



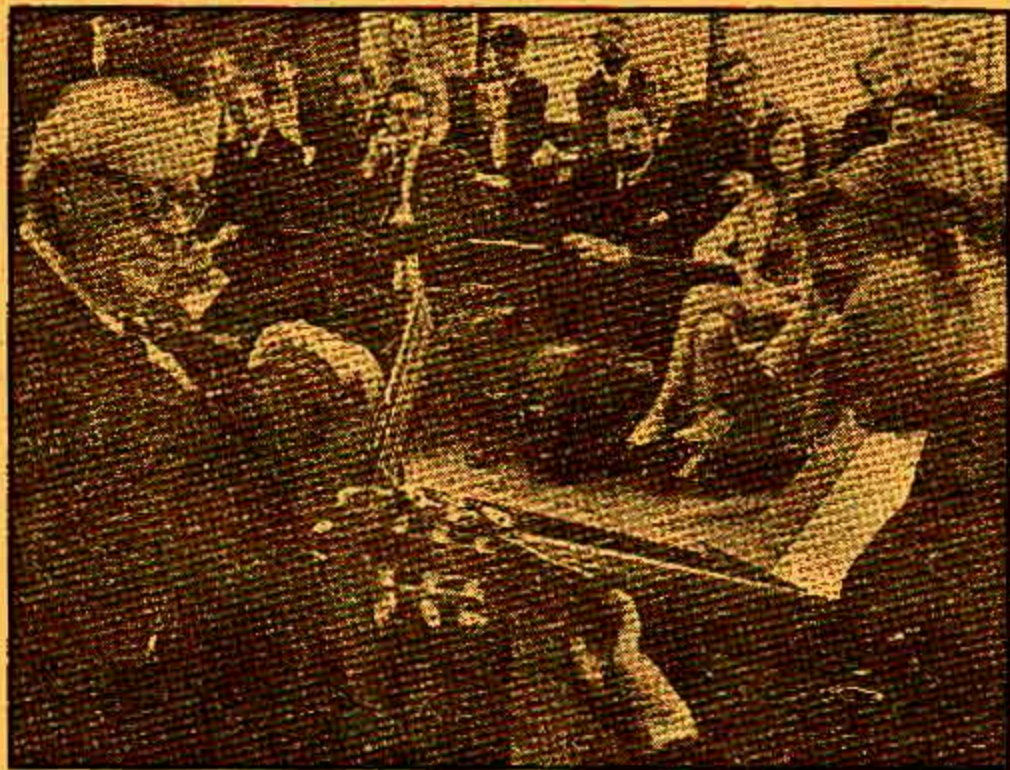
# Guitarra

MAGAZINE



May-June 1966

Price .35



**THE SEGOVIA MASTER CLASS OF 1966  
SOUVENIR ISSUE: EXCLUSIVE IN GUITARRA**

SOUVENIR ALBUM

# The Segovia Master Class of 1966



*Segovia and Jesus Silva*

**M**AESTRO SEGOVIA was kind enough to invite GUITARRA Magazine editor James Sherry to writeup, record and photograph his 1966 Master Class at the North Carolina School of The Arts at Winston-Salem, North Carolina.

The class covered a 2 week period from April 12 through the 23. The class time was 3 hours per day from 2 p.m. to 5 p.m.

### **Auditions**

All performers were auditioned from tape recordings by Jesus Silva Professor of

Guitar at The North Carolina School of The Arts.

Class Procedure: Segovia received a standing courtesy as he entered the class each day.

Students were called to perform in a rotating system each performing 2 numbers each time. The average student was called 7 times. Most students played different pieces each time.

Segovia would offer advice and instruction during or after each number.

Maestro Segovia was the perfect teacher. He displayed patience when saints would have been profane. His teaching encompassed interpretation and fingerings.

### **Segovia's Criticism**

Segovia's main criticism was that some students were playing difficult pieces of music "beyond the circle of their technique." This quote should be embedded in the minds of every guitar teacher and student, the meaning is priceless.

Most of the class displayed great talent and some will definitely be the concert artists of tomorrow.

Segovia's wit combined with his wisdom made the entire 2 weeks a memorable and fascinating experience.

