

# Guitarist

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

JULY / AUGUST 2011

VOL. 27 NO. 4

## Preview Next Season at Sundin—and Beyond!



### Preview of the Sundin Hall Series

by Paul Hintz

Here in the middle of Minnesota's all-too-short summer, guitar concerts (and other less pleasant cold weather activities) seem a long way away. But here at the vast complex that is Minnesota Guitar Society Headquarters, members of your board work feverishly to prepare the most exciting season in our nearly-three-decade history. Building on last season's success presenting concerts outside the Twin Cities, during 2011–12 we will partner with organizations in Fergus Falls, Zumbrota, and Rochester to present performances by performers from Cuba, Spain, Greece, and the US, all of whom will also be featured on our Sundin Music Hall series. Future issues of the newsletter will profile in depth each artist, and give complete information about additional concerts, workshops, or masterclasses most will give. To be sure you get a copy, join the MGS today! You'll get each issue delivered to you, a great deal on the price of concert tickets, and that warm, summer-all-year-long

feeling of knowing you're helping support the MGS. Members make the music happen! Now, let's introduce the 2011–12 Sundin Music Hall concert series artists.

#### Edel Muñoz on Sat. Sept. 17th

Edel Muñoz began his guitar studies at age 7 and graduated in 1994 from the National School of Music of Havana. His teachers were Arsenio Diaz, Maria Victoria Oliver, Martha Cuervo, Victor Pellegrini, Jesús Cantero, Isaac Nicola, and Leo Brouwer. He later took courses in Argentina with Eduardo Isaac, in Chile with Luis Orlandini, and in Spain with Alex Garrobé. He also performed in masterclasses for some of the greatest guitarists of the day. He was only 20 years old when he won First Prize at the prestigious International Competition and Festival de Guitarra de La Habana presided over by Leo Brouwer. As a concert artist, Edel has per-

*continued on page 2*

**Also in this issue:** Mark Hanson on Walking Bass Lines; Joe Hagedorn on Scordatura; Guitar Summit in Fergus Falls; News and Notes.

## Minnesota Guitar Society

### BOARD OFFICERS:

#### PRESIDENT

Joe Haus

#### VICE-PRESIDENT

Joanne Backer

#### ARTISTIC DIRECTOR

Joe Hagedorn

#### TREASURER

Gigi Voegeli

#### MANAGING DIRECTOR

Paul Hintz

#### SECRETARY

Position Open

### BOARD MEMBERS:

Kristian Anderson  
Christopher Becknell  
Mark Bussey  
James Flegel  
Steve Kakos  
Christopher Olson  
Brent Weaver

### TECHNOLOGY GURU

Jim Campbell

### Newsletter

#### EDITOR

Paul Hintz

#### PRODUCTION

i draw the line, inc.  
David's Print Shop

#### DISTRIBUTION

James Falbo  
Chris Moody  
Ben Woolman

### Web Site Production

Amy Lytton

Preview of the Sundin Hall Series,  
*continued from p.1*

formed in major theaters and recital halls throughout Latin America, North America, and Europe as solo recitalist, chamber musician, and soloist with orchestras such as the Barcelona Sinfonietta, Miami Symphony Orchestra, and Cuba's National Symphony Orchestra. In 2004, Edel Muñoz and Walfrido Domminguez founded Habana Duet because of their mutual interest in sharing and spreading Cuban music as well as their own music. They performed in Berlin, Madrid, Barcelona, Paris, and elsewhere in Europe. Edel has been invited to such music festivals as the Liege Guitar Festival in Belgium, Guitars of the Worlds Festival in Argentina, Augusts' Festival in Venezuela, the International Guitar Festival of Barcelona, Paracho's Guitar Festival in Mexico, and Havana's International Guitar festival. He has won numerous first prizes and other awards at competitions throughout the world over the last 17 years. Edel is currently on the faculty of the University of Wisconsin—Milwaukee.

### Mark Hanson on Fri. Oct. 14th

As a youngster in Minnesota, Hanson studied piano and clarinet, and sang with his family and in choirs. Playing instruments and singing provided performance experience, exposure to great repertoire, and a training ground for learning to speak and read the language of music. He started guitar by borrowing his sister's Sears Silvertone acoustic and imitating sixties folk music records. He also played guitar with the kid who lived over the back fence, performing for hospital patients and church groups. When the Beatles arrived, guitar became his main non-basketball focus. The duo became a junior high rock band, in which he learned to play barre chords and keep a steady tempo. Acoustic pop players such as Paul Simon, Stephen Stills, and James Taylor led to British greats John Renbourn and Bert Jansch, Chicago blues icon Big Bill Broonzy, and eventually a lasting appreciation for jazz virtuoso Joe Pass. He received

a music degree from Stanford in the mid-seventies. Years of private teaching refined his method for teaching alternating-thumb fingerpick-

ing, so he and a partner started Accent On Music and published his first book, *The Art of Contemporary Travis Picking*, in 1985. Merle Travis himself graciously consented to the use of his name in the title. Mark began writing for *Frets* magazine, and became an assistant editor in 1986. That position trained him to write clearly, provided an insider's view of the publishing business, and gave him a great Rolodex. He interviewed and wrote cover stories on many luminaries in the acoustic guitar field. His monthly column featured transcriptions and compositions for fingerstyle guitarists. When *Frets* ended in 1989, Hanson continued Accent On Music, which had published his second 'Travis Picking' book, *The Art of Solo Fingerpicking*. He has since authored many books, videos, and DVDs, and continues to produce new materials, including two recent solo CDs for Solid Air Records. Hanson hosts an annual summer seminar in Portland, Oregon, and presents concerts and workshops around the country. In 2005, Mark was included in the Grammy-winning *Henry Mancini—Pink Guitar* CD from Solid Air Records.

