

# GUITARRA

magazine

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IN THE SEGOVIA TRADITION

November-December '79

Price \$2.00



Society of  
American Musicians  
Guitar Competition  
1980

Chicago, March 29-30

The Society of American Musicians (S.A.M.) is an organization of some 325 musicians, artists and teachers. We have been in existence since 1914. Our *aim* is to promote the best interests of music in America and to uphold the highest standards of musicianship. Our *purpose* is to provide help and encouragement to student musicians and young artists through contests, awards and performance opportunities.

S.A.M. is a not-for-profit organization managed by a board of directors. All money collected from membership dues and application fees is spent primarily on cash prizes and judges fees. To qualify for membership you must be an American or a resident actively engaged in the musical profession and feel that your standards of achievement are

compatible with the aims and ideals of the Society.

Membership in the Society of American Musicians entitles you to enter students in the contests, our membership directory, all society communications, and invitations to our award recital and our annual banquet.

The contests are our main *activity*. They are held in downtown Chicago each spring. Contestants are assigned a time and perform for three judges who listen from behind screens (to eliminate any form of prejudice). Winners of each division are announced at the conclusion of each contest. These winners will be featured in an award recital, Saturday, May 17, at 7:00 p.m. (location to be confirmed later). Cash prizes will be awarded at that time.

# S.A.M. Guitar Competition—1980

## Information

### LOCATION:

Lecture-Recital Hall, Fine Arts Building,  
DePaul University (Lincoln Park Campus)

### DIVISIONS:

#### INTERMEDIATE

##### Ages:

Must have a birth date more recent  
than November 14, 1962.

##### Application fees:

\$7.00

##### Prizes:

1st Place — \$75.00  
Paid performance

##### Contest Date:

Saturday, March 29, 1980

#### SENIOR

##### Ages:

Must have a birth date more recent  
than November 14, 1958.

##### Application fees:

\$7.00

##### Prizes:

1st Place — \$150.00  
Paid performances

##### Contest Date:

Saturday, March 29, 1980

#### YOUNG ARTIST

##### Ages:

Must have a birth date more recent  
than November 14, 1948.

##### Application fees:

\$15.00

##### Prizes:

1st Place — \$300.00  
Dame Myra Hess Memorial  
Concert Series (Paid) WFMT

##### Contest Date:

Sunday, March 30, 1980

The repertoire printed in this issue was compiled by John Miller. He has been appointed by S.A.M. to serve as Assistant Director of Contests in guitar. He consulted with many area teachers as well as with Carl Fischer in making his selections. He was asked to prepare a list which would be challenging for each group, flexible (many options) and currently available for purchase.

All items on this repertoire list may be obtained from any source in addition, Lynn Tetenbaum from Carl Fisher's has personally stocked or placed on order each piece in the repertoire list.

ALL WORKS ARE TO BE PERFORMED FROM MEMORY. CONTESTANTS PLAYING INCORRECT REPERTOIRE WILL BE DISQUALIFIED.

Teachers wishing to enter students in the contest must join the Society of American Musicians by December 1, 1979. Guitarists (Young Artist age) not currently studying may join S.A.M. and sponsor themselves. Membership applications are available by writing Sonia Michelson or Patricia M. Berkenstock.

Competitions are free and open to the public.

Many thanks to Sonia Michelson, Society of American Musicians Guitar Coordinator!

Sincerely,

*Patricia M. Berkenstock*

Patricia M. Berkenstock  
S.A.M. Director of Contests

Patricia M. Berkenstock  
2423 Thayer Street  
Evanston, IL 60201  
312/869-8930

Sonia Michelson  
6709 N. Mozart St.  
Chicago, IL 60645  
312/262-4689

# S. A. M. Guitar Competition—1980

## Repertoire

With the exception of the Scarlatti Sonata, editions given are suggested, *not* required.

### INTERMEDIATE

1. Villa-Lobos:  
Prelude No. 1, E min. (Eschig).
2. Milan:  
Pavane No. 1, A min. (Various editions).
3. CHOOSE ONE:  
Sor: Study No. 5 or 6 (Segovia, Belwin/Marks); Tarrega: Any Prelude, Nos. 4-10 (Ricordi or Universal); Bach: Bourree from Lute Suite No. 1, E. min. (Papas Ed. — Bach Album, Columbia/Presser); Sarlatti: Sonata (Gavotte), edited by Alboniz, published by Berben, E.B. 1123 (REQUIRED EDITION); Brouwer: Easy Studies, No. 6, (Eschig); Bach: Sarabande from Violin Partita No. 1, B minor (Forster).

