

Guitarist

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

NOVEMBER / DECEMBER 2010

VOL. 26 NO. 6

The Paris Duo



(Judicaël Perroy and Jérémy Jouve)

Friday, November 19th, 8 pm

One way to warm up the hands and heart at the beginning of winter (besides playing the guitar) is attending a Minnesota Guitar Society-sponsored concert at Sundin Hall at Hamline University, especially when that concert features fiery players with a definite French accent. Such is your opportunity on Friday (yes, a Friday concert!) November 19th at 8 pm, when we pre-sent the Paris Duo, consisting of French guitarists Judicaël Perroy and Jérémy Jouve. Earlier that day (3 pm), at the U of Ms Lloyd Ultan Hall, the duo will present a masterclass co-sponsored by us and the U's guitar program.

Perroy and Jouve have much in common. Both were prize-winners from the Ecole Normale de musique de Paris and the Paris National Conservatory of Music in Alberto Ponce's class. Both are accomplished soloists with extensive competition wins and discographies. Both are Guitar Foundation of America (GFA) International Concert Artist Competition first prize winners—

continued on page 2

Acoustic Guitarathon Returns!

Saturday, December 11th, 8 pm

The December concert in our series at Sundin Music Hall at Hamline University is a very special occasion. After an absence of several years, the "Acoustic Guitarathon" returns to our regular programming. This event has always featured some of the best steel-string acoustic guitarists in our region, fingerstyle and flatpicking, old-school and contemporary, well-established and emerging artists. This year's edition maintains that tradition. Join us on Saturday, December 11th to hear six strong and individual voices on guitar—Joe Cruz, Matthew Fox, David Harland, Jeff Ray, Dan Schwartz, and Ben Woolman.



Photo courtesy of Jon Behm.



Photo courtesy of Rebecca Pavlenko.

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Also In This Issue: St. Paul Public Library Series concerts; Special Feature by Steve Haskin on his further adventures with acoustic guitar amplification; Report on the Fergus Falls Guitar Summit by Mark Bussey; News and Notes.

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The Paris Duo, *continued from p. 1*

the only duo in the world today with that distinction. These two musicians met in Paris, where they decided to form a duo. Their repertoire goes from Baroque to contemporary music with a special interest in French music. Both combine teaching and solo performing, while developing their duo with passion and enthusiasm.

Judicaël Perroy was born in Paris in 1973. At the age of 7, he began guitar studies at the Paris Academy of Music. From 1983 to 1988, he studied with Delia Estrada, then Raymond Gratien at the National School Academy of Aulnay-sous-Bois. An acknowledged prodigy, he played two Vivaldi concertos conducted by André Girard at the Theatre of Le Mans in 1984 and won Second Prize at the International Competition of the Ile-de France at 14 years of age. In 1988, he was awarded a unanimous First Prize with a special mention at the Academy of Aulnay-sous-Bois. His studies continued under Roberto Ausseil and Daniel Lavialle. More prizes followed, plus diplomas from the Ecole Normale of Paris in the class of Alberto Ponce in 1994 and from the Paris National Conservatoire of Music in 1996, where he earned the highest placement in his class. In October 1997, he won the GFA Competition and took his "Winner's Tour of the Americas," performing over 60 concerts. Since then, he has toured throughout the world, releasing 5 CDs and a live performance DVD. In 1995, he was awarded the "CA," the highest teaching certificate an individual must have in order to teach in a French National Academy.

Born in 1979, Jérémy Jouve began studying the guitar in Chambéry, France, and obtained at age 13 the Premier Prix of the Grenoble Conservatoire National de Région. This prize enabled him to be admitted to the studio of Eric Franceries, who became extremely important to Jouve's early musical development. Moving to Paris at 18, he studied with Maestro Alberto Ponce at the Ecole Normale de Musique/Alfred Cortot and

Paris Duo Program

Friday, Nov. 19th, 8 pm
Sundin Music Hall at Hamline
University

Prélude, Fugue et Variation op.18
by César Franck (1822–90)

Quartetto op. 2 no. 2
by Joseph Haydn (1732–1809)
(arr. by François de Fossa [1775–1849])

Il Barbiere di Siviglia Overture
by Gioacchino Rossini (1792–1868)
(arr. by Mauro Giuliani ([1781–1829])

Grand Duo Concertant
by Napoléon Coste (1805–83)

Suite Retratos
by Radamés Gnattali (1906–88)

at the Conservatoire National Supérieur de Musique et de Danse (CNSMDP), where he was also a student of Roland Dyens. After graduating with degrees in guitar and chamber music, he joined an advanced training course under the guidance of Laszlo Hadady, oboe soloist of the Paris-based Ensemble Intercontemporain. Already an award winner at several international competitions, in 2002 Jouve won First Prize at the Tychy International Guitar Competition (Poland) followed by First Prize in the 2003 GFA International Competition and a 40-recital tour of the US, Canada, and Mexico. Jouve's career has brought him to some of the most important stages and festivals of the musical world. He has always been active in many musical projects. Among his interests are jazz, Indian classical, and contemporary music, which has found him concertizing on the electric guitar in various ensembles. A seasoned chamber musician, he regularly performs in association with Sébastien Droy (tenor, nominated for French National Classical Music Award 2007) and guitarist Judicaël Perroy. He released his first solo CD on the Naxos label in 2004. He is currently working on a multi-disc set of the complete guitar works of Joaquín Rodrigo, also for Naxos.



