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FROM BOWS TO FRETS

Krutz Strings is known for the exceptional craftsmanship of its stringed instruments, but now the 33-year-old company has expanded into the guitar market, introducing three models and further growing its reach. — By Kimberly Kapela

Krutz Strings, founded in 1992 by master luthier Anton Krutz, carries forward a rich legacy of craftsmanship. Established with a philosophy rooted in dedication to artistry and a vision of creating instruments that inspire, Krutz has become a popular name within the stringed instrument market. The Kansas City-based company specializes in violins, violas, cellos and basses and its motto of “unparalleled craftsmanship,” is more than just a slogan. It’s a guiding principle.

“As a luthier, I came from the standpoint of quality, craftsmanship and acoustics,” Krutz said. “[And] it’s not just me, but the people I work with who also have it in their DNA to look at it that way. The company is always based on how the founder looks at the world and their vision. Mine always came from the standpoint of craftsmanship and quality, and that continued with the fretted instruments. As long as we’re providing the best quality, best sounding instruments in their price range, then we’re fulfilling having a really crucial product.”

What sets Krutz Strings’ instruments apart is its commitment to collaborative craftsmanship. The team of skilled artisans shares Anton’s vision that pushes the boundaries of what string instruments can achieve. Their collective expertise ensures that every instrument resonates with precision and clarity, reflecting the founder’s belief that their team is an extension of the master luthier’s vision.

“Our culture is just a continued aspect of providing a high-level product for players,” Krutz said. “We have musicians who are playing our instruments and tell us upfront if something needs to be changed and worked on. We already know that everything is good to go because we’ve already had profession-



Anton Krutz

als playing on them beforehand.”

NEW HARMONIC HORIZONS

As the needs of musicians has evolved and new opportunities have emerged, Krutz has found itself naturally drawn to the guitar and mandolin market. What began as a foray into a broader scope of stringed instruments has now grown into three distinct lines of guitars and a refined mandolin collection.

This recent evolution didn’t happen by chance. It was a response to the demand and passion of musicians who sought the Krutz hallmark of quality in instruments beyond orchestral strings.

Krutz has now released three new guitars that includes its Apex guitar, a grand auditorium model made out of Koa; Fandango, a classical

model made from rosewood; and a Sundance, a dreadnought made from spruce and Koa.

“Our clients come in and say, ‘Hey, what about this? What about that?’” Krutz said. “That’s when we start digging into new ideas, offering more options, and creating solutions that we didn’t even realize were needed. This is the way we work, that our customers and clients are always pulling us into different aspects that we didn’t know we needed.”

This collaborative dynamic has fueled Krutz’s development of new products and approaches over the years. The input of musicians not only shapes the instruments themselves, but also drives the company’s exploration into uncharted territory.

Looking ahead, Krutz plans to make a big push into mariachi instruments.

“We want to improve the quality and the consistency of those instruments,” Krutz said. “There’s a great demand for that, so we’re going to try to fill that with the high-quality instruments.”

The name Krutz carries weight in orchestral circles. For Anton, this reputation is not just a badge of honor but a powerful tool for expanding the brand’s influence into new musical realms.

“One aspect I think is really important is that our Krutz brand name, it’s known throughout the orchestral circles, but it’s also something that we can project onto the guitars and give the guitars and mandolins credibility with our brand name,” Krutz said. “That’s what we want to work with and [take] the reputation we have in the orchestral world and project that onto the fretted world. The guitars and the instruments have to speak for themselves and that goes for look, sound, feel and everything else.” **MI**