### SENIOR

1. Torroba:  
Madronos (Associated Music Publishers 20477).
2. Bach:  
Prelude from Cello Suite No. 3, A major (Schott GA 214).
3. CHOOSE ONE:  
Ponce: Prelude No. 1 or 2 (Schott GA 124-Vol I); Sor: Study No. 17 or 20 (Segovia, Belwin/Marks); Villa-Lobos: Prelude No. 2 or 5 (Eschig); Frescobaldi: Aria con Variazione (Schott GA 157); Bach: Bourre and Double from the Violin Partita No. 1, B minor (Schott GA 108); Tansman: Cavatina (Schott GA 165); Tansman: Danza Pomposa (Schott GA 206).

### YOUNG ARTIST

#### Preliminary

1. Castelnuovo-Tedesco:  
Last movement only, Sonata in D major "Homage to Boccherini" (Schott GA 129).
2. Sor:  
Variations on Mozart's Magic Flute (Schott GA 361).
3. CHOOSE ONE:  
Walton: Any one of the Bagatelles (Oxford); Bach: Fugue in A minor from Violin Sonata No. 1 (Original in G minor) (Various editions); Castelnuovo-Tedesco: Tarantella (Ricordi 124373); Villa-Lobos: Etude No. 5 or 11 (Eschig, Complete Etudes); Bach: Prelude from Lute Suite No. 1, E min. (Available separately, U.M.E., 16956); Castelnuovo-Tedesco: Capriccio Diabolico "Homage to Paganini" (Ricordi 124371); Rodrigo: Fandango from Tres Piezas Espanolas (Schott GA 212); Berkeley: First movement only, Sonatina (Chester).

#### Finals

1. Bach:  
Chaconne from Violin Partita No. 2, D min. (Schott GA 141).
2. SELECT A SECOND PIECE from the above Preliminary Young Artist optional list.
3. A work of the player's choice not to exceed seven minutes.

*Credits to Chicago Guitar Newsletter*

# TECHNIQUE: CHAPTER IV

## Interval & Chord Balance Part II



by Douglas Nietd

In the last issue I discussed exercises and techniques to practice to learn to control the volume of each note of an interval independently. Therefore, if you are studying say,

Galileo's *Salterello* (from Chilesotti's *Six Lute Pieces of the Renaissance*), you should now be able to control the balance between the upper melodic part and the ostinato bass:

Example No. 1:

Measures 1-4. *Saltarello* by V. Galileo

If your teacher tells you or you yourself notice that the bass notes are overriding the upper part, you should be able to adjust your touch to pro-

duce whatever balance you desire.

Or, on *Prelude No. 2* by Manuel Ponce (from *Preludes 1-6*):

**Example No. 2:**

Measures 1-4. *Prelude No. 2* by Manuel Ponce

Vivo

you should be able (no matter what right hand fingering you use) to bring out the short counter-

melodies in measures two and three (and similarly measures six and seven).

In the *Pavanas* in A minor by Gaspar Sanz:

**Example No. 3:**

Measures 20-22. *Pavanas* by Gaspar Sanz.

you should now be able to play the notes *E* and *G* in the bass line quite a bit louder than the *C* and *B* above them and match the volume of the *E* and *G* with the volume of the other single bass notes around them.

three and four-note chords. Whether playing a three-note chord with *pim*, *pma*, *pia*, or *ima* or a four-note chord with *pima*, the technique for learning to bring out one particular finger louder than the others is the same. We will use the following chord as an example:

Let us move on now to working on balancing

**Example No. 4:**



The *D* to the *C* sharp is a 4-3 suspension which is a very common type in early music. Keep in mind that suspensions almost always serve as focal or climatic points of phrases. Not only is the *D* to be played louder than the *E*

above and *A* below, but it should be accented as well.

A striking example of the importance of chordal balance occurs in the *Pavanas* in *A* minor by Gaspar Sanz:

**Example No. 7:**

Measures 1-4. *Pavanas* by Gaspar Sanz

The trill occurs in the tenor voice and is played with *i*. The fact that the trilled notes comprise a 4-3 suspension above the root of the chord (the note *E*) indicates the trill's harmonic importance which is underscored by the repetition of a 4-3 suspension at the end of a phrase. Therefore, it is imperative that the note *A*, which begins the trill, be clearly played as the dominating tone the moment the chord is struck. (It should be pointed

out that another technique using the thumb to play the initial note *A* of the trill could be used to balance the chord correctly. This technique will be discussed in the next issue.)

Examples such as these and countless others can be found where inner notes and voices of three and four-note textures must be clearly brought out. But even more common is the situation where the pristine melody sings in the upper voice:

**Example No. 8:**

Chorus. *Jesu, Joy of Man's Desiring* by J. S. Bach

But the player must decide *exactly* what the balance is to be. Will the soprano be heard almost to the exclusion of the other parts? Or just slightly louder? The important thing to remember is that with the ability to alter the balance of a chord at

will, you now have a choice and therefore you possess a new spectrum of color to add variety, intelligence, and vitality to your playing. In the next issue I will discuss some special balancing techniques involving the thumb.

