

# Gitarras

MAGAZINE

September-October, 1963

Price .25



FERNANDO SOR See Page 18

# Flamencos

REVISTA



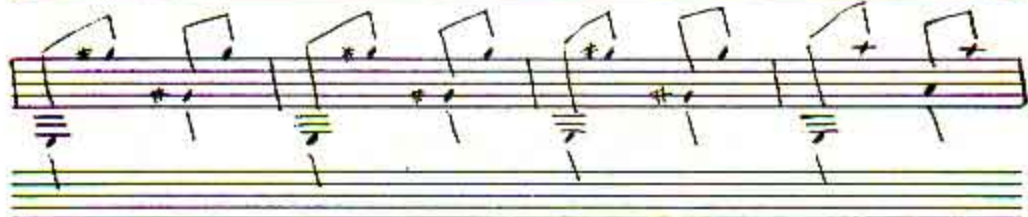
ZAMBRA See Page 4

# ZAMBRA

A handwritten musical score for a piece titled "ZAMBRA". The score is written on six systems of staves. Each system consists of a single melodic staff and a corresponding bass staff. The music is written in a style that appears to be a form of tablature or a simplified notation, with notes and rests indicated by vertical stems and horizontal lines. The notation is colorful, with various colors used for the notes and stems. The first system begins with a treble clef and a key signature of one sharp (F#). The piece consists of several measures of music, with some measures containing complex rhythmic patterns and others containing simpler notes. The overall style is that of a folk or traditional piece, possibly from a specific region or culture.

# ZAMBRA

The musical score for "ZAMBRA" is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef staff containing a series of notes, some grouped in triplets, and a bass clef staff with vertical stems and flags. The second system continues with similar notation, featuring more triplet markings. The third system shows a treble clef staff with notes and a bass clef staff with stems and flags. The fourth system has a treble clef staff with notes and a bass clef staff with stems and flags. The fifth system features a treble clef staff with notes and a bass clef staff with stems and flags. The sixth system concludes with a treble clef staff containing notes and a bass clef staff with stems and flags, including a double bar line and a final note.



# ZAMBRA

The image displays a musical score for a piece titled "ZAMBRA". The score is written on seven systems of two staves each. The notation is primarily composed of eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#), and the time signature is 3/4. The music features a rhythmic pattern of eighth notes with occasional sixteenth-note accents. The sixth system includes triplets, with the number "3" written above the notes. The seventh system continues the melodic line with similar rhythmic values. The overall style is that of a traditional folk or dance tune.

The image displays a musical score for piano and guitar, consisting of three systems of staves. The first system features a piano part on the upper staff with notes and rests, and a guitar part on the lower staff with chords and a triplet of eighth notes. The second system continues the piano melody and guitar accompaniment. The third system concludes the piece with a final piano note and a guitar chord, followed by the handwritten text "Fin Zambra".



## Rafael Marin

**R**AFAEL MARIN... Talented guitarist and flamenco music composer. Born in Pedroso de la Sierra, Province of Sevilla, Spain, July 7, 1862.

While very young he became an enthusiastic aficionado of the guitar and the flamenco music. His father recognized his talent and desire to find a good teacher for his son. He was given musical instruction by the famous Robles.

After a year with Robles he had the great fortune to become a student of Paco Lucena.

For many years, Marin performed in Madrid, taking a few trips abroad.

In the year 1900, he was solicited at the Exposition in Paris, where he gained fame and fortune. On his return from Paris, he composed, in only fourteen days, his Method for Guitar which showed his great talent not only as a guitarist but as a composer as well.

He later became a member of the Spanish Society of Guitarists dedicating his time to giving musical instruction.

**SANTOS HERNANDEZ  
FLAMENCO GUITAR 1940**

Excellent condition          Beautiful sound

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3145 W. 63rd Street, Chicago 29, Ill.



## BIOGRAPHY OF A CLASSICAL GUITARIST

### Anido Gonzales Isabel Maria Luisa

**M**ARIA LUISA... Born in Moron, Province of Buenos Aires, on January 26, 1907. In 1914 her father gave Isabel a guitar as a gift. In a short period of time she began to show amazing improvements which persuaded her father to put her under the guidance of the best instructor of music, Domingo Pratt, a classical guitarist and professor.

In 1918, after one of her performances, the critics could not escape her charms, Martin Gil wrote, "I could not believe that such performance could be done until I heard this child. Full of talent, dexterity and technique and within a few years, the name of Isabel Minita, nickname given by her father, will become world famous".

Miguel Lobet, classical guitarist wrote, "To see an eleven year old girl perform in such magnificent style can never be forgotten. She went through the most complicated musical movements, and with such great facility, that can only be seen done by experienced musicians, is unbelievable".

Domingo Pratt, her professor, modestly said that Isabel's own natural talent made that possible and Pratt once said, "yesterday she was my disciple, today she is my colleague, and tomorrow I'll be her most fervent admirer."

Argentina is proud to have produced such a creature that will be her musical Ambassador the world over.

# Biography of a Luthier



**D**OMINGO ESTESO LOPEZ... Born in the town of San Clemente, in the province of Cuenca, May 12, 1882. As a very young boy he became an apprentice luthier to Manuel Ramirez. He worked for Ramirez for many years, upon leaving Ramirez, he opened his own workshop in Madrid.

In his workshop, he made three grades of guitars from fine to "extra fine". The famous Spanish quartet, Cuarteto Aguilar, played the Esteso guitar exclusively on their world tours. The Esteso guitars are sought after by concert guitarist the world over

Esteso died in the 1950's his cousins still operate his workshop. The flamenco guitars and classical guitars they manufacture equal the original Esteso guitars.

The Esteso guitar is noted for its extreme brilliant (metallic) sound produced by the treble strings.

# BIOGRAPHY OF A COMPOSER-GUITARIST

(Cont'd)

The compositions of Fernando Sor exceed four hundred and are of the finest musical value. They include studies, fantasies, themes with variations and sonatas.

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 : \$4.00

### 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.....\$4.00

**CELENODIO ROMERO AND SONS, CELIN,  
PEPE, ANGEL**



## **CELENODIO ROMERO AND SONS, CELIN, PEPE, ANGEL (Cont'd)**

Today they make their home in Los Angeles, where guitars can be heard from seven in the morning to midnight. The family owns a unique collection of guitars, including one of Hector Berlioz' which was presented to them by Don Jose Nogales, grandson of the Don Diego Nogeles to whom Berlioz gave it.

## **John Mavreas and Jean Curtis at Thorne Hall**

On the evening of September 19, guitarist John Mavreas and folk singer Jean Curtis shared the spot light in a concert at Thorne Hall in Chicago.

Miss Curtis accompanied herself on the guitar and auto harp Her performance was pure, brilliant and authentic. If, there is one true folk singer in this country, it is Miss Curtis.

Her classical selections, accompanied by Mr. Mavreas on the guitar, were very well done.

Mr. Mavreas was his usual fascinating self in his solo work. His preludes by Villa Lobos were magnificent.

This was Mr. Mavreas' first concert appearance, and without a doubt, the finest ever given by a resident Chicago guitarist.

