



Guitarra

MAGAZINE



May-June 1965

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The Unknown Side of Sabicas

See page 33

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AN INTERVIEW WITH JULIAN BREAM (Cont'd)

caught a plane and made it to the concert that same day.

We arrived at McCormick Place at 2:00 p. m. but to our surprise the traffic was ridiculous. It was the last day of Chicago's Annual Flower Show which was being held in the main auditorium of McCormick Place. There were no parking facilities available. Mr. Bream tried to get out of the car in front of the exposition center, but despite his protests the police forced him back. And, waved us down South Shore Drive, a busy throughfare.

In my panic to get off this highway, I had two near collisions with other cars. We finally found a parking spot about one mile from the Hall. The time is now 2:30 p. m. curtain time.

At a fast pace we made it to McCormick Place, only to have to push our way through a crowd of at least 50,000 petunia lovers. We finally made it backstage at 2:50 p. m. Mr. Bream went on at 3:00 opening his concert with a comical remark about the inflexibility of the Chicago police force.

During intermission: I went backstage to compliment Mr. Bream on his playing of the lute. Mr. Bream is self-taught on this instrument.

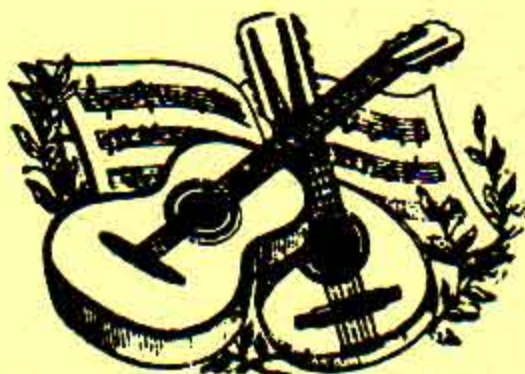
During our later talks, Julian Bream, described his working schedule. He concertises 8 months of the year and the other 4 are spent teaching. He feels he is obligated to teach.

The most outstanding features about Mr.

AN INTERVIEW WITH JULIAN BREAM (Cont'd)

Bream, which everyone present found most interesting, informative and delightful, are his vast knowledge of music, his direct answers, his humorous, dynamic personality.

We didn't say, "Goodby" to Julian Bream because we are going to see him again year after year.



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AN AFTERNOON WITH PRESTI & LAGOYA

by *Eve Warren*

A MUCH awaited meeting with Miss Ida Presti and Mr. Alexandre Lagoya took place during an afternoon of their recent concert appearance in Chicago.

Miss Presti is a very warm, attractive woman; Mr. Lagoya, an attractive, knowledgeable gentleman. Together, they form a duo of musicians that is incomparable. Their respect and adoration for each other is markedly sincere.

Present and participating during the meeting were Jack Cecchini, John Mavreas, James Sherry and yours truly. Questions and comments were submitted by all present.

QUESTION: "What are the requirements for your Master's Class at Nice this year?"

MR. LAGOYA: "Anyone who can play the guitar."

QUESTION: "Do you find you are becoming more popular, especially now?"

MR. LAGOYA: "It is beyond our dreams, we are called back time and time again for repeat engagements. This is true throughout the world even in such far away places as South Africa. In fact, during our tour of Russia, we gave a concert nightly for a complete week in one of the large cities.

WITH PRESTI AND LAGOYA (Cont'd)

Alexandre Lagoya,

Ida Presti,

John Mavreas

and

James Sherry



MISS PRESTI: "In Russia they have many guitarists but very few good ones, but one must remember that the guitar as we know it is a comparatively new instrument to the Russians. Within time, they will develop a concert artist, they have the will and the talent."

QUESTION: "In regard to your 2 Bochet guitars, what is the background of this luthier?"

MR. LAGOYA: "He was a student of one of the members of the Ramirez family, he has surpassed his teacher."

WITH PRESTI AND LAGOYA (Cont'd)



*Jack Cecchini, Alexandre Lagoya, Ida Presti, John Mavreas
and Eve Warren.*

MR. SHERRY: "If, I might add this statement, a friend of mine, the fine Mexican luthier, Juan Pimental, recently repaired a Bochet guitar belonging to the Mexican guitarist Lopez Ramos. He claims the sound table is sculptured out in various thicknesses underneath following no set pattern. This remarkable technique may account for the unusual sound of these guitars.

