Sundin Music Hall Concerts

Simon Shaheen — ‘Oud with Guest Percussionist
Saturday, March 22, 8 pm

“I want to create a world music exceptionally satisfying to the ear and for the soul.”

Shaheen is one of the most significant Arab musicians, performers, and composers of his generation. His work incorporates and reflects a legacy of Arabic music, while it forges ahead to new frontiers, embracing many different styles in the process. This unique contribution to the world of arts was recognized in 1994 when Shaheen was honored with the prestigious National Heritage Award at the White House. More recently, he was honored with the New Jersey Heritage Award and by Berklee College of Music in Boston for his many contributions to the advancement of international understanding, goodwill and education.

Cavatina Duo—Classical Guitar and Flute
Saturday, April 12, 8 pm

The Cavatina Duo — Eugenia Moliner, flute (from Spain) and Denis Azabagic, guitar (from Bosnia) — has become one of the most impressive combinations of its kind in the world. Critics are raving: “Style, sympathy, and technical aplomb... it’s doubtful that the Cavatina’s sophisticated and artistic playing could be surpassed.” — Fanfare

Cavatina Duo has captivated audiences with their electrifying performances across North America, Europe and Asia in such major venues and festivals as Ravinia (Chicago), Da Camera Society (Los Angeles), Aix-en-Provence Summer Festival (France), Eem & Veem Festival (Netherlands), International Guitar Festival of Frechen (Germany), Symphony Center Chicago, the National Concert Hall of Taipei (Taiwan), National Center for the Performing Arts in Beijing, China, National Flute convention Gala Concert, USA, among many others.

The duo’s repertoire includes music from the Baroque, Classical, Romantic and contemporary periods. A high point of their concerts is music inspired by the folk traditions of their native lands of Spain and the Balkans. The duo’s performances have been broadcast by radio and television stations.

Colin Davin—Classical Guitar—rescheduled for Friday, March 7, 8 p.m. at Sundin Music Hall and Thursday, March 6, 7:30 p.m. in Zumbrota at the Crossings at Carnegie. Please see full article in our January – February issue.
Simon Shaheen, continued from p. 1

A Palestinian, born in the Christian village of Tarshiha in the Galilee in 1955, Shaheen's childhood was steeped in music. “Learning to play on the *oud* from my father was the most powerful influence in my musical life,” Shaheen recalls. He began playing on the *oud* at the age of five, and a year later began studying violin at the Conservatory for Western Classical Music in Jerusalem. “When I held and played these instruments, they felt like an extension of my arms. When I opened my eyes, this was the first instrument in front of me, and the first person playing on this was my father,” says Shaheen, referring to Hikmat Shaheen, an admired composer, master *oud* player and professor of Arabic music who placed the *oud* in his son’s hands when Simon was four. “I experienced this instrument with the closest person to my life, and I developed my musicality around this instrument, so I think the *oud* is the closest instrument to my heart.”

After graduating from the Academy of Music in Jerusalem in 1978, Shaheen was appointed its instructor of Arab music, performance, and theory. Two years later he moved to New York City to complete his graduate studies in performance at the Manhattan School of Music, and later in performance and music education at Columbia University. In 1982, Shaheen formed the *Nearest Eastern Music Ensemble* in New York, establishing a group that would perform the highest standard of traditional Arab music. This time also marked the beginning of Shaheen’s workshops and lecture/demonstrations in schools, colleges, and universities to educate the younger generation. As a champion and guardian of Arab music, Shaheen still devotes almost fifty percent of his time to working with schools and universities, including Julliard, Columbia, Princeton, Brown, Harvard, Yale, University of California in San Diego, University of Michigan in Ann Arbor and many others.

Shaheen’s numerous and diverse recordings include the 2001 Grammy nominated, *Blue Flame*, which *The Los Angeles Times* proclaimed “stunning,” and National Public Radio called “a staggering tour-de-force of technique and passion.” His concert credits are a veritable compendium of the world’s greatest venues: Carnegie Hall, Kennedy Center, Cairo’s Opera House, Theatre de la Ville in Beirut, and Belgium’s Le Palais des Arts. In May of 2004, Shaheen appeared at Quincy Jones’ “We Are The Future,” fundraising concert in Rome in front of a half million strong crowd. As a composer, Shaheen has received grants from the National Endowment for the Arts, the New York State Council on the Arts, Meet the Composer, the Jerome Foundation, Continental Harmony, and Yellow Springs Institute. In 2008, Shaheen debuted his *Oud* Concerto which was commissioned for the Detroit Symphony and performed with the same orchestra in October of that year. Since that time, he has performed the piece in South Dakota; Beirut, Lebanon, and Athen, Greece. He has since composed and performed additional works commissioned for the Library of Congress and for the Imani Winds ensemble.