HAMLIN
UNIVERSITY

**Sundin Hall is on Hamline U. Campus at
1536 Hewitt Ave. in St. Paul.**

Directions: from I-94, head north on Snelling Ave. in St. Paul, past University Ave. to Hewitt Ave. Turn right, Sundin 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).

Sundin Hall Concert Series

Acoustic Guitarathon Returns, *continued from p. 1*



Joe Cruz

Joe Cruz is regarded as one of the most versatile and energetic multi-stringed instrumentalists on the Twin Cities music scene today. Throughout his 30-year career, this passionate musician has been involved with numerous groups and recording projects, developing a vast array of styles. On any

given night he can be found playing anything from solo acoustic guitar to screaming electric, swinging with a jazz combo, picking mandolin and guitar in a bluegrass band or exploring Latin music on Cuban tres and Puerto Rican cuatro. Also a composer, Cruz has an extensive repertoire of original song and instrumental compositions. In addition to his musical talents, Cruz is an accomplished wood turner and furniture builder. He currently performs a solo act as well as with his trio, Scenic Roots, the guitar/vocal jazz duo Cruz with Roxy, and the bluegrass band Pickin' Up Steam. He also plays regularly with fiddler Brian Wicklund and The Barley Jacks, and with blues piano man Scottie "Bones" Miller.



Photo courtesy of Jon Behm.

Matthew Fox

Matthew Fox is a guitarist and songwriter whose Georgia and Texas roots run deep. He has steeped himself in a variety of styles from acoustic blues to swing and his acclaimed originals are rooted in the great Texas story-song tradition. Fox has appeared

on stages and radio programs, and at workshops, throughout the US, UK, and Scandinavia. He has released three solo CDs: the all-original *Tall Tales & Plain Lies* (2004); *Pilgrim* (2002); and an all-original solo EP released in 2006. Fox is a proud endorser of Langejans Guitars, Diamond Bottlenecks and Elixir Strings.



David Harland

David Harland's music has been described as inspiring, innovative, and compelling. Harland plays modern fingerstyle guitar in the tradition of Michael Hedges, Billy McLaughlin, Nick Drake, and David Wilcox. He is an artist who pushes the boundaries of what many would think possible for one guitar. Originally known

primarily as a sing/songwriter, Harland has additionally found his voice in communicating through the singular voice of an acoustic guitar. Whether singing emotionally charged lyrical songs or playing solo guitar, his music is sure to strike a chord. On his latest album, *1000 Mile Search*, he takes you on a journey through life's hills and valleys.



Jeff Ray

Musicians from the Midwest have a knack for reinventing tradition. Jeff Ray is no exception. Born and raised in Minnesota, Ray left home at the age of 17 to cut his teeth in Memphis. It was through those travels that he developed his unmistakable "East-meets-West" bluesy Americana sound. Watch close-

ly and you'll see his thumb keep the bass note thumping while he glides a glass slide seamlessly across the

fret board. At the same time, his foot drives a heavy backbeat on a homemade portable front porch. Ray's latest effort, *Blue Mara*, has received critical acclaim across Europe and North America. *Blues Matters* magazine (UK) says "the overall result is impressive, with the dozen songs bearing traces of the darker side of Americana, though far bluesier than is usually encompassed by such a definition." According to John Ziegler of the *Duluth News Tribune*, *Blue Mara* has "no mopey re-creations; Ray's take on the genre is fresh and original... The guitar is hyper-animated and jumps out of the mix. Ray has mastered the ability to go speedily from fretted notes to glassy slide in a nanosecond. It provides the feel of two guitar players at the same time."

To reserve tickets for any Sundin Hall concert, please call our phone line at 612-677-1151.



Dan Schwartz

From his dad's interest in Johnny Cash and the Grand Ole Opry to his mom's fondness for The Jackson Five and *American Bandstand*, Dan Schwartz from an early age has been surrounded by a wide variety of great music. This early influence still shows in the range of music he performs in his solo concerts and with his two

groups—New Roots Duo and The Neighborhood Trio. Schwartz has written and released eight CDs, and has been featured on several acoustic guitar compilations. His composition "Sad Little Girl" has been used throughout Japan as a television theme song. He has been nominated for Guitarist of the Year by the Minnesota Music Academy, and placed second in the VH-1 "Guitarmageddon" regional finals. He has performed and/or recorded with such artists as Peter Mayer, Dan Navarro, Neal & Leandra, Boyz II Men, Jimmy Jam, and Terry Lewis. In addition to his writing and performing career, Schwartz is passionate about teaching music to young children. He is on the Kids Rock Camp faculty at MacPhail Center For Music and runs The Twin Cities Young Guitarist Program. He is a registered Suzuki Guitar Instructor, and the parent of three young Suzuki students.



Photo courtesy of Rebecca Pavlenko.

