

# Guitarist

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

MAY / JUNE 2003

VOL. 19 NO. 3

## Annual Classical Guitarathon Sundin Hall Saturday May 24th, 8 pm



Alan Johnston



MGQ



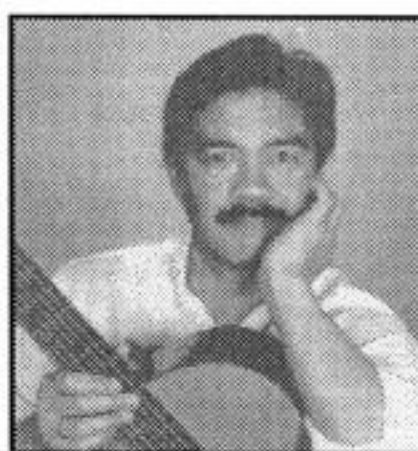
Sturm & Kachian



Jerry Kosak



Arina Burceva



John Schubert



Shaun Koelsch



Phil Heywood

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## Thank You...

...to The Podium, for providing our raffle guitar at cost (for details call 651 699 6827)...to MacPhail Center for the Arts, for providing the space for our OpenStage meetings free of charge...to our volunteers and Board members for their help in presenting this year's concert series and other activities, especially Joanne Backer, Dennis Burns, Jim Campbell, Joe Hagedorn, Joe Haus, Bob Owen, and Dan Sturm...to Korte's Supermarket in St. Paul, for giving us a great deal on the cheese trays this year.

## New Strings Attached

Our new outreach effort in the schools continued this spring with a second visit by guitar students from the University of St. Thomas to the guitar classes at Hopkins High School. In addition, Society members Scott Mateo Davies, Jerry Kosak, and Paul Hintz gave performances and taught workshops at El Colegio, a charter school in South Minneapolis.

## Sundin Hall Concerts

The Annual Classical Guitarathon on Saturday May 24th at 8 pm. We'll draw the name of the winner of our first-ever Guitar Raffle right after intermission at the concert. Don't miss this event! See page 3 for more information.

## Minnesota Guitar Society concert information and ticket reservations

Call 612 677 1151.

## Sponsors

The MGS 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

We need some help. Time commitments are minimal. Rewards are great. Here's what/how:

**Newsletter.** We need one person to help with mailing and another to help with distribution.

**Refreshments.** We need one person to help bring and set up refreshments for Sundin Hall concerts next year.

**Fundraising.** We need two people to help us diversify 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

The last OpenStage meeting of this season will be at MacPhail Center for the Arts in downtown Minneapolis on Sunday May 18 at 2 pm. These meetings let Society members and friends play for each other in a relaxed, informal setting.

Everyone is welcome! Come join the fun and help make plans for next year's meetings.

Classifieds are on page 8.

They are free to members. Mail ad to:  
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## Directions to Sundin Hall on the Hamline University campus

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



## Classical Guitarathon Combines Old and New

This year's Classical Guitarathon will be a perfect ending to a season of highlights. Here are the performers and what they'll play.

### Minneapolis Guitar Quartet

The MGQ will play *Danzas Argentinas* by Alberto Ginastera, transcription by Joseph Hagedorn. The 2002–2003 concert season was the Quartet's first with O. Nicholas Raths and Joseph Hagedorn joined by new members Jeff Lambert and Jeffrey Thygeson. Next fall, the MGQ release their newest CD, *Pictures at an Exhibition*, on GSP Records. During the 2003–2004 season, the MGQ will appear as concerto soloists with the Owensboro (Kentucky) Symphony and the St. Paul Chamber Orchestra, performing David Hahn's new *Concerto alla Barocco* and Vivaldi's *Concerto in C*. The group will also be heard in recital across the country.