In addition to performing with his two bands, Qantara and the Near Eastern Music Ensemble, Shaheen tours as a solo artist internationally and as a lecturer throughout the academic world promoting awareness to Arab music through numerous lecture and workshop presentations.

---

**MGS 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.

---

**Minnesota Guitar Society**

**BOARD OFFICERS**
- **PRESIDENT** Mark Bussey
- **VICE-PRESIDENT** Joanne Backer
- **TREASURER** Al Norton
- **SECRETARY** Chris Olson
- **ARTISTIC DIRECTOR** Joe Hagedorn
- **MANAGING DIRECTOR** Emily Wright

**BOARD MEMBERS**
- Kris Anderson
- Jerry Bannach
- Chris Becknell
- Steve Kakos
- Jim Flegel
- Joe Haus
- Annett Richter
- Brent Weaver
- Ben Woolman

**TECH GURU** Jim Campbell
**WEBMASTER** Amy Lytton
**NEWSLETTER EDITOR** Emily Wright
**NEWSLETTER PRODUCTION** i draw the line, inc.
**NEWSLETTER DISTRIBUTION** Fox Ridge Printing

**MGS 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.

---

**Sundin Music Hall Concert Series**

After graduating from the Academy of Music in Jerusalem in 1978, Shaheen was appointed its instructor of Arab music, performance, and theory. Two years later he moved to New York City to complete his graduate studies in performance at the Manhattan School of Music, and later in performance and music education at Columbia University. In 1982, Shaheen formed the *Nearest Eastern Music Ensemble* in New York, establishing a group that would perform the highest standard of traditional Arab music. This time also marked the beginning of Shaheen’s workshops and lecture/demonstrations in schools, colleges, and universities to educate the younger generation. As a champion and guardian of Arab music, Shaheen still devotes almost fifty percent of his time to working with schools and universities, including Julliard, Columbia, Princeton, Brown, Harvard, Yale, University of California in San Diego, University of Michigan in Ann Arbor and many others.

Shaheen’s numerous and diverse recordings include the 2001 Grammy nominated, *Blue Flame*, which *The Los Angeles Times* proclaimed “stunning,” and National Public Radio called “a staggering tour-de-force of technique and passion.” His concert credits are a veritable compendium of the world’s greatest venues: Carnegie Hall, Kennedy Center, Cairo’s Opera House, Theatre de la Ville in Beirut, and Belgium’s Le Palais des Arts. In May of 2004, Shaheen appeared at Quincy Jones’ “We Are The Future,” fundraising concert in Rome in front of a half million strong crowd. As a composer, Shaheen has received grants from the National Endowment for the Arts, the New York State Council on the Arts, Meet the Composer, the Jerome Foundation, Continental Harmony, and Yellow Springs Institute. In 2008, Shaheen debuted his *Oud* Concerto which was commissioned for the Detroit Symphony and performed with the same orchestra in October of that year. Since that time, he has performed the piece in South Dakota; Beirut, Lebanon, and Athen, Greece. He has since composed and performed additional works commissioned for the Library of Congress and for the Imani Winds ensemble.

In addition to performing with his two bands, Qantara and the Near Eastern Music Ensemble, Shaheen tours as a solo artist internationally and as a lecturer throughout the academic world promoting awareness to Arab music through numerous lecture and workshop presentations.

---

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

**Hamline University**
**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).
Cavatino Duo, continued from p. 1

in Europe and North America. They have been the subject of interviews in the international magazines such as Chamber Music America, TodoFlauta (Spain), FluteTalk (USA), Classical Guitar (UK), Guitarra Magazine (web), Soundboard (USA). They are the first guitar and flute duo to be featured on both the cover of Classical Guitar Magazine (UK) and the cover of FluteTalk (USA).

