Seven years ago, a highlight of our Sundin Music Hall series was the Minnesota debut of an amazing duo, two young Italian classical guitarists with 21st century virtuosity but a passion for the repertoire, and the guitars, of the 19th century. Most of us had never heard, live, anything quite like the music-making of Claudio Maccari and Paolo Pugliese, and all of us who were there and did hear them have been waiting impatiently to hear them again.

The wait is over! On November 9th Duo Maccari-Pugliese make their overdue return. Read on to learn a bit about the artists, and preview their unique and exciting program.

**Bios**

Both born in 1970, Claudio Maccari and Paolo Pugliese started their studies of and researches into 19th century music in 1988. Since then they have been redefining the musical language of the Classical and Romantic periods, using original instruments and historical methods. Maccari and Pugliese are cited in the 1997 guitar history book, *The Classical Guitar*. After making their New York debut at Carnegie Recital Hall in 1992, they were asked to give concerts and masterclasses by famous institutions and important international festivals such as the Royal Academy and the Great Britain International Guitar Festival of London, the Academy of Music in Gröningen, the Darwin International Guitar Festival, the Sydney Guitar Society, the Guitar Foundation of Australia, the Parco della Musica in Rome, and many more.

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**Saturday, Dec. 8th**

**Acoustic Guitarathon**

Guitarathons are a regular part of our annual concert series at Sundin Music Hall. In fact, a version of our now traditional season-ending Classical Guitarathon was the very first event our Society presented, way back in the Pleistocene PreInternet Age. Of course, times change and our Guitarathons continue to evolve as well. This season, our mid-series event brings a new, unique and exciting blend of styles and artists to Sundin.

On Saturday, December 8th, long-time MGS friends and members as well as new and emerging masters of a variety of styles will provide six individual, exciting mini-sets for a full evening of great music, featuring flamenco, jazz, and original and traditional steel-string acoustic guitar sounds. Please join us!

**The Artists**

Sam Breckenridge is an emerging talent on the Twin Cities fingerstyle acoustic guitar scene. A self-taught musician, Sam initially established his musical presence as the principal songwriter of the acoustic duo Afterall, along with singer/lyricist Tim Griesgraber. Sam’s expressive acoustic guitar playing and natural ability to create striking original compositions allowed Afterall to enjoy over 10 years of regular performances at the highly regarded Fine Line Music Café in Minneapolis as well as many other local venues.

In 2010, a watershed moment occurred in Sam’s musical journey when he came across a YouTube video gone viral by a fingerstyle acoustic guitarist from Kansas named Andy McKee. Sam was immediately fascinated by McKee’s lightning-fast harmonics, classical right hand technique, and percussive beats on the body of the guitar. He knew immediately that he had found the style that would define him as a musician. At that point, Sam decided to...
Matching Gift Campaign a Success

We’ll have a full report in our next issue but we can tell you now that, thanks to the extra generosity of so many members, the Board’s matching gift pledge was met and so was our critical need for added support this season. Our thanks to all of you! Our friends and members make the music happen. See the list of contributors on page 7, and if any names are missing or in error, please contact us!

More Good News

Shortly before we went to press, we learned that we’ve received an Arts Activities Support grant from the Metropolitan Regional Arts Council for $10,000 to help fund our current season, including the Community Concerts Series we will present next spring. Our proposal was one of 56 that were funded, out of some 116 applicants. Look for more about the Community Concerts in our next issue.

the dream songs project

MGS members Alyssa Anderson and Joseph Spoelstra have launched an exciting new classical voice and guitar duo called the dream songs project. They will present a concert titled “Schubert & Friends” featuring Dominick Argento’s Letters from Composers, Rodrigo’s Three Spanish Songs, and an array of pieces from the height of Romantic-era guitar songs, including works by Carrulli, Moretti, Keller, Jadin, Giuliani, and Schubert. The concert will be at Dreamland Arts in St. Paul on Saturday, December 1 at 7:30 pm. For info about tickets and more about their upcoming season, visit <thedreamsongsproject.org>. Also, the dream songs project announces the release of its first recording, Mauro Giuliani: Songs for Voice and Guitar. The album features songs in French, German, and Italian from the prolific catalog of the 19th century Italian guitar virtuoso Mauro Giuliani (opp. 13, 89, and 95). Available from their website or for download from iTune.

