

Guitarist

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Roland Dyens Returns to Start Our 2010-2011 Season on Sat., Sept. 25

who were in attendance. His return is long overdue, and coincides with the release of one of the most interesting CDs in his long and illustrious career. Join us on Saturday, September 25th for an incredible night of music, and be with us the following afternoon for the masterclass he will give.

Roland Dyens shares the joy of his musical talent while performing, composing and teaching throughout the world. This tri-dimensional offering provides the basis for the phenomenal success of this musician and his ongoing evolution. Each of his many, many compositions, arrangements, and recordings reveals

continued on page 2

We are very excited to announce that our 2010–2011 concert series at Sundin Hall at Hamline University begins with the return of internationally renowned French classical guitarist and composer Roland Dyens. Dyens's magnificent performance when he was here for the first time was the highlight of our 2000–2001 season, and is still talked about by all

Canadian Classical Guitarist Laura Young's First Appearances in Minnesota This October

In October, we will be delighted to introduce the Canadian classical guitar virtuoso Laura Young to audiences in Minnesota. We will present her in two concerts, on Friday October 22nd at Weber Hall on the University of Minnesota-Duluth campus and on Saturday, October 23rd as part of our Sundin Hall at Hamline University concert series. For information about her Duluth concert, which is cosponsored by the UMD Department of Music,



contact MGS member Jacob Jonker at <jacob.p.jonker@gmail.com>. In addition to her concerts, she will be giving a masterclass on Sunday, October 24th at 2 pm in Lloyd Ultan Recital Hall on the University of Minnesota's West Bank (Minneapolis) campus. That masterclass is free for audience members and is cosponsored by the U of M School of Music's Guitar Program. For more information about the class, contact Dr. James

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Also In This Issue: Local Artists Series concerts by Leandra Hubka and Tri-Polar Disorder; Special Feature by Steve Haskin on his adventures with acoustic guitar amplication; News and Notes

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Roland Dyens Returns, *continued from p. 1*

new facets of his genius. This year, he has turned for inspiration to Brazil and the works of the master of the choro, Pixinguinha. All eleven arrangements from Dyens's latest CD, *Naquele Tempo, Music of the Brazilian Master Pixinguinha*, as well as the CD itself, are now available from Guitar Solo Publications. For more information visit the GSP website, <www.gspguitar.com>.

Never falling short of a full event, his concerts unfold for his audience as a personal experience of emotional awakening. Deeply inspired in this arena of musical unity, audience members will often later use the impact of the artist's virtuosity and creativity in their own perception of music and, more broadly, their lives as well. Those in Roland Dyens's audiences who are unfamiliar with the contours and nuances of classical guitar performance, often experience an inspirational discovery of the instrument and its musical potential.

Roland Dyens has a sensitive and colorful approach to the guitar – an unflinching open-mindedness that brings together all forms of music to each and every one of his programs. His stage presence, his improvised openings, and unique relationship with the listeners, undeniably position him at the forefront of guitar performance.

For many decades, his music has been an integral part of the instrument's repertoire, placing him at the heart of a select group of contemporary guitarist/composers who enjoy such a privileged position. Roland Dyens's compositions and arrangements are widely performed and highly acclaimed throughout the world. They provide a new breath of life for the guitar as this player and composer never ceases to challenge the limitations of his instrument.

The growing number of participants and auditors in Maestro Dyens's masterclasses is surely due to the depth of his presentation, which is rich in innovative themes. With a keen sense of quality and emotional strength, his natural ability to communicate with guitarists of younger generations transforms the formality of a masterclass into a joyful encounter.

Roland Dyens teaches at the Conservatoire National Supérieur de Musique de Paris. In addition,

he conducts an annual international workshop in Colmar, France. Last year's workshop, conducted by Roland Dyens and Jean-Jacques Fimbel and organized by Guitarmaniaks Association was a great success. Twenty three participants, some of them playing at a very high level, enjoyed excellent instruction and delightful concerts in one of France's most charming cities. All in a positive, friendly atmosphere. The only workshop that Roland Dyens leads in France takes place each year during the Toussaint holiday break (the last week in October). As it's getting more and more popular, places are limited. If you're interested in the 2010 version, email <ph-denilauler@live.fr>. Can't make it to France? Then plan to attend Roland Dyens's masterclass on Sunday, September 26th at 2 pm in Lloyd Ultan Recital Hall on the U of MN's West Bank campus. See sidebar for details.

