

GUITAR NEWS

The Official Organ of the
INTERNATIONAL CLASSIC GUITAR ASSOCIATION

No. 70

Single copy price 1/8 (U.S.A. 35c.)

MARCH/APRIL, 1963



Photo :

Eric V. Ridge

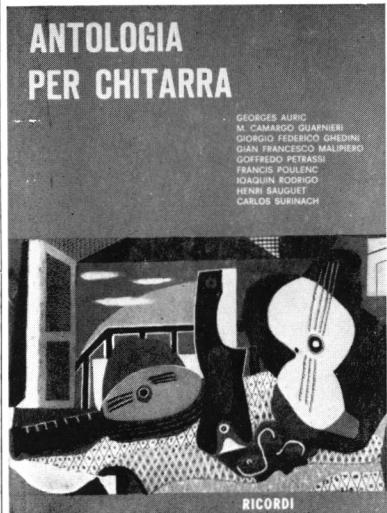
Guitar by Stradivarius

G. RICORDI & C.

Publishers — Milano

Bruxelles — Buenos Aires — London — Lörrach — Mexico — New York — Paris —
Sao Paulo — Sydney — Toronto

JUST OUT!



RICORDI
Cat. No. 129860

The most extraordinary "Anthology" of original guitar music ever published.

A most luxurious volume, with a multi-coloured cover reproducing a Pablo Picasso painting, containing nine original works for the guitar by nine most famous contemporary composers: G. AURIC, Hommage to Alonso Mudarra. M. CAMARGO GUARNIERI Study n. 1. G. F. GHEDINI, Concert study. G. F. MALIPIERO, Prelude. G. PETRASSI, Night Sounds. F. POULENC, Sarabande. J. RODRIGO, In Jerez lands. H. SAUGUET, Soliloquy. C. SURINACH, Sonatina.

Thirty pages of finest modern music.

Fingering by Miguel Ablóniz.

Complete catalogues free on request. Write, asking to have your name placed on the mailing list.

G. RICORDI & C.

Ufficio Edizioni, Via Salomone, 77. Milano—Italy.

STRADIVARI GUITARS

By Wilfrid M. Appleby (Britain)

SUCH is the fame of Antonio Stradivari—as a maker of superb violins—that most people would be surprised to know that he also made other instruments, at least, occasionally. One guitar attributed to Stradivari is in the Museum of the Paris Conservatoire.

Domingo Prat in 'Diccionario de Guitarristas' mentions another which about 30 years ago was 'in the possession of a multi-millionaire in North America.' The neck is inscribed: '*Anto. Stradivarius/Cremona Ano. 1680*'. Prat also quotes a book by Mandelli (published in Milan, 1903) which gives particulars and a photograph of a guitar then in the possession of a Cremona lawyer. This instrument bears two autographs of Stradivari and an inscription: '*This belongs to Signor Canabio of Vendere*'. Sr. Canabio was the god-father of the third son of the maker.

The guitar was evidently overhauled by its maker for it bears a label inscribed: '*Inspected and adjusted by me, Antonio Stradivari, in Cremona, 1681*'.

The total length of this guitar was 63 cms., length of string from nut to bridge, 47 cms. and height of soundbox 9.5 cms. The total weight was 750 grams.

The guitar shown on the front cover of this issue of 'Guitar News' was brought from Brescia, Italy in 1881 and was acquired by Messrs. W. E. Hill & Sons, of London.

It was on show in a remarkable loan collection of rare and valuable instruments which formed part of an Exhibition at the Royal Albert Hall, London, in 1885. This instrument is inscribed on the underside of the head '*Ant. 's Stradivarius—Cremonen s F 1680*'.

Note the ten peg-holes for five pairs of strings usual in the 17th century, the exquisitely-carved arabesque 'rose', and on the fingerboard the coat-of-arms of the nobleman for whom it was made.

The soundboard is of pine and the body of golden flamed maple.

CONGRATULATIONS—

Philip J. Bone, author of 'Guitar and Mandolin', celebrated his 90th birthday on January 29th.

Many Happy Returns !

FRANCOIS POULENC (1899–1963)

We regret to learn of the death of Francois Poulenc, the famous French composer at the age of 64. His Sarabande (for guitar solo) was written in March 1960 and dedicated to Ida Presti. It is included in Miguel Ablóniz's *Antologia per Chitarra* (Ricordi).

A SEGOVIA FILM

The following information was sent to us by Mr. Irving Gitlin, Executive Producer, National Broadcasting Company, Inc. (New York).

Extracts from the new Segovia film

The American film featuring Segovia referred to in No. 68, 'Guitar News' and shown at the Cork Film Festival, was produced for the NBC Television series entitled 'Wisdom'. The film has not yet (December 1962) been broadcast, although an announcement of the American broadcast date is expected soon.

This series of programs has featured conversations with such world-renowned figures as Clement Attlee, Van Wyck Brooks, Pearl Buck, Edith Hamilton, David Low, W. Somerset Maugham, Karl Nenninger, and Eleanor Roosevelt. The Segovia interview was produced by James Nelson and directed by Robert Sharpe. During the half hour film, Segovia played *Passacaglia* by Robert de Visée; *Sonatina in A major* by Torroba and Falla's *Hommage : Pour Le Tombeau de Debussy*.

In the conversation with interviewer Jack Pfeiffer, Segovia as always projects greatness and nobility that characterizes him musically and personally.

On music :

'In Music, the soul is absolutely free . . . It is the most beautiful dream of the human soul. Between the soul and the mind of the player, and the strings of the instrument, the only obstacle is the skin of the fingers.'

On dissonant modern music :

'I do not mind to isolate the guitar from those microbes . . . (The guitar is) a straight instrument, delicate and speaking—or if you like—singing straight to the heart of the public who has sensitivity.'

On Villa-Lobos :

'He was the only composer who knew the guitar.'

On Bernard Shaw :

'(He) asked me if I had sold my soul to the devil in order to play that way.'

On Manuel Ponce :

'I loved him. He was a kind of St. Francis of Assisi of music.'

On early morning practice (in a Granada hotel) :

'I called the maid to bring me breakfast. When she saw me in pajamas and playing so early in the morning, she was surprised. She looked at me and she said, "Oh, sir, so early, and already so gay".'

On the guitar :

'It has always seemed to me that the guitar is a little orchestra, the sound of which comes from a very distant, smaller, and more delicate planet than ours.'

On Tárrega :

'He purified technique. I have tried all my life to enlarge it, like a river when it must overflow its banks.'

On other instruments :

'I remember what was written by a friend of mine : "The song of the piano is like speech; the song of the cello is an elegy; but the song of the guitar—it is a song".'

On early musical influences :

'I was crying, and my uncle was singing something to calm me down. It was an old Spanish song saying to play the guitar. He took my little arm and pretended to strum with it on an imaginary guitar :

To play the guitar (*thrum*)
 It requires no talent (*thrum*)
 It needs strength in the arm (*thrum*)
 And patience to persevere (*thrum*)".

The full text of the Segovia interview is printed in 'Wisdom for our Time' edited by James Nelson, published by W. W. Norton & Co.

Permission to print these extracts has been kindly given by Mr. James Nelson, Producer of the WISDOM series.



Cathedral Strings

Sole Manufacturers

SPANISH GUITAR STRINGS

Processed Nylon and Wound on Terylene

Each

281	1st Nylon ...	1/10
282	2nd " ...	2/2
283	3rd " ...	2/6
284	4th Wound ..	2/9
285	5th " ...	2/11
286	6th " ...	3/4
287	Set ...	15/6

Gut and Wound on Silk

Each

136½	1st Gut ...	2/11
137½	2nd " ...	3/2
138½	3rd " ...	3/8
148	4th Wound ..	2/11
149	5th " ...	3/6
150	6th " ...	3/10
150½	Set ...	20/0

**BRITISH MUSIC (GN) STRINGS LTD., 130, SHACKLEWELL LANE, LONDON, E.8.
ENGLAND.**

classical guitar music

from Britain's
leading guitar
publishers

SCHOTT

for guitar solo, 2 guitars, 3 guitars,
guitar and piano, guitar and voice
and other music with guitar
from all periods, including the famous

SEGOVIA EDITIONS
PUJOL EDITIONS

We also represent in this country :
Bibliotheca Fortea (Spain), Berben (Italy),
Eschig (France), Bote & Bock (Germany), etc.

Apply for our new catalogue

SCHOTT & CO LTD
48 GT MARLBOROUGH ST LONDON WI
PHONE GER 1536

AUGUSTINE

NYLON GUITAR STRINGS

These world renowned American-made strings,
as played by SEGOVIA and most leading
virtuosi, are available in Gt. Britain from all
good music stores.

