

# Guitarist

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MARCH / APRIL 2003

VOL. 19 NO. 2

## Sundin Hall Concerts



**Gray/Pearl Duo**  
**Classical Guitars**  
**Saturday March 22**  
**8 PM**



**Wu Man**  
**Chinese Pipa**  
**Saturday April 19**  
**8 PM**

### In This Issue:

Interview with  
Jerry Kozak,  
Society News,  
Local Calendar

**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.

## Thank You...

...to The Podium, for providing our raffle guitar at cost (for details about the raffle call 651 699 6827).

...to MacPhail Center for the Arts, for providing the space for our OpenStage meetings free of charge.

## Partnerships

The Guitar Society has joined with the Upper Midwest Flute Association to commission a new work for flute and guitar by local composer Michael Karmon. The work will be premiered by the Cavatina Duo, and will also have a local premiere by members of our two societies in fall of 2003.

## Community Outreach Concerts

These concerts are held in senior centers around the metro area. Upcoming, two performances at the Commons on Marice in Eagan. On Saturday March 1st, jazz guitarist and Society Managing Director Paul Hintz performs. On Saturday April 12th, Society board members Chris Kachian and Daniel Sturm will perform. Also upcoming, the duo Wind & String, featuring flutist Kay Miller and guitarist (and new Society president) Joe Haus, returns to St. Andrew's Village in Mahtomedi on March 17th.

## Local Artists Concert in Northfield

Local Artists concerts are now being held in partnership with arts groups around the metro area. Upcoming, guitarist/composer Jerry Kozak performs at the Northfield Arts Guild, 304 Division St., downtown Northfield, at 2 pm on Sunday, March 9th. The concert is cosponsored by the Northfield Arts Guild and is free and open to the public. See page 5 for more information.

## Sundin Hall Concerts

The Gray/Pearl Duo on Saturday March 22nd at 8 pm. See page 3 for more information.

Wu Man on Saturday April 19th at 8 pm. See page 4 for more about her.

## Minnesota Guitar Society concert information and ticket reservations

Call 612 677 1151.

## Sponsors

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

## Volunteer Opportunities

Nonprofit organizations rely on members. If you've picked up this newsletter at a concert or store, and like what you've heard or read, please consider becoming a member. Call 651-699-6827 to find out how. If you're already a member, you can help in more ways. We are forming committees to support the Society's programs and activities. Join one! Time commitments are minimal. Rewards are great. Here's what and how:

**Newsletter**. We need one person to help with the mailing. We need another person to help with the distribution to stores and other locations. We need a third person to write articles.

**Refreshments**. We need two people to help bring and set up refreshments for the Sundin Hall concerts.

**Fundraising**. We need two people to help us diversify and strengthen our sources of support.

**Publicity**. We need two people to help us build our audience by getting the word out about our concerts.

**Call Paul Hintz** for more info and to sign up, at **651 699 6827**.

## OpenStage Hits the Road

On January 17th, Guitar Society members packed up the OpenStage and took it down to Betsy's Back Porch Coffee Shop in Richfield. Players took turns entertaining the clientele. The casual atmosphere was the perfect setting to calm the nerves of those not-so-experienced performers. Players were Kuan Teoh, Mark Bussey, Bob Owen, Al Norton, Dennis Burns, Jay and Jan Fillmore, and Dan Estrem. It was an evening enjoyed by everyone and all signs point to more OpenStage road trips. Regular OpenStage meetings continue at MacPhail Center for the Arts in downtown Minneapolis on Sunday March 16th and Sunday April 13th at 2 pm. These meetings let Society members and friends play for each other in a relaxed, fun, informal setting. Everyone is welcome!

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## Julian Gray and Ronald Pearl Duo on March 22nd

Classical guitarists Julian Gray and Ronald Pearl first met at the Peabody Conservatory of Johns Hopkins University in Baltimore in 1982. Gray had just graduated and Pearl was completing his studies there. Their musical partnership has been constant ever since. So has a parallel commitment to teaching. Like many musicians, they balance teaching and performing. Through their concerts and highly acclaimed recordings they have established their duo as one of the important voices in the current music scene.

