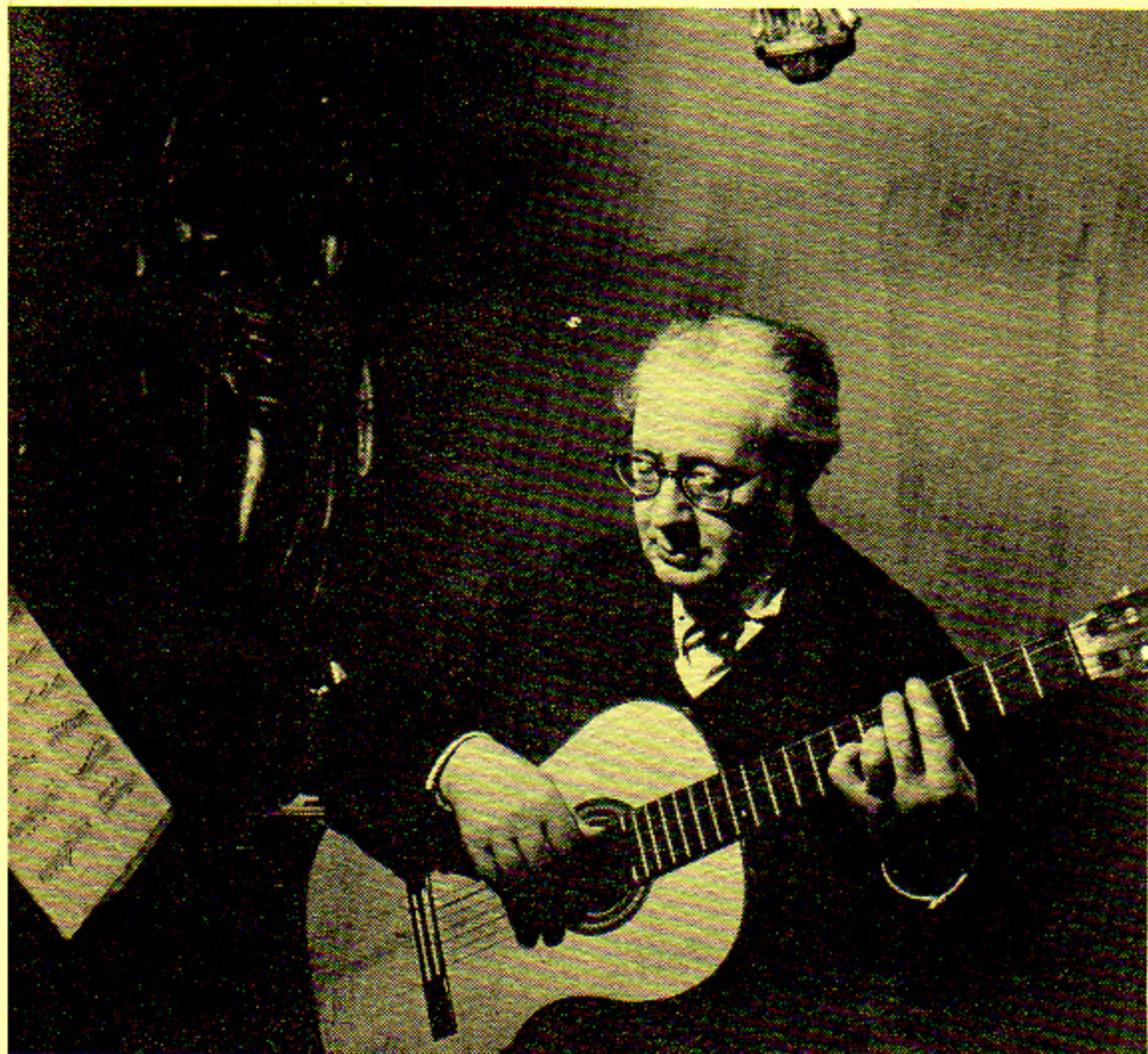


# Guitarra

MAGAZINE

March-April 1963

Price .25



ANDRES SEGOVIA SEE PAGE 13

# Flamencos

REVISTA



VICENTI ESCUDERO "THE ETERNAL GYPSY"

## Vicente Escudero

**V**ICENTE ESCUDERO . . . probe deep enough in the soil that has sprouted such a huge crop of Spanish dancers in recent years, and you will find, fathering them all at the taproot, the name of Escudero. Escudero blazed briefly across the dance horizon in the middle thirties, left audiences insensate with astonishment, and then disappeared behind the curtain drawn by the Spanish Civil War and World War II. Due to recent tours Escudero has again established himself as one of the masters of the flamenco cult.

