

Guitarist

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

SEPTEMBER / OCTOBER 2003

VOL. 19 NO. 5

2003—2004

Sundin Hall Concert Series Begins

Opening Concert
The Acoustic Guitarathon:
September 20, 8 PM

Second Concert
Santa Fe Guitar Quartet:
October 25, 8 PM



In this issue:

Guitarathon Concert Artist Feature
Reflections On Open Stage

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.

In this issue...

Contributing writer, **Gloria Goodwin Raheja**, Professor of Anthropology and former Director of the Institute for Global Studies at the University of Minnesota, member of the Minnesota Guitar Society, presents an overview about the upcoming Acoustic Guitarathon. She studies guitar with Wade Oden and is interested in contemporary fingerstyle guitar, country blues, and West African guitar music.

From Santa Fe, Argentina, the **Santa Fe Guitar Quartet** is an innovative guitar ensemble whose repertoire ranges from Baroque and Classical works to Tango and music with roots in South American folklore. The Quartet, which merges the talents of an American from New Mexico and three Argentinians, has performed for sold-out houses throughout North and South America. In 1997, the group was awarded "First Prize of Excellence" by the Argentinean Institute for Excellence. The MGS is proud to present this fine quartet on the Sundin Hall Series, October 25 at 8 PM.

News items...

Jerry Kosak will present a finger style guitar clinic/performance in the acoustic room at Guitar Center in Edina on Wed. Sep. 24 from 6:30 to 8 PM. This presentation will be geared toward players of all ages and abilities. Topics addressed will include technique, practicing, equipment, and tunings. Guitar Center is located at 3650 Hazelton Rd. Edina, 952-9291680.

OpenStage is set to return again this year. **Dennis Burns** is planning to arrange monthly meetings beginning in Sep. and continuing through May of 2004. Dennis can be reached at <dburns@rtessentials.com> or 651-429-4548.

See the article "Reflections on OpenStage 2002-2003" by **Alan Norton** in this issue.

Volunteer Opportunities

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

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 people to help us promote our concert series to the community.

call 612-677-1151 to help

**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).

2003 Acoustic Guitarathon

by Gloria Goodwin Raheja

THIS YEAR'S ACOUSTIC GUITARATHON will feature six of the best players in Minnesota. While some of these performers are well known to MGS audiences, there will be some new faces on the Sundin Hall stage. The concert will take place at Hamline University's Sundin Hall on Saturday, September 20, at 8:00 p.m.

Phil Heywood has lived in the Twin Cities for twenty years, performing locally and regionally while also establishing himself in the greater guitar and acoustic music world. He is the 1986 National Fingerpicking Champion, and the winner of the 1987 American Fingerstyle Guitar Festival Competition, an event judged by some of the top players in this field. He has toured with Leo Kottke, performed on *A Prairie Home Companion* with Chet Atkins and Pat Donohue, and recorded four solo guitar CDs, the most recent of which is *Banks of the River*, co-produced with Dakota Dave Hull and released this past spring. Influenced by the country blues masters Mississippi John Hurt, Lead Belly, the Reverend Gary Davis, Big Bill Broonzy and Joseph Spence, and by John Fahey and Leo Kottke, Phil Heywood may be unique in the way he brings these sources of inspiration together to craft his own sophisticated yet straightforward approach to contemporary fingerstyle guitar.

The artistry of **Dakota Dave Hull** has been praised by many, from Dave Van Ronk to Doc Watson, and from *The Washington Post* to *Downbeat* magazine. His guitar style spans a wide musical geography to create a uniquely personal blend of jazz, ragtime, folk, blues, Western swing, and vintage pop. Dakota Dave is a restlessly curious, adventurous traveler along the broad highway of America's music. A gifted composer as well as a strikingly original interpreter of older tunes, Dakota Dave calls what he does "classic American guitar." Folk legend Van Ronk called Dave "one of the best guitarists in the world." His albums include three with early performing partner Sean Blackburn, three with local guitar and mandolin player Kari Larson, and four solo efforts, the most recent of which is a new fingerstyle departure for Dave, *Sheridan Square Rag* on Arabica Records.

Charlie Parr plays a combination of original and traditional folk and blues, accompanying himself on six-string acoustic guitar, National resonator guitars, and banjo. *Criminals & Sinners*, Charlie's debut release received positive reviews and a Sawyer Award (Ripsaw News/Duluth) for "Best Local Folk Record." His latest CD, *1922*, includes 17 tunes; half are original compositions and the rest are traditional tunes utilizing Parr's own arrangements. Charlie Parr was raised in Austin, MN, in a household that prized traditional American folk music. He began playing guitar at eight years of age, and his style bears the influence of hours spent listening to country blues records and Smithsonian/Folkways field recordings. His influences also

include Mississippi John Hurt, the Reverend Gary Davis, Mance Lipscomb, Dave Van Ronk, Koerner Ray & Glover, and Harry Smith's *Anthology of American Folk Music*.