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*Performer: David Arnold from Arlington, Va. with  
Andres Segovia*



*Performer: Kenneth Biel from Milwaukee, Wis. with  
Andres Segovia*

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*Performer: Javier Calderon from La Paz, Bolivia with  
Andres Segovia*



*Performer: Fred Draper from Milwaukee, Wis. with  
Andres Segovia*

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*Performer: Carol Van Feggelen from Toronto, Canada with  
Andres Segovia*

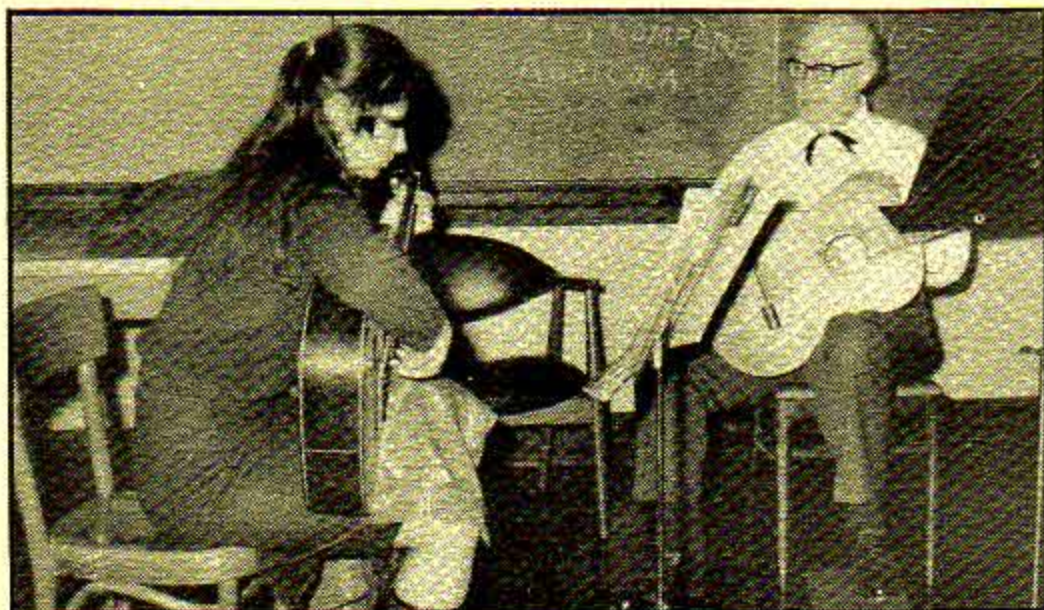


*Performer: Regis Ferruzza from Washington, D. C. with  
Andres Segovia*

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*Performer: Robert Guthrie from Bryan, Texas, with  
Andres Segovia*



*Performer: Lisa Hurlong from Arden, Del. with  
Andres Segovia*

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*Performer: Lawrence Johnson from New York, N. Y. with  
Andres Segovia*



*Performer: Michael Lorimer from Berkley, Calif. with  
Andres Segovia*

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*Performer: John Marlow from Vienna, Va. with  
Andres Segovia*



*Performer: Jeffery Meyerriecks from New York, N. Y.  
with Andres Segovia*



**THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM**



*Performer: Aldo Minella from Milan, Italy with  
Andres Segovia*



*Performer: Christopher Parkening from Los Angeles,  
Calif. with Andres Segovia*

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*Performer: Richard Phillips from Baltimore, Md. with  
Andres Segovia*



