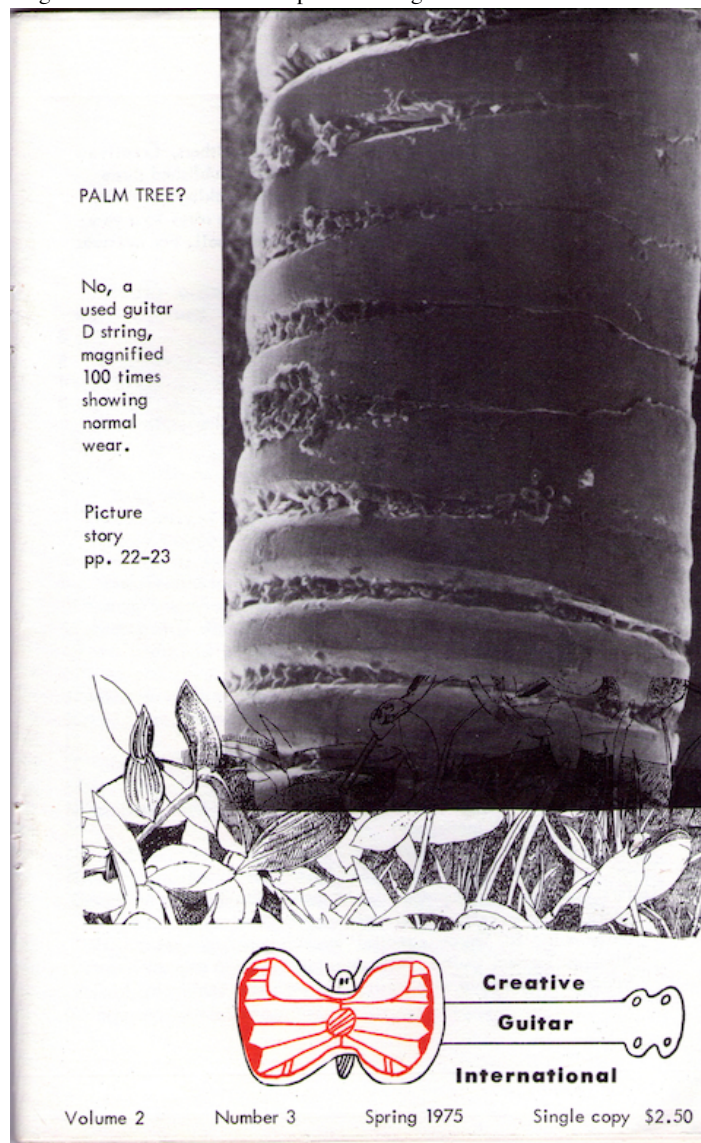




Content highlights:

Guiliani, a new look
Béla Bartók for guitar
The sound and the strings - Frank Wagner
Construction: Vibrating back - Colin Cooper

Guitar

ensemble

CREATIVE GUITAR INTERNATIONAL

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magazine, Guitar Music (1-1-15 Asagaya, Minami, Suginami-ku, Tokyo, Japan), reveals plentiful guitar ensemble activity. The February, 1975 issue, sent to CGI by Lois Shishido, contains results of the Fifth All-Japan Guitar Contest. Portions of the magazine were translated for CGI by Mrs. James Gully of McAllen, Texas (the former Masako Gunji of Tokyo). * Besides pictures and stories of ensemble groups, Guitar Music carried four pages of results of ensemble contests—two pages for schools and two for clubs (one club represented the Sumitomo Insurance Company of Tokyo). Students were pictured in ensemble and one article told of an award to a group of high school students from northern Japan performing in the contest for the third time.

Tabulation of results included winners, pieces they played, and names of judges as well as comments of the judges.

ギターアンサンブル
* 軍地 麻子

Colin Cooper wrote of a recent performance by the Omega Quartet in the Purcell Room in London that "...the audience cheered and cheered. This proves, I think, that there is a ready and enthusiastic audience for guitar ensemble music..." Due for release in England (and eventually in the U.S.) is a record by the Omega Quartet containing a transcription of a Stravinsky work (see CGI, Vol. 2, #2, p. 14), and two works by Omega leader-composer Gilbert Biberian.

At least two guitar quartets were heard in concert in the U.S. during the 1974-5 season, the Argentinian Zarate Quartet, and the Romeros. In Richmond, Va., the Romeros played "Concierto Vasco" for four guitars and orchestra by Francesco de Madina. Angel Romero told CGI writer Grete Dollitz the Madina work likely will be recorded in London within the year.

An unusual guitar sextet, with Leticia Alba and Miguel Melgarejo as soloists, performed a Vivaldi "Concierto para dos guitarras y orquesta" recently in Mexico City. The program, sent by John Ford, listed as "concerto ripieno" performers, Sergio Straffon, Carlos Berlanga, Cecilia Michelone and Salvador del Rio. (The program also included a solo performance by Enrique Velasco and a political speech attended by Mexico's president.)

Also in Mexico City, a four-guitar ensemble performed two works, the "Cuarteto Virreynal" by the late Mexican composer Miguel Bernal Jiménez (transcribed by Manuel López Ramos) and "Sarabanda Sentimental" by Benjamin Britten (transcribed by Maricarmen Costero). Performers were Steve Gallegos, Corazón Pereznioto, Jorge Madrigal and Jesús Ruiz.

Music for four guitars, not always available in the U.S., abounds elsewhere. For the second straight year a music prize is being offered in Zaragoza, Spain for music composed for 2 - 4 guitars.

A composer able to write in four voices for string quartet or choir should be able to write for four guitars. The composer's need

spring-summer 1976 performing music for guitar ensemble. For details, write CGI.)

Grants available

A recent announcement of grants by the National Endowment for the Arts indicates that American composers continue to pass over the classic guitar.

The National Endowment granted fellowships totaling \$419,925 to 128 music composers, nine librettists, and two translators. Only one work listed involved guitar: "Three Impressions" for guitar and percussions to be written by Paul Felter of St. Paul, MN, as one of three works under a grant of \$7,500.

The fellowship-grants to composers/librettist/translators is to encourage new compositions and professional development. They do not fund foreign travel, production costs, nor are they designed to help with master's degree theses or doctoral dissertations.

The National Endowment program also includes grants involving jazz-folk-ethnic music, and works through arts agencies in each state.

The National Endowment is probably the main body of a maze of material leading to grants to musical groups as well as to individuals.

Financing has been obtained in some cases for classic guitar performances. A series sponsored by the Guitar Workshop in New

to know the instrument may not be as pressing with four guitars as compared with solo guitar composition. Demands on the ensemble performer may differ from those of the solo performer. Ensemble work requires precise counting, careful listening to the other voices, and allows fewer liberties with the music.

(Editor's note --CGI will keep its readers informed of developments in ensemble music. And the Mock family of five guitarists, including Julian, 5, Nelson, 7, and Melody, 9, plans to tour the eastern U.S. and parts of Europe during

York was made possible by the New York State Council on the Arts. Performances at Spring Hill College, Mobile, AL, by Manuel Lopez Ramos received support from the Alabama State Council on the Arts and Humanities.

Some guitar societies are seeking ways to participate in these programs. The main hurdle for qualification seems to be for an organized group to become non-profit according to the ground rules of the National Endowment. For further information, write Office of Music Programs, National Endowment for the Arts, Washington, D.C. 20506.

Other avenues exist for groups or individuals not wishing to go through the legal details of becoming non-profit. Local groups may have the non-profit status and welcome guidance. In such a manner Mario Beltrán, Mexican guitarist, was brought to McAllen, TX for a program made possible by a unique grant under the Library Service Construction Act. Estella Zamora, program coordinator, said the Title I grant was the only one in Texas designated to aid the cultural development of the Mexican American. Other Title I grants are for the disadvantaged. Beltrán was obtained on recommendation of CGI. His appearance was one of a monthly series of programs aimed at Mexican American cultural development.

Another possibility, at least for artists, is the Department of State's Cultural Presentations Program. Beverly Gerstein of the Office of International Arts Affairs of the State Department writes that sometimes the department assists artists who already have arranged tours. Gerstein said that assistance is usually for countries outside of Western Europe, Japan, or "other countries where many American performers appear on their own supported by private funds or as the result of commercial arrangements."

