

GUITAR NEWS

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No. 103

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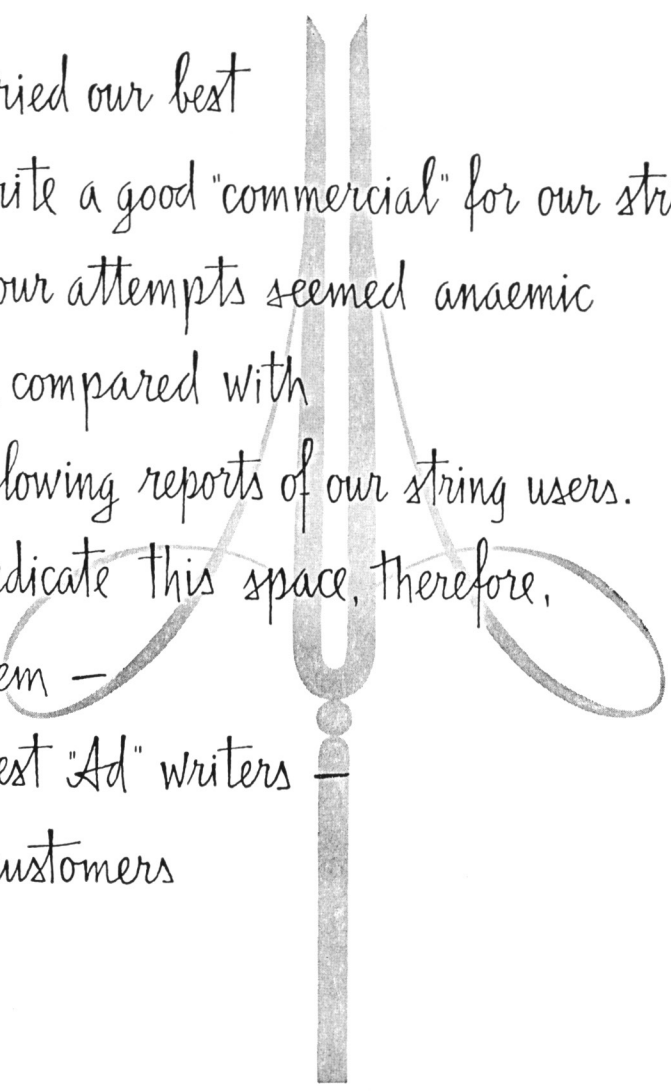
MARCH/MAY, 1969



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MIGUEL ABLÓNIZ



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RATIONAL GUITAR TECHNIQUE

By Miguel Ablóniz (*Italy*)

Part 19

FINGERING SYMBOLOGY (continued)

Brief illustration of systems of writing the harmonics found in guitar compositions: in his Study no. 25, op. 60, Sor wrote the numerous natural harmonics using notes of one 8ve lower than the actual pitch, each note having near it an encircled numeral for the string and a numeral for the fret. This system, however, though precise, has not been the most adopted. Sor himself wrote his Study no. 9, op. 29, to be entirely played in natural harmonics, in two different versions: the first is written in notes representing our open strings with near them numerals referring to the frets above which the harmonics are to be produced; the second (printed immediately after, and evidently meant to be used as a guiding score), with absolutely no numeral, is written in notes representing—in one 8ve lower than the actual pitch—the music that results on playing the first version in harmonics.

For many a guitarist, Villa-Lobos's harmonics, that are always natural, must at times have seemed a rebus; to write them not only has he used both lozenges and ordinary notes, but also for example a c'' (third space) with above it a ring, string not shown, whose complex meaning is: natural harmonic on the 3rd string, fret 5, pitch g''', unison of the one we get by depressing the 1st string on the 15th fret.

The deciphering difficulties increase sometimes also because of some printing error. Corroborating examples are the following, which, even if they do not ask for a puzzle-expert to solve them, certainly need *the* clever musician-guitarist for whom especially, and perhaps more than any other composer of guitar music, Villa-Lobos wrote. In **Schottish-Chôro** (no. 2 of "Suite Populaire Brésilienne"), p. 3, staff 7, measure 2, there is a chord consisting of: g under the staff, e' first line, g' second line, written in lozenges, with three small rings above. This part of the work is in A major and has the regular F, C, G sharps at the key signature. In the chord, both g and g' are preceded by naturals. *The error:* the lower g should not have a natural. Most probably either the engraver or perhaps a proof-reader, having noticed that in the original MS only the higher g' had a natural, may have thought that

the composer had forgotten to write a natural also before the lower g, so he decided to amend it himself, applying the rule concerning an accidental *not* in the key signature, or a natural, that keeps its validity for the following notes of the same name *and octave* within the same measure. The three harmonics are:

string 6—fret 4—(5th partial); unison of string 1, fret 4

„ 5— „ 7—(3rd „); „ „ „ 1, open

„ 4— „ 5—(4th „); „ „ „ 1, fret 10

To listen to the same chord in ordinary sound, depress: string-3—fret 9/string 2—fret 9/string 1—fret 10.