Composers from around the world have been inspired to compose and arrange new works for the duo Sérgio Assad and Clarice Assad (Brazil); Carlos Rivera, Michael Karmon (USA); Alan Thomas (UK-USA). Erik Otte (the Netherlands); Alejandro Yagüe (Spain); Boris Gaquere (Belgium) and V. Ivanovic (Bosnia/Greece). The Duo received the Encore Prize in 2003 for their collaboration with Michael Karmon. In February 2010 Cavatina duo premiered the ”Concerto for Flute Guitar and Orchestra” dedicated to them by US born composer Alan Thomas with Camerata Serbica in Belgrade.

They have recorded five CDs for Spanish and North American labels: Opera Tres, Cedille, Bridge and Orobroy Records.

Eugenia Moliner has been acclaimed as a ”brilliant young musician” by the British Flute Society magazine. She has performed with the principal and co-principal musicians of the Chicago Symphony and Rotterdam Philharmonic orchestras, and has been featured on radio and television programs in Spain, the Netherlands, Mexico, Taiwan and the USA. Her discography includes six CDs. Mrs. Moliner is an Artist- faculty Member at the Chicago College of Performing Arts at Roosevelt University in Chicago.

Winner of no fewer than eleven international competitions, Denis Azabagic has been described as a ”virtuoso with flawless technique” by Soundboard Magazine. He has appeared as soloist with orchestras such as the Chicago and Madrid Symphonies, among many others. His discography includes nine CDs, two DVDs and a manual entitled ”On Competitions—Dealing with Performance Stress”. He is a member of the guitar faculty at the Chicago College of Performing Arts of Roosevelt University.

The duo's blend of Spanish passion and Balkan sensibility make their concerts a unique experience.


Letter from the editor

Greetings! This has been a long, hard, snowy winter. The wonderful thing about playing the guitar is that you can practice a piece and get better at it, then come back to it later and your fingers will remember the dance. Playing the guitar and its relatives, the lute, the ukulele and other cousins and ancestors, brings beauty into the world.

We had a successful Board Concert on February 1 in the beautiful setting of the McNally Smith Soundbite Café Stage. It is never too late to donate to the Guitar Society, and all donations help support our mission of promoting the guitar, in all its diversity, to venues around the Twin Cities and around the state. If you have an idea for a great community concert space near you, please send me an email – <editor@mnguitar.org> and I will go check it out. Your support means everything to us – coming to concerts, joining the society, volunteering and donating to the organization are what keep us alive.

We are looking forward to the final four concerts at Sundin Music Hall and three more community concerts. Please note that Colin Davin’s February concert, cancelled due to weather, has been rescheduled for Friday, March 7, at 8 p.m. Tickets for students under 18 are free for his concert. We are busy planning our concert season for next year and will be announcing the artists within the next few months. Stay warm, hang in there, spring is coming and fabulous music is on its way. For tickets and more information, please see our website <www.mnguitar.org> and visit our Minnesota Guitar Society Facebook page.

Sincerely,
Emily Wright, editor.

To reserve tickets for any Sundin Hall concert, please call 612-677-1151 or visit the MGS website, www.mnguitar.org.

“AT A GLANCE” ... 2013–2014
UPCOMING SUNDIN HALL CONCERTS

Fri., Mar. 7—Colin Davin (Classical Guitar) rescheduled concert
Sat., Mar. 22—Simon Shaheen (’Oud) with Guest Percussionist
Sat., Apr. 12—Cavatina Duo (Classical Guitar & Flute Duo)
Sat., May 10—Classical Guitarathon – local players

NEW! All Student Tickets are now $10
Single tickets:
• $22 (general admission) • $17 (MGS members & seniors);
• $10 (students with valid ID & patrons of limited means)
So what is an ‘Oud, anyway? Thoughts from a Western Ear

by Emily Wright, composer, singer, Managing Director of the MGS and editor of Guitarist.

Simon Shaheen is coming to Minnesota to play the ‘oud. Before I started working for the Minnesota Guitar Society, I had heard music which featured the ‘oud, but I didn’t know anything about the instrument. I decided to do a little bit of investigation about the ‘oud and about Arabic music in general. I am working on some new compositions with a friend of mine who was born in Iran. We are creating this music together. Although Persian and Arabic music are not identical, they share many similar characteristics with one another. Her sense of rhythm and notes is quite different from mine. At first I thought she was just wrong. “That is not where the beat is, and that note is not in this piece,” I would say to myself, confident in my correct sense of rhythm and tone. But then I began to listen, really listen. Listen to what she was saying, listen to the beat she was tapping, listen to the note she was singing, listen to the suggestions she had for my music, listen to her talk about modes. And this whole new world opened up to me. Her sense of rhythm and her sense of intonation and modes is an important part of her story. It is part of who she is, and the rhythm is in her bones. I can almost catch it, I am almost there, but I am clumsy with it, clumsy where I wish to be delicate, insistent when I wish to be flexible. I am learning and I am trying to be a better musical listener and partner.