Born on October 19, 1955, French interpreter, composer, arranger, and improviser Roland Dyens began guitar studies at the age of nine. Four years later he became a student of Spanish master guitarist Alberto Ponce and, in 1976, was awarded the Licence de Concert de l'Ecole Normale de Musique de Paris. While learning his instrument, Roland Dyens also studied composition with the renowned teacher, composer, and orchestra director, Désiré Dondeyne, under whose guidance he was awarded the First Prize in Harmony, Counterpoint and Analysis. Among the many distinguished awards obtained during the early years of his career, he received the Special Prize at The International Competition "Citta di Alessandria" and The Grand Prix du Disque de l'Académie Charles-Cros, both in honor of the Brazilian composer Heitor Villa-Lobos.

When he was 25 years old he became a Laureate of the Yehudi Menuhin Foundation. At the young age of 33, he was recognized as one of the 100 Best Living Guitarists in All Styles by the prominent French magazine *Guitarist*.

In September 2006 he was awarded the prestigious Chitarra d'Oro 2006 (Golden Guitar-2006) for his lifetime contributions to composition, by the Presidency of International Guitar Competition "Città di Alessandria" in Italy.

Roland Dyens Returns *continued on p. 3*

Sundin Hall Concert Series

Roland Dyens Returns, *continued from p.2*

The Guitar Foundation of America (GFA) chose Roland Dyens to compose the Mandatory "set piece" for their 2007 International Guitar Competition. This composition, titled *Anyway*, continues to receive enthusiastic world-wide reviews.

The *Winnipeg Free Press*, established in 1872, awarded "Five Stars" in their review of his recital in October 2007. This was only the second time this daily newspaper has given this high praise.

In July 2008, the International Guitar Festival of Fiuggi, Italy, recognized him with their Lifetime Achievement in Composition Award. In January 2010, Roland Dyens was honored with the privilege of being the only classical guitarist invited to perform in homage to the great Django Reinhardt for the centenary of his birth. One hundred guitarists performed at the Théâtre du Châtelet in Paris.

Roland Dyens Concert Program

Roland Dyens is unique in that he always starts his concerts with an improvised piece. Each of these spontaneous compositions is different from that created at the last concert or the next. You and he will experience this first piece of music together, at the same time.

Classical player in his fingers, jazz player in his mind ...

In the world of jazz, the notion of a concert program does not exist. Roland Dyens rarely gives prior notice of the pieces that he will play in recital. It is his way of creating the best possible atmosphere, by taking into account his audience, the acoustics of the hall, and especially his deep desire to be true to his feelings at the moment that he actually interprets the music.

In the same way, the improvisation is a sort of "tuning in" process, a prelude that is as indispensable for this special artist as it was for the lute players in the past, awaiting the "Suite."

In order to create the warm connection with his public that he treasures, Dyens prefers to announce his program from the stage, as the evening unfolds.

This creates an interesting link between the world of jazz and those classical lovers who have a taste for musical innovation.

Roland Dyens plays a Jim Holler guitar and recommends Savarez strings.

Roland Dyens Masterclass Sunday, September 26th, 2 pm

Lloyd Ultan Recital Hall

University of Minnesota West Bank Campus

For map and directions visit:

www.music.umn.edu/about/directions.php

Audience members may attend free. Open to the public.

Those interested in participating in the masterclass, contact Dr. James Flegel at fleg0003@umn.edu.

Laura Young, *continued from p.1*

Flegel at fleg0003@umn.edu. To reserve your ticket for her Sundin Hall concert, call our info line at 612-677-1151 today! Now, let's meet Laura Young...

Laura Young was born in Toronto, Canada, of Russian and Irish heritage. She began her study of music at the age of seven and began playing the guitar at the age of ten. After completing her music degree at the University of Toronto, where she studied with Eli Kassner, grants from both the Canada Council and the Ontario Arts Council supported her participation in masterclasses with David Russell and Leo Brouwer, and further studies at the

Hochschule in Cologne, Germany with Hubert Käppel. With a rare passion and intensity she has applied herself to technical mastery of the instrument, building on the exceptional musicality evident from the moment she began to play.

From the time she was just a young girl and at every step of her career, Young has been recognized as a gifted artist. She has won prestigious prizes at international competitions such as the "Andrés Segovia" in Palma de Mallorca, Spain, and the "Jacinto e Inocencio Guererro" in Madrid, Spain, among others.