Trade distributors for Gt. Britain—
ROSE, MORRIS & CO. LTD.
79-85, Paul Street, London, E.C.2

Rose. Morris

JOHN WILLIAMS IN USSR

By Arseny V. Popov (*Russia*)

WITH eager anticipation the classic guitarists of Russia looked forward to the visit of the young guitarist John Williams whose recitals were given on October 8th, 10th and 11th in the P.T. Tchaikowsky Hall—the finest concert hall in Moscow.

This was the first time the guitarist had played in Russia, and he certainly fulfilled, and even exceeded, our expectations. The three concerts were a great success and the Muscovites very enthusiastically welcomed the *maestro*.

The writer of these lines personally journeyed to Moscow from Tomsk (Siberia), a distance of 4,300 km., to attend these concerts, and did not in the least consider the time wasted. The concerts were of the highest class in which were presented very interesting and diverse programmes of music for the guitar, including works by Luis Milan, J. S. Bach, L. Weiss, J. Haydn, D. Scarlatti, F. Sor, I. Albeniz, M. Ponce, J. Turina, H. Villa-Lobos, A. Segovia, etc., etc.

John Williams also gave a recital in Tallinn (Estonia).

Besides concerts he attended gatherings of Russian guitarists, teachers, etc. The Anglo-Russian Society arranged a 'Farewell Evening' for him in the 'House of Friendship'.

Part of one of the concerts was televised and several radio broadcasts were given, so that many millions of listeners in various regions of USSR were able to hear the playing of the British guitarist.

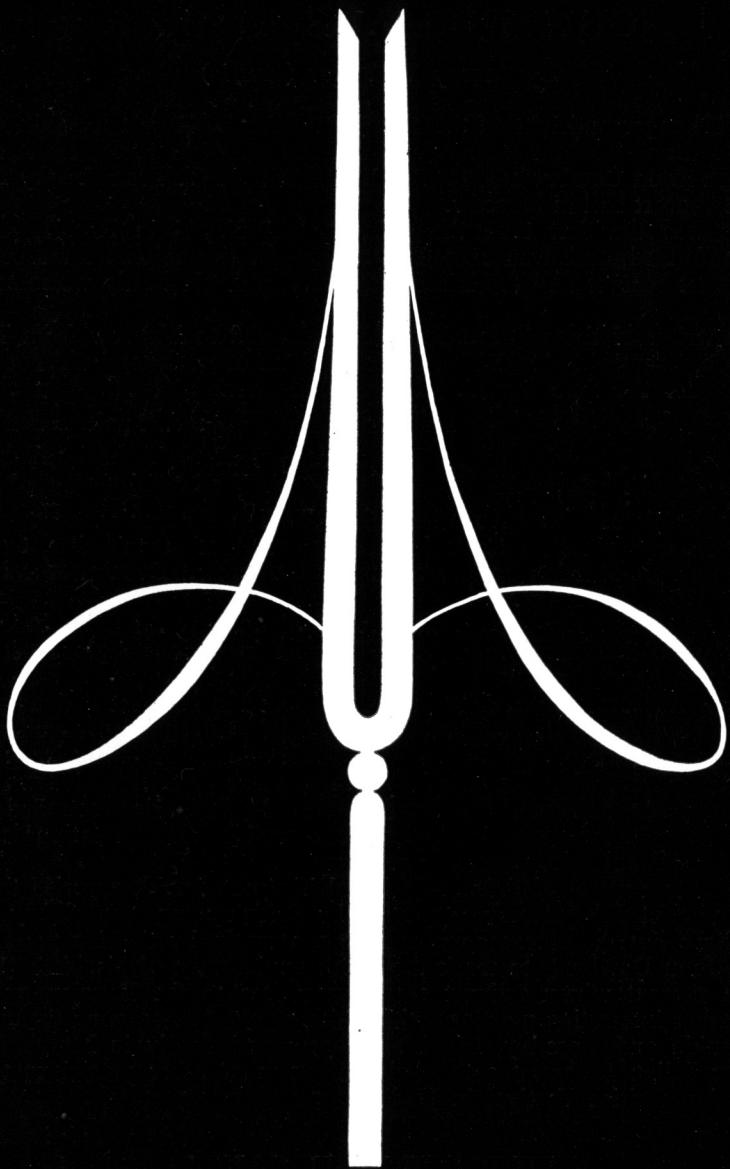
It is not necessary to write in detail about the brilliant and admirable playing of the recitalist. Never before had I heard such an excellent and profound rendering of the Fugue and Sarabande of J. S. Bach. Several compositions were played by John Williams somewhat with his own interpretations. For example, the Fandanguillo of J. Turina sounded more 'lento' than customarily, more lyrical, but such an interpretation is quite acceptable and suitable.

However, several of those who heard him noted with surprise that the British guitarist did not play any music by British composers. They would like to have heard, for example, one or two works by the famous English lutenist, John Dowland, to mark the 400th anniversary of his birth (1563).

The present winter concert season promises to the Russian guitarists several other interesting meetings with visiting guitarists—among them Maria Luisa Anido and, possibly, Nicolas Alfonso; and finally in March we are expecting Julian Bream, together with a group of other musicians to take part in the "British Festival in USSR".

ULRICH NEUMANN

THE German guitarist, Ulrich Neumann, was heard in a BBC broadcast on January 12th in a gramophone recording playing the guitar part in a Trio for flute, viola and guitar by Diabelli. The guitar balanced well with the other instruments in a very pleasing performance of this music



ALBERT AUGUSTINE · LTD ·

Guitar strings are not pistachio nuts

Pistachio nuts are commonly dyed red or white,
to make them more saleable. This doesn't do the nuts any good, of course.
But it doesn't do them any harm, either,
because the nuts themselves aren't dyed, only the shells.
In recent days, there has been publicity given to dyed guitar strings,
with an implication that the dye improves them.
This just isn't so. Common sense would seem to indicate that a dye
wouldn't be likely to help make the string better.
Scientific tests have been made, and they show
that the dye never helps and may well hurt a good string.

That's why Albert Augustine, Ltd. has rejected the idea of dyeing guitar strings.

How has it come about, that we are today the largest manufacturers
of classical guitar strings in the world,
with an envied reputation for quality? It's very simple.
We use the finest materials and train skilled craftsmen to our special techniques.
Our standards are the highest, and we maintain them by constant testing and research.
Although we were the original creators of nylon musical strings,
the first real advance in musical strings in 500 years,
we did not rest on our achievement, but continued exacting experimental work
to bring the finest possible strings to the player, for concert or amateur work.
We make only one quality—the best.
Our price—the lowest possible, consistent with top quality.
Our fame and the consequent growth of our business has been brought about by
the highest form of advertisement—personal recommendations.
We take special pride in this fact, in particular since
Augustine guitar string users are among the most critical and intelligent
guitarists of the world, whether they be concert performers, teachers or amateurs.
Because of this, too, we feel that they will welcome
this honest and straightforward expression of our policy.
Further, we wish to take this opportunity to express our heartfelt gratitude
to the guitarists of the world, for the trust and confidence they have given us,
which has made our name the most distinguished in the guitar string world.

ELEMENTARY HARMONY AND CHORD FORMATION ON THE GUITAR

By Miguel Ablóniz (*Italy*)

Part III

TO end with the few things that we thought necessary to mention about the musical intervals and their spelling, here is a simple method showing how one should proceed to find their specific name: consider the lower of the two notes as the tonic of a major scale. If the upper note is either a second, or third, or sixth, or seventh, coinciding with a note of the scale, the interval is *major*; if the upper note is either a unison, or fourth, or fifth, or octave, coinciding with a note of the scale, the interval is *perfect*. If the upper note does not coincide with a note of the scale, bear in mind the two following rules:

(a) a major interval made half-tone smaller (by chromatically lowering its upper note or raising its lower note) becomes minor; for the same reason, a minor interval made chromatically a half-tone larger becomes major.

(b) a perfect interval or a major interval made chromatically a half-tone larger becomes augmented; for the same reason, a perfect interval or a minor interval made chromatically a half-tone smaller becomes diminished.

Note : The size of an interval changes chromatically when we use the alteration signs (sharp, flat, natural, double sharp and double flat), leaving the symbols and names of the notes unchanged.

The intervals greater than an octave are called *compound* and are reckoned by subtracting the octave. However, some of these, like the ninth or tenth for instance, being characteristic features of certain harmonic forms, are usually called by the larger number.

CHORDS

As we have said before, three notes at least are required to form a chord or, in other words, chords are made by combining two or more harmonic intervals.

The simplest chord, called **triad**, consists of three tones and is made by the superposition of two thirds. Example: C, E, G (written vertically and of course, struck simultaneously).