First-Ever MGS Garage Sale!

Regular Sundin concert attendees have seen our info table. You may have checked out the display of donated sheet music—our small fun-and-fund-raising enterprise. Well, we’re making a good thing better. All this season, we will collect guitar-related items—books, sheet music, and CDs. Bring your contribution to any Sundin concert, and leave it with the MGS board member(s) at the info table. All items must be in good or better condition. All will be displayed and for sale at (only) the last two concerts of our season—Xuefei Yang in April and the May guitarathon. Proceeds will benefit the Youth Guitarathon project!

OpenStage

Schedule for 2012–13: once a month, on (usually the first) Sunday, from 2 till 4 pm: Nov. 4th / Dec. 2nd / Jan. 6th / Feb. 3rd / Mar. 3rd / April 7th / May 5th

Location: Coffee Grounds in Falcon Heights, about 10 minutes from either Minneapolis or St. Paul downtown, at 1579 Hamline Ave. N. (651) 644-9959 / <www.thecoffeegrounds.net>. Easy to get to from Hwys 35E/W, 94, or 36 (but check the MnDOT website for construction updates!).

continued on p. 6
and many American universities and societies. Their natural artistic talents, together with constant musicological research, have allowed them to cooperate with world-famous artists such as John Williams and Malcolm Bilson.

They teach 19th century guitar at the Accademia Internazionale della Musica (International Academy of Music) in Milan. They are artistic directors of the Ensemble Ottocento, an Italian orchestra specializing in 19th century music performed on authentic instruments.

**Program**

Overture from “Il Barbiere di Siviglia” by Gioachino Rossini
Trois Petits Divertissements op. 61 n. 3 (Andante-Allegretto) by Fernando Sor
Duetto II in A minor (Allegro-Adagio-Polacca) by Filippo Gragnani
Intermission
l’Encouragement op. 34 by Fernando Sor
Duo op. 31 n. 3 (Allegro agitato—Romance, Andante sostenuto—Rondò, poco vivace) by Antoine de Lhoyer
Original guitars: Gaetano II Guadagnini (1830) and Carlo Guadagnini (1812)

Maccari and Pugliese play original guitars: Mauro Giuliani’s and Nicolo Paganini’s guitars (Fabricatore), Guadagnini, Lacote, Panormo, Vinaccia, and Garganese, with gut strings according to historical criteria.

Visit their website <www.maccaripugliese.com> to learn more about them, or simply plan to be among the throng of classical-guitar-duo lovers spending an enchanted evening at Sundin Music Hall on Friday, November 9th, captivated by the sounds of the 19th century.

**THURSDAY MUSICAL**

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November 1, 15, 29, December 6

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**2012–13 SUNDIN SERIES AT A GLANCE**

Fri. Nov. 9 - Duo Maccari-Pugliese,
19th Century Classical Guitars
Sat. Dec. 8 - Acoustic Guitarathon
Sat. Jan. 19 - Lute Summit, Renaissance & Baroque Lutes
Sat. Feb. 16 - Vladimir Gorbach, Classical Guitar
Sat. March 16 - Mimi Fox, Jazz Guitar
Fri. April 12 - Xuefei Yang, Classical Guitar
Sat. May 25 - Classical Guitarathon

**YOUNG ARTIST PROGRAM**

Young Artist Program membership offers performance and competition opportunities to young musicians.

**JUNIOR HIGH • HIGH SCHOOL • COLLEGE**

- Young Artist Recitals: Jan. 19, 20, 26 and 27, Feb. 2 and 3, 2013
- Young Artist Competition: March 16, 2013
- Winners’ Concert: April 4, 2013 7:00 PM

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

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Sundin Music 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).

**James Flegel, DMA**

Classical Guitarist

Instruction, Performance

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study the instrument with well-known fingerstyle guitarist Ben Woolman. His playing has progressed rapidly with the new discipline, which has translated to a fertile period of composition for him. Sam is currently playing solo acoustic shows around the Twin Cities, introducing audiences to the skillful, innovative, and soulful playing of his original music. When not moonlighting as a solo acoustic guitarist, Sam works a day job as a St. Paul firefighter. For more information visit <www.sambreckenridge.com>.

