



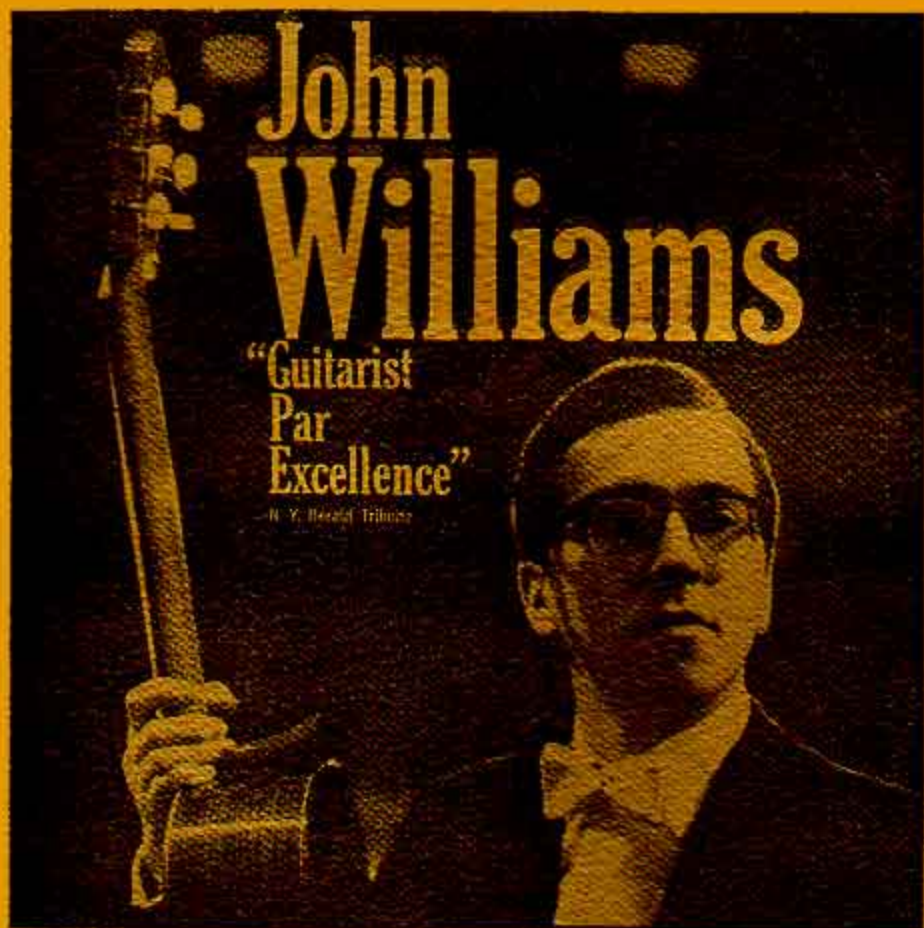
# Guitarra

MAGAZINE



November-December 1965

Price .35



John Williams Returns To Chicago

See Page 11









# Lasicos

REVISTA



With Juan Mercadal

See Page 4





WITH  
JUAN MERCADAL

by James Sherry



*Juan Mercadal and  
Jim Sherry*

**Q** ON September 22, I had the pleasure of meeting and talking with Mr. Juan Mercadal, Cuba's foremost concert guitarist. Also, present at this meeting was guitarist and friend, Jack Cechinni. Listed below are the highlights views, enlightenments of that meeting.

SHERRY: "How long have you been residing and teaching in Miami?"

MERCADAL: "10 years. This season, I will also be teaching at the University of Miami, one of the 3 colleges giving accredited courses for the guitar."

SHERRY: "Do you give many concerts?"

MERCADAL: "I average 40 to 60 concerts per year."

SHERRY: "When did you start your guitar studies?"

MERCADAL: "When I was 5 years old, 35 years ago. My first teacher was my father, then I studied with Maestro Lopez, who was also Rey de la Torre's first teacher."

**WITH JUAN MERCADAL (Cont'd)**

CECHINNI: "What do you consider the best right hand position, I've heard many conflicting theories lately?"

MERCADAL: "Each individual has to find the right hand position that suits him best."

CECHINNI: "Do you use your fingers or nails, and which do you consider best?"