### Duo Melis on Sat. Nov. 5th

The Spaniard Susana Prieto and the Greek Alexis Muzurakis made their debut as Duo Melis in 1999 at the International Guitar Festival of Volos (Greece). Since then they have performed in such prestigious halls as the Philharmonie in Berlin, the Concertgebouw in Amsterdam, the Tchaikovsky Hall in Moscow, the Megaron in Athens, and the Merkin Concert Hall in New York. They have been invited to play concerts and give masterclasses at international guitar festivals in Europe and America. They have won numerous prizes, both individually and together. In 1999, as a duo, they won first prize at the International Guitar Duo Competition of Frechen (Germany). The next year they won the prestigious Guitar Duo Competition of Montelimar (France) as well as the 21st International Guitar Duo Competition "Mauro Giuliani" (Italy). In 2001 they captured the Duo/Ensemble prize at the Chamber Music Competition of Leipzig (Germany) and the same year were the winners at the International Guitar Duo Competition of Paris (France). In 2003 they recorded their first CD after winning the recording prize "Citta di Verona" at the International Chamber Music Competition "Gaetano Zinetti" (Italy). In 2005 they successfully auditioned for the Yehudi

Series Preview, *continued on p.3*



**HAMLINE**  
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).

Light rail construction along University Ave. of St. Paul may affect traffic at the cross streets. You can still get to Sundin Music Hall!!!! Visit the Metropolitan Council's website: <[www.metrocouncil.org/transportation/corridor/centralcorridor.asp](http://www.metrocouncil.org/transportation/corridor/centralcorridor.asp)> and plan a little extra time.

# Sundin Hall Concert Series

Preview of the Sundin Hall Series, *continued from p. 2*

Menuhin Society Live Music Now. Duo Melis has collaborated with international orchestras like the Berliner Symphoniker, the Neubrandenburger Philharmonie, the Bayerische Kammerphilharmonie, the Radio Orchestra of Bucharest and the National Orchestra of Thessaloniki conducted by Leo Brouwer. Their wide repertoire spans from Baroque-era music to the music of Astor Piazzolla and Alberto Ginastera, and includes concertos for two guitars and orchestra by Rodrigo, Castelnuovo-Tedesco, and Vivaldi as well as a newly composed concerto by Marek Pasieczny that is dedicated to Duo Melis. Their performances in the US include the Guitar Foundation of America's annual convention, and recitals in Chicago, St. Louis, Austin, Scranton, College Station, Houston, Brownsville, and Detroit. They have appeared twice for both OMNI Concerts in San Francisco and the Cleveland Classical Guitar Weekend. They were featured artists at the Bethlehem Guitar Festival in Pennsylvania. In Europe they have presented recitals in Italy, Greece, Germany, Poland, Russia, Spain, Rumania, Holland, the Czech Republic, Austria, Norway, Sweden, and France. Since 2006, both members of the duo, Susana Prieto and Alexis Muzurakis, have taught at the Conservatoire National de Strasbourg in France.

## Acoustic Guitarathon on Fri. Dec. 2nd

Last season's return of the "acoustic" guitarathon to our season showcased some of the region's finest steel-string artists. But there's plenty more where they came from! Join us this night to hear them.

## Zoran Dukić on Sat. Jan. 21st

Zoran Dukić was born in 1969 in Zagreb, Croatia where he started to play the guitar at the age of six. He graduated from the Music Academy of Zagreb with Darko Petrinjak and completed his studies with Hubert Käppel at the Hochschule für Musik in Cologne. Dukić is the only guitarist to have won both Andrés Segovia competitions, in Granada and in Palma de Mallorca. He has also won competitions dedicated to Fernando Sor, Manuel Ponce, Manuel de Falla, and Francisco Tárrega, among others. In the greatest Spanish guitar competition in Madrid, patronized by the royal family, he was awarded, in addition to the first prize, the special prize for the best interpretation of Spanish music. His programs include works by Takemitsu, Henze, Carter, and Gubaidulina, along with many others. Dukić has also toured with programs devoted entirely to Bach. He has a special affinity for Spanish and South American musical idioms, from Sor to Albéniz, from Tárrega to Villa-Lobos. Dukić has won more international guitar

competitions than any other guitarist in the world. He has been a featured soloist in more than 30 countries on five continents, in such important concert halls such as the Het Concertgebouw in Amsterdam, Teatre de la Monnaie in Brussels, Maison de Radio France in Paris, The National Art Gallery in Ottawa, the Luis Angel Arango hall in Bogota, and the Çemal Resit Rey in Istanbul. He is regularly invited to give masterclasses in international festivals and often appears as a featured soloist with orchestras all over the world. Dukić is also a very active chamber music performer and a founding member of the guitar trio Trio de Cologne. He has recorded for labels in Germany, Spain, and Belgium. He currently teaches at the Royal Conservatory of Music in The Hague, Holland, Hochschule für Musik in Aachen, Germany, and at the Escuela Superior de Musica de Barcelona, Spain.

## Beijing Guitar Duo on Sat. Feb. 18th

The members of the Beijing Guitar Duo, Meng Su and Yameng Wang, first met at the Central Conservatory in Beijing, China. The Duo was formally established at the Peabody Conservatory of Music in Baltimore in 2008 at the encouragement of their mentor,

*Series Preview, continued on p. 6*

*Clip & Save*

## Sundin Season at a Glance!

Edel Muñoz - Sat., Sept. 17

Mark Hanson - Fri., Oct. 14

Duo Melis - Sat., Nov. 5

Acoustic Guitarathon - Fri., Dec. 2

Zoran Dukić - Sat., Jan. 21

Beijing Guitar Duo - Sat., Feb. 18

Johannes Möller (GFA winner) - Sat., Mar. 10

Yamandú Costa - Fri., Apr. 27

Classical Guitarathon - Sat., May 26

Visit our website for more information, and watch for articles in our newsletter on all the performers on our series.

## MGS on the Road!

Edel Muñoz - Fri., Sept 16 at the Crossings in Zumbrota

Mark Hanson - Sat., Oct 15, details TBA

Mark Hanson - Sun., Oct 16 at A Center for Performing Arts in Fergus Falls

Duo Melis - Fri., Nov. 4 in Rochester, details TBA

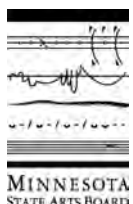
Johannes Möller (GFA winner) - Fri., Mar. 9 at A Center for Performing Arts in Fergus Falls

Yamandú Costa, Thurs Apr 26 at A Center for Performing Arts in Fergus Falls

Visit our website for more information, and watch for articles in our newsletter on each of these artists.

