

TARREGA COMMEMORATION NUMBER

GUITAR NEWS

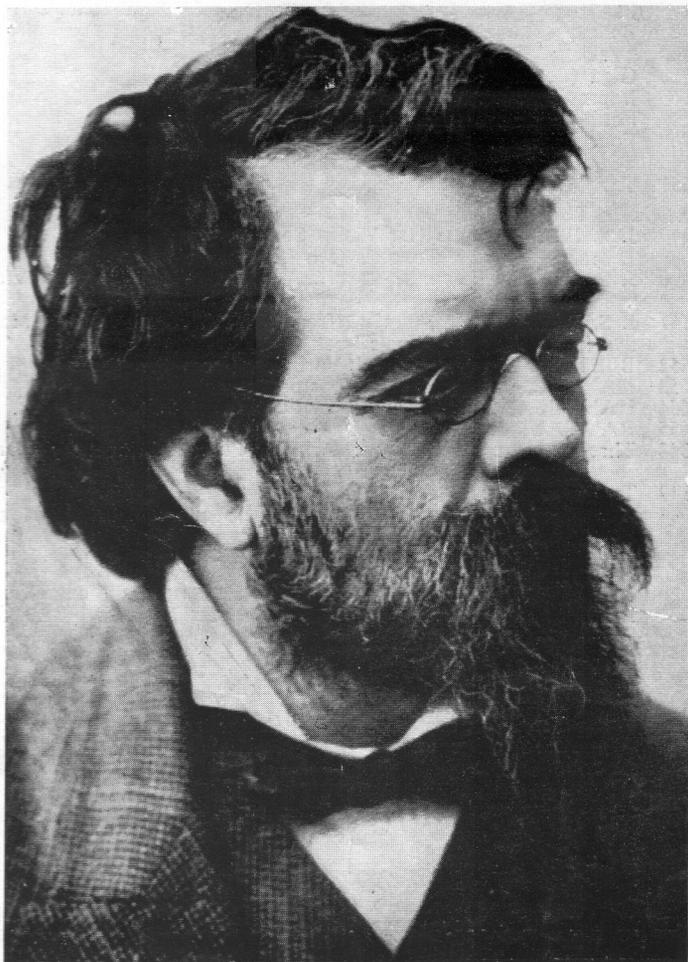
The Official Organ of the

INTERNATIONAL CLASSIC GUITAR ASSOCIATION

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FRANCISCO TARREGA

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Many of these compositions are already in the repertoire of the most important artists and are also available on records.

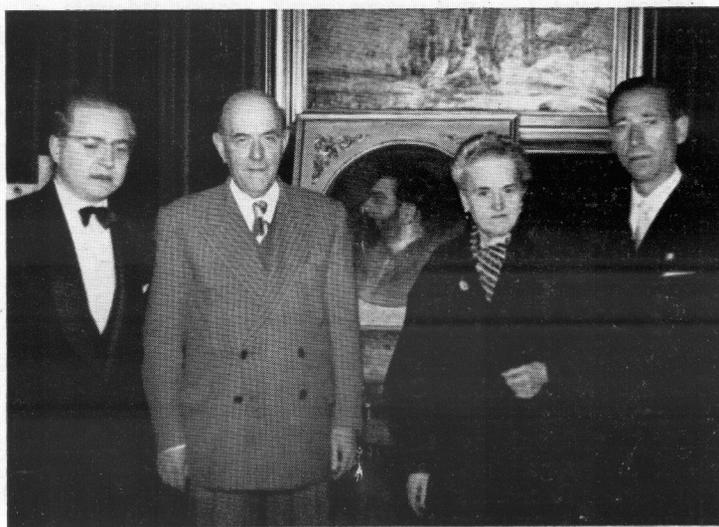
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FRANCISCO TARREGA

THE 50th Anniversary of the death of Francisco Tárrega (1852–1909) was commemorated with great homage and dignity in Villarreal and Barcelona. At both places special Solemn Requiem Mass was celebrated. At Villarreal, Tárrega's birthplace, wreaths were placed on the Tárrega Monument. There were orations and the recital of a poem dedicated to Tárrega by D. Leopoldo Peñarroja Centelles. This was followed by a concert and a guitar recital by Manuel Cubedo, whose programme included music by Tárrega.



*Francisco and Marieta Tárrega presenting the Pinazo portrait of their illustrious father to Castellón Town Council in 1957.
(Manuel Cubedo on left)*

In Barcelona the commemorative celebrations organised by the guitar society 'Peña Guitarrística Tárrega' lasted from October 1959 to January 1960. The inaugural recital was given by César A. Roche, a young guitarist who has just completed his studies at Barcelona Conservatorio. His programme included works by Mozart, Paganini, Grieg, Albeniz, Llobet, Parras del Moral and Tárrega.

Antonio Membrado gave the second recital on November 8th with a programme which included some of Dr. Chilesotti's transcriptions of 16th century music arranged for guitar, and a wide range of music from Luis Milan to Villa-Lobos.

On December 13th a special visit to the Municipal Museum of Music was arranged to see the collection of guitars formed by Miguel Llobet. These include several which bear the Torres label. This was followed in the

evening by a recital by José Muñoz which included a group of Tárrega's compositions.

On December 20th nine of the leading teachers of the guitar presented one pupil each in a Students' Concert.