In the same measure, this lozenge chord is followed by a different chord to be played on the same three strings, and also—as the three rings below it denote—in natural harmonics. *Oddity*: the latter one is written in *ordinary minims*. Sixteen measures further, a repetition of this measure contains other peculiarities: the lowest **g** has no **natural**; the second chord (written before in minims) is now written in ordinary 1/4 notes *and* although it is comprised in the passage of notes that are to be played in harmonics (all endowed also with a corresponding number of rings) it is the only . . . ringless.

In **Etude no. 8**, in C sharp minor, the last measure has two superposed minims: g sharp under the staff, *lozenge* note; c' sharp under the staff, *ordinary* note. Below them: *two* superposed rings with underneath the word *harm*. **Meaning**: two natural harmonics, both produced on the 4th fret, strings 6 and 5, hence also the c' sharp ought to be written in lozenge.

For showing that only one of the voices, mostly the highest, is to be played in harmonics, while other normally plucked notes are to be struck contemporaneously, we either write above the passage “melody in 8ve harmonics” or we add a small x above each note that is to be obtained harmonically.

It is worth noting also that since the guitar with ever greater frequency is used in recitals held in rather big concert halls, the harmonics, especially the artificial, because of their limited audibility, are introduced less and less in our music. Miguel Llobet was particularly fond of them and could play *contemporaneously* artificial harmonics on some low (in sound) string with normally struck notes on higher strings. . . . Perhaps, some decades ago, when the works were mostly destined to be performed for few listeners in medium-sized drawing rooms, the efforts required to learn and master pieces containing many artificial harmonics, were not an absolute waste. In the present, of course, one

may still have in his repertoire works with harmonics, especially for recording purposes done under excellent acoustic conditions and with a considerable artificial sound amplification. Nevertheless, this enrichment of the gamut of the sounds and timbric combinations we can get with a guitar remains, to be sure, an effect that causes more of a surprise than a genuine artistic emotion.

(To be continued)

T.V. GUITAR COURSE IN NORWAY



Erik Stenstadvold, Per-Olof Johnson and Torstein Volden

GUITARISTS will be glad to know that the classic guitar is now being taught on Television not only in Japan and the United States but also in Norway (on NRK), under the direction of Per-Olof Johnson, lecturer in guitar playing at the Danish Conservatoire in Copenhagen. It is an introductory course for beginners and the lessons are given once a week and repeated the following week. Producer of the series is Erik Ostby, a good friend of the classic guitar, who has several times produced programmes of guitar music on NRK.

LISA HURLONG

LISA Hurlong (b. Wilmington, Delaware, 1946) has been studying the guitar since she was thirteen years old, not only in America but also in Italy and Spain and with some of the finest teachers.

She has the unique honour of having been selected as a "performing student" in no less than four different courses by Andres Segovia. On tour she has played to audiences in New York and other places in the United States. She has also played in Mexico and South America and in Sweden, Spain and Italy. She knows as many languages as there are strings on her guitar, English, French, Catalan, Spanish, Italian and Swedish.

The programme of her recent recital at Rutgers University, New Brunswick, New Jersey, consisted of Three PAVANES (L. Milan), La FRESCOBALDA (Frescobaldi), Four lute transcriptions (Chilesotti), Prelude and Fugue (J. S. Bach), Sonata (Giuliani), Four Preludes (Ponce), Etude No. 1 (Villa-Lobos).

FORTHCOMING EVENTS

JULIAN Bream will play at Winter Gardens, Bournemouth—March 16th; Colston Hall, Bristol—March 20th; Philharmonic Hall, Liverpool—March 24th; Town Hall, Cheltenham—March 27th; Town Hall, Birmingham—March 28th; The Queen Elizabeth Hall, London—March 30th.

Oscar Caceres will give a guitar recital in the Purcell Room, Royal Festival Hall, London, on March 21st.

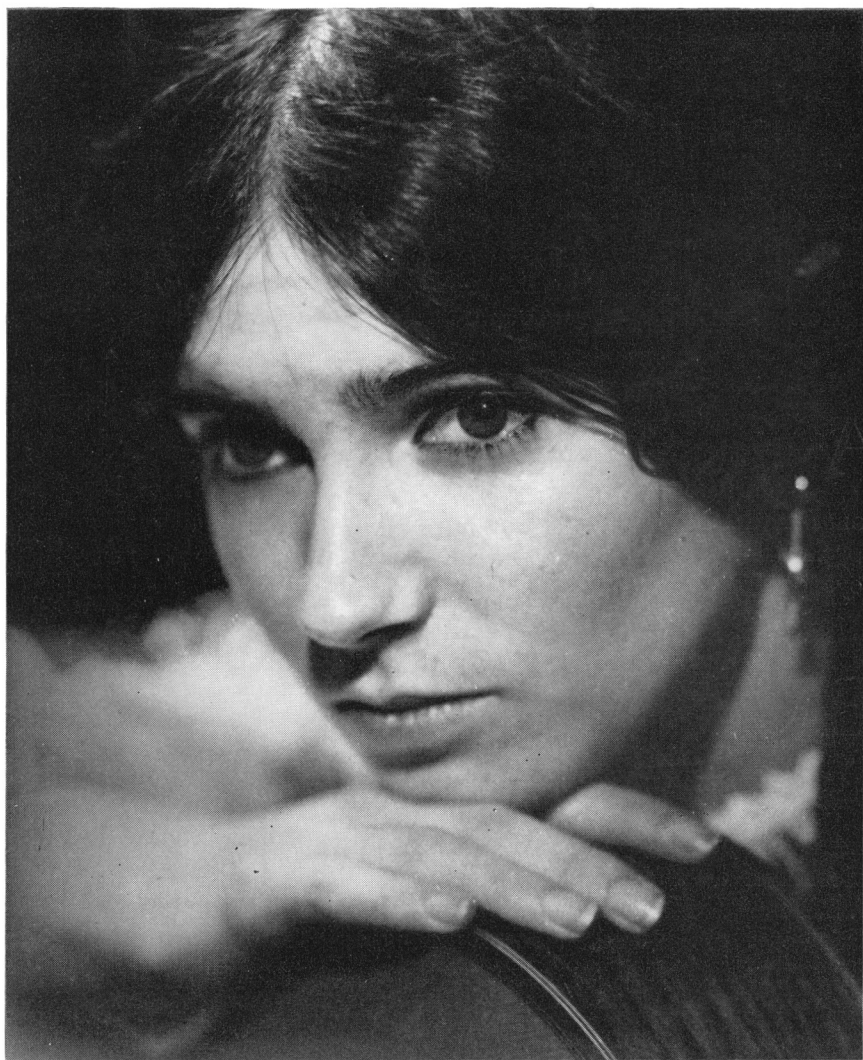
Siegfried Behrend will give a recital on April 11th in the Purcell Room, Royal Festival Hall, London.