Ben Woolman

Ben Woolman has been hailed as one of the Midwest's leading fingerstyle guitarists. His music can be heard around the world on cable, Internet, and terrestrial radio outlets in over 50 countries, spanning six continents, and among the programming for Minnesota and National Public Radio. He has been

a columnist for *Fingerstyle Guitar* and *Guitar Teacher*, contributed music to various film soundtracks, and has 10 recordings, solo and compilations, credited to date. Woolman holds a BFA in Guitar Performance, with honors, from the University of Wisconsin/Wisconsin Conservatory of Music Cooperative Guitar Program in Milwaukee. His latest fingerstyle guitar CD, *Many Moods*, a collection <acousticfingerstyle.com> describes as hauntingly beautiful American picking," was released in 2010. Woolman lives in St. Paul, where he works as a performer, composer, teacher, and a writer. Visit <www.benwoolman.net> for more info.

Sundin Hall Concert Series

Upcoming Sundin Hall Concerts

Aliéksey Vianna with the Artaria String Quartet on Sat., Jan. 22

Aliéksey Vianna is an exceptional guitarist, accomplished in both the classical and jazz genres and constantly crossing stylistic borders. Born in Belo Horizonte, Brazil, and a graduate of the San Francisco Conservatory of Music, he has performed in prestigious music venues in over twenty countries throughout Europe, Africa, the Middle East and the Americas. For his Sundin Hall performance, Vianna will collaborate with the locally based Artaria String Quartet to present music from his most recent CD, which features arrangements for guitar and string quartet of the works of Ralph Towner and Sergio Assad.

The Artaria String Quartet, consisting of Ray Shows (violin), Nancy Oliveros (violin), Annalee Wolf (viola), and Laura Sewell, (cello) is named after the Italian family that published the premier issues of many of the Haydn, Mozart, and Beethoven quartets. The Quartet's refined and thoughtful playing has brought them critical acclaim in Europe and the US. For more information, including individual bios, visit their website: <www.artariaquartet.com>.

Florian Larousse of France on Sat., Feb. 19

Florian Larousse is a young French classical guitarist who has just begun making an international name for himself. He is the 2009 first-prize winner of the Guitar Foundation of America (GFA) International Solo competition. His concert in Minnesota is part of his prize-winning tour of North America.

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.

Eden-Stell Duo from England on Sat., Mar. 19

The Eden Stell Guitar Duo (Mark Eden and Christopher Stell) is one of the most innovative guitar ensembles in the world. Their dynamic performances have won great acclaim and delighted audiences whether they perform a Baroque transcription or a new contemporary commission. Mark Eden and Christopher Stell formed their duo at the Royal Academy of Music in England while still teenagers. They both graduated as winners of several major awards and continued their studies in Brussels. Eden-Stell's impressive technique, precision ensemble work, and thoughtful interpretations of music that ranges from Baroque to contemporary have elicited enthusiastic reviews and attracted a solid following.

Stephen Bennett on Sat., Apr. 30

Whether playing his great-grandfather's harp guitar, National resonator guitar, or a standard six-string, Stephen Bennett is an extraordinary musician, an acknowledged master of the harp guitar, a challenging teacher, a gifted composer, and a performer of astounding sensitivity. The Toronto Fingerstyle Guitar Association calls him "the Jedi Master of Fingerstyle Guitar." Bennett has traveled the world and performed with the best. He has released 20 recordings of music, along with DVDs, books, and other instructional materials—and he's always working on something new!

Classical Guitarathon on Sat., May 28

An annual tradition, and the first event our Society ever presented, the Classical Guitarathon always features old friends and new faces, solos and ensembles, great music and exciting playing. Plan to celebrate the finale of our fine season with us!

Earn your music degree at Hamline University,

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David Crittenden, DMA

For scholarship information contact

Professor Janet Greene at
651-523-2412 or jgreene@hamline.edu

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The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall. The Minnesota Guitar Society is a fiscal year 2010 recipient of an Arts Tour Minnesota grant from the Minnesota State Arts Board. This activity is funded, in part, by the Minnesota arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the vote of the people of Minnesota on November 4, 2008. Matching funds have been provided by General Mills, AT&T, and Ameriprise Financial.

This activity is also made possible, in part, by funds provided by the Metropolitan Regional Arts Council from an appropriation by the Minnesota Legislature.



NATIONAL
ENDOWMENT
FOR THE ARTS

The Music of Jeffrey Van



We're happy to announce a very special event in November. The University of Minnesota School of Music will present a concert in honor of and devoted to music by Jeff Van. Mark your calendars for: **Friday, November 12, 7:30 pm at Ted Mann Concert Hall (on the West Bank campus of the U of Mn.)** Pre-

Concert talk at 6:45 pm. Free Admission!

Performing will be The University Singers, conducted by Kathy Saltzman Romey, Matthew Mehaffey, and Christopher Owen, with the composer himself, Jeffrey Van, on guitar and featuring mezzo-soprano Adriana Zabala.

The Program:

Night Sings to Morning (SATB, Guitar)—Midwest premiere!