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

*The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall. The Minnesota Guitar Society is a fiscal year 2011 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*



NATIONAL  
ENDOWMENT  
FOR THE ARTS

*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.*

# Play “Koyunbaba” Anytime, Anywhere— or, Scordatura Made Easy! — by Joe Hagedorn

This article has sat half-written in my computer for some time, but I was finally persuaded to finish it after reading Andrew Hull’s article about the 2009 Parkening Competition (Soundboard Vol. XXXV, No. 4) in which Andrew describes the competitors’ various tuning difficulties. As a member of the Minneapolis Guitar Quartet, I’ve had occasion to explore and deal with tuning challenges far more than the typical classical guitarist has. In my arrangements for the MGQ, I always opt for alternate tunings of six-string guitars over the use of extra-string guitars if possible. Of course, I love extra-string guitars and the MGQ does use an 8-string for some pieces, but I do not love traveling with two guitars! I have learned to tune my 6th string accurately and quickly to any pitch from standard E down to G. My concert guitar is a 1992 Stephen Kakos and my 6th string for quartet playing is a D’Addario NYL050W or NYL052W. These big strings work nicely for me all the way down to G. I prefer the NYL052W, but at the standard E pitch, this string is quite tight and a few have broken on me over the years.

Several years ago, I watched a Minnesota Guitar Society concert during which Paulo Bellinati performed a lengthy set of songs with singer Monica Salmaso. In this performance, Paulo made quick and smooth transitions between movements with radically different tunings, all the while remaining perfectly in tune throughout the performance. I mentioned to him after the performance that I found this feat very impressive and his reply was that he had “practiced” the tuning. He then made it clear that he had devised specific tuning formulas for this particular set of pieces. Since I had been experimenting with these sorts of situations around the same time, I was inspired to experiment further and find practical solutions to the tuning challenges all guitarists face to some degree.

Tuning a classical guitar and performing in tune are made difficult by the property of the strings that causes tightened strings to go flat and loosened strings to go sharp. One frequently witnesses performers in concert struggle with intonation because of something as routine as changing the sixth string from E to D.

Equipped with a basic understanding of the properties of guitar strings and a few simple tuning formulas, a guitarist should never again have to fear tuning while on stage.

While working on this article, I made some small effort to have the properties of guitar strings explained to me by a physics professor, but I quickly realized that I was not equipped to understand, much less explain in an article, the science behind this easily observed phenomenon. I will limit my discussion here to the purely practical. If tightened strings will go flat and loosened strings will go sharp, then it is easy to imagine using these opposing tendencies to neutralize each other. Obviously, the most desired outcome of any tuning operation for a guitarist is for the string to arrive at exactly the desired pitch and remain at that pitch with no drifting.

For all of my tuning formulas, I turn the gears at a moderately fast pace. If a formula involves resting before turning the opposite direction, I count at the same pace as the turns of the gear. My intention is to perform this sort of tuning routine in the least distracting way possible. I count as my crowning achievement of tuning facility the time that an audience member asked me after a Minneapolis Guitar Quartet program featuring extensive scordatura if we ever use alternate tunings!

Now for some real-life prescriptions. To best understand these examples and be able to develop your own formulas, keep in mind that the two primary variables that determine where the pitch of the string will settle are 1) how much the pitch of the string has been changed and 2) how long the string rests before tuning in the opposite direction.

Beginning with the most common scordatura for classical guitarists, here are two formulas for tuning the sixth string from E to D. The numbers “Down” and “Up” describe how many turns of the wrist (each turn of the wrist equals one half turn of the button). In this first example, I have estimated the time to perform each formula to give an indication of how quickly the turns are made. Please understand that these formulas do not necessarily bring the string to the exact pitch desired, but you will be close enough

that only a small adjustment is required. Do not play the string until you finish the formula; your audience will much appreciate this and you will be less likely to lose your count! To tune from D back to E, simply use an inversion of the same formula.

Formula No. 1—6th string from E to D:

Down 10, Up 7 (12 seconds total)

Now back—6th string from D to E:

Up 10, Down 7

Formula No. 2—6th string from E to D:

Down 7, (Count to 10), Up 4 (18 seconds total)

Now back—6th string from D to E:

Up 7, (Count to 10), Down 4

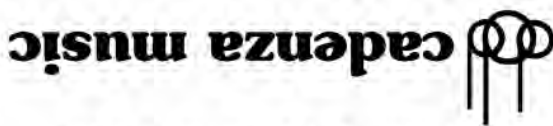
For this tuning, I prefer the first formula. It is more reliably accurate and takes less time. However, in some situations waiting is a neces-

*continued on p.5*

Q.

What do you get when you cross fine instruments, excellent repairs, top-notch teachers, music, accessories, free special ordering, friendly service, and put it all under one convenient roof only 4-1/2 blocks south of I-94 on Snelling Avenue?

A.



149 N. Snelling Ave \* St. Paul MN 55104  
(651) 644-3611 [www.cadenzamusica.com](http://www.cadenzamusica.com)

# Special Feature

Special Feature, *continued from p. 4*

sary part of a workable tuning formula because, without waiting, the string would have to be tuned so high that there would be a risk of breaking the string.

Now here's a formula for another common guitar retuning:

3rd string from G to F-sharp. Down 5, Up 4

Now back—3rd string from F-sharp to G. Up 5, Down 4

As I write this article, I am preparing a Minneapolis Guitar Quartet program involving several interesting tuning challenges. If I perform with music, I write these directions on page one of each piece. If I play from memory, I have to also memorize the formula!

Complete tuning routine for all nine works on our MGQ program:

1. Start with 6th string in A
  2. No change
  3. Change 6th string to D (Up 15, Down 6)
  4. Change 6th string to B (Down 12, Up 7)
  5. Change 6th string to E (Up 13, Count to 17, Down 4)
- Intermission
6. No change
  7. No change
  8. Change 6th string to A (Down 22, Up 7)
  9. a. Change 6th string to B-flat (Up 5, Down 4)
  9. b. Change 6th string to A (Down 5, Up 4)

Now, as promised in the title of this article, I will offer two different tuning formulas that should allow guitarists to perform Carlo Domeniconi's "Koyunbaba" anywhere in a recital program without the usual problems we've all experienced or witnessed. I think I prefer the first formula, because I have less experience with formulas that involve waiting. However, both formulas still make use of the time variable by going around the gears and back again rather than tuning one string at a time. I believe it is necessary to use the time variable for this piece because a formula for tuning the second string to C-sharp without waiting would require a dangerously high pitch before turning back down. Once again, after completing the formula, it will still be necessary to fine-tune, but

once in tune, the guitar will actually stay in tune! To get back to standard pitch, invert the formula by following the same order of strings and changing all ups to downs and vice versa.