Oscar Ghiglia will give a guitar recital on April 15th at Wigmore Hall, London.

Guido Margaria will also give a guitar recital at the Wigmore Hall, London on April 29th.

REISBACH GUITAR COURSE, 1969

A guitar course in 3 grades will take place under Santiago Navascués of Madrid at Reibach (Germany) from July 27th to August 10th, 1969. For further particulars (in German) apply to Santiago Navascués, Amsterdamerstr. 3, 8 München 23, Germany, or Hermann Hauser, Postfach 10, 8386 Reibach, Germany.



LISA HURLONG

COMBINED RECITAL

JULIAN Bream and John Williams, each a master of the guitar as soloist, gave a combined concert at the Queen Elizabeth Hall, London on Sunday, December 1st.

During most of the concert they played as a duo with great success, proving themselves a well-balanced team, enhancing the musical scope and the volume of the guitar in works by Scheidler, Debussy, Albeniz, Ravel etc.

Each contributed a group of solos. Julian Bream gave the first London performance of a new work (*Impromptu*) by Richard Rodney Bennett which was well-received by both audience and critics.

ALIRIO DIAZ

ALIRIO Diaz was the recitalist at the George Washington University on November 24th being presented by the American Guitar Foundation (formerly the Washington Guitar Society). He played Four Sonatas (D. Scarlatti), Suite No. 3 (J. S. Bach), Sonata-Homage to Boccherini—(Castelnuovo-Tedesco), and a group by Albeniz—Granada, Leyenda, Torre Bermeja and Sevilla.

GUITAR IN LEBANON

BEIRUT had a new musical experience on November 16th when 'a marriage was arranged' between the well-known Lebanon Quartet (Quatuor du Liban) and the guitar of Joseph Ichkhanian at the American University.

The chamber works presented were Concerto in D major by Vivaldi and Quintet in D major by Boccherini. Mr. Ichkhanian also contributed solos: Prelude and Allegro (Santiago de Murcia), Prelude and Loure (J. S. Bach), Variations on a Mozart Theme (Sor), and Asturias (Albeniz). Castanets were played in the Fandango of the Quartet. This concert which was publicised by a large and well designed poster, was well attended and the audience applauded with great enthusiasm.

Reporting the concert in *The Daily Star (Beirut)* Alvarez Bulos wrote that the concert was tangible proof of a rapidly growing appreciation of music that treats the guitar as a serious solo instrument and not merely for strumming chords to accompany a folk-singer, or a 'pop-shouter'.

Another reporter of *The Daily Star*, Magda Sabet, interviewed Joseph Ichkhanian and members of the Quartet—Antoine Saad (leader),

Vera Saad (violin), Hossam Mayas (viola) and Elaine Magnan (cello). Mr. Saad mentioned Paganini who played both violin and guitar and wrote music for both instruments. He pointed out that there was no reason whatsoever for the guitar not to be taken as a classical instrument, "a simple example and a live one, is the marvellous way in which the



The "Quatuor du Liban" with Joseph Ichkhanian

equilibrium of sound has been worked out between members of the Quatuor and the sound of Professor Ichkhanian's playing."

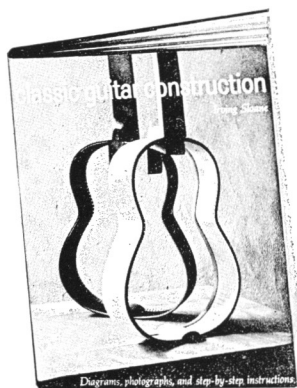
The Boccherini Quartet was repeated two days later in a concert at the Hotel Al-Bustan, Beit-Meri, Lebanon.

JEAN BEUDJEKIAN

JEAN Beudjekian, a student of Joseph Ichkhanian gave a guitar recital on December 6th at the American University Music Club, playing solos by Sanz, J. S. Bach, Weiss, Sor, Giuliani, Villa-Lobos, G. Moustaki, Malats and Albeniz. D. C. Shill provided a commentary and brief history of the guitar illustrated with lantern slides.