Three Poems of William Blake

A Procession Winding Around Me (SATB, Guitar)—Four Civil War Poems of Walt Whitman

The Beatitudes (SATB)

A Ring of Birds (mezzo-soprano, guitar) —Six poems by Crane, Wordsworth, Tennyson, Lowell, Whitman

Several short works for choir TBA

First Annual West Central Area Guitar Summit

by Mark Bussey

The Minnesota Guitar Society was contacted last spring by A Center for the Arts in Fergus Falls. They were planning a fall "Guitar Summit" and wanted to know if we would help them publicize the event. Would we ever! An article ran in our Sept/Oct issue. And on behalf of the board of the MGS, I took the scenic drive north and joined others who had the chance from September 9th through 11th to enjoy an amazing series of guitar performances and workshops.

The folks at A Center for the Arts and M State Fergus Falls hosted an ambitious weekend featuring 7 performers in three concerts and over a dozen workshops, as well as exhibit booths featuring local Minnesota luthiers and music businesses.

Events kicked off on Thursday night with a concert featuring Dave Stoddard, Joan Griffith, and Sam Miltich. Local favorite Stoddard opened the concert with his signature blend of comic insight and first-rate picking. Griffith followed with a blend of jazz standards and Brazilian favorites. The audience got a special treat when Miltich invited Griffith to share the stage—the two ended up playing together through Miltich's entire set. Having first met just hours before, the two quickly found musical common ground. By the end of the set, they were having so much fun on stage, you'd never guess they hadn't been playing together for years.

Friday night featured a similar concert format with performers Phil Heywood, Claudia Schmidt, Dakota Dave Hull, and Tim Sparks, who acted as master of ceremonies for the evening. Heywood started off the evening with a blend of traditional country blues and his own fingerstyle originals. Schmidt followed with her own energetic take on the singer/songwriter tradition, rang-

ing from humorous looks at daily life to poignant reflections on the wider world we live in. Hull then took the stage (nearly literally, given the army of guitars he brought along) and performed a range of classic American guitar music on acoustic, resophonic, and baritone guitars. As an unexpected treat for the audience, Tim Sparks introduced each of the performers and sat-in on the first number of each of their sets. At the end of the evening, Sparks called everyone back on stage for a final jam session that later drifted down the street to the local hangout The Spot after the formal concert was over.

Based on Sparks's versatile playing on Friday night, I was disappointed not to be able to stay for his featured concert on Saturday night. The Saturday concert was the weekend's concluding event and I'm sure it reflected all of the energy and guitar camaraderie that had built up between performers, workshop participants, and audience members over the previous three days.

As if three evenings of exceptional concerts weren't enough, the Guitar Summit organizers coordinated a series of workshops throughout the day on Friday and Saturday. It was a fantastic opportunity to gain deeper insight into each performer's approach to the guitar. Even though many workshops were very well attended, they felt intimate and there was ample opportunity to talk with each of the performers. I didn't have the stamina to attend every workshop, but here are my personal highlights: I learned more about jazz in two hours from Sam Miltich and Joan Griffith than I think I could get from an entire book; Claudia Schmidt convinced me to be brave enough to include words while playing (I'm a card-carrying classical guitarist...); and, relatively early for a Saturday morning, Dave Stoddard gave spot-on tips for arranging music for multiple performers that highlighted his "less-is-more" and "give other players the room to make music" philosophy.

In some ways, Stoddard's ideas about giving players the room to make music seemed like a theme for the weekend. Throughout the performances, in all the workshops, and in informal chats between sessions and around the exhibit booths, the focus was on making great guitar music. Late on Saturday I talked with Kristin Fondriest, one of the event's main organizers, and she definitely saw this year's event as a pilot version—they're already planning refinements and improvements based on what they learned this year. With so much amazing music making by so many inspiring guitarists, I'm already looking forward to the second West Central Area Guitar Summit early next fall. Fergus Falls may seem a bit of a trek from the Twin Cities (it is about a 3-hour drive), but you'd usually have to travel much further to get so much guitar packed into just three short days!

[Ed. note: We're hoping the MGS will be able to partner with A Center for the Arts and other organizations in Greater Minnesota, next season and beyond, to present concerts by artists visiting Minnesota. Look for more in future issues of Guitarist, and count on us to provide information to all our readers about next year's Guitar Summit in Fergus Falls.]

News and Notes *continued on p. 10*

James Flegel, DMA
Classical Guitarist

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St. Paul Library Series

For the second year, the Minnesota Guitar Society is proud to partner with the St. Paul Public Library and the Friends of the St. Paul Library to present a series of concerts by world-class performers based in the Twin Cities, in programs drawing on musical traditions from around the world. This year's series, "Guitar Notes from Around the World" features solo lute, solo classical guitar, classical guitar and flute, and jazz trio. All concerts are free, on Sunday afternoons at 2 pm. See the sidebar for the summary of who/what/when/where. To learn more details about each performer, read on!



Phillip Rukavina on November 7th

Phillip Rukavina has performed both nationally and internationally as a lute and vihuela soloist, ensemble performer, and continuo lutenist. He studied lute with Hopkinson Smith at the Academie Musical in Villecroze, France and in Basel, Switzerland, and with Patrick O'Brien in New York. Rukavina is a founding member of the Venere Lute Quartet and

the Terzetti Lute Duo. He has released three solo recordings on the Studio395 label (*Fiori Italiani*, *Ala spagnola*, and *Music from the Casteliono Lutebook 1536*), and two Studio395 releases with Terzetti (*Due* and *Stile Moderno, Stile Antico*). In addition, Rukavina appears on two critically acclaimed CDs featuring the Venere Lute Quartet released by the Lute Society of America (*Sweet Division* and *Palestrina s Lute*).

