

Photo source: <https://swallowhillmusic.org/>

The summer may be winding down, but things are still hoppin' at the Denver Folklore Center!

This month we showcase some of our Bourgeois guitars in our latest video "Day of the Dread". Then meet singer-songwriter Darrell Scott. His songs have been covered by The Dixie Chicks, Beyoncé, Travis Tritt, Brad Paisley - just to name a few - and you can see him this month all around Colorado! And it's another story of the instrument that got away - why is it always a Martin? Then feast your eyes on our S Model Troubadour Octolindo from KR Strings - it's a beauty! All this and more. Keep reading!

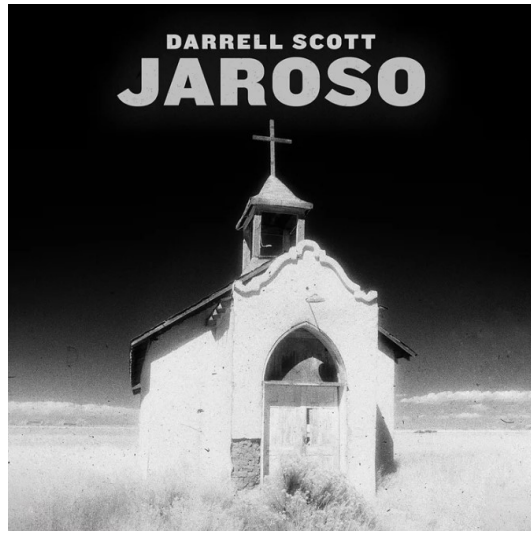


Bourgeois Dreadnoughts: Rosewood or Mahogany?

Watch as Austin from the Denver Folklore Center tries out not one but two dreadnoughts from Bourgeois Guitars: the [Generation R D](#) (torrefied Sitka spruce and Indian rosewood), and the [D Country Boy Professional](#) (Sitka spruce and mahogany).

See if your ear can catch the subtle differences between two of our favorite guitars.

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Friend of the DFC - Darrell Scott

Darrell Scott is one of Nashville's premiere session musicians and has lived there since 1995. Not only does he sing and write songs, he's also a multi-instrumentalist who plays guitar, mandolin, pedal lap steel, banjo and accordion.

During his career, Darrell has collaborated with the likes of Steve Earle, Sam Bush, Emmylou Harris, Tim O'Brien and others. Among his many accolades is winning the 2007 Song of the Year award from the Americana Music Association for his song "Hank William's Ghost" which appears on his album *The Invisible Man* released in 2006. In 2010, he was part of the Band of Joy, alongside Led Zeppelin frontman, Robert Plant.

His latest album, *Jaroso*, was released in October 2020. The story behind the album and cover is just as interesting as the music. "A friend of mine, Mark Dudreau, bought the adobe church (on the album cover), restored it and turned it back into a beautiful spot. He thought it would be the perfect place for music and concerts. So, we set up a concert time about a week ahead. People from Taos and that general area learned about it by word of mouth and just showed up."

You can catch Darrell performing in Colorado this month! Friday, September 2nd in [Hotchkiss](#) - solo. Sunday, September 4th at the [Four Corners Folk Festival](#) in Pagosa Springs - Darrell Scott Electrifying Trio. Monday, September 5th at the [Soiled Dove Underground](#) in Denver - Darrell Scott Electrifying Trio.

All tour dates and tickets can be found on his [website](#).

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What People Are Saying About Us

I've been shopping here for years. Their selection is world-class, and their staff is approachable, knowledgeable and patient. Support local music. Support Denver Folklore! – J.Z.



The One that Got Away - Tom Corona

Around 1982 I met Jelene, the owner of Arvada Music in Arvada, CO. She was instrumental (no pun intended) in getting me involved with the bluegrass music community in the

There were a bunch of pickers (already Martin guitar owners) hanging around admiring the guitar when I showed up and got to strum it. Beautiful. Everything you wanted

Denver Metro area and we became good friends. I was a newly-minted college professor and self-taught banjo player at the time with little change to spare when I got a call from her about a guitar she had obtained. It was a 1937 Martin D-18.

The condition of the instrument was horrible. The peg head had been painted black covering the Martin decal. The first five fret wires were replaced with oversized brass ones. It had a cracked, curly, delaminating pick guard and a hole in the top (above the sound hole) exposing the bracing and all the other dings and dents from 40+ years of hard playing.

in a pre-war Martin guitar sound. The price was \$700 with possibly another \$200 in repairs.

I went home to think about it and decided I needed that guitar, so later that same day I called Jelene to tell her. That's when she delivered the bad news - it had already sold. That would be my last chance to buy an affordable pre-war Martin.

I was later told it was purchased by Nick Forster, so at least it went to a good home. The story doesn't end there because much to my surprise at a later Hot Rize show, Red Knuckles strode on stage holding a D-18, all shiny with a painted black peghead, except for where the paint had been removed over the decal. I knew it was the one that got away.

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Kilin Reece's Octolindos have proven a popular addition to the world of octave mandolins, standing among the best of the bunch currently in production. That's what makes us so excited to carry his new S Models, flat-top instruments with round, guitar-style soundholes for increased sustain and more low end and midrange.

This S Model Troubadour is the most affordably priced of any of his octave mandolins, but it's no slouch. A solid Engelmann spruce top pairs with mahogany back and sides for a bright and powerful sound that will leap out at your audience, whether solo, or within the context of a band or ensemble. Appointments are fairly minimal and instead underscore the natural beauty of the tonewoods, but the attention to detail and excellent craftsmanship is evident in every curve and contour of this pro-level instrument.

[LEARN MORE](#)



Denver Folklore Center co-owner, Claude Brachfeld, breaks down what classifies music/a musician as "bluegrass".

"At The Denver Folklore Center, we often have the opportunity to talk about music with folks who may be relatively new to acoustic music, some of whom are dazzled by the many varieties of stringband music and a bit confused by the different genres. One frequent question that we hear is "what exactly makes music (or a band) bluegrass".

"At its inception in 1939, bluegrass music was named by its founder, mandolinist Bill Monroe, who called his band The Bluegrass Boys after his home state of Kentucky. The new sound was unique for its "high lonesome" vocal harmonies, the percussive dimension of Monroe's playing, and most particularly the driving banjo style invented by the great Earl Scruggs. Scruggs introduced a way of using metal fingerpicks and three-finger picking rolls that created a chiming metallic sound that rang out over all the other instrument tones. While successive generations of pickers have honed Earl's approach

and added new melodic dimensions, that tonal quality remains a defining characteristic of today's bluegrass."

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