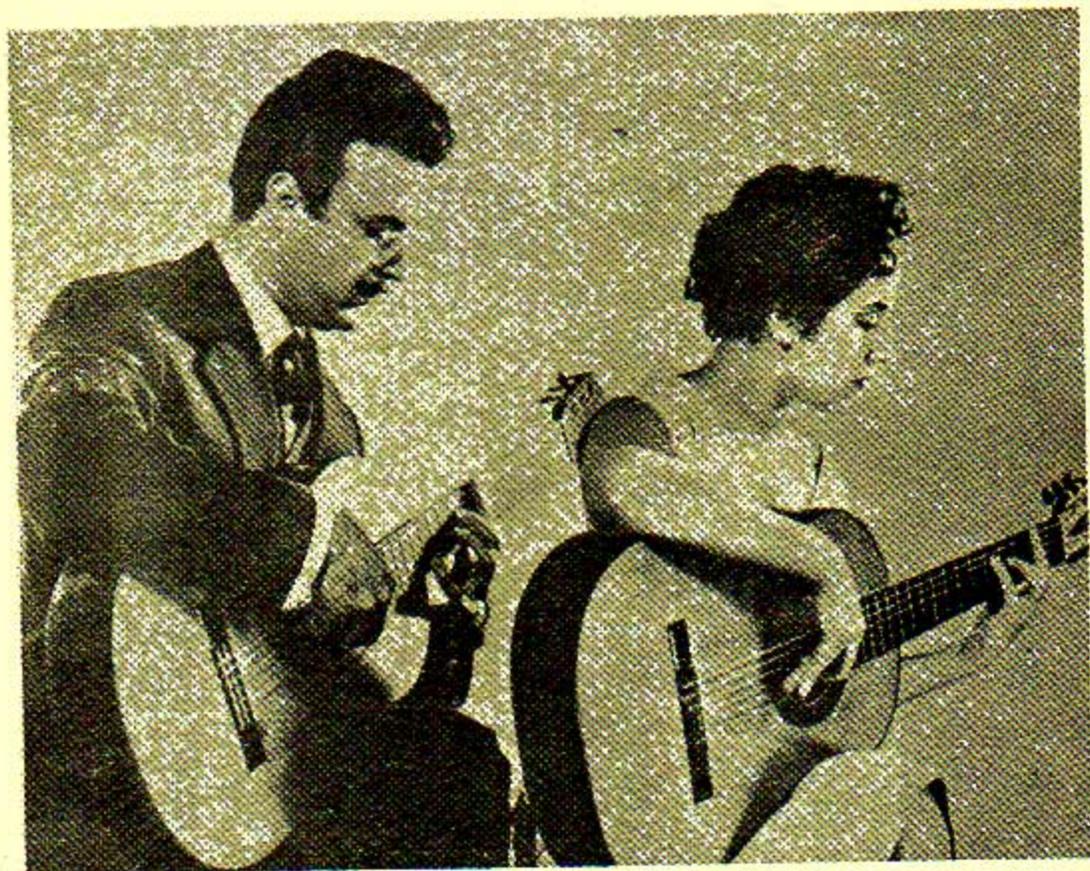


Guitarra

MAGAZINE

July-August 1963

Price .25



IDA PRESTI AND ALEXANDRE LAGOYA

See Page 15

Flamencos

REVISTA



JOSE MARQUEZ AND JOSELA VELASCO

GUITAR DESCRIPTION

Santos Hernandez Flamenco Guitar

WOODS

Fingerboard	Ebony
Back and sides	Fine cut Cypress
Top	Close grain Spruce
All bindings bridge and head facing.....	Granadillo

DIMENSIONS

Top of head to bottom of sound box.....	38½ in.
Length of sound box.....	19 in.
Width of sound box at narrowest point.....	9⅛ in.
Width of sound box at widest point.....	14⅛ in.
Width of sound box at second widest point.....	10⅝ in.
Dept of sound box.....	3½.....3⅝ at bottom
Width of fingerboard at top nut.....	2 in.
Distance from bottom nut to top nut.....	25¾ in.

FINISH AND COMPLEMENTS

Polished varnish finish

Light gold in appearance

Ratings: Most of the top artists, like Sabicas and Maravilla use the Santos guitar for recordings.

Santos Hernandez
Flamenco Guitar



FLAMENCO FRONTIERS



Jose Maria De Ciebrea

JOSE CIEBRA . . . Guitarist and composer. Born in Sevilla, Spain, in the beginning of the 1800's. He was the son of a wealthy family and was induced to study law. But he abandoned his career to perform as concert guitarist.

He had an excellent background in music and was a brilliant player.

He choose France and London to make his fortune. Jose was treated with great respect by his teachers and gained great admiration from his public. He played with admirable vigor, with exquisite gusto, and extreme cleanliness and harmony that very few could compete. With ease he played six or eight string guitars and his compositions were greatly difficult.