He is a regular guest instrumentalist with the early vocal group the Rose Ensemble and performs on two of the ensemble's CD releases (*Celebremos el Ni o* and *Glory Shone Around*). He has performed with numerous instrumental ensembles, including the St. Paul Chamber Orchestra, the New World Symphony, and others. He directed the lute program at the Amherst Early Music Festival in 2005, 2007, and 2009, and regularly teaches on

Guitar Notes from Around the World

Sunday, November 7th, 2 pm, Central Library

"The Grand Tour." Phillip Rukavina, lutenist, plays a solo concert of Italian Renaissance and Baroque music.

Sunday, November 14th, 2 pm, Highland Park (rec center theater)

"Swing That Music!" The Reuben Ristrom Trio—Reuben Ristrom (archtop guitar and banjo), Dale Mendenhall (saxophone and clarinet), and Tom Lewis (bass)—perform a program of classic traditional and swing-era jazz.

Sunday, December 5th, 2 pm, Rondo Community Library

"Tribute to Andrés Segovia." Classical guitarist Kristian Anderson gives a solo concert in homage to one of the 20th century's most influential musicians. Featured on the program will be Segovia's favorite composers, such as Fernando Sor, Isaac Albeniz, Manuel Ponce, Albert Roussel, and Francisco Tárrega.

Sunday, December 12th, 2 pm, Central Library

"Classical Music Inspired by Folk Tradition." Flutist Linda Chatterton and classical guitarist James Flegel perform compositions based on folk music from around the world.

Visit <www.stpaul.lib.mn.us/programs> for more information.

the faculty of the Lute Society of America's biannual Seminars at Case Western Reserve University in Cleveland, Ohio. In addition, he directed the LSA Seminar in 2008 and 2010. He teaches lute privately in his home in St. Paul. For his "Grand Tour" concert, Rukavina will perform music for plucked strings from the late medieval, Renaissance, and Baroque eras. Composers will include "Anonymous," Francesco da Milano, Alberto da Rippe, Luys Narvaez, Luys Milan, Anthony Holborne, John Dowland, Nicolas Vallet, Giovanni Kapsberger, Michelagnolo Galilei, Charles Mouton, Antonio Vivaldi, and J. S. Bach. He will perform on plectrum lute, Renaissance 6-, 8-, and 10-course lutes, vihuela da mano, theorbo, and 11-course baroque lute.



Photo by Travis Anderson.

Reuben Ristrom Trio on November 14th

Reuben Ristrom is a legend in the Minnesota jazz community. His decades of experience include night clubs, jazz festivals, concerts, shows, recording sessions, strolling ensembles, solo guitar or banjo, wedding music, funerals (including

New Orleans-style Jazz Funerals), leading sing-alongs, and more...The styles he has mastered include Dixieland, mainstream jazz, swing, standards, Latin, and a dose of vintage rock-n-roll. A Twin Cities native and U of M graduate with 40 years in the music business, Ristrom has headlined at concerts, shows, and jazz festivals throughout the continental US and Hawaii, sharing the stage with the best local musicians and national name artists. With his own groups or as part of an all-star band, he has recorded many CDs on his own label as well as for the Arbors jazz label in Florida. For his November 14th concert, he will be joined by Dale Mendenhall on saxophone and clarinet, and Tom Lewis on upright bass. The program will consist of classic traditional and swing selections along with short explanations of the eras represented by the songs.

Dale Mendenhall has over 30 years of professional music experience. As a freelance musician, Mendenhall has performed at Orchestra Hall (with the Minnesota Orchestra), The Guthrie, the Ordway, and the Children's, State, and Orpheum theaters, backing up such artists as Natalie Cole, Aretha Franklin, Tony Bennett, David Letterman, Jay Leno, and many more. He toured Japan with Ben Sidran and the Parisienne singer Clementine. He toured Russia with the University of Minnesota concert band. His sound was heard on the #1 pop hit "Funkytown" and is in demand wherever quality music is a priority in the Twin Cities. He plays regularly with local groups like the Jimmy Behringer band, Minnesota Klezmer Band, TC Jammers with the Hornheads, Stud Brothers, and Reuben Ristrom Trio. His CD *Four To GO* can be heard on the local jazz station, KBEM. Mendenhall also plays jazz festivals around the country with the Orlando-based Bill Allred Classic Jazz Orchestra.

Twin Cities bassist Tom Lewis, noted for his lyrical solos and musical versatility, can be heard all over town playing bebop, hard bop, free jazz, and swinging standards. A long time member of the late Eddie Berger's "Jazz All Stars," Lewis has been

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St. Paul Library Series

St. Paul Library Series, *continued from p. 6*

a member of the Phil Aaron Trio, The Five, and other projects. A composer and bandleader in his own right, Lewis has been regularly called upon to play with visiting jazz luminaries such as Benny Golson, Mose Allison, Jim Rotundi, Slide Hampton, Lew Tabackin, Charles McPherson, and others. Lewis also keeps busy as a sideman to Twin Cities musicians, as a clinician, and as a recording session player.