A programme consisting entirely of works (originals and transcriptions) by Francisco Tárrega was played on December 26th by José Escorihuela.

An Exhibition of Guitars—ancient and modern—was on view at Barcelona Central Library during January 1960 (see list on page 8). The Exhibition also included many personal mementos of Francisco Tárrega—manuscripts, photographs, press cuttings, etc. Other sections displayed Guitar Methods by J. C. Amat, Gaspar Sanz, Sor, Aguado, etc., also Guitar Magazines and 'Objets d'Art'—sculpture, ceramics, paintings and curios relating to the guitar.

Most of these were from the collections of Francisco Tárrega (Son), Juan Ruano, Carlos Santias and the Society 'Peña Guitarrística Tárrega'.

On the final day of the Exhibition the films "Footsteps of Tárrega" and "Centenary at Villarreal and Castellón" were shown, and a guitar recital was given by Carlos Santias.

The Commemoration was brought to a close by a recital on two guitars by Renata and Graciano Tarragó.

COMMEMORATIVE CONCERT IN U.S.A.

THE American Guitar Society on November 28th at Los Angeles gave a Commemorative Tribute Concert in Honour of Francisco Tárrega and Isaac Albéniz on the 50th Anniversary year since their deaths in 1909. Vahdah Olcott Bickford gave talks on each of these great musicians. The first part of the programme was devoted to works by Tárrega—Capricho Arabe, El Sueño, Recuerdos de la Alhambra and many other solos were included, also his arrangement of Chopin's Prelude, op. 28 No. 7. The compositions of Albéniz included Leyenda, Granada (Vahdah and Zarh Bickford on two guitars) and finally Cadiz and Tango in D (string quartet and guitar).

GUITAR COMPOSITIONS HONOURED

THE National Association for American Composers and Conductors (N.A.A.C.C.) has organised concerts for twenty-seven seasons, during which it has introduced many American composers.

For its second concert of the present Season it selected, for the first time, some compositions written for the guitar. These were "Prelude and Rondo" and "Five Diversions" by Alexander Bellow. They were played by the composer at the Carnegie Recital Hall concert, as the second item, on December 19th and were warmly received by the audience. The concert was broadcast on WNYC.

Mr. Bellow is to be congratulated on the selection of his compositions by this important Association, and it is very gratifying that the guitar should have been heard at a N.A.A.C.C. concert. The compositions have been published by Ricordi (New York).

WATFORD AND DISTRICT MUSIC FESTIVAL CONTEST FOR CLASSIC GUITAR 1960

Last date for entries : 31st March, 1960.

Date of Contest : 14th May (Saturday).

For Syllabus and entry forms (no charge but stamped addressed envelope) apply to Miss Blanche Munro, 35 Corringham Road, London N.W.11.

Class aged 12 and under : **Test Piece** Allegro by Giuliani, No. 24, Book 1 "The Guitarist's Hour" (Schott GA 19).

Class aged 16 and under : **Test Piece** Study by Sor, No. 7, Book 1 "The Guitarist's Hour" (Schott GA 19).

Open Class : **Test Piece** Own Choice. Time limit five minutes.

Prizes : 12 years and under—Medal. 16 years and under—10/6 Voucher (for books or music). Open Class—10/6 Voucher.

Competitors : The Contest is open to entrants from any district.

CHELTENHAM GUITAR CONTEST

MANY entries and enquiries from various places in Britain and continental towns have been received by the Secretary of the Cheltenham Music Competitive Festival for the classic guitar contest which will take place at the Town Hall on Saturday afternoon on May 21st.

The contest for the Silver Cup should prove even more interesting this year, as there will be an 'own choice' solo in addition to the set piece—a Sor Minuet.

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SEGOVIA

AT NEW YORK

NEW YORK Town Hall was packed on January 8th for Segovia's recital. John Briggs reporting in the "New York Times" wrote:—"He brings to the instrument and its repertory a certain elegance and distinction not quite matched elsewhere in the field . . . His guitar, which can rival the harpsichord in clarity and tonal sonority, almost can rival it in polyphonic playing as well. It was a fine performance by a splendid artist in top form. The listeners, by their applause, made it clear that they were delighted."

JULIAN BREAM

AT COLUMBUS, OHIO

FOR the second consecutive season Julian Bream, England's illustrious lutenist and guitarist, once again favoured the State of Ohio by giving a recital for lute and guitar at the Merston Auditorium of Ohio State University in Columbus, on November 24th, 1959.

The lute compositions involved works by Besard, Johnson, Rosseter, Batcheler and Dowland. For the guitar portion of the programme, compositions of Milan, Handel, Bach, Cimarosa, Ravel and Villa-Lobos were performed.

In spite of the immensity of a newly constructed hall, both lute and guitar registered well. Mr. Bream's engaging personality along with his ability to exhibit true musicianship in any work he attempts, has won for him the admiration of Ohioans, who are very appreciative of his splendid efforts. His extemporaneous remarks regarding composition and composer prior to playing are very enlightening and this practice seems to endear him to his audience.

G.J.M.

JOHN WILLIAMS

ON BRITISH RADIO

A BRILLIANT performance of Joaquin Rodrigo's "Concierto de Aranjuez" was broadcast on January 27th by the B.B.C. Midland Orchestra conducted by Leo Wurmser with John Williams, guitar. This concerto, written twenty-one years ago, is so rich in varying textures of delightful sound that it can be listened to with pleasure 'many times and often', especially when orchestra and guitar are so well balanced as in this performance. The guitarist gave a fluent and sensitive rendering making excellent use of his opportunities in the solo passages of the second movement.