Each of the three factors of a triad has a specific name; in the above mentioned example, C is called the **root** (or fundamental), E the **third** and G the **fifth**. These terms identify the factors of the triad in whatever order they may be arranged.

When the lowest tone of a triad is its root, we say that the triad is in **root position**; when its lowest tone is the third, the triad is in the **first inversion** and when its lowest tone is the fifth, the triad is in the **second inversion**. The order in which the higher notes are arranged does not make any difference; what matters is that all three factors of the triad are present.

If we take a *major scale*, for example C major, and we superpose on each degree (indicated with roman numerals) two thirds, using only notes belonging to the scale, we obtain the following triads:

g	a	b	c'	d'	e'	f'
e	f	g	a	b	c'	d'
c	d	e	f	g	a	b
I	II	III	IV	V	VI	VII

If we take an *harmonic minor scale*, for example A minor, and we superpose on each degree two thirds, using only notes belonging to the scale, we obtain the following triads :

e'	f'	g' sharp	a'	b'	c''	d''
c'	d'	e'	f'	g' sharp	a'	b'
a	b	c'	d'	e'	f'	g' sharp
I	II	III	IV	V	VI	VII

The examination of these fourteen triads shows that they are of four kinds :

- in the major scale I, V, VI and in the minor scale V, VI are major triads, being composed of a major third and a perfect fifth;
- in the major scale II, III, VI and in the minor scale I, IV are minor triads, being composed of a minor third and a perfect fifth;
- in the major scale VII and in the minor scale II, VII are diminished triads, being composed of a minor third and a diminished fifth;
- in the minor scale III is an augmented triad, being composed of a major third and an augmented fifth.

Remembering that the size of thirds in half-tones is 4 for the major third and 3 for the minor third, we note that when these four kinds of triads are written in root position and in the simplest way : superposed thirds, examined from bottom to top :

the major triad is a 4 and 3 (=7),

the minor triad is a 3 and 4 (=7),

the diminished triad is a 3 and 3 (=6),

the augmented triad is a 4 and 4 (=8).

(To be continued.)

Correction: In Part II of these articles (page 26) the third line from the foot of the page should read "augmented fifth when the notes are called a—e' sharp."

NEWS FROM JAPAN

MARIA LUISA ANIDO is visiting Japan for recitals in the main cities. Narciso Yepes also will pay a return visit about April 23rd for a month's recitals. We understand that John Williams is expected in the Autumn of this year. Japanese guitarists tell us that they are eagerly hoping to have the opportunity of listening to the guitar performances of Julian Bream.

Classical Transcriptions for the Guitar

J. S. BACH	Album of 10 pieces (Ablóniz)	-	10s. 6d.
	2 Famous Sicilianas (Azpiazu)	-	4s. 6d.
	2 Minuets; Musette; Bourée; Courante (Savio)	- - -	5s. 0d.
F. CHOPIN	Violin Partita No. 2 (Azpiazu)	-	11s. 0d.
	Nocturne, op. 48 no. 1 (Casuscelli)	-	3s. 0d.
	Waltz, op. 34 no. 2 (Casuscelli)	-	5s. 0d.
D. CIMAROSA	3 Clavichord Sonatas in the form of an Italian Concerto (Azpiazu)	-	6s. 6d.
FRANCIS CUTTING	Pavan (Azpiazu) - - - -	-	3s. 0d.
G. M. DA CREMA	Ricercari 11-13 (Azpiazu) - -	-	2s. 0d.
A. DE CABAZON	Pavana Italiana (Azpiazu) - -	-	3s. 6d.
JOHN DOWLAND	Lachrimae antiquae pavan (Azpiazu) - - - -	-	3s. 0d.
E. GRIEG	Anitra's Dance (<i>Peer Gynt</i>) (Sagreras) - - - -	-	4s. 0d.
G. F. HANDEL	Gavotte (Anido) - - - -	-	2s. 0d.
ROBERT JOHNSON	Alman (Azpiazu) - - - -	-	3s. 0d.
F. MENDELSSOHN	Canzonetta, from op. 12 (Tárrega) Song without words, op. 102 no. 2 (Casuscelli) - - - -	-	4s. 6d. 2s. 0d.
	Venetian Gondola Song, op. 19 no. 6 (Ablóniz) - - - -	-	2s. 0d.
W. A. MOZART	Andante (Anido) - - - -	-	2s. 0d.
HENRY PURCELL	Almand and Minuet (Norman) -	-	6s. 0d.
F. SCHUBERT	Moment musical, op. 94 no. 3 (Tárrega) - - - -	-	3s. 0d.
R. SCHUMANN	4 Album Leaves (Ablóniz) -	-	2s. 0d.

G. RICORDI & CO (London) LTD

271 Regent Street London W.1

Alexandre Lagoya and Ida Presti with Sophocles Papas



DUO PRESTI-LAGOYA

DURING their recent successful tour the Presti-Lagoya Duo gave a recital on December 8th at New York Town Hall which opened with Sor's *Divertissement No. 1*.

This was followed by three works arranged by Alexandre Lagoya: *Andante Variée* (Beethoven), *Concerto in D major* (Vivaldi-Bach) and *Chaconne in G major* (Handel).

After the intermission the programme continued with two works written

by contemporary composers especially for this Duo: *Sérénade pour Deux Guitars* (André Jolivet) and *Sonatina Canonica* (M. Castelnuovo-Tedesco).

The Jolivet Serenade is in four movements suggesting Italy, Spain, France and America respectively. The Sonatina is in three movements (a) Mosso et Grazioso, (b) Sicilienne and (c) Fandang en Rondo.

Danse No. 2 (Granados) and Aragonesa (M. de Falla) both arranged by Lagoya concluded the programme.

Reports of the Duo's North American tour reveal increasing admiration of the superb art of these very great musicians as well as the very great affection towards them of all who have met these charming and friendly people.

GUITAR MUSIC by ANDRES SEGOVIA

CO.125	Ballet (Gluck)	\$.75
CO.126	Courante (Bach)	\$1.00
CO.127	Diatonic Major & Minor Scales	\$1.50
CO.128	Estudio-Vals (Dedicated to Sophocles Papas)	\$1.00
CO.129	Melody (Grieg)	\$1.00
CO.130	Romanza (Schumann)	\$.75
CO.131	Three Pieces (Purcell)	\$1.00
CO.132	Waltz (original in A flat—Brahms)	\$1.00
CO.142	Six Lute Pieces of the Renaissance (Chilesotti/Neidle)	\$1.50
CO.143	Two Pieces, Lagrima and Adelita (Tarrega/Papas)	\$.75

EASY FLAMENCO VARIATIONS

by SOPHOCLES PAPAS

Malaguena, Farruca, Fandango, Solea, Farruca Facil
50 cents each.

Write for our complete Catalog

COLUMBIA MUSIC CO.
Dept. G. 1816 M. Street, N.W., Washington 6, D.C., USA

TEN GUITAR SONGS

by Sarah Stafford Cecil

"...the best (folk) song arrangements I met in the States."

V. Kingsley.

Price \$2.00 .. 14 shillings.

**1719 Lakeside Avenue
Baltimore 18, Maryland, U.S.A.**

THE GUITAR WORKSHOP

Imported classic guitars from
Spain. Accessories, music,
and instruction.

3640 Wallingford Avenue North
Seattle 3, Washington, U.S.A.



*This
informal portrait
of
Ida Presti
was taken
at the home of
Sophocles Papas
in
Washington D.C.*

*Another
charming picture
of the
famous Duo*



COMPLETE STOCK
of Guitar Wood
SPRUCE
EBONY
ROSEWOODS

Ready Inlaid Sound Hole Rings,
Purfling, Mother-of-Pearl, Ivory, Fret
Wire, Machine Heads, Tools etc.,
Semi-finish necks.

Send 10 cents for our Price List

H. L. WILD

Dept. "K"

510 EAST 11 STREET
New York City, 9, N.Y., U.S.A

JUAN REINIER
DA MONTAGNE
CONCERT GUITAR MAKER
23 Morwell Avenue, Bundoora,
Melbourne, Victoria,
Australia



STANDARD model from £A 55	
PROFESSIONAL model	from £A 90
FLAMENCO model from £A 60	
JUAN REINIER'S model	
MASTER GUITAR . . .	£A190



A family tradition preserved
for centuries

STEPHEN COURTLIGH

Instructor of Guitar

THE LOS ANGELES SCHOOL
OF MUSIC AND ART

Representative in North America
for

JOSÉ YACOPI
CONCERT GUITARS

\$200 to \$450

Lessons in Classic Guitar Technique.

2104½ Holly Drive, Hollywood,
California Ho. 5-5581

GUITAR VARNISH

Finest, completely clear,
Flexible oil varnish for
Guitars. Fast drying.

