Coming to Sundin Hall...

Ana Vidovic
November 15, 8 PM

...and

The Jazz Guitarathon
December 5, 8 PM

Special Feature:
Interview with Tommy Emmanuel
Ana Vidovic is a bright young talent of formidable gifts destined for a major international career.

Ana comes from the small town of Karlovac near Zagreb, Croatia and started playing guitar at the age of 5, and by 7 had given her first public performance. At the age of 11 she was performing internationally, and at 13 became the youngest student to attend the prestigious National Musical Academy in Zagreb where she studied with Professor Istvan Romer. Ana's reputation in Europe led to an invitation to study at the Peabody Conservatory in Baltimore, USA, with Manuel Barrueco, from where she graduated in May 2003.

At the age of only 22 Ana has won an impressive number of prizes and international competitions. These include first prizes in the Albert Augustine International Competition in Bath, England, the Fernando Sor competition in Rome, Italy and the Francisco Tarrega competition in Benicasim, Spain. In addition she has won the Eurovision Competition for Young Artists, the Mauro Giuliani competition in Italy, the Printemps de la Guitare in Belgium and the Young Concert Artists International Auditions in New York.

Ana has given over one thousand public performances since first taking the stage in 1988. Her international performance career includes recitals in London, Paris, Vienna, Salzburg, Rome, Budapest, Warsaw, Tel Aviv, Oslo, Copenhagen, Toronto, Baltimore, San Francisco, Houston, Austin, Dallas and St. Louis.

In Croatia she has performed with the Zagreb Soloists and the Zagreb Philharmonic Orchestra and with Symphony Orchestra of the Croatian Radio and Television, as well as having been featured in three television documentaries by the eminent Croatian film director Petar Krelja.

Tommy Emmanuel has been performing for nearly four decades and during that time, he has acquired a larger-than-life reputation in his native Australia, where he has four Grammy-winning albums to his credit. According to Gina Mendello, his manager, “Every kid playing guitar in Australia wants to be Tommy.” When Chet Atkins declared Tommy to be a certified guitar player the larger music world began to take notice. By combining chops deluxe, an endearing stage presence, and a relentless touring schedule Tommy Emmanuel is considered by many to be the next major figure in the guitar world. I was fortunate to spend time with TE while he was in town for the state fair. The article on page 4 reflects our time back stage and at dinner.

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Jazz Guitarathon Presents
by Paul Hintz

Dean Granros
Granros has been a performing guitarist for over 30 years. His love of music has led him to compose and perform music in styles ranging from jazz to chamber and electronic music. Dean is a self-taught composer who has developed his own musical vocabulary. His musical role models have been Messiaen, Monk, Steve Lacy, and John Lee Hooker. He believes that art, at its best, is about expressing joy and gratitude for life. Dean is introspective and spends much time pondering his values and beliefs. Dean lives in a Minneapolis suburb and does software engineering at a high tech manufacturing facility in his spare time. He spends his days in a cube, but he doesn't consider his music square.

Robert Henry and Bobby E. Ekstrand
This eclectic acoustic guitar duo made its first Jazz Guitarathon appearance at last year's concert. Their association began with a casual meeting at a record collectors show in April of 2001, which led to the discovery of a mutual interest in the music of Django Reinhardt. This interest gradually evolved into playing music together and the formation of the Parisota Hot Club, a jazz quartet featuring two guitars, violin, and string bass. This band began performing in January 2002 and has played over 200 dates at theaters, clubs, restaurants, festivals, and banquets. They have also appeared live on radio and television and released the CD Swing in Dume. Samples of their work can be seen and heard at <http://www.parisota.com/>

Paul Hintz
For almost 30 years, Hintz has polished his craft, first in and around his hometown of Milwaukee, Wisconsin, and now in Minnesota. Paul moved to St. Paul in 1984 after four years in the Jazz Performance program at the Wisconsin Conservatory of Music, where he studied with nationally known guitarist Jack Grassel. He has performed everything from folk music to Top 40. However, Paul found his true calling in the early 1990s when he began performing finger-style guitar instrumentals, which emphasized jazz and related styles. In 1997, he began performing exclusively on the 7-string guitar. Primarily a solo artist, he also performs with drummer/vocalist Carole Selin in DuoTonic. In addition, he leads a jazz trio. Paul is also active as a teacher. A long time MGS member, he has served as the Society's Managing Director and newsletter editor.