The ‘oud is one of the oldest stringed instruments in the world, and likely originated in Southern Mesopotamia (what is now Iraq). As with anything so old, the ‘oud’s origins are steeped in legend, but it definitely dates back to at least 3000 BCE, at which point it began to appear in works of art and on decorative functional items. The popularity of the ‘oud spread throughout the Middle East, Mediterranean and Northern African regions, as well as into Central Asia, and the ‘oud, and its regional variants, went on to become the primary stringed instrument of the Classical world. Most modern Western stringed instruments (including the lute, guitar and mandolin) are descendants of the ‘oud. ‘Ouds are fretless, allowing the musicians to bend and slide notes, and add vibrato. As for strings, most ‘ouds have eleven (though regional variations exist). Five are tuned in pairs (much like a mandolin) with the lowest toned string remaining single. (Information courtesy of Megan Romer, from <worldmusic.about.com>.)

Maqamat – Arabic scales – Arabic music contains “half-flattened,” or micro tones in their scales–this is why the ‘oud does not have any frets—it allows the player to achieve the tones in between the notes on a Western musical scale. This can result in notes that may sound “out of tune” to the Western ear. Take a listen to some Arabic music and you will quickly hear notes and rhythms that are surprising to the Western ear. These tonal additions are also found in languages, such as Chinese, which is a tonal language, with words that sound the same to my ear, but are completely distinct to a speaker of Chinese. I am looking forward to a wonderful concert with Simon Shaheen, who is a master at blending Western and Arabic music, and I will be taking notes!
March 16, 2 p.m.
Peter Lang
Studio Z, 275 E 4th St., St. Paul.
Peter Lang is considered to be a founder of modern American Finger-style Guitar. Lang was part of a handful of guitarists who would bring the instrument to the stage and redefine it as a serious concert instrument. His concerts include stories, original songs, and a great variety of acoustic guitar styles played by a master. Take a listen at: <http://www.reverbnation.com/peterlang>.

April 6, 2 p.m.
Jazz guitarist, Chris Olson, and classical guitar and all around instrumental wizard, Kris Anderson, will share the stage. Dreamland Arts, 677 Hamline Ave. N, St. Paul

An experienced performer as a soloist and with a wide variety of musicians, Chris Olson holds an M.M. degree in Jazz Studies/Performance from the University of North Texas and a B.M. degree in Music Education from the University of Wisconsin – Stevens Point. Chris is on the board of directors of the Minnesota Guitar Society, and teaches at guitar and jazz camps in Shell Lake, Wisconsin and here at McNally Smith. Chris has been a performer and clinician at camps and festivals from Green Bay, WI to Cordoba, Argentina.

Dr. Kristian Anderson’s versatility as a musician has resulted in a thriving performing career, covering a wide range of endeavors and accomplishments. He is a founding member of the Tantalus Quartet, and has performed throughout the world, including Carnegie Hall, the GFA Festival, the Iserlohn Guitar Symposium, National Polish Radio, and more. As a soloist, he is a gold medal winner of several classical guitar competitions and has concertized at festivals and guitar societies throughout the United States. As a composer, he has written and arranged several pieces for solo guitar, guitar duo, and guitar quartet. His solo piece “Improvisation” was recently published in Soundboard magazine, and his new quartet “Ignes Fatui” is featured on the latest recording from the Tantalus Quartet. Kristian also performs regularly in a variety of different settings outside of classical guitar. Credits include the Broadway Tour of Legally Blonde: The Musical, on electric guitar with the North Carolina Symphony, and approximately 400 shows a year throughout the Twin Cities as a professional theater musician. Kris is also on the board of directors of the Minnesota Guitar Society.

Classical Guitar Instruction
BEGINNING/ADVANCED
JOSEPH
HAGEDORN
University of River Falls, WI Faculty Member
612-374-4681

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

HAMLINE UNIVERSITY
College of Liberal Arts
New Release

Twin Cities Classical Guitar Meetup
The Twin Cities Classical Guitar Meetup is an informal group of players interested in getting together to perform pieces, attend concerts, or simply enjoy sharing ideas about classical guitar. Whether you are a rank beginner or a seasoned pro, you are welcome here. Through our website we organize regular meetings and performance events at various venues (members houses, cafes, etc.), as well as provide a discussion forum where members can exchange information on a variety of topics related to classical guitar. The group has met several times with very positive feedback from participants. Membership is free and open to all. The only requirement is an interest in the fascinating world of classical guitar. To find out more about our group, you can visit us at <www.meetup.com/classicalguitar> (where you can also read about our past gatherings).

