

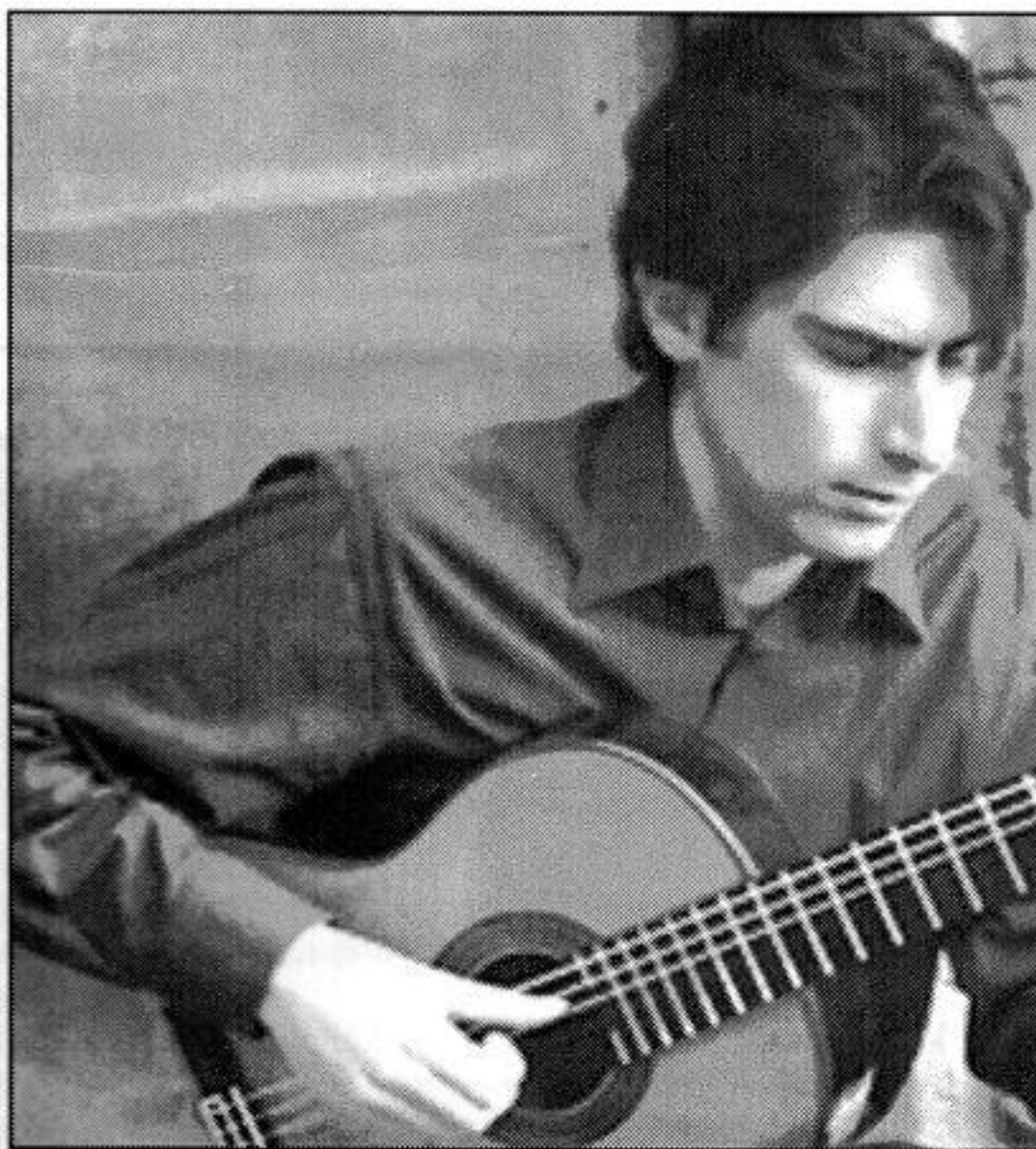
Guitarist

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

NOVEMBER / DECEMBER 2004

VOL. 20 NO. 6

Guitars and Lutes Abound... ...something for everyone this Fall



Jérémy Jouve

Friday, November 12, 8 PM
Sundin Hall

In this issue:

