



Guitarra

MAGAZINE



September-October 1965

Price .35

THIS SEASON IN CHICAGO

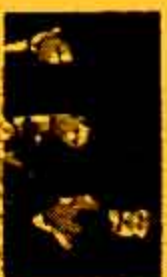
Narcisco
Yepes
Oct. 31

John
Williams
Nov. 6

Antonio
Dec. 5

Alirio
Diaz
Dec. 19

Andres
Segovia
Jan. 30



Carlos
Montoya
Jan. 21

Julian
Bream
Feb. 26

Celendonio
Romero
Mar. 20

Presti
Lagoya
Mar. 27

Sabicas
Apr. 3

For Details See Pages 21 and 41.



MYSELF AND THE GUITAR

by James Crawford



James Crawford

I BEGAN to take an interest in the guitar at the age of twelve and at thirteen started taking lessons.

It wasn't until several years later that I developed an interest in the classical guitar. From listening to recordings by Segovia, became very interested and decided to study the guitar seriously.

At the age of eighteen, began to teach the guitar, and upon graduation from high school, opened my own music studio.

In 1963, I attended the annual Andres Segovia guitar concert at Orchestra Hall. From the program learned of the Sherry-Brener Spanish Academy of The Guitar in Chicago, and decided to inquire about advanced training. Before long studied with John Mavreas concert guitarist from Athens. The people at the Spanish Academy have helped me greatly in learning to play the guitar.

I will continue to attend the American Conservatory of Music until the completion of studies in piano, harmony and counterpoint.

My desire is to give concerts and continue to teach the guitar.

GUITARRA MAGAZINE

presents

IT'S ANNUAL MASTER GUITARISTS CONCERT SERIES

Guitarra Magazine and S. Hurok present
JOHN WILLIAMS

Nov. 6, 1965 — 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
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.

JUAN SERRANO - MARIO ESCUDERO

Concert dates for these artists will be listed as soon as the tour schedules are confirmed.

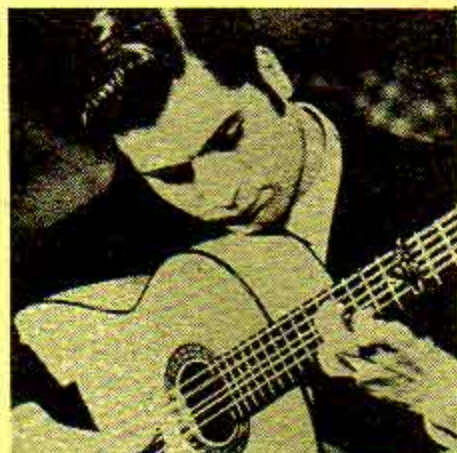


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AND
SERRANO
ON THE
LATE SHOWS**

See page 24



THE GUITAR IN THE ARTS

by Vidal Benito Revuelta



Chateam de Maisons-Laffitte (a painting by Leonello Spada)

(Continued from July-August 1965 issue of *Guitarra*)

WITH Fernando Sors, the classical guitars' era began and attained its peak. His work expressed the characteristic polyphonic independence of the quartet and orchestra. Triumphant in the most important European capitals—from London to St. Petersburg—Sors left behind him a brilliant performance record in the

THE GUITAR IN THE ARTS (Cont'd)

concert halls. In London, he was an enormous sensation, amazing audiences with compositions never equalled. Two of his operatic works presented there were **Gil Blas** and **La Feria de Smirna**. Sors' sonatas and variations provoked no less astonishment in Paris. Sainz de la Maza states that Sors was the first Spanish concertista of international calibre, who, alongside Paganini, Morcheles, and Tummel, were the greatest virtuosos of the period.

When Sors died in 1839, a friend of his by the name of Dionisio Aguado, picked up where Sors left off and published "Method for the Guitar" in 1824, which, with Sors own work still constitutes an indispensable resource for the student interested in the development of the guitar technique.

In the last years of the Nineteenth Century, the imposing performances of Francisco Tarrega (1854 - 1909) made him an outstanding concertista and virtuoso with the guitar. By chance it happened that the great Sarasate (1844-1908) — a magician with a violin — and Tarrega — a magician with a guitar — were contemporaries, and each achieved fame with their respective instruments.

(To be continued)



GUITAR WORKSHOP (Cont'd)



VICENTI TATAY FLAMENCO GUITAR

FLAMENCOS ANTIGUO (Cont'd)



Guillermo Gomez

Zapateado

by Tomas



A musical score for the piece 'Zapateado' by Tomas. The score is written in 2/4 time and consists of ten staves. The first four staves are a single melodic line in treble clef, featuring various chords (V, C, A, G7, F, III, F, C, G7, C) and triplets. The fifth staff is a double bass line with chords (G7, F, G, F) and triplets. The sixth and seventh staves are double bass lines featuring 'RASQUADOS' (rasquados) and triplets. The eighth and ninth staves are double bass lines with triplets and fingerings (4 3 2 1, 4 3 2 1, 4 3 2 1). The tenth staff is a double bass line with triplets and fingerings (4 3 2 1, 3 3, 3 3, 4 3 2 1, 3). The score includes various musical notations such as slurs, accents, and dynamic markings like 'p'.

ZAPATEADO (Cont'd)

The musical score is arranged in two systems. The upper system consists of five staves, primarily for guitar, featuring complex rhythmic patterns with triplets and sixteenth notes. It includes various musical notations such as *G₇*, *C*, *F*, *C*, *G₇*, and *C* chords, and dynamic markings like *p* and *f*. Fingerings are indicated with numbers 1-4, and articulation marks like *v* and *^* are present. The lower system consists of three staves, primarily for piano, with a *4/4* time signature. It features a *Dolce* marking and dynamic markings like *p* and *f*. The piano part provides a harmonic accompaniment to the guitar's melodic lines.



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