### Jerry Kosak

Jerry Kosak will play *Dansa Brasileira* by Jorgé Morel, *La Catedral* by Augustín Barrios Mangoré, and his own award-winning composition, *Matátgalpa*. He is a guitarist/composer performing music for solo guitar. Drawing from diverse musical experiences, his music and playing blend blues, classical, rock, and jazz to create a fresh image of traditional music. He grew up in Pittsburgh and moved to Arizona to attend Arizona State University. After receiving bachelor's and master's degrees in classical guitar and musicology, he taught at Northern Arizona University. Currently, he is a faculty member at MacPhail Center for the Arts, performs locally, and writes music for the guitar. He was the first two-time winner of the Zeitgeist Eric Stokes Song Contest, receiving the award in 1999 and 2000. He was awarded a grant from MacPhail to compose student pieces. In addition, he was a 2001 recipient of a Jerome Foundation Travel and Study Grant.

### 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 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 *Fantasia* by Alonso de Mudarra, *Guardame Las Vacas* by Luis de Narvaez, *Campanas del Alba* by Eduardo Sainz dela Maza, and *Rafaga* by Joaquin Turina.

### Arina Burceva

Arina Burceva will play *Prelude E-major* by J.S. Bach (BWV 1006a) and *Sonata* by J. Turina. Born in 1982 in Ukraine, at the age of 6 she started playing violin. In 1990, she moved to Minsk, Belarus, and entered the classical guitar class of Marina Azar (who lives now in El Paso, Texas). In 1993 and 1996 she was the winner of the Belarusian national guitar competition. At the age of 15, she entered

Linguistic University in Minsk. In 2002, she moved to the US and began to study with Christopher Kachian. She has been awarded a San Francisco Conservatory of Music scholarship for 2003–2004.

### Shaun Koelsch

Shaun Koelsch will play *El Polifemo de Oro: Four Fragments*, by R. Smith Brindle and *En los Trigales* by J. Rodrigo. Koelsch is a recent graduate of the University of St. Thomas, where he studied guitar with Chris Kachian and Joan Griffith. He has given numerous solo recitals, as well as many recitals with large and small ensembles. In 2001, he was one of five finalists chosen to play a concerto with the St. Paul Chamber Orchestra, and was the 2002 First Prize (guitar) recipient in the annual Schubert Club Scholarship competition.

### Alan Johnston

Alan Johnston will play *Suite Andina* by Barrios. Founder of the Minneapolis Guitar Quartet, he has performed throughout the US as well as in Mexico, Chile, Peru, and Spain. His commissioning efforts have resulted in substantial additions to the repertoire for guitar quartet. Involved for the last 15 years in Suzuki Talent Education, he has specialized in teaching classical guitar to children. He has been invited to teach at numerous festivals in the US and South America. His guitar studies include extensive work with Jose Tomas in Spain, Eli Kassner in Canada, and Jeffrey Van in the US. He is on the faculty of the MacPhail Center for the Arts in Minneapolis.

### The MacPhail Suzuki Guitar Ensemble

Personnel and selections will be in the concert program.

### Christopher Kachian and Daniel Sturm

**Christopher Kachian** is first-call plucked string specialist for the St. Paul Chamber Orchestra and the Minnesota Opera. He authored *A Composer's Desk Reference for the Classic Guitar* and has commissioned and premiered over 30 works for guitar, including seven concerti. He has been heard on public radio. Since 1984, he 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. **Daniel Sturm** is an internationally active composer whose works have been performed in Prague, Paris, London, New York, and numerous cities throughout the US. His principal teachers included Jeffrey Van and Dominic Argento. He taught classical guitar at the University of Minnesota–Duluth. The Orchestra of Radio Prague premiered his concerto for harp and guitar, *The Golden Heart*, in Prague in July 1999. 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 *...de la mano izquierda, ...de la mano derecha*, by Daniel Sturm, a work for two guitars.