Formula No. 1 for Standard tuning to "Koyunbaba" tuning (C-sharp minor)

- 2nd string—Up 5
- 3rd string—Up 4
- 4th string—Down 4
- 5th string—Down 4
- 6th string—Down 11
- 6th string—Up 6
- 5th string—Up 2
- 4th string—Up 2
- 3rd string—Down 3
- 2nd string—Down 2

Formula No. 2 for Standard tuning to "Koyunbaba" tuning (C-sharp minor)

- 2nd string—Up 4
- 3rd string—Up 3
- 4th string—Down 3
- 5th string—Down 3
- 6th string—Down 8 (Count to 15)
- 6th string—Up 3
- 5th string—Up 1
- 4th string—Up 1
- 3rd string—Down 2
- 2nd string—Down 1

Finally, it's possible that different strings and/or guitars may lead to slightly different results, but these examples will provide a basic understanding through which a guitarist may develop a tuning formula for every contingency.

[*Ed. note:* Joe Hagedorn, Artistic Director of the Minnesota Guitar Society, has won First Prize in the Guitar Foundation of America international competition. He concertizes as a member of the Minneapolis Guitar Quartet, as a soloist, in duo with violinist Leslie Shank of the St Paul Chamber Orchestra, and with others—and always in tune!]

*Discover the Best  
in Vintage Guitars . . .*

**New & Used Guitars  
including:**

Fender - Gibson - Ibanez  
Epiphone - Squier - Takamine & More!

**Amps & PA's**  
Behringer, Genz Benz, Fender,  
Peavey, SWR & others.

*LaVonne  
Wagener*  
**MUSIC**

952-890-7288  
4841 W. 124th Street  
Savage

Sales - Service - Rentals - Lessons

Family Owned  
& Operated

**AMERICAN  
GUITAR  
& BAND**

[www.AmericanGuitarandBand.com](http://www.AmericanGuitarandBand.com)

13777 Grove Drive North  
Maple Grove, MN 55424  
(763) 424-4888

*Tim  
Reede*

**Custom Guitars**

Maker of Fine Instruments  
612-721-8032  
Minneapolis MN  
[www.reedeguitars.com](http://www.reedeguitars.com)

## Time to Take a Walk! - by Mark Hanson

Here is a portion of my arrangement of "Oh! Susannah" from my recent *How to Arrange Fingerstyle Guitar Solos* DVD. [Ed. note: See music on opposite page.] The main feature of this version is the walking bass line. The bass line consists largely of quarter notes, moving stepwise up or down in the scale. But to make it jazzy and really swing, chromatic movement is added, and the bass notes (and melody notes!) are often played an eighth note before the beat.

Make sure that you play these eighth notes as jazz players do—as triplets. That is, the first of a pair of bracketed eighth notes receives two-thirds of the beat, and the second eighth note receives one-third of the beat. If you are accustomed to reading eighths in the traditional classical manner (each eighth receives one-half of the beat), this may take a little getting used to.

To notate this exactly as played, it would be written in 12/8 time. But the jazz world uses bracketed eighths in 4/4 instead of the equivalent quarter-eighth-quarter-eighth alternation of 12/8, because the 4/4 version is much easier to read at speed. You simply have to "interpret" bracketed eighths as triplets. Just imagine

the "swing" rhythm of "Blue Moon" or the Beatles' "Yellow Submarine" and you've got it.

You may have to work out the fretting-hand fingering to keep from tying your fingers in knots!

Good luck, and have fun!

Copyright © 2011 Accent On Music LLC and Mark D. Hanson. All Rights Reserved. Used by Permission.

*Bio note:* Fingerstyle guitarist and author Mark Hanson won a Grammy in 2005 for his contributions to the *Henry Mancini—Pink Guitar* CD. He has written more than 30 guitar instruction manuals, including two books on Leo Kottke. In 2009, Mark played for President Barack Obama in San Francisco. Mark is a native Minnesotan who now resides in Portland, Oregon.

[Ed. note: For more information about this DVD, and Mark's other products, visit his website at <[www.AccentOnMusic.com](http://www.AccentOnMusic.com)>. For a terrific review of this DVD, visit <[www.davewalker.music.com](http://www.davewalker.music.com)> and scroll down the Complete Reviews page to the listing for Mark Hanson. He is our Sundin Hall artist in October; for more on that see the lead article in this issue.]

Preview of the Sundin Hall Series, *continued from p. 3*

guitar virtuoso Manuel Barrueco. As recipients of the Solomon H. Snyder Award, the Beijing Guitar Duo made their New York debut at Carnegie Hall's Weill Recital Hall in April 2010. Other performances have included recitals in Europe, China, and elsewhere in the US. They are dedicated to developing and exploring new repertoire. In April 2010 they joined Manuel Barrueco in premiering a new guitar trio written for them by renowned guitarist and composer Sergio Assad called "Enchanted Island." In addition, the duo will premiere Tan Dun's "Eight Memories in

Watercolor," in a new version for two guitars, arranged specifically for the duo. Their first duo recording, *Maracaípe* (released in 2009) album features the world-premiere recording of "Maracaípe," written by Sergio Assad and dedicated to them for this recording.

Born in Qingdao, China, in 1988, **Meng Su** demonstrated artistic gifts at an early age. One of the outstanding guitarists of her generation, Su began her training with China's leading guitar teacher, Chen Zhi, at age 9, and quickly attracted attention as a remarkable young talent. Before graduating from the High School of the Central Conservatory of Music of China in 2006, Su had already won awards at international competitions in Austria, Germany, Japan, and the US. As a performing artist, she has performed solo, duo, and quartet concerts throughout Asia, North America, and Europe, impressing audiences with artistry that exceeds her years. Su recently obtained her Performer's Certificate from Peabody, and continues her studies there with Manuel Barrueco in the Graduate Performance Diploma program. Her discography includes a live CD and DVD release of a 2005 guitar concert in Korea as well as a release of *Four Angels*.