He gave concerts without programs, improvising music with great facility. Besides composing for his favorite instruments he did compositions for orchestra.

Jose was believed to be residing in England and it was confirmed in 1858, when guitarist Fernando Cruz Cordero received from England a play written by Ciebrea. After that there was no whereabouts to be known of this fine artist, glory of Andalusia, and the guitar.

FLAMENCO FRONTIERS (Cont'd)

Vincente Gilabert

VICENTE GILABERT . . . Born in Barcelona, Spain, in 1778. A notable guitarist of the Andaluz style. He also possessed a beautiful voice like a rainbow of beauty.

This man, from the Andalucian region, could have been one of the best. But, he sailed with his guitar to the Isle of Cuba on the first decade of this Century and no more was ever heard of him.

Currito De La Geroma

CURRITO DE LA GEROMA . . . He is a fine interpreter of flamenco music. Born in Spain, Currito de la Ceroma is considered today one of the outstanding performers being compared with Montoya, Jance, Borrul, etc.

He has appeared more than anyone in public and has a long list of recordings. His special beat has conquered fervent admirers.

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

Clasicos

REVISTA



LAURINDO ALMEIDA

Presti and Lagoya

THE remarkably talented guitarists, Ida Presti and Alexandre Lagoya play two guitars as one. This combination is not merely a doubling of the volume of tone that could be obtained from one guitar alone; it also adds notably to the color and sonority, thanks to the skill and musicianship of the artists.

Miss Presti was born in France; her husband, of Greek and Italian parentage, was born in Egypt. Both display striking deftness, but the most impressive feature of their works is its complete external unity and its equally complete mutual expressive understanding.

Recently they supplied the background music for the movie "Pheadra."

Their concerts have received plaudits from all corners of the world.

Made in **"SAVAREZ"** France

RECTIFIED NYLON GUITAR STRINGS

Obtainable in 3 graduated tensions for the plain nylon and 2 graduated tensions for the covered nylon.

White card = Light tension. Red card = Strong tension. Yellow card = Very strong tension.

	Nr.	Each.		Nr.	Each.
E. 1st Plain nylon	521	\$.70	D. 4th Plated copper on nylon	524	\$.80
H. 2nd Plain nylon	522	.70	A. 5th Plated copper on nylon	525	.80
G. 3rd Plain nylon	523	.70	E. 6th Plated copper on nylon	526	.80
G. 3rd Plated copper on nylon	527	.80	Complete Set (G plain) ..	520	\$4.50

No. 520-A

Complete set of 6 strings G wound : \$4.50

SAVAREZ "EXCLUSIVE NOVELTIES"

PLASTIC WOUND ON NYLON

H. 2nd Plastic wire on nylon	528	\$.70	G. 3rd Plastic wire on nylon	529	\$.80
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Complete Set with H and G

No. B-520 Plastic wound on Nylon.....\$4.60

BIOGRAPHY OF A GUITARIST

Julio Martinez Oyanguren

JULIO MARTINEZ OYANGUREN . . . Guitar soloist. Born in the capital of the Department of Durazno, Uruguay, July 3, 1901.

He began his musical education in his hometown with Alfredo Hargain, a piano teacher. In 1919, he moved to Montevideo where he met Leoncio Marichal, an outstanding professor of guitar. Marichal was astonished by Oyanguren's talent and desired a public appearance for his pupil. Oyanguren began to practice even more, consulted many books and assisted to a great number of concerts.

His work took a great deal of sacrifice as he was still very much attached to his professional studies from which he finally graduated as a mechanical engineer in the Navy. And, due to his high degree of intelligence, the government, in 1925, assigned him to Italy to improve his training.

In July, 1931, he visited Argentina. He was assigned by his country as a musical ambassador performing in the theater La Pena and the Radio Splendid where he had his greatest success. Since then, he was continually solicited to make more public appearances. RCA has most of his recordings, "Moorish Capricho", "Of Tarrega", "The Polka Cat", "Moment of Alais" and "Jota of Oyanguera" etc.

BIOGRAPHY OF A COMPOSER

Federico Moreno Torroba

FEDERICO MORENO TORROBA . . . Spanish composer, born in Madrid, Spain 1891. He received his musical instruction in the National Conservatory of Madrid. Torroba wrote many subjects for orchestra and guitar solos. He wrote the famous zarzuelas, *La Mesonera*, *Tordecilla*, *La Marchenera* and many others. For orchestra he wrote, *La Ajorca de oro* (Golden Earrings), *Capricho Romantico* (Romantic Caprice), *Zoraida* and *Cuadros Castellanos* (Castillians Themes). All this music is interpreted by the Symphonic Orchestra of Madrid and edited by B. Schat's, a German recording company.

The true music for the guitar was a revelation to him after listening to the genial guitarist Andres Segovia.