*Douglas Niedt is a concert guitarist and Chairman of the Guitar Department, Conservatory of Music, University of Missouri – Kansas City*

Several facets of the classic guitar were explored during five action-packed days in Milwaukee, (June 13-17) with considerable emphasis on ensemble playing exhibited in the coaching sessions as well as in many of the concerts.

Each participant was assigned to a coach for a three-hour morning session as well as an hour in the afternoon. The afternoons were crammed with lectures, demonstrations, masterclasses, and concerts. A featured concert was presented each evening. A reception, a final banquet, and daily coffee hours were provided.

A central office in the University of Wisconsin Music Building was provided with current information on schedules; next door an office was set up with guitar music and records for sale, many of which featured performers and coaches at the seminar.

The masterclasses were conducted by Jesus Silva, Aaron Shearer, and Jeffry Van. Ensemble coaches were Clare Callahan, Jacques Chandonnet, Loris Chobanian, Dennis Costa, Paul Cox, Claude Gagnon, Paul Gerrits, Warren Haskell, Harvey Malloy, Larry Munson, John Scammon, and John Schneider. Guitar Lab/Classes were presented by Sonia Michelson, Will Schmid, and James Forrest. Lecturers were Peter Baime, Douglas Smith, Alice Artzt, John Schneider, and Aaron Shearer. Peter Baime gave a flamenco concert with Lupita

Bejar featured on some songs. He wore many hats that week – lecturing on flamenco, and also acting as one of the chief coordinators of the seminar.

Other concerts: Douglas Niedt (the only truly solo concert); the Laval Trio of Laval University, Quebec City – Paul Gerrits, Claude Gagnon and Jacques Chandonnet; the Southwest Guitar Trio – Harvey Malloy, Larry Munson and John Scammon; and the Guitar Quartet – Dennis Costa, Warren Haskell, Harvey Malloy and John Schneider.

Early historic editions of guitar music were on display, provided by GFA and Thomas Heck, GFA Archivist.

Some highlights – meeting old friends and new, the kindness and hospitality of the Milwaukee Guitar Society, hearing Gilbert Biberian's enchanting waltzes again as played by John Schneider and the Guitar Quartet, hearing the Laval Trio play, and studying with Claude Gagnon on music of earlier times as well as his own composition "Sensations" . . . .

Many thanks to the Milwaukee Guitar Society and its President, John Stropes, and its Secretary Loretta Koscak – to Thomas Heck, GFA, and to the University of Wisconsin for the use of the facility . . . a great job and we all benefitted . . . the seminar will be long and fondly remembered. Congratulations!

*Wynn Smith, 1979*

## The Aaron Shearer Master Class

Aaron Shearer, Professor of Classic Guitar at Peabody Conservatory in Baltimore for the past twelve years, has established a top quality program for guitar majors, both at the undergraduate and graduate level. An increasing number of extraordinary performers and pedagogs have come under the influence of Shearer, who in turn are beginning to affect and train the next generation of America's guitarists.

For these reasons it was enlightening to attend Professor Shearer's masterclasses at the University

of Wisconsin (Milwaukee) – Milwaukee Guitar Society – Guitar Foundation of America – Seminar held on the UW-M Campus June 13 -17.

Aaron Shearer has given a number of years to a very complete examination and analysis of how the physical human being functions in the performance of music on the classic guitar. During the course of the three-day masterclass, and his lecture on the final day, Professor Shearer described his search into the physical and the intellectual aspects of learning to play the guitar well.

In light of his description of generally accepted views pertaining to muscle function, a basis exists for formulating a sound physiological-mechanical approach to guitar technique. A muscle does not act alone. The simplest movement requires direct coordination of several muscles and to some extent, the complete muscular structure. Therefore, training a muscle to form new habits requires a change in many muscles before the new movement will become comfortable and dependable.