ROSEWOOD, SPRUCE

And other Guitar making
materials.

Complete Guitar Plans and
Instruction Booklet

Free Price List

JOSEPH F. WALLO

1311 G Street Northwest
Wash. 5, D.C., U.S.A.

VILLA-LOBOS FESTIVAL

THE 1962 Villa-Lobos Festival in Brazil was held from November 10th to 17th. There were six musical events including a special Guitar Concerto. At this the famous Brazilian poet, Herminio Bello de Carvalho gave an address on 'Villa-Lobos and the Guitar', Cristina Maristany (soprano) sang Modinha (Seresta No. 5) and Cancão do Poeta do Século XVIII, both written by Villa-Lobos for voice and guitar, and both performed for the first time.

The second part of the concert consisted of Villa-Lobos Preludes and Studies played by Jodacil Damaceno and Turibio Santos.

The guitar was also heard in the Chamber Music Concert on November 16th, when 'Sexteto Místico' was one of the three Villa-Lobos compositions played. This Sextet was written in 1917 for flute, oboe, saxophone, harp, celeste and guitar. It is in four movements: *Allegro non troppo*, *Adagio*, *Piu Mosso* and *Quasi Allegro*. This also was a first performance, and the guitarist was Turibio Santos.

More about Turibio Santos

Turibio Santos (whose portrait appeared in our last issue) was invited by Madame Arminda Villa-Lobos, widow of the great Brazilian composer, to take part in recitals broadcast by the National Radio in homage to Villa-Lobos. Turibio is studying to become an architect, but the guitar provides the means for his artistic impulses.

Here are the reactions of some well-known people to this brilliant young man:

'In my opinion, young Turibio Santos represents a typical example of the surprising artistic talent by which I am always so greatly impressed whenever I visit Brazil. These young talents often make me feel that Brazil has turned into its artistic sensibility this great and wonderful telluric force, which blooms out in rhythm, poetry and the prodigious natural facility, both technical and creative, which is so abundant there.' (MARIA LUISA ANIDO.)

'I admire Turibio and I have often pointed him out as an example of how one can still study music in a country which has no musical atmosphere nor specific conditions for such a study, without his even being a professional musician. He is talented, and I hope that he will be a virtuoso of the guitar, as I really love this instrument.' (RADAMES GNATALLI, conductor and composer.)

'Besides his great innate musical talent Turibio has the self-determination and will-power required for men to reach the highest pinnacles.' (ANTONIO REBELLO, teacher of guitar.)

'Turibio Santos is a true artist who has worked with artistic honesty and is always searching for a form of aesthetics free from false effects. The

results of this work are a firm and pure technique, a precise sense of rhythm and an intelligent employment of the resources of the instrument. These and other virtues place Turibio on a firm level amongst the new generation of guitarists in Brazil.' (OSCAR CACERES, Uruguayan guitarist.)

' . . . On several occasions at my home Anido, Caceres and Yépes listened to Turibio. The present intensity of his art and the continual progress of his aesthetic values were foreseen by these artists. Besides music, he is also passionately interested in painting, poetry and form. For Turibio everything is a field for research. The guitar is his means of expression, a kind of palette-set-square, space of poem. I really do want to keep following his music.' (HERMINIO BELLO DE CARVALHO, poet.)

We have just heard that he has been invited by Madame Villa-Lobos to record the 12 Villa-Lobos Studies on a Long Playing disc.

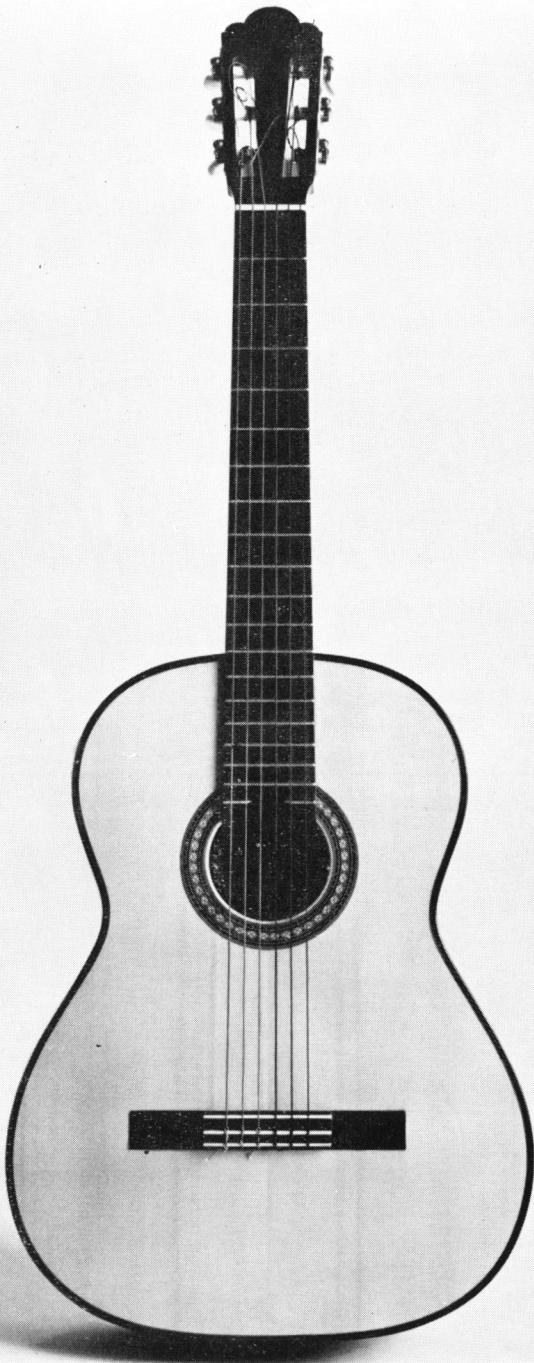
CLASSICAL GUITAR CIRCLE NEW YORK

AT the New York College of Music on December 2nd, members of the Classical Guitar Circle were heard in the following programme :

Gavotte en Rondo	...	...	Bach	Mary E. Miner
Elegie	...	...	A. Bellow	" Joseph Leeming
Pavana I	...	...	Milan	" "
Prelude VI	...	...	Ponce	" "
Diferencias sobre 'Guardame las Vacas'	...	...	Narvaez	Jerry Williams
Prelude I	...	...	Villa-Lobos	" Eugine Theodore
Prelude and Bourrée	...	...	R. de Visée	" "
Bourrée	...	...	Bach	Thomas Anthony
Gavotte	...	...	A. Scarlatti	" Alice Artzt "
Etude XII	...	...	Villa-Lobos	" "
Soliloque	...	...	H. Sauguet	Theodore Berlin
Segoviana	...	...	D. Milhaud	" William Matthews
Studio da Concerto	...	...	G. F. Ghedini	" "
Fantasia del quarto tono	...	...	Milan	Jonathan Chaves
Gallarda and Fantasia	...	...	Mudarra	" "
Three Diversions	...	...	A. Bellow	" "
Sarabande	...	...	A. Bellow	Theodore Berlin
Fandanguillo	...	...	Turina	" "
Chaconne	...	...	Bach	William Matthews
Quatre pieces breves	...	...	F. Martin	" "

LOUIS IGNATIUS GALL

THE Netherlands Guitar Society 'Constantijn Huygens' presented Louis Ignatius Gall in a recital at Nijmegen, Holland, on October 27th. The programme included Galiard (Dowland), Courante (Sweelinck), Villano (Guerau), works by R. de Visée and J. S. Bach, Suite, opus 1 (L. I. Gall), Two Etudes (E. Pujol), Prelude (Villa-Lobos), Oracion (Segovia), Andante (Ponce), Recuerdos (Tárrega), Andaluza (Granados) and Asturias Albeniz).



Manuel Velazquez. Probably the finest name in guitars today. Examine a Velazquez. You'll sense a classic craftsmanship that seems rare in this age. When you play it, you'll know you own more than a guitar. A Velazquez is an investment. To learn the story of what goes into the making of these fine instruments, send for our handsomely designed, 16 page illustrated brochure. It's yours for the asking.

M. Velazquez, Inc. | 205 East 23 Street, New York 10, N.Y., U.S.A.

STUDY MATERIALS

21 individual items: Music, Charts, Articles, Worksheets, Manuscript Paper; all conceived and executed

by RALPH FREUNDLICH

Includes 24 short transposable etudes, designed to develop comprehensive practical knowledge of complete guitar fingerboard, through study of tonal relations. Tonic sol-fa may be applied.

Complete Set (21 items)

USA \$4.15

CANADA \$4.38 ENG. 30s.

Send Int'l Money Order or Check
to RALPH FREUNDLICH
471 West End Ave., N.Y. 24 N.Y., U.S.A.