The Gray/Pearl Duo has appeared at many prestigious guitar gatherings, including the Second American Guitar Congress and the Guitar Foundation of America Festival, as well as concert series and festivals in London, New York, San Francisco, Dallas, Washington, D.C., and St. Louis, and on tours throughout the U.S. and Canada.

Their recordings *The Magic Circle*, *Baroque Inventions*, and *Homages and Evocations* on the Dorian label have received enthusiastic reviews. *American Record Guide* described the duo as "Great classical masters ... Gray and Pearl's recital shows off the players' combined strengths of magnificent tone, tight ensemble, and profound feeling ... They use their virtuosity to put some serious fun and sparkle back into the Baroque on guitar." Other critical responses have concurred. And *Acoustic Guitar* says, simply, "Gray and Pearl raise the standard for classical guitar duos."

The duo's broad repertoire ranges from boldly innovative transcriptions of Baroque masters to Debussy, Chopin, de Falla, and Brahms. They have also inspired composers to create an important body of new works for guitar duo that draws its rich appeal from such sources as the folk music of Armenia, Ireland, and Appalachia as well as homages to people and places of the past and today. They have premiered works by many composers including Roberto Sierra, Gilbert Biberian, David Leisner, Ian Krouse, Oliver Hunt, Benjamin Verdery, William Bland, and Loris Chobanian. The only guitarists to be awarded a commissioning grant from Chamber Music America, they have received as well a special citation from ASCAP for adventuresome programming.

Each summer Gray and Pearl perform and teach at a number of guitar festivals including the Stetson University International Guitar Workshop, the Mid-West Guitar Ensemble Symposium, Summer Arts Program of The University of California, and the National Guitar Summer Workshop in New Milford, Connecticut, where they also serve on the advisory board.

The Gary/Pearl Duo celebrated its 19th season in 2001 with a new recording on the Dorian label devoted to the sonatas of Domenico Scarlatti, *Scarlatti 15*, that gathered critical praise: "Gray and Pearl display a disarming level of virtuosity ... Throughout the recital, the Duo's phrasing is alive with character, a wide range of dynamic levels, and admirable clarity of line" (*The Baltimore Sun*); "a stunning

collection ... Julian Gray and Ronald Pearl are America's finest classical guitar duo." (*Acoustic Guitar Magazine*)

The year 2001 also marked the beginning of Edition Gray/Pearl Duo, a multi-volume series of the duo's transcriptions and new music for guitar duo (from Mel Bay Publications). The first two volumes in the series are devoted to the music of Domenico Scarlatti and Manuel de Falla.

Julian Gray, a recent recipient of the Excellence in Teaching Award of the Johns Hopkins University, has been on the faculty of the Peabody Conservatory since 1983, where he teaches guitar, guitar history, and literature, and coaches chamber music. Ronald Pearl is on the faculty of Loyola College in Baltimore, and teaches classes in music history, theory, and guitar.



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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).

## Wu Man to Perform on April 19th

**W**u Man is known worldwide as one of the most outstanding pipa (pronounced PEE pah) soloists performing today. Her appearance at Sundin Hall on April 19th promises to be an exciting blend of old and new sounds on an instrument with a long and fascinating history.

### The Pipa

The pipa, a four-stringed, pear-shaped lute, was introduced to China from Central Asia during the Han Dynasty (around 2,000 years ago). It is a close relative of the European lute, Middle Eastern lutes, and the Japanese biwa. Early pipas had a variety of shapes, materials, and number of strings. Today, they are uniform. The pipa is tuned A-D-E-a, with all the open strings sounding below middle C on the piano. Using various playing techniques, performers can imitate a wide variety of sounds, from flowing water, conversing geese, and trotting horses, to Chinese gongs and drums and sounds of battle. Traditional pipa music is usually classified as either civil (wenqu) or martial (wuqu). Comparatively speaking, civil pieces are refined and elegant, and played at a slow tempo and soft volume. Martial pieces are generally faster and louder and often depict scenes in historic battles. In a traditional Chinese orchestra there is an entire section of pipas, which are the leaders of the plucked string group, one of two primary orchestral groups. The pipa is also used in chamber ensembles, to accompany singing and dancing, and is a popular solo instrument.