Earlier in January John Williams was heard in a broadcast of guitar solos—Gavotte (A. Scarlatti arr. Segovia), Sonata in E minor (D. Scarlatti arr. Segovia) and a delightful solo not previously heard on radio—"Humorada" by Paquita Madriguera (Segovia's wife). These solos were from one of his gramophone recordings.

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THE FIRST NATIONAL EXHIBITION

of Guitars—ancient and modern

HERE is a list of some of the famous and interesting guitars which were displayed at the Central Library of Barcelona, Spain, during January 1960. In addition to those mentioned there were several ancient guitars by unknown makers.

The printed programme of the Exhibition bore the picture of an antique sculptured figure playing a vihuela.

<i>Maker</i>	<i>Exhibiting Owner</i>
Marcelo Barbero	D. Juan Sonntag
Salvador Rodríguez	D. Salvador Rodríguez
Enrique García	D. José M. Hernández
Antonio Avila	D. Angel Farré
Santos Hernández (1930)	D. José M. Carulla
Antonio Mateu (1959)	D. Juan Ruano
José Martínez	D. José Martínez
Antonio de Torres ('Leona')	Sra. de Aufrán
José Boluda	D. Juan Sonntag
Maker Unknown (1862)	Srta. Corine Leckie
Salvador Gaspar (1909)	D. Gaspar Cebrián
A. Gaspar Cebrián	D. Gaspar Cebrián
Enrique García (1919)	D. José M. Carulla
Pablo Hiero	D. Fernando Ripoll
Enrique Sanfeliu	D. Jorge Ruano
Antonio de Torres (1852)	D. Joaquín Arcas
Miguel Rodríguez	D. Juan Sonntag
Julián Durán (1842)	Sr. García Ramos
José Pernas (1844)	Sr. García Ramos
José Martínez Meroño	D. José Martínez
Juan Estruch	D. Juan Estruch
José Farré	D. José Farré
Estruch Hermanos	Srta. Isabel Monferrer
Campo	D. Graciano Tarragó
José M. Hernández	D. José M. Hernández
Antonio Royo (1846)	D. Luis Sanchez Granada
Enrique García (No. 144, year 1913)	D. Carlos Santías
P. A. Xemena P. de Mallorca (1848)	D. Carlos Santías
José Pagés	D. Rafael Salvia
Salvador Ibañez	D. Patricio Galindo
Enrique Recio	D. Joaquín Arcas
Maker Unknown	Sra. de Fontanals
Ignacio Fleta	D. Juan Fco. Garrido
Salvador Ibañez	D. Joaquín Arcas
Francisco Simplicio (1930)	D. Juan Parras del Moral
Manuel de Soto (19th century)	
(used by Tárrega)	D. Francisco Tárrega (son)

Centenary of the birth of Tarrega (1852—1952)



Homage at Villarreal—November 1952



The monument at Castellón with Manuel Cubedo, Daniel Fortea and Emilio Pujol

HEITOR VILLA-LOBOS

(1887—1959)

GUITARISTS everywhere will mourn the passing of the great Brazilian composer Heitor Villa-Lobos, who died at Rio de Janeiro on November 17th, 1959. According to Eric Blom and other writers he was born on March 5th, 1887, but many other dates have been given.

Villa-Lobos was a prolific composer of music for many kinds and many combinations of instruments. His first composition was for the guitar whose repertoire he later enriched by Preludes, Chôros, Studies and other works, including a Concerto.

HOW WE SHOULD START THE STUDY OF THE GUITAR

by Miguel Ablóniz (*Italy*)

Chapter VII—THE LEFT HAND (continued)

NOW that more or less we have explained the correct position and use of the left hand and fingers, and before passing on to the description of my "eight exercises for the independent action of the left hand fingers", here are some preparatory exercises for the left hand to be practised on all the strings :

One finger at a time (one note) : we first place in the best way (parallel to the frets) finger one on any string, on the 7th fret (or some other fret near that part of the fingerboard) and strike a couple of times with the right hand (alternating two fingers—apoyando). We do this on all the frets, passing progressively from one fret to its neighbouring larger one, until we reach the first (largest) fret. To allow the pressing finger to rest, we may, between one note and the next, strike (with the right hand fingers) the **open** string. This simple exercise should be done on all the strings, using first finger 1, then repeating with fingers 2, 3 and lastly with 4. Particular care should be taken so that, while we use any finger on any string and fret, the left hand is correctly placed, with the elbow, the wrist, the thumb in the right place and the finger parallel to the frets and well bent so that it touches only the string that it is pressing.

For those who may not know it yet, the best spot on which to place a finger on a string is at about 1/16 of an inch behind the metal bar (fret) that lies between the finger and the bridge; it is obvious that on that spot, with the minimum pressing we obtain a nice clean note, while the further away from the metal bar we place the finger (i.e. towards the guitar head) the harder we must press in order not to let the string bang or buzz when struck.