Individual PRICE LIST, free on request, independently of purchase, has short description of each item.

ALLISON CLASSIC GUITARS

hand made—fine quality rosewood
—excellent tone—fan bracing—
necks laminated with ebony—hand
engraved machine heads—butterfly
shaped thumb pieces—ebony fit-
tings—trial period offered—illustrated
brochure available—guaranteed.

ALLISON STRINGED INSTRUMENTS

2346 CLOVER LANE,
NORTHFIELD, ILLINOIS,
U.S.A.

Phone HI-llcrest 6-6039



CONCERTISTE
cordes pour guitare classique
PARIS

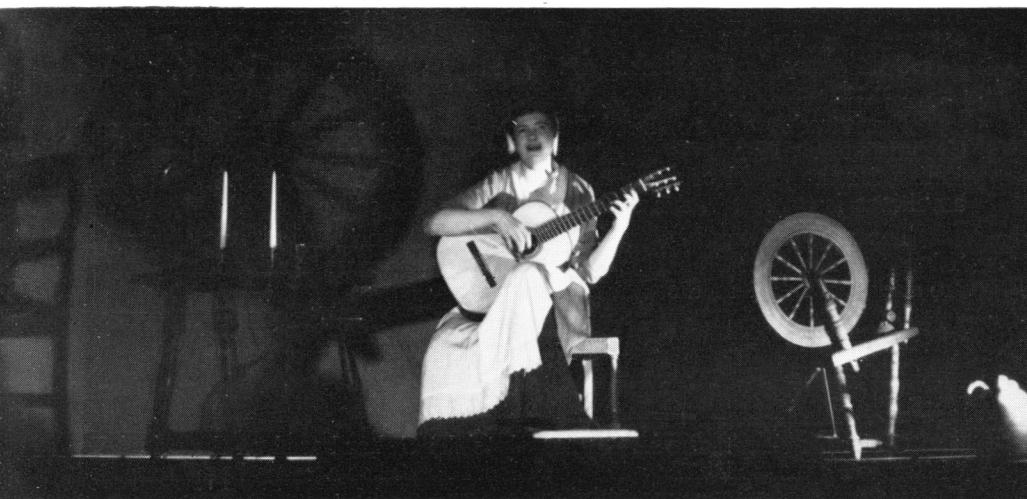
Special Nylon
guitar strings
highest tonal
quality.



Obtainable in France
Rifat Esenbel
137 Avenue
Victor Hugo
Paris 16

In Germany
Hermann
Hauser
world famous guitar
maker

8386 Reisbach /Vils
Postfach 10



Sarah Stafford Cecil

MUSIC-LOVERS who have realised what supremely exquisite and thrilling music can be made on the guitar, may be forgiven if sometimes a slight sneer ruffles their countenances at the mention of 'folk songs with guitar', for surely no aspect of the guitarist's art has been more debased than the time-honoured art of the troubadour. Alas, so many of these commercial hootenanny hoboes can neither sing properly, nor play the guitar properly. But perhaps even more important than their audible shortcomings is their utter inability to discriminate between the pure gold of really worth-while songs and the trash of monotonous, nauseating songs which some folk-mad collectors seem to think worth preserving.

It is therefore a pleasure to hear of Sarah Stafford Cecil, singer-guitarist, who has enough respect for the art of music to obtain adequate instruction in singing, guitar-playing and also in theory of music and composition, and who for about twenty years has explored the vast store of folk song, selecting and discriminating by her trained and educated musical instinct the best from the unworthy.

Sarah Stafford Cecil was born in Baltimore, USA, of Welsh ancestry. She has given many recitals in USA—New York, Washington, Baltimore and the Middle West. The reason she has not gone further afield is probably because she is the wife of an astronomer and the mother of three tall sons.

Her contralto voice was trained at the Peabody Conservatory, Baltimore, where she also gained a diploma for piano. Although her repertoire is immense, it is perhaps strongest in songs of the British Isles and in Carols,

Wisely she prefers the genuine original version of an old song to its Southern Appalachian variant, with all due respect to the collecting efforts of the late Cecil Sharp, but Spirituals and the songs of Spain, Mexico, etc., are not overlooked.

She introduces her songs with a few words to convey period, place and circumstance. Her accompaniments are always arranged with sensitive feeling for the mood of the words and the style of the melody. One of her ambitions is to visit Wales to further explore the songs of her ancestors.

The well-known English singer-guitarist, Victoria Kingsley, said to her 'I have no hesitation in saying that in my experience your song arrangements are the best I met in the States.'

—WILFRID M. APPLEBY.

GUITAR MUSIC

Under the title 'A modern approach to the Guitar based on the principles of Emilio Pujol' the Dutch guitarist Guido Topper has arranged and amplified the principles of elementary training as formulated by Emilio Pujol, who in turn based them on the teachings of Francisco Tárrega. These carefully graded exercises have been published in six books by Broekmans & Van Poppel, Amsterdam. The first three books have already appeared.

They will be particularly useful not only for the beginner, but also for the guitarist who wishes to develop the better control and flexibility of the fingers by scientific and helpful practice.

Ten Guitar Songs

Sarah Stafford Cecil's well-chosen selection of songs, some known, some new, should please all who like to sing to the kindly accompaniment of the guitar. These accompaniments are especially 'kindly' for they suitably fulfil the musical requirements and yet are not too difficult for the 'ordinary' player.

Baroness Agatha Trapp of the Trapp Family Singers wrote : 'I consider this book a real contribution to guitar literature'. With that verdict we cordially agree, but there is some particularly intimate and friendly quality about this album of songs.

Mrs. Cecil has not only selected and arranged the songs, but she laboriously wrote out every stroke of every note, and every letter (in chancery cursive script) with her pen, reproducing the pages by offset lithography. The cover design was by Haydon Wells, but the album was actually published by the remarkable Sarah Stafford Cecil.

On the inner cover, beneath the dedication, is a quotation from a poem by John Masefield, which seems to give a clue to the motive impulse of the creator of this album :

"O joy of trying for Beauty, ever the same,
You never fail, your comforts never end;
O balm of this world's way: O perfect friend."

RANDOM THOUGHTS

By H. M. Knowles (USA)

SOME random thoughts of one who is a comparative newcomer to the field of Classical Guitar Study may be of interest to the readers of *Guitar News*. To those who are well along the road to accomplishing a satisfactory performance on this difficult instrument—some memories may be brought to mind. To the beginner, they will show something of the shape of things to come; and for the uninitiated, I would hope they might provide a stimulus to try this fascinating but refractory instrument.

Many years ago I had learned a basic vocabulary of a dozen or more accompaniment chord formations, but since I don't sing even in the privacy of my own company—I wasn't too excited about the guitar as an instrument. However, all of this changed about two years ago when my son began to achieve some proficiency at playing in the classical style. As I heard him work over some of the Bach arrangements and as I listened to many of the excellent recordings, I found myself becoming more and more interested. I could hear that a melody line could be brought out with fine tone quality; that here was a complete instrument with bass, accompaniment and melody—one of the few in this group which includes piano. This latter point is an important one. In the United States, at least, thousands of students play instruments in bands or orchestras usually with much enthusiasm; but after graduation, their instruments are packed away—seldom to be touched again. After all, it's not much fun to play trombone, cornet or violin alone in one's home.

In any event I decided that here was an instrument I would like to try. There were many facets which added to its appeal. The guitar is easily portable. I like to practise in privacy, so if one room is being used, I pick up my footstool and move to another. In the summer, I sometimes repair to the shade of a large tree on the edge of our lawn, sit on a folding camp stool, rest my foot on a stone of the proper height and happily play scales, Sor studies and the few pieces I am able to cope with.

The guitar is an unobtrusive instrument. Because of its low volume sound—it very seldom annoys a neighbor or members of the same household. Our family is fond of camping. For these trips I always take a guitar despite the premium on space in the auto. If while playing at a certain campsite one feels he is interfering with his neighbor—he has only to walk a few yards to obtain a pleasant verdant practice spot.

In the early days of my interest, I learned that there was a repertoire of real musical substance. I had been familiar only with the chord books—many of which were padded to fifty pages or more by repeating the same chord formation page after page—only changing the fret number. But in the classical repertoire there are studies, preludes, etc., which have tonal balance, musically flowing melodies and good accompaniment parts offering the performer a chance to use to the fullest extent his feeling for delicacy and nuance. Added to this are staccato and harmonic effects which make for a full range of color.

As an inveterate 'do it yourselfer', I started to work my way through the time-worn but excellent Carcassi method. It would be interesting to speculate about how many would-be players have started and/or finished this journey. At any rate, one feels he is in the company of thousands of others.