As a soloist Young has given widely acclaimed performances, offering profound and often daring programs in concert halls around the world, from the Alte Oper in Frankfurt, Germany to the National Arts Centre in Ottawa, Canada to the Auditorio Nacional in Madrid, Spain. She's also a regularly invited performer and teacher at international guitar festivals in Canada, Hungary, Poland, Germany, Greece, and elsewhere.

Young is known and appreciated by critics and the listening public alike for the power and beauty of her sound, depth of color, and exquisite phrasing in her playing. She has recorded a number of CDs with a richly varied repertoire.

From 1997 to 2001, Young was the founder and Artistic Director of the Amsterdam International Guitar Festival. She was awarded a full professorship at the Escuela Superior de Musica en Catalunya (ESMUC) in Barcelona, Spain, in 2003.

Directions to Sundin Hall on the Hamline U. Campus:

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue. 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).



Roland Dyens's concert and masterclass are presented with the generous assistance of Savarez, SA. We thank them for their support.

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

Sundin Hall Concert Series

Upcoming Sundin Hall concerts and related events

Paris Guitar Duo (Jérémy Jouve and Judicaël Perroy) on Friday, Nov. 19

French guitarists Judicaël Perroy and Jérémy 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—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.

Acoustic Guitarathon on Saturday, Dec. 11

The Acoustic Guitarathon returns to our series after a several-year hiatus. Curated by Ben Woolman, this season's edition of the popular event will feature some of the rising stars of the region's thriving steel-string guitar community. See future issues of the newsletter for details!

Aliéksey Vianna with the Artaria String Quartet on Saturday, 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, including New York's Carnegie Hall, San Francisco Bay Area's Yerba Buena Center for the Arts and Yoshi's Jazz Club, Mexico City's Nezahualcoyotl, and Sao Paulo's Sala Ester Mesquita. 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 throughout the US. Formed in Boston in 1986, the Quartet is now based in St. Paul, where they present a chamber music series in Sundin Hall at Hamline University. In addition, they have established the Artaria Chamber Music School, a year-round quartet program, Stringwood, a summer camp, and Winterstrings and

Winterstrings in July; two retreats for adult amateurs. Members of the quartet also maintain active careers in performing and teaching on the faculties of St. Olaf College and the University of Minnesota. For more information, including individual bios, visit their website: <www.artariaquartet.com>.

Florian Larousse of France on Saturday, Feb. 19 (Friday, Feb. 18 in Duluth)

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.

Eden-Stell Duo from England on Saturday, Mar. 19 (masterclass on Sunday, Mar. 20)

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.

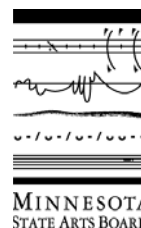
Stephen Bennett on Saturday, Apr. 30

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. From California to Maine, Texas to Tennessee, as well as around Europe, Canada, Australia, and Japan, Bennett has played all sorts of venues and events. He has released 20 recordings of music, along with DVDs, books, and other instructional materials—and he's always working on something new! Bennett is also the founder of the Harp Guitar Gathering, an event that celebrated its seventh season in October of 2009. The HGG seeks to celebrate all things harp guitar, as it brings players, luthiers, scholars, and fans together for a weekend of performances, workshops, and camaraderie.

Classical Guitarathon on Saturday, 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!

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.



NATIONAL
ENDOWMENT
FOR THE ARTS

Upcoming MGS Events

OpenStage 2010-11 —by Mark Bussey

OpenStage began in 2002 as a structured but informal way for guitarists of every level to experience the joy of playing for one another and supportive friends. This fall we'll continue to gather once a month, October through June, to share our favorite music and give one another the chance to perform in front of an intimate, supportive audience.

We focus primarily on acoustic, finger-style, and classical guitar and maintain a format similar to many other open mic events. There's a simple sign-up sheet for performers, who each get 10 to 15 minutes (2 to 4 songs). Folks usually hang out after playing to swap tips, share music, and just to socialize with other guitar nerds.

Last season we averaged about 7 performers each month, with one or two new folks joining us each month. Because the performers at OpenStage create such a friendly and supportive environment, we see many first-timers become repeat performers over the years.

Based on a short survey sent out to the OpenStage mailing list, we continue to meet at the Coffee Grounds in Falcon Heights this season. While we sometimes have to compete with the espresso machine and kitchen noises, the easy parking, central metro location, great stage area, and variety of beverage and treat options all scored high marks. We're also working on one or two special events again this year – be sure to watch future newsletters for details!

