



Guitarra

MAGAZINE



March-April 1966

Price .35



The Compelling Presti and Lagoya

Return to Chicago

See page 14



Andres Segovia discusses the finer points of guitars with James Sherry and Jack Cecchini

highly of John Williams and Alirio Diaz.

We were interrupted by a phone call and the door bell. A very old friend of Segovia's dropped by so Segovia asked us to come back the next day.

Before leaving I showed Maestro Segovia 2 guitars I had taken with me for his inspection. The guitars were a Jose Ramirez (Segovia Model) and an Antonio Lorca. Segovia first played the Ramirez, he liked it, to my amazement he said he had this same guitar along with another guitar in his

house in Madrid.

Seeing that Segovia liked the guitar I offered it to him, but he declined saying he had one similar to it now, but to put this guitar away for him for if anything ever happened to his present guitar he would write to me to send him this guitar. He then played the Lorca he said the Lorca was cleaner but the Ramirez was more to his liking, he said both were fine instruments.

Before leaving Segovia told us to be sure to be there the next day.

(To be continued)

ALIRIO
DIAZ
AT
ORCHESTRA
HALL

by Vincenzo Scarlatti



CHRISTMAS WEEK is not the best time for concerts, especially for artists who have yet to make a local reputation. Thus there was only a small audience when Alirio Diaz appeared in a guitar recital at Orchestra Hall Sunday afternoon, Dec. 19.

Diaz Program

I

FOUR DANCES*Gaspar Sanz* (17th Century)

Pavana
Folia
Marizapalos
Canarios

TWO SONATAS*D. Scarlatti*

THIRD SUITE*J. S. Bach*

(transcribed by Jack Duarte)

Prelude

Allemande

Courante

Sarabande

Bourree I and II

Gigue

INTERMISSION

II

SONATA*M. Castelnuovo-Tedesco*
(Homage to Boccherini)

Allegro con spirito

Andantino, quasi canzone

Tempo di Minuetto

Vivo ed energico

ZAMBRA GRANADINA *I. Albeniz*

Leyenda (Asturias)

Torre Bermeja

Sevilla

A report on the . . .

Manuel
Lopez
Ramos
Guitar
Course
1966



A GAIN THIS YEAR Manuel Lopez Ramos presents his Annual Guitar Course. Last year's course was great success.

The class will meet at "Instituto Regional de Bellas Artes" (Morelos Num. 405) in Cuernavaca, Monday through Friday from 10 A.M. to 1 P.M. and from 6 P.M. to 9 P.M.

All level of students will be accepted. Performers may choose any works from the classical repertoire, including lessons by Sagreras, Carulli, Sor, Pujol, etc.

Classes will be translated into English.

Fees: Performers \$80.00 U.S.
(four weeks)

\$40.00 U.S.
(two weeks)

Auditors

\$10.00 U.S.

To be paid personally in Cuernavaca.

Single unreserved admission (3.00 U.S.) for auditors, may be purchased at the door preceding each class.

Further information may be obtained by writing to: Estudio de Arte Gutarristico, Insurgentes Sur 421.

Edificio B-305.
Mexico 11, D. F.

ACCOMMODATIONS

For hotel accommodations, please contact with:

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Mexico 6, D. F.

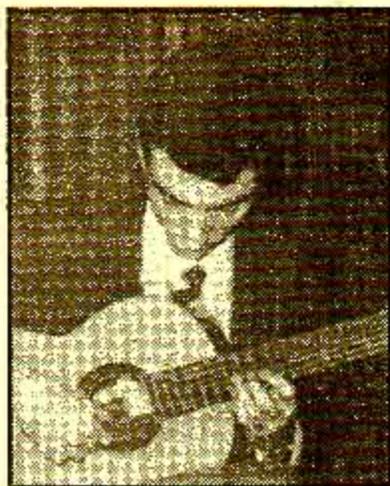
Specify that you will attend Manuel Lopez Ramos, Guitar Course, and ask for your reservation as soon as possible. For more details write to Guitarra Magazine.



Manuel Lopez Ramos

From Italy With Music

by James Sherry



Aldo Minella

ALDO MINELLA, one of Segovia's outstanding proteges, is embarking on his second U. S. concert tour.