Two fingers involved (two notes) : again start at fret seven; place finger

1 (strike with the right hand once or twice), without lifting finger 1 place finger 2 on the eighth fret (strike with the right hand), repeat various times : 1, 2, 1, 2, . . . then change fret; do the same exercise on frets 6-7 (while finger 1 stops continuously on the string), then on frets 5-6, 4-5, 3-4, 2-3 and 1-2. Be always careful to place the left thumb "in the centre of action", between the two pressing fingers.

This exercise to be done also with fingers 2-3 and 3-4.

Other analogous exercises with two fingers are those done by fingers 1-3, 2-4, leaving one free fret between the acting fingers and lastly 1-4, leaving two free frets between them.

Three fingers involved (three notes) : according to the permutation of numbers a three fingers combination offers **six** possibilities :

1 2 3	1 2 4	1 3 4	2 3 4
1 3 2	1 4 2	1 4 3	2 4 3
2 1 3	2 1 4	3 1 4	3 2 4
2 3 1	2 4 1	3 4 1	3 4 2
3 1 2	4 1 2	4 1 3	4 2 3
3 2 1	4 2 1	4 3 1	4 3 2

Four fingers involved (four notes) : again, according to the permutation of numbers, a four fingers combination offers **twenty-four** possibilities : 1 2 3 4, 1 2 4 3, 1 3 2 4, 1 3 4 2, 1 4 2 3, 1 4 3 2, 2 1 3 4, 2 1 4 3, etc.

Five notes : if we wish to use also the open string, then, together with the four fingers, we get **five notes** offering **120** possibilities.

Care should be taken to practise in the following way : (a) repeat many times the same exercise; (b) in each combination the lowest numbered finger keeps pressing the string all the time; (c) when placing on the string a high numbered finger, it is good to learn to place **simultaneously** the lower numbered finger or fingers that will serve soon after.

The intelligent and patient practice of exercises of this kind will prepare the fingers and give them the necessary strength that will render possible the study of the **EIGHT EXERCISES**, done in different ways, all the time on four neighbouring frets, without the participation of the right hand, which will follow in the next issue of 'G.N.'

(To be continued.)

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RECITALS IN GREECE

VOLOS Art Lovers Club presented Dimitri Fampas in a recital of guitar solos on December 18th. This important organisation demands a high standard of music and it must have given the recitalist satisfaction that his efforts were so warmly applauded by a critical audience.

On November 12th, Evangelos Assimakopoulos, a brilliant pupil of Prof. Fampas, gave a successful recital at Parnassos Hall, Athens, winning praise from his audience and the music critics of the Athens newspapers.

THE FRIENDS OF THE CLASSICAL GUITAR

A SUCCESSFUL concert was held at Lemon Grove Auditorium, Los Angeles, California, on December 5th at which the featured guitar soloist was T. Lorimer, twelve years of age, who has been studying the guitar with Guy Horn for nearly three years. His playing was most promising. His solos included Minuet (Sor), Marieta (Tárrega), Prelude No. 1 (Villa-Lobos) and Soleares (Julian Arcas).

Giuliani's Guitar Trio, op. 71 was performed by Jose Alba, James Wood and Howard Heitmeyer. A group of songs was rendered by Emily Wood (coloratura) accompanied on guitar by Dorothy de Goede who also played the guitar part with James Farmer (flute) and Ross Beckstead (viola) in Matiegka's Serenade, op. 26.

Among those present was Vahdah Olcott Bickford and the folk-singer guitarist William Clauson.

BUENOS AIRES

RECENT concerts organised by the Asociacion Guitarristica Argentina include recitals by Maria Angelica Funes and Yolanda Davis. On October 9th a Guitar Duo (Hector Estrada and Rodolfo Alfonso) gave an unusually interesting programme of works by Wolff Heckell, L. de Richée, Vivaldi, Bach, Mozart, Beethoven, Tárrega, Alfonso Galluzzo, Moreno Torroba, Segovia (Divertimento), G. Gilardi, C. Troiani, A. Colabella, L. R. Sammartino, and G. Bianqui Piñero (the last five being composers of music in the Argentina idiom).

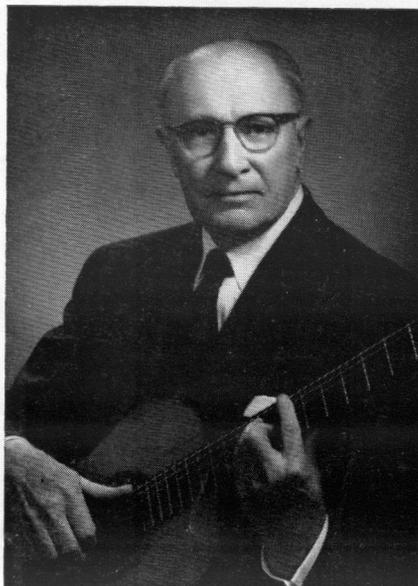
The Association (A.G.A.) is extremely active, organising concerts, radio broadcasts, tuition classes and even 'Gala evenings'.

CHELTENHAM CLASSIC GUITAR CIRCLE

TALKS illustrated with guitar playing have been a feature of recent meetings. "Anton Diabelli" by Wilfrid M. Appleby, "Flamenco" by Michael Elliott (who happened to be visiting the district), "Spanish Music" by Joan Prior, and "Francisco Corbetta" by Wilfrid M. Appleby. Newly published music played included Studies by Miguel Ablóniz; Barcarolle and Serenata by Pieter van der Staak; and Nos. 3 and 4 of "Five Diversions" by Alexander Bellow.