During the golden age of the Tang Dynasty (618–907 CE), the pipa gained favor over the elegant qin and often served as a lead instrument in the music of the sophisticated Tang court. The pipa has undergone the most dramatic changes of all Chinese instruments today. An upright playing position has replaced the horizontal position of the Tang era and plucking with the fingers has replaced the use of a plectrum. The number of frets on the body of the instrument has gradually been increased from 4 to 30, a straight head has replaced the crooked Tang style, and the traditional silk strings have been replaced by steel.

The pipa is highly versatile, sharing with the qin an important historical role in the self-cultivation of the elite and the aristocracy of the imperial dynasties, yet it also features prominently in the earthy folk styles of, for example, the Silk-and-Bamboo ensembles of the Shanghai teahouses and the Nanguan narrative singing of Fujian on the southeastern coast. Pipa music is famed for its unique richness of expression.

Spectacular finger dexterity and virtuosi programmatic effects characterize pipa playing technique. Rolls, slaps, pizzicato, harmonics, and noises are often combined into extensive tone poems vividly describing famous battles or other exciting scenes. The instrument is also capable of more lyrical effects in pieces inspired by poetry, landscapes, and historical themes. Pipa music has been loved

by the Chinese people for centuries. There once was a large repertoire of pipa music. Much has been lost but many pieces were handed down from generation to generation through individual artists and scholars.

### Wu Man

A product of the Pudong School of pipa playing—one of the best-known pipa schools in China—Wu Man has not only mastered the traditional pipa repertoire but also has been recognized internationally as a leading interpreter of contemporary pipa music. Born in Hangzhou, China, Wu Man began her professional music training at the age of ten. A graduate of the Central Conservatory of Music in Beijing, she was the first recipient of a master's degree in pipa. She is the winner of the China First National Academic Competition for Chinese Music Instruments.

In China, Wu Man took part in many groundbreaking first performances of works by an exciting new generation of composers. Since moving to the U.S., she has continued to champion new works by composers such as Tan Dun, Bun-Ching Lam, Liu Sola, Zhou Long, Chen Yi, and others. Wu Man has made over 300 concert appearances, and has collaborated with the Kronos Quartet, the New York New Music Consort, the Pittsburgh New Music Ensemble, the BBC Scotland Ensemble, the Austria (IRF) Radio Symphony Orchestra, and the Nieuw Ensemble in Holland. She has appeared at Carnegie Hall and Lincoln Center in New York, Royal Albert Hall and Royal Festival Hall in London, the Theatre de la Ville and Opera Bastille in Paris, and the Cultural Center in Hong Kong. She has taken part in numerous international festivals including the Henry Wood BBC Promenade concerts in London, the Festival d'Automne and the Festival de Radio France in Paris, the Wien Modern Festival and the Musicprotodoll '96 in Austria, the Festival International Cervantino in Mexico, the Asian Arts Festival in Hong Kong, the Music Lives! Festival in Pittsburgh, the Other Minds Festival in San Francisco, Bang on a Can! in New York, and the Chicago Jazz Festival. Wu Man's playing can be heard on two albums released by Nimbus—*Wu Man* (1993) and *Wu Man & Ensemble* (1996)—as well as on the Kronos Quartet recording *Ghost Opera* (Nonesuch), saxophonist Henry Threadgill's *Carry the Day* (Sony), and composer/singer Sola's *Blues In The East* (Polygram).

Wu Man has made radio and television broadcasts throughout China, the U.S., Japan, and Great Britain. She has appeared on National Public Radio and New York public radio station WNYC. Wu Man lives in Massachusetts.

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## Jerry Kozak's Dancing Path

by Paul Hintz

**J**erry Kozak appears in the next Local Artists concert of the Guitar Society on March 9th. While his music has traditional elements, his path has been less so. He grew up in Pittsburgh, and didn't touch the guitar until age 19. At that point, he moved to attend Arizona State University. After receiving bachelor's and master's degrees in classical guitar and musicology, he taught at Northern Arizona University. Flagstaff is not known for Delta blues, but Kozak came in contact with it through local musicians.