Miss Presti, at this moment, picked up a Ramirez guitar and played with the feeling and complete control over the instrument, that complete musicianship, which truly makes her a musician of the highest caliber.

Later, during the discussions, John Mavreas was asked to play. Mr. Lagoya and Miss Presti both offered many fine words of advice.

WITH PRESTI AND LAGOYA (Cont'd)

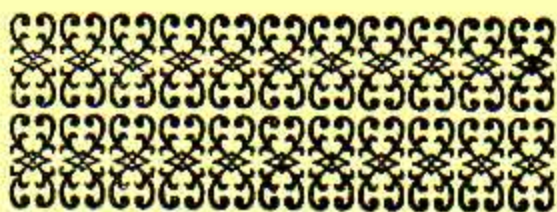
Jack Cecchini played and received much encouragement. In fact, he and Mr. Mavreas are planning to attend the Presti-Lagoya Master's Class this summer.

Finally, we get to the great virtuosity of Alexandre Lagoya. Here is a distinguished guitarist (before the duo was formed he performed alone before Paris audiences of nearly 5,000) who also has many, many transcriptions to his credit. Transcriptions for the guitar which were considered impossible for the instrument not to mention two guitars. Mr. Lagoya has an immense knowledge of music, composing, guitar technique and guitars.

When asked if they liked GUITARRA, Miss Presti, said she waits anxiously to receive each issue.

In closing we wish to thank Miss Presti and Mr. Lagoya for their time which they so generously gave. A time so short to delve into the lives of two famous guitarists. The guitar has many facets, the facet of "Presti-Lagoya" has a brilliant cast about it.





PRESTI AND LAGOYA
AT McCORMICK PLACE

by *Vicenzo Scaletti*



Presti and Lagoya

THE DUO Guitarists Ida Presti and Alexander Lagoya gave Chicago, it's first perfect guitar performance. Not one mistake was made. This would be remarkable for one performer, but for two, it's beyond reality.

Presti and Lagoya have opened a new door into the guitar world, which at the moment, has a limited audience. But, it's artist of their caliber that are bringing together larger and more appreciative audiences all around the world.

Their artistry further proves that the musical range of the guitar is unlimited.

Music enthusiasts who attend cello, violin, piano and symphony concerts would feel at home at a Presti and Lagoya concert.

WITH PRESTI AND LAGOYA (Cont'd)

Program

Divertissement No. 1F. Sor

Cantabile
Theme varié
Finale

Andante VariéeL. van Beethoven
(Originally for Mandolin and Harpsichord)

Courante }
Sarabande }J. S. Bach
Gavotte }
Bourree }
Gigue }

Chaconne in G MajorG. F. Handel

Intermission

*Prelude and Fugue in G Minor }
*Prelude and Fugue in E Major }M. Castelnuovo-
Tedesco

*TarantelleP. Petit

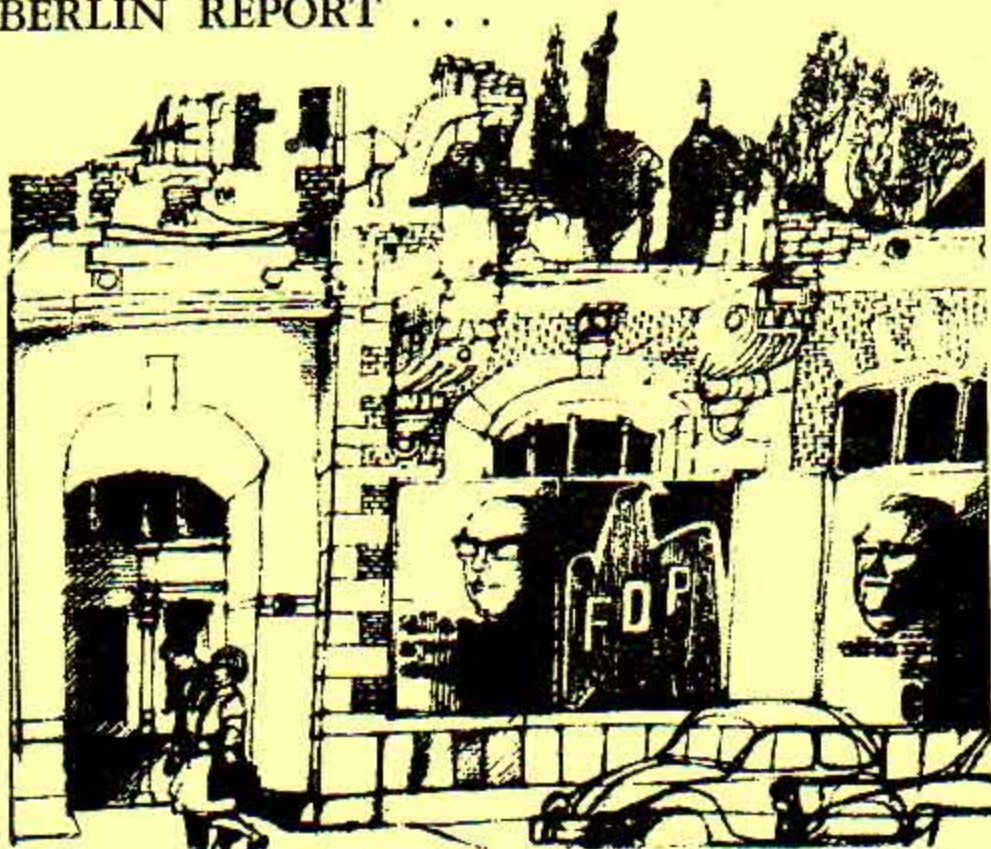
Prelude }
Malaguena }I. Albeniz
Zortzico }