*Performer: Martin Polacsek from Toronto, Canada with  
Andres Segovia*

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM

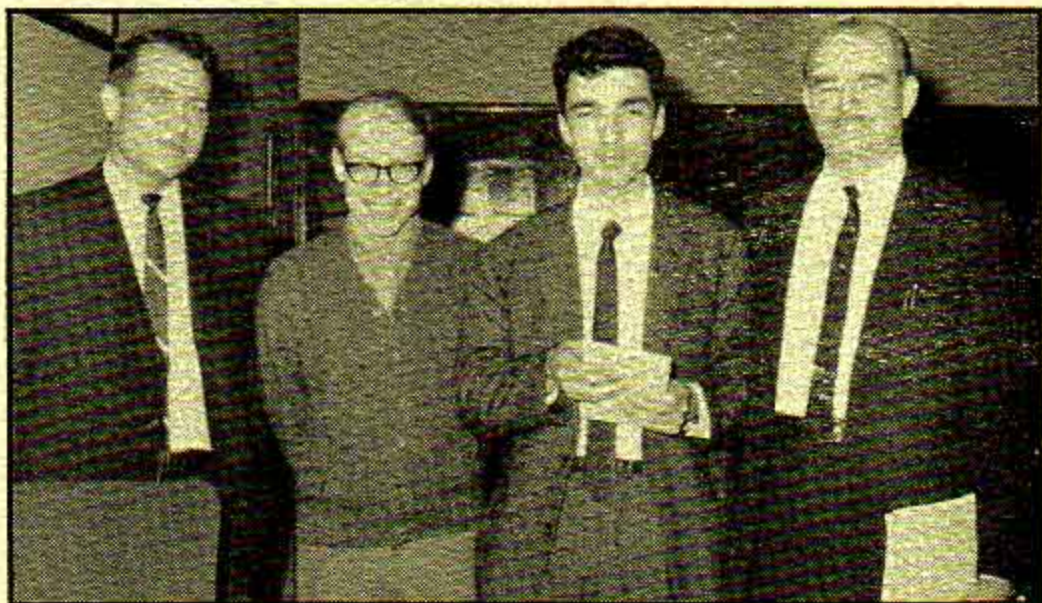


*Performer: Ray Reussner from Mission, Kansas with  
Andres Segovia*



*Performer: Michael Riskin from San Francisco, Calif. with  
Andres Segovia*

THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*Auditor Clark Mitchell, performers Fred Draper and Aldo Minella and auditor Fred Nance*



*Auditor Joe Fava, performers Dante Brenna, Aldo Minella, Guillermo Fierens, auditor Ben Creech, performer Robert Guthrie and auditor Darryl Saffer*

## THE SEGOVIA CLASS OF 1966 SOUVENIR ALBUM



*On behalf of the entire class James Sherry and Clark Mitchell present Andres Segovia and Mrs. Segovia with gifts as tokens of their appreciation*



*Farewell photo: Jesus Silva, James Sherry, Mrs. Segovia, Maestro Segovia and Mrs. Silva*

# ANDRES SEGOVIA MASTER CLASS OF 1966

## STUDENT AUDITORS

- George Allan, Bethlehem, Pa.  
George Baer, Rye, N. Y.  
Marian Baer, Rye, N. Y.  
Alan Baily, Chevy Chase, Md.  
Robert Beck,  
Winston-Salem, N. C.  
James Bertram,  
Washington, D. C.  
Mary Brett, Westport, Conn.  
Vladimir Bobri,  
New York, N. Y.  
Loyd Brown, Charlotte, N. C.  
Greensboro, N. C.  
Julia Bynum,  
Barbara Coleman,  
Toronto, Canada  
Ben Creech, Dearborn, Mich.  
Edwin Davis,  
Greensboro, N. C.  
Joe Fava, Oak Park, Mich.  
Terrence Flaherty,  
Marblehead, Mass.  
Silva Fletcher,  
Amarillo, Texas  
Barbara Ford,  
Lincolnton, N. C.  
Mrs. Robert Guthrie,  
Winston-Salem, N. C.  
Willie Grant,  
Greensboro, N. C.  
Mark Hanson,  
Winston-Salem, N. C.  
Paul Hefferman,  
Glenn Dale, Md.  
Alice Holbrook,  
Ridgefield, Conn.  
Alfredo Infante,  
Washington, D. C.  
Eli Kassner,  
Willowdale, Canada  
Ronald Kritter,  
Milwaukee, Wis.  
Kenenth Laws, Carlisle, Pa.  
Priscilla Laws, Carlisle, Pa.  
Walter Lister,  
Duntroon, Canada  
Helen Lurie, New York, N. Y.  
Carole Marlow, Vienna, Va.  
John McCarthy,  
Washington, D. C.
- G. David Mende,  
Plymouth, Mich.  
John Mitchell,  
Greensboro, N. C.  
J. Clarke Mitchell,  
Greensboro, N. C.  
Al Morgan,  
Chattanooga, Tenn.  
Mrs. Al Morgan,  
Chattanooga, Tenn.  
Fred Nance, Charlotte, N. C.  
Mrs. Fred Nance,  
Charlotte, N. C.  
James Norris, Chicago, Ill.  
Sophocles Papas,  
Washington, D. C.  
Tom Ralston,  
Toronto, Canada  
George Reiser,  
Brookline, Mass.  
Darryl Saffer, Dallas, Texas  
James Sherry, Chicago, Ill.  
Guy B. Simeone,  
Roadway, Mass.  
Mrs. Guy B. Simeone,  
Roadway, Mass.  
Herman Smith,  
Greensboro, N. C.  
Clarke Steabner,  
Ottawa, Canada  
Charles Stein,  
Chattanooga, Tenn.  
Patrick Sullivan,  
Greensboro, N. C.  
Ralph Thompson,  
Greensboro, N. C.  
C. A. Turner,  
Jacksonville, Fla.  
H. Burton Whiteside,  
Burgaw, N. C.  
H. P. Whiteside,  
Burgaw, N. C.  
Mrs. H. P. Whiteside,  
Burgaw, N. C.  
John Williams,  
Winston-Salem, N. C.  
Sarah Williams,  
Southern Pines, N. C.

