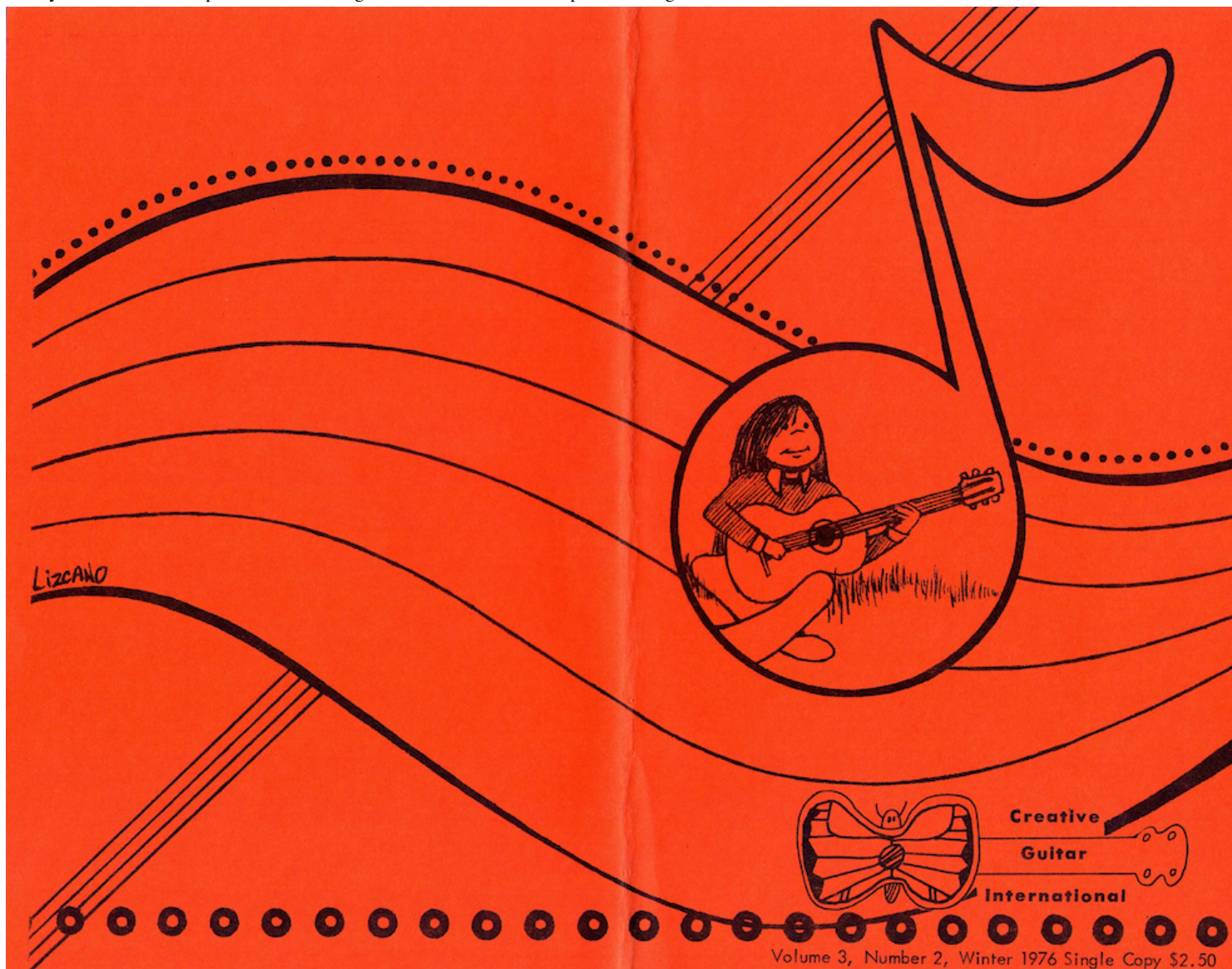




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Alirio Diaz
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CREATIVE GUITAR INTERNATIONAL

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Alirio Diaz:
Venezuelan
Virtuoso

As of May 1, the price of C&G will be \$8.50 for one year, \$16 for two years and \$3 for back issues; all orders and renewals beginning May 1 will be under the new price schedule. Due to the concert tour of the five Mocks in guitar ensemble, deadlines will be: Fall issue, Aug. 7; Winter issue, Dec. 7; Spring issue, April 1. However, C&G offices will be open and orders filled during the tour.

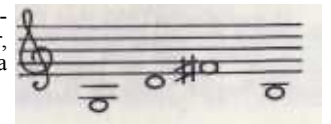
By Richard Stover

For Alirio Diaz the road to international success, fame and admiration in the classic guitar world has been a long and varied one. Born 52 years ago in a small, rural village called La Candelaria in the state of Carora, Venezuela, Alirio was 16 before he studied music formally.

"I was a simple, uneducated peasant and grew up knowing very little of the outside world," he said. "I played music, though—Venezuelan folk and popular music. My father and almost everyone in our family played something, all by ear. We would play instruments like guitar (with metal strings), mandolin, maracas, and the cuatro,* usually in some form of a duo (like two guitars with singing) all kinds of vales, joropos, merengues, canciones, serenatas, pasillos, and tangos. I used my thumb like a plectrum and of course never had the slightest idea of what 'classical guitar' was."

In 1939 Alirio moved to a neighboring town called Trujillo, where he met municipal band leader and musical pedagogue Laudelino Mejias. "From him I learned the basics of music theory and I also played saxophone in the municipal band!"

*The cuatro is a small 4-stringed Venezuelan guitar, somewhat similar looking to a bass ukulele but tuned:



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Before that you only played music by ear ?

"Yes. I remember once when I was little one of my older brothers (Alirio has 10 brothers and sisters) got an old copy of the Carulli guitar method which had belonged to my grandfather. He learned from it and then tried to teach me, but I didn't understand. I couldn't see how the sounds on the guitar connected to the dots on the paper."

How old were you when you first began to study classical guitar?

"When I was 22 I made my way to Caracas and there began studying with Raul Borges, who had studied the guitar deeply and had travelled in Europe and knew Miguel Lobet, Emilio Pujol and Andres Segovia. He was very aware of modern technique for the guitar. He also composed music, and some of his studies and preludes are quite beautiful. He also wrote two Venezuelan waltzes. Borges was deeply influenced by the great Barrios Mangore*, who passed through Caracas several times in the 1930's. Always he would speak to us of how great an improviser Barrios was, and how he was such a strong, vibrant player! He and Barrios were good friends and I have a photo of them together playing the famous joropo 'Alma Llandra'. Some of the first pieces I learned were Mangore's 'Danza Paraguaya' and 'Medallon Antiguo'."

What did you study with Borges and for how long ?

"We studied much music of Bach, and of course Sor and Tarrega. I say 'we' because those who had been studying with Maestro Borges before my arrival were Antonio Lauro, Freddie Reina (who is now the most famous cuatro player in Venezuela), Manuel Enriquez Perez Dias, and Rodrigo Riera. All of us have become professionals and form the Venezuelan school of guitar born under the guidance of Borges. Till 1950 I studied with him. During that year I remember that I played the 'Chaconne in D minor' to commemorate the 200th anniversary of Bach's death. I was the first Venezuelan guitarist to play that piece in concert."

It was also in 1950 that Diaz was awarded a scholarship to continue his study of the guitar at the Royal Conservatory in Madrid. There he completed the three-year curriculum under Regino Sainz de la Maza.

"In the summer of 1951 I first met and studied with Andrés Segovia. It was in Siena, Italy. After that I studied with him every summer, and then in Madrid during the rest of the year. After finishing in Madrid, I eventually settled in Rome and studied with Segovia annually, acting as his assistant on several occasions. Segovia I consider my true maestro."

In Siena Diaz had important contacts with fellow guitarists, impresarios, and critics, all of whom aided him in forming himself as a concert artist.

"I was also very fortunate to have had another scholarship from the Creole Foundation of Venezuela. During its ten year duration I was able to concentrate exclusively on my music and made good progress. During this time I lived mostly in Europe with periodic visits to Venezuela. Since 1960 I have made my living exclusively from the guitar."