## Phil Heywood's *Banks of the River*

by Gloria Goodwin Raheja

Phil Heywood, one of the Twin Cities' premier finger-style guitarists, has just released his fourth solo guitar album, *Banks of the River*. He is perhaps unique among contemporary players in the way he melds the straightforward yet sophisticated sensibility and technique of the country blues guitarists with a virtuosic attention to tone, dynamics, and textural density. *Banks of the River* includes nine original compositions and tunes by Lead Belly, the Reverend Gary Davis, John Fahey, and Leo Kottke (and some acknowledged inspiration from Bo Carter and Wes Montgomery). But the remarkable and unmistakable Heywood command of the instrument and uncommon level of taste and musical intensity are evident throughout the album. I contacted Heywood by e-mail for this interview, shortly before his CD release concert at the Cedar Cultural Center on May 1 [ed. note: see Local Events listing on page 8].

**Q:** Could you tell us something about the music that most inspired you in the creation of this CD? The album includes two John Fahey tunes for example, and a tribute to him.

**A:** There is a significant Fahey stamp on this album—my tribute piece, “So Long John,” Fahey’s “Stompin’ Tonight On the Pennsylvania/Alabama Border,” and the two-part medley at the end, “Sligo River Blues/Spanish Dance.” I balked at including so much Fahey for quite a while. I generally don’t like to include more than one piece by any particular artist. “Stompin’ Tonight” wasn’t in my original sequence, it was sort of an alternate. But I changed my mind after a couple of people argued adamantly that it was too strong to omit. I considered dropping the Sligo River medley, but thought it worked well in concluding the album. The primary thing for me in these considerations is the sequence, the way the tunes flow from one to the next, and the way the album progresses and feels as a whole. And I decided that all that Fahey influence works. In fact, “So Long John” and “Stompin’ Tonight”—two long tunes back-to-back in the middle of the sequence—feel like the heart of the album to me now, kind of like topping the crest of a hill.

Also, I was conscious during the conception of this album that it was in some measure a kind of homage, that I was pulling together and taking stock of the musical sources that have driven my 20 years of public performing, and acknowledging this American guitar phenomenon. And hopefully adding something to it. The title, *Banks of the River*, is also a reference to that, an image of gleaning things from the shore and occasionally tossing something back into the flow.

**Q:** Can you say more about what you just referred to as “this American guitar phenomenon,” and how it relates to your own music and your own approach to guitar?

**A:** At the risk of grossly oversimplifying, I’ll say that my way of playing comes from two main branches of the guitar tree: the country bluesmen from the South who were first

recorded in the 20s and 30s and “rediscovered” in the 60s, and the instrumental guitar “big bang” initiated by Leo Kottke and John Fahey in the late 60s and 70s. Back in my teens, I wanted something that was solo guitar music but which had a rockin’ rhythm. Country blues was it. So was the Kottke/Fahey stuff, which had the added dimension (for me) of being primarily instrumental music, and which contained, along with the rockin’ rhythm, some of the drama and gravity of classical music, but in a different framework, the framework of American traditions in folk, blues and jazz. Steel-string guitar, yet played solo in a concert setting. Great stuff, and practically unheard of before the 60s and early 70s.

I’ve written elsewhere ([philheywood.com](http://philheywood.com)) about learning songs from particular guitarists’ repertoires and how that helped me progress as a player. Basically it can almost be boiled down to what the guitarist is doing with his or her thumb: Lead Belly’s big bass runs, Big Bill Broonzy’s steady dampened bass chomping on one string while riffing on the others, Mississippi John Hurt’s alternating bass notes while plucking the melody with the other fingers. If you go far enough, even in “folk” music, what you eventually strive for is the same thing classical guitarists strive for—greater thumb and finger independence. In my case, the songs of Rev. Gary Davis and the Bahamian Joseph Spence especially encouraged this I think.

What is good about the country blues players is that, in general, they do not fall into the trap of repetitive right hand pattern picking, as so many folk musicians do. They may not vary their attack to the degree that a classical player will, but they do pay attention to tonal variation, enunciation and so forth, so their guitars “talk.” The right hand is varying things all the time, as part of the narrative.