Kristian Anderson on December 5th

Minnesota native **Kristian Anderson** is an accomplished concert guitarist with over 20 years of playing experience. He has performed in Europe, across North America and has appeared live on WRR 101.1 FM Classical in Dallas, TX. Critics have hailed his performances, describing his talents as “showstopping” ([dallasmusic.com](#)) and encompassing “prodigious virtuosity” ([Soundboard](#)). Anderson is a three-time first prize winner at international guitar competitions and has received other awards including teaching assistantships and scholarships at Florida State University, Arizona State University, the University of North Texas, and the Stetson International Guitar Workshop. His teachers include Bruce Holzman, Frank Koonce, Thomas Johnson, and Alan Johnston. His masterclass performances have brought him before guitar luminaries Oscar Ghiglia, Leo Brouwer, Roland Dyens, Odair Assad, and many more. As an Adjunct Professor of Guitar at the University of North Texas, Anderson became an experienced educator and competition adjudicator. Also an aspiring composer, he studied composition at Florida State University under Dr. Mark Wingate and is currently preparing a piece specially written for the Tantalus Quartet, of which he is a founding member. Anderson is excited to perform a concert in homage to Andrés Segovia, one of the 20th century’s most influential musicians. Featured composers on the program will include such Segovia favorites as Fernando Sor, Isaac Albeniz, Manuel Ponce, Albert Roussel, Francisco Tárrega, and more!



Linda Chatterton and James Flegel on December 12th

Flutist **Linda Chatterton** “ushers listeners into a dreamy world buoyed by smooth melody line and radiant timbre,” according to the *Minneapolis Star Tribune*. A Yamaha Performing Artist, Chatterton has toured throughout much of the country as well as in Germany and the United Kingdom. She has performed in New

York City at Carnegie Hall and Alice Tully Hall, was a featured recitalist on the prestigious Dame Myra Hess series in Chicago, and has been heard throughout the US on National Public Radio. As a concerto soloist, highlights include many performances of the Lukas Foss Renaissance Concerto. Chatterton has commissioned, recorded, and premiered many new works; 2010



performances include a 20-city tour with pianist John Jensen; the world premiere of David Kechley’s “Available Light” for flute and harp in Massachusetts; and concerts and presentations in Arizona, Texas, Idaho, and California. The first flutist to win a McKnight Artist Fellowship for Performing Musicians, Chatterton received a second such McKnight grant in the spring of 2008. In 2010, she received a grant from the Minnesota State Arts Board’s Arts Tour Minnesota program to present throughout the state a series of masterclasses and concerts featuring contemporary music. In addition to her concert and teaching schedule, Chatterton often can be heard giving her motivational presentation “It Sounded Better at Home!” based on her extensive work on the psychology of optimum performance. “It Sounded Better at Home!” will be released as a book in late 2010. Chatterton received her Master of Music degree from the University of Minnesota and her Bachelor of Music degree from the Eastman School of Music.

Classical guitarist **James Flegel** is on the School of Music faculty at the University of Minnesota, where he teaches courses in guitar history, literature, and pedagogy, coaches guitar ensembles, and gives lessons to graduate and undergraduate guitar majors. He is also on the music faculty at the University of Minnesota-Morris. He has performed, taught, and adjudicated competitions in Texas, Georgia, Ohio, New Mexico, Wisconsin, and throughout Minnesota. This year he will perform concerts in Indiana, and Kansas, as well as Chicago, St. Paul, and Duluth. In addition to many solo recitals and performances as an accompanist, he has performed as soloist with orchestras in Joaquin *Rodrigo’s Concierto de Aranjuez* and Vivaldi’s Concerto in D. He has also worked with his wife, pianist Emilia Flegel, to arrange and perform concerti by Rodrigo, Giuliani, Vivaldi, and Ponce, as well chamber works by Bach, Falla, Castelnuovo-Tedesco, and Ponce. He recently completed his first CD, featuring solo guitar music by Spanish and South American composers.

Dr. Flegel earned bachelor’s degrees in both music and psychology from St. Olaf College, where he studied guitar and renaissance lute with James McGuire. He earned a master’s degree in composition from the University of Minnesota, where he studied under Paul Fetler (Composition and Counterpoint), Dominick Argento (Composition and Orchestration), and Michael Cherlin (Musical Analysis). He also earned Master and Doctor of Musical Arts degrees in guitar performance at the U of M, studying under Jeffrey Van. He has also studied extensively with Robert Guthrie, and has studied and performed flamenco with Michael Hauser.

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Acoustic Amplifier Odyssey Part 2 — by Steve Haskin

In the last issue of *Guitarist* I described my journey as an acoustic guitarist searching for an amplifier. My first amp was a Fender Deluxe Reverb, an excellent choice for a rhythm and blues player using an electric guitar. Not so good, however, for an acoustic player using a guitar with a magnetic soundhole pickup. Plugged directly into the amp the sound of my Ovation steel string was horrifying. String noise, distortion, feedback, and excessive treble were what the amp produced. The guitar's natural sound was nowhere to be found. But it was louder, so I turned down the treble and increased the bass and used this setup, the only one available at the time, for a few gigs.