When did you first record ?

"In Paris in 1956 I made a record, but I can't recall the label. Also in Paris in 1957 Rodrigo Riera and I made a record of Latin American music for two guitars, and we used the pseudonyms 'el uno y el otro' (this one and the other one). Also in Caracas in 1957 I recorded the album 'Guitarra de Venezuela' where for the first time I recorded two Venezuelan waltzes by Antonio Lauro (Nos. 3 and 4)."

When did you first play music by Lauro ?

"In 1950 I played the 'Cancion' 'Pavana' and 'Fuga'. I have since played much more of Lauro's music, including one of the two concertos for guitar that he has written. His daughter, Natalia, for whom the third waltz is named, is starting to show some promise as a composer also!"

Diaz returns to Venezuela annually, usually in December to visit family and friends, and to conduct his annual guitar master class and playing competition at the University of Caracas.

Today a Hurok artist, Alirio is quite busy playing concerts. At the time of this interview, he had just come from completing a two-week master class in Banff, Alberta, Canada, to the International Guitar Festival in Toronto,

where he gave a sensational concert, conducted a master class, and acted as one of the judges in the playing competition. Before an audience of professional players and teachers of the guitar, Diaz received four encores.

"After here I will return home to Rome to rest a little, then I will go to Turkey, Yugoslavia, Rome, return to play in Japan, after which it's back to Europe to play in England. I have so much to do!"

It is obvious that Alirio is a man who loves to play the guitar for people. Sometimes in Italy for intimate, enthusiastic audiences his number of encores will run longer than the original number of pieces in the program! He is a guitarist and musician who truly gives of himself when playing, and this warmth couple with his brilliant and clean technique, together with his tasteful selection of repertoire, make the attendance of a concert by Alirio Diaz something very special in the world of music.

Following is a list of published music which Alirio Diaz has either transcribed, revised or edited:

I From Edizioni G. Zanibon, Padova, Piazza dei Signori, 24/26, Italy:

531? Anonimo, El ausente, cancion venezolana. 5314 Anonimo, Flor del campo, valse venezolano.

5394 Anonimo, Flores negras, pasillo ecuatoriano.

5397 Aponte, Pedro Arcila, Las be llas noches de Maiguetia, cancion.

5263, 5311, and 5315, works by Mongore. See CGI, Vol. 3, *1, p. 10.

5396 Belasco, Lionel, Juliana, valzer popolare.

5395 Calzadilla, Roman, Aires de Mochima, valse venezolano.

5242 Fernandez, Eraclio, El diablo suelto, canzone popolare venezolana.

5313 Torres, Pedro Manuel, El gallo, valse venezolano.

II From Broekmans Van Poppel, Van Baerlestraat 92, Amsterdam, Holland (Also available from CF Peters, see CGI, Vol. 1, #2, P- 25): Benito

Canonico/Alirio Diaz: Aire de Joropo.

Antonio Lauro/Alirio Diaz:

Angostura, Vols Venezolano

El Marabino, Vals Venezolano

Carora, Vals Venezolano

Maria Luisa, Vals Venezolano

Suite Venezolano.

Quatro Valses Venezolanos.

Variations on a Venezuelan

Children's Song, Vicente

Sojo/Alirio Diaz:

Five Pieces From Venezuela.

Quirpo Guatire Pio, III University of

Caracas, Direccion Central de Cultura,

Caracas, Venezuela: Antonio Lauro/Alirio

Diaz: Sonata. Vicente Sojo/Alirio Diaz:

Aguinaldos,

Tonadas y Canciones, DISCOGRAPHY

OF ALIRIO DIAZ: Guitar, Angel (S) 3639-

CL. Four Centuries of Music for the

Classic

Spanish Guitar, Vanguard VRS-1135.

Concertos for Guitar and Orchestra:

Rodrigo and Giuliani, Angel (S)

36496. Virtuoso Guitar, Vanguard (S)

71152. Guitarra de Venezuela, Hifi

Records

album R812 (High Fidelity Recordings,

Inc., 7803 Sunset Blvd., Hollywood,

CA 90046.

Quintet, Castlenuevo-Tedesco, Sonata Antique, Ponce, EMI, HQS 1250. Guitar Music of Spain and Latin America, EMI, HQS 1175. Alirio Diaz plays Bach, "EMI-HQS 1145 (Try RCA/Angel in U.S. for EMI). Pietra del Paragone (Rossini), Vanguard (S) VSD-71183-85; (S) VSO 30025-27. Quintets for Guitar and Strings: *2 (Boccherini), Bach Guild Records, 71 W. 23rd

St., New York, NY 10010. Historical Anthology of Music: Boccherini, Bach Guild Records. Historical Anthology of Music: Renaissance and Baroque, Bach Guild Records.



Duarte: Composer and Critic

British composer, writer, critic John W. Duarte (pronounced doo art) is one of the most influential and controversial figures in the classic guitar field.

Duarte's publications exceed 100, more than half of them original compositions. He also lectures, has private guitar pupils, has been a judge for the Paris guitar competition, and has written a guitar syllabus which is to be used in Australian education beginning this year.

As a composer he is a careful craftsman, exploiting the guitar's possibilities. His English Suite, for example, makes good use of British folk songs, with such tunes as "Geordie." His English Suite is his best seller in the U.S.

Guitarist Carlos Barbosa Lima recently gave the first U.S. performance of another Duarte work, Partita, at Tully Hall in New York City.

Most of his works are tonal. An exception is All in a Row, a twelve-tone piece with a typical Duarte title.

"As a composer," Duarte wrote CGI, "I enjoy writing in a variety of idioms and 'dialects' (I suppose I might be termed an eclectic) and composing with specific performers

in mind; thus, if I write for a particular artist, it is something that I believe to be suited to him--and not just his name on the next work that passes through my mind. . . A press review of one of my works played in Toronto, by the artist for whom it was written, said that 'it's a wise composer who knows his performer' and commented that it applied in that instance. . ."

An example of Duarte's writing is his "Pastorale" found in his Going Dutch for four guitars. The piece begins with traditional harmony, featuring the suspension. Then for four measures a chord progression is used featuring added notes, giving a dissonant interlude. The fragmentary theme returns, with the suspensions, and the piece concludes on harmonics. The overall effect is tranquil, with a brief interlude of spice. Duarte is composing a work for the Tarrago Quartet, a guitar ensemble in Barcelona, Spain.

Duarte wrote that his university training was as a chemist, and he spent about "30 years in industry and research, before abandoning it in favour of the guitar! My only formal training was one year of plectrum guitar lessons from the late Terry Usher in 1934-35, apart from which I have been . . . autodidactic in everything. Close friendship with so many great guitarists. . . has helped immeasurably, and my whole approach has been that of applying a disciplined study of every subject—a scientist's approach to music, or, better, a musician's use of scientific tools and logic. "

Duarte's compositions span 30 years, including a 1959 prize, at 43, in a Guitar Review composition contest. That publication listed

Fellow critic Colin Cooper wrote of Duarte:

The first time I heard John Duarte say anything, it was something like this: "Anyone who doesn't know why Bach's D minor Prelude ends on a chord of A major has no business to be playing the guitar at all: Far too many guitarists pluck away hopefully, believing that technical ability is enough to see them through, without understanding the first thing about the music they attempt to play." But the idea, carried to its logical conclusion, contains absurdities. Imagine a board of examiners telling a player of the calibre of, say, John Williams: "You played the final chord of A major with superb precision, great feeling and tremendous attack, but since you clearly haven't the slightest idea why Bach put it there we must regretfully prohibit you from further public performance!"

Other pronouncements have remained in the memory. "Chords should not be taught to children under the age of 12". Not 11 1/2, not 12 1/2, but 12, at which magic age the hands presumably achieve a growth and maturity hitherto denied them. These and similar weighty statements make it difficult to take with complete seriousness anything that issues from the typewriter of this indefatigable commentator, critic, arranger and composer—which is a pity, because his enormous output of wordage contains more than a few grains of musical wisdom. The careful reader should not casually reject the whole load of ore without making at least a cursory search for the nuggets contained therein.