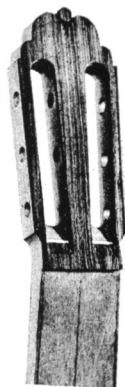
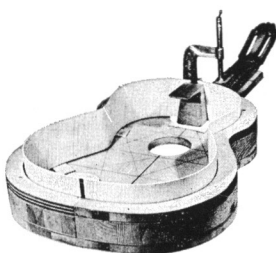
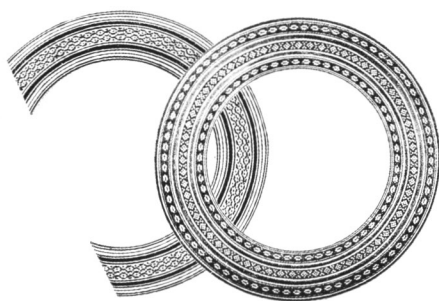
classic guitar construction

By Irving Sloane



This unique, comprehensive book gives all the information necessary for the building of a fine, classic guitar. Handsomely illustrated, it is an indispensable guide for the novice luthier, and conveys much of the romance of the Spanish classic guitar, gives a brief history and discussion of guitar construction theory, and provides a picture gallery of guitars by the great makers: including Torres, Hauser, Santos, Esteso, Arias, and Barbero.

The author's method of construction conforms to classic guitar-making principles and is superbly well-suited for the amateur craftsman. Specific diagrams and 125 clear, professional photographs illuminate each step. A simple wood 'sandwich' yields the principle elements of the basic forms necessary to build a guitar: A mold, bending form, purfling forms, and template. The author tells one how to make his own clamps, purfling cutter, and even the rosette (the sound hole mosaic inlay). He explores each aspect of guitar construction, and includes a directory of suppliers for wood, tools, and all guitar-making accessories.



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SEGOVIA AT HARTFORD, CONN.

THE Bushnell Memorial Auditorium is reported to be the largest hall in which Andres Segovia has performed, nevertheless it was completely filled on January 23rd for his recital under the auspices of the Civic Music Association of Greater Hartford.

His programme was: Introduction and Allegro (Sor); Two Studies (Tárrega); Two Preludes (Villa-Lobos); Madronos (M. Torroba); Suite in D (R. de Visée); Gavotte (J. S. Bach); Menuet (Rameau); Canzonetta (Mendelssohn); Melancolia and Primavera (Castelnuovo-Tedesco); Dance (Granados); Mallorca and Torre Bermeja (Albeniz).

Reporting in the *Hartford Courant* the music critic T.H.P. remarked that "The coloristic effects of his playing were as superb as they were astonishing—the ravishing dynamic shadows, the unbelievable wealth of timbres, the provocative nuances of rhythm." He concludes with an interesting paragraph on "The fatherly portrait" of Segovia. "It is heartening to be able to remark that in an age where guitars are twanged all over the place by longhaired and bejeaned youths, the audience at the Bushnell was not at all dismayed by the recherche performance of Mr. Segovia. Indeed, they loved it and they loved him. How could they help it when, in addition to being a consummate artist, he looks like the portly father of us all?"

GUITAR AT THE WEDDING

THE bride was the daughter of Dr. David Musman, Honorary Treasurer of the Guitar Society of Colorado. The wedding service was conducted by an exchange minister from England at the Chapel of the Chimes in Denver.

The entire musical background for the ceremony was provided by the President of the Guitar Society, Vaughan Aandahl who played on his guitar Six Lute Pieces (arr. Chilesotti), Prayer (Anon.), Recuerdos de la Alhambra (Tárrega) and Prelude No. 1 (Villa-Lobos) as an interlude during the ceremony, with Cancion Mexicana (Ramon Noble) for the recessional.

A MESSAGE TO U.S.A. MEMBERS

Due to an eight weeks strike at the East Coast docks of the United States, copies of the January/February, 1969 (No. 102) issue of "Guitar News", although posted by us at the usual time early in January, took a long time to reach members. We very much regret the hold-up of this issue.

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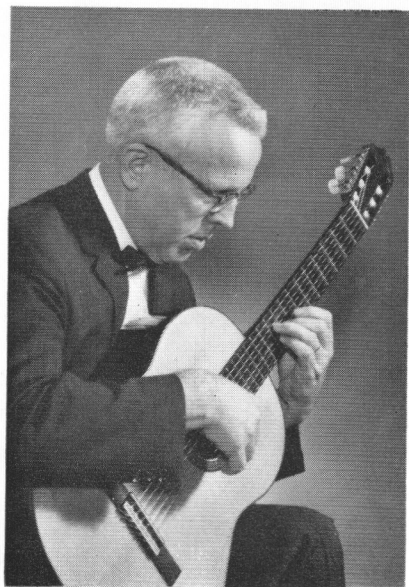
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ANGELO GILARDINO