It’s taken me a while to realize it, but tuning into the internal dynamics or narrative potential of an instrumental piece is perhaps where my most important growth has occurred in recent years, and hopefully that shows on this new album at least, and maybe on the last one too. Most of my tunes are pretty simple as far as chord structure and left hand positions go. It’s what the right hand does that makes them work; tone and dynamics tell the story.

**Q:** Over the years you’ve recorded two tunes that acknowledge an inspiration from piano players, “Willies” on *Some Summer Day*, and “Strange Fate” on your new CD. Can you tell us something about that?

**A:** Duck Baker advises guitar composers to listen to lots of music played on other instruments, I suppose to hear non-guitaristic ways to combine notes, approach progressions, etc. I don’t put myself on a conscious program, but like Duck I really enjoy piano. It’s that dynamic range and textural density you can get from the instrument. Locally my favorite pianist is Willie Murphy—he’s the rhythm king. Also like Duck, I really love the music of South African pianist Abdullah Ibrahim, and thanks to Lowell Pickett and

*continued on page 6*



## Adapting Classical Technique for Fingerstyle Guitar

by Jerry Kosak

Students often ask me, “What’s the difference between classical and fingerstyle guitar?” While there may be an abundance of opinions on the subject, there is logic to the question, given the similarities between the two styles and that both styles are performed on acoustic guitars played with fingers rather than picks. In attempting to generalize about the difference between the styles, it is tempting to say simply that classical guitar uses nylon strings whereas fingerstyle relies on steel strings. However, this explanation falters when you consider that Barrios is reputed to have strung his classical guitar with steel strings and Chet Atkins frequently played on a classical guitar.

Rather than trying to differentiate between classical guitar and fingerstyle guitar, a more fruitful question might be, “As a classical guitarist, can I adapt my technical abilities to enable me to branch out into fingerstyle playing?” My own experience as both a teacher and performer led me to answer that question with an unequivocal “yes.” Anyone familiar with the study of classical guitar realizes the enormous amount of attention to detail that is a hallmark of the style. Techniques such as free-stroke, rest stroke, planting the fingers, and relaxing the hand are all essential elements to the finished product of a satisfactory performance. It is certainly possible, and even advantageous, to focus on one of the “ingredients” of classical guitar playing, rethink the technique, and transfer it to another style of performance.

The accompaniment to a melody is one area in which a specific technique used in classical playing can be rethought and applied to fingerstyle guitar. Typically in classical playing, the thumb and one or more fingers are employed to accompany the melody. In contrast, fingerstyle playing often uses the thumb alone to provide accompaniment, or bass, giving rise to the term “alternate-bass,” which is commonly associated with that style. As a way to demonstrate this concept, let us consider a well-traveled piece taken from the classical literature: *Étudio #2* in C by Sor. *Étudio* works well because many guitarists are familiar with both the music and the concept of alternating bass.



In Ex. 1, the first four bars of *Étudio*, we see the traditional manner of playing the accompaniment, which consists of playing the C bass with the thumb while continuing to play the 16th notes, E and G, using *p*, *i*, *p*, *i*. Notice that the accompaniment is played by alternating *p* and *i*. Rewriting the same four bars, without including the open G drone and changing a few stems, creates a different image of the music as shown in Ex. 2. This “simplified” version provides the opportunity to consider the bass part as more than



may / june

accompaniment to the melody. The effect of using the thumb to play both C and E is to create a difference in the tone, volume, and emphasis of the supporting bass line. Using the thumb also enables the guitarist to give more “drive” (the technical term here is “umph”), thus providing a greater sense of forward momentum to the music.

Initially, for a guitarist accustomed to the original version, using the thumb for both bass notes C and E can be challenging. While the execution of this alternating thumb technique is somewhat easier with the rhythm in the new version being slowed from 16th notes to 8th notes, a problem arises as the index finger attempts to follow the thumb out of habit. Giving a bit more emphasis to the second note, E, will enable the guitarist to concentrate on using the thumb for the second bass note, and as an added bonus, the extra accent gives more “kick” to the accompaniment, resulting in a more “down home” sound.