One commentator should not really pass comment on another. John Duarte has made a contribution to the guitar that few people can equal. He is in great demand all over the world as a lecturer and as a judge. His music is played everywhere. But his very success holds dangers for the guitar. There is a rumour (I can't put it higher than that) that no less than six English music publishers employ his services as a reader. If it is true, it is something that should cause concern to composers of guitar music: It could mean that their work is rejected six times in succession by six different publishers, but in effect by the same man. No-

him as a teacher of John Williams.

Duarte's recent criticism of a performance of the Bach Goldberg Variations by a British guitar duo brought a public rebuttal from Williams. Duarte disapproved of what he felt was an unsuitable transcription. E. E. Bateman of the House of Commons wrote that Duarte was doing his duty by giving his opinion.

Finally, I think that every writer—and I do not exclude myself— should remember Santayana's dictum: "Music is not a criticism of violins, but a playing upon them." For violins, read guitars.

Does anyone read Santayana these days?

As to being a critic, Duarte wrote CGI that "I have standards and I will not desert them for anyone!"

An example of one of his criticisms appeared also in the March 1975 issue of Guitar. It was in regard to a program given by a woman performer in London's Purcell room, A sample of Duarte's appraisal of the solo recital: "On the evidence of this concert she displayed little depth of musicality, no legato, only occasional contact with the line of continuity that goes through any good composition, no vestige of a dramatic sense of timing either within phrases or at ends, or between sections."

Duarte also lectures and gives workshops. In 1975 he visited Canada, Italy and Australia. He has made two tours of the Northeast U.S. and one in California. Hospitality is part of his requirements, and he wrote that "I have yet to stay in a hotel in the U. S.!"

During the 1975 Guitar Symposium in Toronto, Duarte gave two sessions on teaching and two on composition. Margaret Bailey wrote an interesting account of the Duarte sessions in the Newsletter of the Guitar Society of Colorado:

... When he asked the audience how many included sight reading. . . (in) their teaching approach, pathetically few raised their hands. Duarte lamented the lack of sight reading material, which he said ought to be like musical Kleenex. And he suggested that before attempting to sight-read anything, the guitarist should check it out for a feasible playing position and for the rhythm.

Bailey also described a method Duarte uses for learning a new piece. The guitarist reads through the music without the guitar, "making friends with it," and analyzing it for harmony and phrasing. He puts it away, then learns to play it smoothly from the music; then puts it away again. Two

8/1951 Impromptu in E flat, Guitar
Review H8. 9/1951 Three Modern Miniatures, S, SCS127 10/1951 Simple Variations on "Les Folios", Co., 152. 11 & 12 Uncompleted. 13/1951 Prelude in A minor, Guitar
Review ¹¹12. 14/1950 Chanson (two guitars). Guitar
Review ¹¹11 (also used in Six Friendships for two guitars, N.) 15/1950 Sonatina (with flute), Br., 937. 16/1950 A

37/1968 Five Quiet Songs (with high voice), Be., 1520. 38/1968 Prelude, Canto and Toccata, Be., 14T9-1
39/1968 Greek Suite (2 guitars), Be., 1410. 40/1969 Four Transatlantic Dances (guitar or piano/recorders), Faber Music/Schirmer. 41/1970 Three Simple Songs Without Words (guitar or piano/recorder), BrT7-1016. 42/1971 Danse Joyeuse (with flute), Br., 1010. 43/1971 Fantasia and Fugue

one should have that much power. No reader should serve more than one publisher. Britain teems with guitar professors and composers; there is no shortage of potential readers. Publishers tend to take the easy way out. They get away with it because, in the first place, very few people know. And those who do seldom find a platform on which to make their objection public. Perhaps this will help to get the issue out in the open.

weeks or so later he memorizes it, puts it away again, and once more attacks the piece, this time with as much musicianship as "one can muster." Bailey continued:

... He said he has forced every student he has to try this at least once, and every one has agreed that it works like a charm. He claims that the time when the brain can chew away at the problems in the pieces on its own is invaluable. Of course, the inevitable question arose: What if one has only two weeks to prepare a massive piece for performance. Duarte said he still would forget the piece for at least a day here and there during that time... He tends to finger simple pieces completely, as he feels beginning students need the help. In intermediate pieces he indicates fingering for special effects and difficult passages, and in advanced pieces he leaves it out altogether on the theory that ten virtuoso performers will finger it ten different ways no matter what he puts down. He recommends that all fingering appear above or below the staff.

For composers taking their first cautious steps, Duarte recommends an avid study of music, incessant composing, willingness to throw 98% in the trash, and pretending that one is writing on a long roll of toilet paper... He is currently working on a world catalog of guitar music... notation of modern music is in... chaos.

Duarte also spoke about avant garde music, and clarified his talk in a later letter. He wrote: "The use of random, aleatoric effects* seems like freedom, but it is really a blind alley—the number of permutations is not infinite, nor can the listener really tell when he is hearing them repeated, especially from one performance to the next. I see this kind of thing as an addition to the musical language, as atonality has become, and not as the shape of musical things to come..."

BIBLIOGRAPHY of works by Duarte for and with guitar. Initials are used for publishers. Full names and addresses of publishers can be found at end of bibliography. All works are for guitar. Added instrument or more than one guitar are indicated. Composition names are preceded by opus number and date written, and followed by publisher's initial or name:

1. COMPOSITIONS 3/1945 Prelude in C, Co., 153.
S, SCS 5.
4/1946-47 Sonata in Dm (only 6/1948 Miniature Suite, S, SCS 6.
"Larghetto" published) Co., 153. 7/1949 Epitaph for Manuel Ponce, 5/1947
Meditation on a Ground Bass, Guitar Review *8

*Chance music.

Duarte's original compositions. He also has to his credit transcriptions, collections, editions of other people's works, and didactic works (the latter includes his best seller, The Young Person's Way to the Guitar):

Be. —Edizioni Berben, 60100 Ancona, Via Redipuglia n. 65, Italy.
Br. —Broekmans & van Poppel, 92/4 Van Baerlestraat, Amsterdam Z, Holland.
Co.—Columbia Music Co., Box 19126, Washington, D.C. 20036, U.S.A.
E. —Edition Max Eschig, 48 Rue de Rome, Paris 8e, France.
F. —Faber Music, 38 Russell Square, London WC1, England.
N. —Novello & Co., Borough Green, Sevenoaks, Kent, England. Novello in the U.S. is: Box 1811, Trenton, NJ 08607, where a catalog is available. R. Ricordi & Co., The Bury, Church Street, Chesham, Bucks., England. S. —Schott & Co., Ltd., 48 Great Marlborough St., London W1B 5DA, England. —Universal Edition, 2/3 Fareham St., Dean Street, London W1V5DA, England.