The unique quality of Escudero's dancing requires some explanation, particularly for those who have never witnessed a true Flamenco or Spanish gypsy performance. Escudero is the creator, master, and torchbearer of the flamenco dance since its transplantation from the caves in Spain where it had its folk origins. With few concessions to theatrical convention, Escudero's dancing is pure primitive. It is proud, insolent and disdainful—almost as if it were unaware of audience consumption. It carries one back to the equivalent of "jam sessions" held in airless caves of the mountains surrounding Granada in Spain where wine, perspiration, and dedicated art blended miraculously. Undertones of the Moorish from strumming guitars, shouts and guttural explosions, the crackling of wierdly rhythmic handclapping, the half-light of the smoke-filled caves, and the sharp thunder of heels on the beaten earth floor — these are the first impressions of true flamenco.

## FLAMENCO FRONTIERS (Cont'd)

After graduating from Marquette in 1958, I heard from a friend, Don Pohren, who had studied guitar with me in Mexico, that he and his wife, Blanca Maravilla, a dancer, were living in San Francisco. They suggested I come out since there was quite a bit of Flamenco activity in the city. I did come, and we did a number of shows together. They are now living in Spain. I studied further with Bernabe de Moron for a while when he was in the city.

During 1959 and 1960 I played for a fine young dancer, Cruz Luna, during engagements at the Hungry i and the Purple Onion in San Francisco and at the Hollywood Onion in Los Angeles. We also did a number of concert performances. In 1960 I accompanied Chinin de Triana, the singer, at the Purple Onion and in a number of concerts. The experience was invaluable, and I feel I learned a great deal during those two years. But I decided that to be a musician in my own right, I had to go beyond the stage of the accompanist. So for the past two years I have devoted my time to transcribing a great deal of material, learning it, and building up my technique. I teach extensively, and am in the midst of preparing a number of duets with a very fine guitarist in San Francisco, Martin Nopola. We hope to be ready within a few months. And most recently, I have written a basic Flamenco guitar course.

My guitar is a Sobrino Estesos of 1945.

## BIOGRAPHY OF AN ANDALUCIAN COMPOSER

### Federico Chueca

**F**EDERICO CHUECA born in Madrid, May 5, 1846; died there, June 20, 1908, a Spanish composer of comic operas whose mind was steeped in the popular street-songs of his country and who had the happy knack of composing the kind of music which Madrid audiences liked to hear. 'Cadiz' and 'Caramelo' are Andaluz in feeling, 'La alegría de la huerta' is Murcian, while the third act of 'La Caza del Oso' is built on tunes from the Asturias. He received a good education, and spent his vacations with a street band which he had organized for the amusement of himself and his friends. A set of waltzes for orchestra, 'Lamentos de un preso,' attracted the attention of Barbieri, who was conductor of the Sociedad de Conciertos, and their success in performance decided Chueca to adopt music as a career. He produced a large number of delightful comic operas, including 'Pobre Chica,' 'El Caballero de Gracia,' 'La Gran Via' (with VALVERDE); while 'Cadiz' was a charm and lightness of touch comparable with that of Barbieri, Sullivan or Offenbach. Chueca is the typical composer of the period of modern Spanish history known as the Restoration.

Dictionary of Music and Musicians—H. C. Colles

## FLAMENCO FRONTIERS

Memphis Feb. 16, 1963 . . . G. Ricardo Fusco, tocaor, arranger, teacher, a complete musician. Mr. Fusco has toured South America with Laurindo Almeida and is now teaching guitar in Memphis, Tennessee.

This brilliant man is also an authority on fine guitars possessing a vast knowledge of the woods and construction of the various Spanish luthiers.

Mr. Fusco has transcribed many fascinating flamenco numbers for the guitar.

If, you like to talk about guitars to someone who knows what he is talking about, drop in to see Mr. Fusco in Memphis.



**G. Ricardo Fusco**

# Guitar Workshop

## Simplified Humidity by MRS. HARLAND EPPS

Madison, Wisconsin, February 16, 1963 . . . To help prevent cracking during the winter season this proven method of humidifying is suggested.

1. Make a small humidifier by obtaining a plastic box 2x2x4, and a plastic sponge to fit in it.
2. Drill a sufficient amount of holes in the top of the box.
3. Soak the sponge put in box and place box in case with guitar.
4. Wrap the entire case with a plastic bag. This should be done every day religiously.



Transcribed Flamenco Guitar Solos and Duets  
available in music notations.

Also Basic Flamenco Guitar Course

write for information

NINO BERNARDO

256 Columbus Ave. - San Francisco, California

The  
Sound  
of  
Serrano

Variety, Dec. 5, 1962

"Flamenco guitar music has a new champion in Juan Serrano. The young Spanish guitarist displays a dynamic, bashing style on this, his first disk. Having registered impressively in a few club engagements since coming to this country last summer, Serrano here showcases what all the fuss was all about. His playing has a strong dramatic flair and his technique shows flashes of brilliance. His speed is also a cause for dynamism. The overall performance captured on this disk should bring fans of this type of music flocking to hear this fine craftsman."

Billboard, Oct. 27, 1962

"He is possessed of an enormous talent, and plays his instrument with superb technique and unquenchable passion."