Premiere Danse de "La Vida Breve"M. de Falla

*Dedicated to Presti & Lagoya



BERLIN REPORT . . .



GUITARRA Magazine in its' search for news has acquired a Berlin correspondent, Mr. Lee Ryan. Mr. Ryan is an accomplished guitarist and has given recitals in Berlin. In future reports we will include Mr. Ryan's biography. Below is the first of a series of articles to be submitted by Mr. Ryan.

The guitarists who have given concerts in this city have been Andres Segovia, Siegfried Behrend, Narciso Yepes and Carlos Montoya.

There is also a fine, young unknown by the name of Juergen Klatt who plays both classical and flamenco pieces in concert.

LA GUITARRA CLASICO (Cont'd)

HERMOSILLO, SONORA, MEXICO . . . Jose S. Erbe reports that in all probability Manuel Lopez Ramos will make an appearance here on June 9. His program will include the **Concerto for Guitar and Orchestra** by Castelnuovo-Tedesco. The orchestra will be the Northwest Symphony Orchestra of Mexico, under the direction of Mr. Jimenez Caballero . . .

NEBRASKA . . . The Celendonio Romero family performed here during a week long Spanish Art, Literature and Music Festival . . .

MEXICO CITY, MEXICO . . . Juan de la Rosa has contributed a number of articles on his former teacher the late Guillermo Gomez. **GUITARRA** will feature many of these articles in future issues. Mr. Gomez was one of Mexico's leading guitarist and composers, he wrote many fine guitar Methods . . . Also submitted by Mr. de la Rosa, were rare photos and articles about Andres Segovia, Ida Presti and thers. These will appear in the near future.

SACRAMENTO, CALIF. . . . The Guitar society of this city has made fantastic progress in a short while, much to the credit of Mr. George Nichols it's founder and Dr. Herbert Kossner. These two men do everything possible to help promote the guitar not only in Sacramento but everywhere possible. **Guitarra** magazine salutes these two gentlemen. The Sacramento Society also publish a very honest and informative newsletter for subscription information write to **Guitarra**.

GUITARRA MAGAZINE

presents

IT'S ANNUAL MASTER GUITARISTS CONCERT SERIES

Guitarra Magazine and S. Hurok presents

JOHN WILLIAMS

October 31, 1965 — Sunday afternoon, 3:00 p.m.
11th Street Theatre, 72 East 11th St., Chicago
Reserved Seats \$5.00 — \$4.00 — \$3.00

Guitarra Magazine and S. Hurok presents

JULIAN BREAM

February 26, 1966 — Saturday evening, 8:00 p.m.
11th Street Theatre, 72 East 11th St., Chicago
Reserved Seats \$5.00 — \$4.00 — \$3.00

Guitarra Magazine and S. Hurok presents

PRESTI AND LAGOYA

March 27, 1966 — Sunday afternoon, 3:00 p.m.
11th Street Theatre, 72 East 11th St., Chicago

Reservations for the Williams, Bream and Presti and Lagoya concert can be purchased now by mail, phone or in person at GUITARRA Magazine, 3145 W. 63rd Street, Chicago, Illinois. 60629. Phone 737-1711.