Also born in Qingdao (in 1981), **Yameng Wang** fell in love with the classical guitar at a young age and began studying with professor Chen Zhi when she was 10 years old. She became the youngest-ever winner of the annual Tokyo International Guitar Competition at age 12, won second prize in the 28th "Michele Pittaluga" International Guitar Competition in Italy at age 13, at age 14 was invited by Radio France to perform at the 27th Paris International Guitar Art Week, and won second prize in La Infanta Doña Cristina International Guitar Competition in Spain. After graduating from the Central Conservatory of Music of China in 2006, Wang enrolled at Peabody Conservatory. There, she finished her Masters of Music in 2008 and is currently in the Graduate Performance Diploma program, studying with Manuel Barrueco. Wang has given acclaimed recitals across the US, Europe, Australia, Japan, and Malaysia both as a soloist and

Series Preview, *continued on p. 8*

**Paul Hintz**  
jazz guitarist  
[www.paulhintz.com](http://www.paulhintz.com)  
651 699 6827



BarakaSolo

One Heart  
One Soul  
One Voice  
One Song

Classical Guitar & Voice  
[barakasolo@barakamusico.com](mailto:barakasolo@barakamusico.com)

Visit BarakaSolo at [www.barakamusico.com](http://www.barakamusico.com)

# Oh! Susannah - Walking Bass

Standard Tuning  
Triplet Eighths

Stephen Foster  
Arrangement: Mark Hanson

Guitar

T 2 0 2 0 0 2 0 2 2 2 0 2 0 2 0

A 0 4 2 0 4 4 2 4 2 2 2 0 2 0 2 0

B 0 4 2 0 4 4 2 4 0 4 2 0 2 2 1 0 4

T 2 0 0 2 0 2 2 0 2 2 2 0 2 2 2 0

A 0 4 0 1 2 2 0 2 2 2 0 2 2 2 0

B 0 4 0 1 1 2 4 3 2 2 1 0 4 0 4 2 0 4

T 3 3 2 5 2

A 2 0 2 3 4 0 4 2 0 0 2 3 4

B 0 0 2 3 4 0 4 2 0 0 2 3 4

T 0 0 2 0 2 0 2 0 2 0 0 2

A 2 1 4 2 2 0 2 0 2 0 0 0

B 0 0 2 0 2 0 2 0 2 0 0 0

T 0 2 2 0 2 2 2 0 2 2 3 2

A 2 2 2 0 2 2 3 2 2 2 2 2

B 4 3 2 3 2 2 1 0 4 0 0 4 0 2

From: "How to Arrange Fingerstyle Guitar Solos" DVD - Copyright © 2011 Accent On Music LLC and Mark D. Hanson. All Rights Reserved. Used By Permission.

© Publisher

Preview of the Sundin Hall Series, *continued from p. 6*

in chamber music settings. Her first album, *Caprice*, was recorded when she was 16. *A Very Special Album* was released in 1999, and in 2003 she contributed to GHA's album, *The Best of Classical Guitar*. In 2005, she released *Classic Guitar—Aquarelle, Un Sueño en la Floresta*.

## Johannes Möller on Sat. March 10th

Swedish guitarist and composer Johannes Möller has captivated audiences throughout the world with charismatic and soulful performances. He played his first public concerts when he was 13 years old. Since then he has found time for more than 500 appearances in Europe, Asia, and South and North America. In 2010 he was awarded first prize in the Guitar Foundation of America Concert Artist Competition, which is often considered the most prestigious guitar competition in the world. As part of this prize, he will perform over 50 concerts throughout the US, Canada, Mexico, South America, and China, including a Carnegie Hall debut (Weill Recital Hall). He will also record a CD on the Naxos label. As a performer, Johannes's artistry has reached well beyond the usual guitar circles—a fact confirmed in March 2008 when he won the Dutch Vriendenkrans Concours, competing against performers in all of the instrumental categories. As a part of this award, his name was engraved on a metal plate that can

be seen in the Concertgebouw in Amsterdam. He also became the first guitarist ever to win the Ljunggrenska Competition (Sweden) in 2007. In 2005, he became the first guitarist to win The Bromsgrove Festival International Young Musicians Platform (England). Johannes earned a Bachelor of Music with Honours from the Royal College of Music in London, where he studied guitar with Gary Ryan and Carlos Bonell. He received a masters degree from the Royal Conservatoire in The Hague, where he studied with Zoran Dukić. He also received a scholarship from the Royal Conservatoire that allowed him to study privately with Pavel Steidl in the Republic. He completed a second masters degree at the Conservatoire in Amsterdam, where he studied with Lex Eisenhardt.

## Yamandú Costa on Fri. April 27th

Yamandú Costa was born in Passo Fundo, Rio Grande do Sul, Brazil, where he began his guitar studies with his father Algacir Costa, band leader of "Os Fronteiricos," when he was 7 years old. Later, he perfected his technique with Lúcio Yanel, Argentine virtuoso who was then settled in Brazil. Until the age of 15, Yamandú's only music school was the folk music from the south of Brazil, Argentina, and Uruguay. Nevertheless, after he heard Radamés Gnatalli's work, he decided to get in contact with the music of other renowned Brazilian musicians, such as Baden Powell, Tom Jobim, and Raphael Rabello. When he was 17, he played for the first time in São Paulo at the Circuito Cultural Banco do Brasil (BB Cultural Tour). The event was produced by "Estúdio Tom Brazil" (Tom Brazil studio), and from then on he was recognized as one of the most gifted guitar players of Brazil. Yamandú

is a guitar player, composer, and arranger who does not fit into a single music style, yet he creates his own when he combines all of them playing his 7-string guitar. One of the greatest geniuses of Brazilian music of all times, young Yamandú deserves the highest praise. Whenever he is on stage, he fills with joy every member of the audience, since his impressive performance shows the deep intimacy between Yamandú and his guitar. The recognition he has earned throughout the world reveals what he can offer—recreation of the magic of music—since from his fingers the music he plays travels through his body and soul and is almost miraculously transformed. Yamandú fully deserves his beautiful name, which in *tupi-guarani*, the native language of Brazilian Indians, means "the precursor of the waters of the world."

## Classical Guitarathon on Sat. May 26th

Yeah, that's Memorial Day weekend. But wait another week to go up to the lake. Instead, take an auditory swim in the coolest classical guitar music to be heard anywhere, played by some of the best, from this very area! It's an annual season-ending tradition. Don't miss it.

## Guitar Instruction

All styles & ages

### Jeff Lambert

D.M., M.M. - Northwestern  
University  
Member: Minneapolis Guitar  
Quartet

952-546-1429  
www.jeffguitar.com

## Stephen Kakos

Classic Guitars

ancient & modern

repair restoration

952 . 472. 4732

METRO  
MUSIC  
STUDIOS, INC.