He won the Zeitgeist Eric Stokes Song Contest in 1999 and 2000. He has received grants from MacPhail Center for the Arts and the Jerome Foundation. He has performed on shows with Tommy Emmanuel, Bob Brozman, Catfish Keith, Steve James, Phil Heywood, and Hull and Larsen. To learn more about his background, we contacted him by email.

**Q:** Tell me a little about the guitars you own and play.

**A:** I own quite a few cool guitars; I perform with a new Martin OM-42, 1982 Kohno Professional, 1934 National Duolian, and 1930 National Tricone Style 1. I really enjoy playing old instruments and I get much inspiration from them. While the OM-42 is new, it is a wonderful guitar with great projection and even tone through all registers. I stumbled upon it at Willie's American Guitars last year and it took the place of my 1950 Martin 00-18.

**Q:** What led you to the resophonic guitar?

**A:** Interest in National resophonic guitars came about in grad school while doing an independent study on early bluesmen.

**Q:** Your CD distills a variety of influences. What's your favorite style of music?

**A:** I don't really have one favorite style of music. I enjoy a broad range of music from blues to classical to salsa. However, as a guitarist, I've always been attracted to intense, soulful guitar music. David Russell, Pepe Romero, or Robin Trower, Johnny Winter.

**Q:** Who are your favorite guitarists and composers?

**A:** Favorite guitarists are Steve Howe (of Yes), Tommy Emmanuel, David Russell, and Robin Trower. Favorite composers include Arvo Pärt, Bach, Pat Metheny.

**Q:** Do you listen to non-guitar kinds of music?

**A:** Actually, I listen to a lot of non-guitar music. I particularly enjoy Medieval and Renaissance vocal music—Machaut, Josquin, Tallis—and contemporaries such as Pärt and Tavener. Then for something completely different there is Miles Davis, the Buena Vista Social Club, although that has some guitar, and Huun-Huur Tu, but that has guitar too.

**Q:** Do you perform only your own compositions?

**A:** In addition to my own compositions, I perform a lot of old country blues, Robert Johnson, Tampa Red, Mississippi Fred McDowell. When I remember how it goes, I'll play "The Clap" by Steve Howe or "Danza Brasileira," or even "La Catedral." I seem to enjoy playing my newest pieces the most because they still have a sense of mystery and excitement. In other words, they could blow up at any moment and I like to be on the edge.

**Q:** How often do you perform?

**A:** I try to perform every Friday or Saturday night. Most gigs are at local coffeehouses. This summer I plan to stretch out around the state at festivals and Parks and Recreation events. I'm waiting to see if I'll be at The Bayfront Blues Fest in Duluth.

**Q:** Do you teach? Where? What styles?

**A:** I teach at MacPhail Center for the Arts. I teach everything except jazz because MacPhail has great players who can play jazz whereas I can't. I sometimes refer to my position at MacPhail as "the bottom feeder," because if they don't know where to place a student they'll send him or her my way.

**Q:** What do you like about teaching?

**A:** Teaching helps to balance my life as a musician in that I don't have to concentrate all of my efforts on just performing. Rather, performing brings a freshness to teaching that keeps me connected to my students. I can use my experiences to reinforce ideas in the lesson. Also, I've met many wonderful people through lessons, some who are now close friends.