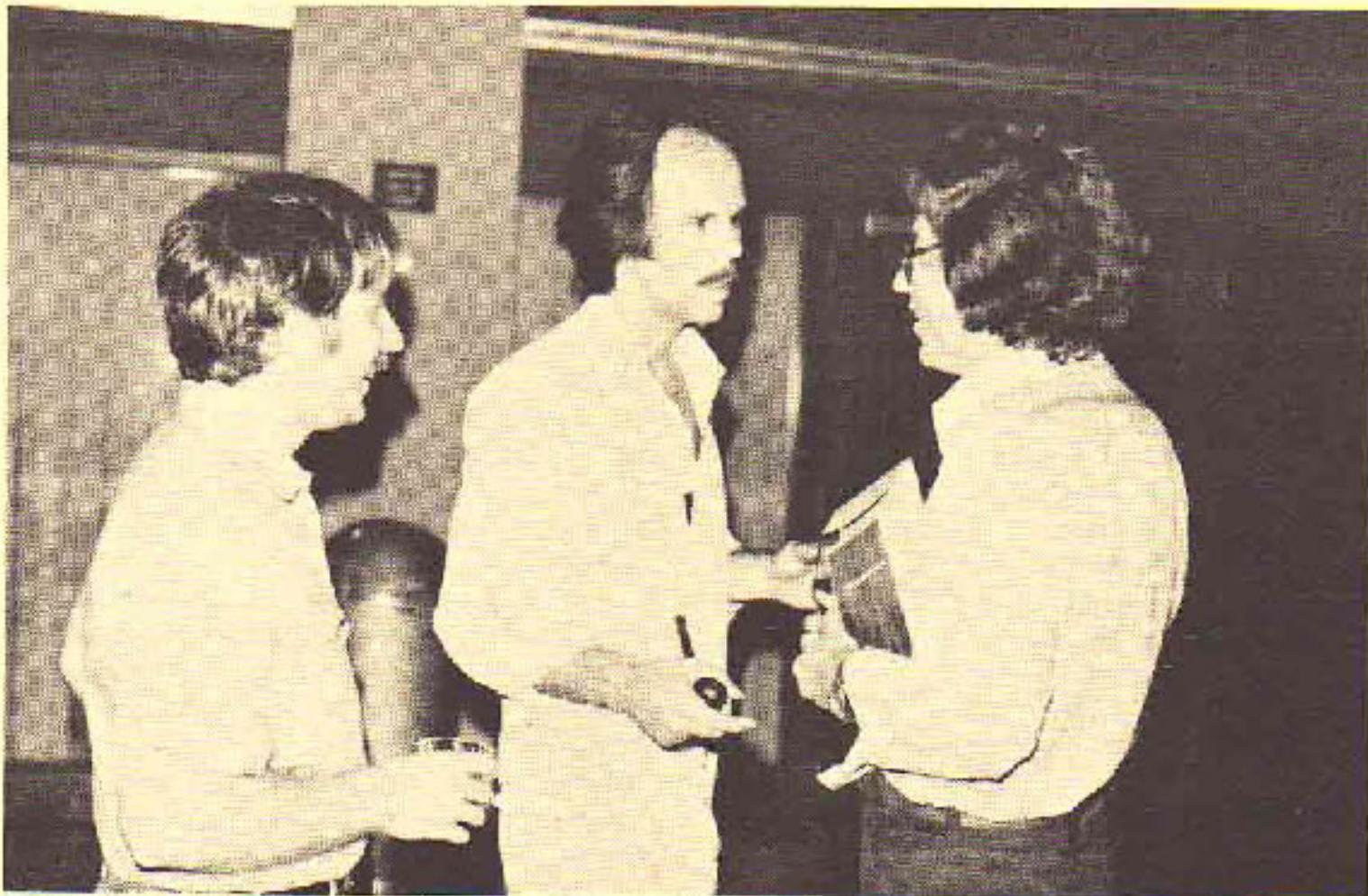
He said that it is understood that muscles may be trained to function in any position in which they may be moved, even though the position may be extremely awkward. But the farther they are displaced from their normal, everyday position, the more training they will require. And, regardless of the amount of time spent in training, their movements will always be less efficient than when used in a normal manner. The normal manner is what Shearer refers to as the 'mid-range' of the extension and flexion of the muscles.

His view is that playing the guitar well is not the most normal or natural thing to do, even for the greatest of talents. He pointed out as well, however, that it is not the only instrument that puts this type of demands on the body. "Think of the violin, the cello, the flute" he said. It takes much well directed discipline and study to train the interaction of the muscles; every effort must be made not to displace any muscle from its normal position of function any more than is necessary. Professor Shearer considers that the study of the principles of muscular interaction confirms the advantages of the 'mid-range' position in developing an effective guitar technique.

Since technique must be subservient to inspiration, he feels that it is necessary to explore first the necessary aspects of technique. During the masterclass various performers and auditors were able to take advantage of his assistance in trying his adjustments in the seating position of the individual. He had each person sit, and he then aligned the guitar, chair, arm, footstool,



*The Laval Trio – Paul Gerrits, Claude Gagnon, Jacques Chondonnet – widely known for performances and published music. Their GFA Seminar Concert consisted of pieces by de Falla, Albeniz, Morley, Dowland, Cabezon, Maschera, Vivaldi, Scarlatti, Adamczyk and Gagnon.*



*Milwaukee Classical Guitar Society board members John Stropes, Peter Baine, and George Lindquist.*



*Mr. and Mrs. Aaron Shearer*

back, shoulders, elbows, wrists, etc. He indicated slightly different positions for people of different builds and heights. He described carefully what to watch for, how to measure, how to adjust, and most of all WHY these physiological aspects of technique will be beneficial in efficient motion of the player, and will not increase tension.

Professor Shearer's discussion of tension and the reduction thereof was of interest to the class.