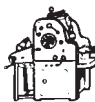


Joseph Hagedorn • Shaun Koelsch  
Guitar Instructors

Roseville, MN (651) 639-8911

[www.metromusicroseville.com](http://www.metromusicroseville.com)

## David's Print Shop



- NEWSLETTERS
- BROCHURES
- LETTERHEADS, ENVELOPES,  
BUSINESS CARDS
- BAR/BAT MITZVAH INVITATIONS
- WE DO PRINTING IN עברית ואנגלית

DAVID ("DUVIDL") HAS BEEN DOING FINE PRINTING SINCE 1969 AND HAS OWNED HIS OWN PRINT SHOP AT THE CORNER OF UNIVERSITY & PRIOR SINCE 1991.

540 NORTH PRIOR AVE.  
SAINT PAUL, MN 55104  
PHONE: 651-644-8262  
FAX: 651-647-9473  
WWW.DAVIDSPRINTSHOP.COM

# Midwest International Guitar Summit in Fergus Falls

by Kristen Fondriest

[Ed. note: This article is an update to a feature we ran in the last issue. In addition to cosponsoring this Summit with the fine folks in Fergus Falls, we at the MGS are honored to co-present a series of three concerts there in connection with the outreach portion of our Sundin Music Hall concert series in 2011–12. See the lead article in this issue for more information, with details in upcoming issues and on our website.]

Attention all guitar players, teachers, enthusiasts, fans, and audiences! A Center for the Arts and M State Fergus Falls are thrilled to announce the return of the Midwest International Guitar Summit (formerly known as the West Central Area Guitar Summit)—an entire weekend of eclectic guitar music and education held in Fergus Falls, MN, September 15 through 18, 2011. We are excited to once again be partnering with and receiving support from the Minnesota Guitar Society, the Minnesota Bluegrass and Old Time Music Association, and M State Fergus Falls, as well as Otter Tail Corporation and other business sponsors to bring you this incredible event. Notice that this year it has a new name that reflects not only the caliber of guitarists who perform and present at the Summit, but also the range of people who attend the Summit. And the name isn't the only thing that's new this year!

The original "G 7" will return, but we have added six new guitarists to the mix as well. Featured guitarists, who will be presenting workshops and performing throughout the weekend, include: Ann Reed, Anthony Miltich, Billy McLaughlin, Claudia Schmidt, Dakota Dave Hull, David Stoddard, Dean Magraw, Joan Griffith, Nick Fryer, Michael Hauser, Phil Heywood, Tim Sparks, and Sam Miltich.

A Center for the Arts, and the guitarists involved in last year's Summit, have worked very hard to make improvements based on all the feedback that was received by participants from last year. With all the constructive criticism, suggestions, and praise we received, we believe we have created an even better Summit for this year! More space and time has been built into the schedule to encourage and foster greater networking opportunities, as well as provide time for switching gears or visiting the exhibit area. We will be offering Beginner, Intermediate, and Advanced workshops to accommodate all skill levels and reach a broader audience of people interested in guitar. And we have added some interesting new features such as "Meet The Artist" live performance/interview sessions, performance-based workshops featuring multiple guitarists, plus more workshops on songwriting and electric guitar!

Each evening (Thursday, Friday, and Saturday) there will be a concert at 7:30 p.m. at A Center for the Arts. Thursday, September 15 will be the kick-off concert called the "Songwriters

Showcase" featuring David Stoddard, Anthony Miltich, Ann Reed, and Claudia Schmidt. Friday, September 16, the concert is called "Gypsy Jam" and will feature Joan Griffith, Sam Miltich, Nick Fryer, and Michael Hauser. The closing night concert on Saturday, September 17, hosted by the one and only Tim Sparks

is called "A World On A String" and will feature the amazing line-up of Billy McLaughlin, Dean McGraw, Dakota Dave Hull, and Phil Heywood. And if you stick around on Sunday, September 18, the Minneapolis Guitar Quartet will play a concert that afternoon at A Center for the Arts to kick-off our Chamber Music Series! Participants who purchase the full weekend pass will get a free ticket to the Minneapolis Guitar Quartet on Sunday afternoon.

Both Friday and Saturday will be packed with great workshops, demonstrations, and mini-performances. Friday will take place in downtown Fergus Falls and focus more on lectures, demonstrations, and performance-based workshops. All the workshops on Saturday will take place on the campus of M State Fergus Falls and will be more hands-on and participatory.

Maybe you're a professional guitarist making a living playing guitar. Maybe you've been playing the guitar for several years. Maybe you've only been playing the guitar for a couple of months. Maybe you want to play the guitar some day. Maybe you don't ever want to play the guitar at all, but you are fascinated by the many styles and levels of accomplishment achieved with this instrument. The Midwest

International Guitar Summit is appropriate for all levels of interests and abilities. There will be something for everyone!

At the Midwest International Guitar Summit, participants will have an opportunity to interact with incredibly talented guitarists and musicians. This is a unique opportunity to learn together, play together, jam together, as well as witness improvisational and collaborative playing. It is also a great networking opportunity for musicians, presenters, and audiences. The best part is that A Center for the Arts is offering all of this for an extremely affordable rate, especially for students.

**The various ticket prices are:**

**Weekend-Long Pass: \$100 (8 workshops and 4 concerts)**

**Daily Pass: \$50 (4 workshops and 1 concert)**

**Individual Workshops: \$10 adults; \$5 students/children**

**Individual Concerts: \$15 adults; \$5 students/children**

For more information, please contact A Center for the Arts, 124 W. Lincoln Ave, Fergus Falls, MN 56537 at 218-736-5453 or visit our website at <[www.fergusarts.org](http://www.fergusarts.org)>. We have a link on our website to pictures and videos from last year's Summit and information about this year. We hope to see you there! Look for more information soon!



## Composer Seeks Guitarists!

Robert Maderich's new work, "Five Duets for Flute and Guitar" premiered at the Classical Guitarathon last May. He has other self-published (Butchers Son Music) works available for guitar with other instruments. If you are interested in seeing scores, please contact him, Robert J. Maderich II, at robertmaderich69@hotmail.com or 612-423-2985.

## Go to Camp This Summer!

MGS board member Chris Olson again teaches at the Shell Lake Guitar and Bass Camp, July 31 to Aug. 5 in Wisconsin. Visit their website <[www.shelllakeartscenter.org](http://www.shelllakeartscenter.org)> for complete info.

## Have Fun with the MGS—Volunteer!

Our members make everything possible. If you're a friend of the MGS, but haven't joined or haven't renewed your membership, please do so! If you're a member, thank you. If you're a friend or member, and would like to get involved with the MGS and our many exciting activities—well, we need help! Distribute our newsletter. Time commitment: 2 to 4 hours every other month. Help in the lobby at Sundin Hall concerts. Be an usher. Bring refreshments. Time commitment: less than an hour a month. Help publicize our concerts. Time commitment: Variable. We need someone to label postcards. We could use someone interested in social media. If interested, call MGS Managing Director Paul Hintz at 651 699 6827 and leave a message, or email <[editor@mnguitar.org](mailto:editor@mnguitar.org)>. Thanks!

