsletter issue was received just before he went in the hospital for treatment of a life-threatening illness. Dave's a forthright person. He gives you the straight story. Check out the "Dave's health" link from the home page at his website [www.jdray.com](http://www.jdray.com). We wish him a speedy return to complete health.

**Phillip Rukavina** studied classical guitar at the North Carolina School of the Arts with Jesus Silva and at the University of Minnesota with Jeffrey Van. He began his lute studies with Patrick O'Brien at Sarah Lawrence College in New York, and continued with Hopkinson Smith at the Academie Musicale in Villecroze, France, and in Basel, Switzerland. He appears on several compact discs issued on the Lyrichord Early Music Series label. He is a member of the Boston-based Venere Lute Quartet, MilQ (Minnesota Lute Quartet), and Milwaukee Baroque, and has appeared with many other ensembles. He provided the solo lute music for the audio release of *The Last Unicorn*, as read by the author Peter Beagle, and has been heard frequently on MPR, NPR, and the nationally syndicated early music program *Harmonia*. He teaches lute at the Lute Society of America's Summer Seminars, and has served as the editor of that society's quarterly newsletter.



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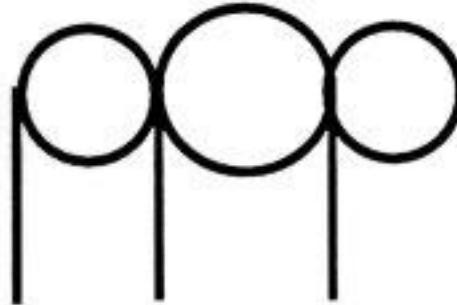
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FOR SALE: **1993 Jose Oribe "Professional A" classical guitar** (cedar and cocobola rosewood), excellent condition. \$3,200 new. Best offer. Call John at 319-626-3257 evenings before 9 pm.

FOR SALE: **Ovation Custom Legend** model 1869 w/OHSC, \$1050; 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.