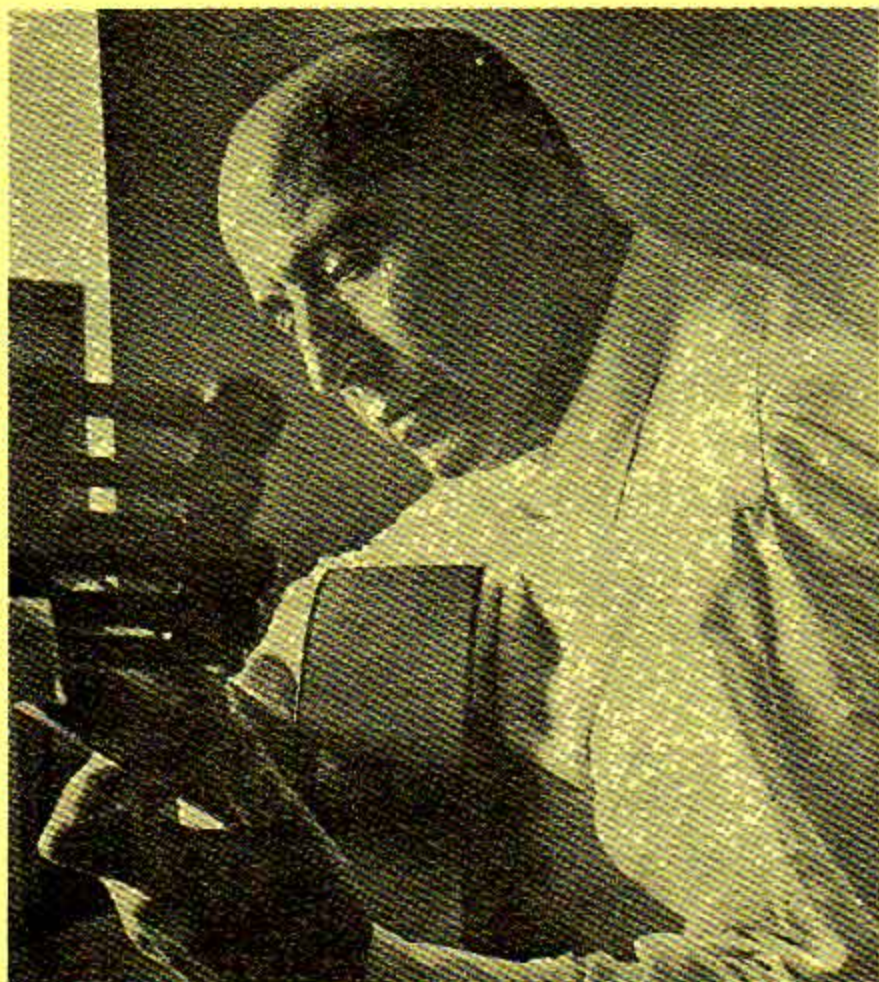
Listed below are artists who may appear this coming season if schedules are compatible.

SABICAS - JUAN SERRANO - MARIO ESCUDERO
Concert dates for these artists will be listed as soon as the tour schedules are confirmed.



Lamencos

REVISTA



Carlos Montoya See page 24



WITH CARLOS MONTOYA

by James Sherry



CARLOS MONTOYA was kind enough to devote several hours of his time for an interview with the staff of GUITARRA Magazine.

SHERRY: "You appear more gregarious than in the previous interview; have you been performing less?"

MONTOYA: "On the contrary, this was my best season, I enjoy work, this is why I look so well."

SHERRY: "For many years you accompanied the greatest flamenco dancer of all time, Argentina, do you play any different now?"

MRS. MONTOYA: "I would like to answer this question for my husband. As you know, when a guitarist accompanies a dancer he uses basically only rhythms. My husband's style and rhythm are the same, but countless techniques have been added."

SHERRY: "Sr. Montoya, GUITARRA Magazine is in the process of establishing a guitar museum. I have brought with me today two old flamenco guitars, a Santos Hernandez and a Marcello Barbero, I would like your opinion of these instruments."

WITH CARLOS MONTOYA (Cont'd)

MONTOYA: "Within a year or so I will teach a Master's Class. I would like to do this for GUITARRA Magazine. I consider Chicago the most ideal spot in the country to do this because of it's location and atmosphere."