We're really excited to be continuing OpenStage into its 9th season and hope you'll join us as a performer, or just to listen and share your enthusiasm for great guitar music.

When does OpenStage happen?

OpenStage is held one Sunday each month from 2 till 4 pm. Mark these dates on your calendar for the MGS 2010-2011 OpenStage season:

- Sunday, October 17
- Sunday, November 21
- Sunday, December 19
- Sunday, January 16
- Sunday, February 13
- Sunday, March 13
- Sunday, April 17
- Sunday, May 22
- Sunday, June 12

Where is OpenStage held?

OpenStage is hosted at the Coffee Grounds in Falcon Heights, about 10 minutes from either Minneapolis or St. Paul downtown. Their address etc info is: The Coffee Grounds, 1579 Hamline Ave

N, St Paul, MN 55108, (651) 644-9959, www.thecoffeegrounds.net. They're really easy to get to from Highways 35E/W, 94, or 36!

Sign me up!

If you'd like monthly e-mail reminders and notices of special OpenStage events, please send an email to editor@mnguitar.org requesting to be put on the OpenStage mailing list. We also post our schedule on the MGS calendar at www.mnguitar.org/calendar.

Sunday Afternoon Concerts

In addition to our exciting Sundin Hall concert series, and the many free workshops and masterclasses the visiting artists will be conducting, we will be offering two free concert series this coming season, at locations throughout the metro area. **All concerts in both series will be on Sunday afternoons at 2 pm**, and this year none will conflict with other MGS activities, especially OpenStage- or Sundin-related events! For the upcoming Local Artists Series concerts, see page 7.

St. Paul Library Concerts

Last year we partnered for the first time with the St. Paul Public Library to present four concerts in a "Global Guitar" series. All the concerts were well played, well attended, well received, and, well, we all just wanted to do it again! Thanks to the SPPL, who again are providing the funding, we have the pleasure of presenting four concerts by the following artists:

- Nov. 7 **Phillip Rukavina**, lute, Italian Renaissance and Baroque, at Central Library
- Nov. 14 Jazz guitarist **Reuben Ristrom's trio**, traditional jazz, at Rondo Library
- Dec. 5 **Kristian Anderson**, classical guitar, "Tribute to Segovia," at Rondo Library
- Dec. 12 **Linda Chatterton**, flute, and **James Flegel**, classical guitar, "Classical Music Inspired by Folk Tradition," at Central Library

For information about the St. Paul Library locations, please visit their website: www.stpaul.lib.mn.us/locations.

Look for full-length feature articles on each of the performers in future issues of our newsletter, and of course check our website, www.mnguitar.org, for updates and more.

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.

Earn your music degree at Hamline University,

DEPARTMENT OF MUSIC

Study classical guitar with
David Crittenden, DMA

For scholarship information contact

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

 **HAMLIN** UNIVERSITY
College of Liberal Arts

Local Artists Series

We're delighted that the first performer in this season's Local Artists concert series is Leandra Hubka. She'll be playing a varied program (see sidebar) of favorites from the repertoire. The concert will be on Sunday, September 19th at 2 pm, at Banfill-Locke Center for the Arts in Fridley. Admission is free but seating is limited so plan now to attend, and plan to come early to enjoy the current art show and claim the best seat in the room. Leandra took time from her busy summer schedule to reply to a few questions about her background, sent to her by email. To learn more about her, read on!



Bio

Leandra Hubka is a recent graduate of the University of St. Thomas, where she received a BA in Music and Catholic Studies. She began guitar lessons using the Suzuki method in 1995 with Kerry Klungtvedt in Rochester, and studied with Christopher Kachian of the University of St. Thomas, starting her senior year of high school. She has participated in numerous masterclasses, most recently with

Andrew Zohn and Benjamin Verdery. Leandra's signature piece is her transcription of Schubert's *Sonata Arpeggione* for guitar and string orchestra, which she performed in March 2010 at an honors concert with members from the Minnesota Orchestra and St. Paul Chamber Orchestra. In April, Leandra traveled to Arizona with a small, select guitar ensemble to play at a University of St. Thomas alumni/friends gathering, where she performed her arrangement of *Sonata Arpeggione* for solo guitar and guitar ensemble. Leandra has appeared in two MGS Classical Guitarathons (2005 and 2010), and was also a first place winner in the 2010 Thursday Musical competition. Leandra is a registered Suzuki guitar teacher and traveled to Colorado last June to receive additional training. Other musical adventures this past summer included participating in a handbell festival and directing a singing group of kids ages 7 to 10 for the nonprofit organization Free Arts Minnesota. In addition to guitar, Leandra enjoys a wide range of interests, including Catholicism, reading, conducting, singing, handbells, cooking, organizing, theatre, piano, organ, and music in general. Currently, Leandra lives in St. Louis Park while working and preparing to pursue a masters degree in guitar performance.

