



Quijara

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Luis Abarquilla

See page 35



Clasicos

REVISTA



John Williams

THE GREAT Australian guitarist John Williams will appear in concert at Chicago's McCormick Place, November 7, 1964, in GUITARRA Magazine's Master Guitarists Concert Series. For full details see page 26.

FRED NANCE (Cont'd)



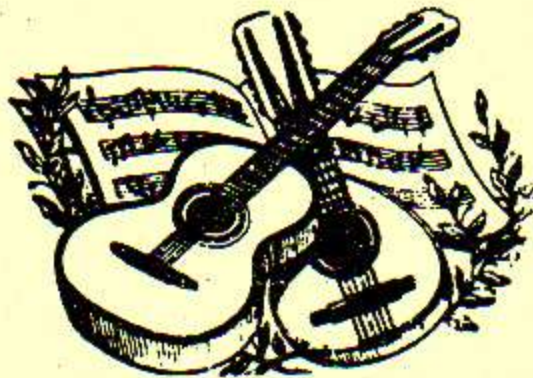
Fred Nance

The Segovia Class of '64

THE SEGOVIA Master Class (July 20 through August 14, 1964) at the University of California, consisted of the eight students listed below:

Letycia Alba—Mexico
Guillermo Sierens—Spain
Oscar Ghiglia—Italy
Michael Lorimer—California
Ako Ito—Japan
Corrado Meczina—New Jersey
Aldo Minella—Italy
Christopher Parkening—California

These students made up the complete class, there were, however, over 100 auditors who viewed the entire proceedings.



Portrait of A Guitarist

by Irma Wassall

BEING FROM New Mexico, I have always been interested in the Spanish influence. Having previously studied piano, voice, and Spanish dancing, I began to study the guitar during the last year of World War II. Like so many others, especially that long ago, in this midwestern region, I knew appallingly little about the guitar, but loved it and wanted to learn it primarily for song accompaniments. I began with the plectrum style, because that was the only instruction available in Wichita that I could find. It was Tito Guizar, the Mexican singer-guitarist, whom I met when he was here for a concert, who told me what kind of guitar and strings I should have; and that of course I should not play with a pick. But it was not until 1949 that I had my first instruction in classic guitar technique, when I spent the summer term at the Richard Dyer-Bennet school in Aspen, Colorado. Ray de la Torre was the guitar instructor. Subsequently I studied classic guitar technique briefly with Aaron Shearer in Washington, D.C., and with Jiro Matsuda when he spent a short time in Wichita. Since last fall, when Robert (Bob) Roberts returned from more than a year in Europe—two summer terms at Siena, where he studied guitar with Maestro Segovia and Alirio Diaz; and the winter term in Paris, where his guitar teacher was Michel Dintrich—I have been studying with him. He has several other students, including my eight-year-old godson, Juanito Rodriquez.

PORTRAIT OF A GUITARIST (Cont'd)

I did not begin to study flamenco guitar until 1960, when Ward Sinclair, who is now in Louisville, Kentucky, came here from Mexico, where he had learned flamenco guitar from Julio de los Reyes. After Ward left Wichita, I studied with Bruce Patterson (El Nino Darado), who had spent eight months in Brazil, where his teacher was Paquito El Malagueno; and after Bruce went to the west coast, I continued my flamenco lessons with his brother Eric, who is now in Albuquerque, New Mexico. I am at present studying with Rollie Cansler, who for two years was a pupil of Eduardo Herrera in Sevilla, Spain.

I do not find any conflict between the two styles; the transition is no problem. The principal problem is the lack of time. But I have never really hoped for what is commonly considered "a career". I began to do business-office work before I finished high school, and have continued it nearly all my life since. My present office work is particularly taxing. Also, my husband and I have a beautiful big house with considerable grounds and do all our own work inside and out.

But I have always believed that there is a field in places away from the centers of activity such as New York, for people to do what they can to further knowledge of and interest in the music that they love. This is the purpose of our guitar society, which, however, was founded for the specific reason to have an organization to sponsor a concert by Rey de la Torre in 1956. The society began with a few charter members, nearly all of whom were at the time studying with Robert Cardinell, who was our first director. (He came here from Chicago,

PORTRAIT OF A GUITARIST (Cont'd)

where he had played guitar with the Art Van Damme quartet and various other combos and orchestras.) Altogether we have sponsored four concerts by Ray de la Torre and one by Jiro Matsuda. Besides these formal concerts, we have presented various programs on a smaller scale and have heard many guest artists at meetings of the society. We had a folksingers' division, but in 1962 we separated from it and incorporated, as a non-profit organization. For four years we have had a program at least once a month on KTVH television, also have made a number of tapes for KCMB FM radio.