SHERRY: "This is something to look forward to. Do you believe other guitarists will use a microphone during their concerts such as you do?"

MONTOYA: "They will have to if they perform for crowds over 2000. When you get crowds that size it is impossible for everyone to hear without the use of a microphone. Times have changed since the prewar days when audiences numbered under 1000."

SHERRY: "This statement is going to cause much controversy in the coming years, but your success as a concert artist adds to your beliefs."

During the past year we have made many technical improvements in GUITARRA Magazine what is your opinion of the magazine?"

MONTOYA: "I have received and read every issue of GUITARRA Magazine and I have no reservation in saying this . . . 'GUITARRA Magazine is the World's greatest guitar publication, in fact, I consider GUITARRA the finest guitar magazine of all time'."

SHERRY: "Thank you Sr. Montoya, we of GUITARRA will always try to live up to that

WITH CARLOS MONTOYA (Cont'd)

*Mrs. Montoya
Carlos Montoya
and James Sherry*



statement. We wish you success in your concert tonight and express our appreciation for the time and information you and Mrs. Montoya have given us." In closing, I wish to add an extra thank you to Mrs. Montoya whose vast knowledge of the guitar and gracious hospitality always make each visit a time to remember.



CARLOS MONTOYA AT ORCHESTRA HALL

by Robert Kotas

CARLOS MONTOYA a success! What else! Sr. Montoya performed for an audience of over 2,200. This was done without any newspaper advertising whatsoever. There is a rumor that Sr. Montoya may perform next season at Chicago's McCormick Place Aire Crown Theater, the seating capacity 5,000. Have no doubts that Carlos "The Great" will fill it with rasquedos and aficionados.

In addition to the scheduled selections (see program), Montoya presented one encore comprised of three numbers, each prefaced by him with a short explanation of what he was about to play and what the audience was to listen for.

The encore numbers were:

Saeta . . . Here, he imitated, on the guitar the sounds of drums, cornets, etc., as he depicted the musical atmosphere of the Holy week processions that occur in Sevilla and other parts of Spain.

Gaita Gallega . . . A piece based on the music of Galicia in the northern part of Spain, where their regional instrument is the "Gaita" or bagpipe. Montoya imitated the sounds of bagpipe music.

Malaguena (Lecuona).

When he was through, many people gave him a long, standing ovation.

CARLOS MONTOYA

Program

I

1. **ALEGRÍAS**
The dance of Alegrias is at the heart of every "Cuadro Flamenco". Here we have it in its most authentic form with all the components. One can almost hear the heel-work.

2. FANDANGO

Here we have a different facet of Flamenco music: the Flamenco song from Andalusia, not bound by the strict rhythm of the dance.

3. TIENTOS

One of the purest variants of the early "tango flamenco". The Tientos de los Peines were sung by the famous "Nina de los Peines."

4. TARANTAS

Here is the real "Cante jondo" or "Cante minero" that the Spanish gypsies play in the Levante or mining regions of Spain. Its origin is lost in the early gypsy migrations.

5. PETENERA

This is a song telling of love and jealousy with the under-current of tragedy so usual in Spain.

6. BULERIA DEL ZORONGO

Original variation on old gypsy songs collected by the poet, Garcia-Lorea.

INTERMISSION

II

7. SOLEA-CANA

La Cana is a very old song in Soleares rhythm, but in a different key. It is sometimes said Soleares is the mother of all Flamenco. This is one of its many derivations.

8. ZAMBRA

Of all Spanish music this shows the strongest Moorish influence. The dancing girls' tambourines are imitated on the guitar. One can still hear Zambras in the Sacromonte or gypsy quarter of Granada.

9. GUAJIRAS

A Cuban rhythm that dates back to the Spanish colonization period. The Guajiras has the syncopation of the Caribbean in a Flamenco-style arrangement.

10. MALAGUENA

In Andalusia there are many Flamenco songs: Fandangillos, Malaguenas, Media Granadina, Tarantas, etc. . . . You can hear the guitar introduction, the solo "copla" or song melody, and the ending in characteristic Malaguena rhythm.

11. TANGUILLOR GADITANO

This very popular gypsy rhythm comes from Cadiz, and is sung and danced.

12. GRANAINA

One of the most beautiful Flamenco forms, it evokes romantic memories of the famed Alhambra Moorish Castle in Granada.