While the experience was interesting enough and my general knowledge of the instrument was enhanced, I came to realize that there were numerous small adjustments necessary which could not be learned from the instruction books. This applies particularly to right hand technique. At this point I engaged an excellent teacher who could both play a good part of the repertoire and also explain the many fine points involved.

In the study of the guitar one learns of the manifold adjustments necessary for both the left and right hand, to achieve any sort of satisfactory performance. He encounters buzzing strings; muffled notes; too much staccato effect in the accompaniment notes; a too soft effect; too loud; too much sliding; poor aim; plucking a wrong string; too much right hand finger tip; too much nail; and on and on ad infinitum.

But if one perseveres the rewards begin. He begins to feel the naturalness of the apoyando effect in accenting the proper notes; the difficult legato technique which starts with light hammer effects and drawn thuds, and sometimes slipping completely off the first string—gradually comes to heel.

The angularity and feebleness of the barre improves. The mystery of the fingering as written by the masters begins to take on some logic. One discovers the clever use of the open string as a crossover between positions. He learns to squeeze three fingers on three adjacent strings; to feel at home with *ama*, *pima* and *pama*; to be surprised at the facility of reading certain repetitive patterns without thinking of individual notes; to encounter at first hand the effective nature of finger memory.

It is but small wonder that all of this adds up to a thoroughly fascinating and absorbing experience but at the same time one that can be shared only with those who have wrestled with the many intricacies involved.

'LA REVUE DU LIBAN'

A HALF-PAGE illustrated article in the November issue of the popular Lebanese magazine 'La Revue du Liban' quoted from an interview with Professor Vrouyr Mazmanian on his return to Beyrouth from Spain where he took part in the Segovia Course at Compostella for the second year in succession.

The writer of the article says that largely thanks to the great Spanish Master, Andres Segovia, the classic guitar has taken its rightful place in the world of Music. In Lebanon the progress of the classic guitar has been in the hands of Prof. Mazmanian, who during twenty-five years of patient devotion has succeeded in forming a 'pleiad' of guitarists.

Prof. Mazmanian gave an interesting account of the Course and his experiences, expressing his great admiration of Segovia whom he describes as 'a great Musician and a great Maecenas' (patron of the arts).

CONCERT IN BRAZIL

THE Brazilian guitarists, Jodacil Damaceno and Léo Affonso de Moraes Soares, combined to present a very interesting programme at Nova Friburgo (Brazil) on June 16th. First, Léo Soares played a Minuet by Mozart, Prelude No. 1 by Villa-Lobos and Asturias by Albeniz.

Then Jodacil Damaceno played Prelude and Bourrée by Bach, 'Dolor' by Padre José de San Sebastin, and Confession (A. Barrios). The two guitarists then played as a Duo the following items: Drewries Accords (17th century, anon.), Minuet and Musette (Bach), Cordão de Prata (Brasílio Itibere), Romance (anon.), Minuet (Boccherini) and Recuerdos de la Alhambra (Tárrega). The concert was repeated on the following day for a 'Youth' audience.

Both guitarists have studied under the Uruguayan Professor Oscar Caceres, and Theory and Harmony under the Austrian Professor George Wassermann.

GUITAR AT PESTALOZZI VILLAGE

MOST readers will have heard of the International Childrens' Community founded in Switzerland by J. H. Pestalozzi. On January 20th in the Canada Hall a concert of music for flute and guitar was given by Paul Haemig (flute) and Spiros Thomatos (guitar). The programme included Sonata (Telemann), Minuets for guitar (Rameau), Three Compositions (Fürstenau), Six Waltzes and Two Minuets (Schubert), Pièce intime für Gitarre (Paganini), Syrinx for flute solo (Debussy) and Entracte (Ibert).

A similar programme was given by these artists at Regensberg on December 4th.

At Zurich on December 15th, Spiros Thomatos and Regula Staub presented a similar programme of guitar and flute music.

NORTH WEST CLASSIC GUITAR SOCIETY

THE North West Classic Guitar Society continues its activities. From 15 to 25 people attend the meetings in Minneapolis.

On July 26th Albert Valdes Blain gave a recital in Minneapolis. He accepted an invitation to meet the members of the Society and a very enjoyable social time included round table discussions and playing.

On November 8th the members were able to hear a recital by Alirio Diaz which they enjoyed tremendously.

VAHDAH OLcott BICKFORD

MRS. BICKFORD thanks the many guitarists from all over the world who so kindly and thoughtfully sent her such comforting letters of condolence and sympathy on the loss of her beloved husband. They came by the hundred, and having no secretary to help, she asks all these kind, friendly people to excuse her for not replying personally to each.

WILLIAM MATTHEWS

AGUITAR recital by William Matthews on November 25th was one of a series of Chamber Music Recitals in the Parish Hall on Sunday afternoons organised by St. Ann's Church, Brooklyn, New York. It was very well attended and artistically performed.

The programme was as follows:

Variations on 'Guardame las Vacas'	...	...	...	Narvaez
Suite in A minor	...	...	...	Weiss
Chaconne	...	...	...	J. S. Bach
Two Preludes	...	...	...	Villa-Lobos
Sarabande	...	...	...	F. Poulenc
Quatre Pieces Breves	...	...	...	Frank Martin
Tombeau de Debussy	...	...	...	M. de Falla
Leyenda	...	...	...	I. Albeniz

William Matthews who is 19 years of age, is a pupil of Alexander Bellow. He is also a student of Brooklyn College in Musicology. St. Ann's Church dates back from 1784, but is evidently very much alive and up-to-date in other respects. The audience was invited to 'stay for coffee' after the performance.

HIGH ALTITUDE PLAYING

DURING the month of June, members of the Classical Guitar Society of Sacramento, California, went to Auburn, about sixty miles into the lower Sierra Nevadas. There they spent a pleasant afternoon with their guitars amongst the whispering pines—but alas, the air was so thin that the lack of oxygen affected the digital dexterity of all except Earl Jacobson, who resides nearby and was attuned to the elevation.

In September new officers were elected, Mr. Earl Jacobson as President and Mr. Melvin E. Michael, Vice-President and Charge d'affaires. Mr. Jacobson is now President of two Guitar Societies, the other being the Sierra Nevada Classical Guitar Society. Few guitarists hold two such offices. The retiring President, Mr. George Nichols, who is shortly moving to Hollywood, was presented with an elegant plaque honouring him as President Emeritus of the Sacramento Society.

CHICAGO GUITAR SOCIETY

THE Chicago Guitar Society's meeting on December 2nd opened with music for two guitars played by Patrick Ferreri and Richard Pick. The items were, Toccatina and Variations on a Carcassi Etude (R. Pick) and Two Dances from the Three Cornered Hat (Falla).

Ruben Anthony's guitar solos included Prelude No. 1 and Etudes Nos. 1 and 11 (Villa-Lobos). John Hunt presented some interesting traditional songs with guitar. Three members, Amado Canchola, Ferdinand Pirnat and Richard Pick played Trio für Drei Gitarren op. 12 (Gragnani) and Brazilliance (Almeida) to complete a varied and enjoyable programme.

QUEEN MOTHER AT KING'S LYNN CONCERT

Reprinted by kind permission from 'Lynn News and Advertiser', Tuesday, January 15th, 1963.

THE Queen Mother, attended by Lady Fermoy and Lady Susan Hussey, was present at the lunchtime concert given by the guitarist Mr. John Williams at St. George's Guildhall, Lynn, on Friday.

She wore a royal blue straight coat with a velvet collar and matching veiled hat, black shoes and handbag, and grey gloves. On arrival she was welcomed by Mr. B. E. Bremner, director of the Guildhall.

The first half of the recital was devoted to works by early 18th Century composers, beginning with an overture by S. L. Weiss.

The second item was a work by J. S. Bach, starting with a gentle, lapping prelude, gaining a southern flavour in the siciliana, and ending with the more formal fugue, which sounded very well on the guitar. So did a delightful sonata by Scarlatti, which concluded the first section of the recital.

Spanish

The concert ended with music by three Spanish composers. F. Sor's introduction and allegro, with its many changes of mood and tempo, was followed by the sultry memories of Alhambra by F. Tárrega. The last work was Albeniz's Crimson Tower, calling for very intricate fingering which was remarkable to watch as well as listen to.

Mr. Williams, 21-years-old, was presented to the Queen Mother after the concert, when she told him how much she liked the guitar. It was the first time Mr. Williams, who was born in Australia and now teaches at the Royal College of Music, had played before a member of the English Royal Family.

He did not know until Friday morning that the Queen Mother was to be present, and thought it very lucky that his flight from Paris on Thursday had not been held up.

