



# Guitarist

The Minnesota Guitar Society • PO Box 14986 / Minneapolis MN 55414 • Vol. 38 No. 3 / Fall Issue 2022

## 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.

## Three Great Concerts to Start Our 2022–2023 Season at Sundin Music Hall



**Bokyung Byun Returns  
Saturday, September 24**

**Making Their Minnesota Debuts...**

**Darko Bageski  
Saturday, October 22**

**Emma Rush  
Saturday, December 10**



**IN THIS ISSUE . . .** Learn more about these three concerts on pages 2 to 4, Society Notes on page 5, Youth Guitarathon on page 6, and Guitar in Our Schools update on page 7.

The 2022–23 concert series at Sundin Music Hall promises to be especially exciting. We are particularly pleased to start with a return visit by Bokyung Byun, whose star has risen dramatically since her first concert here three years ago. We thank the Guitar Foundation of America (GFA) for their support in making her return concert—as well as the concerts later this season by the Salzburg Guitar Trio and Raphaël Feuillâtre—possible as a result of the artists' first prize awards in GFA competitions.

## Bokyung Byun September 24

Bokyung Byun's first concert here, in the fall of 2019, was a highlight of that pandemic-shortened season. Praised by *Classical Guitar Magazine* as “confident and quite extraordinary,” Korean guitarist Bokyung Byun enjoys a reputation as one of the most sought-after guitarists of her generation. Byun holds the distinction of being the first female winner of the prestigious JoAnn Falletta International Guitar Concerto Competition, where Falletta herself described Byun's performance as “stunning, showcasing her gorgeous tone, immaculate technique, and sophisticated musicianship.” This win is among many. Byun has excelled in the competitive circuit. Her return to our concert series this season is part of a year-long concert tour awarded for winning the Guitar Foundation of America's International Concert

Artist Competition grand prize in 2021, known as the most prestigious guitar competition in the world.

Many orchestras, festivals, workshops, and guitar societies look to Byun for solo performances and masterclasses. In recent seasons, she has performed as a soloist with orchestras such as the Buffalo Philharmonic, the Utah Symphony, West Los Angeles Symphony, New Juilliard Ensemble, and the Aspen Music Festival Orchestra. Solo recital highlights include performances at the Kumho Young Artist Series, Philadelphia Guitar Festival, Aspen-Salida Concert Series, Toronto Guitar Weekend, Guitar Montréal, Ellnora/The Guitar Festival, and San Diego Guitar Festival. She was praised for performing “eloquently through a diverse and challenging program,” by Michelle Fratus, president of the board of the Knoxville Guitar Society, and for having “confidence, passion, excellent projection, and great dynamic contrast,” by Heather Morand Clark, president of the Guitar Society of Toronto.

Committed to expanding the role of a 21st-century musician, Byun's concert program often features contemporary music alongside traditional repertoire. As she herself says, “it's vital and exciting to audiences for concerts to join the new with the old. For guitar music to continue to grow, I believe that new works must actively be cultivated in programming, and it is my hope that audiences leave my performances with new experiences.” Her skill at navigating both classic repertoire

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and fresh work led her to co-found Sounding Board: The New Music Initiative for Guitarists and Composers. This project focuses on promoting collaborative relationships between composers and performers to create new works for guitar. Its inaugural festival in Besançon, France, in 2019 was described as extraordinary, in the strict sense of the word,” by *La Presse de Gray* in France.

Byun’s debut recording in 2020 was praised in *Soundboard* magazine as “a very beautiful disc. From the first notes of the “Gallarda” from Castelnuovo-Tedesco’s *Escarraman*, we are treated to extraordinary musicianship, technical assurance, and beauty of sound.” The reviewer in *American Record Guide* wrote of the CD’s selections that “Byun’s interpretation enlivens them with creative phrasings, articulations, spacing, and dynamics, which take the listener beyond most performances I have heard.”

Born in Seoul, Korea, Byun began playing guitar at the age of six. At 11, she took the stage for her first solo recital, leading to an early start performing numerous concert tours around Korea. She received enthusiastic responses, including millions of views on YouTube. By her teen years, she had gained national attention for first-prize finishes in three renowned competitions: the Korea Guitar Association, the Music Association of

Korea, and the Guitar Foundation of America International Youth Competition.