INTERMISSION

13. BULERIAS

One of the most typical of Flamenco-Gypsy dances, heard especially around Jerez de la Frontera.

14. FARRUCA

This most popular Flamenco dance rhythm is heard here in Carlos Montoya's own concert arrangement.

15. LA ROSA

This is a forerunner of the more modern dance Alegrias, with a different chord pattern. These are Carlos Montoya's own variations on a simple theme.

16. ZAMBRILLA

A little-known rhythm played only by the gypsies, which has something of the Tanguillo and Zambra, but is far trickier than the more conventional Zambras.

17. JOTA

The Jota Aragonesa is not Flamenco, but is the most popular Spanish folk dance from Aragon in the north of Spain.

Carlos Montoya was born in Madrid, and is "gitano por los cuatro costados", or, literally, "gypsy on all four sides." It is said that it is essential to Flamenco, to be gypsy. Mr. Montoya has toured the world many times, playing his own guitar arrangements of the Flamenco music, and is the first Flamenco guitarist to appear on the concert stage unaccompanied by dancers or other supporting acts.



A FINAL TRIBUTE TO ANTONIO DEL
LUNAR

SR. ANTONIO

SERRANO

CARMONA



1890-1965



Antonio Del Lunar

WITH much remorse we report the death on April 14, of Sr. Antonio Serrano Carmona, alias, Antonia Del Lunar, flamenco guitarist.

Below are a few words written in memory of Antonio Del Lunar by Evaristo Gonzales . . .

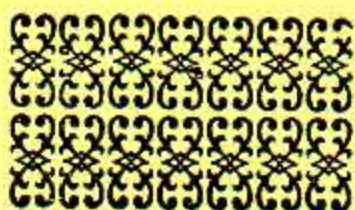
! . . . Ya estas en Dios . . . !

. . . Ya estabas . . . No es ahora
cuando compareciste con tu guitarra;

“! . . . Alli te Dormiras como en la cuna!”

! y la Paz de tu reino te aseguras . . . !

Antonio Del Lunar's greatness will live on thru the artistry of his son Juan Serrano.



THE GUITAR IN THE ARTS

by Vidal Benito Revuelta



(Continued from March-April 1965 issue of Guitarra)

ACCORDING to Sainz de la Maza, Juan Vazquez, in the prologue of his "Summary of Christmas Carols", clearly explains the aesthetic plan which guided him in the elaboration of his songs: "The musicians of our time accord serious, sad music to the churches in order to inspire devotion within us and lift our spirits to contemplation of the Creator; and compose light, for the recreational moments of afflicted souls. Thus, they dress the characteristic spirit of their works with the most fitting form and music. Cristobal Morales, a shining light in Spanish music, who developed in a short period, is an excellent example of this type musician; as is Seville's Francisco Guerrero, who has so ably penetrated the secrets of music."

THE GUITAR IN THE ARTS (Cont'd)

And so, in effect, all conditions of Spanish society perfectly suited the vihuela, and the guitar also. When not in the Church, the Court, in the private dwelling, or in the public or private recreation, whole or partical Masses, the vihuela was played, either alone or with others, or with vocal accompaniment and different instruments, in the same manner that the lute was used in various European countries. "Three famous women, Maria Estuardo, Diana de Francia, and Margarita de Navarra, played the lute so well that it is certain they left a favorable impression on the refined musical sensibility of their time. The lute is a symbol of love and gallantry.

The polichord lute, vihuela, and guitar - paralleling the history of the piano — were used to play not only music especially prepared for them, but also interpretations from all types of music. For the student, this expansive musical period would be meaningless without a knowledge of the interpretations for the lute and vihuela, such as have been put into modern notation by Juan Vazquez, Morales, and Guerrero.

After them, and coincident with the culmination of the vihuela, appeared the great generation of vihuela players of the Sixteenth Century, running through the years of the emperor, Carlos V, and his son, the king, Felipe II.

This was a unique generation of extraordinary musicians who succeeded each other without interruption between 1535 and 1578. Of them,

THE GUITAR IN THE ARTS (Cont'd)

Emilio Pujol tells us "they were famous not only for transmitting to us, through their celebrated polyphonists from the Franco-Belgian and Venetian schools, but also for their own personal, aboriginal work, which was filled with noble lyricism, dominating technique, and the intense emotional inventiveness that is the base of all Spanish spiritual manifestation, reflecting in its aesthetics the Neoclassic enslavement of the Renaissance."