Gerstein said that sometimes embassies can make "arrangements for additional performances by qualified artists either directly or through local booking organizations." Artists need to furnish itinerary, biographic and program information and a tape or record of a recent performance. Write: Department of State, Washington, D. C. 20520.

For those willing to go through the motions of becoming non-profit, federal money is available for the promotion of the classic guitar as an art medium.

Giuliani: A new look

"Gran Sonata Eroica," op. 150, ESZ 7762; "Variazioni," op. 112, ESZ 7764; and "Variazioni su un tema di Handel," op. 107, ESZ 7763, all by Mauro Giuliani, revised and fingered by Ruggero Chiesa, Edizioni Suvini Zerboni.



GIULIANI

Sylvio Cerutti of Zerboni in Italy sent CGI these works, which Zerboni notes "are a result of an initiative... to revalue an original guitar literature, written at the beginning of the 19th century and unfairly forgotten in our age. . . These works are perfect as regards the instruments, composed by the most important composers - guitarists of the time: Giuliani, Carulli, Legnani, Sor, Paganini, only to mention the most famous ones."

Cerutti wrote, "We should greatly appreciate your examining them and reviewing them in your interesting and informative magazine."

Chiesa wrote that the accusation that such literature is of little artistic value stems from the absence of "aesthetic analysis" and "unfamiliarity of the performers" with the music.

Zerboni notes that Giuliani the Italian played in a trio with the violinist Mayseder and the pianists Moscheles and Hummel, and also that he played cello in the premier of Beethoven's "Seventh Symphony." Giuliani wrote three pieces for guitar and orchestra plus many sonatas, variations and dances.

In Giuliani's music, Zerboni notes, "the tuneful lines are very important, the harmony is simple, but vigorous, bound to the important Haydn and Mozart models.. Strictly classic, he perceives only as a hinted reflex the romantic solicitations of the time." Giuliani was well accepted in Europe in his lifetime, but soon forgotten for a century.

Students of the guitar will find the Giuliani compositions playable, delightful, and most important, guitaristic. Chiesa's fingering is very helpful.

Ruth Mock

Earliest sources

Mauro Giuliani: Oevres Choises pour Guitare (Thomas F. Heck) Heugel & Cie., Paris, 1973.

The editor of early music has great latitude in determining the extent to which his personal prejudices enter his work. It is recognized that the primary function of an editor is to establish the composer's intentions based on the most reliable authentic sources known. Of course many modern editions include the markings of an interpreter (usually a well-known performer or pedagogue). The interpreter commonly makes additions, changes, and deletions for

of music printed on high-quality paper, with plenty of space for the addition of pedagogical symbols for performance. For all who prefer an urtext* approach to music editions this work is highly recommended.

It is hoped that Dr. Heck's compilation will establish precedence for future critical editions of the music of Sor, Aguado, Coste, Tarrega, and other important contributors to the guitar repertoire.

Michael J. Decker

York College of Pennsylvania

musical and /or technical considerations. The criteria for this editing is how the interpreter theorizes the music should be performed. Problems will occur, however, if the only available editions are the work of such interpreters. The "practical" musician, lacking the time, resources, and skills necessary to determine authenticity of the available edition, is forced to accede to the aesthetic judgements of the interpreter. Unfortunately this is the case with most music today.

In his collection of works for solo guitar by Giuliani, Thomas Heck has republished the earliest known sources of the music, making parenthetical correction of the obvious errors. Evidence (dating and location of the sources, with brief commentary) is given to verify the authenticity of the edition. The music has no interpretive markings other than those of the composer.

The pieces in the collection are categorized by the compositional genre in which Giuliani excelled: Short etudes, dances, rondos, themes with variations, character pieces, and larger works. Among the larger works chosen are the "Sonata," Op. 15, and the "Grand Overture," Op. 61.

There are few errors in the collection: The editor supplies an errata list upon request. A second printing projected for later this year will amend these mistakes.

While the price of the collection is high (\$15.25), it represents good value. There are over one-hundred pages

Bartók and Tansman:

Modern pieces for study

(© 1975 by Charles Richard. Portions of this review will appear in a forthcoming annotated handbook of classical guitar music to be published by Gale Research Co., Detroit. Richard, who has an M.A. degree in music and aesthetics, teaches privately in San Francisco.)

This essay developed in response to the thought provoking article, "More About the Needs of Children," in the winter issue of CGI (see Vol. 2, #2, p. 18). It is addressed particularly to teachers, and to those students who are not so fortunate as to receive consistent instruction from a teacher well acquainted with the vast field of guitar repertory.

Students of the guitar, whether children or adults, will find abundant material for musical and technical growth in the following volumes.

Béla Bartók for Children: 25 Pieces for Guitar. Arranged by Ferenc Brodsky. Budapest, Editio Musica (Boosey & Hawkes). 1968. 22 p.

Idem. Second Series. Same publisher. 1970. 16 p.

Béla Bartók for Children; Selected Pieces for Descant Recorder With Guitar. Arranged by Ferenc Brodsky. Budapest, Editio Musica (Boosey & Hawkes). 1971. 19p.

Idem. Vol. II. Selected Pieces for Two Recorders (Descant and Trable) With Guitar. Same publisher. 1971. 26 p.

*Based on the composer's original text.

Alexandre Tansman, 12 Pieces Faciles pour Guitare (2 vols.) Paris, Max Eschig. 1972.

The Bartók pieces, unquestionably the most important of the volumes listed above, were written for piano and date from 1908-9.* They have been classified as being within the category of Bartók's "mature compositions" by Jozsef Ujfalussy, in: Béla Bartók. Translated by Ruth Pataki. Boston, Crescendo Publishing Co. 1972. Concerning the significance of For Children, Ujfalussy (op. cit. p. 91) writes:

The folk-song harmonizations, apparently so simple, are not insignificant exercises in harmony, but are in fact masterly character pieces in miniature. We have only to turn the pages of the volumes of For Children to gain some idea of the wide range of emotions expressed in the folk songs.

Apart from their aesthetic worth, the Bartók pieces are invaluable because they provide the student with the opportunity for an excursion into a realm of modern music which stresses shifting rhythms. For example, No. 21 (First Series, 25 Pieces...), employs three metric combinations in four successive alternations, ending with a fourth combination in the space of 34 measures!

The overall quality of Ferenc Brodsky's guitar editions of Bartók's For Children, especially the books for solo guitar, is high. The recorder versions likewise, are well done and provide an interesting set of preparatory ensemble pieces. Unfortunately, the editions lack editorial comments. This inexcusable oversight can be misleading in a number of ways. For example, the first series of For Children: 25 Pieces... is based upon Hungarian folk tunes and the second series, upon Slovakian folk tunes. Furthermore, the numerical listing of the pieces in the Brodsky edition does not correspond with the numerical order found in the piano edition. Similarly, there are 42 pieces in Volumes I and II (Hungarian pieces) of the piano version of For Children, with 43 pieces totalling Volumes III and IV (Slovakian

*For another version of Bartók using guitar and recorders, see CGI, Vol. 1, #3, p. 20.

pieces). But, alas—no mention of any of these facts in the guitar editions!

Guitarists who are curious as to how these pieces sound on the piano may consult the recent Musical Heritage Society recording: MHS 1842, Béla Bartók, performed by Sahan Arzruni. Other recordings of For Children are listed in the discography found in Ujfalussy's book, including a recording made by Bartók himself. I am unaware of any guitar recording of a single piece by Bartók. This is a pity, for many of these pieces are well suited for the instrument. To our great loss, Bartók apparently wrote nothing for guitar.

The Tansman pieces have a certain kinship with Bartók's For Children in as much as Tansman's Polish heritage is apparent in several of the Douze Pieces Faciles; but the similarity stops there. Whereas Bartók's For Children were composed within a modal structure, the Tansman pieces are tonal with a definite contemporary flavor despite such titles as "Sarabande", "Minuet", etc. The pieces are a unique admixture of old and new elements "a la Tansman". Although not specifically designed as such, both volumes of Douze Pieces Faciles seem to have been written especially for children, or for the young at heart of any age. As such, they provide a fresh source of beginning pieces for the student, whose repertoire relies so heavily upon the works of 19th century guitar masters. Finally, both Tansman volumes are praiseworthy for ample and accurate fingerings and adequate spacing between staves, which affords room for notes or comments. The paper is of higher quality than most guitar editions, as well. All of these factors, in my opinion, combine to make the Tansman volumes "a must" for the student, and therefore, the teacher.