As he himself demonstrated a good sitting position, and, as he guided each student in the class into a good position, pointers on tension reduction were brought up in regard to each limb and joint, as well as the all-important back. Professor Shearer's method aims towards maximum mechanical advantage which helps in minimizing tension.

Through his study with doctors, Shearer has learned that musicians make great demands on their muscles, because playing an instrument like the guitar is a highly repetitive activity; the fingers must basically repeat the same movement hundreds or even thousands of times in the course of a piece of music. Strain increases as well because many of the muscles are very small.

Shearer has been working out ways to evaluate acceptable levels of tension. In order to function most efficiently, a muscle must be *aligned* with its base and joint attachment, says Shearer. He made it clear that some tension is necessary of course in order to play at all, but it is the high level of tension in guitarists that causes problems. Because so many guitarists at all levels experience undue tension, Professor Shearer undertook his study and research into this field.

He likes to quote "Sensitivity is reduced in direct proportion as tension increases" — his own words which will appear in his forthcoming book.

The principles he has developed for uniform direction of joint movement, and the application of aim directed movement of the left hand were presented, demonstrated and discussed.

Several students played for Mr. Shearer during the first two days. He discussed how the physical aims can affect their playing and that precise

body position and movement can improve ability to express what a performer wishes to convey with the music.

In the three days of the class, minimum attention was given to the interpretation of the music, and the development of repertoire was barely touched on. But, since Mr. Shearer is one of the few pedagogs who has researched far into the physical aspects of guitar playing via the medical field, it was of considerable interest and edification to those present at the seminar to spend the time very profitably in a hearing of his theories. He has devised exercises that gradually develop the necessary muscles and tendons to control and coordinate the many movements needed in guitar playing.

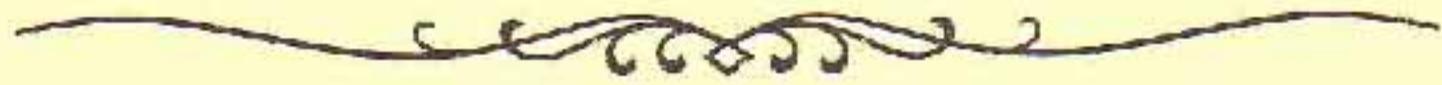
Other aspects that have been researched and worked into a total method for training the entire person as a whole were mentioned and touched on: rhythmic interpretation, advanced reading development procedures, right hand string crossing, possibilities of dynamics and their creation with the right hand, and performance memorization suggestions.

Professor Shearer likes to put his theories and their application into cogent quotes — which help the student to focus on the point of his presentation: "Accuracy cannot result from practicing error — continuity will not develop through repeated hesitation — assurance is not developed from confusion."

Those in the class were given much to think about, discover and explore further. A continuation of these studies may be possible soon: Professor Shearer anticipates the publication of a scholarly work on his extensive research in the near future, a work he has been writing for some ten years.

*Winifred M. Smith, June 29, 1979  
Seattle, Washington*

*Winifred Smith is President of the Seattle Classic Guitar Society, and teaches Guitar at Seattle University and Seattle Pacific University.*



the most freedom from *natural* movement — the whole body must be *flexible*. Yet the instrument is placed, or “cradled” if you will, on its flexible human platform so that it is as totally immobile as possible, thus minimizing error by eliminating movement of the instrument itself. Only those movements of the trunk, shoulder, arm, and wrist that support the activities of the fingers are permissible. All extraneous body movements must be avoided. Musicians use only what they have to . . . to get the desired sound. All else is unnecessary. So, don’t “wave” your head or jerk your body about, these are “cover-up” mechanisms used to hide the truth: musically, things aren’t so good! Forget about moving around to show how “sensitive” you are and what a “great artist” has just descended — music is *sound*, not a visual show — therefore produce sounds, not “sights.” And don’t “tap time” with your feet. It is easy to fall into this bad habit. It puts unwanted sounds into the performance — noise — and the eye-action of the audience follows this, and it follows that they then stop thinking about listening to the music you’re playing. The only motion that is needed is that which keeps you flexible. You are there to convey a musical message so do that and nothing else. Think only about the music, *focus* your attention and rule out everything else. Think of the first phrase of the music, take a deep breath, begin to exhale, and play!

Silva offered much good material about practicing. First and foremost, he felt, that one must always work with the element of *patience*. Do a little every day. It takes a period of time to learn a work. One must learn, also, to listen. Develop a “mind-eye mirror.” What you think, you must hear yourself play. Memorizing should be easy — mostly everything is memorized in the course of learning a piece. But be meticulous in the learning process . . . work carefully, and with patience. It is a case of *repetition*. Each piece will have to be played hundreds of times before it is tops!! Forget so-called “short cuts.” Look for the “little things” that are wrong, then correct them, one-by-one, patiently and carefully. By doing this, you will learn to play the guitar. Always reach for the proper sound — it is your guide, not “picture perfect” technique. Sound is the goal, not physical action. Use any technique based on good, logical concepts to produce music. Use logic to correct the “many little things” until the “sound-peak” is attained, and you will be a fine player. Practice pieces off the score and not “by

ear.” You *digest* the musicality of pieces — proper timing (pulse), rhythm, etc. — by paying attention to a score, not to a record or copying others when they do it. Study music so you understand scores, then play from them. Scores are friends, not enemies.