E-Interview

Q: What was your first guitar?

A: To be honest, I don't remember what my first guitar was. It was smaller than a full size (3/4, I believe), since I started playing

Program

Leandra Hubka

MGS Local Artists Series Concert

Sunday, September 19, 2010

Etudes Simples..... Leo Brouwer
III, IV, I, V, VIII, X, VI, II, VII, IX
Lute Suite BWV 995.....J.S. Bach
Prelude, Gavottes I & II, Gigue
Suite Compostelana Frederic Mompou
Preludio, Coral, Cuna, Recitativo, Cancion, Muiñeira
Renaissance Medley.....Anonymous
Nonesuch, Packington's Pound, Se io m'accorgo
ben mio d'un altro amante Volte, Air, Wilson's Wilde,
A Toye, The Cobbler
Venezuelan Waltz: Natalia.....Antonio Lauro

when I was eight. It's actually still sitting in my parents' basement somewhere!

Q: Do you remember the first time you heard someone playing classical guitar?

A: I can't remember the exact first time, but it was probably during a lesson I observed before I started lessons myself. Unlike many guitarists, I didn't start guitar lessons because I had a passion for the guitar or for playing it. My parents wanted me to start an instrument, and my best friend at the time started Suzuki guitar lessons, and (as I remember it) I wanted to play because she did. So, I started guitar with the same teacher (the only Suzuki guitar teacher in town). It's funny, because I've stuck with it and now have a music degree, but my friend who started first doesn't play anymore and went into elementary education.

Q: How long have you been teaching?

A: For five years.

Q: What do you like about the Suzuki approach to music?

A: Well, there are many aspects of the Suzuki method that I'm enthusiastic about, but I will only mention three here. First of all, I really like how it emphasizes the relationship between the parent and student. The founder of the method, Shinichi Suzuki,

Local Artists Series: Leandra Hubka, *continued on p. 10*



Joseph Hagedorn • Shaun Koelsch
Guitar Instructors

Roseville, MN (651) 639-8911

www.metromusicroseville.com

Banfill-Locke Center for the Arts

666 East River Rd., Fridley

Phone: 763-574-1850

Email: info@banfill-locke.org

Hours: open to the public Tuesday-Saturday, 10am-4pm

Directions: From 694 take the East River Road exit.

Proceed north on East River Road for about 1.5 miles.

BLCA is located on the west side of the street.

Local Artists Series

The second concert of this season's Local Artists Series features a new trio whose members are all long-time friends of the Minnesota Guitar Society. Tri-Polar Disorder features Craig Anderson, Kevin Carlson, and Gene Swanson playing exciting arrangements of a variety of classical and pop favorites. Like all Local Artists events, their performance is free and open to the public. Read on to meet the trio and learn a little more about the concert!



Craig Anderson

Craig Anderson began teaching guitar at MacPhail Center for Music in 1990. As a Core Teacher, he is the Coordinator of Ensembles, Certificate Program Coordinator, and chair of the Guitar Department. He teaches individual lessons and classes,

and also coordinates Rock Week, one of MacPhail's popular summer camps. Craig has authored six guitar instruction books, including *Major Scales and Music Fundamentals for Guitar*, *Blues & Rock Guitar Improvising Using the Pentatonic Scale*, and *Harmony for Rock, Pop, and Jazz Musicians*. He has also arranged 40 rock band charts for multiple guitars, keyboard, bass and drums. Craig holds a Bachelor of Arts degree from Augsburg College and has performed rock, blues, R & B, and jazz electric guitar for 20 years. Like many MacPhail faculty members, Craig has instructed several MacPhail teachers and received instruction from others.