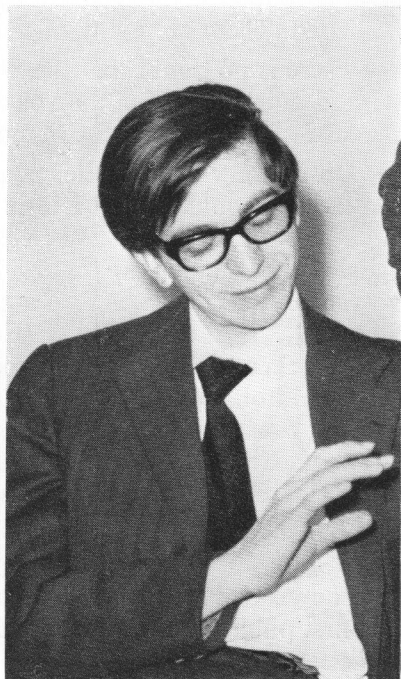
ANGELO Gilardino was born in Vercelli, Italy, and studied classic guitar as well as musical theory and harmony at the Musical Lycée "G.B. Vietti", seat of the renowned international competition for classical music and lyrical singing. He gave his first recital in 1964 and began the following year regular activity as a concert artist. On account of his accomplishments in this field, Professor Joseph Robbone, president of the "G.B. Vietti" musical institution, established a new professorship for classic guitar, entrusting Angelo Gilardino with the post.

His musical activity, fully dedicated to the guitar, has been constantly growing richer, both as a concert artist and as a teacher. In 1967 the Musical School in the city of Pavia entrusted a classic guitar course to him. Composers and musicians of great renown have warmly expressed their approval toward this young musician: among them, Mario Castelnuovo-Tedesco dedicated to Angelo one of his "greeting-cards" entitled "Angels' Flight"; Teresa de Rogatis has written for him "Feux follets" and "Enchanted Oasis"; Giuseppe Rosetta, an important composer in Vercelli, is writing for him a concerto for guitar and orchestra.

Angelo Gilardino's repertoire is a broad one, ranging from the compositions by Luis Milan and Italian lute-players to the pieces from "Platero y yo", which he was given permission by Castelnuovo-Tedesco to perform while it was yet unpublished.

NEXT ISSUE

*The next issue of
GUITAR NEWS
(June, July, August)
will be published on
JUNE 1st*



THE HAMPSTEAD GUITAR SOCIETY

THE Hampstead Guitar Society was formed in 1968 for the purpose of advancing interest in the instrument and of giving opportunities for young players to perform. Meetings take place at the Moreland Hall, usually on the first Sunday of each month and a programme is arranged drawing on the players who, in the first instance, came from the Hampstead district but as the Society has become better known are now coming from further afield.

Each performer is expected to be capable of sustaining a short recital of some twenty minutes and the standard of playing is usually high.

Duos have appeared and sometimes a guitarist with flautist or recorder player. There are few singers but Paula Okell has an excellent voice and chooses good material including settings by John Duarte of modern poetry.

Sometimes the committee arranges a recital by some professional artist and such concerts are well attended and testify to the guitar's growing popularity. Recitals at the Wigmore Hall or elsewhere are publicised. There are many of these today, always well attended.

There is no doubt that the Society provides a focal centre for guitarists and stimulation for the young player. This activity should raise the standard of playing and the number of eager and attentive listeners.

On January 12th a brief annual general meeting of the Society was held and the committee—Victoria Kingsley, George Clinton, John Duarte and Frederick James—was re-elected en bloc. The musical programme included: Variations a travers les Siècles, (Castelnuovo-Tedesco) **G. Lawson**; Bourée (Telemann), Pavanas (Sanz) **Guy Dupreux**; Two Minuets (Rameau), Gymnopedie No. 1 (Erik Satie), Choros No. 1 (Villa-Lobos), **John Thackeray**; Suite in D minor (R. de Visée), Studies Nos. 1–5 (Sor), Tango (Milton Nunes), Capricho Arabe (Tárrega), Miller's Dance (Fallá), **Colin Downes**; Prelude in D minor (Bach), Prelude No. 1 (Ponce), Prelude from Sechs Musichen (Erick Apostel), Sarabande (Poulenc), **Paul Cundy**; DUOS, Sonata in D minor (Scarlatti), Tonadilla—first movement—(Rodrigo), **The Athenian Guitar Duo—Liza Zoi and Evangelos Assimakopoulos.**

The Athenian Guitar Duo appeared informally, three days before their first public performance in England.

ERNESTO BITETTI

THE Argentinian guitarist, Ernesto Bitetti (b. Rosario, 1943) has just finished an extensive concert tour of Spain and North Africa during which he played at Seville, Cordoba, Granada, Malaga, Bilbao, Cuenca etc.

He has made recordings for Hispavox and was described by the Concert Society of Cordoba as "one of the great guitarists of the present generation".

A typical recital programme included the Six Chilesotti transcriptions of lute pieces, J. S. Bach's First cello Suite, Sor's Variations on a Theme of Mozart, Sonatina by F. Moreno Torroba, Homenaje a Tárrega (Turina), Spanish Dances Nos. 5 and 11 (Granados), Asturias (Albeniz) etc.

VIRGINIA, U.S.A.

THE Classical Guitar Society of Virginia held its inaugural meeting on November 3rd at Virginia Beach. Fifty to sixty people attended and indicated their delight at having such an organisation in their midst. Fourteen volunteered to be on the Board of Directors.

The founders of the new Society are Linda Lee Stryker and Lee W. Stryker.