Byun soon moved to the United States, where she briefly studied in Los Angeles before moving to New York City, where she entered The Juilliard School at the age of 16. She holds Bachelor of Music and Master of Music degrees from The Juilliard School and a Doctor of Musical Arts degree from the University of Southern California. She is grateful for the masterful instruction of her teachers, who include Scott Tennant, William Kanengiser, Chen Zhi, Tae-soo Kim, and Sharon Isbin.

In 2020, Byun co-founded Guitarlab, an innovative online learning platform that offers cutting-edge classes designed for young professionals around the world. She is currently on the guitar faculty of California State University Fullerton.

She is sponsored by Augustine Strings and plays a guitar by Dieter Mueller (2019). Additional tour support is provided by the D’Addario Foundation, Mel Bay Publications, *Acoustic Guitar* magazine, Savarez, and Strings By Mail.

## **Darko Bageski** **October 22**

We are happy to welcome Darko Bageski to Minnesota. He is well known throughout Europe for his exciting performances both solo and in various ensembles.

When we contacted him for information about the program he has planned for his concert here, he replied “For the first part I will play some Classical and Romantic pieces from Giuliani, Sor, and Mertz. Then, there will be a Spanish part with music from Pujol and Albeniz and South American music from Piazzolla, Bellinati, and Reis. At the end of the program I will perform some Balkan and Macedonian music in my own transcriptions.”

Bageski was born in 1981 in Skopje, the capital and largest city of North Macedonia. He started his education in music (primary and part of secondary education) as a student in the DMBUC (State Music and Ballet Educational Centre) Ilija Nikolovski Luj in Skopje. Later, he graduated from secondary school (Pavao Markovac in Zagreb, Croatia) and earned a degree at The Liszt School of Music Weimar, Germany. After graduation, he did post-graduate studies at the State Conservatory of Thessaloniki, Greece and earned his master’s degree. In the course of his education, Bageski participated in masterclasses by eminent professors and pedagogues of classical guitar such as Odair Assad (Brazil), Ernesto Bitetti (Argentina), Aniello Desiderio (Italy), Zoran Dukić (Croatia), Nikita Koshkin (Russia), Zoran Krajishnik (Serbia), Carlo Marchione (Italy), Thomas Miller Pering (Germany), and Laura Young (Canada).

### **Bokyung Byun Program**

*Campanas del Alba*

by Eduardo Sainz de la Maza (1903–82)

*Tre Preludi Mediterranei*

by Mario Castelnuovo-Tedesco (1895–1968)

I. Serenatella II. Nenia III. Danza

*Theme, Variations, and Finale*

by Manuel Ponce (1882–1948)

*La Gran Sarabanda*

by Leo Brouwer (b. 1939)

*Intermission*

*Prelude and Dance*

by Celil Refik Kaya (b. 1991)

*Hommage à Chopin*

by Alexandre Tansman (1897–1986)

I. Prelude II. Nocturne III. Valse romantique

Prelude No. 4

by João Luiz (b. 1979)

*Brasiliانا* No. 13

by Radames Gnattali (1906–88)

I. Samba bossa-nova II. Valsa III. Choro

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Bageski has given many solo concerts and performances in Macedonia, Croatia, Serbia, Bulgaria, Germany, Greece, Sweden, and the US, including performances as a soloist in many chamber orchestras and with the Macedonian Philharmonic Orchestra. He is a full-time guitar professor at the Faculty of Fine Arts-Music in Skopje.

## Emma Rush December 10

Another newcomer to the Sundin Music Hall stage, Emma Rush has, over the past decade, established herself as one of Canada's preeminent classical guitarists, known for her innovative programming, powerful stage presence, warm sound, and virtuosic technique.

Rush's concert career has commanded world recognition. Recent touring highlights include a four-city tour in China, starting with the Altamira Shanghai International Guitar Festival, appearances at major guitar festivals including Festival de Guitarras Lagos de Moreno (Mexico), the Nyköping Gitaarseminarium (Sweden), and a prestigious concert at the Internationales Gitarren Symposium, Iserlohn (Germany). She performs frequently in Europe and tours throughout North America. In 2016–17, she toured extensively in Eastern Canada as a Debut Atlantic artist. She performs regularly with flutist Sara Traficante as the Azuline Duo. In 2018–19, the duo toured Western Canada through the Yukon, British Columbia, and Alberta. Rush recently appeared in the McMichael Gallery's Group of Seven Guitar Project documentary alongside notable guitarists such as Bruce Cockburn, Jesse Cook, and Don Ross. In 2018, Rush completed two residencies to both create and do research at the Sointula Art Shed in British Columbia and in Lübeck, Germany.