Joan Griffith
Griffith is known in the Midwest as a teacher, performer, and composer. She has toured and recorded extensively performing on both classical and jazz guitar, bass, and mandolin. Her jazz CD, Enter You, Enter Love, features many of her own compositions and was chosen as one of the top 10 best recordings for 1996 by KBEM. Her choral composition Street Noel won the 1998 Christmas Carol Contest, which was sponsored by the American Composer's Forum and the Plymouth Music Series. Griffith is the head of the jazz studies department at the University of St. Thomas, an instructor of guitar and bass at the College of St. Catherine, and roster artist in jazz for COMPAS, the Minnesota State Arts Board, and Young Audiences.

Glen Helgeson and James Allen
Helgeson has been performing, composing, and playing guitar for more than 25 years. He is the leader and composer for the jazz group Axis Mundus and co-founder of the world-beat blues trio Blue Beat. He also plays with the jazz trio Helgeson, Schulte, and Bissonette. His awards include: artist in residence at the Oberholtzer Foundation, International Falls; Minnesota Music Award for “Best Instrumental, Experimental, Environmental” album for Spirit of the Wood; a Walker Art Center commissioned grant for the Sculpture Garden; and the Jazz Composer Grant from the West Bank School of Music. In addition to recording and performing, Helgeson works as a music therapist in special education and received his M.Ed. in Music Therapy from the University of Minnesota. For more information visit his website: <www.worldviewmusic.com>

Concert Artists Spotlight continued on p. 6
Everything Must Be Musical
by Jerry Kosak

THE SIMPLE PHRASE, “Everything must be musical,” sums up guitarist Tommy Emmanuel. Indeed, it serves as his motto. It was the first thing Tommy told me as we sat down for dinner after his opening performance at the 2003 Minnesota State Fair. He proceeded to drum on the table at the restaurant as if continuing the highly expressive and percussive playing that he displayed earlier at the fair. “You see, everything in life must be musical. You can’t separate who you are and what you do.” Tommy Emmanuel is about music and communicating energy and emotion through his guitar. Even though the guitar was now in his hotel room and he in a restaurant, Tommy continued to be expressive.

To accurately put this concept into perspective, one must see him perform. This guitarist utterly radiates a sense of the joy and confidence when performing. Rather than delving into a world of introspection or self-indulgence, Tommy looks out into the audience, smiling all the while, and with the confidence gained from playing over 300 dates this year alone, announces through his playing that he is ready to take the listener on a journey.

Not at all faint of heart, Tommy opened his first set at the state fair by roaring through a solo version of Stevie Ray Vaughan’s Rude Mood that tells the audience, “Sit back, here we go, enjoy the ride.” In a performance that explores just about everything imaginable on acoustic guitar, Tommy drives further into the sonic landscape, turning his Maton guitar into a full drum kit and percussion ensemble. Using only his hands and a single drum brush, he creates a percussion solo by drumming on the body of the guitar that causes one to say, “Ay Carumba! Is this Poncho Sanchez?”

It takes a moment of reflection for one to comprehend just how far Tommy has taken the listener during a 45-minute set. He is capable of playing more in one set than most guitarists play in a year. And if “traditional” playing is not enough, Tommy always reserves the end of each performance for his spellbinding composition, The Initiation. This extended composition is a musical representation of a “rite of passage” among the aboriginal people of Australia. By combining simple melodies, rhythms, and percussive effects with a digital delay (this is the only electronic device used during his set), Tommy creates an awesome display of tone color, energy, and pure emotion. In effect, he causes time to stand still as the audience is consumed by the sheer immensity of the music.

Perhaps the most impressive characteristic of Tommy Emmanuel is his personality. He is a genuine and caring person. There is no pretense, attitude, or detachment. In contrast, he talks with you because he is honestly interested in what you have to say and he makes you feel important. A conversation with Tommy Emmanuel is like spending time with a good friend. This friend just happens to be a truly amazing guitarist!

JF: How would you describe yourself as a guitarist? Do you see yourself as a fingerstyle player, or do you simply consider yourself a guitarist without boundaries?

TE: Well, the concept of no boundaries or restrictions seems to fit. I really just play for the people. Yet, I’m selfish as well because I play for myself first. If I have a good time during a performance, then everybody does. I don’t think about notions or expectations. I just go out and let it all go and give everything I can. I love playing the guitar and I love the effect it has on people. It’s like being doubly inspired. So, I don’t think about myself being one thing or another. I just go out and do what I do if you had to put it in a little box it would be different, because I’m always thinking outside of the box.

JF: There is a great piece of art from a recording, The Day The Fingerpickers Took Over The World, that you did with Chet Atkins. Why are the letters “cgp” next to Chet’s name but not yours?