Charles Richard

the sales department under Ruben. Hal also teaches classic guitar classes at Saddleback College. His Method deals primarily with the mechanics of hand positions and finger movements, with one hand taken at a time. Especially noteworthy is the "Spider," which is a left hand exercise to develop the left hand fingers in pairs.

Baroque style

(CGI, Vol. 2, "v, pp. 7-10, contained an article on transcriptions of renaissance lute and vihuela music .The following two articles cover, briefly, the baroque and the classic guitars.)

The baroque period in music dates roughly 1600-1650. It was during this period that the guitar had some of its most important developments. A resurgence in interest in music and instruments of antiquity includes the baroque guitar.

Musicologist Dr. Peter Danner has written two papers which cast some light on the music itself: "Giovanni Paolo Foscari and his 'Nuova Inventione,'" in the Journal of the Lute Society of America, 1974¹, and a draft of "Adapting Baroque Guitar Music for Modern Performance," which appeared in the Italian publication il "Fronimo," in April, 1974.²

Baroque guitar composers included Gaspar Sanz, Robert de Visée, Francesco Corbetta, Ludovico Roncalli, and Foscari. Danner points out their music is rarely heard and even then "usually fails to reflect the sound of the original."

The baroque guitar had five courses (sets) of strings, each course being double strings. The earliest baroque guitars were used for battente music, essentially strumming. Apparently it was Foscari, Danner wrote, who broke

1. The same Journal contains a detailed description of a baroque guitar method, "A Spanish Guitar Tutor: Ruiz deRibayaz's Luz y Norte Musical (1677)" by Robert Strizich.

2. See also "The Guitar Cult in the Courts of Louis XIV and Charles II" by Richard Keith, Guitar Review #26.

Classic guitar background

By John Chizmazia

The six single string, classic guitar, developed during the late 18th century. Five composer-performers born at that time often are named as classic guitar pioneers: Fernando Sor and Dionisio Aguado of Spain; and Mario Giuliani, Matteo Carcassi and Fernando Carulli of Italy. Guitar methods bearing the names of these five still are used today.

Sor impressed the public with his concerts in England, France and Russia. His appearance with the London Philharmonic Society in 1817 was unique. He and Aguado became friends in Paris.



away from the strumming style with his method. The Italian composer included punteado passages (with the fingers of the right hand, like the older lute music) along with rasgueado (strumming.) Foscari was a professional lutenist.

Danner pointed out that Foscari's guitar method contained entire pieces without strummed chords, apparently in spite of advice from Benedetto Sanseverino who wrote in 1622 that "it seems to me that one

ought to play the Spanish Guitar with full strokes, and not otherwise, because playing with diminutions, slurs or dissonances is more suited to the playing of the lute than to the Spanish Guitar..."

In his article on adapting baroque music, Danner discussed tunings, strumming and ornaments, the major problem areas.

Tunings varied and at one time the courses resembled the five highest strings of the classic guitar. Different effects were derived from tunings, which varied with the times and the music.

The compositions are frequently difficult to decipher, as they often involve a mixture of tablature with elaborate chord symbols. One problem encountered is that rhythmic patterns are not always clearly notated.

Danner suggests the modern transcriber be aware of tuning patterns used and adjust voice leading problems; and remember that the modern guitar is more bass oriented,so that adding bass runs should be avoided.

Although there is evidence that the performance of

(continued on page 15)

(continued from p. 13) rasgueados often involved more than simple strumming, there is not much in the way of instruction.

In his article on Foscari, Danner suggests that the use of the baroque guitar in performance would open the "doors into an unusual and once-flourishing musical world..."

An edition by Danner, "Guitar Music from the Court of Versailles," is being published by Suvini Zerboni of Italy.

Pamela Lipscomb

Current Discography

Compiled by John W. Tanno*

Francisco Tárrega of Spain brought the guitar into the 20th century. His compositions and transcriptions followed the romantic trend in music. Tárrega is given credit for two advancements: Use of the rest stroke (apoyando) as an essential part of guitar technique, and development of the use of the third finger, right hand (anular). Pupils of Tárrega included Miguel Llobet and Emilio Pujol.

Arguments over technique date back to the pioneers. Supposedly Sor used only the fleshy pads of the right hand fingertips for striking the strings, while Aguado preferred the sound produced by the fingernails. Pujol favors a no-nails approach. Another group, which includes Andrés Segovia, uses flesh and nail.

Segovia has promoted the classic guitar with concerts across the globe. He also has transcribed and recorded many works and has encouraged such composers as Manuel Ponce, Heitor ViHa-Lobos and Fredrico Moreno-Toroba to write for guitar.

For further reading see: *The Art and Times of the Guitar*, by Frederic Grunfield (Macmillan); *Illustrated History of the Guitar* by Alexander Bellow (F. Colombo); also review on page 17, and dissertation on Giuliani and the origins of the classic guitar by Heck (CGI, Vol. 1, #1, p. 23 and Vol. 2, #1, p. 7).

SEGOVIA, ANDRÉS

RCA ARL 1-0864: *The Intimate Guitar*: Weiss: Boursee; Benda, Georg: Sonatina in D, Sonatina in D major; Bach, J.S.: Prelude, Sarabande, Minuets I and II from Suite no. 1 for violoncello; Scarlatti, Domenico: Larghetto, Minuet, from two sonatas; Sor: Andante in C minor and Minuet in C, Minuet in A, Minuet in C; Ascencio: Dipso; Ponce: Prelude in E.

The second in "a series of new recordings by the beloved master of the guitar." The first, RCA ARL 1-0485 was mentioned in *CGI*, Vol. 2, #2, p. 16. Unfortunately, adequate information to specifically identify the works performed is lacking, and there is no indication of a published source for the music. Segovia does introduce still another unpublished work, Ascencio's Dipso, a beautiful addition to the repertoire. This disc is more interesting than the first in the series, and it is hoped that future discs will continue to document the maestro's mastery.

SEZDREY-KARPER, LÁSZLÓ

Hungaraton LPX 11629: Farkas, Ferenc: Six pieces breves pour gitare; Huzella, Elek: Three dances for guitar (Inmemoriam Scarlatti); Kovdts, Barna: Trois mouvements pour gitare; Petrasse, Goffredo: Suoni notturni; Ponce: Variations sur "Folia de EspaPia" et Fugue.

László Szendrey-Karper is a professor at the Franz Liszt Academy of Music in Budapest. On this disc he plays an unusual program of contemporary guitar music, and with the exception of the Ponce work, these selections are rarely heard.

WILLIAMS, JOHN

Columbia M 33208. Rodrigo-. Concierto de Aranjuez; Villa-Lobos: Concerto for guitar and small orchestra. With Daniel Barenboim conducting the English Chamber Orchestra.

With some ten recordings of Rodrigo's popular guitar concerto currently available, including another by Williams (Columbia MS 6834 with Ormandy and the Philadelphia Orchestra), one might well ask "What, again?" However, the flip side recording of the Villa-Lobos concerto is most welcome, for since the premiere recording by Laurindo

EVANGELOS ET LIZA

Edici ED 21290: *Musique baroque pour deux guitares*: Scarlatti, Domenico: Sonata in E minor, Sonata in E major; Marcello, Alessandro: Adagio in D; Bach, J.S.: Bourree I and II, and Gigue from the English Suite no. 2, Gavotte and Musette from the English Suite no. 3; Vivaldi, Prelude and courante from Suite no. 8, Andante in E minor; Corelli, Sonata in E minor, op. 5, no. 8.

Evidently the works are both transcribed and performed by the Greek guitar duo, Evangelos and Liza. For lovers of Baroque music and guitar duos, this album is pure pleasure. The ensemble playing is superb.