THE SEGOVIA CLASS OF  
1966 SOUVENIR ALBUM



"Everything that happens to me now seems to be happening for the last time"

**T**HESE WERE the opening words of a tear — compelling speech made by Andres Segovia at a banquet given in his honor by the North Carolina Guitar Society in Winston-Salem, North Carolina.

Here stood a man who has carried a guitar for nearly a century from country to country with one desire. To achieve respect for the guitar and its music.

Before him stood his students and audience all owing him an unpayable debt. Here stood an old man who has suffered countless hardships over countless years to give them the music beauty they are enjoying today.

How could all of us repay him.

He gave the answer to our silent question: "I'm not sorry I'm old for I have seen all my dreams come true even beyond my wildest expectations."

In every country on earth the classic guitar is surpassing all instruments in popularity. In Japan alone there are 600,000 classic guitarists. Before I played a concert there some years ago, there were none.

Segovia went on to say, "Also, I have planted many seedlings to carry on my work. Among them are John Williams, Alirio Diaz, Oscar Ghiglia and Aldo Minella."

In closing Andres Segovia acknowledged the long friendships of Sophocles Pappas and Vladimir Bobri who were present at the banquet. He also thanked Mr. Clarke Mitchell of the North Carolina Guitar Society who arranged the banquet.

Also acknowledged at the banquet were Guy Simone of the Boston, Massachusetts Classic Guitar Society, and James Sherry of GUITARRA Magazine.

After the banquet Maestro Segovia signed hundreds of autographs. Ending a memorable perhaps historical evening.



## THE GUITAR

## IN THE ARTS



by

Vidal Benito Revuelta



*A Spanish student of the  
guitar of yesteryear*

*(Continued from March-April issue)*

"Sainz de la Maza, a singular figure in our musical life, a musician and humanist, historian of the vihuela and the guitar critic, composer and accademician", triumphed at a very early age in Granada, in the Granada of Garcia Lorca, on the twenty seventh of May, 1920.

### **Garcia Lorca**

Of the musician Sainz de la Maza, the poet Garcia Lorca tells us this: "On Thursday the 20th there was presented before the public of Granada

one of the most interesting artists of Spanish youth, interesting because of his life and because of his art. He is, like Llobet and Segovia, a knight errant who with his guitar over his shoulder traverses land after land, drinking in the countries and leaving the places through which he passes full of ancient melancholy music. Regino Sainz de la Maza is, above all, a man full of uneasiness, and he is also a melancholy man. Melancholy





### MUSICIANS OF CANTIGAS (THIRTEENTH CENTURY)

like all who want to fly and realize that they are wearing iron shoes: melancholy like he who goes full of illusion to the grotto of a witch and finds it decorated with English furniture: Melancholy like all we who cannot shine with the splendid wings which God has attached to our shoulders. The ideal for Sainz de la Maza is to walk, to see new things, to change horizons; this is why he feels so much admiration for Frank Wedekind, that marvellous wanderer who wanted to know how the globe is made. This same beal of searching for life, of enjoying new flowers and strange flowers in one's path, is carried in art to remove

from the old arches where covered with cobwebs they slept perhaps the sleep of the forgotten, the Spanish vihuela players of the sixteenth century, and this is what we owe with sincere gratitude to Sainz de la Maza. This great artist of the guitar has known how to put at the side of those whose patiently set about discovering and uncovering the ancient Spanish music. It is one double task of the artist and the patriot. These admirable Spanish musicians of the sixteenth century, who saw the birth of the fugue and the canon, and who opened the path which Bach and Mozart were to cross, have awoken in their dusty tombs thanks to this