Minella's first concert tour last year was complemented highly by music critics from coast to coast. All cities had one similar statement, "Minella is a distinguished artist, a true interpreter of classical music."

Italy, the world leader in producing musical talent has been long overdue in producing a concert guitarist, but now Italy has two virtuosos moving to the top at tremendous speed. These artists are Aldo Minella and Oscar Ghiglia. Both are proteges of Segovia.

Italy gave Spain Scarlatti and Boccherini. Segovia has

returned the gift with Minella and Chiglia.

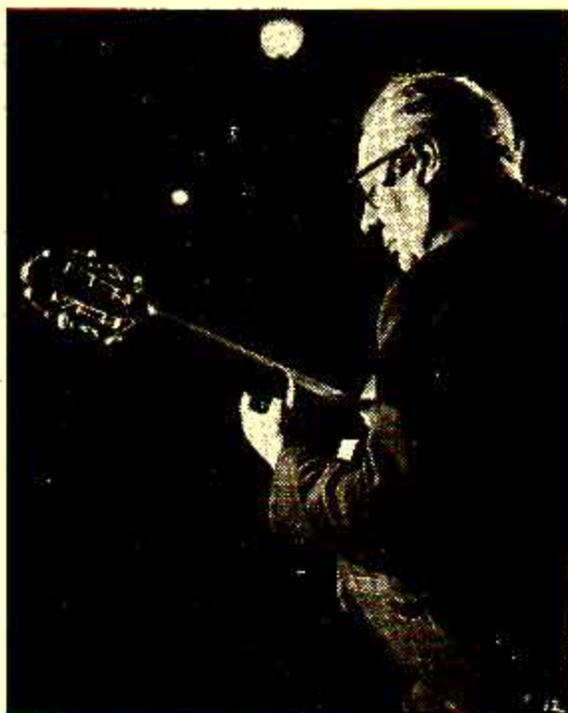
In between concerts, Mr. Minella, will attend the Segovia Master Class at Salem, N. C. in April.

Aldo Minella will possibly perform at GUITARRA Magazine's Music Hall in April if arrangements can be made possible. Subscribers will be notified by special mail if and when the concert takes place.

Last year Minella visited GUITARRA Magazine's office for several hours. The lasting memory I have of him is the classic elegance he portrayed in his guitar playing and in his personality. Aldo Minella is a worthy Ambassador of the musical city of Milan.

James Sherry

The Master Segovia Weaves His Magic



Andres Segovia

HOW does one explain the great popularity of Andres Segovia, or define his art? Certainly this is not a time when solo recitalists, in general, are filling

houses. But Segovia played his guitar Sunday afternoon in Orchestra Hall to a capacity audience.

had a renaissance beginning Although the guitar has

Presti And Lagoya Perform For Guitarra Magazine



Presti and Lagoya

IN SUNDAY afternoon, March 27, *Guitarra Magazine* will present Ida Presti and Alexandre Lagoya.

Ida Presti and Alexandre Lagoya had both established themselves as solo concert artists of considerable distinction, when, in 1955, they joined forces to form a guitar-duo. In the years since, Presti-Lagoya have won crit-