Acoustic Guitarathon, p.3

Jouve concert, p.4

Lute, Lutes, and More Lutes, p.5

Why We Play Guitar, p.6

Society News & Notes

OpenStage

Betsy's Back Porch
5447 Nicollet Avenue
Minneapolis, MN 55419
Phone 612-827-8283
Nov 13
Jan 8
Mar 12
May 14

Coffee Grounds
1579 Hamline Avenue
Falcon Heights, MN 55108
Phone 651-644-9959
Dec 11
Feb 12
Apr 9

Call for Classical Guitarathon Performers

The theme of the next **Classical Guitarathon** on May 28th will be "new talent", with a focus on performers who have never appeared on the Classical Guitarathon stage. Depending on how many artists offer their skills, we may also consider performers who have performed only once before. Anyone who wishes to be part of this exciting concert please send a note and demo tape or demo CD by March 1, 2005 to:

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Minneapolis, MN 55414

→ Visit the MGS website: <<http://www.mnguitar.org>>

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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).

Acoustic Guitarathon

THROUGH THE ANNUAL FUND-RAISING GUITARATHONS, MGS audiences have been fortunate to hear great music performed by high-caliber guitarists. Minneapolis continues to enjoy the reputation of being home to many great acoustic guitarists and this year's Acoustic Guitarathon will demonstrate that this reputation is well deserved. The line-up will include a wide range of performers. Some, such as Peter Lang, are considered icons while Jerry Kosak and Matthew Fox are gathering national and international attention. In addition emerging guitarists, Michael Young and Todd Lunneborg bring a freshness and energy to this year's event. The 2004 Acoustic Guitarathon, scheduled for Saturday, December 4, will present a wonderful selection of guitarists performing an amazing and diverse program.

Michael Young is a fingerstyle guitarist who plays both the six and twelve-string guitar with driving rhythm and groove. He carries that bouncy and energetic groove from powerful and compelling compositions to soulful ballads. His instrumentals move from daunting and alarming to lighthearted and idiosyncratic. Michael explores the guitar's possibilities by employing standard and alternate tunings as well as a mix of slide guitar into his playing.



Through a robust serving of anecdotes and commentary, Michael establishes rapport with his listeners and breaks the communication barrier often found between instrumentalist and audience. Michael seems to bring the ambience of an intimate and private performance, through his laid-back attitude and easy-going manner, to each venue. In fact, Michael never creates a set list and simply follows his nose while performing.

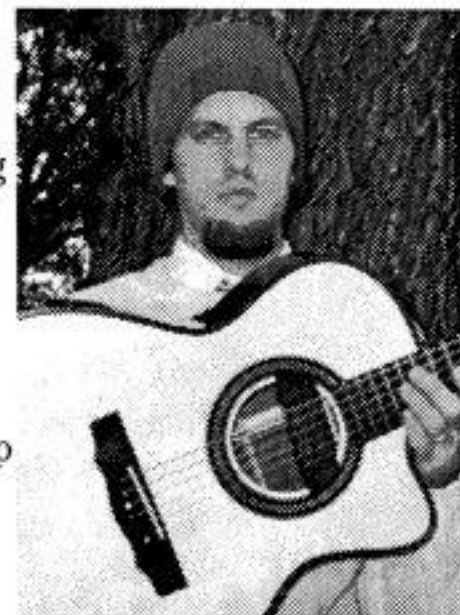
According to Brandon Knettel of *The Cable Newspaper*, "Michael Young is speaking as loudly as his . . . strings will allow. The Twin Cities based artist's master of the instrument . . . inspires everyone from the novice music fan to expert guitarists. The energy behind Young's music seems intangible. This guitarist is definitely one you don't want to miss."

Mathew Fox is a guitarist and songwriter whose Georgia and Texas roots run deep.