Cradle Song (with high voice), Guitar Review *12. 17/1953
Valse Caprice, unpublished. 18/1954
Nocturne & Toccata, Br., 936. 19/1955 Simple Prelude, Guitar Review #17. 20/1955 Grown Up (with medium voice), Guitar Review * 18. 21/1955
Alia Gavotta, Co., 183. 22/1956
Concertante Quartet (with strings), to be published, Co. 23/1957 Sister Awake and Airly Beacon (with high voice), unpublished. 24/1960 Variations on "Three Blind Mice", Guitar Review #25. 25/1956
Variations on a Catalan Folk Song, N. 26/1957 Variations on Selenger's Round (used in Six Friendships for two guitars), N. 27/1958
Sonatina, Casa de la Guitarra (Tokyo). 28/1958
Variations on "Colorado Trail", Guitar Review #22. 29/1958
Prelude in A minor, Co., 183. 30/1960
Fantasia and Fugue on "Torre Bermeja", Be., T7T7~ 31/1963-65
English Suite, N. 32/1965-67
Variations on a French Nursery Song (2 guitars), Be., 1442. 33/1967 Carillon (2 guitars), unpublished. 34/1967 Sans Cesse (2 guitars), Guitar Review #31. 35/1968
Sonatinette, N. 36/1968 Going Dutch (4 guitars), Br. 868.

on "Torre Bermeja" (2 guitars), unpublished. 44/1970 A Flight of Fugues (1 or 2 guitars), Br., 1015. 45/1970 Three Songs Without Words for Carlos Andres Segovia, Co., to be published. 46/1970 Suite Piemontese, Be., 1514. 47/1969 Suite Ancienne, Be., to be published. 48/1970 Sonatina Lirica, Be., 1972. 49/1969 Etude Diabolique, Be., 1716. 50/1971-72 A Tudor Fancy (with orchestra) Be., to be published. 51/1972 AM in a Row (of Webern's) Be., 1971. 52/1972 Sua Cosa (Wes Montgomery memorial), Be., to be published. 53/1973 Ballade (4 guitars) unpublished. 54/1973 Music Hall (with cello) unpublished. 55/1973 Some of Noah's Ark, Ricordi & Co. 56/1973 Six Easy Pictures, N. 57/1973-74 Tout en ronde, U., to be published. 58/1973-74 Variations on a "Dies Irae", Be., to be published. 59/1974 Partita, Co., to be published. 60/Petite Suite Francaise, E., to be published. 61/1974 Suite Francaise (2 guitars) unpublished. 62/1974 Prelude en arpegges, E., to be published.
 2. PUBLISHERS
 Following are the publishers for the above works (included only are

Carlos Bonell: British Guitarist

By Colin Cooper

American audiences soon may be hearing a lot of one of Britain's very best young guitarists, Carlos Bonell, whose growing reputation recently achieved a breakthrough in the form of a recital at London's Queen Elizabeth Hall — either a gigantic salon or a modest concert hall, depending on which way you look at it, but certainly a place whose dimensions tend to exclude all soloists except those with the capacity to draw a crowd. For Carlos Bonell to have joined the select group of guitarists that includes Bream, Williams and Diaz, but very few more, will give much satisfaction to the many people who recognised his outstanding talent four or five years ago.

Bonell's parents settled in Britain from Spain, though he was born in London. Like so many other guitarists, his first teacher was his father. Later he studied with John Williams and Stephen Dodgson at the Royal College of Music, where he himself is now professor of guitar. He has taken part in a wide range of musical activities involving the guitar, giving many solo recitals, making appearances on TV, broadcasting on radio, recording, and performing concerts up and down his native Britain with the Nash Ensemble, the Halle Orchestra and the BBC Scottish Symphony Orchestra. He has appeared with John Williams in a series of concerts, playing chamber music for two guitars and percussion.

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Some of the last-named music has now been recorded by CBS. The percussion includes marimba, bass and vibraphone. Bonell was enthusiastic about the marimba when he told me about the recording. He claims that the softer tone and lower-pitch make it an ideal continuo instrument for the guitar, providing contrast but enabling the guitar to be heard.

Carlos Bonell has recently arranged 23 Spanish folk songs for voice and guitar. Published by Music Sales Ltd., * they have been selected from a large number of songs. If they are successful, there will no doubt be more volumes to follow. The voice and guitar parts have been printed separately for convenience, and are not too difficult.

I have never failed to be impressed by the musicianship of this young player; and looking back over some of the comments I made in Guitar I find an almost embarrassing multitude of compliments: "Object-lesson in programme building"; "Ability to concentrate on the essence of the music"; "Supreme gift of comprehension"; "Astonishing clarity".

Clarity, yes. That was written after a recital in a church, whose booming acoustics threatened to extend the duration of the concert by about a second and a half! Unperturbed, Carlos Bonell controlled his exuberant Rubio with a skill in damping that would have been beyond most guitarists. Thus was one problem solved by a painstaking and thorough approach—an approach, however, that never seems to get in the way of the musical impetus or the shaping of the musical material. I don't believe that Carlos could play a dull or boring phrase if he tried.

Carlos Bonell's musical interests range from Baroque and classical to Spanish music of all periods, and it is pleasing to note that he shows a special interest in contemporary music by encouraging composers to write for the guitar.

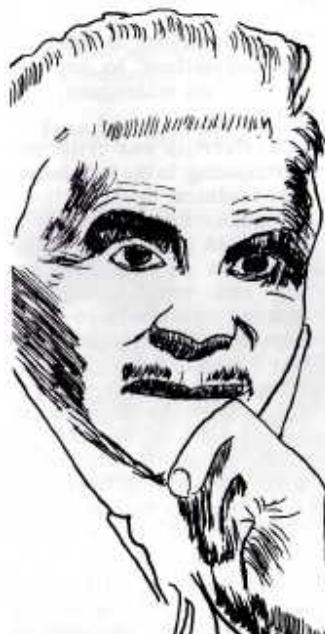
Carrillo: Music Pioneer

In CGI, Vol. 3, '1, John Ford wrote about the notation system of Julián Carrillo, and gave his bibliography of works for and with guitar. In this and the next issue, Ford will give Carrillo's biography:

*78 Newman Street, London W1, England.

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By John Ford



Julián Carrillo of Dimitri Shostakovich and evidently shared by Julián Carrillo who lived to be 90.

It has often been said that pioneers and prophets are often least acknowledged, appreciated, and last recognized in their own land. This would appear to be the case with the late Julián Antonio Carrillo-Trujillo. He was a composer, conductor, educator, inventor, theorist, and violinist born in Ahualulco "del Sonido 13", San Luis Potosí, México, Jan. 28, 1875. Although his creativity in general, and his music and theories in particular were at times neither accepted nor supported by his government or colleagues, Carrillo remained undaunted. "The desire to avoid, at any cost, everything controversial can transform young composers into young old men." Such was the feeling

Carrillo received his musical training in San Luis Potosi from 1885-90, and at the National Conservatory in Mexico City until 1899, when Porfiro Diaz, Mexico's president, took notice of young Julián's performing abilities on the violin. Diaz saw Carrillo perform at a graduation ceremony and awarded him a scholarship to study abroad. At the Royal Conservatory in Belgium, Carrillo was concertmaster and won an international violin contest. He returned to Mexico City where he was soloist in the Tchaikovsky violin concerto and sat with General Diaz while listening to the Mexican premiere of his Symphony No. 1.

Carrillo's works were not microtonal as yet, partly

1. Salt Lake Tribune, August 11, 1975, p. 10.

because of the strong nationalistic movement in Mexico. Carrillo later followed his own inclinations to express himself, but not without censure from his colleagues, who did not approve of Carrillo's originality.

Gerald Benjamin wrote that later Carrillo was criticized by Carlos Chavez "...for not participating in the folk-Indian revival of music" for nationalistic and cultural identification.² Diaz, a staunch supporter of European culture, abdicated. Anything relative to foreign culture in general fell into disfavor, especially with students. This paved the way for Manuel M. Ponce, who collected and popularized folk elements in music which he organized with the same spirit as Bela Bartok in Hungary. Foreign trained musicians were dismissed. Because of World War I, the U.S. was experiencing a shortage of trained conductors. Consequently, Carrillo left for New York City where he formed the Symphony Orchestra of America. In 1918 he returned to Mexico as director of the National Symphony Orchestra. Under Carrillo's baton, the five piano concertos of Beethoven were performed, with his daughter, Lolita, becoming the first Mexican pianist to perform them in one series of concerts.

Between 1905 and his retirement in 1924, Carrillo also held the following posts: Inspector general of music for Mexico City; president of the International Congress on Music in Rome; founder and director of a Beethoven Orchestra and Quartet; and director of the National Conservatory. During this time Carrillo conceptualized different philosophies on music education, including the establishment of a Utopian atmosphere for artists to pursue their work in Chapultepec Castle in Mexico City. He suggested a government subsidy but without governmental ideological influence; at the same time, however, a liberal arts education was recommended for all artists. Benjamin states in his article on Julián Carrillo in the forthcoming six edition of Groves Dictionary of Music and Musicians that his subject believed a liberal arts education for all creative artists would establish a broader working base that would assure more

2. Benjamin, Gerald R. "Julián Carrillo and 'Sonido Trece'" , Yearbook, Inter-American Institute for Musical Research, iii (1967). 38-39.

attended previously, they welcomed me.