Rush is passionate about bringing classical music to unusual spaces and unusual music to classical spaces. She regularly tours rural, remote, and other communities where live music experiences are rare. Her concerts are intimate and engaging and feature rarely heard historical works, little-known gems of the Latin American guitar repertoire, folkloric music from around the world, and, always, music by female composers.

*Wake the Sigh* is Rush's latest project. This program, recorded and released in 2020, showcases music written for guitar by women in the 19th century. In this significant contribution to the guitar library, works by seven largely unknown composers are brought to light. The compositions on all but three of the tracks are previously unrecorded. An earlier recording, *Canadiana* (2017), features arrangements of songs by classic Canadian songwriters (Joni Mitchell, Gordon Lightfoot, Stan

Rogers) and a suite dedicated to Emma Rush by Canadian composer William Beauvais. Her debut album, *Folklórica* (2014), takes listeners to four continents with works inspired by folk music and legend.

Composers are eager for Rush to perform their music. She has had works dedicated to her by Canadian composers William Beauvais and Timothy Phelan, Mexican composer Winy Kellner, and Brazilian composer Jaime Zenamon. Rush is enthusiastic about expanding the Canadian guitar catalogue and has commissioned new works from Amy Brandon, Dale Kavanagh, Jeffrey McFadden, and Craig Visser.

Rush is also an avid collaborator. In addition to her activities with Azuline Duo, Rush performs Guitar Magic concerts with acoustic guitarist James Bryan (Philosopher Kings, Prozzak). The two perform high-energy sets that showcase classical and fingerstyle guitar playing and how the two styles can come together. Rush has toured with Canadian guitarist Timothy Phelan and German guitarist Eva Beneke.

Rush is an award-winning artist and was a prizewinner at the Columbus International Guitar Competition and the Great Lakes Guitar Competition. She has received three City of Hamilton Arts Awards. Her work has been supported by the Canada Council for the Arts, Ontario Arts Council, Hamilton City Enrichment Fund, and FACTOR.

Rush completed graduate studies at the Hochschule für Musik in Detmold, Germany (2006), after receiving an honors Bachelor of Music degree from Dalhousie University in Halifax, Nova Scotia (2002).

When asked about the program she plans for her December concert, she replied: "The program will feature rare music by 19th century female composers (as featured on my last album *Wake the Sigh*), a couple of new pieces by Canadian composers that will be on my upcoming album *Mirror of the Moon* (all new works inspired by the paintings of impressionist William Blair Bruce, for release in November 2022), and some of my favorite tunes including a flamenco-inspired piece by Annette Kruisbrink and Argentinian music by Jose Luis Merlin."

### Our In-Person STAY SAFE Plan

**Please visit our website the week before every concert for the latest pandemic-related protocols.**

As conditions or circumstances require, we will post new information there and on our Facebook page, and email everyone on our list. Questions? Contact us at <mgdir@mnguitar.org>.

**Youth Guitarathon Returns!**

We're delighted to announce the relaunch of our annual Youth Guitarathon concert. We're able to bring this back thanks to a grant from the Minnesota State Arts Board to support our Guitar Education programs. We're grateful for the willingness of Youth Guitarathon founder Brent Weaver and co-coordinator Christopher Becknell to return and help us do this right.

The concert will be held on Saturday, November 19 at Sundin Music Hall. We plan to present the performers in two one-hour segments, the first for younger students, and the second for students ages 14 to 21. Visit our webpage in October for exact times and other information.

Performers will be chosen by audition. The auditions will be held on Sunday October 30 from noon till 5:00 pm at the Brady Auditorium on the University of St. Thomas's St. Paul campus. This is not a competitive event—no one will be declared a "winner" in the Guitarathon. We will have a panel of three experienced judges who are guitarists from different backgrounds. Criteria for the selection of soloists and ensembles will be based on musicianship, skill level, stage presence, and diversity of style. All guitarists who audition will receive a comment sheet from the judges. We will strive to make this process a friendly, supportive environment while providing the players with valuable, positive feedback.

Our goal is to nurture and encourage young guitarists. This event will celebrate up-and-coming young guitar students of various styles, ages (6 to 21), and levels, solo or in an ensemble.

The Minnesota Guitar Society has presented guitarathons for years. In fact, our first concert was a guitarathon. These have featured primarily adult, professional-level performers in various styles. When students have participated they have always been well received.

But concerts focused only on student guitarists have been limited. Most often, to perform in public as a student means stressful competitions and contests intended for only classical guitarists. The Youth Guitarathon is different from and broader than that kind of experience. We want to offer a new opportunity for all young guitarists.