GEORGE C. KRICK

OF
ST. LOUIS, MO.
U.S.A.



Sixty Years of Teaching Guitar

DURING the past summer a surprise dinner party was given for Mr. George C. Krick by a number of his pupils to commemorate his 60th year of teaching guitar.

Mr. Krick was a friend and student of the famous William Foden who lived and taught in St. Louis most of his life. The two friends appeared in concerts in the United States for a number of years.

St. Louis is most fortunate in having a teacher of Mr. Krick's capacity at the time of the revival of the classic guitar in the United States. Among his pupils Mr. Krick has numerous professional people, including doctors, artists, engineers, and stockbrokers. F.D.

GUITAR CONCERTO IN GREECE

AT a recent concert of guitar music at the Greek Conservatoire in Athens, Costas Triantos played the guitar part in the Castelnuovo-Tedesco Concerto. He also played solos by R. de Visée, Weiss, Handel, Bach, Scarlatti, Sor, Villa-Lobos, Turina and Moreno Torroba.

Sharing the programme with him was Helen Psatha who played works by Sor, Coste, Frescobaldi, Bach, Giuliani, Pujol and Villa-Lobos.

Both guitarists are pupils of Professor Charalambos Ekmetzoglou and recently gained their Diplomas at the Conservatoire.

Charalambos Ekmetzoglou gave a guitar recital in Athens on November 22nd. It was recorded for eventual radio transmission.

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J. S. BACH

AND SOME REMARKS ON INTERPRETATION

by **Costa Proakis** (*Italy*)

PART TWO

1. THE AESTHETIC ASPECT OF BACH'S MUSIC

THE life of Bach, which is so poor in important events, and in which to all appearances is suggestive of so little, is none the less very rich in inner events and experiences, being directed inwardly with great introspective intensity. And moreover these qualities find their imprint in all his works.



*Costa Proakis in his Studio and the "RASGUEADO" cat,
his inseparable friend*

The apparent monotony which his music presents should, therefore, be valued for its humanly alive and sincere meaning alone. It has both the persuasive force of reasoning and the fascination of inner serenity. It is art in the 'Leonardesque' sense, where knowledge and feeling join in an organic unity of inner harmony.

It imbues us with a sense of calm, but a calm which must be conquered, because it is an exigent art which imposes an effort on us, particularly because of its structure. Indeed, no work of polyphonic music can be approached without difficulties being encountered. To listen to it does not mean to follow it passively, but calls rather for a synthetic conception as much on the

part of the interpreter as of the listener. To respond to art without understanding it is inconceivable, and this is particularly true of the musical art, which is the most abstract of them all.

The works of Bach appear to us as a refinement of the essence of order, of the architecture of sound; melodic strands which in their progressive formation, in their symmetrical reiteration, doubled and redoubled, move as it were, under their own momentum. Each note has in itself a functional value at once harmonic and melodic, and rhythm is not a factor in itself. Not the slightest hint of uncertainty is to be found in his music; everything flows without let or hindrance, so to speak. He plans, disciplines, colours and sings; thus his world takes on ample proportions and soars to the very conquest of space.

Contrapositions of rhythm, the mundane elegance which we later find in Mozart, and the dramatic and the whirling breaks and suspensions of Beethoven, are absent from the work of Bach. His work is epic. And it is significant that in ancient Greece Homer preceded the tragedians. The great epic constituted the earliest form of art and only after that form had been dominated by the artist did we obtain the other form, the drama and the tragedy.

The most striking disparity between the grandiose polyphony of Bach and the symphonic dynamism of Beethoven is to be found in the detached tone and apparent "impersonality" of the former. In the musical discourse of Bach there are no picturesque detours, everything tends towards the essential. The particular loses its meaning in the harmonic symmetry of the whole.

In Bach all the possibilities of development of a work are implicitly contained in the theme itself; he develops only that which corresponds to the principal theme, even though—as in the fugue—he sets against it counter-themes. This is the sense of the "monothematic" (a single theme) aspect of his music. Therefore the apparent Doric homogeneity which his works present creates monotony and boredom if performed with academic aridity or with mechanical dynamism.

In the entire work of the great Master technique and expression, form and content, are all inextricably bound together. In fact, even when Bach entitles some of his works "exercises" or "divertissements", the title is too modest with respect to the content, just as is for example the case, in the so called "Exercises for Harpsichord" by Domenico Scarlatti. In these, as in the above mentioned works of Bach, the artistic value is pre-eminent and the "exercise" aspect is not an arid repetition of technical patterns, but an integral part of the musical creation.

The same remark might also be said of those pages which the Master intended for the education of his sons and of his pupils, pages written with a conscious and methodical didactic purpose. We refer to the "Little Preludes", the "Little Fugues", the "Inventions" and the "Well-Tempered Clavier".

An analytical and structural examination of the individual pieces is rich in surprises; when the architectural structure, the equilibrium of the rhythmic periods and the purity of the melody are considered they reveal unimagined aspects and poetic motifs.

In Bach the emotion of feeling life and of translating it into song is ever present, and through the pure melodic development, the sheer elegance of the *improvisation, the presence of the creative spirit* is felt even in the most simple notations. It is a pure musical virtue at its most sublime, coloured with vivid emotions and radiantly poetic.