Characterized by Leo Kottke as "one of the best musicians I know," **Tim Sparks** was the 1993 winner of the National Fingerstyle Guitar Championship at Winfield, Kansas. His musical interests run the gamut from classical music (he adapted Tchaikovsky's *Nutcracker Suite* for guitar) to classic jazz to blues to Greek, klezmer, Mediterranean and middle eastern music. Tim Sparks' long journey through these many styles and genres began in Winston-Salem, North Carolina, when he started picking out tunes by ear on an old Stella flat top. He was given his first guitar when a bout of encephalitis kept him out of school for a year. He was surrounded by traditional country blues and gospel music played by his grandmother on the piano. These were the primary influences that would one day shape his own musical style. While studying classical guitar at the prestigious North Carolina School of the Arts, he found himself increasingly drawn to the inspiration provided by Scott Joplin, Jelly Roll Morton, and Fats Waller. Recently his work has focused on renditions of Jewish music from around the world. Of his seven CD releases, four focus on his original interpretations of this traditional material, and were released on the Tzadik label.

Gabriela Sweet, a bottleneck slide guitar player, has been influenced by a host of performers, writers, and stylists: Delta blues master Son House, the New Orleans sounds of John Mooney and Snooks Eaglin, Ry Cooder's rootsy and melodic sounds, the lyrical horn lines of saxophonists Charles Lloyd and John Coltrane, and Billie Holiday's jazz era phrasing. She plays jazz standards, ballads, boleros, and blues, with a little zydeco thrown in for good measure. Gabriela currently plays slide guitar and accordion with swampfunk rockers Bayou Hazard. She appears on CDs with Bayou Hazard (swampfunk and delta blues), ZoloGo (zydeco), Cooker John (blues), Jean Henze (original folk, Irish, rock), Molly Maher (alt country), and Rick Risch (pop/samba) and she can be heard live at numerous venues in the Twin Cities. She has appeared in radio and television spots, both in live performance and in a discussion and demonstration of blues slide guitar.

Ben Woolman studied fingerstyle guitar with John Stropes at the University of Wisconsin. He has three solo CDs to his credit, and his work has been featured on four fingerstyle guitar compilation albums. His solo debut, *Lost in Density*, has been characterized as owing much to Michael Hedges and Preston Reed. His most recent recording, *Wisdom/Delusion*, includes eight original compositions, and a rendition of Blind Blake's *Chumpman Blues*.

Reflections On Open Stage

by Alan Norton

DURING THE PAST YEAR, ten to fifteen members of the Minnesota Guitar Society gathered once a month to play for each other in an informal, supportive atmosphere. I came hoping to overcome stage fright, (that sometimes seemed terminal), and found the casual, small group approach to be ideal for my needs. But players of all abilities participated for a wide variety of reasons. Dennis Burns, organizer of OpenStage says, "I believe there are many guitarists who need the experience of playing for an audience. Some get stage fright, some don't have an appreciative audience, some need a duet partner, and some need to practice for an upcoming gig. I thought that OpenStage would fill that gap." A comment frequently made by players at OpenStage is that they "feel a sense of accomplishment."

Not everyone played each month. Some came to support other players, or simply to listen. Bob Owen remarked, "Well, I enjoy music. The OpenStage is an opportunity to hear a variety of classical guitar music performed by people of different ages, backgrounds, and abilities." While classical works were perhaps most frequently heard, we were treated to a wide variety of other styles, including jazz, fingerstyle, blues, flamenco, and folk/popular. Robert Everest, who plays professionally at a local restaurant, and is fluent in Spanish and Portuguese, frequently performed and sang beautiful South American music. We had some real surprises, such as Guillermo Etienne's performance of Strauss' Also Sprach Zarathustra (2001 Space Odyssey).

Dennis challenged us in a playful way by suggesting a theme for each upcoming session. So, in addition to our other material, some of us would also play a piece that fit the theme, such as the Beatles, Christmas, and Irish music.

In addition to solo guitar, we heard duets, trios, voice and guitar, and flute and guitar. Jay and Jan Fillmore frequently played duets. Bob Owen says: "I love playing for the OpenStage in the guitar trio with Brent Weaver and Annett Richter." A high point for me was their performance of a Haydn trio. My daughter, Heather Norton-Bower, and I played a flute and guitar duet in preparation for an upcoming wedding. Wonderful departures from our usual instrumental fare were provided by vocalists singing with MGS guitarists: Kim Sueoka sang with Kuan Teoh, Bethany Johnson with Dennis Burns, and Sarah Hruska Olson with Brent Weaver.