### MUSICIANS OF CANTIGAS (THIRTEENTH CENTURY)

valient and passionate young man who makes us look at these ancient flowers through a nervous and vibrating temperament. The Melancholy and happiness of a Luis de Narveaz and Mudarra, and the hidden sadness of that delicate artist Luis de Milan, are heard once more in the Spanish twentieth century thanks to this eminent guitarist, who has searched with affection for the yellowing parchments and has allowed the greatest emotion to run through those six lyrical viens which the most difficult instrument possesses."

The man from Burgos, Sainz de la Maza, like the Catalan Llobet and like other great concert players, also

has in his keeping further personal works of composition. Studies, Preludes, Solea, Cantilena, Boceto andaluz, and Castilian songs, amongst others, "born of that marvelous world of music in contact with the guitar, which has been and is for Regino Sainz de la Maza the irreplaceable instrument". He himself tells us that the guitar "became my guide and was my lazarillo through the infinite wood of music, and on penetrating a glorious past I could perceive and verify in a direct way the important which the guitar assumes in that vast area of the instrumental music."

To be continued in July-August issue of Guitarra)



Laurindo Almeida

in Chicago's

Orchestra Hall



by  
Vincenzo Scarlatti



*Laurindo Almeida*

**O**N MARCH 19, the Brazilian guitarist Laurindo Almeida appeared in concert in Chicago's Orchestra Hall.

Mr. Almeida's program was as varied as his notices. Three newspaper critics praised him highly. Another critic walked out half way through the performance.

Mr. Almeida's program was as follows: Six Pieces of The Renaissance by Galilei; Sarabande, Courante, Menuetto, Courante, Prelude by Bach transcribed by Almeida; Adagio Sostenuto by Beethoven;

Variations On A Theme by Mozart; Prelude No. 2 by Gershwin; Smoke Gets In Your Eyes by Kern-Harbach; The Most Beautiful Girl In The World by Rogers and Hart; The Bad and The Beautiful by Rose; Aconquija by Barrios; Choro No. 1 by Villa-Lobos; Etude No. 1 by Villa-Lobos; Preludio No. 2 by Tarrega; Recuerdos de la Alhambra by Tarrega; Capricho Arabe by Tarrega and Sevilla by Albeniz.

Mr. Almeida received a standing ovation and played several encores.



## The Romeros at Orchestra Hall



Romero Family

**T**HE CELENDONIO Romero Family performed in concert at Chicago's Orchestra Hall on March 20, before one of the largest crowds of the season.

All four guitarists; Celendonio, Celin, Pepe and Angel proved to be crowd pleasers. The most outstanding performance was by Angel, who is the youngest of the group. If, he continues at his present pace, his future performances will rank him with the greatest.

The Romero's program consisted of the following music: *Concerto for Guitar and Orchestra* by Vivaldi, played

by all four guitarists. *Prelude* by Bach. *Recuerdos de la Alhambra* by Tarrega and *Leyenda* by Albeniz, all played by Celendonio. *Minueto* by Sor and *Two Preludes* by Villa-Lobos, *Torre Bermeja* by Albeniz and *El Colibre* by Sagreras all played by Angel. *Soleares*, *Bulerias* and *Medias Granadinas* all played by Pepe. *Fantasia* composed and played by Celendonio Romero. *Rhumba Gitanas* played by all four guitarists.

The Romero's received a standing ovation and played a series of encores.

Critic: V. Scarlatti



# Presti and Lagoya

## a Symphony

### by Two



**I**N THE afternoon of March 27, GUITARRA Magazine presented Ida Presti and Alexandre Lagoya in concert at Chicago's Eleventh Street Theatre.

There are only one or two guitarists that can be mentioned in the same breath as Segovia and the duo of Presti-Lagoya are in that category.

Their performance was, as always, flawless. One might say beyond perfection. Many of the pieces played were transcribed by the duo.

During the intermission, and after the performance, only praise from every member of the audience could be heard.

In the audience were many professional guitarists (Angel Romero of the Romero Family) and guitar teachers from as far away as Brazil.



### *Presti and Lagoya*

If, the single guitar is an orchestra then two guitars in the hands of Presti and Lagoya are a symphony.