For several days I was "assigned" three other players for the Haydn Quartet. Coaching from the Cello Chamber Players pointed out the importance of giving the guitar ample scope and tone adjustments.

On two other days I was assigned (and also requested) an alto recorder player who also played piano. We played the Diabelli sonatas and Carulli sonatas.

One evening I performed as a soloist, from lack of a partner or partners with a prepared piece. After that, the best performers wanted to go through the Boccherini Quintet in C with me. They asked questions showing interest and respect for me as a musician. It was a contrast from the first night we introduced ourselves, when one lady commented: "Oh, but that must be a FUN instrument to play."

After that evening, such attitudes vanished. No violinist wanted to venture through Paganini, however, or even Molino. I did get a brief occasion to do ad-libbing accompaniment to a violinist playing some Latin American popular music, with I, IV, V progressions. Others thought my "hearing" the harmony was such a difficult thing to do.

As for another guitarist who might be interested in taking my place, the most important prerequisite would be to sight read well.

aesthetic appreciation and receptivity for avant-garde ideas. (Conclusion will be in the Spring 1976 issue).

Music in the mountains



Grete Dollitz performing with viola and flute the Nocturne by Mateigka. Photograph by Hans J. Dollitz.

By Grete Dollitz Each summer about 50 amateur musicians get together for ten days to play "Music in the Mountains," chamber music on the beautiful campus of Warren-Wilson College, Swannanoa, N. C., near Ashville.

Since I belong to the Amateur Chamber Music Society, * and have collected chamber music with guitar, I asked if they would accept a guitarist. Although no guitarist had

♦For details see CGI, Vol. 1, #2, pp. 20-21.

first movement, but becomes more difficult. Boccherini quintets are generally in first position with some minor shifts and with difficult rhythmic passages.

Although I had not done much ensemble work before, I have performed with a recorder player. But that was the extent of my ensemble experience before "Music in the Mountains."

If any guitarist attends those chamber sessions after me he will find an extra copy of Paganini's Terzetto. Otherwise he will have to bring all his own music.

More about strings

By Frank Wagner
Research Editor

How long will a guitar string retain its playing brilliance and stay in tune?

The answer to that question seems to have many variables. Mrs. Rose L. Augustine of Albert Augustine Ltd., told me she once examined strings which the Abreu brothers said had been on their guitars more than two years. She said the bass strings at the fretboard area felt like corrugated pasteboard, and the top strings looked like they were ravelling out.

Andres Segovia leaves some strings as long as a year, she said.

We played the music at sight, and my reading improved after I knew I would have no trouble in ensemble. One's sense of timing must be good. Also, if a guitarist has some ensemble music he would like to try during the summer with such a group, it would help to go over it with a metronome.

How far along should a guitarist be in his training in order to participate in such a summer get-together? Since we don't have a grading system in the U. S. as in other countries (but ought to), I can't say exactly. But sight reading and counting problems would have to be overcome. The Paganini violin sonatas would all be in the first position for the guitarist, but not many violinists have the courage to tackle these. The Paganini *Trio* takes the guitarist in the upper positions. The Haydn *Quartet* seems easy in the

And Julian Bream changes his strings customarily about every three months. She observed that performers are reluctant to change strings once they have found a good set.

Mrs. Augustine said she provides guitarists who performance test her strings with strings identified only by color. A certain nylon of long-proven reliability is often included to verify the performance quality. She said that coded nylon strings presented to the performers is the only way to avoid bias in testing.

Mrs. Augustine told me by telephone that "there is no electronic or mechanical instrument to test guitar strings as good as performance by an outstanding performer..."

Mrs. Augustine said Segovia demonstrated the great importance of actual performance testing of guitar strings,



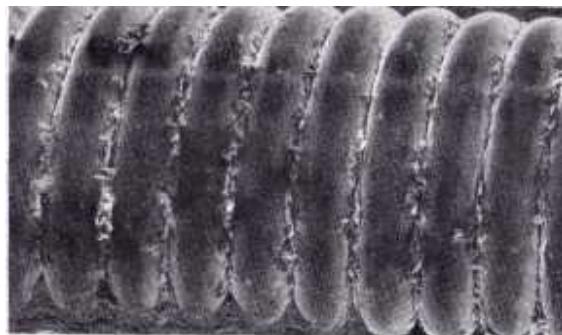
Clean hands, strings help

Here are used guitar strings, enlarged by a scanning electron microscope. On the right (top to bottom) is the plucked area of a wound nylon D string enlarged 85, 425, and 4250 times, the latter not visible to the naked eye. The material coming out of the string is dirt, an indication that the guitarist should wash his hands before playing and keep his strings clean. The material consists of silicon, oxygen, phosphorus, sulphur, chlorine and copper. Note scratches on bottom picture. Fingernail marks? Fingernails hardness is about the same as nylon. It is possible to scratch the nylon, but scratching is not easy. The "cut" marks are much too thin to result from ordinary nails. What may happen: The nail whips across the surface and displaces hardened scales of nylon on the surface. Under the stress a string normally is under, the liquid (glassy) nylon tends to flow. The "cut" mark may take three or four days to form from the initial surface deformation. Center photo shows wear on wrapped strings and corrosion. On left is #1 string, plucked area, magnified 85X (top) and portion of that string 425X (bottom).

it has been under performance evaluation by these guitarists for two years.

in contrast to testing with mechanical or electronic devices. Segovia would try the strings out and give his impression of them. At present, Augustine has arrangements with several performing guitarists, such as Bream, to test strings. She said she never markets any string until

Another approach to string testing is to check for "true fretting," an approach suggested in an Oct. 22, 1974 patent by Dudley H. Woodard



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and his son, Dudley G. In true fretting the sound of the string played at the 12th fret is compared with the harmonic played on the same string at the same fret. According to the Woodward patent, "If the two tones are not identical, the string should be replaced. Prior to our invention, no method has been found to make strings, e.g., nylon strings fret true for long intervals of time."

Under the Woodward patent, the strings are treated with high-energy radiation to reduce the rate of growth of small cracks in the

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As for accurate harmonics, I believe it more plausible for a guitarist to restring his guitar for practice than to string it for a performance. In practice, the guitarist then would be able to hear all the primitive brilliance of the new strings, the whole ensemble of overtones.

One of the players mentioned in the Woodward patent cleaned his strings with acetone when they started to change tone. Cleaning the

strings and thus decrease the loss of tonal qualities.

Classic guitarists tested the strings giving a subjective impression of the strings. Untreated strings served as controls. The impression of the guitarists was that untreated strings rapidly began to lose their brilliance before 15 hours playing time. At between 60 and 70 hours, only 20 per cent of their brilliance remained. The treated strings retained 80 per cent of their brilliance even after 75 hours of playing time.

Nylon guitar strings undergo viscoelastic flow when they are first put on the instrument. They get longer and go out of tune very readily. After a few days, the flow is stabilized and they retain their pitch and harmonics pretty well.

Crosslinking the nylon, such as under the Woodard patent, by means of high energy radiation such as Cobalt-60 or a Van de Graaf machine enhances its crystallinity and diminishes its tendency to undergo viscoelastic flow.

But the problem lies in crosslinking. Nylon is fairly readily crosslinked, but it degrades when the irradiation is done in the presence of air or oxygen. According to the elder Woodard, irradiation was done in air.

Crosslinking can be done by other means. The ultraviolet flux in our sunlight ought to be sufficient near noon to give substantial crosslinking in an hour or two exposure. So will acetone, though it will evaporate too quickly in the heat. Aspirin dissolved in water might be very effective. It can, and apparently is done by string makers in other ways, such as with peroxides, heating, and chemical treatment.

guitar strings ought to be examined very carefully. Why does wiping with powerful solvents such as acetone impart new brilliance to dulling strings? Or does it truly do the job? (For previous string pictures with story see CGL, Vol. 2, #3, Spring 1975).



