



Guitarra

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NARCISO YEPES



With Andres Segovia



by
James Sherry

*Continuation of the third
interview with Andres Se-
govia.*

*Present: Segovia, Eva
Warren and James Sherry.*

FINAL CHAPTER

BEFORE boarding the train Segovia suggested some photographs be taken.

Upon boarding we looked and found the compartment. This was not the best train, but the only one available at the time.

I asked Segovia how he endured playing his concerts after traveling and retiring in such cramped spaces for many hours.



He said, "traveling under these conditions, and sometimes worse, for nearly a century is so commonplace. I travel fifty percent of the tour in trains such as this. Sometimes, I am, quite lucky and have luxurious traveling compartments, but most of the night trains are similar to this one."

After Segovia had deposited his luggage. (Segovia naturally, takes great care of his hands, he tries not to carry heavy luggage and the like the night before a concert) he suggested a cocktail in the club car.

While standing in the busy aisle of the club car taking a last photograph of the maestro, I did not notice an old man carrying a heavy bag of tools trying to pass. Segovia brought it to my attention.

The most memorable moment of this interview was noting the apathy Segovia noticeable felt.

He spoke with the old gentleman and told other passengers to make way. Thus, making the old man's struggle less a burden. The old man would have passed unnoticed by most persons.

Perhaps, the greatness of this artist, Segovia, is that he can feel the burden as well as the triumphs of others.

Segovia continued to watch

as the old man left the train and faded on into the darkness.

During the conversation that followed, I asked if he would ever write an instruction method. Segovia's answer was a definite "yes."

He said that since he had discontinued teaching master classes and appearing in festivals, he will have much more time to devote to his writing. His new summer home in Granada will lend to a proper literary atmosphere.

Segovia said at some future date he would like also to write his memoirs.

It was commented that he had a long tour ahead of him and most of it would be in bitter cold climates. At this point he told me, to be sure to have a guitar ready to send him in case anything happened to the one he was playing.

I asked why didn't he travel with two guitars. He said that when his wife joins him he has too much luggage. He could receive a guitar by airfreight within four to five hours so why have the extra burden.

Now the train was ready for departure.

I thanked Segovia for enduring this lengthy interview. Segovia answered in the fashion of the Spanish gentleman, "it was my pleasure." END.



Critics at Large



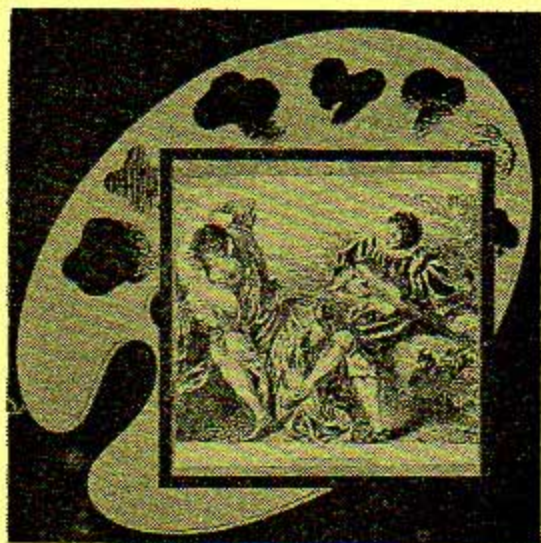
NARCISCO YEPES

Barcelona, Spain:

World renowned guitarist Narcisco Yepes appeared in concert here at the Palacio de la Musica. His performance attracted fans from as far away as Paris. The audience numbered over 3000. Sr. Yepes performed on his controversial ten stringed guitar. The curtain time was 10:30. This would be quite unusual for an American performance.

PROGRAMA

ALEMANDA Y GIGA	D. GAULTHER
CINCO PIEZAS PARA LUTO	A. LE ROY
TRE PEZZI ITALIANE PER LIUTO	ANÓNIMO
SONATA EN DO MAYOR, OP. 15	M. GIULIANI
TRES ESTUDIOS	F. SOR
MADRUGOS	F. MORENO TORROBA
EN LOS TRIGALES	J. RODRIGO
FANDANGUILLO	J. TURINA
CUATRO MOVIMIENTOS PARA LA GUITARRA DE DIEZ CUERDAS	A. RUIZ PIPÓ
ESPAÑA	J. ALBÉNIZ
INTERMEZZO Y PASSAPIÉ	S. BACARISSE