MERCADAL: "I use my fingers, so I consider this best, but again, this is also a matter of opinion."

SHERRY: "I've been admiring your fine Fleta guitar, but I was under the impression you played an Estesos."

MERCADAL: "This Fleta belongs to a student of mine. My Estesos is completely worn out, it is very old, I don't believe I'll ever replace it."

SHERRY: "This evening you played some very beautiful number by a Cuban composer, are any of his works available?"

MERCADAL: "No, unfortunately, he is in Cuba, I haven't been in contact with him for years."

SHERRY: Mr. Mercadal, I and the staff of GUITARRA wish to express our appreciation and pleasure of this meeting. We wish you the best of luck on your forthcoming concert in Albuguerque, N. M.





## CLASICOS ANTIQUO (Cont'd)



*Enrique  
Granados  
Left  
Drawing  
Right  
Photo.*



effective opera. Without considering any particular libretto, he set to work on the entire score. And not until he completed his music did he call on Enrique Periquet to prepare a text. Against the colorful background of eighteenth-

century Spain, Periquet prepared an effective story of love, jealousy, and death.

Granados' score is perhaps most notable for its skillful and effective use of Spanish dances, which are woven into the texture and give it much of its brilliant color. But one number in the opera is preeminently famous, and is the most popular piece written by Granados — the "Intermezzo." Strange to report, this famous — through which the name of the opera is kept alive — was not originally a part of the score. During the rehearsal of the opera it was suggested to Granados that an instrumental intermezzo was called for, and he wrote it hurriedly and incorporated it into his opera.

The premiere of *Goyescas* was originally set for the Paris Opera. But the outbreak of World War I prevented this, and the first performance



### CLASICOS ANTIQUO (Cont'd)

was transferred to the Metropolitan Opera in New York. This took place on January 28, 1916. Despite the war, Granados came to the United States to attend the premiere, and he won great acclaim. A huge bronze wreath was presented to the composer when the performance was over.

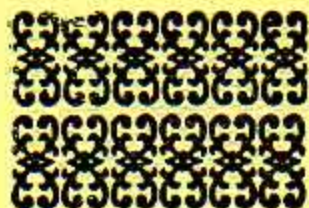
"The music," wrote Richard Aldrich in the New York Times, "is Spanish, coming from the brain and the heart of a real Spaniard."

An invitation to play for President Wilson at the White House proved fatal to Granados. Delaying his return to Europe by a week in order to fill this engagement, Granados was aboard the *Sussex* — sailing from Folkestone to Dieppe — which was torpedoed by the Germans on March 24, 1916.

One would search in vain in Granados' music for the originality of a Manuel de Falla. Granados never attempted to exploit modern devices or seek new colors and effects. He was quite content to write in the traditional manner of the nineteenth-century Germans. But he did this, at times, with elegance and stately grace; his best works make up in charm and appeal what they lack in individuality.

To the personality of Spanish folk music he brought romantic feeling and poetry. His one identifying trait as a composer as J. B. Trend remarked, was to "ramble on" in his music, "making his points by repetition (like a Spanish poet), and saying the same things in a number of delightful and decorative ways."





**MANUEL  
LOPEZ  
RAMOS**

by Jose  
Salazar Erbe



*Walter Spalding being taught  
by Manuel Lopez Ramos*

**Q**N June 9, Manuel Lopez Ramos gave a classical guitar concert in Hermosillo, Sonora, accompanied by the Northwest Symphony Orchestra of Mexico under the direction of Luis Ximenez Caballero. The main number in the program was Rodrigo's **Fantasia Para Un Gentilhombre**. The interpretation was warm and affective, serene and precise; the applause overwhelming.

Born in Buenos Aires, Argentina, in 1929, this young guitarrist began his studies at a very early age with Don Miguel R. Michelone who, in Lopez Ramos' own words, "taught him not only music and the guitar, but the spirit and attitude toward life itself".



## MANUEL LOPEZ RAMOS (Cont'd)

This philosophical trend was so captivating that in latter years he married his teacher's daughter. He has five children and for the past six years has resided in Mexico City, where he opened a school for the guitar. He transcribes many works of other instruments and converts them into guitar ensembles. Lopez Ramos recommends his students to play with suavity and sentiment, not forcing oneself with anguish into frustration. Although he has offers from many countries in Europe and elsewhere, he has chosen Mexico for his work and teachings. For that, Mexico is indebted to him.