Guitarist and composer Bobby E. Ekstrand began playing the guitar at age ten. His eclectic tastes and myriad influences have inspired him to create music that is extremely diverse stylistically. Over the past 25 years his original work not only has won songwriting contests, but also has been featured in a National Public Radio broadcast that was later issued as an accompanying CD with the book Remembering Jim Crow (The New Press). He has produced almost twenty CDs, ranging from the eccentric One Continuous Wiping Motion (a collaboration with poet Kelly Green) to his most accessible recording, the recent CD The Guitar, which is a collection of 11 songs, including one original by Bob. It is divided between Brazilian compositions and some of his favorite songs. The instrumentation ranges from solo guitar, to trio (guitar, bass and drums), to small ensemble. In addition to his own recordings, Bob has been featured as vocalist and guitarist on six CDs on the Compass Label, distributed through Target Stores. He has played at numerous clubs, concert halls, and festivals including Orchestra Hall in Minneapolis, and WE Fest, the largest country music festival in America. Bob currently performs and teaches in the Minneapolis/St. Paul area.

David Gregory is a Minnesota native who began studying flamenco guitar with Michael and Tony Hauser in Minneapolis. In 2004, he studied at Christina Heeren Flamenco Foundation in Seville, Spain. Since then, he has worked with Cuadro Flamenco & Zorongo Flamenco Dance Theatre in the Twin Cities, Maria Benitez Institute For Spanish Arts in Santa Fe, and with Pedro Cortes’s company, Flamenco de Hoy, in New York. In 2006 he performed in the off-Broadway production of Tejas Verdes by Fermin Cabal. David continues his studies with some of the top guitarists and accompanists in the business such as Chuscales, Nino De Pura, and Pedro Serra.

Reuben Ristrom is a legend in the Minnesota jazz community. His decades of experience include night clubs, jazz festivals, concerts, shows, recording sessions, strolling ensembles, solo guitar or banjo, wedding music, funerals (including New Orleans-style Jazz Funerals), leading sing-alongs, and more. The styles he has mastered include Dixieland, mainstream jazz, swing, standards, Latin, and a dose of vintage rock-n-roll. A Twin Cities native and U of M graduate with 40 years in the music business, Ristrom has headlined at concerts, shows, and jazz festivals throughout the continental US and Hawaii, sharing the stage with the best local musicians and national “name” artists. With his own groups or as part of an all-star band, he had recorded many CDs on his own label as well as for the Arbors jazz label in Florida.

Bobby Stanton moved to Nashville early in his career and played with several different artists. He met guitarist Lenny Breau and after studying with him decided to move to Boston and attend Berklee College. He graduated with honors and received the “Ovation Award” from William Leavitt and Gary Burton. He taught at Berklee for several years and continued to play with a wide variety of artists. He has contributed articles to international music publications such as Guitar Player magazine. As a songwriter he has won awards from BMI and ASCAP. He also won seven Boston Music Awards. Bobby has extensive playing experience in theater, radio, recording studios, and television. He is currently teaching at McNally Smith College of Music in St. Paul, and recently returned from Boston, where he did a presentation on Lenny Breau with Lenny’s daughter Emily Hughes. People he has played and recorded with include James Taylor, Garrison Keillor, Mark O’Connor, Richie Havens, Gillian Welch, Bo Diddley, Susan Tedeschi, The Temptations, Donny Osmond, Hal Blaine, Charlie Daniels, Noel Redding, and Maureen McGovern.