Guitar Gallery

MATISSE

**BENEATH THE
SURFACE
BRILLIANCE,
A MASTER'S
DEPTH**



History of The Guitar



by Vidal Benito Revuelta

CHAPTER 25

THE GUITAR IN INDUSTRY



FAMILY OF THE GUITAR

After a long evolutionary process the Spanish guitars have come to form a complete family, its main individuals being the ordinary guitar; the tenor guitar, which is tuned to do, fa si, bemol, re and sol; the piccolo guitar, toned to la, re sol, do and sustained fa and si; the guitar (which accompanies the jota), which is tuned to do, fa, si, bemol, re and sol and the little guitar or treble guitar, tuned to la, re sol, do and mi and whose five strings are made of gut. The flamenco guitar, which accompanies the singers and dancers, only

differentiates itself from that of the concert in that its box is narrower, possessing, however, a sharper sonority.

In the care, development and perfection of this illustrious instrumental family of Spain there have been and still are the most famous guitar maker in the world. They perfected its form; they modified its technique; they improved on its materials; they, in short, have made it such as we know it today: gently, fine, elegant, musical to a high pitch, and almost human in its form and its language, in its form because, as we



have said, it has the torso of a woman; in its language because it is truer to say that it says what it sings. Virile and powerful in its bordone, it modulates its voice in singing on a par with the human sentiment which reaches the strings through the hands of he who plays it wisely; it is then a hot voice, which sings or weeps saying what the heart alone can feel. And in the vibrating accent of its prima, one hears the melody as a song without words; it is the singing juvenile voice which tells us what the soul of the guitar is feeling. That soul is

the one inspired by the guitar maker, of whom, as his progenitor which it is, the guitar when coming into the world carries the stamp; and thus just like when speaking of pianos and violins one usually says, as if in parenthesis, that is a Ronish, a Steinway or a Bechstein, if talking of pianos, or an Amati, a Stradivari or a Guarneri if of violins, it is the same with the guitar, that other eminent instrument, when one says that it is a Ramirez, a Santos Hernandez, a Conde, Fleta or Rodriguez, and through these its names we shall know, before hearing it, who and how it sings.

Guitarras y Guitarros

MARCELLO BARBERO

MARCELLO Barbero, one of the finest guitar makers of all time learned the art in the shop of Jose Ramirez II. He worked for Ramirez many years reaching the heights of shop foreman.

Upon the death of Santos Hernandez in 1940, Santos' widow called upon Barbero to continue the work of Hernandez. (Most guitar authorities declare Barbero an apprentice of Santos). This is not true. Barbero met Santos only once or twice in his lifetime.

It took Barbero years to finish all the backlog of Santos' orders. In these years he established a great

reputation. Some of this due to Santos' renown reputation, but, mostly, due to his own craftsmanship.

In 1945 Barbero opened his own shop. He used the Santos pattern, until 1950. Then, he changed to his design, which, varied only slightly from the Hernandez guitars. The guitar featured in this article is one of the later models.

Carlos Montoya and Sabicas have used Barbero guitars from time to time.

Barbero made both classical and flamenco guitars of superior quality. His work came to an abrupt end at his death in 1956.

Members of his family now continue his work.

Rosette: Tuning Head: Marcello Barbero

Flamenco Guitar Year 1946

Música

EN HOMMAGE à M^{me} DESMAROUX

Doigtés par Ramon Cueto

Coll.^o Lucien Corbani

Musical score for guitar, consisting of four staves. The notation includes treble clef, a 3/4 time signature, and various musical symbols such as notes, rests, and fingerings (1-4). The score is written in a key with one sharp (F#) and includes a double bar line with repeat signs. The piece concludes with a final chord.

GREEN SLEEVES

— Chanson populaire Elisabethaine —

Doigtés par Ramon Cueto

Coll.^o Lucien Corbani

Musical score for guitar, consisting of three staves. The notation includes treble clef, a 3/4 time signature, and various musical symbols such as notes, rests, and fingerings (1-4). The score is written in a key with one sharp (F#) and includes a double bar line with repeat signs. The piece concludes with a final chord.

If, you take a mirror and look inside the guitar, you will notice the unfinished side of the top is biege. Alps Spruce is nearly white. The pine has more resonance than, the finest spruce. Spanish Pine is by far the finest sound board wood."