Music played at the meeting included works by Carulli, Luis Milan, J. S. Bach, Sor, Carcassi, Villa-Lobos, Tárrega, Marella, Granados etc.

THE GUITAR SOCIETY OF COLORADO

OFFICERS chosen at the October meeting of the Society were President: Vaughan Aandahl; Vice-President and Librarian, Ron Grosswiler; Treasurer, Dr. David Musman; Secretary, Don Boucher; Board Members: Rina Bavaresco, Dr. Tom Mahony and Dr. Grant Steffen.

The programme included: **Vaughan Aandahl**: Cancion Mexicana and Zapateado Mexicana (Ramon Noble), Six Lute Pieces of the Renaissance (arr. Chilesotti); **Gordon Wyatt**: Prelude and Allemande (R. de Visée), Gigue (Weiss), Rondeloy and Fugue (Gordon Wyatt); **Ron Grosswiler**: Four Studies by Sor (arr. Segovia); **Gene Wilson and Ron Grosswiler** (duo): Duets (Carulli); **Karl Walter**: Larghetto (Aguado), Gracioso and Allegretto (Giuliani).

EVANGELOS BOUDOUNIS

FIFTEEN years ago Dimitri Fampas established his Guitar School at the National Odeon in Athens, Greece. Many of his students have achieved success under his guidance; Lisa Zoi and E. Assimacopoulos gained prizes at Naples, 1960, and have already become internationally accepted artists. Notis Mavroudis won First Prize at



EVANGELOS BOUDOUNIS

Salonika, 1965, Jenny Roditis, N. Hamilothis and others have given successful recitals.

Another student, Evangelos Boudounis, just eighteen years old, and recently graduated from high school, added honours to the Fampas school by winning the Third Prize at the 1968 Guitar Festival in Czechoslovakia (the First Prize was not awarded). As he had been studying for only two years and was in competition with mature and experienced guitarists from various lands this was a great triumph which the Artistic Office of Athens decided to celebrate (together with the 15th anniversary of the Fampas School) by organising a recital by Boudounis at the Gloria Theatre on October 29th.

The Theatre was filled to capacity and the talented young artist performed a programme which included Two PAVANES (Milan), Aria con Variazioni (Frescobaldi), Prelude and Fugue, op. 6 (Bach), Gigue (Weiss), Introduction and Allegro (Sor), Suite No. 3 and Dance No. 5 (Fampas), Sarabande and Toccata (Burghauser), Madronos (M. Torroba) and Tarentella (Castelnuovo-Tedesco).

He was enthusiastically applauded by the audience and won praise from the leading music critics of the Greek press.

Evangelos gave a second, shorter, recital on November 17th at a different hall.

REY DE LA TORRE

Rey de la Torre was presented by the American Guitar Foundation in a recital at George Washington University on November 16th.

His programme was: Suite in D minor (R. de Visée), PAVANAS, Gallardas, Folias (Sanz), Sarabande and Bourrée (J. S. Bach), Variations on a Theme of Mozart (Sor), Choros No. 1 (Villa-Lobos), Sarabanda Lejana (J. Rodrigo), Homenaje a Debussy (Fallá), Variations on a Pavane by Milan (Nin-Culmell), Three Catalan Melodies (Llobet), Two Cuban Danzas (Cervantes), Fandanguillo (Turina), Torre Bermeja (Albeniz).

COSTA PROAKIS

We regret to announce the death, from a heart attack, on May 7th, 1968, of Costa Proakis of Rome, aged 56 years.

He commenced the study of the guitar at the age of 10 and gave numerous concerts. Then in 1951 he opened an international teaching establishment in Rome "Centro de Chitarro". He wrote various articles, some of which were published in the early issues of "Guitar News". To his widow Renata and son Stefano we extend our sympathy.

THE GUITARISTS' PROGRAMME

(A CRITICISM)

by **Harold Dench** (*Britain*)

BEFORE Segovia the repertoire of the guitar was in a sorry state. However, with Segovia's leadership and the good sense of those musicians and guitarists who "follow in his wake", there is now a good deal of music that is lasting and worth while.

It is now a little over ten years since John Williams' London debut (November 1958—Wigmore Hall, London). At that time one would have to hunt feverishly for the few guitar recitals taking place, but now guitar recitals in London are more and more frequent; indeed, one may say they are reaching record proportions. This should mean that there is a great variety of good guitar music being played. Unfortunately, this is not the case.

Looking through a number of programmes of concert guitarists over the past ten years, selected at random, the following points appear:

17 Programmes (total of 204 pieces) comprised as follows:

Early music	..	..	..	..	96 items
Classical	..	..	..	..	16 „
Spanish	..	..	..	..	15 „
Modern	..	..	..	..	77 „

This list includes programmes of twelve first class guitarists from seven different countries.

The count of early pieces includes Bach and Scarlatti and, on the whole, the more 'pleasing' collection of pieces. However, some of these very small 'lute bits' are not concert hall material. There are too many arrangements and too few original guitar suites being played. Indeed, of the original items, it would look as if Visée was the only guitarist and the D Minor Suite his only Suite! The names of Dowland and Roncalli could grace the programmes a little more often—just these two would help.