MACALUSO, VINCENZO

Klavier KS 537: *Masters of flute and guitar*, vol. 2; Bach, J.S.: Sonata in G minor for flute and harpsichord; Locatelli: Sonata for flute and continuo; Koechlin: Four miniatures; LeClair, Jean Marie: Musette, Gigue; Doran, Matt: Andante and finale from Suite for flute and guitar; Castelnuovo-Tedesco: Sonatina for flute and guitar.

Floyd Stancliff is the flutist on this enjoyable disc. With the exception of the works by Doran and Castelnuovo-Tedesco, all have been transcribed by Macaluso for the 10 string guitar. The album is an enjoyable addition to the growing body of recorded chamber music with guitar.

*Music Librarian at the University of California at Riverside.

Almeida (Capitol Sp 8638) which is not completely adequate, the only other recording now available is by Julian Bream (RCA LSC-3231). The Williams performance is both competent and satisfying.

Book traces history

The Guitar From the Renaissance to the Present Day, by Harvey Turnbull (New York, 1974).

This new book, the product of many years of dedicated research, is a serious attempt to unravel the guitar's history in detail since the 16th century. The book is beautifully organized; six chapters cover the development of the guitar in its various forms, as vihuela and four-course guitar, the baroque five-string guitar, the modern instrument since Torres, and the 19th and 20th century advances. There are many musical examples and a copious bibliography to aid further exploration.

Only the classic tradition of the guitar is dealt with but to me this seems one of the strengths of the publication; Harvey Turnbull looks primarily at the central tradition of the guitar's history and does not touch upon the more ephemeral aspects of the pop guitar, preferring to trace the 20th century repertoire in terms of the work of Segovia, Bream, and Williams.

All guitarists will find much in this book that is thought-provoking and rewarding; the publication is also enhanced by an excellent collection of photos. The book is a product of integrity, scholarship and long experience of the classic guitar.

Graham Wade

Publications

received

The Society of the Classical Guitar
Melbourne Newsletter, Box 380,
Prahan 3181, Melbourne,
Australia. In reviewing



a guitar-vihuela recital, David Waxman wrote that "it would be hard to assert that it (the vihuela) produces a sound comparable with the guitar and one is justified in preferring this music played on the modern instrument if one is not a stickler for authenticity."

SCGNews

SCGNews. Published irregularly by the New York Society of the Classic Guitar, 409 E 50th St., NY, NY 10022. The first sentence: "Long time since our last appearance in this new format. "News and notes about different styles of guitar in the city SCGNews calls "Music City of the world." The New York Society also publishes Guitar Review.

DISSERTATIONS INTERNATIONAL

Dissertations International, a reader service planned on scholarly works regarding guitar, lute, vihuela, etc. Write Ron Hansen, Rt. 2, Box 350, Placerville, CA 95667.

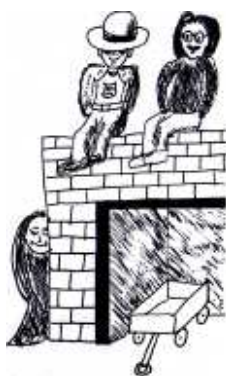
Two men, a girl

and a garage

By Colin Cooper

It wasn't quite like that, in fact. There was no girl and no garage, and an extra man. In most other respects the traditional British formula for starting a new magazine was adhered to.

Guitar began in a pub. George Clinton taught two evening classes a week in a nearby school, and I was his assistant. One of our students in 1971-72 was a



professional design and layout man. I was a professional novelist and scriptwriter, though not a conspicuously successful one. George and I had a classical background to our guitar playing and teaching. Sean Thompson was into blues. We knew many other guitarists including flamenco players, folk players and rock performers. Realizing that we had a very wide range of expertise to call on, we decided to start a magazine. It was to be eclectic, including all kinds of guitar in the hope that some common ground might be discovered and explored to everyone's advantage. After nearly three years I don't think this has been achieved.

We took the idea to a big publishing company, who went as far as doing a market research operation before turning us down. Two other publishers expressed interest that was outweighed by their extreme caution. We knew we would have to go it alone. Discussion with a friend who edited a small magazine convinced me that going it alone was not only necessary but desirable. So George Clinton borrowed some money from a friend, and we registered a partnership of four including the man with the money.

I gave up all other commitments and turned my house into the office. The other two working partners continued with their full-time jobs, devoting spare time to the magazine. A printer was found, and a distributor. Originally we had intended to have an advisory board containing as many big names as we could muster, but we decided against this kind of window-dressing, preferring to rely on the merits of the magazine itself.

It proved successful from the start. The first issue (August 1972) sold out. The office was flooded with subscription orders. It was apparent that a profit would be made after only two or three issues - and it was all achieved with the minimum of publicity and sales promotion.

It was then that internal dissensions caused the break-up of the original partnership. It was reformed without the designer/layout man, whose function was taken over by a design unit set up by the printers. The continuing improvement in the financial situation enabled an office to be rented

in London's West End, and a limited company was formed. But this did little to resolve the personal differences within the managerial structure, and I left at the end of February 1972, leaving George Clinton in full control. The magazine seems firmly established, but to me and perhaps to others who worked on it at the very beginning it does appear to lack something of the dynamic, pioneering spirit it had in its early days.

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(Editor's note: The present philosophy of Guitar is contained in a recent letter from its editor, George Clinton, to CGI, in which he wrote: "...Guitar was begun as a direct result of the existence of Guitar News which I personally thought too parochial, in that it dealt with the top soil of guitar interest at a time when the guitar was being played and enjoyed /but not taught - more's the pity on a very broad front. Guitar News did not reflect or promote interest in the guitar as an instrument of music, only of "classical" music. I, along with a great number of guitarists was very pleased therefore when Guitar News ceased to exist."

(The address of Guitar is 12 - Great Newport Street, London WC2H 7JA, England.)

The sound and the strings

By Frank Wagner
Research Editor

stringed instrument for measuring the mathematical relations of musical sounds. The string is stretched over a sounding board and a movable bridge set on a graduated scale so that the string can be divided into separate vibrating parts.)

At least to a degree, the tighter you pull a string the higher the pitch (the period of vibration varies inversely as the square root of the tension.) It is not clear when this notion developed, but it is probably due to Father Morin Mersenne about 1636. Father Mersenne acted as a sort of clearing house for mathematical and physical ideas during the 1600s because there were no scholarly journals being published at that time. Mersenne, a French mathematician, also was a friend of Descartes, whom he defended against an attack by clerical critics.

Strings of the same length vibrate differently depending on their thickness (in proportion to the square roots of the linear density of the string.) Father Mersenne, almost certainly, observed this law himself. He used a rectangular sound box. Using a weight hanging over a pulley, he stretched a catgut string across two bridges mounted over a round hole cut into the sound box. With this sonometer, Mersenne measured for the first time the frequencies of known musical notes. He set a bridge to a length of string until its pitch was recognized on the musical scale, then he lengthened the string until its vibrations were slow enough to count, under the same tension.

Brook Taylor, an English mathematician, incorporated all these findings into a single formula. His book bore the formidable title:

For the classic guitarist, the sound of the instrument is of supreme importance. It is produced by the manner of exciting the strings, by the nature of the guitar, but very significantly through the strings themselves. While physical analysis of the design and construction of guitars has made comparatively few advances explainable in rigorous mathematical terms, the study of strings is an entirely different matter.

The ancient Greek philosophers knew that for a given string and a given tension, the period of vibration varied with the length. This is the fundamental principle of the monochord, as developed by Aristotle. (A monochord is a one-

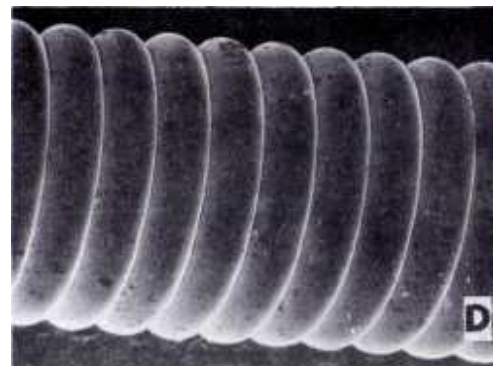
Methodus incrementorum directae et inversae, published in London in 1715. In modern form, the equation would be written as: $P = 2\pi \sqrt{l/dT}$ where P = the time period of vibration; l = the length of the string; d = the linear density of the string; and T = the tension, or force, upon the string.