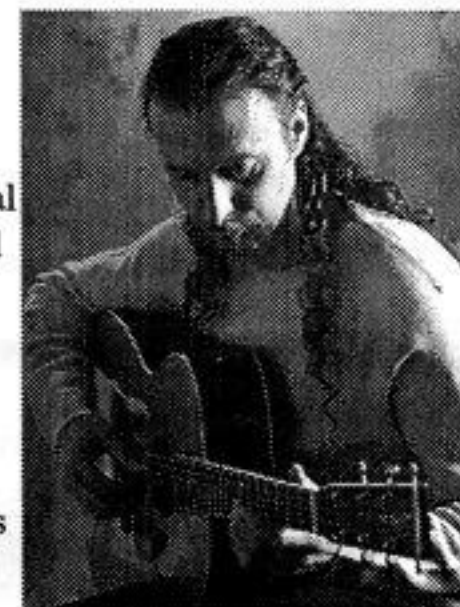
Steeped in a variety of styles, from acoustic blues to swing, his highly praised originals are rooted in the great Texas story-song tradition. Matthew has toured throughout the US and UK sharing the stage with well known musicians including Peter Ostroushko and Johnny Winter. Matthew is a proud endorser of Langejans guitars, Elixir strings and Diamond bottleneck slides.



Todd Lunneborg is a guitar builder and teacher living in Minneapolis. He maintains an active life as a musician, teaching 48 weekly students and building custom electric guitars. As an independent luthier, he builds guitars based on individual commission. He is currently working on his second batch of carved-top electric guitars. He has studied fingerstyle guitar technique with John Stropes, Michael Gulezian, and Billy McLaughlin. Todd also served as intern, tour guitar tech, and road manager for two of Billy McLaughlin's national tours. Todd received a degree in Creative Music and Literature from St. Olaf College, Paracollege; a synthesis degree that combined studies of fingerstyle guitar composition, the writings of Jack Kerouac, and the music of Michael Hedges.



Jerry Kosak is a guitarist/composer performing original music for solo guitar. Drawing from a great diversity of musical experiences, his music and playing blend contrasting idioms to create a fresh image of traditional music. Blues, classical, rock, and jazz styles have all been influential in producing a "great reflection of many different styles," according to Kevin Barnes of KBEM radio.



The pathway of Jerry's music has included formal study of the guitar as well as rock, jazz, and blues bands. He was awarded a Master of Music in Classical Guitar/Musicology and taught guitar and music history at Northern Arizona University. The result of academia overlapped with the blues "suggests Segovia playing the music of Robert Johnson, while thinking about Leo Kottke." Currently, Jerry is a member of the faculty at both **MacPhail Center for Music**, in Minneapolis, and **MusicTech College**, in St. Paul. Jerry was the first two-time winner of the **Zeitgeist Eric Stokes Song Contest**, receiving the award in 1999 and 2000. He has also received grants from **The Jerome Foundation** and MacPhail Center for Music.

Jerry has performed on shows with Tommy Emmanuel, Bob Brozman, Mike Dowling, and Pat Donohue. According to Billy McLaughlin, "Jerry is a powerful and colorful guitarist who makes me want to practice, . . . or just listen with a big smile on my face." Jerry's first CD, *Many Dances*, is a resume of Jerry's versatility, in that it demonstrates the broad range of his skills as composer and instrumentalist/vocalist. It's like putting a multi-disc player on shuffle, in that one tune is classical, the next is delta blues, and another is fingerstyle. The most amazing aspect is that

Acoustic Guitarathon to p. 4

Acoustic Guitarathon from p. 3

each piece sounds authentic to the specific genre! His new CD, *Sounds Like This*, presents twelve "intensely compelling compositions" –Minneapolis Star-Tribune. This new music skillfully balances the subtleties in tone and dynamics with rhythmic and percussive intensity. Peter Finger of Acoustic Music calls Jerry "a very good guitarist!" and Dean Magraw says Jerry's music is "fabulous!... all the tunes are happening!"

Contact Jerry Kosak via e-mail at jerry@jerrykosak.com or <www.jerrykosak.com>.

Peter Lang returned to performing music in 2001, after a 20-year hiatus from recording and performing, with his critically acclaimed album, *Dharma*

Blues. During his separation from writing and recording, Lang, considered one of America's premier finger-style guitarists, managed an animation studio and produced films and commercials. He continued to use his creative talents, producing national spots for major companies, including MTV, Coca-Cola, Hershey's, Time, and Target. However, Lang is most comfortable as a guitarist. The guitar allows him to utilize his many talents. In addition to playing and recording his new CD, Lang created all the artwork for the album including the design and layout.