The classical items tell a sorry story—five times Sor Op. 9, three times Giuliani Op. 15. The remaining eight items being somewhat trivial. I would agree that of the thousands of pieces written by guitarist-composers of the classical era, most are rubbish, but some pieces are

worth a hearing—e.g. Aguado and Coste. Even so, Sor wrote more than one set of Variations, and Giuliani more than one Sonata.

Again, with the Spanish pieces—a great deal of repetition; Sevilla and Torre Bermeja by Albeniz and the Maja de Goya by Granados comprise eleven of the sixteen items. It is obvious that the classical and Spanish sections leave a great deal to be desired.

The word 'Modern' means 'of present and recent times' and, as such, the seventy-seven modern items qualify. However, there are only eighteen of any genuine musical importance, the remaining fifty-nine are mostly by player composers. Some are entertaining, most are poor.

One point that emerges, is that all the guitarists are basing their programmes on Segovia's. The same basic pot-pourri of pieces from Elizabeth I to Elizabeth II of England forms the basic plan. Segovia is an original and, as such, may do as he pleases, but surely other guitarists must find their own originality and this can only begin with the programme they offer.

It would be a change to hear a concert programme by living composers only, or perhaps just four or five names on the programme, giving greater consolidation, for instance Dowland, Bach: Berkeley, Britten, Rodrigo. Even with a great proliferation of composers, the "era" could be clearly defined, e.g. early and Spanish, or classical and modern, and so on.

As the uncommitted concert goer observes more and more guitar concerts being advertised, he or she may be tempted to see and hear what 'this guitar business' is all about, and will naturally make comparison between guitar music and other instrumental music. One can conclude that the continuing support of the regular concert goer will depend as much on the programme of the guitarist as on the standard of his performance.

The reader may feel that these criticisms, based on the concerts observed by one person in one part of the world, are only true within the stated premise.

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Will all readers please note that I.C.G.A. cannot undertake to arrange concerts.



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JOHN WILLIAMS

DURING his recent concert tour of Japan John Williams broadcast on September 29th for N.H.K. Educational TV. He played J. S. Bach's Lute-Suite No. 4 and the Concierto de



Photo:

S. Ogura

Aranjuez (Rodrigo) with the orchestra "Tokyo Solisten" conducted by S. Hasegawa.

A full house audience welcomed John Williams at the University of Connecticut on November 20th.

Reporting in *The Hartford Times* Charles Whittenberg wrote: "I am certain that there are concert-goers who envisage the solo classic guitar as either a slightly more versatile version of a child's Christmas toy or a monster projection of stark steel, amplified to the threshold of pain, throbbing with the boredom of rock regularity. Such individuals were not at Wednesday night's event. The primary impression of the entire evening was one of perfect musical taste."

The programme included works by Mudarra, Sanz, Handel, Scarlatti, Bach, Haydn, Albeniz, Granados, Roberto Gerhard (Fantasia) and Turina.

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GUITAR MUSIC

Julian Bream

A series of transcriptions for guitar by Julian Bream is being published by Faber Music Ltd. (England). This includes music by J. S. Bach (Suite), Buxtehude, Grieg, William Lawes (Suite for two guitars), etc. as well as Benjamin Britten's Nocturnal.

New items include Three Sonatas by Cimarosa and Suite in A minor by Johann Froberger. The sonatas were selected from the 32 which Cimarosa wrote for the harpsichord and they display the melodious and witty talent of this Neapolitan composer.

The seventeenth century German organist, Froberger, played an important part in the development of the Suite with a sequence of four movements—Allemande, Courante, Sarabande and Gigue—so it was appropriate that his Suite in A minor should have been chosen for another transcription.

The fingering of this music is careful and adequate with an interesting sign—an elongated L with a short foot—to denote that LH fingers must be positioned before the ensuing phrase is played.

Miguel Ablóniz

Adagio by Tomaso Albinoni (1671–1750) from a Sonata in G minor for strings and organ has been transcribed for guitar solo by Miguel Ablóniz to make a very pleasing, yet not too difficult addition to the recital repertoire. In the same series Mr. Ablóniz has arranged Albeniz's Rumores de la Caleta, already a popular item. These have been published by Edizioni Musicale Berben (Italy) together with Album Ricreativo No. 2 which contains twenty solos for guitar which have been transcribed, arranged or composed by Miguel Ablóniz. Composers represented include Bach, Handel, A. Scarlatti, Sor, Giuliani, R. de Visée, Ambroise Thomas etc.

Karl Scheit

The Fugue by J. S. Bach which has been arranged for guitar solo by Karl Scheit exists in three versions, for violin, for organ and for lute. This version for guitar has been transposed into A minor.

"Codex 1" is the title of a solo composed for guitar in 1963 by Cristobal Halffter (b. Madrid 1930). It consists of three principal parts: juxtaposition of contrapuntal groups, the culminating points determined by five series of 12 tones each; pure-sound structures; continuous rhythm, the tempo gradually heightened.

The list of signs contains some novelties, such as might be expected in ultra-modern music. The editing, by Karl Scheit, and the clarity of

the printing help to ease the difficulties of this music. Halfpeter is a pupil of Alexandre Tansman.