Musicians are aware that shortening the string makes the pitch higher. Guitarists recognize that the top E string is much lighter and thinner than the bottom E. A gut string must be more than twice the diameter of a steel string to have the same fundamental pitch. A nylon string must be



String close-ups

These photographs, made with a scanning electron microscope, show the D string of a guitar. The string is a classic nylon, used several months. In photos A, D and E, the string is magnified 85 times. Photo A shows wear caused by the finger pressing against the fret. Photos B and C are magnified portions of photo A. The entire photo B is the portion of photo A enclosed by the box. The entire photo C is the portion of photo B enclosed by the box. In photo B the string is enlarged 850 times; in photo C the string is enlarged 1700 times. Photos D and E show portions of the end of the string which were not under tension. Photo E shows the tip of the string, illustrating the bowstring construction. (See story below). Multiple strands of fine nylon filaments are wrapped with wire made of silver-plated copper or brass.



even larger in diameter than a gut string.

String manufacturers have long understood the need for increasing the weight of strings for the lower tones. The only satisfactory method so far involves wrapping the string with a fine wire made of silver-plated copper or brass. This is why the top three strings are made up of mono-filament and the bottom three are wrapped

with metal. On the bottom three strings, multiple strands of very fine nylon filaments are used for the core of the strings. (See photo E above.) (This is called bowstring construction because it was used in the heavy-duty strands employed in power crossbows and ballistae /Roman artillery/. Bowstring is a far stronger, more durable construction than any sort of braided or woven string known.) The strings fall

between the density of nylon and that of the metal wrapping. They have the resilience, elasticity and strength of nylon coupled with the weight of the metal wrapping.

It is possible to make strings of heavy metals, but they stretch too much under tension and are not sufficiently flexible. One might also make strings of very large gauge nylon. For example, it would require a nylon string 2.5 mm across to have the same fundamental pitch as a steel string only .55 mm thick. The filament string would be stiff, because of its large size, which

elasticity such as graphite, silica and glass. There are other polymeric fibers (nylon is one), though having a lower density, which are stronger by two or three times than nylon. Here is a research project for string makers awaited by guitarists throughout the world! Let us hope they commence soon!

Construction: Vibrating back

might affect its vibration properties. The vibrations would dampen out more quickly. The rich bass notes would lose much of their sonority!

How do the wrapped strings work? Every classic guitarist can testify to the squeaks that are emitted from his instrument when articulating intricate bass figures. These squeaks arise from the light pressure of the fingers touching the wrapped bass strings as they slide from one fret to another. Using a large, monofilament nylon string for the bass would be smooth and the fingers would slide over it without making any longitudinal vibrations. But monofilament would be free of the squeak only at the expense of sonority. The idea calls for some experimentation.

Another means for increasing the weight of the nylon string might be to load it with a dense substance, like barium sulfate. Barium sulfate has a density of about 4.5 grams/cubic centimeter, though as a practical matter, nylon cannot be weighted with it much more than a density of about two grams/cubic centimeter. Such monofilaments break very easily, and would probably not last long. The smooth surface would rid them of squeaking. They would have a smaller gauge, be thinner, and thus would not suffer from aerodynamic woofing--the huffing and puffing that arises from the large string pumping up and down on the air above the fretboard.

Some sort of tradeoff of properties will probably be needed. The manufacturers of strings need to explore them. Some alternative to the old bowstring construction needs to be found. There are immensely strong new fibers available today. There are inorganic fibers of incredible strength and

By Colin Cooper

A year or two ago a guitar by Lacote, dated 1820, was sold in London. One of the interesting things about it was its double back, a spruce resonator being suspended midway between the back and the front.

In the early 1850s the Russian guitarist Makaroff noted with approval that the double-backed guitar he had obtained from the Viennese maker Schertzer had unusual richness of tone and exceptional power. His theory (presumably shared by Schertzer) was that holding a normal guitar against the body dampens the vibrations of the back, causing the sound to become muffled. An inner back, however, is, left free to vibrate and so reflect the tone of the instrument.

No doubt most modern guitar makers would resent the suggestion that the tone of their instruments is in any way muffled, but there is evidence to support the proposition that a vibrating reflector increases the output in terms of volume.

Some contemporary makers are making successful experiments in this direction. Peter Sensier, who in addition to being a guitar maker is also a critic and a performer of note, told me that during a tour of Argentina he noticed that a number of folk players, including Eduardo Falu and Atahualpa Yupanqui, were playing on double-backed guitars. Impressed by the quality of the treble and by the power of these instruments, he returned to London and made two or three guitars using this principle. They all proved to have qualities similar to those of the Argentinian instruments.

The inner backs of Peter Sensier's first double-backed

guitars were of spruce, with two small holes near the shoulder, two in the lower bout and two apertures in the outer back. Further experiment led to a double-backed instrument with no aperture at all in either back, but the superabundance of overtones made it uncontrollable.

Sensier went back to putting apertures in his double backs, usually elliptical or semi-elliptical openings in the outer back at the heel and tail blocks, with a straight aperture in the inner back. There are indications that making the inner back of a wood harder than spruce would produce good results.

Another factor is the effective depth. The overall distance from front to back of Sensier's double-backed guitars is generally little greater than that of a normal guitar, which means that the effective depth is a centimetre or two less than usual. Jose Romanillos is one maker who has found that such a reduced depth can result in an increase in carrying power, though perhaps a smaller volume of sound. Assuming, therefore, that a double back would restore the volume, the combination could mean a formidable alliance of carrying power and volume. Reaction from guitarists so far has been highly favorable, the general feeling being that such guitars would be ideal for ensemble work, where the lone guitar usually has to work hard to make itself heard at all.

Not that Sensier is under any illusions. He makes a variety of conventional guitars and is far too realistic to imagine that he has hit upon some kind of magic formula.

Nevertheless, the success of his double-backed products is at least sufficient to merit the attention of guitarists for whom volume and carrying power are prime essentials--and that means more than a few in these days of large concert halls and increased ensemble opportunities.

Repair: For average player

CGI asked Don Rogers, McAllen, Texas guitar shop owner

and repairman what the average guitarist might do in the line of easy repair.

Rogers said first of all the guitarist should know what needs repair. The proper height of the strings, for example, depends to a large degree on personal preference. Some prefer a heavier touch with higher strings, while others prefer to play with less force, preferring lower strings (the lower the strings, however, the more the chance of a buzz). There may come a time when the guitarist realizes that his strings are too high or the neck may be warped.

Rogers said many inexpensive guitars have frets that are not leveled. He said one of the first things he does with a new guitar is to place a straight edge on the center section of the fretboard, perpendicular to the frets, with strings tuned to A 440. Examine the space between the straight edge and the frets from all angles. If there is a gap between the fret and the level of more than the thickness of the thickest string, correction is needed. Rogers said the guitar should be returned for correction, or filed by a qualified repairman.

"Treat a guitar like a newborn baby," Rogers said, as it is subject to heat and weather changes. The wood in the guitar varies with the temperature. He noted a recent rash of warped necks during the heat and high humidity of a muggy springtime in near-tropical South Texas. Guitars perform better in the climate where they are made, Rogers said.

Rogers had a suggestion for performers: About an hour before a performance, put the instrument on a stand near the site of the planned performance.

While not playing for a period of two weeks or longer, Rogers suggested turning down strings about two steps. He said some guitars are made with a reverse bow to compensate for the string pressure, and should not be loosened all the way.

(Editor's note: We invite suggestions or comments for the average guitarist concerning easy repair.)

Schedule of events

June 30-July 12, Chautauqua, workshop under Bunyan Webb; June 30-Aug. 15, ensemble, Neil Anderson. Write: Summer School Office, Box 28, Chautauqua Institution Chautauqua, NY 14722.

July 1-11, guitar course, Manuel López Ramos. Write: Estudio de Arte Guitarístico, Insurgentes Sur 421,Bldg. B, Room 601, México 11, D.F.