In 1535, in Valencia, appeared "El Maestro" by Luis Milan, which was the first music book for the vihuela — a treatise concerning the excellence one could attain to with this instrument. In its fantasies and pavans, we find phrases and modulations that comprise a notable advance in relation to the music of the period.

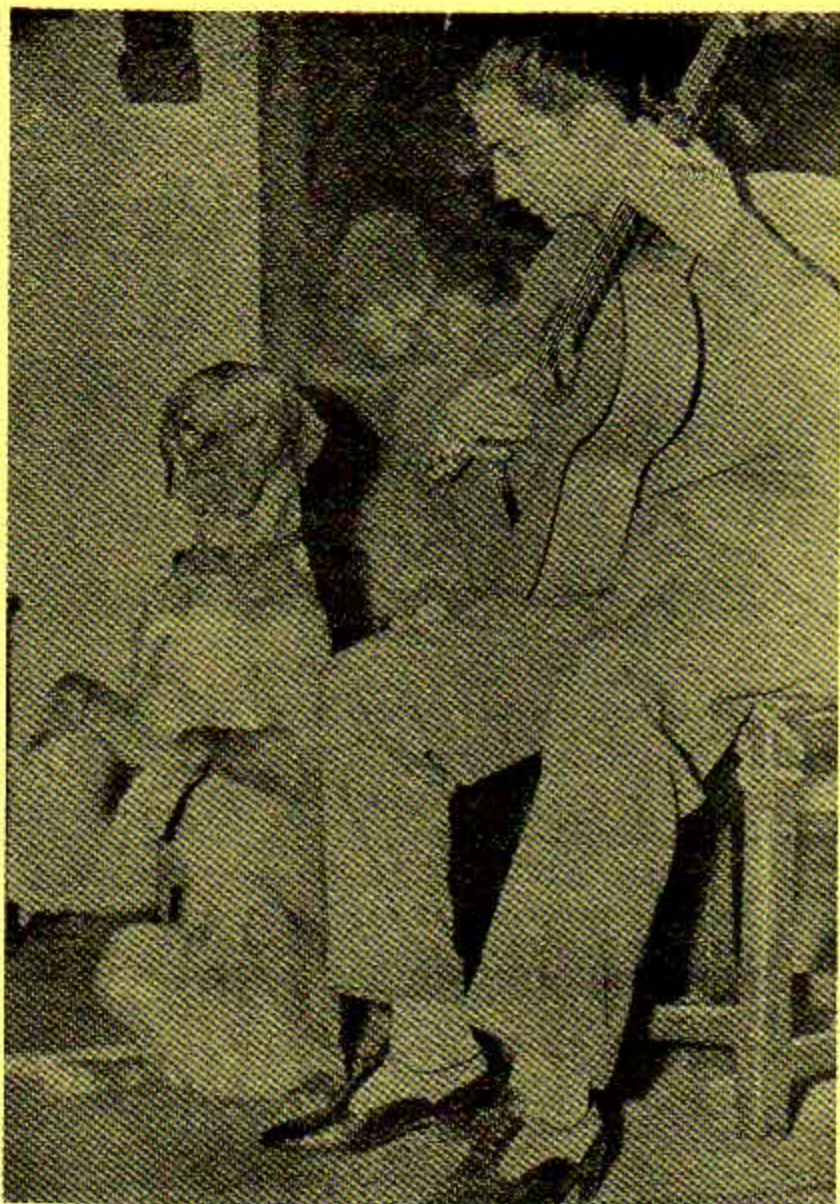
Two years later, Luis de Narvaez, another excellent composer and teacher of the vihuela, published in Valladolid his "Los Seys Libros del Delphin", whose variations are astonishing and constitute a model of musical invention, and justify his fame. Following these men, in 1546, came Alonso de Mudarra, of Seville, with "Three Books of Music In Cifra For the Vihuela"; Enriquez de Valderrabano, with "Silva de Sirenas" (Valladolid, 1547); Diego Pisador, with "Book of Music For the Vihuela" (Salamanca, 1552); Miguel de Fuenllana, with "Orphenica Lyra" (1554); Fray Juan Bermudo, with "Statement of Musical Instruments" (1555); Luis Venegas, with "Book of New Cifra" (1557); Fray Tomas

THE GUITAR IN THE ARTS (Cont'd)

Thirty-four years, however, had to elapse before another work on instrumental music appeared, this time, one especially for the guitar. It was entitled "Musical Instruction for The Spanish Guitar and Elementary Exercises Toward Playing It Skillfully." The instruction was composed by Gaspar Sanz, from the town of Calonda, who possessed a Bachelor of Theology degree from the University of Salamanca (1674).