## New Staff at Cadenza Music

One of our longtime supporters and friends, Cadenza Music in St. Paul, has announced the arrival of Todd Lunneborg as their new guitar repair guru! Todd's education as a guitar repair technician started at the age of 13 as a repair apprentice at a music store in Alexandria, MN. He graduated from St. Olaf College with

a Music Theory and Composition/Journalism degree in 2000. He has studied guitar building with Jim Olson, Bryan Galloup, Sam Guidry, Charlie Hoffman, and Brian Applegate. Todd teaches guitar construction and design courses in his Andover shop, and is a regular contributor to *Fretboard Journal*. Check out his web site to see his custom guitar designs: <[www.tlguitars.com](http://www.tlguitars.com)>.

## Support Our Friends

Please support our advertisers and friends, and thank them for helping the MGS! We appreciate the support of music stores and schools throughout the metro area who help distribute our newsletter. Wherever you see copies available, please take a minute and thank the people in charge.

## OpenStage 2011-12

OpenStage began in 2002 as a structured but informal way for guitarists of every level to experience the joy of playing for others. We focus primarily on acoustic, fingerstyle, and classical guitar and maintain a format similar to many 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 socialize. We're excited to be continuing OpenStage into its 10th season and hope you'll join us as a performer, or just to listen and share your enthusiasm for great guitar music. Next season, OpenStage will be held the first Sunday of each month from 2 till 4 pm, starting in September. Check future issues of the newsletter for updates. To get monthly email reminders and notices of special OpenStage events, send an email to <[editor@mnguitar.org](mailto: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](http://www.mnguitar.org/calendar)>.

## Daniel Volovets CD

Daniel Volovets has released a new CD with his brother Adrian, called *Rite of Passage*, which features flamenco, classical, Brazilian, jazz, as well as original compositions. Adrian plays the flute and soprano/tenor saxophones while Daniel plays a guitar made by Stephen Kakos. The CD is available on his website as well as on iTunes and CDBaby. Visit <[www.danielvolovets.com](http://www.danielvolovets.com)>.

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](mailto:jgreene@hamline.edu)



[www.AmyLytton.com](http://www.AmyLytton.com)

## Web Design

Websites include  
The Minnesota Guitar Society and  
The Minneapolis Guitar Quartet

Email: [amy@amylytton.com](mailto:amy@amylytton.com)

## Minnesota Guitar Society Mission Statement

Promote the guitar in all its stylistic and cultural diversity through sponsorship of public forums, concerts, and workshops. Serve as an educational and social link between the community and amateur and professional guitarists of all ages.

James Flegel, DMA  
Classical Guitarist

Instruction, Performance

(763) 525-8681 • [jamesflegel@comcast.net](mailto:jamesflegel@comcast.net)

# Meet the MGS

There have been many changes for the Minnesota Guitar Society over the years, but three things have stayed much the same—the central purpose of the Society is presenting great guitarists in concert for a dedicated Society membership that loves great guitar playing; the Society depends on dedicated volunteers to get things done; and many of our most dedicated volunteers serve on the MGS board. We'd like to let our readers, friends and members of the MGS, get to know the board a little better. In the coming months, we'll be running short bios of some of the fine folks who serve us all by serving on the MGS board. This issue, let's meet Kris Anderson, Mark Bussey, and Christopher Olson.



**Kristian Anderson** is an accomplished concert guitarist who has performed throughout North America and Europe. He has been an MGS board member since 2009. His major teachers include esteemed pedagogues Bruce Holzman, Frank Koonce, Tom Johnson, and Alan Johnston. He has also performed in the masterclasses of Oscar Ghiglia, Leo Brouwer,

Roland Dyens, Odair Assad, and many others. After winning First Prize at several U.S. solo guitar competitions, he turned his attention to his doctoral studies at Florida State University and founded the acclaimed guitar ensemble Tantalus Quartet. Since he received his doctorate in 2008, Tantalus has performed at Carnegie Hall, the Guitar Foundation of America Festival, the Iserlohn Guitar Symposium, the New York Guitar Seminar, Brownsville Guitar Festival, and for many other societies and festivals around the globe. The quartet has commissioned and premiered several new works from today's leading composers, including Grammy-nominated Apostolos Paraskevas, whose concerto "The Feast" was premiered by Tantalus with the Albany Symphony Orchestra. Kristian currently lives in Minneapolis

with his wife and enjoys a thriving career as a freelance guitarist, performing approximately 400 shows a year as a Twin Cities theater musician. He also heads guitar studies at North Hennepin Community College in Brooklyn Park, and can be found Sunday afternoons teaching at MacPhail Center for Music in Minneapolis. It's also worth noting that Kristian does not sleep very much.



**Mark Bussey** has been an MGS board member since 2008. He is an avid classical guitarist who lives and plays in the Twin Cities. He's a pretty heavy technology geek and his day job involves technology and software projects for a major local electronics retailer. His undergraduate degree is in Mathematics and English, but he's currently pursuing a Master's in Music Education at the University of St. Thomas. Mark regularly hosts the MGS OpenStage and is a fervent believer that making music makes the world a better place.



**Christopher Olson** has been an MGS board member since 2008. He teaches guitar and music theory and directs ensembles at McNally Smith College of Music. During the summer, he teaches jazz and guitar camps at the Shell Lake Arts Center in Wisconsin. After receiving his Masters in Jazz Studies from the University of North Texas, Chris performed throughout the Midwest and taught at several schools in Wisconsin and Minnesota. He currently plays with the finest musicians at the best jazz venues in the Twin Cities. Chris has been featured on the MGS's Local Artist Series, and has performed on the Classical Guitarathon and on numerous Jazz Guitarathons. He also contributes articles to the MGS newsletter, featuring many of the materials he has developed as an educator.

---

**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.

**LESSONS:** Guitar, banjo, Suzuki guitar and violin, piano, elec. bass, voice, mandolin! Everything from rock to blue grass. Instruction and instruments. Northern Pine Studios in Lino Lakes. Call Chris at 651-780-1625.