TE: “cgp” stands for certified guitar player which is a distinction given by Chet. At the time of that recording I wasn’t certified, but I am now. My award was given to me in 1999 and the inscription on it reads: “Lifetime contribution to the art of fingerstyle guitar.” It came from the boss.

JF: Often, it is rather easy to listen and tell if a player is not using fingernails because the tone and articulation will be unclear. However, you do not use nails and yet your tone is wonderful. Why don’t you use nails?

TE: For the style of playing that I do, nails are impractical. Most often, I use a thumbpick. Sometimes, I use a flatpick for hard, driving tunes such as the bluesy thing (Rude Mood) that I used to begin this afternoon’s performance. There are also times when in order to create a hymn-like feeling, I’ll just use thumb and fingers.

JF: How do you get such clear articulation without nails?

TE: It’s called practice (laughs). I just kept going at it until I got the sound that I wanted. Considering how hard I play and how much I play, I’ve come to the point where I have developed calluses on my fingertips that allow me to play hard and still produce the tone that I want. I’ve gone through years of where my fingertips would split or get sore, but my calluses are at a point where that very rarely happens. Now I’ve got a bit of balance in my hands where they hardly ever get sore. However, there is a downside to this in that my calluses are so hard that I can’t always get a sweet tone on a nylon-string guitar. Fortunately for me I use a steel-string guitar. Another key ingredient for good tone is the set-up of the guitar. It is very important to have the action nice and low and the neck good and straight. That way, you don’t have to play hard. Or, if you do play hard, then the guitar will bite back. Nails just wouldn’t work for this manner of playing.

JF: Your most recent CD, Only, is a wonderful collection of tunes for solo guitar. What was the process through which it was recorded?

TE: Thank you. I’m glad you liked it. The whole thing was
Special Feature continued from p. 4
recorded while I was in Germany. All of the tracks, except one, were recorded in one take. I came back the next day and re-recorded it.

TE: Questions, track number 5. It had been the last take of the day and I thought it was OK. However, when I returned to the studio in the morning and listened with fresh ears, I said, “No, I can do better.” So, I re-recorded it then. Everything else was one take. I’d written the songs and I’d been performing them on-stage and they were peaking, although I felt that I play them better now. Anyway, I was definitely ready to go. The sound in the studio was great. I mean the sound in my headphones. I look for a big sound in the headphones because for me, this gives me inspiration and makes me play better. I get the feeling that I can play anything. I am able to leave a lot more space, allowing the music to breathe and I don’t have to play so hard. This enables me to tune in to the guitar and play better. This is why I use headphones in the studio even though I am recording solo. A loud sound in the headphones, new strings, four mics, and I am ready to record.

JK: Can you describe your compositional process? Since you are constantly performing, do your pieces evolve on stage?

TE: Yes, exactly. You’re right! Things happen on stage all the time. When something special happens I have a good idea and can tell that, “Hey, this is an idea to work with.” So, I remember it and keep playing and changing it. My songs definitely evolve. I almost never sit down and say, “Today is my day to compose.” On rare occasions you do find yourself under pressure to write a new song. The last time that I wrote like that was in Nashville for the Chet Atkins Convention. As part of the convention, we were having a tribute for Tommy Jones, a great guitarist, who had died. I was part of the show for Saturday night and on Saturday morning I felt like I wanted to do something for Tommy. So, I simply sat down and wrote a tune for him that I played that night.

But usually, I get an idea for a new tune and I just run with it. It’s like a seed that’s planted and you need it to grow. Inspiration for a new song can come from people, places, and events from my travels. When I get an idea that excites me I keep playing it over and over, and sort of drive people insane, until I get it how I want it.

JK: One of my favorite tunes from your CD, Only, is Train to Dusseldorf. Earlier, you mentioned that inspiration can come from events, etc. Would you describe how this event evolved into such a great piece of guitar music?

TE: The whole feel of the piece was derived from my journey on this train going to Dusseldorf, Germany. The sheer speed of the train, the countryside flying by as I looked out of the window, ...just being there, in that location, at that time were the inspirations. I picked up my guitar and started playing what was to become the main theme (TE hums a riff). I really liked that idea. Then (hums again) the same melody is played, but now with a different chord. I think this is the most powerful part of the song. The main riff (sings the riff again) moves to a G chord and then (sings) to Em, then to D and back to G. I was feeling particularly inspired on that day. By the time the train reached Dusseldorf, I had finished the song.

JK: Do you have a new CD in the works?