Kevin Carlson

Kevin Carlson has broad performance experience with ensembles and artists ranging from symphony orchestras to Broadway touring shows to stars like Marvin Hamlisch, Rita Moreno, and Thad Jones. He appears on recordings with artists from Chicago, Minneapolis, and St. Cloud. Carlson

has worked as a professional liturgical musician for 15 years and is currently Director of Music at the St. Cloud State University Newman Center. He worked at MusicTech in Minneapolis (now McNally-Smith College of Music in St. Paul), and as an adjunct faculty member at St. Cloud State University. The founder of Professional Music Instruction (PMI), Carlson teaches private lessons as well as the nationally acclaimed ChildBloom Guitar program. His solo repertoire ranges from classical to pop/jazz to the work of Chet Atkins, Jerry Reed, and Scott Joplin. He also composes, and plays a variety of historic guitars in his programs. Carlson graduated summa cum laude with degrees in classical guitar and theory/composition from the University of Minnesota, Minneapolis (1987) and Musicians Institute, Los Angeles (1988). A long-time MGS member who has participated in many Society events, Carlson can be reached at <kccarlson1@charter.net>.

Gene Swanson

Gene Swanson has diverse performing experience ranging from Scandinavian folk music to classical, rock, and jazz. Past work includes performances with Finnish folksinger Petra Zilliacus, guitarist Scott Fraser, vocalist/flutist Suzanne Holtz,

Local Artists Series

- Sep. 19 **Leandra Hubka**, classical guitar, at Banfill-Locke Center for the Arts in Fridley
- Oct. 10 **Tri-Polar Disorder** (Kevin Carlson, Gene Swanson, and Craig Anderson), classical and pop guitar trio, at Woodbury's indoor Central Park Amphitheater
- Jan. 9 **Greg Herriges**, "whirled" guitar, at Woodbury Central Park Amphitheater
- 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

Banfill-Locke Center for the Arts

6666 E. River Rd, Fridley,
<www.banfill-locke.org>

Woodbury Central Park Amphitheater

8595 Central Park Dr, Woodbury
<www.ci.woodbury.mn.us/parks/central.html>

Dreamland Arts

677 Hamline Ave.No., St. Paul,
<www.dreamlandarts.com>



and the all originals sextet "J.P. and the Lava Lizards" as co-founder/guitarist/composer. Appearances include the American Swedish Institute of Minneapolis, Midwest Country Music Theatre, the Minnesota Governor's mansion, and on Minnesota Public Radio. Gene holds a Bachelor of Music degree in guitar performance from the University of Minnesota, where he studied with Jeffrey Van and

James McGuire, and is a past First Place winner of the Schubert Club Competition in the fretted instruments category. He currently lives in Saint Paul, where he teaches guitar through his private studio, and is on the faculty of the Minnesota Valley Conservatory of Music. For the Tri-Polar Disorder guitar trio performance with Craig Anderson and Kevin Carlson, Gene will play an archtop guitar made in 1976 by Rod Bellville. Other recent performances include private events and classical music concerts through Thursday Musical.

The Trio

We contacted trio member Gene Swanson by email, and got the following notes about the group.

Local Artists: Tri Polar Disorder, *continued on p.11*

Acoustic Amplifier Odyssey — by Steve Haskin

Like many acoustic guitarists in the Twin Cities, my favorite music store has long been The Podium. In fact, The Podium was one of the reasons I moved to Minneapolis. Though I grew up in Tulsa, Oklahoma, my parents were both from the Twin Cities and my grandfather still lived here, so summer visits to Minnesota were part of my childhood. It was during one of these visits, at age sixteen or so, that I discovered The Podium. I'd been playing guitar for a few years, so the store's collection of high-end acoustic guitars was dazzling. Their selection of sheet music was equally inspiring. There, in a tall, black filing cabinet was the repertoire I'd heard Segovia and Bream perform on records for years. I couldn't believe it. Every piece I had learned was from photocopies of photocopies from my teacher's collection. But here, at The Podium, was the real thing. So, The Podium, plus the fact the University of Minnesota had a strong program in guitar performance, inspired me to move to the Twin Cities.

I've never regretted that decision. I studied with James McGuire at the U of M and bought a lot of sheet music and guitars at my favorite music store. As my playing developed and I began performing in coffeehouses and restaurants I found the need for an amplifier. Amplifying an acoustic guitar in the early eighties was a primitive affair. There was no such thing as an acoustic amplifier. All amps were designed for electric guitars. I tried an acoustic steel-string with a magnetic pickup placed in the sound hole plugged directly into a Fender amp. The sound was horrifying. String noise seemed to be the pickup's first choice to amplify. Every left hand slide or placement was turned into a shrieking, screeching noise that would make me wince and empty a coffeehouse in minutes. The pickup and amp seemed to boost only the guitar's treble and some notes were much louder than others. If the volume was taken past five, the amp distorted. I tried to deal with these problems by taking the amp's treble completely off, boosting the bass, and keeping the volume low. I used this set-up for a few gigs. Thankfully, I discovered that the preamp had been invented.