An alternative version, as shown in Ex. 3, involves inserting a 16th note, G, after the bass note, E, which helps to fill out the accompaniment and restores most of the original character to the music. To play this third version, the guitarist must now add the *i*, which was removed from the accompaniment in Ex. 2. The accompaniment pattern is now very similar to the alternating *p*, *i*, pattern in the original version. The important difference is that now all bass notes are played, or alternated, with *p* and the *i* is only used for the droning G. This new accompaniment is very similar to the accompaniment pattern in much folk and fingerstyle music due to the fact that placing the 16th note on the last part of the beat tends to propel the music into the



next beat, a characteristic sound of the style. In Ex. 4, we see an instance of this very accompaniment found in the song “Freight Train,” written by Elizabeth Cotton.

For a classical guitarist interested in expanding into other styles, such as fingerstyle guitar, it is possible to modify existing technique in order to play new types of music. If one is willing to take chances and dare to slide a note here, or pop a string there, the result will be an authentic and soulful performance. Listen to recordings, ask questions, rethink old ideas, and above all, have fun.

**Jerry Kosak.** See bio note in the Classical Guitarathon article on page 3.



*continued from page 4*

the Dakota Bar and Grill, I've been able to hear him up close a couple times in the last three or four years. He has such a weighty touch. I don't mean heavy, but grave and stately. It's beautiful. He does this stately rhythm thing that gets me every time.

I'm hardly a jazz connoisseur, but there are several pianists I like. To name just a few: Monk of course, Ahmad Jamal, and from the younger generation, Jackie Terrason, Geoff Keezer. If their influence is rubbing off anywhere, I'd say it's in that tune "Strange Fate."

**Q:** *Banks of the River* has a remarkable richness and clarity of tone. Can you tell us something about the process of recording the CD?

**A:** First off, I'll publicly thank Dakota Dave Hull, who engineered the recording, for making it so easy and painless to produce this album. I'm not one who especially looks forward to going into the studio, because it can be difficult to make the songs "happen" there. And I know I'll be in for a period of obsession and hairpulling. Dave reminded me several times over the last year or two that his studio was available and set up nicely for solo guitar and that he'd be happy to have me check it out. I know Dave is a real tone man, and I've always liked the sound of his own recordings. I think it's fair to say he's a purist when it comes to acoustic tone. I know from past projects of mine that I'm happier just playing the guitar and putting a lot of trust in the engineer to get a nice sound, rather than getting too involved in a lot of second-guessing and anxious