Actually, OpenStage involved no stage most of the time, as most sessions were conducted in a classroom at MacPhail, and this contributed to the informal, no-pressure atmosphere. However, members reported that the one session played from the MacPhail auditorium saw exceptional performances, perhaps inspired by the real stage and performance hall. Dennis also arranged one coffee house gig for the group at Betsy's Back Porch in Minneapolis, where the presence of the other coffee house patrons enhanced the experience for us as performers. The event was also enriched by Dan Estrem's professional jazz pieces performed on his seven-string arch-top electric.

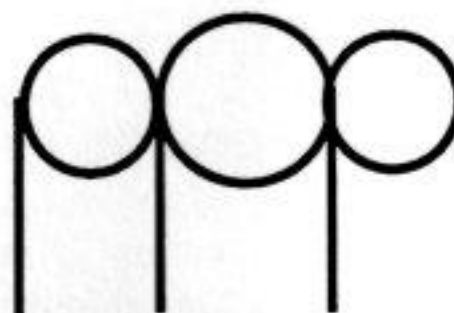
So, did I overcome my stage fright? I made progress that was reinforced by encouraging comments. In addition to the music, it was apparent that we enjoyed conversations with each other and the sense of community that grew with each session. Come to listen or come to play. Find out how rewarding OpenStage can be for you, too.

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Paul Hintz, solo 7-string jazz guitar

Sat. Sep. 6, Borders Books in Richfield, 8 PM

Sun. Sep. 7, Dunn Bros in St Paul, 10 AM

Sat. Sep. 13, Black's Ford Restaurant in Wayzata, 6:30 PM

Fri. Sep. 19, Borders Books in Minnetonka, 8 PM

Fri. Oct. 3, Borders Books in Woodbury, 8 PM

Sun. Oct. 5, Woodbury's Central Park, 2 PM

Fri. Oct. 10, Borders Books in St Paul, 8 PM

Sat. Oct. 18, Borders Books in Richfield, 8 PM

For more information call 651-699-6827.

The Blue Drifters, featuring **Steve Howard**, flatpick guitar/banjo

Fri. Sep. 5 Dulono's, E. Lake St. at Garfield, Minneapolis 8PM

Sat. Sep.6 Dulono's 8PM

Sat. Sep.13 Aitkin Festival of Adventures 1, 3, and 8 PM

Fri. Sep.19 Anodyne at 43rd, S. Minneapolis **solo** 8:00 PM

Sat. Sep.20 Dundee Nursery, Savage, MN 11AM

Sat. Sep.20 Dunn Bros., Eden Prairie, **solo**, 6 PM

Sat. 27 Deer Lake Orchard, Buffalo, MN 12PM

Sat. 28 Deer Lake Orchard, Buffalo, MN 12PM

Sat. Oct. 4 Pinehaven Deer and Tree Farm, Wyoming, MN 12PM

Sat. Oct. 5 Pinehaven Deer and Tree Farm, Wyoming, MN 12PM

Sat. Oct. 11 Minnetonka Orchards, Minnetrista MN 12PM

Sat. Oct. 12 Minnetonka Orchards, Minnetrista MN 12PM

Sat. Oct. 25 Freight House Dunn Bros., Minneapolis, 8:30PM

Phil Heywood

Fri. Sep. 5 Ginkgo Coffeehouse, St. Paul, 8PM

Fri. Oct. 24 Ginkgo Coffeehouse, St. Paul, 8PM

Curtis & Loretta

Sat. Sep. 6 Renaissance Festival

Sun. Sep. 7 Renaissance Festival

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Sun. Sep. 14 Blackduck Bluegrass Festival, Blackduck, MN

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Email to: wmerrill@blackduck.k12.mn.us

Sat. Sep. 20 Shakopee, MN, Renaissance Festival

Sun. Sep. 21 Shakopee, MN, Renaissance Festival

Fri. Sep. 26 Shakopee, MN, Renaissance Festival

Sat. Sep. 27 Shakopee, MN, Renaissance Festival

Sun. Sep. 28 Shakopee, MN, Renaissance Festival

Check the schedule for us as the **Haymarket Minstrels**

Ben Woolman, fingerstyle guitarist, CD Release Concert

Sat. Sep. 13, 7:30 PM, Sundin Hall, Hamline University, St. Paul,

MN, Tickets \$7 at the door or in advance online ordering

More information available at www.floatingfeather.com

Richard Gilewitz, fingerstyle guitarist,

Fri. Sep. 19 Ginko Coffeehouse, 721 Snelling Ave, St Paul

Jerry Kosak, solo finger style, blues, and slide

Mon. Sep. 8, Dunn on Grand, 8:30 PM

Sat. Sep. 13, Plymouth Art Festival, 1:30 PM

Sun. Sep. 14, Tree Frog Festival, Faribault, MN, 1 PM

Sat. Sep. 20, Annunciation Church, SeptemberFest,
509 W. 54th St., Mpls, 5 PM

Mon. Sep. 22, Dunn on Grand, 8:30 PM

Thu. Oct. 9, Dunn on Grand, 8:30 PM

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