CAROLS IN CHELTENHAM

CHISTMAS CAROLS were very much enjoyed at the December meeting of Cheltenham Classic Guitar Circle, when Miss Joan Prior directed an ensemble of eight guitars, two recorders and voices in a well-chosen and artistically performed programme.

Christine M. Tilsley also contributed an interesting group of German Carols sung to her own guitar accompaniment.

Wilfrid M. Appleby played a traditional Welsh air, a Polish Dance by Sokolowski, and Impromptu and Lullaby by Stepan Urban.

Joy Williams, a promising young guitarist, Tony Gartell, specialising in flamenco, and Mrs. N. J. Whittaker with songs and solos, gave creditable performances. Patrick Gamble played music by Luis Milan, Sor, Villa-Lobos and Tárrega, including the ever-popular Recuerdos de la Alhambra.



CORRADO MEZZINA

CORRADO MEZZINA, fourteen years old, played his debut recital on November 25th at the Carnegie Recital Hall, New York, to a full hall, receiving an enthusiastic reception from the audience and favourable comments in the *New York Times*. This is the programme:

Six Little Pieces	...	...	...	...	...	trans. Chilesotti
Sonata	...	...	...	...	...	D. Scarlatti
Prelude and Balletto	...	...	...	...	...	S. L. Weiss
Minuet	...	...	...	...	...	J. Haydn
Allemande and Courante	...	...	...	...	...	J. S. Bach
Variations on a Theme	...	...	...	...	...	Mozart-Sor
Sonatina	...	...	...	...	...	F. Moreno Torroba
Prelude and Chôros	...	...	...	...	...	H. Villa-Lobos
Zambla Granadina	...	...	...	...	...	I. Albeniz
Sevilla	...	...	...	...	...	I. Albeniz

This talented musician was born in New Jersey in 1948 and has studied the guitar for six years, at first under the tuition of his father, then for the past three years under the Mexican guitarist, Gustavo Lopez, pupil of Andres Segovia.

Corrado has been heard on many occasions by Segovia, who has encouraged him to continue his musical studies. He is attending classes in harmony and theory at the Diller-Quaile School of Music in New York.

Although this was his official public debut, Corrado has had considerable experience of facing audiences, having played frequently at the informal concerts of the Society of the Classic Guitar, New York.

In 1960 he presented a full length benefit concert for a New Jersey Church and appeared as guest artist at New York Town Hall with a noted harpist.

Remember the name—we should hear more of Corrado Mezzina!

THE GUITAR SOCIETY OF COLORADO

THE Guitar Society of Colorado was formed in 1959 by a group of Denver guitarists. Mr. Roy Graham, a pupil of the great American guitarist, William Foden, served as President of the Society during its first three years. At present, Mr. Denzil Skeen, a former student of Sophocles Papas, is President; Dr. Thomas Mahoney serves as Vice-President; Mrs. Verse Garcia as Secretary and Dr. Grant Steffen as Treasurer. Mr. Donald Mobley, Mr. Louis Frank and Mr. A. B. Madison serve as members of the board.

The Society has presented, in addition to its monthly programs, a yearly recital of guitar music called 'The Musical Palette'. The Musical Palette of 1962 was held at the Bonfils Theatre on August 24th. Vaughan Aandahl and Bill Freeman played some excellent flamenco guitar solos. The classical guitar solos given by Dr. Grant Steffen, Louis Frank, Roy Graham and Denzil Skeen were well performed and received. The most outstanding numbers were Mr. Skeen's rendition of 'Prelude No. 1' by the Brazilian composer Villa-Lobos and Dr. Steffen's performance of 'Handel's Chorale'. This is the third Musical Palette to be presented.

On November 7th, the Denver Symphony Orchestra had (for the first time) as guest artists, Presti and Lagoya. This highly talented couple presented 'Concerto in G major for Two Guitars and Orchestra' by Vivaldi and 'Fantasie Concertante for Two Guitars and Orchestra' by Gontran Dessagnes. After the concert, members of the Guitar Society held a reception for them. Since Presti and Lagoya extended their stay in Denver, several members had the opportunity of inviting this friendly and charming couple to their homes.

GUITAR WITH BAROQUE ENSEMBLE

THE University of Miami School of Music presented a programme at Beaumont Hall on November 18th of music played by the Baroque Ensemble: Eugene Johnson (Flute), Lucas Drew (Double Bass) and Geoffrey Stoll (piano) and Guest Artist Juan Mercadal (Guitar). The Ensemble opened with two Sonatas by Benedetto Marcello and a Concerto for flute and Continuo by Michel Blavet.

After the intermission the guitarist joined the Ensemble in Sonata for Flute and Guitar (Handel), Sonata for Flute and Guitar (Telemann) and Trio Sonata (La Raspona) for Flute, Guitar and Continuo by Giovanni Legrenzi.

Remarkable New Guit LA BELL

★
Recommended and played by
The Great Concert Guitarist



REY DE LA TORRE says,

"I have been using 'La Bella' strings exclusively for the past several years and I have tested them thoroughly, under very trying conditions, during my tours. I consider them unequalled in craftsmanship and excellence of tone."

Manufac

E. & O. MARI, INC., 38-01

Available in England

ar Treble Strings *from* **A** in black nylon



Here at last is the first major advance in concert guitar treble strings since the advent of nylon . . . proudly presented by E. & O. Mari, Inc., makers of world-famous La Bella strings since 1600. These latest La Bellas are totally new concert guitar treble strings that will breathe fresh life and brilliance into your guitar . . . and bring out the best in you as a performer!

THE RICHEST TONE YOUR GUITAR HAS EVER PRODUCED !

Made by a unique process, the new black concert La Bellas assure you of:

- ★ Richer, purer treble tones than ever before;
- ★ Perfect concert gauge and tonal balance among treble strings;
- ★ Harmonic purity at every fret;
- ★ Softer, easier action than you have ever known at concert pitch;
- ★ Faster retention of pitch on tune-up.

These new treble La Bellas offered by America's oldest and largest manufacturer of musical strings are now available in sets of 850-B 900-B La Bella Strings. For a new experience in quality, try the strings played by leading concert artists everywhere.

tured by—

23rd Avenue, L. I. City 5, N.Y.

through authorized Agent.

AMERICAN GUITAR SOCIETY

THE Thirteenth Program of Ancient Music was presented at Long Beach, California by the AGS on November 24th. Guitar solos included Sarabande (R. de Visée) and Minuet (Bach) played by Sidney Millstone; 16th Century Italian music played by Helene Hammond; Italian and French works of the 15th and 16th century played by Luis Elorriaga; Mascherada (anon.), two 16th Century Allemandes (arr. K. Scheit) and Fantasie No. 5 (Adrien le Roy) played by Dr. Douglas Hammer; Fantasie (L. Milan) played by Marty Trent; Partita in A minor (Logy) played by John Radalj; Preludio-Gagliarda (V. Galilei) played by Ronald Purcell.

Among other items were guitar trios Rigaudon (Henry Purcell, arr. Vahdah Bickford) and Minuet (Haydn, arr. Zarh M. Bickford) played by Vahdah Olcott Bickford, Dr. Douglas Hammer and Ronald Purcell.

The Society presented its Annual Christmas Programme at Glendale, California on December 22nd.

In a concert sponsored by the Women's Chamber Music Society on December 16th at Hollywood, Vahdah Olcott Bickford, guitarist, combined with the Artists Parnassus String Quartet. The guitar was heard to advantage in three works. Quintet by Josef Schnabel; First Quintet in D for Guitar and strings by Boccherini and String Quartet with Guitar, op. 32, No. 6 by Carl Thern, with the guitar part composed by Zarh Bickford.

THE PELZER STORY— —corrected

MADAME GIULIA PELZER, last surviving daughter of Ferdinand Pelzer, was responsible for statements about the romance of her parents, particularly that her mother was the daughter of a French General billeted with her paternal grandfather (mentioned also in Philip Bone's book "Guitar and Mandolin".)

A copy of "Guitar News" No. 65 containing the article on Ferdinand Pelzer was sent to the Burgomaster of Trier, and in due course a letter was received from Dr. Zenz (Beigeordneter) enclosing a photostat of the marriage certificate of Ferdinand Pelzer (Peltzer) and Maria Legrand. In this document, dated 22nd April, 1823, Ferdinand's father is named Anton Peltzer of Jülich, a musician and Maria Legrand is described as a milliner, the daughter of a policeman, Peter Legrand, 'absent and address unknown'.

Perhaps Madame Pelzer's great age blurred her memory, for she was over 90 years old. Perhaps her account of the romance was based on a bed-time story taken too seriously. Could there possibly be some other explanation?

We are reminded of the army recruits who were being taught to pass a message by word of mouth right along the line. The message started out as: 'Send reinforcements for advance!'—but it finished up as: 'Send three and fourpence for a dance!'