Michael Ziegahn has been involved with music and the guitar since graduating from Highland Park Sr. High School a while ago. He started teaching himself to play songs of Woody Guthrie and Donovan but switched to the solo nylon-string guitar after hearing recordings of Andres Segovia and Manitas de Plata, classical and flamenco masters respectively. He went on to study with Michael and Tony Hauser, Paul Berget, Dan Glass, James McGuire, and Pedro Cortes Jr., locally, and with Luis Marvilla, Antonio Andrade, and (in a group class) the great Manolo Sanlucar, in Spain. For the past several years he has been class guitarist for the Anda Flamenco dance school as well as accompanying their student shows and Fringe Festival productions Dona Quixote and Señora Butterfly. Other groups he has performed with include Rincon del Flamenco, Zorongo Flamenco, dancers Collette Illarde and Sachiko, and his own group Sendero Flamenco. He is a past president of the Minnesota Guitar Society and performed in all three Flamenco Guitarathons. Michael is the Flamenco instructor at the Saint Paul Guitar Studio in Lowertown, St. Paul.
Five Ways Back to Inspired Practice — by Ben Woolman

Remember what it was like when you first started playing the guitar and experienced those first doses of success? Everything was so exciting and new and you just wanted to play, constantly! You didn't need to be taught how to practice. You already knew. You played simply because you loved the instrument and the sounds it made. However, at some point—and I know every player will corroborate this—the relationship takes an unexpected turn. The once blossoming, idyllic love affair begins to fade. A transformation occurs; one in which practicing becomes a chore. Why does this happen? And when it does, how do we find our way back to the original inspiration and joy?

Over the course of some 20-odd years as a guitar instructor, one of the main recurring questions I hear from students is, “How do you practice?” Usually, this question is indicative of some larger underlying issue, a student’s temporary loss of direction (motivation) due to a plateau being hit (stalled progress). The “you” in this question is really “I.” And the questioners are looking for a way out of a rut; a how-to guide plus more, because they understand the bottom line: If you don’t practice, you won’t get better, and the rut will deepen. As guitar players, falling into a rut is a condition we all face sooner or later. We approach a breaking point of tedium, where everything sounds the same, and lack of motivation rules the day. The good news is the remedy to such a condition exists in simply returning to the beginning and refocusing your efforts, to help push you over the fundamental obstacle that is inhibiting your progress: the inability to practice. So, how do you practice? Allow me…

Make a Plan. Before you even pick up your guitar, create a few clearly defined goals that you want to accomplish. Perhaps you will focus on a specific set of tunes, a single tune, or a section—no matter, just keep the goals simple and direct. Do not make a time commitment, only plan for accomplishment. Work in short bursts and take breaks. A lot can be accomplished in such frequent, focused, and short sessions. This strategy helps to ward off tedium and to rebuild momentum.

Just Start. Feeling so burned out that you can’t come up with a plan? Well, then just start playing. Play something you are comfortable with, whether it is your favorite piece or chord progression, a familiar picking pattern, scales, whatever, just something that is easy and will get you playing in an unthinking manner. Forget about goals. Be patient and allow yourself to settle into a groove. This exercise will get your hands and mind in tune, warmed up, and put you in the zone so to speak. You’ll be surprised by where you land and where you will want to go next.

Change Course. Stop working on your current projects and try something new. Explore some new repertoire, new chords, new techniques, new tunings, a new musical genre, even a new guitar. All of these changes will force you into new territory. You will learn, you will expand your horizons, you will revitalize your older material, and you will be inspired to practice.

Just Don’t Practice. Sometimes the best way to practice is not to practice. This strategy is more of a meditation. I call it hands free practice. Take a break. Take a walk. Find some other prolonged alone time to review your technique, rehearse some pieces, or try to solve some particularly difficult passages; using only your mind. Try to see and hear all of the details. You’ll be surprised how much clarity will be added to your playing the next time you pick up your guitar.

Return to the Beginning. Sometimes it is necessary to come full circle as a player in order to move ahead. As you become a more advanced guitarist, progress becomes harder to detect. What used to be easy giant steps become more demanding smaller steps, and that perceived lack of progress can be a source of frustration. This is the time to take a look at what you have accomplished so far. This is the time to revisit some original sources of inspiration. This is the time to remember why you play the guitar in the first place. Remember what you love about the instrument. Recall those early feelings of exhilaration, excitement, and joy. Take the time to appreciate the freedom and the limitless possibilities of expression. Remember the joy!
News and Notes, continued from p. 2

For monthly e-reminders and notices of special OpenStage events, send an email to <editor@mnguitar.org> requesting to be put on the OpenStage mailing list. We also post our schedule on the MGS website at <www.mnguitar.org/calendar>.

