

# Gitarras

MAGAZINE

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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 score is organized into six systems, each with a melodic staff and a bass staff. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests, with some notes marked with slurs and accents. The overall style is that of a handwritten manuscript, possibly for a specific instrument or as a teaching aid.

# ZAMBRA

The image displays a handwritten musical score for a piece titled "ZAMBRA". The score is organized into six systems, each consisting of a treble clef staff and a bass clef staff. The notation is primarily melodic and rhythmic, featuring numerous triplets and sixteenth-note patterns. The first system begins with a treble staff containing four measures of music, each with a triplet of eighth notes, followed by two measures of eighth notes. The bass staff provides a simple accompaniment of quarter notes. The second system continues with similar melodic lines in the treble and accompaniment in the bass. The third system introduces a more complex melodic line with eighth-note triplets and sixteenth-note runs. The fourth system features a dense melodic texture with many triplets. The fifth system shows a continuation of the melodic development with various rhythmic values. The sixth system concludes the piece with a final melodic flourish in the treble and a bass line that includes a double bar line and a final chord. The handwriting is clear and legible, typical of a composer's manuscript.

A handwritten musical score consisting of six systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a melodic line with a sharp sign. The second system features a complex passage with a 'p' marking and a large bracketed section. The remaining four systems consist of rhythmic patterns with repeated note values and stems.

# ZAMBRA

The musical score for "ZAMBRA" consists of six systems, each containing two staves. The notation is primarily rhythmic, featuring eighth and sixteenth notes, often beamed together. The first five systems show a consistent rhythmic pattern with occasional rests. The sixth system introduces more complex rhythmic figures, including triplets and sixteenth-note runs, with fingerings (1, 2, 3) indicated above the notes. The score is written in a single clef, likely a soprano or alto clef, and includes a key signature of one sharp (F#).

A musical score consisting of three systems of staves. The first system features a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a melodic line with notes and rests, and a bass line with chords and a triplet of eighth notes. The second system continues the melodic and harmonic lines. The third system concludes with a double bar line and the handwritten text "Fin Zambra".





## 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.

# Finale

## Record Releases

SEVILLA-AQUILERA ..... COLUMBIA CCLP 31008  
CANTAORES FAMOSOS-MARAVILLA  
..... VICTOR 322-323-324  
QUEEN OF THE GYPSYS—AMAYA—SABICAS  
..... DECA DL 9816  
JULIAN BREAM CONSORTS ..... RCA VICTOR

## Next Issue Preview

Life of Luthier ..... Francisco Gongalez  
Origin of The Guitar ..... by Jose Ramirez  
Clasico Aficianados ..... Francisco Tarrega



## A Word From Sabicas

I, SABICAS, find FLAMENCOS Magazine inspiring, authentic, and informative. The people who publish this magazine (Los Flamencos International) are dedicated aficianados of Flamenco.

Amigos, this is OUR magazine.

SABICAS

## Juan Serrano Comments:

"Los Flamencos International . . . The cornerstone of flamenco." "Flamencos Magazine . . . A phenomenal publication, the one true source of flamenco information, featuring highlight on every facet of the flamenco world: past, present and tomorrow." . . . JUAN SERRANO

## To All Serious Students Of The Guitar:

"Study music more than the guitar".

"Guitars are beautiful islands surrounded by the magnificent ocean of music".

ANDRES SEGOVIA

Contributed to Guitarra Magazine

March 31, 1963