



Guitarra

MAGAZINE



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**THE GREATEST OF THE GREAT
COMES TO CHICAGO**



ANDRES SEGOVIA

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Lasicos

REVISTA



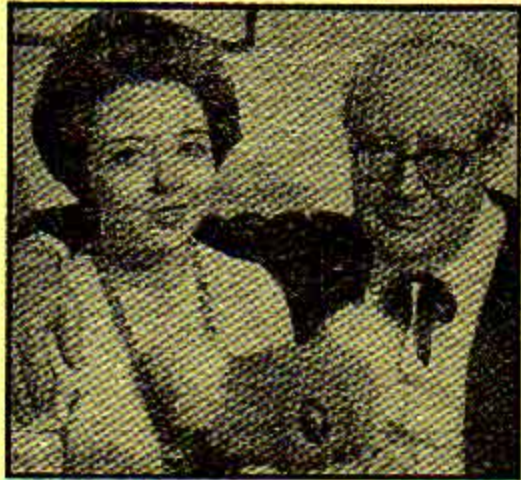
JULIAN BREAM RETURNS TO CHICAGO



JULIAN BREAM

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ANDRES SEGOVIA
GREATEST OF
THE GREAT



*Andres Segovia and
his wife Emilia*

ONCE more, this year, on January 10, local aficionados will be fortunate enough to hear Andres Segovia first man of the guitar. With Segovia, we have the beginning and the perfection of the guitar. There are no higher pinnacles for a guitarist to reach.

For us who have been fortunate to have heard and are now hearing Segovia during his life-time, are hearing Segovia play the guitar as no man has before him, and, no man will do after him.

Andres Segovia has given the guitar its brightest hours, after Segovia, and to eternity, no one will ever hear the guitar as we are now hearing the guitar played.

James Sherry, January 1, 1966



ALIRIO DIAZ

by
Herbert Mecking



Alirio Diaz

ALIRIO Diaz is one of the most outstanding guitarists in the world today. Born in Carora in 1923, Venezuela, he studied music in Caracas and then continued at the Madrid Conservatory where he received the "Extra-ordinary Prize". He furthered his studies with Andres Segovia at the Accademia Musicale Chigiana in Siena, Italy.

Alirio Diaz has become one of the most outstanding pupils of Segovia.

Diaz has given many successful concerts in New York, Rome, Paris, London, Madrid, Berlin and his own home town. He is loved by all, Andres Segovia's own words are, "I'm pleased to present to the public the magnificent Venezuelan guitarist Alirio Diaz, I have the satisfaction that he has worked in Siena with me from the beginning of my courses in the Accademia Chigiana seven years ago and to see him now converted into a true artist, free from any influence extraneous to his own rich personality.



NARCISO YEPES AT ORCHESTRA HALL



*Narciso Yepes and John Mavreaus
at Guitarra Magazine Office*

THE Spanish guitarist Narciso Yepes gave an incredible performance at Chicago's Orchestra Hall, October 31.

Narciso Yepes played his controversial 10 stringed, Ramirez Gaudarra, in what must be considered one of the most superb performances on the concert stage.

CLASSICAL MUSIC FROM PARIS



*Ramon Cueto, guitarist, composer and transcriber
Born in 1932, a native of Barcelona, Spain*

GUITARRA Magazine wishes to express its appreciation to the fine French guitar magazine, GUITARE ET MUSIQUE for lending us the services of their guitar composer and transcriber, Ramon Cueto.

Maestro Cueto's transcriptions will appear in GUITARRA starting with this issue.

We wish to express our appreciation to Mme. G. Imbar, director of GUITARE ET MUSIQUE for granting us this permission.

CLASICOS ANTIQUO (Cont'd)

'La Soiree dans Grenade', and in some of the pieces in the 'Iberia' of Albeniz: and may be the impression which remains with the hearer when the so-called 'Spanish idiom' has become so familiar as to be no longer noticeable.

In pianoforte writing Falla somewhat resembles Domenico Scarlatti (who spent many years in Spain, and is regarded as the founder of Style in key board music. Examples of Falla's Spanish treatment of the piano are to be seen in 'Quatre pieces espagnoles' (especially the last, 'Andaluza'), the 'Fantasia betica', the piano part of 'Noches en los jardines de Espana', and the accompaniments to arrangements of folk-songs, 'Siete canciones populares espanolas'. In his 'Concerto' (as in the puppet-opera, 'El retablo de Maese Pedro') the piano is replaced by a harpsichord.

In his works for orchestra Falla shows clearly what he thinks of music in terms of instrumental texture; a melody or a rhythm is not a thing in itself but something individual, belonging to a particular instrument. His mental back ground is strongly influenced by the dance, by the conflicting rhythms of the castanets and the harmonic peculiarities of the guitar, both treated seriously as serious instruments. How seriously he treats the guitar may be realized from his 'Homenaje' to the memory of Claude Debussy, a work of intense emotion and yet written for guitar solo. Indeed the whole of his music shows that passionate sincerity which is the characteristic of all genuine Spanish art.

Credits to Grove's Dictionary of Music and Musicians.



**YASUMASA OBARA
AT GUITARRA'S
MUSIC HALL**



Yasumasa Obara

APPPEARING before a full house Yasumasa Obara proved again that the guitar has many faces.

Along with the usual classical numbers we're all accustomed to hearing, Mr. Obara, played many delicate and colorful Japanese compositions.

His program was as follows: **Pavana**, G. Sanz; **Minueto**, Ph. Rameau; **Suite**, Anonimo; **Suite Espanola**, G. Sanz; **Tres Piezas**, M. S. Takei; **Cancion de Cuna**, T. Shimizu; **Danza Clasica**, I. Suzuki; **Ondas**, H. Hayashi; **Duo de Guitarras: Chidori Del Koto**, Y. Obara; and **Estudio Para Dos Guitarras**, H. Hayashi; he was assisted on the duets by Chicago guitarist Jack Cecchini.