Of the guitar, for which Sanz composed or transcribed gallardas, villanas, jacaras (merry ballads), pasacalles (lively marches), pavanas (solemn step music), espanoletas (ancient Spanish dances), folias (dances performed with castanets), fugues, fantasias, chaconas (old Spanish dances and songs), zarabandas, etc., he states: "that it is neither perfect nor imperfect, but rather, depends on what you do with it. Therefore, the perfection or imperfection is in the person who plays it." Regino Sainz de la Maza says of this treatise that "it is the most far-reaching of the Seventeenth Century, and its documental, historical, and artistic value is great, because of the rules it presents for learning how to play arpeggios; because it shows how to perform on the treble strings for maximum effect; and because of the beauty and interesting quality of the musical selections found in it." The book contained a novel use of illustrations showing finger positions for the strings and frets to graphically assist the student in learning to play. *(To be continued)*

FRANCODONM



JUAN SERRANO with dog, Parrinas. So intelligent is the animal that one cannot play one wrong note or Parrinas will howl in protest. She belongs to Don Manuel del Rey, owner of the cafe Corral de la Mareria, Madrid.

LA GUITARRA FLAMENCO (Cont'd)

for the upcoming GUITAR REVIEW passed away recently. Mr. Benedetti was a dedicated aficionado.

PARIS, FRANCE . . . The newest and biggest sound in the flamenco world today is Manitas de Plata. The Book of The Month Club is promoting two of his albums in the most extensive publicity campaign ever given a guitarist. The advertising medias used are worldwide which includes newspapers, direct mail, posters, radio and television. Mr. de Platas may not be the world's greatest flamenco guitarist, but if the campaign persists, he will be the world's best known guitarist . . .

MADRID, SPAIN . . . Luis Maravilla is still the busiest guitarist in town, teaching and performing in the various cafes.

NEW YORK, N. Y. . . . Again, Carlos Montoya, gave the guitar a boost with his performance on the Nationwide Pat Boone Show . . .

MEMPHIS, TENN. . . . Ricardo Fusco performed a flamenco program for a Spanish Theme Fashion Show which took place in the city's finest restaurant The Rivermont Club.

VICTORIA, AUSTRALIA . . . Herbert Mecking has mailed in a vast number of articles. Many on flamenco in his country which will appear in the July-August issue of GUITARRA . . .

MONTERREY, MEXICO . . . Jose S. Erbe reports on a flamenco haunt in Monterrey called Parada Los Robles. Read about it in the July-August issue.



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Master of the guitar — Pomponio-Zarate
M. Ramos, A. DiazRCA LM 2717; LCS2717
Flamenco Reflections — Sabicas ABC, ABC 451, ABCS 451
Malaguena — MontogaRCA, LPM/LSP 2380

To Guitarra Magazine from Regino Sainz De La Maza

With my best wishes and congratulations for your interesting magazine."
REGINO SAINZ DE LA MAZA
July 21, 1964

So All The World May Know . . .

I, Luis Maravilla, will cooperate in every way possible with GUITARRA Magazine to help give the world a better understanding of the art of the Guitar.
LUIS MARAVILLA

Words of Wisdom from Jose Ramirez:

"I like the magazine, GUITARRA, and I do not know of any other publication dedicated exclusively to the guitar as interesting as GUITARRA Magazine."

A Duo Proclamation By Presti and Lagoya:

"We are inspired to see a magazine like GUITARRA. It is nicely written and pictured. More publications should follow in the footsteps of GUITARRA Magazine."
IDA PRESTI AND ALEXANDRE LAGOYA

Carlos Montoya Exclaims . . .

GUITARRA magazine is the world's greatest GUITAR publication, in fact, I consider GUITARRA the finest guitar magazine of all time.
Sincere congratulations!
CARLOS MONTOYA, March 19, 1965

A Word From Sabicas

I, SABICAS, find FLAMENCOS Revista inspiring, authentic, and informative. The people who publish this magazine (Los Flamencos Internacional) are dedicated aficionados of Flamenco.
Amigos, this is OUR magazine. SABICAS

Juan Serrano Comments:

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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
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