The N. Y. Times, Aug 10, 1962 - by Robert Shelton

"...ten dextrous fingers that often sound like twenty, and the flair for lush sound and flamboyance..."

N. Y. Herald Tribune, Dec. 1, 1962

"...great evidence of the twenty-seven-year-old guitarist's splendid talents...he effectively combined moody introversion with passionate pyrotechnics."

San Francisco Chronicle, Nov. 4, 1962

"The greatest flamenco guitarist of our day...there is no choice but to hail him as the new king of flamenco guitar."

Chicago Tribune, Nov. 27, 1962 - Claudia Cassidy

"This is imperative playing, big, aggressive... The Moorish blackness is in his sound as in his city, but he can at the flick of a finger turn as gay as Andalusia."

Tampa Tribune, Oct. 28, 1962

"He is a technical giant, letter perfect in every category... Juan Serrano is a great guitarist."



## ANDRES SEGOVIA (Cont'd)

Since composers today know little about the mechanics of the guitar, Segovia had to work very closely with Villa-Lobos, Ibert, De Falla, Roussel, Tansman, Catelnuovo-Tedesco and the other distinguished men who have made music especially for him. As Segovia says, "They have had to compose through me."

By a lifetime's devotion, the Spanish musician has restored the guitar to its rightful place as a member of the family of stringed instruments. In so doing, he has become recognized throughout the world as one of the few truly unique artists of our time.

Mr. Segovia will give a concert March 31, at Chicago's Orchestra Hall. For information call FR 2-0566.

**L  
A**

**B  
E  
L  
L  
A**

*the Concert*

CLASSICAL  
GUITAR  
STRING

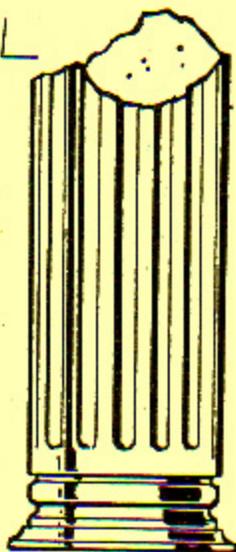
- TONAL BEAUTY
- RESONANCE
- POWER

made of QUALITY  
TREATED NYLON

THE FINEST  
IN THE WORLD

PRODUCT OF  
E. & O. MARI, INC.  
MADE IN U. S. A.

No. 850B ONE SET



\$ 3.50

## GUITAR DESCRIPTION

# Ramirez Classical Guitar

### WOODS

|                                                |                   |
|------------------------------------------------|-------------------|
| Fingerboard . . . . .                          | Ebony             |
| Back and sides . . . . .                       | Palasanto         |
| Top . . . . .                                  | Fine grain Spruce |
| All bindings, bridge and head facing . . . . . | Palasanto         |

### DIMENSIONS

|                                                     |                           |
|-----------------------------------------------------|---------------------------|
| Top of head to bottom of sound box . . . . .        | 39 $\frac{1}{4}$ in.      |
| Length of sound box . . . . .                       | 19 $\frac{1}{4}$ in.      |
| Width of sound box at narrowest point . . . . .     | 9 $\frac{3}{8}$ in.       |
| Width of sound box at widest point . . . . .        | 14 $\frac{5}{8}$ in.      |
| Width of sound box at second widest point . . . . . | 11 $\frac{1}{8}$ in.      |
| Depth of sound box . . 3-7/8 at top . . . . .       | 4 $\frac{1}{4}$ at bottom |
| Width of fingerboard at top nut . . . . .           | 2 in.                     |
| Distance from bottom nut to top nut . . . . .       | 26 $\frac{1}{8}$ in.      |

### FINISH and COMPLEMENTS

Polished varnish finish  
Deep gold toned top, dark brown back and sides  
Ratings: Ramirez guitars are played by Segovia, Montoya, Sabicas and Serrano.

# Ramirez Classical Guitar



## BIOGRAPHY OF A COMPOSER (Cont'd)

As a Catalan by birth, Albeniz could look on Andalus music with something of the detachment of a foreigner; and if he did not penetrate to the true essence of it (as Falla has done), he realized that its determining features were the combination of strong, conflicting rhythms; the harmonic effects naturally obtained from instruments tuned in fourths; and the wavering, profusely ornamented melodies of the native Canto Hondo. As the back of his mind there is generally a guitar-player who ends with the 'Phrygian cadence,' and dancer whose castanets are always syncopating against each other, and sometimes (as in 'Triana') the shake and bang of a tambourine. Albeniz did not try to reproduce these things in his music; he endeavoured to suggest them on the pianoforte. The whole of his later work is a brilliantly pianistic evocation of Spanish popular music, constructed on the principle of the pianoforte piece of that name, in which the 'Jota' of Navarre is contrasted with a melody from Andalusia.

Credits of Grove's dictionary of music and musicians.