PARIS PRIZE WINNERS—Left to right are winners of the Paris Concours: Aussel, Girollet, Robert J. Vidal (director), Fernandez and Benitez.

South Americans Win

South Americans won the first four places in the performance portion of the 1975 Concours International de Guitare of France, and a Czechoslovakian won the composition portion.

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One of the performers, Eduardo Fernandez of Uruguay, also won the Andrés Segovia contest in Palma de Mallorca, Spain.

The results of the French contests:

1st, Roberto Aussel, Argentina; 2nd, tie between Fernandez and Miguel Angel Girollet, Argentina; 3rd, Baltazar Benitez, Uruguay.

Composition (solo pieces); 1st mention, Jindrich Feld, Czechoslovakia (Sonata); honorable mention, Jacques Cerf, Switzerland (Burlesques), and Robert Wesley Wason, U.S. (Theme With Variations.)

Fernandez' prize in the Mallorca performance contest was 100,000 pesetas (\$1,700). Second was Juan Antonio Torres of Seville, Spain.

Peter Burr of El Centro de la Guitarra, Palma de Mallorca, wrote: "The eliminatory piece this year was the Villa Lobos second Prelude and the final, Lennox Berkeley's Sonatina with a free choice piece not to exceed 20 minutes.



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Next year's main piece will be the Walton Bagatelles, I hear. Interested guitarists may write to Caja de Ahorros, Concurso Internacional de Guitarra "Andrés Segovia," Calle Ramon Llull, 2, Palma de Mallorca (Spain)."

Torres performed in January on the recital series held at El Centro de la Guitarra. Other performers during the winter season included Gabriel Estarellas, Enrique Perona Morales and Eugenio Gonzalo.

MARIO BELTRAN PERFORMS, GIVES POINTERS

Mario Beltrán of Mexico recently gave a successful series of church benefit programs in Richmond, Va. Beltrán also obliged a student request by giving a brief workshop. Grete Dollitz wrote that Beltrán "gave some general information on scale practice, and I couldn't agree with him more when he said that in the beginning the major portion of practice time should be given over to technique. . . I played a Henk Badings Canon... which he did not like at all--in part also because... I had not brought my good guitar.. .in modern music of that nature, listening for the exact intervals is of the essence. . . I'm sorry I blew it since I kind of like the piece, and Henk Badings is a rather important figure in Dutch and European music. As a consequence. . . (Beltrán) dismissed.. . (Badings) as a composer of any importance for the guitar..."

Japanese Marathon

by Colin Cooper

Jiro Nakano's immense catalogue of early 19th century guitar music in Gendai Guitar, which began with Agliatti, Aibl and Aufmkolb, has ended triumphantly after 21 months with Znaymwerth, Zomb and Zumaolia.

For much of the time it has not been easy reading. Nevertheless, there must be many regular readers of the saga who, like me, awaited each new monthly instalment with the same keen

certainly beyond reproach; yet will the hundreds of works he has so painstakingly catalogued ever become known to the concert-going public? Who will undertake to actually play these most neglected works?

The task is a gigantic one. Carulli alone has more than 380 entries. Giuliani is not far behind. Carcassi has a mere 72. But what of Leonard de Call (1768-1815), with 134 entries? Why doesn't his name appear more often in contemporary programmes? Is there nothing worth performing in that lifetime's work?

Berlioz has one guitar work to his credit: Variations on "La Ci Darem," from Don Giovanni. Why don't we hear that sometimes? Surely the composer of the Symphonie Fantastique had something worth saying on the guitar?

As for the rest, it is probably too much to expect many masterpieces, but many of the listed works must have a high curiosity value if nothing more. I must admit to an irrational desire to hear the operatic arrangements of Johann Kasper Mertz (1806-1856), whose arrangements of operas by Donizetti, Bellini and Verdi sound - well, I have no idea how they sound, but my imagination is stirred. My curiosity too, especially when I go on to read that Mertz also arranged Wagner's The Flying Dutchman. How, I ask myself, did he cope with the bit where Senta hurls herself off the cliffs and the Dutchman's ship sinks beneath the waves?

One rejects the unworthy suspicion that Mertz confined himself to the simpler passages, like Senta's Ballad.



ABOUT COLIN COOPER

Readers here and abroad have expressed interest in Colin Cooper's background as a writer. He has written eight broadcast plays including a six-part serial, a prizewinning TV play, two other published plays, two published novels, a prizewinning short story, and a weekly newspaper column on the arts. He is a member of the professional Writers Guild, and is listed in Authors and Writers Who's Who, The World's Who's Who of Authors, The Writer's

Directory, Contemporary Science Fiction Authors (published in the U.S.), and the coming edition of Who's Who in the World.

stroke ending on the lower adjacent string, as against the sin apoyar, ending indeterminately."

Some other Roberts observations: "The left hand should never be without some firm contact with the fingerboard... a virtuoso hand is one which devotes the greatest attention to the saving of energy. . . It is not the two types of stroke in themselves (apoyando or sin apoyar), but the change from one to the other that is the difficulty."

I would like to see more interest in what others are doing, such as these thoughts Roberts has published, and less antagonism toward this idea or that, this hand position or that. At the end of his Notes on Study, Roberts quoted Prince Kai Ka'us ibn Iskandar:

"Even though you are an unrivaled master, be attentive to the craftsmanship of your fellow-musicians."

JM

anticipation with which readers of my generation in England once awaited the latest instalments of Beachcomber's Directory of Huntingdonshire Cabmen.

But what happens now? Mr. Nakano's energy is praise worthy, his diligence exemplary, his scholarship almost

Arrangers are resourceful people; and a man like Mertz, presumably able to transcribe onto the guitar scenes of insanity (Lucia di Lammermoor), tuberculosis (La Traviata), assassination (Rigoletto) and burning at the stake (Il Trovatore) is surely not going to be content with taking the easy way out.

Final judgement must be reserved until a player of ability undertakes a performance. How about it, Julian, Christopher, John, Alirio? Or you, Daughters of Heaven*--at least there are five of you. Now that might give the Bayreuth Festival something to think about.

Thinking machine

John David Roberts, Damping and Notes on Study, and Joints and Movements, Valencia, Spain: By the Author.

Perhaps the most controversial feature of the classic guitar is that it is a thinking machine. Fortunately or not, one must constantly think while playing. To some this is a challenge, to others a liability. In this series of booklets (available from the author, 14 St. Mark's Crescent, London N.W. 1, England) Roberts seems to concentrate on some of the things we overlook because we are too busy trying to play the notes.

In his Notes on Study, he outlined the attack: How long does one practice? What kind of a daily schedule? What is a professional? ("In an age when all the Arts are subsidised one might define the professional as one good at getting subsidised.")

"One must practice daily," Roberts wrote, and then gave us another key to success: "Once the portion of the day allotted to the guitar has been decided reasonably and in accordance with one's aims and energy, it must be protected by all possible means."

In Joints and Movements, he wrote: "The knowledge that there is a fixed end to the movement gives us confidence." Thus movements ending at the nut or heel are generally easier than "those ending at an intermediate point; the apoyando

*A Japanese women's guitar ensemble.

"As far as teaching goes," Clarke wrote, "there is really too much competition in New York City. The Village Voice ads reveal about 40 teachers every week, and I understand Guitar Study Center on 62nd Street has 400 pupils a week (at \$6 per half hour group lesson.)" Clarke wrote that he sings English songs "where I can take advantage of my accent... I also sing to tiny tots on Thursdays."

The Well Tempered Guitar is an entertaining book of guitar cartoons designed about and for the guitarist who will enjoy laughing at himself. Calisthenics for Guitarists provides provides exercises for the fatigued

Explorations for beginners

Bryan Lester, Explorations in Guitar Playing for Beginners Vol. I, one guitar; Vol. n, two and three guitars. Ricordi (London).

These books "explore the natural sonorities and rhythms of the instrument from the very beginning." Explorations include modes, syncopation, combination of high and low registers.