I have been secretary since the society was organized; I write all publicity and plan all meetings (which are usually held at my house), programs, telecasts and concerts of the organization. We have brought other instruments into combinations with the guitar—including recorders, flute, drums and other percussion such as finger cymbals and tambourines, also string bass and cello. Also combined with the guitar are singing and poetry reading, as well as dancing. Robert Roberts plays classic guitar background for the reading of my poems, of which a number, including a book, have been published, in addition to other writings, over a period of years. Several of my poems have been set to music by various composers. Some, composed for voice and piano, have guitar accompaniments arranged by Alexander Bellow and Pieter van der Staak. Music (voice and guitar) for other poems of mine has been composed by Mr. van der Staak, Sarah Cecil, Robert Roberts, Robert Cardinell and Eric Patterson.

Irma Wassall, Wichita, Kansas

Christopher Parkening - Young Virtuoso

by Alan Colville



CHRISTOPHER PARKENING, age 16, student of Celedonio Romero for 4 years, a professional concert guitarist.

Chris Parkening plays with the finesse of a seasoned professional and has complete control of the guitar at all times. All who have seen him perform agree upon this.

In addition to giving many recitals, he has appeared with the U.C.L.A. orchestra and the Los Angeles Symphony as soloist.

The Guitar in Spain

by Vidal Benito Revuelta

(Continuation from July-August Issue)

THE Court of Alfonso el Magnanimo, where existed in 1432 a good number of guitar minstrels, became famous throughout Europe, not only because of its richness and splendor, but also because of a homage which Alfonso obtained for music, and the generosity with which he paid his instrumentalists . . . a generosity which the ordinary people themselves approved of since they "as well as the noblemen, felt a passionate inclination toward the song and music of the minstrels, and did not put limits on their wages."

The court of Castilla did no less, and Juan II (1406-1454), since "he was a musician, played and sang quite well, and knew the art of music", appears to have matched the competence of his minstrels, among whom were found Martin de Bruna, "player of the lute and guitar", and Juan de Palencia, guitar player. *It is exactly at this time when there arose "the first flourishing of Spanish guitarists"*, since besides those found in the courts of Alfonso el Magnanimo, and Juan II, the teacher of Santiago relied upon the guitar player, Alfonso de Penafiel; while Alonso de Carrion, Alfonso de Toledo, and Martin de Toledo—all guitarists—appeared in the court of the king of Navarra, who certainly, granted them the favored title of Don. (In the Fifteenth Century, Seville had a street called "de menestrales" (of craftsmen). This name came, perhaps, from "menestril" (musician)

Jose Luis Gonzalez

In an interview published in Buenos Aires, in September last, the great Andres Segovia openly acclaimed Jose Luis Gonzalez as one of the four leading guitarists to have emerged from the younger generation. Indeed, in Spain, there are many who consider him the greatest to have emerged since Segovia, himself.

Born in Alcoy, in 1932, Jose Luis Gonzalez showed an early love of music, and soon demonstrated unusual abilities. His first teachers were Casasempere and Salvador Garcia. In 1957 he completed his musical studies at the Conservatorium of Valencia, where he had the advantage of working under the inimitable professor of guitar, Rafael Balaguer.

With a scholarship, granted by the Municipal Council of Alcoy, Gonzalez later went to Madrid, to further his study of the guitar under the celebrated concert artist, Regino Sainz de la Maza, who soon acclaimed him as a most distinguished pupil.

As holder of another scholarship, granted by the Ministry of External Affairs in 1958, Jose Luis Gonzalez has since attended the virtuoso courses held each year at Santiago de Compostella, under the personal direction of Andres Segovia. These courses are attended by leading concert guitarists from all parts of the world. Each year, Segovia has granted Gonzalez the maximum award of an "honorable mention". In 1961 he gained the Margarita Pastor Prize in the International Contest organized by the Conservatorium of Orense in conjunction with the "Music at Compostella" festival.

JOSE LUIS GONZALEZ (Cont'd)

Entrants in this contest were master guitarists from many countries, including the U.S.A., Japan, Iraq, Greece, Scandinavia and all parts of Spain. The panel of distinguished judges was chaired by Andres Segovia.