Soon, to the delight of all acoustic guitarists, the pre-amp was invented. By boosting the signal before it went into the amp, this small, brown box lessened string noise and created a more natural sound. But a battery was required and this created problems: always having to carry spare batteries and changing batteries mid-performance. But it was a step forward.

Next, the acoustic-electric was developed. It had a built in pre-amp but still needed batteries and the guitar itself was low end. Takamine soon made a hybrid with a pre-amp that featured an easily removable battery cartridge. I purchased one of these at The Podium. It was a lovely guitar, easy to play and nice looking. I plugged it into a tiny Polytone amp, sold the Fender to a friend and colleague, Jim Ouska, and thought my amplification problems were over. But I missed the sound and feel of my "real" classical.

Then a development occurred that changed the industry. By using technology first discovered by scientists trying to improve hearing aids, an amplifier was designed specifically for acoustic guitars. Apparently hearing loss happens in different frequencies but hearing aids amplified all frequencies. New aids were designed to amplify only the frequencies the hearer needed. It wasn't long before amplifier designers applied this new technology to amps. An acoustic guitar's overtone series is a specific set of frequencies: a fundamental pitch and overtones above that pitch. The new amps enhanced only the frequencies of the guitar's natural sound.

My first acoustic amplifier was called an Ultrasound. I tried it out first at The Podium. I plugged in my Takamine and was

delighted with the full natural sound, less metallic and warmer than the Polytone. It was twice as big as my second amp and it had many features I didn't need (a mic input and special effects) but it sounded great. I thought my odyssey was over. After taking my new Ultrasound home, on a whim, I thought I would try it with my Kakos. I got out the L. R. Baggs pre-amp and plugged the guitar into the Baggs and the Baggs into the amp. Voilà! I couldn't believe the completely natural sound. I tried the guitar directly into the amp. Perfection! There was no difference between the guitar's unamplified sound and the sound produced by the amp. Yippee! I sold the Takamine and the Polytone to my friend and band mate Don Sellers.

The Ultrasound is still my favorite sounding amp, but there were problems. First, when I turned the volume up to ten during a gig at the State Fair with my band Trio Tipo, I blew a speaker. Marty Reynolds at The Podium fixed it for me. Worse, the amp began cutting out. This was a scary problem. At first, it was infrequent. Then, chronic. At a Christmas party gig for a large company while accompanying a temperamental violinist, the amp cut out every minute or two causing me to become a nervous wreck and rethink my entire career.

Rather than again have the amp repaired, I decided to replace it with a simpler and smaller Ultrasound. To my surprise, The Podium no longer carried those amps, so for the first time in my life, I consulted the Internet. Sure enough, Ultrasound had a web site describing new amps and the location of dealers around the country. In the Twin Cities, there was only one: American Guitar and Band. I traded the old amp for Ultrasound's smallest amp. The old amp featured two inputs so my violinist and I could plug into it. The new one had a single input so I went to Radio Shack and purchased a splitter, a small device with a single plug that allowed two plugs to share a single input. This was a terrible idea: the violinist's pickup was hotter than mine so she was much louder. This obviously wouldn't work. Plus, the amp distorted when turned above seven.

Back to the drawing board. I gave up on Ultrasound and returned to The Podium to see what else was available there. I

Acoustic Amplifier Odyssey, *continued on p. 9*

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Special Feature

Acoustic Amplifier Odyssey Part 2, *continued from p. 8*

tried out all their amps with the EQ flat. The first amp I tried was the Genz-Benz Shenandoah Compak with an 8-inch speaker, which sells for \$899.00. This amp is the size of the Polytone, approximately 10 by 12 inches. It sounded bright and metallic without the natural warmth of the Ultrasound. With the treble down and the bass up it was better, but not what I wanted. This amp is unusual in that the head is removable. Local legend Tim Sparks uses the Shenandoah. When he goes through a P.A. he removes the head and uses it as a pre-amp with good results. I, however, don't need this feature, so I passed on the Shenandoah.

I next tried the Phil Jones Cub, which sells for \$535.00. The Cub is very small and light. It has a strap handle that I have found undependable and uncomfortable. It is covered in vinyl. I've found vinyl coverings to be easily damaged. Its headroom (the term used for the volume level above which the amp distorts) is high. This means you can turn it up to 10 with no problems. To me it seemed bright and full of string noise. Adjusting the EQ helped, but not completely. Again, I passed.

Next, I tried an AER (Audio Electric Research) amp made in Germany. Its price: \$1,099.00. This is a very attractive amp. It is small and light and has a well designed and comfortable handle. It has a secondary input that accepts either a microphone or 1/4-inch input. It has a sprayed-on epoxy finish that is nice to look at and seems much tougher than vinyl. It seemed to be a winner but it also sounded too bright. Pass.

Finally, I tried the Schertler David, on sale at \$550.00. (I'm a sucker for a sale.) It's the same size as the Polytone. It has the sprayed-on epoxy finish that I prefer and a spring-loaded handle that automatically retracts to its flat position. It has a dual-function secondary input. Its sound? Aah! Again, bright, but with the bass enhanced and a little reverb, acceptable. I used this amp with the violinist at an outdoor event with great success and at the State Fair, and even got volume complaints!