Below is an application form if you want to fill it out and mail it to our PO box (see masthead, page 1). We also have the form available on the page of our website devoted to the Youth Guitarathon.

Applications must be received by September 30.

We will ask for a small (\$5) registration fee per student. If that is an obstacle to anyone participating, please make a note of this on the registration form and we will waive the fee.

Questions? contact Paul Hintz at <mgdir@mnguitar.org>.

**MGS YOUTH GUITARATHON REGISTRATION FORM**

TEACHER \_\_\_\_\_

STUDENT \_\_\_\_\_

TEACHER'S ADDRESS \_\_\_\_\_

TEACHER'S PHONE \_\_\_\_\_ EMAIL \_\_\_\_\_

Please circle your division: (Age as of June 10)

ELEMENTARY DIVISION (Ages 6-8)

HIGH SCHOOL DIVISION (Ages 14-18)

JUNIOR DIVISION (Ages 9-13)

SENIOR DIVISION (Ages 19-21)

ENSEMBLE DIVISION (All ages listed above)

Piece(s): (Total time per student should be no longer than 8 minutes.)

Registration fee enclosed: \_\_\_\_\_

Notes: \_\_\_\_\_

This registration form is also available on the MGS website: <www.mnguitar.org>.

## Update on our summer appeal

The most important words here are: **Thank you!**

Thank you to the more than a dozen MGS members whose donations, large and small and all gratefully received, resulted in a total contribution of over \$13,500 for our concert series, erasing our projected deficit and teaching us a valuable lesson: depend on your friends, first and most of all. We expect to make this an annual event, and learn more about how to both communicate the needs the Society has and, just as important, publicly acknowledge all the generous people who make our Society, and our programs, possible.

*This brings us to more good news (and if you would like more information about any of it, please contact Paul Hintz at <mgdir@mnguitar.org> . . .*

## Endowment fund

Last spring a long-time member of the MGS contacted us to suggest that we start an endowment fund to secure the future of the Society and its programs, especially our concert series. This MGS member pledged to make a starting gift of \$50,000 this fall and a second gift in a year to match all donations to the fund that are received from other members during that period, up to an additional \$50,000. As we go to press, the necessary legal and organizational issues are being settled, and we are on schedule to receive the first gift in September.

Administering the fund for us (and thereby making it a safe and secure long-term investment ) will be the St. Paul & Minnesota Foundation, which has a specific program designed to assist small nonprofit organizations with establishing and managing endowment funds.

## Guitars

Another long-time member of the MGS has generously offered to donate to the Society all the proceeds from the sale of two fine classical guitars: a **2002 Kakos** with French polish cedar top, Brazilian rosewood back and sides, Waverly tuners, recently refretted, with pickup and case; and a **1984 Kakos** with spruce top, Brazilian rosewood back and sides. Refretted and top refinished by Lucio Núñez (San Antonio, TX). Vintage Shadow pickup. Sounds great through a Fishman amp.

## Raffle

Last year, James Hofman (a professional engineer and passionate weekend-luthier) contacted us to donate a OOO Martin-style steel-string guitar he had built. Our first thought was to accept it, and put it to use in our GIOS program. Our second thought, upon receiving and playing the guitar, was to use it to have some season-long fun and provide some lucky person with a great guitar for

the price of a raffle ticket. A video of the guitar being played can be found on our YouTube channel (just search for “Minnesota Guitar Society”). We thank board member Steve Greenwood and MGS member Andrew Eikum for making the video happen, and MGS member/guitarist extraordinaire Ben Gateno for showing what that guitar can do. Tickets will be \$5 each and available for purchase by anyone 18 years of age or older in the lobby at any of our Sundin Music Hall concerts.

## We need volunteers

The MGS has always depended on volunteers to do many of the tasks related to our concert series, our newsletter, and other publicity. If you’d like to make a gift of your time to help out, contact our intrepid Managing Director.

## OpenStage continues at a new home

Amore coffeehouse in West St. Paul. Still the second Sunday each month and a 2:00 pm start time. Visit our website for details. Join us to play or just to listen.

## Marketplace page on our website!

Sure, it’s fun to turn to page 8 of each issue and see what’s being advertised. Now you can have that same great experience online. The Marketplace page on our website has all the classified and display ads that are running in the newsletter. Free to MGS members. Dust off that didgeridoo and find it a new home.