The finale consisted of **Barcarola**, A. Tansmann; **Tres Piezas**, H. Villa-Lobos.

Mr. Obara proved to be an extraordinary guitarist who offered aficionados something different in beauty and excellent interpretation.



LA GUITARRA CLASICO ALREDEDOR DEL MUNDO



CLEVELAND, OHIO . . . Dick Lurie, Cleveland's leading guitar teacher recently sponsored Miguel Rubio in a month of concerts and classes. Sr. Rubio is a graduate of the Real Conservatory of Music in Madrid. The Lurie school also presented Narcisco Yepes, on November 19, in a successful concert. Your correspondent is Dr. Sanford Frumker. . .

SIDNEY, AUSTRALIA . . . The Society in this city is active at all times. During the past few months it has featured Jose Gonzales and Susan Prendiville in concert and recitals. . .

MELBOURNE, AUSTRALIA . . . The Society here recently sponsored Ray de la Torre in a lecture and concert, it was a 'sold out' performance. . .

CHICAGO . . . The Mid-America Guitar Society held it's first meeting of the season recently. Appearing in the program were: Jack Cecchini, Helene Alter, Ray Tate and James Crawford. For information on joining this group write to GUITARRA Magazine. . .

MADRID . . . A new guitar neck width of 2 3/16" has been introduced by luthier Jose Ramirez. The guitars seem easier to finger. . .

WICHITA, KANSAS . . . Irma Wassal played host to Yasumasa Obara recently, he gave a recital for the Society there. . .

MARIO ESCUDERO (Cont'd)

It might also be noted that Mr. Escudero has done this before. At one time, he used a Herman Hauser classical guitar for recording a flamenco album.

According to aficionados who talked with Mr. Escudero after the performance, he spoke of starting newer innovations in the flamenco music field.

Mario Escudero is a genius on the guitar, but aficionados do not have to be geniuses to perceive that all this narrows the bridge between the flamenco and classical guitar. Sooner or later, if this sophistication of flamenco continues, it will be difficult to differentiate between flamenco and some of Turina's classical works.

As a closing note, Sabicas, on one of his visits to GUITARRA Magazine refused even to touch a classical guitar.

The image shows two side-by-side advertisements for guitar strings. The left advertisement is for Savarez Rectified Nylon Guitar Strings, featuring a crown logo and the text "SAVAREZ" in a stylized font. The right advertisement is for Bell Flamenca Guitar Strings, featuring a bell logo and the text "Flamenca GUITAR STRINGS". Both advertisements include pricing information and availability details.

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FLAMENCO MUSIC FROM PARIS



*Jose Pena, guitarist, composer and transcriber
Born in 1935, a native of Granada, Spain*

GUITARRA Magazine wishes to express its appreciation to the fine French guitar magazine GUITARE ET MUSIQUE for lending us the services of their guitar composer and transcriber, Jose Pena.

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SOLEARES Y ZAPATEADO DE LA CANA

SOLEARES Y ZAPATEADO DE LA CANA

Popularre

Jose Peña

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several measures, including a triplet of eighth notes. The lower staff is in bass clef and contains a guitar accompaniment with various chords and fingerings indicated by numbers 1-3 and 0.

The second system of musical notation consists of two staves. The upper staff continues the melody with more complex rhythmic patterns and slurs. The lower staff continues the guitar accompaniment. A 'Pouce' (pizzicato) instruction is written above the lower staff in the second measure.

The third system of musical notation consists of two staves. The upper staff continues the melodic line with various rhythmic figures. The lower staff continues the guitar accompaniment with consistent chordal support.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, and the lower staff continues the guitar accompaniment. The system concludes with a final measure in both staves.

SOLEARES Y ZAPATEADO DE LA CANA (Cont'd)

This musical score is for the piece "Soleares y Zapateado de la Cana (Cont'd)". It is written for piano and consists of five systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic patterns, such as triplets and sixteenth-note runs, and dynamic markings like *p* (piano) and *pp* (pianissimo). Fingerings are indicated by numbers 1-5. The score is divided into sections by Roman numerals: **III** appears at the end of the first system, **III** at the end of the second system, and **III** at the beginning of the third system. The piece concludes with a final cadence in the fifth system.

A HURICANE CALLED "MARIA" (Cont'd)



Maria Alba



MANITAS DE PLATA ARRIVES



Flamenco Singer Jose Reyes and Manitas De Plata

MANITAS de Plata has embarked on his U.S. concert tour, his first stop was New York, his concert there was a big success. Appearing with him is singer Jose Reyes.

During this present tour, Manitas will give concerts in all major cities and colleges.



LA GUITARRA FLAMENCO ALREDEDOR DEL MUNDO



CHICAGO... Antonio and his flamenco troupe scored a tremendous success here during December...

DODGE CITY, KANSAS... Irma Wassal performed in a recital at the St. Mary of The Plains College here, she played the Peteneras and Tientos.

MADRID... Word comes of La Chunga forming a group to tour the world...

BELOIT, WIS.... Juan Serrano performed here at Beloit College, he was brought back for seven encores...

LOS ANGELES... The Romero Family of guitarists have started their annual tour. They will be in Chicago on March 20. Flamenco aficionados will find special interest in Pepe, the flamenco guitarist of the group...

SAN FRANCISCO... Nino Bernardo is on his way to Chicago, possibly for a position at the Spanish Academy of The Guitar...

CALGARY, CANADA... Correspondent Mac Bufam reports he played a Farruca, Verdiales, Soleares and Sevillanas while Carmen Balleteros danced at a meeting of the Calgary Guitar Society...