Silva had the most to say about “things musical.” Each piece played received much commentary, but 90% of it was about musical matters rather than technical or philosophical. Music, Silva continually maintained, is always the best teacher. Just “touch the strings” of your guitar to get sound — make them sing out — even raucous sounds. You must *blend* everything together into a musical line, *balance* the many parts of compositions. You must be aware of every single thing in music. Everything is important, connected and interrelated. You must *always* observe musical considerations: the cadences, rests, phrasing, and so on. You *must* thoroughly learn the music. *All* sounds have meaning in music, and must be played to add their part in a composition — and in turn must be blended into a balanced musical line that is always heard clearly. Strive for musical clarity, balance, and precision and develop a sense of dynamics, articulation and tone color . . . these provide you with a means of change and shading. Music has many “currents” of expression. Exploit them, but always follow the music, . . . it always decides where you will use these things. Music always decides the course of action. Think of music as a well-established language with common norms, concepts, ideas, and systems that always provides a definite musical line. It should “pop out” at you: *this* is what is being said. Music usually is simple and forthright. Its message must come through. Listen for it, take it, then say it! And don’t get worried about “proper style,” just get to the basic message first and the rest easily falls into place. Above all, don’t let technique dominate your thinking. “You can use many techniques . . . you can develop an ability for many ways of doing things to achieve what you feel musically. But it must “work” musically. If one technique doesn’t bring it out musically, then use another, and another until it does. Technique then, is merely a systemized collection of physical means which produce a musical end. Technique *never* supersedes musical considerations. Therefore, beware of “mechanical playing” — an over-consciousness with the technical aspects of guitar — just try to “fill it with music.” And don’t preoccupy yourself with “sets of rules” as it is

*Loris O. Chobanian combines his abilities as a successful composer of symphonic works with an intimate knowledge of the guitar through extensive performance experience in concerts and on TV. His composition *Sonics for four guitars* is now available from Belwin-Mills Publishing Corporation. In the second article of this series, he discusses the psycho-acoustical misconceptions in the hearing habits of guitarists and exposes the most common mistakes in phrasing that guitarists make. Your comments are welcome and should be addressed to: Loris O. Chobanian, BaldwinWallace College Conservatory, Berea, Ohio 44017.*

# COMMON PROBLEMS FOR GUITARISTS



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Musicianship through Phrasing

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By Loris O. Chobanian

The word phrasing in Webster's Dictionary is defined as: "b. music. Act, method or result of grouping the notes so as to form distinct musical phrases." In this article, the use of the term phrasing denotes a more comprehensive connotation and also includes nuance, articulation, and expression of musical ideas. Absolute music is the most abstract of the arts, and at its best represents itself and does not require extra musical interpretation to convey musical thought and

meaning. The last string quartets of Beethoven and the mature orchestral works of Mozart do not need programmatic rationalization. No amount of words, therefore, can accurately describe and fully express the merits of good phrasing and there is no substitute for examples demonstrated in actual performance. Furthermore, our musical notation is inadequate and cannot satisfactorily represent all the complex shades of nuance, intonation, balance of dynamics, color and expres-

# IN THE SEGOVIA TRADITION

BY EVE W



*Michael Lorimer — Andres Segovia Master Class  
1966, North Carolina School of the Arts,  
Winston-Salem*

## Michael Lorimer Master Class

Michael Lorimer has given enlightening and inspiring Master Class/Workshops throughout the country. To list a few, Hartt College of Music, Hartford, Conn.; Michigan State University, Flint, Mich.; Washington University, St. Louis, Mo.; Texas Tech, Lubbock, Texas; University of Southern Calif., Los Angeles; San Francisco Conservatory of Music, San Francisco.

Classes are arranged by the participating school. Students register through the school in accordance with Mr. Lorimer's requirements.

Mr. Lorimer currently taught a one-day workshop at California State University, Sacramento, Calif. He will be at the San Francisco Conservatory, San Francisco, November 12 thru 16. March 26 thru 30, 1980, he will be at Lewis and Clark University, Portland, Oregon. The Master Class held August 24 thru 30 at Bellingham, Washington, was no exception from his usual personalized, stylistic warm and intuitive teaching.

Lorimer gives tirelessly of himself. He not only guides the technical know how for a piece of music but dwells on the era of the music each student performs for the class. He projects insight and much sensitivity for each musical period.

Student performers and observers gain valuable, in depth knowledge of interpretation — this being of utmost importance.