A preamp amplifies the guitar's signal before it goes into the amp. It is an active device, in other words it requires a battery. My first preamp was, I believe, the first available—from the L.R. Baggs company. The preamp was a small brown box that the guitar was plugged into, and then the preamp was plugged into the amplifier. Preamps solved a lot of problems: less string noise, less treble, and higher volume without distortion. To change the battery, however, required unscrewing four screws on the back of the box, taking the box apart, and removing and replacing the battery. This meant carrying a Phillips screwdriver and an extra battery or two to every gig. When the battery began losing power, the guitar crackled, distorted, and dropped in and out. For a performer like myself, already a little nervous, this added a nightmarish quality to every gig and caused me to rethink performing all together.

Thankfully, for all classical guitarists, the mid-eighties brought the invention of the piezo pickup. Previously all guitar pickups were magnetic and therefore worked only with steel strings. The piezo pickup worked by using pieces of quartz to measure the movement of the string. Nylon strings could now be amplified. Halleluiah!

I had purchased a wonderful classical guitar from Stephen Kakos in 1984. I asked him to install a Shadow pickup. To be as un-intrusive as possible, we tried a 1/8th-inch jack. This worked

fine, but the slender cord proved unreliable, so we switched to a 1/4-inch jack. This is still the guitar and set-up I use over twenty five years later. At first, however, I was still plugging into the L.R. Baggs and the Fender amp. Hardly ideal, but at the time, state-of-the-art.

Then, another revolution took place in the guitar world: Yamaha began to manufacture classical guitars with interior preamps and built-in piezo pickups. This was a whole new ball game. When I tried out these new amplified classical guitars the preamp and pickup worked fine but the guitar itself was problem. Switching from my lovely Kakos to this low-end Yamaha was like switching from a Steinway concert grand to an inexpensive spinet. There was nothing about the guitar I liked. Its tone, even when amplified, couldn't compare to the Kakos. These early electric classical had the additional problem of battery changing: one had to loosen the strings, reach into the sound hole, find the battery where it was attached to the side by a strip of Velcro, pull it out of the sound hole, change the battery, return it to the guitar's interior, and retune the strings. Imagine that operation in mid performance!

In the mid-nineties Takemine quit trying to copy the design of an acoustic classical guitar and produced a hybrid. This guitar featured a slender neck and a rounded, plastic-coated fingerboard. It was unlike anything I'd ever played. In a word: effortless. It had a nice cedar soundboard and a beautiful rosette. It also had a cut-away. Something I think many classical guitarists dream of.

Its preamp featured a removable battery cartridge, thus solving the preamp's biggest problem. Dave Roos, one of The Podium's wonderful salespeople as well as one of the Twin Cities' finest jazz guitarists, suggested I plug the Takemine into a tiny, practically weightless amplifier, a Polytone. I couldn't believe it—a guitar that was easy to play and an amp that was beyond easy to carry. The sound? Nice, but not quite natural. The guitar and amp sounded a bit more like a keyboard, yet I used this combo throughout the nineties, performing jazz with Clint Hoover on harmonica and Mark Briere on mandolin. It was easy and dependable and it sounded good. Still, I missed the sound and feel of the Kakos. My odyssey of amplification was far from over.

In my next article, I'll conclude my journey, introduce a new (to me) music store and go into specifics about the acoustic amps now available at The Podium.

[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 the that experience, and describe the joys of old-fashioned cut-and-paste key-lining, in a future issue, as we celebrate 25 years of the Guitarist.]

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MGS member David Malmberg announces the release of a new CD. In his ongoing commitment to create original music for the guitar, *Forever and a Day* represents the next portfolio of new compositions by guitarist David Malmberg. Contemporary, classical, rich, and from the heart, *Forever and a Day* is available for download at www.cdbaby.com/Artist/DavidMalmberg. You can also explore David's entire discography at the same web address as well as at ITUNES and Amazon.com

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As our members and readers know, we have one of the busiest seasons in our history planned for 2010-11. Three different concert series, an array of workshops and masterclasses, OpenStage...

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1. We need help distributing our newsletter. Time commitment: 2 to 4 hours every other month.
2. We need help in the lobby during Sundin Hall concerts. Be an usher. Help bring the refreshments. Time commitment: less than an hour a month.
3. We need someone to help label the postcards we send out for every event. Time commitment: 4 hours a month.
4. We need help publicizing our concerts. Time commitment: Variable.