Ida Presti and Alexandre Lagoya will be back next year, and as an added feature, will teach a Master Class for one week at the Spanish Academy of The Guitar before their concert. There will be more information on this at a later date.

**Presti-Lagoya Program:**  
Two Sonatas by D. Scarlatti; Sarabande, Bouree I and II, Gigue by Bach; Sonata Concertante by Paganini; Les Deux Amis by F. Sor; Evocation by Presti; Prelude and Fugue by Castelnuovo-Tedesco; Suite Classique by S. Lancen; Rondalla Aragonesa by E. Granados; Premiere Danse Da "La Vie Breve" by M. de Falla.

Several encores followed a standing ovation.



## CLASICOS ANTIGUO



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

*This issue features the life of . . .*

# Miguel Soles Llobet



**M**IGUEL SOLES Llobet . . . Renowned guitar soloist, born in Barcelona, Spain, October 18, 1878. He entered in the world of art at a very early age becoming a very talented

painter. His instructor was the famous Torres Casana. For unknown reasons he abandoned his promising career and began practicing the guitar. His first guitar instructor was Magin Alegre.

In a short period Maestro Alegre noticed the great qualities of his disciple and desired to introduce him to Tarrega.

At that period, the city of Barcelona did not appreciate the guitar players, therefore, Llobet, already a talented musician, performed only for private associations and clubs receiving only grateful words from the audience.

In the year 1900, he performed in the Exposition of Paris, and later, in the Peninsula of Malaga in the Philharmonic Society, who gave Llobet the title of honorary professor bestowed to



*A youthful Andres carefully watches the guitar artistry of Miguel Llobet. Luthier Enrique Garcia is also pictured here. Date of photo 1912.*

him by the famous Juan Parga.

From Malaga he toured Valencia. And, in 1902 Madrid, where he was unanimously applauded and was

obliged to repeat his performances.

In Paris, he made public appearances; this time accompanied by Vines, a pianist; Chedecal, a violinist and



*Miguel Soles Llobet 1878-1938*

the orchestra of Salon under the direction of L'Enfant. This performance did not do justice to Llobet's talent. While in Paris he expended some of his time to teach-

ing music.

In 1913, Llobet toured the American Continent with great success and finally settling in Argentina to perform for many years.





Jesus Silva

at

Town Hall



by Robert Guthrie

**O**N MARCH 14, the North Carolina Society of the Classic Guitar presented Jesus Silva in recital at the Town Hall in Greensboro Memorial Coliseum. This was an extremely beautiful performance in which Mr. Silva again proved himself to be one of the finest and most sensitive artists of the guitar.

Mr. Silva played the following: *Tiento* and *Romance* by

*Fuenllana*; *Song and Pavana* by Milan; *Two Italian Songs* by Galilei; *Preludes* by Ponce; *Mexican Song* by Ponce; *Three Preludes* by Villa-Lobos; *Psalm of David* by Silva; *Interlude of Hope* by Silva; *Dance No. 5* by Granados; *Prelude and Study* by Tarrega.

All newspaper critics praised Mr. Silva's performance and called it a historic event for Greensboro.

GUITARRA  
 GUITARRA  
**LA GUITARRA**  
**ALREDEDOR**  
**DEL MUNDO**  
 GUITARRA  
 GUITARRA



**CHARLOTTE, N. C. . . .**  
 Charlotte of The Classic Guitar sponsored a concert by Aldo Minella. Mr. Minella was a great success. Fred Nance is your correspondent. . . . Alirio Diaz gave a series of concerts at Carolina colleges during March. Robert Guthrie reports. . . .

**PARIS . . .** Gilbert Imbar Director of Guitare Et Musique sends his best wishes. GUITARRA will run a feature article on this Paris magazine in the near future.

**SAO PAULO, BRAZIL . . .**  
 Ronoel Simoes has sent in some worthwhile information which will be published in GUITARRA soon. . . .

**CHICAGO, ILL. . . .** The Mid-America Guitar Society

will sponsor a recital by Aldo Ninella on May 15. For tickets write to the society at 333 W. North Ave., Chicago, Ill. . . . The International Guitar Festival is drawing near June 10, 11, 12, for information on performing or attending write to: International Festival Club, 6001 N. Clark St., Chicago, Ill. . . .