Originally, Peter Lang was discovered in 1972 by the legendary guitarist **John Fahey**, who signed Lang to his own label, **Takoma Records**. Fahey also launched the careers of other notable artists, including **Leo Kottke** and **George Winston**. Peter Lang toured, recorded, and performed for nearly ten years, and in the process, he developed a reputation as one of the best acoustic guitar players in the country. During the 1970s he was in good company, having recorded or performed with **Ry Cooder**, **Jerry Garcia**, **Chet Atkins**, **The Nitty Gritty Dirt Band**, **Emmylou Harris**, **Leo Kottke**, and many others.

Lang continued his intense musical life into the 1980s, but began to feel the need for a change. This feeling of restlessness led to a self-imposed exodus from performing. In 1989, Lang began a new career producing animation for TV and film. While this new career nurtured his creative spirit, the guitar was never totally forgotten. Eventually, the desire to play guitar asserted itself and, in 1999, Lang left his job as an animation/special effects producer to pursue music once again.

Lang's has seven recordings, a Grammy nomination for the album *Lycurgus*, Minnesota Music Awards, "Best Guitarist" 1981, 1982, and 1988, and co-author, with John Stropes, of the book *20th Century Masters of Finger-Style Guitar*, published in 1982 by Stropes Editions, Ltd.



BORN IN 1979, **Jérémy Jouve** began his study of the guitar at the age of seven in Chambéry, and began his concert career at the age of eleven when he gave a performance of the Vivaldi *Concerto* for guitar and orchestra at the Chambéry Cathedral. Having obtained the **Prix de Perfectionnement** from the Conservatoire National de Région de Grenoble at age fourteen, he continued his musical education under the tutelage of guitarist Alberto Ponce

at the Ecole Normale de Musique de Paris / Alfred Cortot, where he was awarded the **Diplôme Supérieur d'Exécution** with highest distinction in 1998. In the same year he was accepted to the Conservatoire National Supérieur de Musique de Paris to continue his studies with Alberto Ponce, as well as with Roland Dyens. After winning the CNSDM's First Prize for Guitar, in addition to the **Diplôme de Formation Supérieure** in June of 2001, he was admitted to the Cycle de Perfectionnement in October of 2002 under the guidance of Hungarian oboist Lazlo Hadady.

He has performed as a soloist in India, where he made a tour of numerous Alliances Françaises around the country, Poland, with the Lublin Symphony Orchestra and the Gdansk Philharmony Orchestra, Greece at the Volos International Guitar Festival, and Hungary, at the Eztergom International Guitar Festival. He is also active as a soloist in Paris where he performed at the Young Talent Festival organized by the French guitar magazine *Les Cahiers de la Guitare* at the Salon Musicora in 2001.

Always open to new musical experiences, Jouve has taken classes in Indian music, as well as jazz. He has also given performances of many contemporary works written for electric guitar, including performances with ondes martenot and percussion. Very active in the performance of chamber music, Jérémy Jouve regularly performs in duos with violinists, flutists and singers.

Having won the **Guitar Foundation of America Competition** in Merida, Mexico and the **Jan Edmund Jurkowski Competition** in Tychy, Poland assures him a large international audience and a series of concerts to be planned over the next few years in the USA, Canada, Mexico and Eastern Europe.



Lute, Lutes, and More Lutes!

by Phillip Rukavina

AS MOST OF YOU KNOW, lutenist Paul O'Dette will be performing on the Minnesota Guitar Society's 2004-2005 Concert Series at Sundin Hall this coming April 9th. In an interesting twist, O'Dette, who is acknowledged as the grand master of the Renaissance lute, will perform a program of music entirely for the 13-course Baroque lute! But wait, this is just one of two surprises that Twin Cities plucked-string fans will encounter this concert season. On November 9th, Baroque lutenist Hopkinson Smith will perform a concert of music for the 8-course *Renaissance* lute. Smith is playing music by the brilliant and moody Elizabethan composer John Dowland. This performance will take place in the very "English" acoustical space of St. Clement's Episcopal Church in St. Paul. In addition to these two brilliant lutenists, another world-class lutenist, Nigel North, will visit St. Paul in March to perform music by the transitional early Baroque lutenist and composer Nicolas Vallet, on the 10-course lute. Here's a closer look at this lineup of outstanding lutenists performing in the Twin Cities this concert season.