LETTER: "Why aren't there more Italian guitars on the market? I am a traveling sales consultant and I always make it a point to drop in guitar shops in every town I visit. I have yet to see one Italian classic guitar. I am sure they must make guitars because there are beautiful mandolins and violins from Italy."

*John Borkowski,
Palo Alto, Calif.*

Answer: "The classic guitar has only been popular in Italy for about the past fifteen years. Before this time most of the guitars were used for accompaniment. The Italians make marvelous mandolins and violins because these instruments are constantly used in concert and the artsits demand fine instruments.

Now that the guitar is being heard more in concerts you will be seeing some great Italian guitars. In fact, there are two makers in Venice now making fine guitars. It is

the same old story of supply and demand."

LETTER: "Which city in the United States has the most guitar interest, my instructor says San Francisco."

*Martha Bellazi,
Louisville Ky.*

Answer: "This is a very difficult question to answer: Fifteen years ago the answer, without a doubt, would have been New York. Some of the smallest towns have guitar schools with an enrollment of two to three hundred students studying the classic guitar. Yet some large cities have schools with only five to ten classic guitar students. I cannot truthfully answer your question."

LETTER: "Wasn't Andres Segovia's father considered Spain's greatest guitarist during his day. Also, did he teach his son the guitar?"

*Richard Alton,
Toledo Ohio*

Answer: "On the contrary, Segovia's father never played the guitar and did everything possible to discourage his son from playing the guitar.

Segovia is basically self-taught, but during his youth he was a great friend of Miguel Llobet. At that time, Llobet was considered the world's greatest guitarist. Without a doubt Segovia was helped greatly by Llobet."

Guitarristas Americanas



This section of GUITARRA features the outstanding guitarists on the American Continent. Many of these rank among the world's finest upcoming artists.

JEFFREY VAN

JEFFREY VAN began the study of classic guitar at the age of nine years. However, after a sound beginning, he lapsed in his lessons and studied occasionally, but continued practising. He even had a try at the flamenco guitar.

Around the age of seventeen, he began, again in earnest to study and did so for the next six years. He studied with guitar teacher Mr. Albert Bellson.

In 1963, Jeffrey graduated from Macalester College in St. Paul, with a B. A. in music. He entered the University of Minnesota graduate school determined to get credit for his instrument.

Although, he had played many programs at Macalester, there was no credit given for guitar work, so he studied voice.

He auditioned for the music committee and from that time forward there has been university credit given for guitar the same as violin, flute and other instruments.

Mr Van's teacher was appointed instructor at the university. Since he passed the mandatory retirement age (65) for university personnel a few years later, Mr Van, inherited this position in the fall of 1966. He was, at the same time,, instructing in guitar at Macalester.

Mr Van was the first (and so far the only) candidate for the Master of Fine Arts degree at Minnesota with guitar as a performing medium.

(The M.F.A. degree is more of a performance degree than the straight Master of Arts, and can be done in music, art or theater.)



Jeffrey Van



The Guitar Around The World

Charlotte, N. C.:

Fred Nance gave a recital at one of the local theatres here. Mr. Nance's two lovely daughters also teach the guitar and give numerous recitals yearly throughout North Carolina . . .

Miami, Florida:

H. E. Hutting, II reports he has built a fold up guitar. He claims it is an ideal instrument for amateur guitarists who travel. Mr. Huttig has also sent in an interesting article on his visit with Herman Hauser the German luthier. This article will be published in a future issue of GUITARRA.

South Bend, Indiana:

Alkie Scopelitis student of Manuel Lopez Ramos is just what the doctor ordered for Indiana. He is getting many people interested in the classic guitar.

There are subscriptions to GUITARRA coming in from Indiana. A few years ago there were only a small handful of subscribers from the entire state.

The same was true for Missouri and Kansas. In the past two years the guitar has gained great popularity in these states . . .

Nashville, Tenn:

There is becoming more of an interest in building guitars here. The latest to try their hand are local guitarists Harold Bradley and Jim Brodus . . .

Colorado Springs, Colo:

John Hudock, a former student of the Spanish Academy of The Guitar, is now the busiest guitar teacher in town. He teaches in the guitar academy here operated by the famous Johnny Smith . . .

San Francisco, Calif:

Larry Vargo is planning to go back to playing the guitar again in supper clubs. But only on weekends. He has too good a position at the Sherman Clay Music Company. Mr. Vargo is director of the classic guitar department. . . .

New York, N.Y:

Poalo Pillia, one of Italy's

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