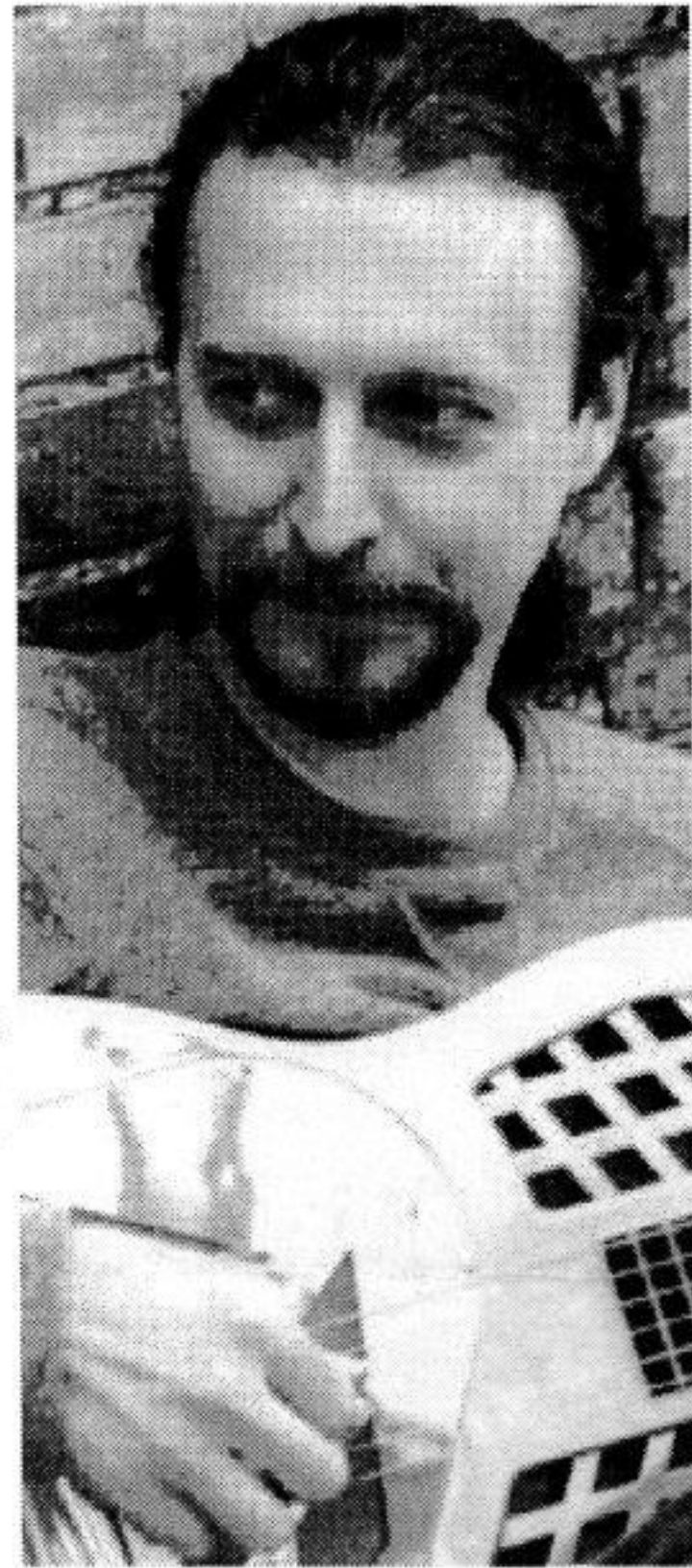
**Q:** How did your CD project come about?

**A:** My CD came about as the result of an intense period of composition. The reality of it resulted from having dinner one night with a friend. I said that I felt that I needed to meet someone able to loan me the money for this project. To my surprise, my friend offered to front the money. I'm planning to record a new CD this year since I've got 15 or so songs written.

**Q:** Where is it available?

**A:** *Many Dances* is available at Cheapo in Uptown, The Homestead Picking Parlour, MacPhail, and at my gigs.

(Ed. note: One of those gigs is the MGS-sponsored Local Artists Concert on Sunday, March 9th at 2 pm at the Northfield Arts Guild, 304 Division Street in downtown Northfield. Join us there!)



# Local Events

## Jeffrey Van

Mon Mar 3. Hill House Chamber Players, Boccherini: *Sonata in A* for 'cello and guitar; Sor: *Minuet and Rondo*, Op. 22. 7:30 p.m. James J. Hill House 240 Summit Ave St. Paul. \$14-\$12. (651)296-8205.

Sun, Mar 16. Mizpah UCC Church, 412 5th Ave N, Hopkins. 10 am. Van: *A Procession Winding Around Me* (Four Civil War Poems of Walt Whitman) for Mixed Choir and Guitar.