The melodies are well composed. The beginner should welcome some of the effects. While a student may not be able to bar effectively for years, he can soon learn to count, play pizzicato, etc. Explorations are a most welcome addition to the modern student repertoire. JM

GUITAR with a temper

Nicholas Clarke, The Well Tempered Guitar (Book I), and Calisthenics for Guitarists, Linda Sharpe; The Bold Strummer, Ltd.

Nicholas Clarke, a witty Englishman living in New York City, wrote CGI that after many jobs, his hobby became his income when he started teaching guitar full time. He also writes a colorful column for the London magazine Guitar.

guitarist (That includes all of us who practice for extended periods!) His catalog also lists a paperback copy of the Art and Times of the Guitar by Frederick Grunfeld. JJ^



I washed my strings and I can't do a thing with them!
- From The Well Tempered Guitar © 1975, The Bold Strummer, Ltd.

Body language

Classic guitarist-folk singer James Gold suggested to a student workshop that the performer "walk with a purpose."

Gold appeared in a combined performance - workshop at Pan American University in Edinburg, Texas.

Gold told students, "You are communicating with a body language. A bow is acknowledging the audience. You have to have some way to acknowledge the audience. Figure out



GOLD

a way to relax yourself and your audience. I feel more comfortable if I talk right away. Start with the easiest piece you know."

Gold said that since "unfortunately everything is compartmentalized," he learned stage presence in an acting class.

Gold said that he practiced breathing exercises because "your mind controls your breath. If you can control your breath then you can control your mind."

Gold involved the students in a demonstration on audience appeal. While students walked on the stage, Gold described the mood depicted by their body movement and eye appeal. He suggested that the performer establish eye contact before he begins to play.

Gold's repertoire included the standard classic guitar music, and his entertaining personality and narration. His own compositions such as "George Washington's Yankee Doodle Bicentennial Breakdown," "Animals Escape From the Zoo," and "Listen to your Children" perhaps best describe Gold, who identifies with the young in heart. RM

Publications: Australia

The Journal of the Classical Guitar Society, Melbourne, reported that the Australian Guitar Ensemble, with 13 guitarists, performed at a recent society meeting.

Ensemble members were asked what other instrument might be added to the ensemble. Philip Nicholas said "Violin, in order to sustain the long notes longer and add more depth." Ensemble leader Jochen Schubert said: "Double bass for more perspective!!!"

Correspondent Ryszard Pawlowski sent the following music to CGI from Poland (all published by

Zanthopoulos of Greece; Stepan Urban of Czechoslovakia; and Jan-Anton Van Hoek of Holland.

Gitarowa muzyka dawna i nowa (Old and New Guitar Music) (1973). Includes 19th century classic guitar music, as well as new music by Polish composers Stanislaw Mroczkowski, Henryk Jablonski, and Witold Rudzinski.

Z Muzyki Polskiego Renesansu (Lute Music for Classic Guitar/Music from the Polish Renaissance) (1969).

Rosyjscy mistrzowie gitary (1974).

Also received:

Richard Pick (arranger), Master Works for Two Guitars, Forster Music Publisher, Inc., 216 South Wabash Ave., Chicago, IL 60604. This collection contains 46 pages of "reductions from orchestral scores, piano scores, string ensembles... of art music from Vivaldi to Debussy.

Mary Criswick (arranger), Ragtime for Guitar Ensemble, Chappell & Co., Ltd., Printed Music Division, 60-70 Roden Street, Ilford, Essex IG1 2AQ, England. The arrangements are mostly of Scott Joplin pieces for two, three and four guitars.

Guitar in Russia

By Frank Wagner

Vladimir Slavski is a composer, music critic, author, and guitar professor at the October Revolution Music Pedagogical University in Moscow. Taught by his father, Slavski gave his first guitar concert at eight. An article by Slavski, "Letter from the U.S.S.R." appeared in the newsletter Gitarre, published by Preissler Verlag, Munich, Germany, and was sent CGI by Polish correspondent Ryszard Pawlowski.

Slavski described the conflict between the popular Russian seven-string guitar and the classic guitar, with the Russians accepting the classic guitar as an art instrument only in the 20th century. Even though Fernando Sor toured Russia, the seven-string guitar and folk ballads were mostly preferred.*

Witold Lutoskaski, 9 Melodies populaires pour guitare (transcribed by Jose'de Azpaizu). These are folk melodies in the manner of Bartok, transcribed and well-arranged for guitar in 1948.

The following music collections were fingered by J-Szef Powrozniak:

Wspolczesna muzyka gitarowa (Contemporary Guitar Music)(1973). Includes pieces by W. Szabal and A. Iwanow-Kramskoj of Russia; A. Stingl and B. Henze of Germany; B. Tonazzi of Italy; Jozef Podobinski and Jozef Swider of Poland; I.

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magazine News on the Guitar in 1928, and a method in 1938. Another early classic guitar adherent, Peter Isekov (1885-1958), a self-taught guitarist, concertized and taught the instrument.

One of the few early composers for guitar was B. Asafiev, whose Concerto for guitar and orchestra recently was recorded by guitarist Leo Andronov with the Chamber Orchestra of the Leningrad Philharmonic under the direction of V. Fedotov for the Melodie label.

Peter Panin (born 1940), a popular USSR soloist, uses folklore materials from Mongolia and Siberia, combined with new compositional techniques for his works.

Contemporary guitarists in the USSR include: E. Makeley, G. Emanov, A. Ivanov-Kramskoi*, B. Kapkalev, and A. Ryshov. The younger generation of guitarists includes Leo Andronov, Anatolyi Schavyrin, Leo Schumeiev, Ievgenyi and Galin Laritshev, Iuri Mischev, Yuri Erofev, Alexander Roshkov, and Vladimir Archipov.

Books on the guitar and its interpretation by B. Wolmann were published in Leningrad in 1961 and 1968.

On campus: Berklee

Ron Manzanero, who attends Berklee College of Music in Boston, offers a unique appraisal of that school as a jazz and classic guitarist.

Ron wrote: "Since Berklee is principally a jazz school, most of the courses are outlined and developed for that idiom. However, as in any conservatory, Berklee does refer to classic literature and

theory... To contrast, Arranging 1 deals with four-part writing for brass instruments using jazz technique... the Harmony 1 course is concerned with jazz chordal theory, rather than the traditional teaching of no parallel, . fifths

* Ivanov-Kramskoi died recently, according to reports.



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Bream based his arrangement for two lutes on Dart's reconstruction of the last lute part. A version for harp and lute is recorded (Oiseau 60013). The Vivaldi concerto (P. 123) was originally for two mandolins. In both of these concertos, Bream's performance as a duoist is brilliant and executed with the rhythmic vitality that is his trademark.

The popular Vivaldi Concerto in B (P. 209) has been recorded numerous times with guitar, and Bream has previously recorded it with lute (RCA LSC 2730). This performance is extremely well done and should be enjoyed by all whose appreciation of the work has not been dampened by overexposure. While Karl Kohaut's* (1738-1793) concerto for lute has been recorded before (Van 1752 with Alirio Diaz) Bream's interpretation is well worth hearing.

However, Nikolai Makarov, a liquor distiller and self-taught guitarist, spent his fortune promoting the classic guitar in Russia. He spent his last years impoverished, and wrote books and works for the guitar. Fragments of two of his concertos for guitar and orchestra survive.

Slavski's predecessor at the Moscow university was Peter Agafoschin (1874-1950), who published a guitar

*CGI invites information on the Russian seven-string guitar.

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and octaves. . .when a student enters his upper semester, especially composition majors, there is the study of Beethoven and Bach, as well as Duke Ellington, etc."

One of the books guitar students (most students at Berklee are guitar students) are required to buy is Classical Studies for Pick Style Guitar by the guitar department chairman, William G. Leavitt. The book contains studies by Carcassi, Carulli, Sor, etc. , and some of it is "challenging, especially with just a pick."