Ukulele Corner:
The Twin Cities Ukulele Players, (T-Cup), are continuing to meet at Olivet Congregational Church, 1850 Iglehart Avenue, St. Paul, 7 pm. We meet on the 1st and third Thursdays of the month. Come share in the fun of learning to play an instrument (for beginners) creating our own arrangements, (for more advanced players), choosing songs we enjoy and performing for the community. The group is led by folk musicians Emily Wright, teaching beginning ukulele, Doug Wright, offering instruction on more advanced ukulele techniques and gamba virtuoso/instructor and secret ukulele player Julie Elhard, creating beautiful classical arrangements and keeping us all together. Be careful, playing the ukulele is contagious. For more information call Emily at (612) 275-4701, look for us on <www.facebook.com/TCukuleleplayers> or email <TCUkuleleplayers@gmail.com>.

Community Concert Series
All concerts are free and open to the public

March 16, 2 p.m.
Local guitar legend Peter Lang will bring his acoustic guitar skills, which include slide, blues, and fingerstyle, story telling and songs to the stage.
Studio Z, 275 E 4th St., St. Paul, on street parking, meters are free on Sunday.

April 6, 2 p.m.
Jazz guitarist, Chris Olson, and classical guitar and all around instrumental wizard, Kris Anderson, will share the stage.
Dreamland Arts, 677 Hamline Ave. N, St. Paul free, on street parking.

May 4, 2 p.m.
CD and book release for Ben Woolman on fingerstyle guitar.
Triune Masonic Temple, 1898 Iglehart Ave., St. Paul.

Saturday, March 1: Brazilian Trio: Choro Borealis at Hosmer Library, South Minneapolis.
MGS member and guitarist/singer/bandleader Robert Everest brings his Brazilian trio Choro Borealis to the Hosmer Library World Music Series. This is a free family-friendly concert from 2-4 pm, featuring Robert on 7-string classical guitar, cavaquinho, and vocals, Pat O’Keefe on clarinet and percussion, and Tim O’Keefe on percussion and mandolin. Hosmer Library is located at 347 E 36th St, Minneapolis, MN 55408. (612) 543-6900. For more info: <www.roberteverest.com>.

Saturday, March 8: CARNAVAL BRASILEIRO 2014 (Brazilian Carnival)!
For this most attended annual Brazilian event in the Twin Cities (nearly 1500 attendees in 2013), bandleader Robert Everest brings us an entirely different style of Brazilian music—a 10-piece Brazilian carnival band, joined by touring Samba dancers, 2 large percussion ensembles, a capoeira group, face and body painting, and authentic Brazilian masks and costumes. There will be an all-ages family matinee at 2 pm ($10 in advance/$15 at door) and an 18+ evening extravaganza at 9 pm ($17 in advance/$25 at door). Both shows take place at Muse Event Center in downtown Minneapolis 107 N. 3rd Ave. For more info: <www.carnavalbrasileiro.org>.

OpenStage - March 9, April 13
OpenStage was initiated in 2002 by MGS member Dennis Burns to give guitarists of all styles and abilities the opportunity to experience the joy of playing for one another. We focus on acoustic guitar of all styles, especially finger-style and classical. OpenStage offers a welcoming environment to try out a piece or two in front of the public. OpenStage is hosted by the MGS on the second Sunday of each month at 2 pm at The Coffee Grounds, 1579 Hamline Ave N, St Paul, MN 55108, (651) 644-9959. To be added to the email list for OpenStage, please send an email to <editor@mnguitar.org>.

News & Notes—Concerts About Town

March 16, 2 p.m.
Local guitar legend Peter Lang will bring his acoustic guitar skills, which include slide, blues, and fingerstyle, story telling and songs to the stage.
Studio Z, 275 E 4th St., St. Paul, on street parking, meters are free on Sunday.

April 6, 2 p.m.
Jazz guitarist, Chris Olson, and classical guitar and all around instrumental wizard, Kris Anderson, will share the stage.
Dreamland Arts, 677 Hamline Ave. N, St. Paul free, on street parking.