The winner: the Schertler David.

So, my acoustic amplifier odyssey is over for now. With luck I'll use this amp for years. But who knows? My journey may continue. (My thanks to David Roos, Marty Reynolds, and Jeff Molde at The Podium for their help and friendship throughout my 30-year career in the Twin Cities. I'm thankful for this excellent store!)

[Ed. note: In addition to being a long-time performer and teacher in the Twin Cities, Steve Haskin was editor of this newsletter from its very beginnings until late in the 1990s. We hope to have him write about that experience, and describe the joys of old-fashioned cut-and-paste keylining, in a future issue.]

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- Feb. 6 **Joseph Spoelstra**, classical guitar, and **Alyssa Anderson**, voice, at Dreamland Arts in St. Paul
- Mar. 6 **Mike Salovich**, original music for solo 6- and 12-string acoustic guitar featuring world-beat rhythms, at Woodbury Central Park Amphitheater
- Apr. 3 **Jim Falbo**, classical guitar, at Dreamland Arts
- May 1 **Jacob Jonker**, 7-string classical guitar, at Banfill-Locke Center for the Arts

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CD Release by MGS Board Member Chris Becknell and Band

Besides his busy teaching studio and his work with the MGS board of directors (especially on the annual Youth Guitarathon), Chris Becknell finds the time to pursue an active performing life in a variety of ensembles. Noteworthy among these is the band "The



Poor Nobodys." After the release of their first album in May of 2009, The Poor Nobodys were reviewed as "one of the most promising Minneapolis acts today" by Sputnik Music. One year later, the septet continues to fuse the familiar with the peculiar with their newest release "Until I uproot and walk again." Begin with solid bluegrass instrumentation, then add a layer of Wurlitzer piano, stark electric guitar, and haunting female vocals and you have the gypsy-chamber sound of The Poor Nobodys. Easily typified as music from a film score, their original compositions weave unconventional melodies through rustic roots, all the while refining a carefully chaotic meter. The CD is available online at CD BABY (<www.cdbaby.com/cd/poornobodys2>), on Amazon, iTunes, and locally in Cheapo Record stores and at The Electric Fetus in Minneapolis.



2011 Youth Guitarathon

We're happy to announce that we have received a gener-

ous grant from the D'Addario Music Foundation that will allow us to present the Fifth Annual Minnesota Guitar Society Youth Guitarathon next spring. Some of the finest young guitarists in Minnesota between the ages of 8 and 18 will assemble to perform in a spectacular afternoon concert on Sunday, May 15th, featuring a range of guitar styles at Lloyd Ultan Hall on the West Bank campus of the University of Minnesota. Audition date will be Saturday, April 16. Full details and application form will appear in the January/February issue of the newsletter!



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As a member of the Minnesota Guitar Society, you receive ticket discounts on all MGS-sponsored events, a year's subscription to the *Guitarist* and the opportunity to place free classifieds in each issue.

Classified Ads

Classified Ads are free to MGS members. Place ad by mailing (please type or print clearly) to: MGS, PO BOX 14986, Mpls., MN 55414 or send an email to: <editor@mnguitar.org>. Please limit ads to a 6-line maximum. Ads will run for a maximum of 6 issues (1 year) unless renewed. Ads are due the 15th of each odd-numbered month for the next issue.

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GUITAR FOR SALE: 1998 Douglas Somervell Concert Classical Guitar: Solid Spruce Top, Solid Rosewood Back & Sides, Hard-Shell Case Included, High Quality Tuners, 650 mm Scale Length. Like New Condition \$2,200. Call Gene Swanson at 651-292-4929.

GUITARS FOR SALE: White Epiphone doubleneck, \$600 w/ case, mint condition. Yellow Ibanez Micro Guitar, \$170 w/gig bag, mint condition. Grey Memphis Stratocaster, \$100 w/gig bag, good condition. Call 952-448-3306.

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GUITAR FOR SALE: 1981 Alan Chapman classical guitar with hard case. Spruce top, Indian Rosewood back and sides. \$2,800. Contact Xavier at 612-810-2958 or <XavierJAX@comcast.net>.

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Classified Ads, *continued on p.12*

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Classified Ads, *continued from p. 11*

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condition. New hardshell case. \$380. AMP: Fender Deluxe 90, pre-DSP, solid state. 12-inch Celestion speaker (worth over \$100). Fully serviced by Savage Audio when I bought it 3 years ago. Like-new cover and footswitch. Classic Fender clean sound & reverb at a fraction of the cost (and weight) of a tube amp. \$170. Call Paul Hintz at 651-699-6827 or email <paul@paulhintz.com>.

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FOR SALE: Sefer Torah scroll. Printed on genuine parchment (sheep skin). Roughly 100 years old, not sure if it's "kosher" or not because I've never had it inspected by a sofer, but every letter of every word is perfectly legible. Included is a mantel and a gartle. Asking \$3500.00, David (651) 644-8262.

GUITARS FOR SALE: Yamaha classical, model G-230, like-new condition, with new strings, black case, and capo; \$200. Alvarez classical, model 5003, serial no. 918, black case and capo; \$200. Also, many books of music for beginners and up. Call Mary at 612-789-6831.

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