On Tuesday, November 9, **Hopkinson Smith** performs: *Mirth and Melancholy—Darkness and Light Music from the World of John Dowland (1562-1626)* at St. Clement's Episcopal Church, which is located at 902 Portland Avenue in St. Paul. The concert is scheduled to begin at 7:30 pm. Smith's performance

is part of the Schubert Club's 2004-2005 Early Music Series. Smith states in the program notes, "The lute music of England's Golden Age is some of the most charming, varied, and ingratiating in the history of the instrument. The unparalleled English gift for melody and the irresistible energy of its dance music have given the world one of its largest and most accessible bodies of solo music." The leading figure in lute music during the Elizabethan and Jacobean periods was unquestionably John Dowland, an unquiet soul encompassing the broadest of musical sensitivities. With this program, Hopkinson Smith returns to the music that first attracted him to the lute. He brings a wealth of musical experience and decades of insight into the depth and subtleties of the lute's language to his performances. In the intimate acoustical space of St. Clement's Church, the sound will be amazing! For tickets and information, please call The Schubert Club at 651-292-3268.

On Friday, March 18, 2005, British lutenist **Nigel North** presents, *Nicolas Vallet: "Le Secret des Muses,"* at Sundin Music Hall on the campus of Hamline University. This performance is also part of the Schubert Club's 2004-2005 Early Music Series. North has been sharing his exquisitely played lute music with audiences for nearly 30 years.



North's style on the lute is perfectly suited to the music of Vallet. His quiet and gentle personality and his graceful touch, full of nuance, captures the very essence of French Baroque lute music. This is the music which inspired so many later Baroque composers for the harpsichord.

While the music is essentially direct and melodic, the complex ornamentation presents a difficult challenge for any lutenist to perform. However, Nigel North is up to the task! He recently finished recording Vallet's *"Le Secret des Muses"* for Atma Classics (Montreal) and this will be available in Spring 2005. For tickets and information, please call The Schubert Club at 651-292-3268.

Paul O'Dette's concert on the Minnesota Guitar Society's 2004-2005 concert season



at Sundin Hall on Saturday, April 9th is a highly anticipated program. O'Dette has been hailed as, "the clearest case of genius ever to touch his instrument," by the *Toronto Globe*. While O'Dette is known for his outstanding skill on the Renaissance lute, he will

undoubtedly show the audience that he possess equal facility with the Baroque version of the instrument. The *New York Times* recently predicted that O'Dette's New York debut as a Baroque lutenist was going to be *the* highlight of the New York early music concert scene in 2005. O'Dette will present the music of J.S. Bach and S.L. Weiss. The lutenist, Sylvius Leopold Weiss (1686-1750), was an almost exact contemporary and friend of the great J.S. Bach (1685-1750). A story is told of gatherings at Bach's home where improvised music was played in the spirit of friendly competition. Weiss was invited to play and apparently gave the great master a run for his money improvising extemporé masterful fugues, etc., on the Baroque lute. Surely, Sylvius Weiss would be a more well-known composer today had not the lute itself moved toward extinction not long after the death of the composer in 1750. Weiss produced some of the most fluid and natural music ever composed for a plucked-string instrument.

In addition to his concert, Paul O'Dette will also be giving a masterclass on Sunday, April 10 from 2:00 to 4:30 pm. For tickets and information, please call the Minnesota Guitar Society at 612-677-1151.

Why We Play Guitar

by Bob Owen

RECENTLY I RE-READ A FAVORITE BOOK OF MINE, *Why People Photograph*, by the photographer Robert Adams. This excellent book is a philosophical look at the work and intentions of photographers Adams has known. This led me to pose a similar question to a few guitarists, "Why do we play the guitar?" I gave them the following quote; "Artists sometimes claim that they make work without thought of an audience - that they make pictures just for themselves. We are not deceived. The only reward worth that much effort is a response, and if no one pays attention, or if the artist cannot live on hope, then he or she is lost," from Adam's book, as food for thought.

I suspect there are as many reasons people play the guitar, as there are guitarists. It's very personal, as the words of one anonymous guitarist expressed, "If I have to explain, you wouldn't understand," and another, "I play to discover why I play." What follows are the responses from 8 guitarists, including myself, who chose to put their feelings into words.