Jose Luis Gonzalez commenced his concert career in 1958, and since that time his brilliant recitals in Germany, France, Portugal, Morocco, Spanish Morocco and throughout every province of Spain—and also many of the major cities of Australia—have won for him the enthusiastic acclaim of critics and public alike.

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The Guitar and Myself

by Basil Gural

My inspiration and experience with the guitar dates shortly after World War II. Living in England as an immigrant from Eastern Europe, I often tuned my radio for Paris to listen to good music. One day I heard a beautiful guitar performance of Maestro Segovia. He played Fandanguillo by Turina and something else that I cannot remember now.

Being familiar with the guitar through my early years and during the war, I used to carry a guitar with me for song accompaniment. Also, I used to teach Ukrainian choer and guitar was often a substitute for the piano.

After hearing music of Segovia, I decided that I must study serious music and so I went to search for a competent teacher.

I contacted Dr. Perrot, famous teacher and founder of the Philharmonic Guitar Society in London. I could not take lessons in London as I lived several hundred miles away, but joined London Guitar Society and could borrow, on a monthly loan, music for guitar from the society's library by mail. In several months I completed the Method by Carcassi and searched for more music which I desired to play.

After taking occasional lessons from Professor Terry Usher, in Manchester, I left England in 1951 for New York, where I spent several years and met many guitar aficionados and teachers. I happily remember the years after the war in England, as I saw revival and interest of the classic guitar in these years, with new promising

Susie Prendeville
New Protege for Segovia



SUSIE PRENDIVILLE, age 17, of North Perth, Australia, is rapidly gaining recognition as one of Australia's finest guitarists.

She is a student of Jose Luis Gonzalez of Sidney, one of the finest concert artists in the world.

Susie has been playing the guitar since she was eight. She hopes to someday study with Maestro Segovia, who recognized her potential when he visited Perth in 1961.

LA GUITARRA CLASICO (Cont'd)

LOS ANGELES, CALIF. . . Correspondent Alan Colville reveals that the Celendonio Ramero family have just signed a record contract with a major company. The elder Mr. Ramero is the teacher of Mr. Chris Parkening who is highlighted in this issue of GUITARRA.

KENSOHA, WISC. . . Allan Erdman continues to progress in his studies of the classic guitar at amazing speed. At this rate it won't be long before we'll be hearing the echoes of this young artist.

MIAMI, FLORIDA. . . Mr. H. E. Huttig, II., reports of the increase of all around guitar activities in his area. There are 5 to 6 luthiers in Miami making guitars ranging from medium to superb. The most outstanding is Miguel Company (El Mallorquin). Mr. Huttig has helped this gentlemen establish his workshop, importing woods and accessories for him. They also have a superb photographer, Mauricio Benedetti, whose love for the guitar has led him to prepare many artistic pictures of guitars in various stages of construction and of luthiers and concert artists. The most outstanding concert artist in the area is Juan Mercadal.

CALGARY, CANADA. . . Mac Buffam reports that Calgary has a new guitar instructor Richard Blankenship, their former instructor Chris Jordan is off to Europe for advance studies.

PROVIDENCE, R. I. . . Dr. Gabriel Najera reports of an increase of lute players in his area. Dr. Najera is off to Spain to study guitar construction techniques.



Flamencos

REVISTA



Nino De Las Marianas

See page 28

Biography of A Flamenco Singer

Luis Lopez Benitez

(NINO DE LAS MARIANAS)

(Father of flamenco guitarist Luis Maravilla)

A FLAMENCO singer, who was born in Seville in July, 1889. As a youngster, his love for singing during special occasions in his region made him a stand-out among his friends and working companions at the factory, where he was employed. He sang Saetas during Holy Week (A Saeta is a song addressed to the Holy Virgin and is sung in Holy Week processions) and Sevillanas in homes during the April feria. He also sang at baptisms, and at celebrations during the week of the Holy Cross in May, and in the cathedral choir, he sang the Miserere with his marvelous and powerful voice.

He was soon discovered by the teacher, Otero, who contracted him for his famous "Cuadro Flamenco", in which he performed at both aristocratic and popular fiestas. He was invited to perform in "Los Reales Alcazares de Sevilla" before Spain's royalty: Don Alfonso XIII and Dona Victoria; and was presented with a personal gift by the king.

It was the creation of the song for "Tientos de Las Marianas" which provided his nickname of "Nino De Las Marianas". In 1910, he was contracted by a record company to make ten records (the only recording session during his artistic life. He was accompanied on the guitar by Ramon Montoya). Success being his, he married