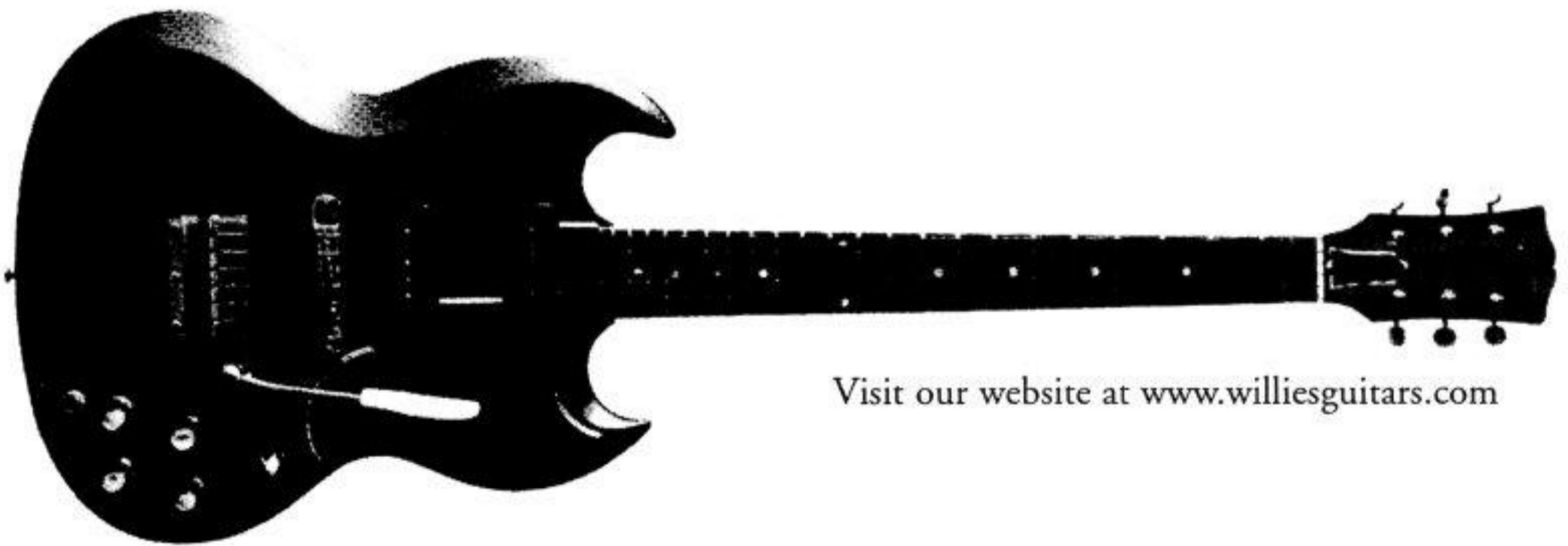
doubting and excessive pickiness. There'll be enough of that regardless, but it's crucial to be able to trust the engineer, respect his or her answers to your questions, and go with it. Dave provided that. He was firm in places where I was wishy-washy, and he was hands-off in places where I knew what I wanted. So we worked well together. Plus his studio is only a few blocks from my house. You shouldn't underestimate the power of convenience as a motivating force in my case.

**Q:** You're originally from Iowa. What has it been like to work here in the Twin Cities as a guitarist?

**A:** This is a great town if your thing is acoustic guitar. Per capita we must have one of the highest concentrations of unique and exceptional players anywhere. And for someone like me who doesn't hit the road very often, it's really nice to feel that I'm part of a local scene that includes players, informed listeners, great guitar shops, some lively venues with passionate bookers and promoters of acoustic music, and sympathetic radio hosts such as we have at KFAI and MPR's "Morning Show." I certainly don't take it for granted.

**Gloria Goodwin Raheja** is Professor of Anthropology and former Director of the Institute for Global Studies at the University of Minnesota. A member of the Minnesota Guitar Society, she studies guitar with Wade Oden and is interested in contemporary fingerstyle guitar, country blues, and West African guitar music.

## Pete Townshend wrecked a lot of guitars. But not all of them.



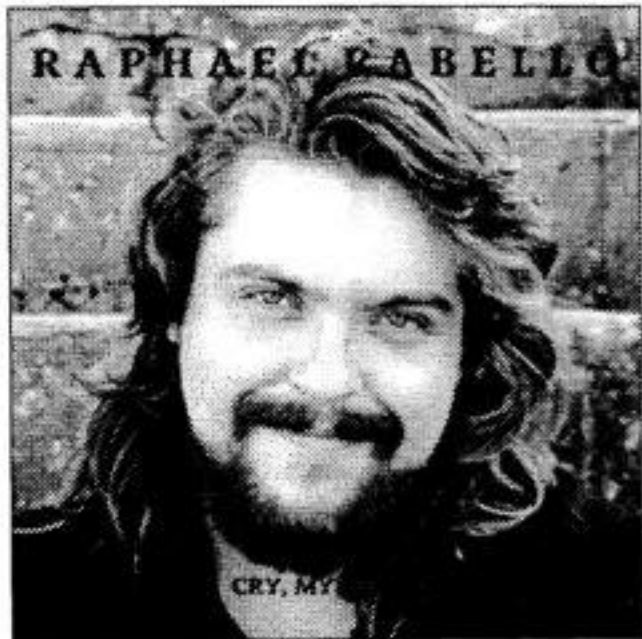
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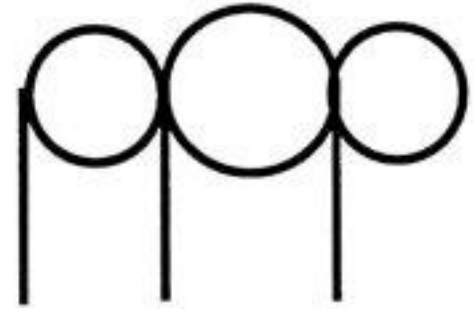
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# Local Events