2. THE TWO EXTREMES

Unfortunately, many performers through erroneous conceptions make Bach's music sound like a purely technical exercise, devoid of any feeling and life. And it is precisely Bach who is made a symbol of this error, which consists in confusing the substance and the style of his art.

This lack of artistic insight often leads performers to two extremes: on the one hand there are the so-called "purists", who insist on an accurate "putting into sound" of the musical notation, i.e. a performance consisting of simple sound relationships, and which necessarily tends to deprive the music of all content. "Nevertheless" as *Alfred Cortot* in his "Cours d'Interpretation" (1934) says, "whatever form of music is being played, even when it belongs to the *genre* that certain theorists call *pure music*, there is always at the basis of the inspiration a feeling which it is the duty of the interpreter to discover and to transmit to the listener". And later on *Cortot* warns us "not to accept the alleged traditions of Bach performances as mechanical exercises with rigid tempo, so as not to become incapable of discerning the poetic character of this music which is always alive and sincere".

On the other hand there are those who at times descend into the pathetic, into a constant variability of rhythm and tone colour, precisely in order to offset the alleged excessive severity of the style and its mechanization.

As *Albert Schweitzer* points out in his *J. S. Bach "Le Musicien Poète"* (1904) "it is by misconceiving a Bach *allegro* as a series of regular figures instead of breaking it up into its irregular phrases that modern performers are so apt to steam-roller it."

True expression is properly based on function, although there is ample room for individuality once the functional principles have been assimilated.

There are melodic as well as harmonic factors that have to be taken into consideration. The melodic rise and fall, however, is unlikely to conflict with the harmonic. All important notes have to be slightly accented. For instance, a chromatic note, whether in a melodic or harmonic function has to be brought into greater prominence than its preceding note.

Each of the linked *cadences* (closes) of which so much early music is built up requires, within any broad *crescendo* or *decrescendo*, a slight rise to the discord and a slight fall *on*—but never before—the resolution.

Early music has both verve and tension, but these features are achieved by other means: an excessively ponderous and intense a treatment is to be avoided. That almost strained intensity of tone which serves sometimes modern music so well, is intensively harmful in interpreting Bach.

Excessive dynamism—and all other devices for expression—is to be avoided. We should bear constantly in mind that in playing Bach, *equilibrium* and *moderation* constitute the "golden rule".

(To be continued.)

GUITAR PUBLICATIONS

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THE GUITAR IN ISTANBUL

by Vrouyr Mazmanian (*Lebanon*)

WHEN the word Istanbul is mentioned the artist's fancy naturally strays to the enchanting shores of the Bosphorus. In fact, if you have a heart that is sensitive and in love with beauty you cannot but be inspired by the marvels of Nature and by the spectacle of the magnificent remains of Graeco-Roman civilisation. Having passed my childhood and adolescence in that lovely city I can confirm that the guitar is very popular there. The Greeks are enamoured of the guitar, moreover in the eyes of their ancestors it was a divine instrument. At Istanbul one notices a guitar hung upon the walls of the majority of Greek houses. But generally they use it to accompany their songs of love and longing for home.



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Andres Paleologo was the first to break this plebian tradition and he has brought the guitar to its highest pitch of perfection. In addition he has prepared a galaxy of young enthusiasts who do honour to our cherished instrument.

Among his brilliant pupils I had the opportunity of meeting recently Mlle. Aspasia Critico and another young Greek whose name escapes me and who played for us the distinguished repertory of the great masters; then Bulent Nisancioglu, whom I had the pleasure of meeting during his two visits to Beirut.

Among the most eminent amateurs we can mention Rifat Esenbel who made the "Fantasia" strings. But a few years ago he left Istanbul and is now living in Paris. I likewise met at Professor Paleologo's house Adelche

Filarder, the doyen of amateur guitarists and the young Greek luthier Mihail Lipe, who is at present making some excellent guitars. As for Professor Paleologo he is a charming person, a true artist, and a perfect gentleman in his manner. His playing is superb. His right hand is particularly amazing. He plays arpeggios and tremolos clearly and brilliantly. Moreover he is a very cultivated man and speaks perfectly French, Spanish, Greek, Turkish and others as well, I suppose. He is a very modest artist who makes no show and never speaks of himself. But here are a few intimate details of his life which he gave me at my request.

"I was born in Istanbul. At the age of seven I commenced the study of music with my father as teacher. My first instrument was the mandoline. Two years after starting the mandoline I applied myself to the study of the violin with more zeal and devotion. I worked hard to overcome the difficulties of the vast technique of this great instrument. My teachers were satisfied with me. But one day by sheer chance I heard a record of a solo guitar at the house of a friend and it completely changed my plans. Until then I had never heard such guitar playing. Obviously I knew the instrument as my Father taught it but the way in which the guitar was played in our country was completely different from that which I had heard on the record.

After listening to the record which completely captivated me I made the decision to study the guitar as well. I eventually noticed that studying two instruments at once was very difficult, if not impossible and the results would be mediocre for the violin as well as the guitar. Finally it was the guitar, that polyphonic instrument with its harmonious chords, that made me take the great decision.

First of all I studied with my father using the methods of Carulli and Carcassi, and finally on my own using the methods and studies of Aguado, Sor, Coste, Heinrich Albert and Tárrega. The latter's system was always the basis of my study which lasted more than five hours a day. Simultaneously I studied theory, tonic-sol-fa and harmony.