TE: Yes, but I don’t have a release date yet. It will be similar to Only in that it will be a collection of new, original instrumentals. I do plan to include my new arrangement of Somewhere Over the Rainbow.

Local Events

Paul Hintz, solo 7-string jazz guitar
Sat, Nov. 1, 8-10 pm, Borders in Maple Grove
Sun, Nov 2, 10 am to noon, Dunn Bros on Grand, St Paul
Fri, Nov 7, 8-10 pm, Borders in Woodbury
Sat, Nov 8, 7:30-9:30 pm, Dunn Bros in Andover
Sun, Nov 9, 10 am to noon, Dunn Bros on Grand, St Paul
Fri, Nov 14, 5-9 pm, Apoprose Art Gallery in Woodbury,
Sat, Nov 15, 7:30-9:30 pm, Bloomington Art Center, cosponsored by MGS. $1 cover
Fri, Nov 21, 7:30-9:30 pm, Dunn Bros in Vadnais Hts.
Sat, Nov 22, 8-10 pm, Borders in Richfield
Sat, Dec 11, 6-9 pm, Black’s Ford restaurant in Wayzata
Sun, Dec 12, 10 am to noon, Dunn Bros on Grand, St Paul
Fri, Dec 19, 7:30-9:30 pm, Dunn Bros in Vadnais Heights
Sat, Dec 20, 7:30-9:30 pm, Dunn Bros in Andover

Paul Renz Jazz Guitar Workshop
Nov. 9, 2 pm Free Admission. MacPhail Center for Music
1128 LaSalle Ave, Mpls.

Joan Griffith Solo and Duo Jazz Guitar
Nov. 19, 7 pm at Brady Educational Center Auditorium, University of St. Thomas

Robert Everest ongoing performances
Solo guitar (and vox): songs from Latin America and the Mediterranean. Every Sat. and Sun: 11:30 am to 1:30 pm, brunch at Maria’s Cafe: 1113 E. Franklin Ave. 612-870-9842.

With Brazilian band BEIRA MAR BRASIL at the Times Bar and Cafe, Friday, Nov. 7th, 9:30 pm - 12:30 am No cover! on Hennepin Ave. in NE Mpls.

Wind & String (Kay Miller, Flute, Joe Haus, Guitar)
Sat, Nov. 29 6-9 pm, Flanders Art Gallery, 400 N 1st Avenue, Mpls.

Curtis & Loretta
Sat, Dec 27 Shakopee, Minn.
MURPHY’S LANDING, 2187 E Hwy 101, 952-445-6901
1 pm till 4 pm
Sat, Jan 24,
CEDAR CULTURAL CENTER, 416 Cedar Ave., 8:00 pm
612-338-2674

Phil Heywood
Friday, December 5 The Mad Hatter’s Teashouse, 7 pm
Guitarist Michael Young plays first set, Phil plays second set. 943 W. 7th St., St. Paul, MN 651/290-2584
Friday, December 12 Ginkgo Coffeehouse, 8-11 pm
721 Snelling Ave. N., St. Paul, MN 651/445-2547

UST Guitar Ensemble
Dec. 10, 8 pm at Brady Educational Center Auditorium, University of St Thomas
The line-up for this year's Jazz Guitarathon is diverse and eclectic. Sundin Hall's great acoustics and intimate seating, as well as the wealth of talent available in our area, combine to make this concert a memorable event. From world-music-flavored jazz to Django Reinhardt to "standards" from the "Great American Songbook," there will be plenty to warm your ears on December 5th, 8 pm.

James Holdman and James Kellerman

Both a composer and performer, Holdman performs Argentine tango with Mandragora and plays the Greek bouzouki with Amnala Middle Eastern Dance. He is also accomplished as a performer on Eb alto horn, which he plays with The Puyu Band. Presently, he is working on a master's degree in composition at the University of Minnesota.

James Kellerman, is a multi-instrumentalist, composer, arranger, and teacher. Kellerman has extensive performing experience both locally and nationally. His self-produced recording, A Christmas Prayer, was awarded the "2002 Minnesota Music Award for Best Classical Ensemble Recording."

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FOR SALE: Kenny Hill Munich, 2 years old, hand-picked by Kenny, nicely broken in, new is $1,700 + tax. Our price $1,200 with an SKB molded case. Call 952-322-1310 or 612-710-0800.

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FOR SALE: Kay metal body resonator, 10” brass cone with biscuit bridge and mahogany neck. Model number KRS301 and lists at $799. Used for one year, no rust, includes case, $400, Call Will at 612-920-2591.


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