Karl Scheit has also compiled two Albums of Studies. The eight by Francisco Tárrega include his six unnamed studies and two of the four named studies: *La Mariposa* and *Estudio en forma de Minuetto*. The only other named studies by Tárrega are *Recuerdos de la Alhambra* and *Sueño*—both studies in tremolo.

The other Album consists of sixteen Intermediate Studies by Sor, selected from opus 6, 31 and 35. All these Karl Scheit editions are published by Universal Edition.

Dimitri Fampas

Two Albums each containing Twelve Concert Studies by Dimitri Fampas have been published by Ph. Nakas, Athens, Greece. They are as kind to the ear as they are beneficial to the fingers of the player.

John Boda

John Boda is a new name for guitarists. Born in Boyceville, Wisconsin, in 1922 he obtained high qualifications at Kent State University and the Eastman School of Music. He is active and successful as pianist, conductor and composer, specializing in works for ensembles of widely varying combination and also choral works. Since 1947 he has been a Professor at the Florida State University School of Music. "Introduction and Dance", his first work for solo guitar, is a modern, imaginative and exciting addition to our repertoire. It has been published by Columbia Music Co., Washington, D.C.

Czechoslovakia

Two composers share an item of music published by Panton, Prague, in connection with the International Festival of Guitar Music, Pilsen, 1968. Possibly they were the winning compositions for guitar solo. The first is *Sarabande et Toccata* by Jarmil Burghauser (b. 1921). This is followed by *Trois Burlesques* by Stepan Urban (b. 1913). Both are solos of concert standard full of originality combined with a high sense of music.

John W. Duarte

Novello & Co. (England) have published two new solos and an arrangement by John W. Duarte. Opus 25 is a set of Variations on a Catalan Folk Song (*Canço del Lladre*). Opus 35 bears the title *Sonatinette*. They have been fingered by Alice Artzt. *Sonata for Guitar Alone* by Tristram Cary has been edited and fingered by John Duarte.

This is all interesting and excellent music worthy of the recital programme.

John Gavall

Another English guitarist, John Gavall, has compiled what is evidently the first of a series of albums of guitar music under the heading "The Golden Age"—classics for solo guitar—book 1 published by Mills Music (England).

The first part of the collection of 35 pieces is not too difficult for the beginner who is thus led on to the more demanding music of the second part. Sor, Giuliani, Carcassi etc. have been drawn on, but there is a considerable amount of music by Bach which is really quite playable and of great beauty on the guitar.

Ulf G. Ahslund

Suite No. 3 for solo guitar by Ulf G. Ahslund consists of five movements of pleasant music suitable for first or second year students. It is published by Reuter, Stockholm.

Per-Olof Johnson

An excellent method "Gitarrskola" with Swedish text has been compiled by Per-Olof Johnson and published by Anderssons Musik, Malmo. Mr. Johnson has also edited two items of music for guitar solo by Hilding Hallnas: Preludes 1-12 for Guitar; Partita Amabile for Guitar. These are also published by Anderssons.

Josef Powrozniak

An album of 75 items for guitar including some with words for singing has been compiled by Prof. Powrozniak and published by Polskie Wydawnictwo, Krakow. It contains Polish and Ukranian melodies and songs but there are many items by classical composers and guitarists of the past century.

Hans Zander

Divertimento Espagnol—4 pieces for guitar solo by Hans Zander arranged by Werner Kämmerling, published by Otto Wrede, Wiesbaden. Rather light music but the Serenata is very pleasing and original.

Guitar Quartets

It is quite an event to find new music for four guitars, but Broekmanns and van Poppel, Amsterdam, have published Nine Easy Guitar Quartets by Pieter van der Staak and "Going Dutch", five sketches for four guitars (op. 36) by John W. Duarte.

THE BOSTON GUITAR GUILD

THOUGH only three years old we are proud of our active membership and well-attended monthly meetings. All of our members are encouraged to perform publicly and much emphasis is placed on regular solo and duet recitals. As a group we are trying to activate and advance interest in the classic guitar. The activities of other guitar groups have been noted with a great deal of interest. The officers of our group for the 1968-9 season are: President, George Gregory; Secretary, Eileen Sullivan; Treasurer, Claire Rolbein. Fortunate indeed are we to have as our teacher and adviser Mr. Robert P. Sullivan, Chairman of the Guitar Department, New England Conservatory of Music, Boston, Mass.

The programme of the October meeting included: **James Sullivan**, Minuets (R. de Visée); **Clyde Franklin**, Andante (Sor); **Pat Slaney**, Prelude and Andante (A. Bellow); **J. Loisel**, Cibel (Loillet); **Seymour Golding**, Prelude (Purcell); **G. Lampke**, Allegro (Giuliani); **D. Weiss**, Prelude No. 5 (Tárrega); **Amy Golhany**, Prelude No. 3 (J. S. Bach); **Claire Rolbein**, Minuet (Carulli), **Stephen Josephs**, Galliard, (Cutting).

—George Gregory.

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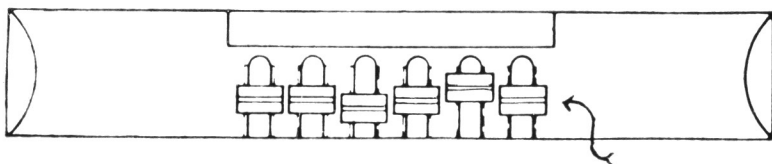
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