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).

American Guitar Boutique Moved
One of our long-time advertisers has relocated from Maple Grove to 3405 Annapolis Lane North in Plymouth. For more info, visit their website: <www.americanguitarboutique.com>.

Send Us Your News
Got a CD release planned? New teaching studio or schedule? Concert coming up? We want to hear about it! We want to tell the (MGS) world! Send all and any news of a guitaristical nature to <editor@mnguitar.org>. Nota bene: the deadline for the next issue is the 25th of each odd-numbered month. (So, to get stuff in the Jan/Feb issue, send it to us by Nov. 25th.)

Errata
Gremlins attacked our Sept/Oct issue. In addition to a wrong month and a wrong picture on the front page, the end of the last sentence of Ben Woolman’s fine article was vaporized. Please see the PDF online at our website for corrections to all these blunders, and our apologies to Ben. While you are at the website, please notice that we’re missing a few issues in the archives. If you have any of them, and would be willing to lend them to us for the Archival Project, please email the editor.

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The St. Paul Library Presents
November Concert Series

Forever Django!
Wed. Nov. 7th, 6:30 to 7:30 pm.
Highland Library/Hillcrest Auditorium

The Clearwater Hot Club presents a tribute to the life and music of gypsy jazz pioneer, Django Reinhardt. With narration by Django biographer Michael Dregni, the program will highlight the unique life experiences and distinctive style of this jazz guitar legend. Led by guitarist Sam Miltich from northern Minnesota, and featuring violinist Gary Schulte, the Clearwater Hot Club delivers an authentic Gypsy jazz sound with style and innovation.

Flamenco from Spain, Inspired by the Gypsy Tradition
Wed. Nov. 14th, 6:30 to 8:00 pm. Hill Reference Library

Featuring Gypsy guitarist Pedro Cortés, Jr., Gypsy Flamenco singer Jesus Montoya, Flamenco guitarist Michael Hauser, and dancer Susana di Palma.

This energizing evening of pure flamenco will be introduced by Michael Hauser, considered to be the Father of Flamenco in the Midwest, with dancer, choreographer, and founder of Zorongo Flamenco, Susana di Palma. Both of these artists have devoted their lives to this rich and exciting art form. Considered to be one of the top flamenco guitarists in America, Pedro Cortés, also composes music for various dance companies throughout the country, the foremost being The Zorongo Flamenco Dance Theater. His music is authentic and always original. He will be accompanied by Maestro Hauser and flamenco cantaor Jesus Montoya, one of the best of the handful of authentic Spanish Flamenco singers living in the country. In addition to being the one most respected and sought after flamenco singers in the US, Mr. Montoya also performs with his own flamenco company “Pureza Flamenca,” widely known for putting on some of the greatest and most exciting flamenco shows worldwide. The Flamenco from Spain presentation will also include a dance performance by Susana di Palma, the founder and leader of the Zorongo Flamenco School and Theater. Susana di Palma was the only American who had been accepted by the legendary Flamenco Company La Singla.

An Evening of Gypsy Jazz
Wed. Nov. 28th, 6:30 to 7:30 pm.
Highland Library/Hillcrest Auditorium

The Twin Cities Hot Club will perform the music of Gypsies from in and around France. The nomadic, well-traveled Gypsies and all their diverse influence have inspired the TC Hot Club and enabled the group to present this music in the U.S. from Washington D.C. to Denver. Accordionist Dan Newton will join the group for this performance. Music will include the gypsy rhumba, bossanova, bolero, tango, musette, and of course, as introduced by Django Reinhardt and The Hot Club de France, jazz manouche and swing.

Author Michael Dregni will present highlights about this genre.

Entire Month of November
Central Library, downtown St Paul.

Exhibition: Django Reinhardt and Gypsy Jazz History, including items courtesy of Cité de la Musique in Paris and the Bibliothéque Nationale de France.
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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.

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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: 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> for more info.


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 <jeff guitar@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: 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>.


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