## Clay Moore

Wed, May 14. Brilliant Corners, 334 N. Wabasha St., St Paul.

Wed, May 28. The Dakota, Bandana Square, St Paul.

Fri, May 30. Dixie's on Grand, St Paul

June 25-29. Hot Summer Jazz Festival w/organ virtuoso Tony Monaco, and a Clay Moore Trio performance.

## Tony Hauser

Fri, May 2, 6-8 pm. Collectors Gallery, 8306 Tamarack Village #401, Woodbury, 651-738-8351. With Rico, a hot male flamenco dancer.

Sat, May 3 and 10, 7:30-11 pm. with Estrella Lucia at La Bodega

Sun, May 4, brunch, 11 am to 2 pm. La Fougasse Restaurant at the Sofitel Hotel with Estrella Lucia and a second guitarist.

Fri, May 23, 7:30-11 pm. with dancer Colette at La Bodega.

Fri, May 30, 7:30-11 pm. with Estrella Lucia at La Bodega.

## Curtis and Loretta

Sat-Mon, May 24, 25, 26. 1-4 pm. Murphy's Landing, 2187 E Hwy 101, Shakopee, 952-445-6901.

Sun, Jun 1. Minnesota Homegrown Kickoff. Richmond, MN. We're on at 1 pm. Presented by Minnesota Bluegrass & Old-Time Music Assoc. at El Rancho Manana Campground. 800-635-3037. (Festival is 5/30-6/1.)

## Dave Singley

Thurs, June 12, 8 pm. with the quartet Zona, The Dakota, St Paul.

## Reuben Ristrom

Tues, May 27 7:00 and the Bourbon Street Four (Dick Bortolussi, Steve Pikal, Russ Peterson), The Dakota, St Paul.

## Minneapolis Guitar Quartet

Thurs, May 22, 7:30 pm. Hopkins Center for the Arts, 1111 Main St, Hopkins. For tickets call 952-979-1111.

## Phil Heywood

Thurs, May 1, 7:30 pm. CD release concert, Cedar Cultural Center, 416 Cedar Ave. S., Mpls. 612-338-2674

Fri, May 9, 8-11 pm. Ginkgo Coffeehouse, 721 Snelling Ave. N., St. Paul. 651-645-2647

Mon, May 12, noon-1 pm. Harmony for Mayo, Hage Atrium, Siebens Bldg., Mayo Campus, Rochester, MN, 507-252-8427

Sat, May 24, 8 pm. Mastin Home Concert, Mpls, 612-378-7074.

Fri, Jun 27, 8 pm. The Art House, Eagan, 952-423-2781.

## Paul Hintz

Sun, May 18 and Jun 22, 10 am-noon, Dunn Bros on Grand, St Paul **Cedar Cultural Center**, 416 Cedar Ave S, Minneapolis, 612-338-2674.

Dean Magraw on Thurs, May 8 and Thurs, June 12 at 7:30 pm with tabla player Marcus Wise.

Bill Frisell on Fri, May 16 at 8 pm. Tickets \$23 in advance/\$25 day of show/\$25 student rush.

## Pavel Jany, with Ticket To Brasil

Every Mon, 9 pm, Kitty Cat Klub, 315 14th Ave SE, Dinkytown, Mpls

Every Wed, 8 pm, Babalu Restaurant, 800 Washington Ave S, Mpls