Enrolled into the Lorimer Master Class were students from the U.S., Canada, Alaska, Hawaii and Puerto Rico.

Two recitals of classical guitar music took place at concert hall, Western Washington University, August 24 and at Whatcom Museum of History and Art, August 30. These were performed by members of the Michael Lorimer Master Class which are as follows: Scott Kritzer, Charles Postlewate, Jessica Papkoff, David Feingold, Larry Ferrara, Scott Cmiel, Nelson Amos, Larry Almeida, Ian Mitchell, Felix Rodriguez, John King, Bobby Orlando, Steve Sauls, Dominic Bertucci, John Ingwerson, Kelly Stuart, Matt Klassen and Will Adams.

The programs consisted of guitar music from many centuries including that of de Falla, Turina, Castelnuovo-Tedesco, Walton, Brauer, Barrios, Sor, Villa-Lobos, Guiliani, Berkeley, Torroba and Ponce.

*More on Michael Lorimer's class at Western Washington University will appear in the next issue of GUITARRA.*

meaning at the end of the Sixteenth and beginning of the Seventeenth Century. But there is still more: the Spanish guitarists were the first cultivators on the great scale of the art of variation in which they perhaps preceded our own organists. The great fashion of the vihuelistas, made famous by the works written for the instrument from 1535 to 1576, provided a great influence toward the style of the guitarristas."

During the last third of the Sixteenth Century, the vihuela began to disappear from the scene while the guitar, which Vicente Espinel by then had endowed with a fifth string, incorporated the musical practices of a new style, recovering in part the heritage of its sister, the vihuela.

The fifth string was not invented by the celebrated poet and musician, Espinel, but adapted by him. At the same time that four string guitars were being used, other of five strings began to appear, as noted for us by Juan Bermudo in his "Statement of Instruments," which was published in 1555. Espinel was born in 1549. Bermudo, speaking of the music he himself composed for the guitar said, "This music can be played easily if guitarists will add a fifth string over the fourth." They began to call it the Spanish guitar, and it soon spread throughout Europe. "This is the moment," says Sainz de la Maza, "in which Cervantes praises Vicente Espinel in his *Galatea* (Cervantes' pastoral novel, written in 1585); when the two currents of the musical and popular cults came to be synthesized in the guitar, and determined its future success."

The five-string guitar had now displaced the vihuela, and after Carlos Amat, the clergyman Gaspar Sanz, Aragonese by birth, in 1674, published his "Instruction of Music for the Spanish Guitar," which became something like the musical consecration of this instrument, now entirely Spanish.

During the Seventeenth and Eighteenth Centuries, the guitar lived under the ordinary and distinguished people at the same time. When Italian music, little by little, began to take possession of Spain's musical atmosphere before the novelty of the pianoforte (first version of the piano, appearing at the end of the Eighteenth Century which Domenico Scarlatti, a famous Italian composer who belonged to a family of Neapolitan musical composers, by then had published), the guitar appears to have lost ground in the salons, but not before attaining a great victory: that of forming part of the orchestra for

theatrical music. That theatrical music was the source of the scenic musical interlude.

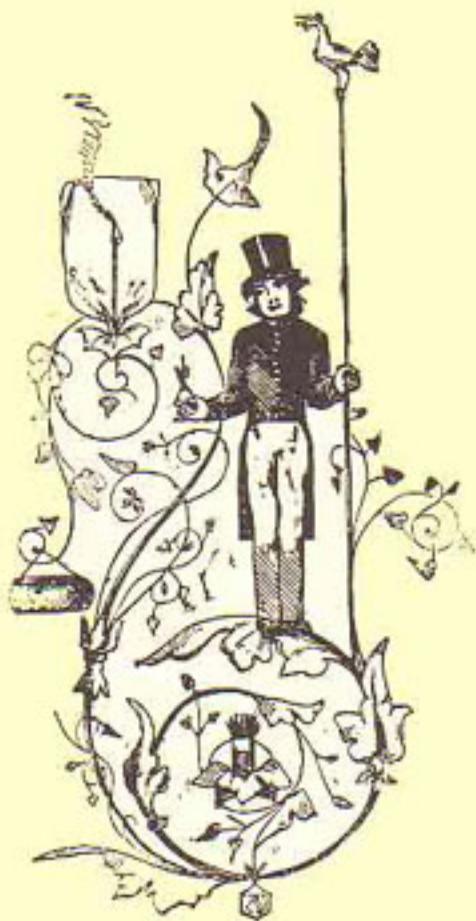
"The scenic interlude was a brief Spanish comic opera with instrumental accompaniment, and incorporated popular elements of the period. The scenic interlude helped to form a Spanish musical language that later produced the *zarzuela* (variety of operetta; musical comedy)" (*J. Subira*).