May 4, 2 p.m.
CD and book release for Ben Woolman on fingerstyle guitar.
Triune Masonic Temple, 1898 Iglehart Ave., St. Paul.
Send Us Your News
Got a CD release planned? New teaching studio or schedule? Concert coming up in your area? We want to hear about it! We want to tell the (MGS) world! Send all and any news of a guitar-istical nature to editor@mnguitar.org. *Nota bene:* the deadline for each issue is the 25th of each odd-numbered month. (So, to get stuff in the May/June issue, send it to us by March 25th.)

Support Our Friends
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 for helping the MGS!

Have Fun with the MGS—Volunteer!
Our members make it all possible. If you are a friend of the MGS but haven’t joined, or haven’t renewed your membership, please do so! If you’d like to get (more) involved with our many activities—well, we need help! Specifically:

- **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.

To learn more about these and other opportunities, email <editor@mnguitar.org>. Thanks!

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.** Scott Mateo Davies teaches all-levels group class based on the Canyarotto School of Madrid, created by Aquilino Jimenez el Entri, in a relaxed setting that guarantees results. Sundays at 11 am. 2-hr session. Cost: $20. Also helpful to classical players (nylon-string guitar required). Visit <www.scottmateo.com> or call 612-749-2662.
- **CLASSICAL GUITAR INSTRUCTION.** Beginning/Advanced. Prof. Maja Radovanlija, University of Minnesota faculty member. Call 812-391-3860 or email <mradovan@umn.edu>.
- **MUSICIANSHIP:** Music Theory Software ear-training, sight-reading, instrument study, rhythm at <musicgoals.com>.

GUITAR FOR SALE: 2009 New Masters Landler II, spruce top, maple back and sides, elevated fingerboard, dual sound ports, 12 hole tie block, $650. Contact Steve Ulliman at 715-748-2457 or <kabuslu@tds.net>.

Support our Friends
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 for helping the MGS!

Have Fun with the MGS—Volunteer!
Our members make it all possible. If you are a friend of the MGS but haven’t joined, or haven’t renewed your membership, please do so! If you’d like to get (more) involved with our many activities—well, we need help! Specifically:

- **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.

To learn more about these and other opportunities, email <editor@mnguitar.org>. Thanks!

Classified Ads, continued on p. 8
GUITAR FOR SALE: 2010 Kevin Aram classical guitar, spruce/Indian, 20th fret, played in, better-than-new condition! $8,950 or best offer. Call Jeff Lambert at 952-546-1429 or email <jeffguitar@gmail.com>.

GUITAR FOR SALE: Almansa 435 Senorita, solid cedar top, laminated rosewood sides and back, ebony fingerboard. Short (636mm) scale length, 50mm nut. Excellent condition. New lower price, only $400. Email <amyegcmgs@yahoo.com> for more info.


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 rooms and a lounge. For schedules, availability, and pricing, visit the studio website at <www.stpaulguitarstudio.com>.

GUITAR FOR SALE: 2010 Kevin Aram classical guitar, spruce/Indian, 20th fret, played in, better-than-new condition! $8,950 or best offer. Call Jeff Lambert at 952-546-1429 or email <jeffguitar@gmail.com>.

BOOKS FOR SALE: Chris Proctor (Travelogue, Fingerstyle Magic, Runoff), Al Petteway (Whispering Stones), Eric Schoenberg (Beatles), Joe Spence, Parkening Plays Bach, The Music of Blind Blake. $5 each (plus shipping). Email: <george-pseifert@gmail.com>.


GUITAR FOR SALE: 1965 Guillermo Del Pilar concert classical guitar: Solid spruce top; solid Brazilian rosewood back & sides; 645 mm scale length; 51 mm nut width. Original arched-top hard shell case included. Excellent condition. $3,300. Call 651-292-4929.

DYNARELLE GUITAR CUSHION: cushion made in Sweden hugs left thigh, raising guitar 5” and supporting guitar. High quality grained vinyl cover w/ non-slip fabric underside. Compare at $35 new. $15. Call Al at 952-250-8347 or email <nortonap@gmail.com>.

---

**Stephen Kakos**

Classic Guitars
ancient & modern

repair restoration

952 . 472 . 4732

---

**The Minnesota Guitar Society**

PO Box 14986

Minneapolis, MN 55414

ADDRESS SERVICE REQUESTED