July 5-9, Pepe Romero will hold a workshop sponsored by the Houston Classic Guitar Society and Guitar Gallery of Houston. Write: Susan Gaschen, 1401 Richmond Ave., Houston, TX 77006.

July 7-18, class by Miguel Abloniz. Write: School of Music, Ithaca College, Ithaca, NY 14850.

July 12-20, Festiva¹ de Guitarra Latinoamericana in Mxico City will include a series of programs by guitarists Jesus Benitez (Peru), Richard Stover (U.S.A.), Raymundo Barrera (México), Sila Godoy and Felipe Sosa (Paraguay). (Stover teaches and studies at the University of California, Santa Cruz. He has collected more than 70 pieces of music by Agustín Barrios Mangoré the Paraguayan pioneer classic guitarist. In the summer of 1974 Stover was awarded a grant for research in México and Central America. He plans eventually to perform music he found in the National Library of México City.) Music for the festival will include Latin American composers Barrios, Antonio Lauro, Eduardo Falu, Heitor Villa-Lobos and Hector Ayala. Write: Jesús Benitez, Apt. Postal 1414, México 1, D.F.

July 14-26, Festival D'Arles, France, including Leo Brouwer and Abel Carlevaro. Write: Festival D'Arles, 35, Place de la Republique, 13200 Arles, France.

July 15-Aug. 1, course by Narciso Yepes. Write: Festival Estival, 5 Place de Ternes, 75 Paris 17, France.

July 15, Aug. 15, class by Carmen Marina of York College, Long Island, will be held at 333 Pearl St., New York, NY 10038.

July 21-Aug. 10, transcription and interpretation under Guido Margaria and Bruno Tonazzi. Write: Corsi Musicali Estivi, Comune di Varallo Sesia, 13019 Varallo (Vercelli), Italy.

July 21-Aug. 24, Aspen Music Festival, Oscar Ghiglia guitar class. Write: Aspen Music School, Box AA, Aspen, CO 81611.

July, August. Summer program, Guitar Workshop, Box 326, Roslyn Heights, NY 11577. A varied program including chamber ensemble, performance and music theory.

Aug. 2-24, music festival, Riedenburg in the Altmühltal Valley, Germany: Aug. 2, Siegfried Behrend, guitar and Claudia Brodzinska Behrend, voice; Aug. 9, Tadashi Sasaki, lute; Aug. 10, Hiroshi Nohara, guitar; Aug. 16, duo, Mario Sicca, guitar, and Rita Maria Fleres, piano; Aug. 17, Siegfried and Claudia Brodzinska Behrend with Siegfried Fink, percussion; Aug. 23, Sonja Prunnbauer, guitar. Festival also includes guitar class under Siegfried Behrend (see CGI, Vol. 2, #2, p. 26.)

Aug. 11-15, workshop by Christopher Parkening. Write: Department of Music, Montana State University, Bozeman, MT 59715.

Sept. 4-18, interpretation and transcription under Oscar Ghiglia and Ruggero Chiesa. Write: Incontri Chitaristici di Gargnano 1975, 25084 Gargnano (Brescia), Italy.

Sept. 1-14, Hidden Valley Music Seminars, resident schools for Renaissance and Baroque lutes. Daily master classes under Eugen Dombois, lutenist. Lute seminar director, Donna Curry. Baroque guitar emphasis, Robert Strizich. Ensembles, Gordon Herritt. Write: Hidden Valley Music Seminars, Box 116, Carmel Valley, CA 93924.

Sept. 13-27, 31st international competition. Write: Secretariat of the Competition, Palais Lynard, CH-1204, Geneva, Switzerland.

Sept. 16-30, IV Curso Internacional de Guitarra by Jose Luis Lopategui. Write: Tiento, Distribuidora General de Musica, Benedicto Mateo 49-15, Barcelona 17, Spain.

September, international competition. Write: Segreteria del'ottava concorso, Conservatorio di musica A. Vivaldi, via Parma, 15100 Alessandria, Italy.

October, Omega Guitar Quartet of England is planning to perform in the U.S.A. Write: V. Wagner, Kazuko Hillyer International, Inc., 250 West 57th St., New York, NY 10019.

October, Maria Luisa Anido, Argentine guitarist, will hold a one-week workshop in San Francisco. She will make her first American appearances. Write: International Artists' Agency, 1564 Eighteenth Ave., San Francisco, CA 94122.

October, Liona Boyd will perform again for the New Jersey Classic Guitar Society. She received a favorable review from New York Times critic Allen Hughes upon her recent Carnegie Hall debut.

Nov. 5, Michael Strutt, guitarist-teacher for McGill University, Montreal, Canada, will perform for the Seattle Classic Guitar Society. Strutt also will hold workshops including one on reading and/or transcribing from lute tablature.

Nov. 20-22, First Annual Guitar Festival of Carmel, California. Included will be concerts, lectures, displays, and a get-together for guitarists in the western U.S.A. Write: Guitar Festival Committee, Box 977, Carmel, CA 93921.

1975-76, 18th annual Concours International de Guitare under Radio France, producer Robert J. Vidal. Prizes offered for interpretation and composition. Pieces required for the selection tests: "Suite de Danzas Españolas," Gaspar Sanz/Abel Carlevaro, Boosey & Hawkes. "Valse," Manuel M. Ponce, B. Schott's Sohne, Mainz; and "Capriccio diabolico," Mario Castelnuovo Tedesco, Ricordi & C. Milan. Write: France-Musique, 116 Avenue du President-Kennedy, 75680, Paris, Cedex 16, France.

The duo arranged the Schubert work and Wade wrote: "... my theory is that Schubert originally composed it for the guitar and on the guitar!"

The duo also performs works by Vivaldi, Diabelli, Weber, Gnatalli, Castlenuovo-Tedesco, and Hans Haug. The Wades also perform as soloists. Wade wrote recently that the duo may visit the U. S. in 1975 or 1976.

On wasted movement

Robert Brandon (see CGI, Vol. 2, #2, p. 17,) told students of an Edinburg, Texas class concluding his weekend engagement that many guitarists



WADE-EKER DUO

Concerto soloist in England

Graham Wade performed as a soloist in Philip Selby's "Guitar Concerto" in April at Strafford upon Avon, England.

Reviewer Barrie Grayson of the Birmingham Post wrote that it was a "work of great charm." Since the composer lived and worked in India, "there are fascinating Eastern overtones in the melodic and harmonic structure."

The work is scored for a chamber ensemble which includes flute, clarinet, two horns, trumpet, a cymbal and strings.

Wade also performs guitar-piano duos with his wife, Elizabeth Eker, including the Schubert "Sonata" in A minor, called the "Arpeggione," after the guitar-like instrument.

Participating in the workshop were Kati Massey of Roma, Pamela Lipscomb, Joe Ranson and Charlie Hardwicke of McAllen, Scott Jaynes and Cindy Cole of Mission and Lynette and Kent Lee of Edinburg. Melody Mock performed with the chicken pox prior to the workshop, along with her brothers, Nelson and Julian. Brandon's performance in Vienna, Austria, in May was sponsored by the USIA.

Reflections during

chicken pox



Kati Massey of Roma, Texas wrote the following account of a program given by Mexican Mario Beltrán in McAllen, Texas. In 1974 she translated during a class-program given by Beltrán (see CGI, Vol. 2, *1, p. 29). In 1975 she was present for an interview with Beltrán when he visited the Mock family. Unfortunately, she got the chicken pox from the Mock children. Kati is a student of Ruth Mock and recently was featured in an Edinburg recital, playing the music of DeVisee, Milan, Aguado and Ponce. She also accompanied herself in Sephardic folk songs which she arranged for voice and guitar.

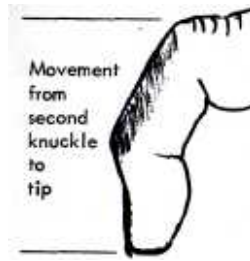
By Kati Massey

Absorbing music. Understanding Mario Beltrán interpreting. I listened and captured his invisible messages from Weiss to Tansman, a flight through time. His concert here last year--warmer, more sincere; why doesn't he smile? Sor's delicacy, Mario's; bad lighting; perfection? Lacking audience; the truth in Ponce; solid technique; the Ariel quality in his sound. The music stops. Now elsewhere, miles away from Mario I think about what I am to do in the future. I'm sixteen, two more years of high school, then what? To college, I suppose, like most people, to get a degree in something or another--music most probably. I want to become a guitarist.

of his work on his Master of Music degree. Gehring did his applied work under Manuel López Ramos in Mexico City, where he spent the past year.