I appeared as a concert artist at Istanbul and Athens where I lived from 1934 to 1936. My passion for the guitar is not limited to just study and teaching. I am also a great collector of music for this instrument."

(Translated from French by P. J. Gamble)

CONCERT AT MANNES

THE hall of Mannes College of Music, New York, was completely filled for the Classical Guitar Circle concert on December 6th, many professional musicians being in the audience.

The soloists were William Matthews (age 16) and Durant Robertson (age 17). Each gave an excellent performance of works ranging from Mudarra to Albeniz and from Dowland to Castelnuovo-Tedesco.

The programme also included a group of duets for two guitars played by Natasha Bellow and Alexander Bellow.

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REY DE LA TORRE IN AMERICAN PREMIERE RODRIGO GUITAR CONCERTO

THE first performance in America of the "Concierto de Aranjuez" by Joaquin Rodrigo, was given at Cleveland, Ohio, on November 19th, 1959. A repeat performance was given on the 21st.

Rey de la Torre, America's outstanding concert guitarist, supported by members of the Cleveland Orchestra under the direction of Robert Shaw, interpreted this exciting music with amazing brilliance and great sensitivity.

From the first sound of the guitar, the audience sensed the charm of an instrument which had never been heard within the confines of Severance Hall. Rey de la Torre, in great form, was complete master of this engaging work. He performed with such elegance that one lost sight of the supporting ensemble, and all attention was focused on him. The spacious hall was packed! Truly, it was a momentous occasion for music lovers of Cleveland.

G.J.M.

GUITAR MUSIC

ALBUMS, METHODS, etc.

"Fodder, pelican, caterpillar, bong!"—This is not a quotation from a surrealist poem, but an example of John Gavall's ingenious devices for helping the beginner to master problems of time and rhythmic pattern. His book of **"Folk Tunes and Classics for solo guitar"** (Mills Music Ltd., London) contains 41 pieces and combines the advantages of an album with that of a method. It leads the student from easy traditional tunes to the music of Purcell, Bach, etc. The author's comments throughout the book and his treatise on 'How to read guitar music' are modern and original in their approach.

"Skarbczyk Gitarzysty" is the title in Polish of an album of music for solo guitar collected and arranged by Jozef Powrozniak (Polskie Wydawnictwo Muzyczne). Its 115 pages contain a wide range of music—traditional, classic, romantic, operatic and music written especially for the guitar—a most interesting collection.

"19 Composiciones-Fernando Sor" edited by Isaias Savio (Ricordi, Buenos Aires) is a useful selection of Sor's music. The 'Gran Solo' and two Sonatas are included.

"Gitarrenschule" (book IV) compiled and arranged by José de Azpiazu (Symphonia Verlag Ag. Basel, Switzerland) contains much guitar music of recital standard which is seldom heard—for instance Canzone by V. Galilei, Prelude and Fugue in A by Diabelli, etc.

"School of Guitar"—"Method and exercises by Francisco Tárrega" amended and enlarged by Meme Chacon (Ediciones Musicales, Madrid, Spain). These important exercises are presented with text in Spanish and English and thorough fingering instructions for both hands.

"Vingt Pièces" (20 pieces) by François Campion (c. 1680–1748) transcribed from guitar tablature by Louis Baille (Ricordi, New York). This interesting music is by no means difficult to play. It includes Fugues (5), Sonatinas, Preludes, Gigue, Gavottes, etc. François Campion was a member of the orchestra of the Paris Opera. He should not be confused with Thomas Campion, the English lutenist, who lived about a hundred years earlier.

"7 Easy 16th Century Pieces" transcribed for guitar by Pieter van der Staak (Broekmans en van Poppel, Amsterdam) includes little-known German, Italian and Dutch lute music, some of it anonymous, which was found in the museums and libraries of the Netherlands.

GUITAR ACCOMPANIMENT

- (1) "La chitarra d'accompagnamento" by L. O. Anzagli.
- (2) "Munier Scuola della chitarra pratica d'accompagnamento" (op. 137) revised by Benedetto di Ponia.

Both these books on the art of guitar accompaniment were recently published by Ricordi, Milan, Italy. Both contain much useful instruction, yet they are entirely different in the sense that one is complementary to the other; yet even together they do not seem to be sufficiently complete. Perhaps there are no 'short-cuts' and the really proficient accompanist—the Gerald Moore of the Guitar—must study counterpoint, harmony and music theory. However we shall be thankful if books such as these will enable some singer-guitarists to realise that there are more than three chords, and that even these can be used in more than one monotonous way.

"Ten Classical Songs with Guitar Accompaniment" arranged by John Gavall (Elkin, London). These excellent, yet by no means difficult arrangements, demonstrate what *can* be done by way of artistic guitar accompaniment. Songs by Dowland, Bach, Handel, Liszt, Verdi and Grieg are included.

(1) "Todo mi Vida os Ame" (Luis Milan) transcribed for voice and guitar (3 alternative versions) by Emilio Pujol (Ricordi, Buenos Aires).

(2) "Madonna Mia Fa" (Diego Pisador) transcribed for voice and guitar by Pieter van der Staak (Broekmans en van Poppel, Amsterdam).

These fine old songs were written originally for vihuela accompaniment; the words, are, of course, in Spanish.