Michael Abair

Why do I play the guitar? All I can say is that I think I have a passion for music. I cannot walk past my guitar without picking it up. Even after 40 years of playing, I can still take a two minute piece of music I've just learned and spend a good 30 minutes playing that one piece over and over, just for the sheer satisfaction and pleasure I get from playing it. I couldn't go two days without playing the guitar. I think I would feel very restless. I don't think it's a matter of getting "burned out". I've spent all of my adult life playing the guitar about two hours a day (more on the weekend) and still today I would play more if I could afford the time. I guess that's what it means to have a passion for music. My feeling is that you either have it or you don't, so I'm not sure it's something you can acquire. Also, I'm not sure I agree with Robert Adam's claim that artists can't create purely for themselves, always having some kind of public "response" in mind, whether they admit it or not. I played for many years without anyone hearing it. It was just for myself yet very satisfying.

Guillermo Etienne

When I play the guitar I feel the musical notes inside me, which is a cool, relaxing sensation, except when I make a mistake... ouch, it hurts inside. For me, this feeling of the music in your hands, chest, and all the support points makes the guitar a very personal instrument.

Bev Tuck

Music has always been important to me. I grew up listening to my mom play the piano, and learned to love some of the classical pieces she played, as well as some of the songs from the 30s and 40s. As an adult, I've moved around the country a lot, and it is easier to move a guitar than a piano. There may not be as much music written for the guitar as for the piano, but there is a lot of wonderful music for guitar. With some music, I feel an emotional connection. With other music, I just like the melody or rhythm.

I like playing the guitar with others, because it is a way of socializing, and a way of sharing something you find

appealing or beautiful. Music can express things that are beyond the capability of words. It is a universal language. The people with whom I play guitar are folk musicians, so I play chords when I play with them. Learning chords has helped me with my classical guitar playing. Some of my friends who don't read music tell me I am lucky because I can pick up a piece of sheet music that I have never heard and plunk it out on my guitar, and if I like the music, learn it. I don't always have to be with other people to play the guitar. I enjoy playing even when I'm alone. Playing the guitar takes skill, so it's gratifying when you feel you have improved or mastered a certain piece of music.

Bob Owen

I dream about playing the guitar well for an appreciative audience. In the dream, my performance is beyond the ordinary. It is extraordinarily expressive and personal so that the audience feels the power of the music as well as a unique element of artistic expression that I contribute. They sit on the edge of their seats, mesmerized by the beautiful musical sound coming at them. The reality for me is that I sit for hours alone, day after day, practicing. There is rarely an audience. It is this time alone with the guitar that's real, and that I love. Occasionally I hear glimpses of the performance of my dreams, a note here, a phrase there if I'm lucky, then I hit a wrong note, stop to repeat a few notes looking for a more beautiful, expressive tone and listening for what makes the music tick for me. It's OK if my ideal audience is never a reality, if I never achieve my self-imposed high level of performance, because I love to play and I can always dream.

Jay and Jan Fillmore

Why did we choose the classic guitar? Like many guitarists (Segovia comes to mind) who have likened the guitar to an orchestra, we enjoy the fact that music with a full sound, including subtleties of tone and expression, can come from a single instrument. And, of course there is the technical challenge of the guitar.

Why do we enjoy the guitar? Jay often asks if he would pursue a new idea in science if there were no one with whom he could share it. Aaron Shearer [*Learning the Classic Guitar, Part I*, Mel Bay Publications, 1990. p. 2] nicely poses the same question for music: "Imagine that you're given the finest guitar, a complete music library, and all the time you wish for practice. However, there's one stipulation: you must always play in a soundproof room. If no one would ever hear you, how long would you continue to play guitar?" His conclusion, backed by a quote from Einstein, is that we do it "for the sake of others." Jay and I share this view and feel that our enjoyment comes from sharing music with each other. Our reward is the enjoyment that others receive from us. In contrast to listening to a recording, this is something that we can do.