—WILFRID M. APPLEBY.

*Photo :*

R. T. V. (Louis Joyeaux)
LAZLO SZENDRY-KARPER

**WALLO
CONCERT
GUITARS**
 by

JOSEPH F. WALLO

outstanding maker of fine
 guitars

*

Price Range

\$500 to \$800.

Terms Available

Free Brochure

*

1311 G Street Northwest
 Washington 5, D.C., U.S.A.

HUNGARIAN GUITARIST

LAZLO SZENDRY-KARPER was one of the Bronze Medalists in the 1962 Coupe International de la Guitare held in Paris during June.

JOHN WILLIAMS

JOHN WILLIAMS is to give a recital at the Salle Gaveau, Paris on March 8th.

He is also booked to take part in the 1963 Cheltenham Festival of British Contemporary Music (June 30th to July 12th) as one of the 'Midday Music' recitalists—a popular feature in which well-known young artists are presented every week-day during the Festival.

MEMBERS' ANNOUNCEMENTS

Members' Announcements are intended for the use of MEMBERS only. Guitars advertised must be second-hand and the actual property of the advertiser.

Prepaid announcements of up to 50 words (maximum) one insertion 5/-, One Dollar USA. Series of 6 for the price of 5, 25/-, Four Dollars USA.

No trade advertisements such as strings, new guitars or music can be accepted as Members' Announcements. (Please send for our Displayed Advertisement rates.)

BASIL GURAL—Classic guitar teacher; founder of the Louisville Classic Guitar Society. 2143 Baringer Avenue, Louisville 4, Kentucky. G.L 1-4095.

C. IVAN MARACLE announces the opening of The House of the Classic Guitar. This is a private Studio devoted to the pleasurable study of the legitimate Classic Guitar. The address: The House of the Classic Guitar, Blue Grass Road, Route 1, Concord, Tennessee, USA. Phone 588-7991.

WANTED—Information for article in preparation on the lives, music and guitars of Manuel Y. Ferrer, D. Mejica, Edward Pique, Estelle Nichols, Pedro Dorego and Luis Magoral. Also recording: Roland Valdes-Blain, Roulette R-25055. Write: George Nichols, 3001 Fruitridge Road, Sacramento 20, California, USA.

CHESNAKOV. Elements of music and harmony in the study of the Classical Guitar. Theoretical and practical training in modern technique as a basis for development of artistic playing and for elimination of faults, self acquired or installed by wrong teaching. Progressive, selected studies. 48a Cathcart Road, London, S.W.10. (FLA. 4354).

RALPH FREUNDLICH, M.A., Juilliard graduate, Phi Beta Kappa. Applying the tonic sol-fa method in the initial study of movable scales, intervals and chords, practical knowledge of complete fingerboard is developed in Basic Musicianship Course for Guitarists; individuals, small workshop groups. New York City, 471 West End Avenue, TR 3-6594.

CORRESPONDENCE COURSE in classical guitar based on the technique of Tarrega and Segovia. Full details from George Dobinson, Spanish Guitar Studio, 71 Park-way, Dorking, Surrey, England.

ADELE KRAMER, Professor at the Guildhall School of Music and Drama, London, gives lessons in Classical Guitar for beginners and up to Concert Standard. 24 College Crescent, Swiss Cottage, London, N.W.3. (Tel: PRImrose 5366).

CHICAGO: Lessons in Classic and Flamenco guitar. James Norris—301 W. North Avenue. MO—4—6204. Student of Segovia in 1960-61.

BLANCHE MUNRO, A.G.S.M., Professor of Guitar at the London College of Music and Guildhall School of Music, accepts pupils, including beginners, at 35 Corringham Road, London, N.W.11. Enquiries SPEEDWELL 7740.

MATTHERS COLLEGE OF MUSIC; Lessons in Classical Guitar by Kenneth Kristian. Enquiries to The Principal, Bernard Matthers, L.R.A.M., A.R.C.M., 136 Brigstock Road, Thornton Heath, Surrey. Phone: THO 2586.

GUY B. SIMEONE, Guitarist, 11 New Heath Street, Roxbury 19, Massachusetts and 318 Hatherly Road, Scituate, Massachusetts, USA.

"GUITAR NEWS" back issues. Only issues Nos. 53, 56, 58, 59, 60 available, price 1/4 a copy, plus postage. Nos. 62, 63, 65, 67, 68 and 69—1/8 plus postage. I.C.G.A., 47 Clarence Street, Cheltenham, Glos., England.

Please do not send us USA Silver coins as we cannot change them in Britain.

Groups of classic guitarists and Societies are invited to send us photos. Those of an artistic nature preferred.



NYLON STRINGS

"FISOMA"

These strings are the result of many years of patient research by the makers, with 175 years of experience as string makers to the World's Artists. 'FISOMA' strings are used and recommended by Luise Walker. We can supply 3 distinct types which are specially designed for different tonal standards. Some instruments will produce best results by using a mixed set of strings.

	E 1st Nylon	... 2/-	
	B 2nd "	... 2/3	
	G 3rd "	... 2/9	
Alloy covered	Bronze covered	Pure silver covered	
D 4th ... 2/9	5/-	6/-	
A 5th ... 3/3	5/6	7/6	
E 6th ... 3/6	7/6	9/-	
G 3rd Nylon, covered with Tape-section nylon	...	4/10	
Set with Alloy lower strings	...	16/6	
Set with Bronze lower strings	...	25/-	
Set with Silver lower strings	...	29/6	

Any set with covered G 3rd will be 2/1 extra to above.
The Bronze and Pure Silver lower strings are finely burnished and very highly polished. (Post free for sets only.)

Trade enquiries invited British Isles.

"AUGUSTINE" NYLON

E 1st Nylon	... 1/9	D 4th covered silver colour	3/7	gold	3/9
B 2nd "	... 2/2	A 5th "	...	3/11	" 4/1
G 3rd "	... 2/3	E 6th "	..."	4/3	" 4/5
Per set silver colour	... 18/-	Per set gold colour	...	18/8	

(Post free for sets only.)

GUITAR MAKING

All parts and materials for the professional and amateur maker.
Please send for lists, post free.

IN THIS ISSUE

	Page
Stradivari Guitars	Wilfrid M. Appleby 3
A Segovia Film	Irving Gitlin 4
John Williams in USSR	Arseny V. Popov 7
Elementary Harmony and Chord Formation on the Guitar. Part III.	
News from Japan	Miguel Ablóniz 10
Duo Presti-Lagoya	11
Villa-Lobos Festival	13
Classical Guitar Circle, New York	17
Louis Ignatius Gall	18
Sarah Stafford Cecil	Wilfrid M. Appleby 21
Guitar Music	22
Random Thoughts	H. M. Knowles 23
"La Revue du Liban"	24
Concert in Brazil	25
Guitar at Pestalozzi Village	25
North West Classic Guitar Society	25
Vahdah O. Bickford	25
William Matthews	26
High Altitude Playing	26
Chicago Guitar Society	26
Queen Mother at King's Lynn Concert	27
Carols in Cheltenham	27
Corrado Mezzina	28
The Guitar Society of Colorado	29
Guitar with Baroque Ensemble	29
American Guitar Society	32
The Pelzer Story—corrected	Wilfrid M. Appleby 32
John Williams	33
Hungarian Guitarist	33
Members' Announcements	34

THE INTERNATIONAL CLASSIC GUITAR ASSOCIATION

(A non profit-making Organisation)

President :	P. J. Gamble, B.A.
Hon. Treasurer :	Mrs. Kay Appleby.
Auditors :	E. J. Dance, P. J. Gamble, B.A.
Committee Members :	Miss Joan Prior, E. V. Ridge. Miss Maude Hamilton.

Hon. Organiser : Wilfrid M. Appleby, 47 Clarence Street, Cheltenham (Glos.), England, to whom all payments should be sent.

'Foundation' and 'Supporting' members subscribe the extra amounts to help maintain the financial stability of I.C.G.A. and "Guitar News".

FOUNDATION Member	-	-	21/- a year (USA \$4.00)
SUPPORTING Member	-	-	15/- a year (USA \$3.00)
ORDINARY Member	-	-	10/6 a year (USA \$2.00)

Membership includes "Guitar News"—6 issues in a year.

All payments for 1 year only, please.

USA payments are best made in Dollar Bills or INTERNATIONAL Money Orders which should be made payable to Wilfrid M. Appleby. Checks require the addition of 25 cents for bank charges.

"GUITAR NEWS" Six issues per year Copyright reserved.

Hon. Editor : Wilfrid M. Appleby. **Business Editor :** Kay Appleby.

The Editors do not necessarily agree with the opinions expressed by contributors.