Berklee has a classic guitar teacher, Lance Gunderson, who teaches privately and two classic guitar ensembles a week. Lessons are not offered to non-classic guitarists until the fourth semester, but the ensemble is open to all.

Manzanero wrote: "Any guitarist wishing to take classic guitar at Berklee, must also be a pick style player like myself. I believe this is a weak point in Berklee's program..."

Courses offered at Berklee include Melody and Improvisation.

CURRENT DISCOGRAPHY

Bream as co-performer

Compiled by John W. Tanno*

BREAM, JULIAN

RCA ARL 1-1180. Concertos for Lute and Orchestra, the Monteverdi Orchestra, John Eliot Gardiner, conductor. Handel: Concerto in B-Flat for Two Lutes, Strings and Recorders; Kohaut: Concerto in F for Lute and Strings; Vivaldi: Concerto in D for Lute and Strings, Concerto in G for Two Lutes and Strings.

RCA ARL 1-1181. Julian Bream with the Monteverdi Orchestra, John Eliot Gardiner, conductor. Berkeley, Lennox: Guitar Concerto; Rodrigo: Concierto de Aranjuez.

In these two discs we see Julian Bream as lutenist, guitarist, arranger and co -performer, thanks to multiple-recording techniques. He plays both parts in the Handel and Vivaldi concertos arranged for two lutes. The Handel concerto was published in 1738 for organ or harpsichord, but according to Thurston Dart, was originally scored for lute and harp.

*Music Librarian at the University of California at Riverside.

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Bream's interpretation of the ever popular Concierto de Aranjuez is his second (RCA LSC-2730 being the first). More importantly, he introduces a new concerto for guitar by the English composer Lennox Berkeley which is a delightful, enchanting and thoroughly enjoyable addition to the concerto repertoire. Composed in 1974, Berkeley's concerto includes much of the standard technical fare that is typical in modern guitar concertos: Arpeggiated accompaniments to themes introduced by winds, rasgueados, dazzling runs and light ethereal scoring, particularly effective in the introspective second movement. While it leans heavily on the compositional techniques explored by Rodrigo and Ponce, it is an original contribution to the repertoire.

WILLIAMS, JOHN

Columbia M2 33510, John Williams Plays Bach: The Complete Lute Music on Guitar. Suite no. 1 in E Minor, BWV 996; Prelude, Fugue and Allegro in E Major, BWV 998; Suite no. 2 in A Minor (originally in C minor), BWV 997; Suite no. 3 in A Minor (Originally G Minor). BWV 995; Suite no. 4 in E Major, BWV 1006a; Prelude in C Minor and Fugue in G Minor, BWV 999 and 1000.

Bach's music for lute has been a constant challenge to modern guitarists. Perhaps this is because Bach's music is technically among the most difficult to perform, but when mastered gives an unequalled artistic satisfaction. Williams'

*MGG lists his name as Wenzel Josef Thomas Kohaut.

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interpretations lean heavily upon the technique and style of Segovia, but do bear Williams' distinctive stamp. For Bach enthusiasts, this recording is a must.

LETTER FROM ENGLAND

Legendary Segovia

By Graham Wade

Undoubtedly the most exciting guitar event in England this fall has been an extended series of concerts in various parts of the country by Andres Segovia. Capacity audiences attended all of his recitals as usual whether in the Festival Hall, London, or in the provinces such as Manchester, Bradford and Hull. Segovia was in splendid form this year and we are grateful to the maestro for yet another visit to enable young guitarists to hear and witness this legendary figure who even at the age of 82 plays with wonderful fresh spontaneity. His programmes this year included works by Bach, Weiss, Ascencio, Castelnuovo-Tedesco, Albeniz and Ponce, and while some critics pointed out the odd mishap here and there, all agreed that this year's concerts were unforgettable experiences, full of the inimitable Segovia magic.

John Williams has also had an exciting season so far, and is now presenting his long awaited revival of the works of Augustin Barrios. Beginning the first half with three suites of De Visee, John Williams then gives us five or six works by the Paraguayan composer including La Catedral, Choro da Saudade and Aire Zamba. A record of the Barrios works (and two volumes of music) are eagerly anticipated.

Meanwhile throughout Britain the avalanche of guitar concerts continues with many recitals weekly by up and coming young players as well as the established names on the English scene. One also can now hear far more lute recitals than hitherto as early music concerts are well attended and highly fashionable. Flamenco too is very popular in Britain, and John Williams and Paco Peta have taken to giving joint recitals and television appearances thus presenting the two faces of the guitar to a wide audience.

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LETTERS: POINTERS FOR THE CHINESE COMMUNITY

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Chung Wei Chin of New York City has an unusual goal: "to play the classic guitar well enough to arouse the interest of other Chinese. So far. ... I am doing quite successfully. Every time my fingers weave through the guitar strings, I have a number of youths listening attentively. I must confess that I have played a little trick on my young 'audience.' I usually choose some popular songs (from arrangements by Mario Abril and others) and play them on the classic guitar... recently I began to offer an introductory course (25 lessons free). Lessons include finger exercises, basic playing techniques, and rudiments of music theory." Chin refers those who wish to continue to a qualified teacher.

ANOTHER BARRIOS

Jay Rothman of Denver wrote that the works listed under Union Musical Espanola (CGI, Vol. 3, #1, p. 10) are by Angel Barrios, instead of Augustin Barrios. According to Rothman, Angel "was born in Granada in 1862 and achieved fame as a guitarist (mostly flamenco) and a composer (he

wrote a number of works for orchestra and some zarzuelas.)" In 1972 Rothman researched the classic guitar repertoire in Spain.

(Editor's note: The AMP catalog carried the pieces under the name A. Barrios. Catalog editors: The listing of first names would help avoid needless confusion.)

CLASSIC BANJO

The classic banjo is played with the fingers of the right hand, wrote W. C. Kentner, 2665 Woodstock Road, Columbus, OH 43221. Guitar music can be played on the classic banjo, using nylon

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strings, by transposing up a minor third. The American Banjo Fraternity publishes a magazine, the *5 Stringer*, three or four times a year.

READING SOCIETY

Edmund A. Stern wrote that the Reading Classical Guitar Society has "about 60 members, all of us located west of... the Philadelphia area."

GUITAR AND VOICE

Katherine Remick of Dayton, Ohio, wrote: "I came to the guitar from the voice, they are so good to each other."



Frank L. MacLerran of Mackay, Idaho, is shown with guitar he has since finished, without aid of power tools. Mac Lerran 's son Jimmy played the guitar for a Catholic Mass in Lewiston, Idaho.

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

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1 Problems of teaching children; practicing and performing as duo. 2 How to approach Sagreras; Guitar in Mexico; Chamber music, 3 Tape recording the lesson; Merits and drawbacks of conservatory training; Artist management; Duo-trio guitar lists.

Volume 2

1 Helps in rhythm, note reading, practice; In search of the sixth string; Teaching the very young; Guitar on campus .
2 How nylon strings started; On sources for music: Tablatures; libraries; Stravinsky on four guitars; "Apuntes" for four guitars.
3 International guitar ensemble; grants available; Bartok and Tansman; Sensier's double back guitar; Current discography; The sound and the strings (the physics of strings with scanning electron microscope closeups.)

Vol. 3

1 Gilbert Biberian; Augustm Barrios Mangore; Julián Carrillo (includes manuscript facsimile); Composing Around a Fret and Prelude by Reed Maxson; Guitar in Poland.

THE MOCK FAMILY CLASSIC GUITAR METHOD (Vol. 1, age 3-adult) \$5.95. Easy keys, A and D. Solo and ensemble music. Valuable for teaching beginners of all ages. "Very often one finds in guitar teachers not merely a lack of interest in teaching very young children, but a positive opposition to the idea. It is refreshing, therefore, to find a method that is designed to meet the needs of children as young as three years old." Gendai Guitar (November 1975). SAVE \$2 on completely fingered combination, MOCK method, Vol. 1 and Sagreras, Vol. 1, \$7.45. Sagreras alone is \$3.50 including shipping. Dept. 51, Box XXXX, Edinburg, TX 78539, USA.

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