Sun Apr 27. Solo Concert A Festival of Music Series First Presbyterian Church, 512 Third St SW, Rochester. 4 pm. (507)282-1618.

## Phil Heywood

Fri Apr 4. Ginkgo Coffeehouse. 8-11 pm. 721 Snelling Ave. N., St. Paul. 651/645-2647.

## Tim Davey

Sat Mar 15. Dunn Brothers. 7:30-9:30 pm. 8107 Eden Prairie Rd., Eden Prairie.

## Curtis & Loretta

Fri Mar 14. Old Gem Theatre, New Richmond, WI. 1-800-886-8035. 7 pm.

Sun Mar 16. Oak Center General Store, Oak Center, MN (20 mi south of Red Wing). 2 pm. Info: 507-753-2080

Sat Apr 26. Home Concert, N.E. Mpls. For directions and info: 612-378-7074.

## Tony Hauser

La Bodega Tapaz Bar, Lake St. and Lyndale Ave. in Mpls. 612-823-2661. Sat Mar 1 and 8, 7:30-10:30 pm; Fri Mar 21 and 28, 7:30-10:30 pm

## Michael Hauser

Minneapolis Cafe: every Wed, with flamenco dancer Sachiko and guitarist David Gregory 7:30-10:30 pm.  
La Fougasse restaurant at Hotel Sofitel, Bloomington: Fri & Sat, solo classical & flamenco guitar, 7:30-10:30 pm; Sunday Brunch, Trio (w/dancer & 2nd guitar), 11 am to 2 pm.

Loring Pasta Bar, Dinkytown, Tues Mar 4 and 18, solo guitar, 6-9 pm.

## Pavel Jany

Lucia's Wine Bar, 1432 W. 31st St, Mpls, solo bossa nova guitar, every Sun, 7:30-10:30 pm.

Kitty Cat Klub, 315 14th Ave SE, Dinkytown, Mpls, with Ticket To Brasil, every Mon 8-11:30 pm.

Babalu Restaurant, 800 Washington Ave N, Mpls, with Ticket To Brasil featuring vocalist Selmara Abreu, every Wed 8-11 pm.

La Bodega Lounge, 3005 Lyndale Ave S, Mpls, Sat Mar 1 and 22, with Ticket To Brasil, 8-11 pm.

## Annett Richter

Wed, Apr 30. U of MN Lloyd Ultan Recital Hall, 7:30 pm. Master's degree recital.

## Paul Hintz, solo 7-string jazz guitar

Sat Mar 29 and Sat Apr 26. Black's Ford restaurant, downtown Wayzata, 6:30-9 pm.

Wed. Apr 2. Dixie's on Grand Ave. St. Paul. Trio with Carole Selin and David Wright. 8:30-11 pm.

Sun. Apr 6. Dunn Bros. St. Paul 10 am to noon.

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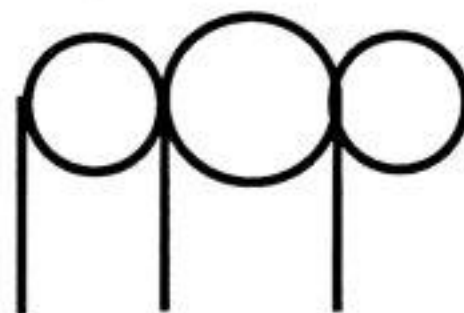
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FOR SALE: **1974 Ramirez classical** (Indian Rosewood) \$4,200 & CHD Martin Acoustic \$2,100. Dave 605-665-3578.

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

FOR SALE: **1968 Jose Ferrer** classical \$3,000; **1981 Alan Chapman** classical \$2,500; **1966 Rokutaro Nakade** classical \$2,000; **1959 Jacques Favino** classical \$2,000; **1966 Guild Mark IV** classical \$600; **1980s Chuck Orr** classical \$450; **1967 Garcia** classical \$275; **1980s Palmer** classical \$275; **1996 Baby Taylor** \$300; **1996 50th Anniversary Pink Fender Stratocaster** \$550; **1999 Ibanez JS 1000** electric \$900; **1921 Seinway M** Grand Piano \$23,000. 651-292-4929.

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