He has toured extensively. When Robert Bouchet heard him play in Paris he made a guitar for him — this is the same guitar he used in Hermosillo. He strings his Bouchet guitar with Savarez on the 4th, 5th and 6th, and Augustine on the 1st, 2nd and 3rd.

Contrary to the general belief that the fingers and nails of a concert guitarist must be endowed with supernatural qualities — and this is the Aficionado's greatest problem — one cannot but admire Lopez Ramos' technique and ability, for his fingers are short and stubby, the nails very small, curved and hooked. One could suppose he had no business being a concert guitarist; but hearing and seeing him in action is virtually amazing, comforting, and uplifting.

These anatomical obstacles forced him to study hard and search extensively for a way to develop a particular technique to overcome them. His



## MANUEL LOPEZ RAMOS (Cont'd)

the hearts of men who love the guitar". — A phrase with tremendous impact and much thought.

In answering a question he told me that in Zurich he had a remarkable sensation when playing "**Alba**": when he finished, the audience did not applaud remaining silent as if spellbound; finally the ovation became a volcanic eruption. Asked which he considered the greatest satisfaction or triumph in his life, he replied: "tomorrow's concert, or the day after, or the one after that; each day brings new hope and greater inspiration".

I take these words as those of a man with intense human qualities that seek perfection, inherent in all great artists.

Sometime this Fall, Manuel Lopez Ramos may give a concert in Chicago. There GUITARRA Magazine, its directors and the aficionados will have an opportunity to listen with delight to his wonderful interpretations. When informed of the work GUITARRA Magazine is doing, he was very pleased and asked me to send this message:

"The aficionados are the pillars and foundation of the guitar, without them we would be nothing — like sun without light, orphans in an isolated world. Every Concert Guitarist learns much from them and our teachings must therefore paralleled their great love for the guitar with a spirit to abolish and anxiety to achieve fame rather than greatness."





**LA GUITARRA CLASICO  
ALREDEDOR DEL MUNDO**



**ST. PETERSBURG, FLA. . . .** Andres Segovia is expected at the University of South Florida in Tampa, March 4, 1966.

**SHREVEPORT, LOUISIANA . . .** Dr. C. Burda reports that Alirio Diaz recently performed in this city. . . . In fact, Mr. Diaz created so much interest among the aficionados that they formed the Shreveport Society of the Classical Guitar. At their latest meeting society members — Dr. D. McCall performed a **Farruca** while Dr. C. Brendo performed a **Seguidilla** and **Fandanguillo**. Society member, Mr. Espino, performed Four Spanish Pieces. Another member, Mr. Phillip Rosheger, played excerpts from Rodrigo's **Concerto de Arenjuez** and H. Villa-Lobos **Prelude No. 1**. Dr. Bob Dopson played several Etudes of Tarrega and Sor. Various other members in attendance performed various beginner exercises and studies...

**MEXICO CITY . . .** Manuel Lopez Ramos has a permanent guitar school here where he teaches all year round. Any readers who are interested please contact GUITARRA for full details. . . .

**SIDNEY, AUSTRALIA . . .** The guitar society here continues to publish an interesting newsletter. This is quite a chore considering the limited field of the guitar. . . .





## MANITAS DE PLATA TO TOUR THE WORLD



**F**ROM obscurity to the heights of success in three months time. This is the story of Manitas de Plata, flamenco guitarist.

The power of Madison Avenue advertising has projected an almost completely unknown guitarist to the front ranks of the world's greatest flamenco guitarists.

Can Mr. de Plata hold his own in the company of Sabicas, Montoya, Maravilla or Serrano? We'll all have the chance to see and hear him soon. According to all reports he is planning a World's tour this season. Watch GUITARRA for further news.