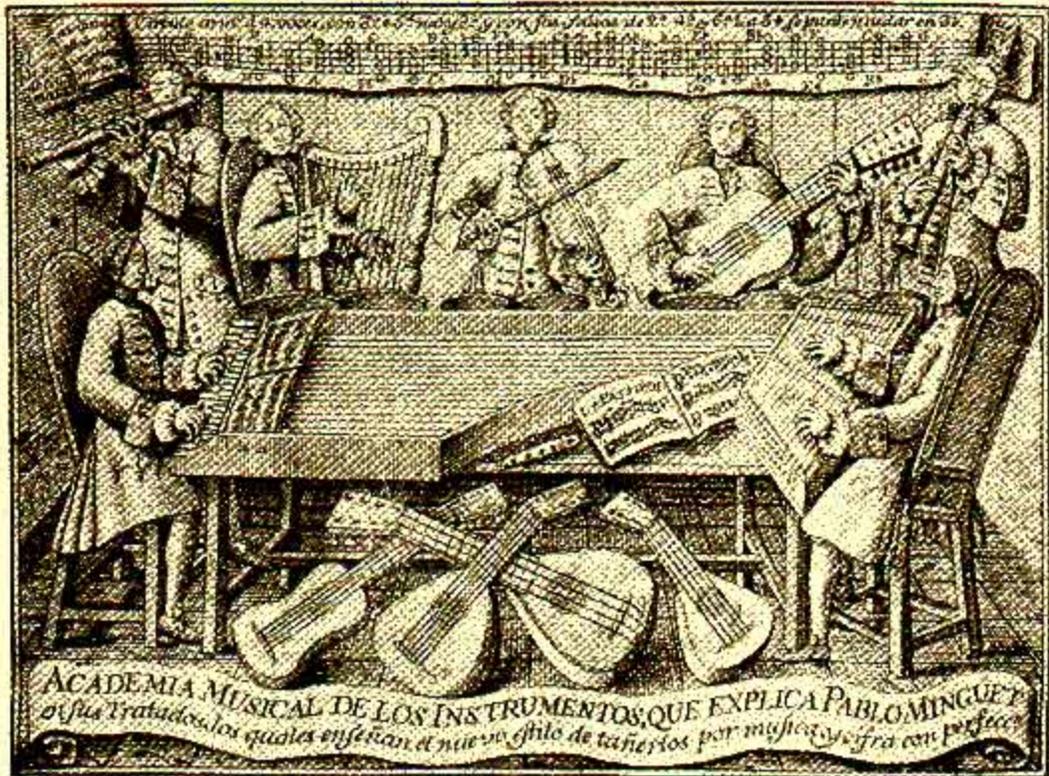
ical praise and fervent audience acclaim in France, Holland, Germany, Switzerland, North Africa, India, Japan and Australia as well as North America.

In their unique and fascinating programs Presti and Lagoya combine original works for guitar-duo with superb transcriptions ranging from Bach and Scarlatti to Albeniz and Debussy.



THE GUITAR IN THE ARTS

by Vidal Benito Revuelta



A Musical Academy In The Eighteenth Century

(Continued from Jan.-Feb. issue)

FEDERICO MORENO Torroba, Salazar, Half-ter, Rodrigo, Bautista, Isasi, Asensio, Gombau etc. are attracted by the sonorous tone of the guitar, which satisfies the new sensibility of today. Its delicate

voice constitutes a refuge and it is like a caress for the hearing", those people demonstrating with their compositions that the high artistic qualities of the guitar can become very beautiful and important musical



Julian Bream

LUTE AND GUITAR RECITAL PROGRAM



I

English and Continental Lute Music

Old German Airs and Dances (1536)	Hans Newsidler
Pavana — Piva (1508)	Joanambrosio Dalza
Two Fantasias (1545)	Francesco di Milano
Branles de Bourgogne (1551)	Adrian LeRoy
Chromatic Pavane and Galliard (c 1590) ..	Peter Philips
Galliard Upon A Galliard By Batcheler	} John Dowland
Sir John Smith's Almaine	

INTERMISSION

II

Guitar

Pavana — Canarios (1674)	Gaspar Sanz
Prelude, Sarabande and Gigue	Joh. Seb. Bach
	(1685-1750)
Andante and Allegro	W. A. Mozart
	(1756-1791)
Romanza — Andantino Variato	N. Paganini
	(1782-1840)
Quatre Pieces Breves (1933)	Frank Martin
Prelude — Air — Plainte — Comme Une Gigue	
Studies No. 8 and 11 (1929)	H. Villa-Lobos

Guitarras y Guitarreros

by James Sherry

This section of GUITARRA Magazine features the lives and guitars of the guitar makers of the world; past and present, famous and not so famous, but all deserving. For each and everyone, at one time or another, was the guitar world's man of the hour. Many now forgotten, a few remain as legends. . . .