During the 1920's Torroba was rated among the top composers in his field. He wrote many wonderful themes like his beautiful (*Sonatina Suite Castellana*, *Fandangillo*, *Arada*, and *Danza*). The last two compositions tell with emotion his feelings toward this type of music. *Burlesque*, *Serenade* of a misleading name, this composition is very formal. *Preludio*, of subtle value. *Burgalesa*, this is probably based on popular music, *Madronas*, this composition was heard performed by guitarist Sainz de la Maza. Most of Torroba's compositions were first performed by Andres Segovia.

Guitar Publications

LISTED below are the various guitar publications published throughout the world. Interested members may write to the addresses listed for subscription rates.

GUITARE ET MUSIQUE

42 Rue Descartes
Paris 5e DAN 28-38, France.

This is the largest magazine published on the guitar. Packed with music. Published by sincere aficionados.

GUITAR NEWSLETTER

Published by the Louisville Society of The Classic Guitar. 2143 Baringer Ave., Louisville 4, Kentucky.

An activity filled newsletter. Helpful, sincere and authentic. Published by a well organized society.

GUITAR REVIEW

Published by the Society of The Classic Guitar, 109 East 50th St., New York 22, N. Y.

A fine magazine in every aspect—typography, lithography and research.

GUITAR NEWS

Published by the International Society of The Classic Guitar. 47 Clarence St., Cheltenham (Glos), England. England's leading guitar magazine.

Humidity and the Guitar

by HARLAND W. EPPS

IT is a well known fact that moisture causes wood to swell, and dryness causes wood to shrink. Even the very finest air dried, well seasoned instrument wood will swell and shrink as much as one percent as moisture content increases and decreases with changes in the weather. Excessive swelling generally causes wood to warp, while shrinkage will usually cause cracks to occur.

The cracking of a guitar is not usually an indication that the instrument was poorly made, or made out of improperly seasoned wood, but rather that the environment is probably too dry. More specifically, the relative humidity has probably dropped below the "safe" level of about 30%. In the Midwest, low relative humidity occurs during the cold winter months. During this time our guitars are continually in danger of being damaged by "weather cracks".

The Relative Humidity is defined as the ratio of the actual amount of water vapor in a given volume of air, to the amount of water vapor that same volume of air could hold if the air were saturated. This ratio is usually expressed as a percentage, and it ranges from 0% to 100%. For simplicity, let us write:

$$\text{R.H.} = 100 \times \frac{\text{A.A.}}{\text{S}} (\%)$$

S

For convenience, the numbers, A.A., and S, are usually expressed as pressures. A. A. will depend on the local weather conditions. S, however, is a physical property of the air. It depends on the air temperature but it will

HUMIDITY AND THE GUITAR (Cont'd)

always be the same for a given temperature. For examples, at 32°F., S equals 0.09 lbs./sq. inch; at 72°F., S equals 0.40 lbs./sq. inch; at 100°F., S equals 1.00 lbs./sq. inch.

From the formulas above, we can see what will happen as winter weather approaches. Suppose in mid October, the weather man informs us that the temperature is 32°F. and the relative humidity is 50%. From the formula, we find that A.A. must be 0.045 lbs./sq. inch. Inside the house, A.A. will be the same, but S will be different because the temperature will be about 72°, *not* 32°. If we calculate the relative humidity inside the house, it will not be 50%, but rather, about 11%. This is already far below the "safe" level for any guitar. Something must be done or the instrument will surely crack sooner or later.

There are two alternative remedies for the situation. One method is to cool the room containing the guitar. This lowers S, thereby raising the relative humidity. This method is only recommended if the instrument is not going to be played for several months. Be sure to release the string tension and cool the instrument slowly. The temperature should not be allowed to fall below 40°. If the guitar is to be played, the above method is not practical. The other alternative is to humidify the house, which is no easy task. For the average 6 room house, on an average winter day, about 8 to 12 gallons of water must be vaporized into the air to maintain the relative humidity at 30%.

Needless to say, a few pans of water, sitting on the radiator, will do very little. One must either buy a home

CLASICO GREATS

Cortez Melchior

CORTEZ MELCHIOR . . . Notable soloist of guitar, teacher and composer. Born in Rosenda, Portugal, January 27, 1882. At the age of nine he migrated with his parents to Rio de Janeiro, Brazil.

Along with his elementary education he studied music. He preferred the guitar after seeing the great performance of the Brazilian guitarist Alfredo Imenes, with whom he began his studies. He was always solicited by the Brazilian public performing sometimes with another expert and professor Joaquin dis Santos.

As a composer many of his works were related to the Brazilian Folklore. He emphasized arpeggio writing, in fact, nineteen pages of it was made available to professional artists.

Manuel Martinez Garcia

MANUEL MARTINEZ GARCIA . . . Born in 1877, in a picturesque town of the Province of Almeria by the name of Finana. When very young he met the brilliant guitarist, Julian Arcas, who gave him his first lesson on the guitar.

He studied music for a period then started on a tour through Spain and overseas. He made his final home in a town called Almeida, dedicating his time to teaching music and guitar.

A cruel sickness took him away when still very young. He was buried June 26, 1923.