## Other concert news

Classical guitarist Joseph Spoelstra, long-time MGS member and now a Chicago resident, returns to the Twin Cities next month to perform with soprano Alyssa Anderson as The Dream Songs Project, in a concert of new music for voice and guitar, on October 14 and 15 at Studio Z in St. Paul. The program includes a commission they were awarded through Chamber Music America as well as a piece by local composer Carol Barnett. For more information visit <www.thedreamsongsproject.org>.

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**A**s we start the fourth year of our Guitar In Our Schools program, we have accomplishments to celebrate, opportunities to look forward to, and changes to make. We received (for the 4th consecutive year) grant support and encouragement from the Augustine Foundation. For the 2nd year in a row, we have received a grant from the Minnesota State Arts Board Creative Support for Organizations program. We also received a grant from the D'Addario Foundation that included both financial support and an in-kind donation of enough strings to restring our entire inventory of GIOS guitars.

These grants guaranteed that we can continue to send our team of teaching artists to work with students at partnering schools in Minneapolis and St. Paul. Last spring we worked with Roosevelt High School in Minneapolis as well as Harding High School and Parkway Middle School in St. Paul. We had hoped to continue our partnership with Southwest High School in Minneapolis, but the difficult situation surrounding the strike by teachers in the Minneapolis district made that impossible. In July, we learned that Parkway in St Paul was closed and the building will be repurposed. As we went to press, we learned that Jared Waln, one of the original members of our GIOS team of teaching artists, has taken over the guitar program at Southwest High. We look forward to working with him as well with the great teachers at Roosevelt and Harding high schools. Look for more updates in the next issue.



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**We thank the following for their support of our Guitar In Our Schools program in 2022:**



*This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the arts and cultural heritage fund.*

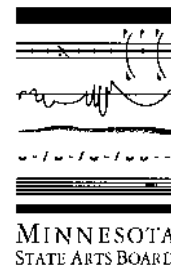
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**DUO INTEREST?** Looking for a duo partner to practice, get better. I have 3 years experience; self-taught and not good but I don't quit. Woodbury-St. Paul area. Email Brian at <arrowin1066@yahoo.com>.

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**GUITARS FOR SALE: 2021 Cordoba C12,** spruce/Indian rosewood, 650 mm scale, 52 mm nut, mint condition, \$1,549. **2005 Sakurai-Kohno Pro J,** spruce/Brazilian rosewood, 650 mm scale, 52 mm nut, mint condition, \$5,999. **2015 Cordoba Master Series Hauser,** spruce/Indian Rosewood, 640 mm scale, 51 mm nut, excellent condition, \$3,499. A hardshell case is included with each guitar. Email Paul at <BachBeethoven@Mail2World.com>.

**GUITAR FOR SALE: 1979 Jose Ramirez Model 1a.** Signed by Jose Ramirez III. Made in the famous Ramirez Guitar Shop in Madrid. Solid Brazilian rosewood back and sides. Solid Spanish cedar top. Ebony fingerboard. Scale is 665 mm; nut 53mm. Original Ramirez tuners; original case. Guitar is in nearly new condition. \$6,000.00. If interested, text (651) 485-8699 or email <jamesmoline@me.com>.

**GUITAR FOR SALE: Cordoba F7. "Paco Flamenco."** Solid cedar top, laminated Indian rosewood back/sides, mahogany neck, pau ferro fingerboard. Sound is characteristically flamenco with the added warmth that cedar imparts. Neck is Cordoba's "C" shape "fusion" style. Mint condition. Original shipping boxes and protective film still on the tap plate. \$550. Call or message Michael at (612) 787-8196.

**GUITAR FOR SALE: 1999 Larrivee J09-12.** Twelve-string. Rosewood back/sides, cedar top. Active pickup installed. Original hard-shell case in good condition. Huge voice and sustain like a choir of angels. \$995. For pics or more info, call/text Paul Hintz at (612) 210-9055 or email <mgspaulh@gmail.com>.

**GUITAR FOR SALE: 1964 Martin D12-20 12-string.** Mahogany back/sides; rosewood bridge/fingerboard; original tortoise style pickguard. Original bridge, frets tuners. Top and sides show normal wear from almost 60 years of use, but no cracks or bowing. Tunes easily and maintains the tuning. Comes with padded, velvet-lined hard-shell case, capos, numerous picks. \$3,000. For pics or more info, call/text Dave Buending at (952) 486-0836 or email <ad2b@arrl.net>.

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**The Minnesota Guitar Society**  
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