This issue features:

DOMINGO ESTESO

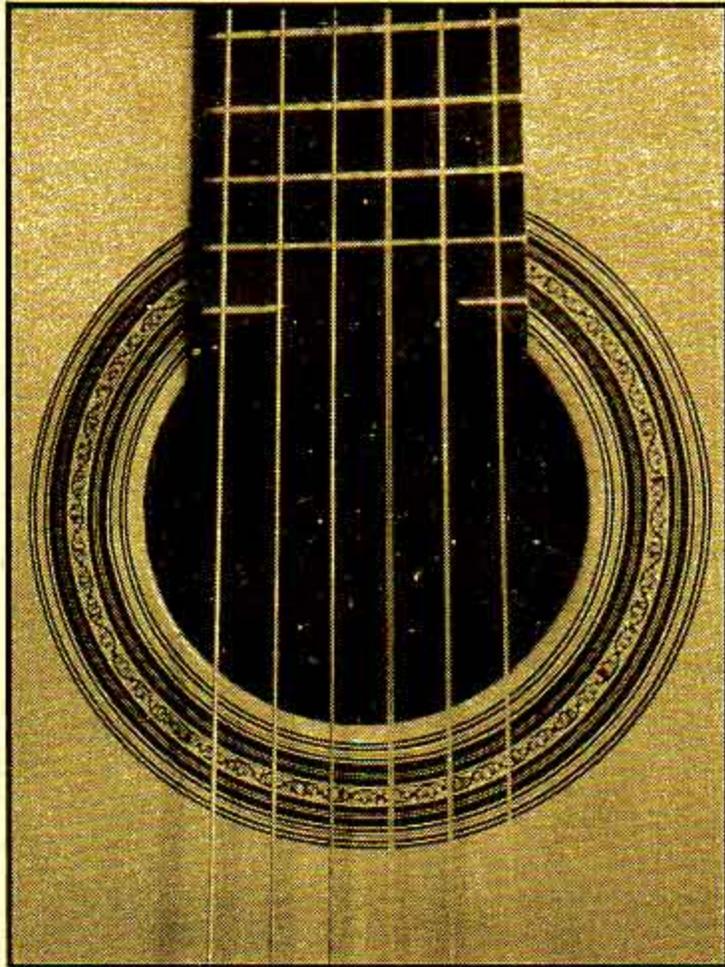
DOMINGO LOPEZ Esteso. . . . Born in 1882 in San Clemente, Spain.

At a very early age he became an apprentice to Manuel Ramirez for whom he worked many years. While with Ramirez, he worked along side Santos Hernandez and Modesto Bourequero, a

group of luthiers that is beyond today's imagination.

It was during these years that Esteso became a great luthier. During this period the foundation was set for possibly all time on the design of the Spanish guitar.

Upon leaving the Ramirez establishment, he opened his



Rosette Domingo Esteso guitar year 1928

own workshop which is still thriving today.

Nearly all the great concert artists of today and yesterday have owned Esteso guitars.

The guitar that is pictured in this article is a Domingo Esteso made in 1928.

Domingo Esteso died in

1937. His nephews, the Conde brothers, (themselves Esteso's apprentices for many years) still make fine guitars. They use their own name in the guitars, but so great was the fame of Domingo Esteso, that almost everyone refers to their guitars as Esteso guitars.



JUAN MERCADAL

PROGRAM NO. 1 — 7:30 P.M.

Four pieces of the Renaissance	Transcribed by O. Chilesotti
Gavotte	D. Scarlatti
Gigue	S. L. Weiss
Concert Etude No. 8	N. Coste
Variations on a theme by Mozart	F. Sors

INTERMISSION

Spanish Serenade	J. Malats
Tonada Ronda	F. Moreno Torroba
Torre Bermeja (Tonadilla)	I. Albeniz
Prelude No. 1 in E minor	H. Villalobos



PROGRAM NO. 2 — 9:30 P.M.