MANITAS DE PLATA (Cont'd)



*Manitas De Plata in the Spanish Sun*



*Picasso and Manitas*



THE LYDIA TOREA SPANISH BALLET



*Lydia Torea and Her Flamenco Group*

**T**HE Lydia Torea Spanish Ballet, currently making its New York debut at Perez Blanco's Liborio, sets a fine pace for Spanish dance groups. The company was organized in and brought over from Spain by its director and star, Lydia Torea, the only member of the group not native to Spain, Miss Torea, the daughter of a Spanish mother and a Czech father, was born and grew up in Phoenix, Arizona, where



### LYDIA TOREA (Cont'd)

she began studying dance at an early age. Upon graduation from high school she went to Spain to concentrate on studies in Madrid. Prior to formation of her own company, Miss Torea was a member of Jose Greco's company for three years, entering as a member of the ensemble and rising quickly to soloist rank and then to be Greco's' partner.

Only 22, Miss Torea has put together a swiftly paced show with variety and balance worthy of a far more experienced director. Though the show runs roughly half an hour, it includes as great a variety as most full evening concert programs. The show's stylistic authenticity will please flamenco enthusiasts, while a healthy dash of good old fashioned flair gives it equal appeal for the layman. Troupe includes Gitanillo Heredia and Maribel de Cirez, also ex-Greco; singer, Maria Antonia, formerly with the Ximenez-Vargas Ballet; male dancers Antonio Alonso and Miguel Galindo; and guitarist, Martin Pelta.

The Lydia Torea Ballet was seen coast to coast on ABC-TV's Hollywood Palace in April and it recently concluded a record engagement at the Sands Hotel in Las Vegas. Watch for Lydia Torea, featured with Greco, in Columbia's new film, **Ship of Fools**.





POETIC FLAMENCO (Cont'd)  
LA GUITARRA FLAMENCA  
*By Federico Garcia Lorca*

Empieza el llanto  
de la guitarra.  
Se rompen las copas  
de la madrugada.  
Empieza el llanto  
de la guitarra.  
Es inutil callarla  
Es imposible  
callarla.  
Llora monotonamente  
como llora el agua,  
como llora el viento  
sobre la nevada.  
Es imposible  
callarla.  
Llora por cosas  
lejanas.  
Arena del Sur caliente  
que pide camelias blancas.  
Llora flechas sin blanco,  
la tarde sin mañana,  
y el primer pajarito muerto  
sobre la rama.  
Oh, guitarra!  
Corazon malherido  
por cinco espadas.





## FLAMENCOS ANTIGUO



**F**OR the interest of its readers GUITARRA Magazine has added a new section. It will feature rare photographs and concert programs of yesteryear.

This issue features . . .

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### VICENTE ESCUDERO

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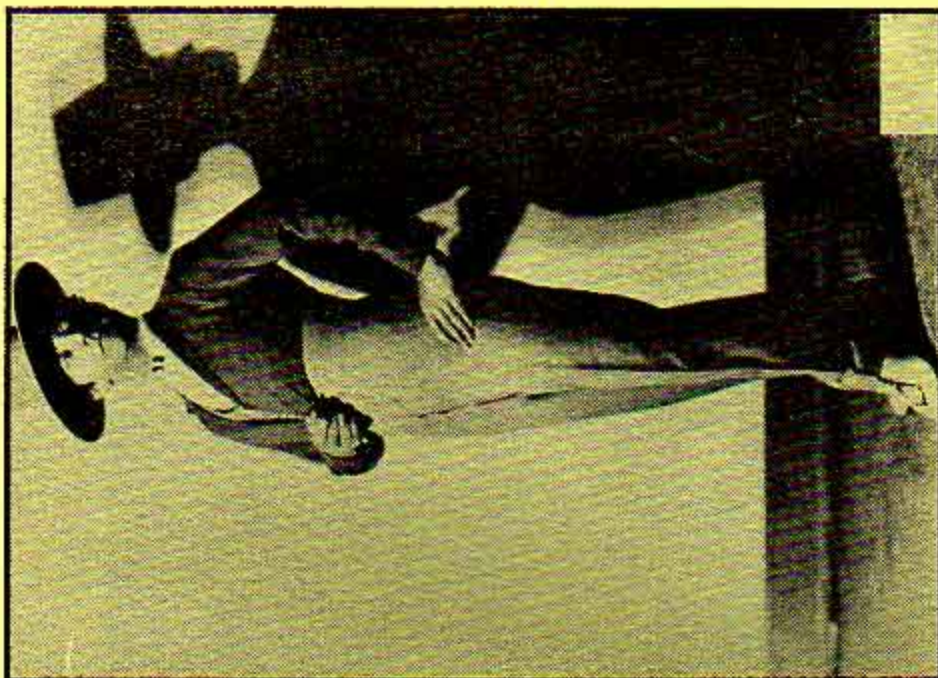
Vicente Escudero is regarded by many aficionados as the last remaining authentic flamenco dancer.