View from a store window

use too much arm and finger movement. He explained the right hand technique as a "compact unit in which the movement originates at the second knuckle. (See drawing below).



Brandon said the guitarist should play from the flesh of the finger and make a smooth transition to the nail, to pull the finger but not the entire hand. Brandon knows how to achieve the Lopez Ramos technique and better yet, can communicate with understanding the techniques to the beginner as well as to the more advanced student of the classic guitar. His warm, congenial person

ality complemented the warm rich sound of his guitar. Brandon deserves to be heard, and is truly an artist and musician.

I look at Mario, a man in his twenties, doing what he loves to do, and doing it well. Born and living in Mexico, educated there, a brilliant person, eyes reflecting sensibility. I see myself, doing some of the things I love to do, and not doing them half as well as I'd love to. I refer to the guitar.

I ask Mario what to do. I ask myself. I get the same answer. Study in Mexico. I think I will. Later on.



Jose' Tomas of Spain has been touring the U.S. holding guitar classes, including one this spring at Jersey City State College, NJ. Tomas is shown above (left) with two participants in the Jersey class: ten-year-old Don Shaw (right); and Michael Newman, 17, Newman, who has been playing guitar for eight years, made his debut last year at the Carnegie Recital Hall in New York City.

(Photo Courtesy the New Jersey Classic Guitar Society

John Soto)

WORK IN MEXICO CITY COUNTS TOWARD DEGREE

Louis Gehring gave a recital in May at the Southern Methodist University Meadows School of the Arts as part

The lady's remark repayed me for all the inconveniences of performing. There are other benefits, forme. I keep a small repertoire constantly polished with a steady incentive to add to it. Memory stays constantly oiled, and technical exercises never lose

By Grete Dollitz

Educating people to appreciate the classic guitar can take a person to some interesting places. Like a department store window.

Our Richmond, Va., public radio station had its annual fund drive, and one of the downtown stores donated a window from which some of the broadcasting was done. In the window were a recorder consort, a flutist and pianist, a lutenist, a bagpipe player, another guitarist and I. We helped raise \$20,000 to keep classical music going for another year.

Then there was the Salon Concert given by the Musicians Club of Richmond, and held at a private home. It wasn't easy to be squashed between the two pianists since they were quite loud. One comment from the audience was, "I had to get my ears used to your quiet sound."

The name of the club or organization for which I play is not always a reliable indicator of an audience's musical sophistication or lack of it. Such uncertainty means that I keep two types of programs "in practice," light entertainment and serious. The reason is always good-will for the guitar. But since I'm also there to entertain, the educating is done surreptitiously.

There is seldom an opportunity to warm up before I play. Also the entertainment committee seems obliged to feed me in lieu of other recompense. I must start with my fingers cold, and there really are places which just do not have a straight-backed chair. (I take along a collapsible chair just in case.)

Not long ago a stranger greeted me in a supermarket with these words, "Do you remember the PTA program for which you played last fall? That changed my life. Imagine me, starting music and taking lessons at my age. But I'm enjoying it so much."

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TEACHING COURSE IN DUO FORM

George Nichols of Sacramento, California, reports his teaching course is laid out largely in duo form.

(Editor's note--I also use the duo form in part of my teaching, because it helps teach counting, sight reading, and playing in the positions. Two works I use not mentioned before (see CGI, Vol. 1, #3, p. 18, and Vol. 1, #2, p. 24) are: Twenty Graded Duets for Guitars, John Gavall. Oxford University Press; and Zwei Gitarren (Zehn Duette aus dem 16. Jahrhundert), Herausgegeben von Alf Zschiesche. Edition Schott 5663.

(Both are single-line arrangements of mostly Baroque-Renaissance music. Zwei Gitarren is especially good for counting (i.e., "Cannon Duo," page 13).

Jerry Mock

Letter from England:

'Goldberg Variations'

By Graham Wade

The interest in classic guitar in Britain grows year by year and the 74-5 winter season here witnessed a plethora of guitar recitals, concerts, and concertos all over the country as well as a spate of publications of new music and new records. The season has seen the usual procession of great players into London and the provinces including Segovia, Diaz, and Yepes, as well as concerts by Bream and Williams (both in solo and duo recitals) and many recitals by lesser known artists. One concert which aroused considerable interest was a duo arrangement by two young players, Charles Ramirez and Helen Kalamuniakof Bach's "Goldberg Variations", played at the Purcell Room, London in January.

New records now available include Julian Bream's marvellous recording of Giuliani's "Le Rossiniere" and Sor's "Grand Sonata", and John Williams' new version of the "Aranjuez" concerto with Daniel Barenboim conducting the English Chamber Orchestra. *

Perhaps the most spectacular event of the season was a massive

their meaning.

A German approach

Fredrich von Hoheneichen of Germany writes of his interest in chamber music: "I studied guitar and recorder (besides piano, theory, Orff, youthmusic) at the Mozarteum in Salsburg. My teachers have been... Barna Kovats (feuitar) and Franz Tenta (recorder). I do much chamber music with recorder and guitar, and violin and guitar, trios and quartets." Among the chamber music mentioned by Von Hoheneichen and recommended by the CGI pedagogy editor (see additional listings in Vol.1, #2-3) are:

J.C. Schickhardt, "Trio-Sonate in F-Dur" for two alto recorders (violin, oboe) and guitar with optional cello (viola da gamba) part which can add more strength to the guitar part depending on the combination of additional instruments used.

A. Corelli, "Sonata e-moll" op. 5, No. 8, for violin and guitar.

Both pieces are arranged by Karl Scheit with the guitar continuo by Erwin Schaller, published in 1958 by Verlag Doblinger. Playable, grade 3-4.

Van Hoheneichen also transcribed for eight guitars the cembalo part of the chamber music of Praetorius. He uses the Sagreras method because of its excellent approach to the rest stroke and free stroke. He also translated Shearer for some of his pupils. He wrote: "I have great fun in teaching young children. They learn so fast." He has the children play "open strings so that they get used to another voice."

RM



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Darwin (Australia) Disaster Appeal Fund; John Williams performed the Chaconne, Alirio Diaz played Venezuelan Dances, and a host of other guitarists played supporting items in various styles; this proved to be one of the most comprehensive and unusual concerts ever produced in Britain.

Letters

Australian music

standards, kangaroos



By Bill Mitchell*

Australia is not on the itinerary of many guitarists and it is such a shame, because in its own way it is a beautiful country. I have traveled across Australia, from Perth to Sidney (which would be about the same as Frisco to New York City) about nine times by train. The desert in Central Australia is an amazing sight. It takes about 2 1/2 days to cross it and it is just "nothing"... I guess desolate is the only word for it. At night the kangaroos come out from nowhere and you can see a silhouette of them (not many)... That is one side of Australia and it is worth seeing.

The Australian Music Examinations Board (AMEB) was established in 1918. It covers music, speech and drama and sets a standard that prevails throughout Australia. The AMEB applies for all instruments and there are no school qualifications needed to sit for any grades. The grades are 1-8, followed by Associate and Licentiate diplomas. The AMEB covers music theory, musicianship and practice of music, which is mostly ear training.

In each grade there are four lists, each list having about 5 - 7

*For a review, please turn to page 16.

each list to play for the examiner as well as scales, etc., which are listed. Points are awarded on how well you can play. The candidate is also tested in oral, sight-reading and general knowledge on guitar.

If I were to employ a guitarist teacher, I may ask him what standard (grade) he was at. Of course you would want to hear him play.

On request from the AMEB, Don Andrews prepared grades (i.e., established grade or difficulty levels for music, exercises, scales, etc.). They are being changed this year by John Duarte.