**FLAMENCO GUITAR TECHNIQUE** Group Class. Meets Sun. afternoons and Wed. evenings. Guaranteed to help any classical guitarist equally. \$20 for a 2 hour session = great value & great fun in a relaxed and supportive ambience. Call Scott Mateo Davies at 612-724-2318.

**CLASSICAL GUITARS:** South of the River guitar salon and lesson studio. Classical guitar specialists—new and used instruments. Free strings or book for visiting us. Discounts for MGS members. Call 952-322-1310 or visit <www.ClassicalGuitarsEtc.com>.

**GUITAR FOR SALE:** Alhambra 8P cedar top classical. Mint condition, owned and taken great care of for only a year (bought new in March 2010). Very responsive, warm, and balanced concert level sound for a great price: \$1,400. Contact Jim at 651-283-8901 for more info.

**GUITAR FOR SALE:** Vintage 1961 Vincent (Jimmy) Di Serio (worked for John D'Angelico 1932–59) concert classical

guitar Opus #8. Solid spruce top, solid purpleheart back & sides; L. R. Baggs saddle pickup; arched-top hardshell case included. Excellent condition. \$2,500. Call Gene Swanson at 651-292-4929.

**ALEXANDER TECHNIQUE LESSONS:** Learn unique ways to improve technical ease and sound production, reduce tension, and resolve discomforts. Call Brian McCullough at 612-267-5154. Certified teacher and U of MN faculty member. Info at <www.MN-AlexanderTechnique.com>.

**MUSIC SERVICES:** Music notation and digital audio editing services. Software: Finale, Pro Tools \$45/hr. Samples available. Contact Jeff Lambert at 952-546-1429 or <jeffguitar@gmail.com>.

**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.

**GUITAR LESSONS.** Any style, any level, at The St. Paul Guitar Studio! Individualized lessons are taught at comfortable pace. Studio is located in Lowertown and features individual

Classified Ads, continued on p. 12

Classified Ads, *continued from p.11*

rooms and a lounge. For schedules, availability, and pricing, visit the studio website at <[www.stpaulguitarstudio.com](http://www.stpaulguitarstudio.com)> or contact MGS member Ben Woolman at <[www.benwoolman.net](http://www.benwoolman.net)> or 651-468-1566.

GUITAR LESSONS. 3 miles north of Mall of America. Most styles; also banjo, mandolin, harmonica, and beginning piano. Pro Tools recording, and Finale notation. Call (612) 247-1295, or visit <[www.marksmusicschool.com](http://www.marksmusicschool.com)>.

HARP FOR SALE: Magical Strings lap harp, 24 nylon strings, from C below middle C to E two octaves above middle C. Beautifully crafted in solid cherry and in perfect condition. New was \$500 with case. Asking \$300. Please contact Patty at 612-721-7046 or email <[pmartinson@usfamily.net](mailto:pmartinson@usfamily.net)>.

GUITAR FOR SALE: 1966 CONDE Flamenco. Cypress. Machines. French Polish. Excellent condition. Stephen Kakos 952-472-4732 or <[KakosG@aol.com](mailto:KakosG@aol.com)>.

MUSICIANSHIP: Music Theory Software ear-training, sight-reading, instrument study, rhythm at <[musicgoals.com](http://musicgoals.com)>.

LESSONS, CLASSES, AND ENSEMBLES: West Bank School of Music has 25 instructors on guitar, banjo, voice, fiddle, mandolin, and more. Blues, jazz, folk, bluegrass, traditional, world roots, and classical. Since 1970. Call 612-333-6651 or visit <[www.westbankmusic.org](http://www.westbankmusic.org)>.

GUITAR FOR SALE: Almansa 435 Senorita, solid cedar top, laminated rosewood sides and back, ebony fingerboard. Short (636mm) scale length, 50mm nut. Excellent condition. \$475. Email [amyegc-mgs@yahoo.com](mailto:amyegc-mgs@yahoo.com) for more info.

AMP FOR SALE: Ultrasound AG-50DS with powered AG-50E extension speaker and deluxe padded covers for both. Older, made in Iowa, dark brown model. Quiet, clear, dependable. Excellent for steel-string, classical, and archtop. This very unit was used by Earl Klugh at his 2007 Sundin Hall concert, and still has the taped markings for the volume settings applied by

his sound technician! Recently serviced by the Good Guys in St Paul, it sounds like new. New was over \$1K. Yours for \$390. Call Paul at 651-699-6827 or email [paul@paulhintz.com](mailto:paul@paulhintz.com).

GUITARS FOR SALE: 2008 Francisco Navarro Garcia, Bouchet model; cedar top, cocobolo b&s: \$3,200. 1995 Epiphone Riviera jazz electric semi-hollow body: \$400. Contact Jeff Lambert at 952-546-1429 or <[jeffguitar@gmail.com](mailto:jeffguitar@gmail.com)>.

FOR SALE: 1994 Daryl B. Perry classical guitar with hard case. \$5,500. Excellent condition. Visit <[www.perryguitars.com](http://www.perryguitars.com)> for information. Call Glenn Fisher at 651-458-3878 or email <[gfisher62014@att.net](mailto:gfisher62014@att.net)>.

GUITAR LESSONS: Most styles taught, from classical to jazz/rock improvisation. Patient professional instructor. Beginners to advanced students welcome. Spacious lesson studio with plentiful FREE parking located near Snelling Ave. just south of I-94. COMING SOON! Classical guitar coffee mornings. An informal and fun way for intermediate players to improve note reading and ensemble skills. For more information visit <[www.chrismoodymusic.com](http://www.chrismoodymusic.com)>.

UNUSUAL FLAMENCO GUITARS FOR SALE: Manuel Rodriguez model FF, spruce and cypress with a single wide strip of Rosewood down the back. Solid, bright, good sustain, 660 scale. \$1200 Very unique Vicente Sanchis 2003 'Pro Y Cipres'. Spruce top and alternating cypress and rosewood body, 3 strips on the sides and 7 on the back. 550 scale. \$1500. Call Mike at 651-225-8927.

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 at 651-644-8262.

FOR SALE: Stereo effects processor. Endless possible combination of effects and programmability within effects. Mint condition. \$130. Contact George at 651-481-1639 or email <[georgepseifert@gmail.com](mailto:georgepseifert@gmail.com)>.

---

---

## The Minnesota Guitar Society

PO Box 14986  
Minneapolis, MN 55414

ADDRESS SERVICE REQUESTED

**DATED MATERIAL... PLEASE RUSH**