Al Norton

I don't believe the quote by Robert Adams applies to music. For me, it isn't the public performance (the destination)

Why We Play the Guitar, to p. 8

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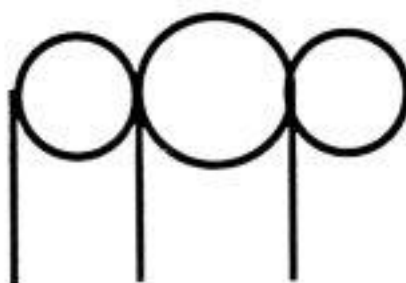
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Curtis & Loretta

Sun., Nov 28. 1:00 pm
Murphy's Landing, 2187 E. Hwy. 101, Shakopee, MN.
Info: 952-445-6901

Sun., Dec. 12 Northfield Arts Guild 4:00 pm.

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Steven Earl Howard "Hillbilly Music for the Soul" bluegrass and Appalachian (solo) banjo, voice & guitar.

Fri., November 12, 7 pm, Dunn Bros., White Bear Lake.

2751 County Road E East, 55110. 651-653-1405 (adjacent to Knowlan's Festival Foods).

Sat., Nov. 13, 8:00 pm., Anodyne Café, 43rd and Nicollet Ave. S., Minneapolis, 612-824-4300.

Sat., Dec. 4, 7 pm, Dunn Bros., White Bear Lake.

Fri., Dec. 10, 7:30 pm, Dunn Bros., Andover, (inside Knowlan's Festival Foods), 2218 Bunker Lake Blvd.

Andover, MN 55304, 763-755-4436.

Sat., Dec. 11, 8:00 pm., Anodyne Café

Paul Hintz, solo 7-string jazz guitar

Sat., Nov. 6, 6 pm, Black's Ford Restaurant, Wayzata.

Sun., Nov 7, 10 am, Dunn Bros. on Grand, St. Paul,

Sun., Dec 5, 10 am, Dunn Bros. on Grand, St. Paul,

Sat., Dec 11, 6 pm, Black's Ford Restaurant, Wayzata.

Hopkinson Smith, Lutenist

Tues., Nov. 9, 7:30 pm, St. Clement's Episcopal Church, 902 Portland Ave., St. Paul. Smith will perform: *Mirth and Melancholy-Darkness and Light Music from the World of John Dowland (1562-1626)*, For tickets and info call The Schubert Club 651-292-3268.

Jeffrey Van with The Hill House Chamber Players

Mon., Nov. 15 and 22, 7:30 pm, James J. Hill House, 240 Summit Ave.,

St. Paul. Bach *Sonata in D Major*, BWV 1028 for guitar & harpsichord and Boccherini *Quintet in E minor* for guitar & strings, Admission \$16.

651-297-2555 for reservations.

Why We Play the Guitar, from p. 6

that's important, but rather, it's the experience and connection with the music, privately or publicly (the journey), that is the reward. Music is more like yoga - the asanas may present well as visual or performance art, but it is the experience of the person practicing yoga and their connection with something greater and deeper that is what it is all about.

Andrea Carlson

The moment you hold the guitar you are engaged. It is such a human hold, much like an embrace, yet it is the guitar that embraces you. The sound can be intoxicating, infectious, and captivating. Vibrations of sound go through your chest, keeping you connected and close. It can be delicate, strong, brash or sweet.

Rewards come easily in the most basic ability to play. Many only go that far because it can be so satisfying. But as the connection grows, so does the desire to master the instrument. It has the ability to speak the way no other instrument can. The volume is in perfect harmony for the player,

and it doesn't take over without including you. It has the colors of the rainbow and the depth of your soul. Magically, it can become an orchestra! The sound this "orchestra" brings, is as enchanting as the beauty of the hands that make it. The hands appear to float across the fretboard. This experience is what pulls us to the obsession of sound and control that we crave. The closer we get to the magic as a musician, the more it makes us want it. However, the ability to conduct this "orchestra" with our own hands is a challenge that only few can master. It is this challenge that keeps us playing, almost like wanting a supernatural power. From the moment we hear someone with that power, we realize that we want it for ourselves. This is a power not just of mastering a challenge, but also of sensitivity and beauty. This is to be shared. It is right to be shared. And so, we do want to share as guitarists. We want to share our struggles, our victories, and our conversations with our instrument. The language is clear. It is for all.

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