SCORE USED DISCREETLY DURING PERFORMANCE

Frederic Hand, guitarist-composer performed in the Mobile, AL, area including Spring Hill College. The Rev. Daniel Creagan, S.J., of Spring Hill reported:

I noticed that he (Hand) used his score very discreetly during the program (this was for performing his own music'.) He kept the score open on the floor just in case he needed to glance at it. He said he even used the score when he did the Rodrigo 'Fantasia para un gentil-hombre.¹ Fred, as a performer, feels too much is made of memory playing. I noticed that on Fred's Velasquez guitar he had dots on the fifth and seventh frets. "Why not?" he asked. "I could never understand the rationale behind doing without when they are an obvious help under the stress of concerts."

WANTED: SOURCES FOR GUITAR MUSIC

Shirleyan Henderson of Ogden, UT expressed "constant frustration, delays and just plain disappointment" in seeking guitar music. Help is on the way. John Soto of Englishtown, NJ is compiling a classical music catalog of more than 1,000 titles. And an annotated handbook on guitar music by Charles

MOVING? Please let us know, in advance when possible. Avoid the extra \$1 required to cover the post office charge for address correction, handling, return postage and additional staff expense.

TWO MAJOR CENTERS IN POLAND

Correspondent Ryszard Pawtowski of Poland wrote:

"The classic guitar is not as popular in Poland as in other western countries. It is impossible to buy any good instrument or accessories, etc., because we cannot change Polish money into western currency. We have two major centers of classical guitar studies: In Lodz and Katowice.. My teacher was Prof. Kuzimierz Sosinski...I am a professional musician. I play classic guitar, but not professionally...I play electric bass-guitar and violin in a small dance band.. In Poland we do not have a guitar magazine... I know some English, German, Russian and Italian."

PROGRAM IN HONG KONG

Correspondent C. C. Chang of Hong Kong wrote of a recent recital by French guitarist Jean-Pierre Jumez:

*From a letter to CGI by Mitchell.

Richard is to be published soon (see page 9). CGI will relay information it receives on these publications.

'BAROQUE RECITAL' EXCLUDES ORIGINAL WORKS

C. Lynn Brown of Washington, Mich., sent a program of "A Baroque Recital" by a classic guitarist, including music by Weiss, J.S. Bach and Domenico Scarlatti. Brown noted that all the works were transcriptions and "I find it difficult to appreciate a guitar recital which hasn't a single work written originally for the instrument... There is good music for the guitar. We need more. Let's work on it."

CGI LISTED BY GENDAI GUITAR

Colin Cooper wrote that CGI "is listed in the Japanese Gendai Guitar magazine's short but distinguished list of world guitar magazines, so obviously it's getting around well."

PEABODY OFFERS GRADUATE DEGREE

Aaron Shearer writes that Peabody Conservatory (see CGI, Vol. 2, #2, p. 35) also offers a graduate (MM) degree in guitar.

SYLLABLES COMPATIBLE WITH MUSIC

Lois Shishido (see UmPaLaA, CGI, Vol. 2, #1, p. 19) wrote that a psychiatrist friend told her the following: "The right side of the brain controls art, music, and emotion; the left, math, science, other intellectual pursuits, and reason. Therefore, music and numerical counting are not on the same side, so conflict arises." Her Basic Rhythms syllables are musical (right side), she wrote, "making them compatible with music."

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in 'e.' To be a lutanist one must learn to read tablature fluently."

WORKING GUITARIST TRAVELS U.S. AND CANADA

John Moncrieff of West Bloomfield, MI, wrote CGI:

I am a working guitarist. Was staff guitarist nine years for CBC (out of Toronto). Presently working with 'Singing Strings' (12 girl violinists and band). We travel U.S. and Canada. Mostly shows...in between I do my teaching (which I prefer)... Have studied classic guitar with Oscar Ghiglia, Alirio Diaz, Alexander Lagoya, Julian Bream and Manuel López Ramos.

TENNANT PLAYS FOR GREEK FESTIVALS

Scott Tennant played for the Greek Festival of the Detroit Riverfront in May. He also performed a Greek piece which he "had to find, work on, memorize, and polish it for the Greek Day in Las Vegas, Nevada."

Jumez, in his usual humorous and amiable manner, introduced each piece and its composer briefly before playing the music. This leads to a better appreciation and understanding on the part of the audiences when facing some avant-garde pieces... A total of 18 pieces were played including "La Petit Suite Francaise" (Duarte) ... "Swing #2"(Bondon); "Elogio de la Danza," "La Espiral Eternal," "Danza Caracteristica" (Brouwer); "Seispor Derecho" (Lauro); "Legend of the Amazon" (Villa-Lobos) arranged and transcribed by Jumez; "Eligie and Danse" (Bonelli)... His rendition on "Fantasia" by Mudarra was extremely well executed with his original fingerings to achieve the true imitation of the harp, but the premature applause of the audience disrupted the piece and prevented the artist from performing the piece in its entirety.

DIFFERENT STYLE NEEDED FOR GUITAR SONGS

Donna Curry (see teacher listing) wrote that one must not "sing in the opera style to do lute songs, or guitar songs, but one must know how to sing to do the literature at all well.. A musician must be able to adapt to the literature and instruments as it is demanded..." About her catalogue she said,"Most of the music in the catalogue is in tablature and staff transcription. Some is transcribed for instrument

WORKS ABOUT SEGOVIA

In response to an inquiry from Rina Bavaresco of Denver concerning Andrés Segovia (Vol. 2, #2 p. 31), Charles Richard of San Francisco calls attention to two works:

Gavoty, Bernard. Andrés Segovia. Geneva, Kister. 1955. 32 pp.

Usillos, Carlos. Andrés Segovia. Madrid, Direccion General de Belles Artes. 1973. 139 pp.

Richard said the first volume is mostly photographs and anecdotes.

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On campus: team teaching

The College-Conservatory of Music at the University of Cincinnati, Cincinnati, OH 45221, offers a unique team teaching program under guitarists Javier Calderon and Clare Callahan. Both received scholarships in Musica en Compostela, Santiago de Compostela, Spain. She wrote that "All students enrolled in the classical guitar major study two years with me and two years with Javier. We feel the exposure to different points of view and different methods can only benefit the student. "

Andres Segovia visited the conservatory in March during his concert tour. Callahan wrote: "His performance was astonishing. The fingers are fighting his mind at times, but the mind always wins. Amazing. He will not let his body signal a halt. He remains a powerful example to us all."

(continued from page 2)

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Technical assistance, Jim Lipscomb and Pamela Lipscomb.

The conservatory guitar program includes courses in repertoire, pedagogy and ensemble.

COURSE FOR TEACHERS USING CLASSIC GUITAR

Jerry Elliott wrote CGI that, under a course he developed, students majoring in elementary education can receive instruction in guitar performance, appreciation and history with special attention to the use of the guitar in teaching art, English and history. He said that the classic guitar will be the principal instrument of instruction in the elementary music education course with basic techniques of the right hand finger patterns and rhythms stressed. The course will begin in the fall. Write Elliott c/o University of Houston at Clear Lake City, 2700 Bay Area Blvd. , Houston, TX 77058.

BACK ISSUES, Creative Guitar International available, \$2.50 each. Here are some highlights (# indicates number, 3 each volume):

Vol. 1 #1 Problems of teaching children;
Performing professionally as duo. #2 How to approach Sagreras; Guitar in Mexico; Chamber music. "Use of cassette tape in teaching; Merits and drawbacks of
conservatory training; Artist management.

Vol. 2 #1 Helps in rhythm, note reading,
practice; in search of the sixth
string. #2 War brought nylon strings; On sources for music:
Tablatures,
libraries.

THE MOCK FAMILY CLASSIC GUITAR METHOD (Vol. I, age 3-adult) \$5.95. Easy keys, A and D. Solo and ensemble music. Valuable for teaching beginners of all ages. Sonia Michelson of Chicago, Ill., wrote: "Especially good were the simple duos and trios for the very young student.. And the original pieces at the end of the book are quite pleasant and musical." SAVE \$2 on unbeatable, completely fingered combination, MOCK method, Vol. 1 and Sagreras, Vol. 1, \$7.45. Sagreras alone is \$3.50, including shipping. Dept. 48, Edinburg, TX 78539, USA.