**MELBOURNE, AUSTRALIA . . .** The Melbourne guitar societies publication The Classical Guitarist recently featured the life of Tarrega. GUITARRA will rerun this in a feature issue for readers. . . .

**MEMPHIS, TENN. . . .** G. Ricardo Fusco reports the Romero Family appeared in a successful concert here. . . .

The  
Market  
Place



**NOTICE!**

E. & O. MARI, Inc.

is proud  
to announce

**A Guitar  
Manual**

Complete historical back-  
ground.

Different types of guitars.

How to take care of guitars.

How to make repairs and  
minor adjustments.

What strings to use.

**WRITE NOW**

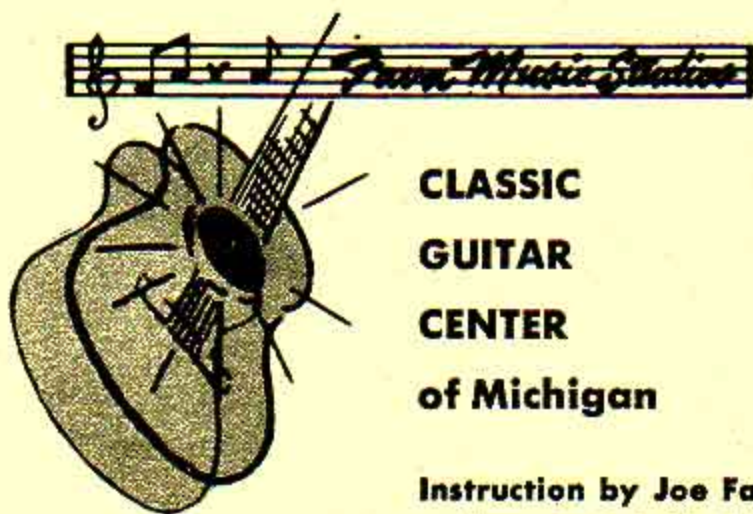
E. & O. MARI, INC.  
38-01 23rd Avenue  
Long Island City, N. Y.  
11105

Guitar Manual . . . Simply  
fill out this coupon (en-  
close \$3.50 cash or M. O. to  
cover handling and mail-  
ing costs) and you'll re-  
ceive a Guitar Manual. Act  
immediately, offer is lim-  
ited!

Name.....

Address.....

City..... State.....



**CLASSIC  
GUITAR  
CENTER  
of Michigan**

**Instruction by Joe Fava  
and a select staff of 10**

Featuring Hand-Made Concert Guitars By  
RAMIREZ LORCA VELAZQUEZ HERNANDEZ

•  
Also classic guitars by Favilla, Gibson, Goya,  
Guild and Harmony, from \$64.50

•  
La Bella, Concertiste, Savarez and  
Augustine strings

•  
Kung recorders  
•

**FAVA MUSIC STUDIOS**

**Green-8 Shopping Center, 21176 Greenfield Road  
Oak Park, Michigan**

## ENDORSEMENTS FOR GUITARRA MAGAZINE

### **Andres Segovia Comments on GUITARRA Magazine**

"I hope that this fine magazine (GUITARRA Magazine) accomplishes its artistic purpose — To increase the love and the knowledge of its readers — for the beautiful instrument which is the guitar."

ANDRES SEGOVIA,  
1966 Winston-Salem, N. C.

### **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

### **Julian Bream Proclaims GUITARRA Magazine**

"GUITARRA is a truly lovely magazine. I wait anxiously for each issue, it really keeps me informed on the happenings of the guitar world."

JULIAN BREAM  
February 25, 1966

### **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."

Sincerely Congratulation

CARLOS MONTOYA  
March 19, 1966

### **A Word From Sabicas**

"I, Sabicas, find GUITARRA Magazine inspiring, authentic and informative. The people who publish this magazine are dedicated aficionados of the guitar. Amigos this is our magazine."

SABICAS

### **Juan Serrano Comments**

"GUITARRA Magazine . . . The cornerstone of the guitar world a phenomenal publication. The one true source of information featuring highlights on every facet of the guitar world; past, present and tomorrow."

JUAN SERRANO

### **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. JOSE RAMIREZ



— — — — —  
**DEDICATION**  
— — — — —

**G**UITARRA Magazine is dedicated to the World's greatest guitarist, Andres Segovia.

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

*James Sherry,*  
January 1, 1966