Mr. Escudero is a gypsy on all four sides. He attained his fame during the 1920's being a rival of Rudolph Valentino.

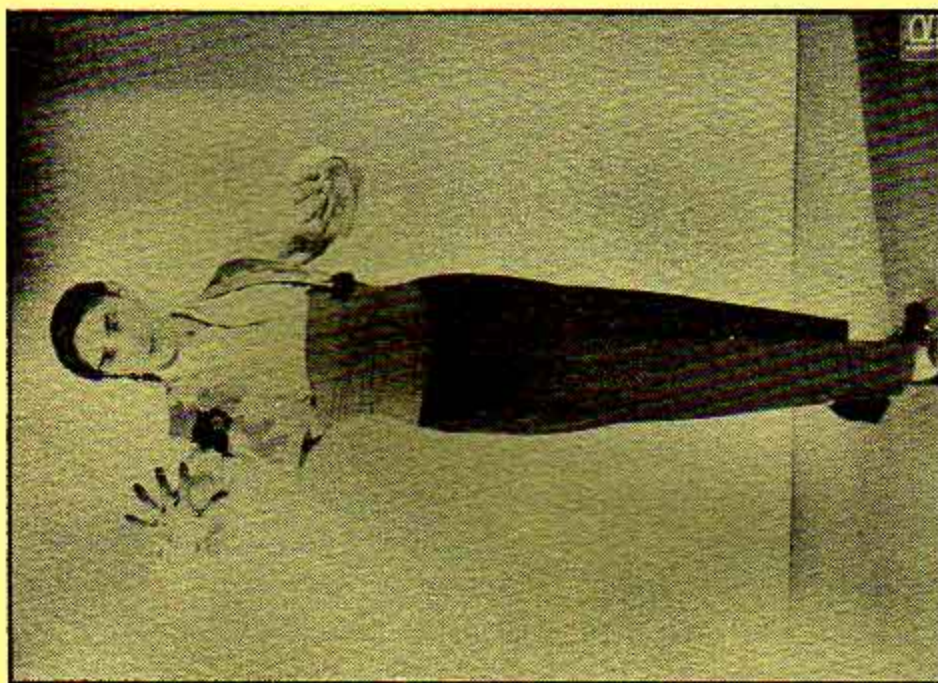
During the 1930's and 1940's he stayed in Spain. He made a mediocre comeback in 1955. In 1963 his world tour was a great success.



FLAMENCOS ANTIGUO (Cont'd)



*Vicente Escudero 1963*



*Vicente Escudero 1928*





## THE GUITAR IN THE ARTS

by Vidal Benito Revuelta



*Guitar Player, Tapestry Carton by Goya  
Prado Museum — Madrid*

(Continued from the Sept.-Oct. issue of *Guitarra*)



ACCORDING to Sainz de la Maza, the ingenuity which Tarrega brought to his mastery of the guitar's six strings was in the tradition of Bach, Mozart, and all great





## GUITAR WORKSHOP

*Featured in this article is a complete report on the Esteso Guitar of Spain. These Guitars are considered by many as the finest Flamenco Guitars made, they are feather, weight, metallic sounding and have low fast action, these are the features most desired by Flamenco Guitarist.*



**Sobrinos De Domingo Esteso**

### Flamenco Guitar

#### DESCRIPTION

##### WOODS

Fingerboard .....	Ebony
Back & Sides .....	Clear Cypress
Top .....	Fine grain Spruce
All bindings, head facing and bridge .....	East India Rosewood

##### DIMENSIONS

Top of head to bottom of sound box .....	38¼ in.
Length of sound box .....	19¾ in.
Width of sound box at narrowest point .....	9 in.
Width of sound box at widest point .....	14¼ in.
Width of sound box at second widest point ....	10¾ in.
Depth of sound box .....	3⅝ in.
Width of fingerboard at top nut .....	2 in.
Length of fingerboard from top nut to bottom nut .....	25⅝ in.