At the time that the orchestra with the musical interlude was granting admission to the guitar with the *tirana*, a popular ballad sung with guitar accompaniment, another door opened itself to the instrument — the instrumental concert. That it could succeed as a concert piece was due chiefly to the innovation effected in it by the Cistercian monk, Friar Miguel Garcia, commonly known as "Father Basilio," who introduced the use of a sixth string. Father Basilio was a guitarist of stature, instructor of the kings Carlos IV and Maria Luisa, and also teacher of the famous Dionisio Aguado.

Fernando Sor, Dionisio Aguado and Trinidad Huerta, extraordinary guitarists during the early years of the Nineteenth Century, upheld and even raised the artistic status of the guitar, then making it a strong rival of the clavichord and pianoforte in the royal palaces and in the mansions of the nobility.

With the arrival of the war of Independence, a long interruption in the cultivation of music was produced and the guitar disappeared from high Spanish society in order to become an instrument united with the common people in their struggle against the French. In the hands of Sor, Aguado, Huertas and Arcas, the guitar dominated Paris and traveled triumphantly through European countries and America, but in Spain remained among the guerrillas and soldiers as a companion during their marches and vigils which covered the full length and width of the Iberian map. Certainly, some of the Spanish soldiers, who left in 1807 for Denmark with the Marquis of the Romana, and traveled through France and Germany, carried guitars which were crossed on their person in bandoleer fashion. This troop became very popular in Germany, as did the guitar, many examples of which remain among the Germans. We do not know if this brought the beginning of German guitar-construction techniques. In producing guitars of quality, the Germans were not much behind the Spanish; and in quantity alone, they had apparently surpassed them.

(To be continued in the next issue.)



# Christmas

## Variations

on a 15th Century Theme (Coventry Carol)

by Bernard A. Aaron

THEME



VARIATION I





VARIATION II




Barrueco did it flawlessly in all six, yet there was nothing motoric or boringly mechanical in his playing. He managed as much dynamic contrast as the severe limitations of his instrument will allow, and he was able at least to suggest the contrapuntal interplay of moving lines in places where he could not physically produce it on the guitar.

His concert broke the stereotype, too, in matters of programming. He began with a group of pieces by a Cuban composer identified only as L. Brouwer, which at least made an effort to bring some suggestion of 20th-century musical syntax into the world of the classical guitar.

Brouwer's pieces alternated between declamatory dramatic recitative and folksy tunefulness. There were excursions into mild dissonance, wide chromatic leaps in the melodic line, fractured rhythmic pulse and sudden bursts of energy. Whoever Brouwer may be, he has more imagination than most people writing for the guitar today.

After Brouwer and Bach came two sets of transcribed piano pieces by Spanish composers. Three of Granados' "Spanish Dances" and the

"Suite Española" of Albéniz.

These were played with the same clean technique and superior musicality that had distinguished the Brouwer and Bach works. Barrueco showed total command of the tricky business of keeping a melodic line separate from an elaborate accompaniment figure, and he never resorted to flamboyant tempo shifts or other obvious devices to heighten the musical excitement.

In fact, if there was a defect in his work, it was this very lack of musical or visual flamboyance. He played as if simply playing for his own pleasure, without thought of an audience. He never, for example, indicated the end of a piece by a big gesture of release (not that it mattered to his knowledgeable audience; THEY knew, even if Barrueco was not about to tell them).

This was, in short, as beautifully played and as musically satisfying a classical guitar recital as one is likely to hear anywhere. The audience loved it, and Barrueco rewarded their enthusiasm with two elegantly played encores.

by Robert Finn, Plain Dealer, music critic  
Cleveland, Ohio, May, 1979

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## Niedt Concert Full of Surprises

On Saturday evening, April 28, guitarist Douglas Niedt gave his second concert under the auspices of the Atlanta Guitar Club. I was not fortunate enough to be at the first concert a year ago, but I had purchased his album and had heard that he was even better in person. Members had been so excited and complimentary about the first concert, it was only natural to anticipate the second.

The program began with solid and warm interpretations of Heitor Villa-Lobos' *Prelude No. 5*, *Gavota-Choro*, and *Schottish-Choro*. His superlative technique made these pieces seem easy. The *Schottish* was taken too fast for some tastes, but with Niedt it worked well. The audience seemed to greatly enjoy Niedt's comments and introductions to the program. The remarks gave

some insight into the music to be played as well as to the personality of the performer. He reflected in his comments his own joy in playing the music.

Of special interest were the three pieces from the Jorge Morel "repertory" — *Jugueteando*, *Misionera*, and *Chopi*. *Misionera*, by Bustamente was described as a piece to be played for an exotic woman dancer who came to the stage and performed to the music. Niedt explained that the audience would have to imagine this, since he would simply play the guitar without the aid of the dancer. The *Chopi* of Pablo Escobar is typical South American music and calls for many effects such as harmonics in arpeggios, extremely fast chordal arpeggios played against an on-going bass melody line, a long passage tapped close to