"Three English Folksongs" arranged for guitar and voice by Dick Visser (Universal Edition, Kalmus Ltd., London). Easy but adequate accompaniment; English words with explanations in Dutch.

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GUITAR COURSE IN MEXICO

DURING September and October a course of instruction on guitar was held at the National School of Music of the University of Mexico. It was under the guidance of Manuel Lopez Ramos assisted by Guillermo Flores Méndez. Manuel Lopez Ramos was born in Argentina. He has given many recitals in Buenos Aires and during his concert tours of South America, Spain and Italy.

RECITAL IN LONDON

THE first part of John Roberts' recital at Salle Erard, London, on December 29th consisted of music transcribed for guitar from the Vihuela tablatures of Mudarra and Pisador.

The second part included Homenaje a Tárrega and other works by Emilio Pujol and compositions by composers of Argentina and Brazil.

BUFFALO, U.S.A.

VINCENT BLASIO was guitar soloist at the meeting of the Classic Guitar Society of Buffalo on December 16th with works by R. de Visée, Bach, Sor, Tárrega and Chopin.

Together with Louis Del Cotto he took part in a guitar concert at the Jewish Center, Buffalo on November 15th.

FLAMENCO ARTISTS

CARLOS MONTOYA and Sabicas, two of the greatest exponents of concert flamenco were giving, separately, successful concerts in U.S.A. towards the end of 1959.

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ON BRAZILIAN RADIO

THE famous Argentine guitarist Maria Luisa Anido was heard in a Brazilian broadcast on November 4th in the 50th edition of the radio programme "Violão de ontem e de hoje". This series of programmes, which are sponsored by the Radio Ministry of Education and Culture to give guitar music, news and information are in charge of Herminio Bello de Carvalho who has presented recordings of many guitarists.

* * *

* *In paragraph five, line 26 on page 19 of "Guitar News" 51, Costa Proakis wishes to insert the word early before music. He wishes it to read thus: "In interpreting early music", etc.*

* * *

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* *The address of Sydney Evans of Birmingham (see advertisement on back page) has now been changed to 15a Hagley Road, Five Ways, Birmingham 16,*

SOCIETY OF THE CLASSIC GUITAR, NEW YORK

THE 90th and 91st concerts of the S.C.G. took place on December 4th and January 2nd.

At the former, Nina Dova, well-known singer-guitarist and William Viola, classic guitarist, shared a recital at the Greenwich House Music School, New York.

The 91st concert at Carnegie Recital Hall was given by the Collegium Musicum of Montreal, Maria Sandor (Flute), Louis Zauper (Viola), Abel Nagyothy-Toth (Guitar) in an interesting programme of chamber music.

LONDON GUITAR SOCIETY

DECEMBER and New Year meetings of the London Guitar Society at Caxton Hall were well attended. Among many other items played were Bourrées I and II from 3rd cello Suite (Bach/Duarte); Cancion (Mompou/Diaz); Barcarolle and Danza Pomposa (Tansman); *John Williams*: Pavane and Dance (Galilei); Minuet (Vanhall); *John Latter*: Minuet and Sarabande (de Visée); Catalan Folk Song (arr. Llobet); *Wynne Roberts*: Prelude in E minor (Villa-Lobos); Galliard (Frescobaldi); *Gordon Crosskeys*: Minuet (Sonatina in C) (Giuliani); 16th Century Dance (anon); Prelude in A minor (first performance) (Duarte); *Jack Duarte*: Barcarolle (Tansman); Romanesca (Mudarra); *John Varde*: Galliard (Dowland); Minuet in D minor (Sor); *William Pedley*: Other players were *Stella Mackenzie*: *Madeleine Smoker*: *John Bartram* (songs to his own accompaniment) and *Philip Kendall*. At the December meeting the fine baritone voice of *Geoffrey Shaw* accompanied by *Jaspar Soloman* was heard in songs by Schubert, Dowland, Rosseter, Campion and Rodrigo (Two Villancicos). The meetings are held on the second Monday of each month and all players of good ability are welcomed—but the playing of Jazz and Flamenco are barred.



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- 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).
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IN THIS ISSUE

	Page
Francisco Tárrega	3
Commemorative Concert in U.S.A.	4
Guitar Compositions Honoured	4
Watford and District Music Festival	5
Segovia at New York	6
Julian Bream at Columbus, Ohio	6 <i>G.J.M.</i>
John Williams on British Radio	6
The First National Exhibition of Guitars	8
Heitor Villa-Lobos (1887-1959)	10
How We Should Start the Study of the Guitar. Chapter VII ...	10 <i>Miguel Ablóniz</i>
Recitals in Greece	12
The Friends of the Classical Guitar	12
Buenos Aires	12
Cheltenham Classic Guitar Circle	12
Sixty Years of Teaching Guitar	13
Guitar Concerto in Greece	13
J. S. Bach and Interpretation—Part Two	15 <i>Costa Proakis</i>
The Guitar in Istanbul	19 <i>Vrouyr Mazmanian</i>
Concert at Mannes	20
Rey de la Torre	22 <i>G.J.M.</i>
Guitar Music	22
Guitar Course in Mexico	24
Recital in London	24
Buffalo, U.S.A.	24
On Brazilian Radio	24
Society of the Classic Guitar, New York	25
London Guitar Society	25
Members' Announcements	26

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