If interested, please call me, MGS Managing Director Paul Hintz, at 651-699-6827 and leave a message, or email me at editor@mnguitar.org, and I'll get back to you with more information. Thanks!

Speaking of volunteers...a huge thank-you goes out to MGS member Elliott Novak, who donated his time this summer before departing for the University of Wisconsin-River Falls to study classical guitar with MGS Artistic Director Joe Hagedorn. Elliot spent countless hours at his computer, scanning in back issues of our newsletter and converting them to PDF files. This project is part of our celebration of 25 years of publishing the newsletter. Now, visitors to our website can read back issues dating to the earliest days of the Society. Read a little history of the Society and larger guitar community here in Minnesota. Visit www.mnguitar.org/newsletter.htm.

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was intent on enriching the whole child, and nurturing each one to be a wonderful person. It didn't matter to him whether a child ended up studying at Julliard or whether the child stopped playing in high school. The goal was to better each child's life, and a huge part of that goal is accomplished by positive relationships between parent, student, and teacher (the Suzuki triangle, as we say). The parent attends all lessons and carefully pays attention and takes notes, and they are the "home teachers" at practices during the week. This provides an opportunity for quality time between the parent and child, which is wonderful to have, given the craziness of life for most families.

I also enjoy the positive attitude of Suzuki teachers. Suzuki firmly believed that every child can learn, although not necessarily at the same pace or in the same way. Suzuki teachers have many approaches and games to keep students focused and excited, because we really want them to enjoy learning. Additionally, it's great how Suzuki students memorize their repertoire from the very beginning. Just as children don't begin to read until they have a firm grasp on their native language, so too do Suzuki students wait to read music until a little while after beginning to play (the lag time varies from student to student). This allows them to focus on technique and producing a beautiful tone. When memorization is expected and begun at an early age, students have few, or none, of the inhibitions to memorization that you see in older kids and adults.

Q: Do you have a favorite piece in the repertoire? A favorite guitarist? A favorite composer?

A: I have many favorites, but I am especially enthusiastic about anything written by J.S. Bach, who is definitely my favorite composer. Bach's counterpoint reminds me of my life because there are so many intricate lines that somehow weave together to form a beautiful harmony.

To be honest, my favorite guitarist is my former teacher, Chris Kachian. He plays with such passion and beauty and is an inspiration to me.

Q: What will be on your program for the concert in September?

A: I will be playing the first ten Brouwer *Etudes Simples*, as an appetizer of sorts. Then I will launch into the more meaty part of the program, with a portion of J. S. Bach's *Lute Suite* BWV 995 and Frederic Mompou's *Suite Compostelana*. I wanted to make sure to include some music from the Renaissance (one of my favorite musical periods), so I will be playing a medley of anonymous Renaissance pieces. Lastly, I will end with a fun and lively Venezuelan waltz by Antonio Lauro.

Q: What guitar do you play now?

A: Steve Kakos built the guitar for me. I ordered it in the summer of 2005 and got it that fall. My guitar before that was a Yamaha, and I had two more guitars before that, but I can't remember their brands.

Paul Hintz

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Classified Ads, *continued on p. 12*

Local Artists Series

Tri Polar Disorder, *continued from p. 7*

Q: How did the three of you first get together?

A: We all use guitar ensembles as part of our teaching and thought it would be fun for us to play some. Earlier this year we got together at MacPhail and read through a few pieces just to see what would work for us.

Q: What's on the program for your concert in October?

A: Well, you may just have to come by and see for yourself! It's certainly a good mixture of musical styles. We've got a little Ragtime, Brazilian, Classical, Blues, Folk, and Rock—everything from the Beatles to Joplin. Sort of like the weather in Minnesota—it changes a lot.

Q: How do you work out the arrangements and parts for the three of you?

A: We collect arrangements for two or more guitars and write, and arrange some ourselves. We're including a few of Craig's arrangements in part of this program.

Q: Do you have plans for other performances?

A: Sure, we're open to that.

Q: Who came up with the name?

A: Brent Weaver.

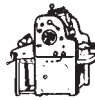
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GITARS FOR SALE: Yamaha classical, model G-230, like-new condition, with new strings, black case, and capo; \$200. Alvarez classical, model 5003, serial no. 918, black case and capo; \$200. Also, many books of music for beginners and up. Call Mary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

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