##### FINISH and COMPLEMENTS

French polish — Gold in appearance



GUITAR WORKSHOP (Cont'd)



Sobrinos De Domingo Esteso  
Flamenco Guitar





## LA GUITARRA FLAMENCO ALREDEDOR DEL MUNDO



**ST. PETERSBURG, FLA.** . . . Carlos Montoya appeared in this city in concert at Presbyterian College, in October. . . . Aficionados are planning a classical and Flamenco Guitar Society here. . . .

**CHICAGO, ILL.** . . . Maria Alba brings her flamenco revue to Chicago. Harper Theatre, October 26 thru 31. For information call BU 8-1717. . . .

**SEVILLE** . . . The new king of the flamenco guitar in this region seems to be Pepe Martinez. Aficionados hail him as the greatest since Ramon Montoya.

**WISCONSIN** . . . Mario Escudero appeared in concert at the University of Wisconsin on October 31. According to all reports he was an astounding success. He will be back again next year. . . . Tom Dalby and Gary Puterbaugh continue to impress local aficionados with their flamenco duets. . . .

**NEW YORK** . . . Charo, a flamenco guitar playing blond bombshell is the new rage of the ever increasing commercial flamenco world. Chara is not a Sabicas or Montoya, but who cares. She is the star of Xavier Cugat's New Revue.



# Guitars

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*Handmade in  
Spain*

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Write for descriptions, photographs and prices of any or all of the guitars—flamenco or classical—made by the luthiers listed above.

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## FINALE

### Record Releases

<i>Contemporary Creations — Almeida — CAP. . . . .</i>	P8447
<i>Music For Two Guitars — De La Torre — Epic —</i>	
	LC-3674; BG-1073
<i>Giants-Sabicas, Montoya — ABC . . . . .</i>	357
<i>Flamenco Fantastico — Sirvent — Int . . . . .</i>	13077



### 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 10, 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:

"Los Flamencos Internacional . . . The cornerstone of flamenco." "Flamencos Revista . . . A phenomenal publication, the one true source of flamenco information, featuring highlights on every facet of the flamenco world; past, present and tomorrow."

JUAN SERRANO

### To All Serious Students Of The Guitar:

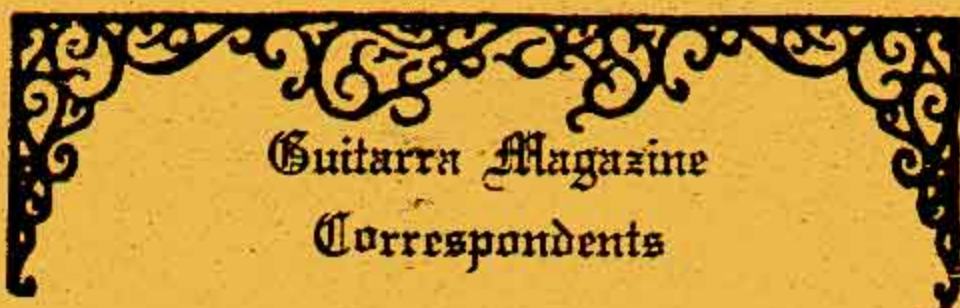
"Study music more than the guitar."

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

ANDRES SEGOVIA

Contributed to Guitarra Magazine

March 31, 1963



## Guitarra Magazine

### Correspondents

REGINO SAINZ DE LA MAZA — MADRID  
LUIS MARAVILLA — MADRID  
JOSE RAMIREZ — MADRID  
CARLOS MONTOYA — NEW YORK  
JUAN SERRANO — CORDOBA  
PRESTI AND LAGOYA — PARIS  
FRANCISCO DOMINGUEZ — GRANADA  
EVARISTO GONZALEZ — MADRID  
MAC BUFFAM — CANADA  
LEE RYAN — BERLIN  
J. SALAZAR ERBE — MEXICO  
HERBERT MECKING — AUSTRALIA  
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H. E. HUTTIG, II — FLORIDA  
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