Two Minuetts	J. Ph. Rameau
Concert Etude No. 14	N. Coste
Sonata Op. 15	F. Sors

INTERMISSION

Little Spanish Suite	E. Pujol
Tonadilla	
Tango	
Guajira	
Etude No. 1 in E minor	H. Villalobos
Prelude from Suite No. 1	L. Brower
Inca Dance	J. Torres
Song of the Bell Bird	Traditional from South America

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LUISA SANCHEZ de FUENTES SANTIZO . . . formerly professor of the guitar at the Conservatorio Internacional de Musica in Havana, Cuba. Mme Fuentes is the daughter of the famous Cuban composer, Sr. Fuentes. She has degrees in Concert, Guitar, Professor of Guitar, Harmony, Theory and Sofo. Mme Fuentes is a concert performer.

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Ray de la Torre

WITH
THE FINE ARTS QUARTET

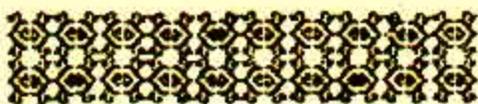


Ray de la Torre

RAY DE LA TORRE played two concert engagements in the Chicago area recently. The first recital was at the Goodman Theatre, and the second, in a Winnetka high school. Both performances were sold out. All noted critics seemed to agree on one thing that his musical selections with the stringed quartet showed the guitar in a poor light, being almost inaudible at times. But, de la Torre's solo pieces were highly commendable, his performance was flawless.

The poor showing of the guitar with the string quartet is possibly due to the fact that this type group seldom performs with the guitar.

Critic: Vincenzo Scarlatti



CLASICOS ANTIGUO



This section of Guitarra Magazine features the guitar-ists and composers of yesteryear . . .

This issue features the life of . . .

Joaquin Turina

JOAQUIN TURINA Y PEREZ . . . was born in Seville, Spain, on December 9, 1882. He began to study music in his native city with the organist and choir master of the cathedral. He then entered the Madrid Conservatory, where he specialized in the piano with Jose Trago. In 1905 Turina went to Paris and enrolled at the Schola Can-

torum. His musical studies ended there with various teachers, one of whom — Vincent D'Indy — had a profound influence upon him.

Turina remained in Paris for a decade. His close association with most of the leading young French composers inevitably affected him, and he began to write music in their style and

Bunyan Webb
Visits
Guitarra Magazine

by James Sherry



Bunyan Webb

MR. BUNYAN WEBB, one of the new performers touring the country, was a recent visitor to GUITARRA Magazine's office. Along with him was Mr. Harold Bradley of Nashville, Tennessee.

Mr. Webb is teaching guitar in Nashville and has a large backlog of students.

While at our office he played numerous selections with great ease. He displayed speed, power and accuracy, and good musical interpretation.

Webb has studied extensively with Presti and La-

goya, and, has also attended Julian Bream's guitar classes.

Mr. Webb expressed hopes of teaching guitar in Japan, and possibly settling down for good there sometime in the future.

His present plans are to give concerts in the major cities of this country, in fact, he may appear in Chicago at GUITARRA Magazine's Music Hall, if schedules are compatible.

Harold Bradley, Bunyan Webb's companion, at one time a correspondent for GUITARRA, also played the guitar in a fine manner.

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The Romero's Texas Triumph

by

Darryl Ray Saffer



HIGHLIGHTING their successful Texas tour this last October was the Romero's San Antonio concert. Playing to a near capacity crowd in the huge Municipal Auditorium, Celedonio Romero and his three sons, Celin, Pepe, and Angel captivated the audience with their style and versatility.

The San Antonio Symphony Orchestra under the baton of Victor Alessandro opened the program with Ravel's Rapsodie Espagnole." Then, the four Romeros accompanied by the orchestra performed the world premier of Vivaldi's "Concerto in B minor for Four Guitars and Orchestra, Opus 3, No. 10." This concerto was originally written for four violins and has been transcribed for four guitars by the Romeros.

Following intermission, Angel, the youngest Romero, performed the beautiful "Concerto de Aranjuez" by Rodrigo. Using a ten-string guitar, Angel almost made one forget the technical difficulty of the concerto which was complicated even further by the four extra bass strings.

Allowing the orchestra to retire, Pepe Romero delighted the audience with several flamenco selections. To finish the program all four Romeros returned and played the Breton "Jota." Due to the thunderous ovations they received, the Romeros played several encores. The program finally ended with a standing ovation from the San Antonio citizens.

Darryl Ray Saffer



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