

GUITAR NEWS

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INTERNATIONAL CLASSIC GUITAR ASSOCIATION

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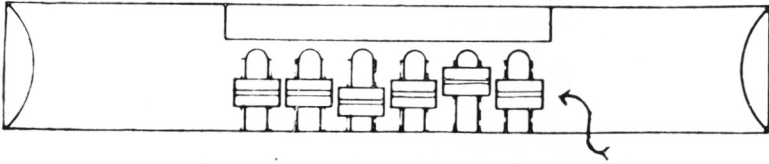


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DAVID HARRIS

THE classic guitar is being played increasingly in churches nowadays, mostly as a solo instrument. In the interpretation of suitable music its qualities and potentialities can make a valuable contribution to the appropriate psychological atmosphere. Like the organ, the guitar is complete in itself, requiring only one musician to bring out its music.

There are many professional church organists, but not until recently have we heard of a professional church guitarist.

David D. Harris of Succasunna, New Jersey, has been appointed as professional guitarist to two churches. At one of these, the Unitarian Church, Summit, New Jersey, he plays a group of solos every fifth Sunday during the regular services of its members. He usually chooses music of the Renaissance and Baroque period or compositions by Sor.

A graduate of West Virginia University School of Music, American-born David Harris has studied under Julio Prol and Julian Bream. He is 26 years of age and married to an architectural designer. As a guitar teacher he is on the Certification list of Qualified Instructors of the State of New Jersey.

On January 10th he gave a recital at Kossuth Hall, New York; and on March 6th and 7th he was presented by the Academy of Musical Arts in two recitals at Upper Montclair, New Jersey—the first classic guitar recitals in this area. His two programmes included Lute Suite (XVI century), Galliard (Dowland), Two Pavanas (L. Milan), Prelude, Toccata and Bourrée (Bach), Four Studies (Sor), Two Preludes and Recuerdos de la Alhambra (Tárrega), Two Preludes and Chôro No. 1 (Villa-Lobos), Burgalesa (Torroba) and Valse (Ponce).

—WILFRID M. APPLEBY.

NORTH CAROLINA SCHOOL OF THE ARTS

NEWLY formed and opening in September the North Carolina School of the Arts is the only center in the Southern States of USA for professional training in music, drama and dance. It is the first state established and state supported school for the performing arts in the country.

From the bulletin of S.C.G. of New York we learn that R. Philip Hanes, Jr., of Winston-Salem, N.C., a long time member of S.C.G., was appointed by President Lyndon Johnson in February to a 25-member National Council of the Arts. Mr. Hanes is also on the board of the North Carolina School of the Arts; he was the guiding hand in establishing the Chair of Guitar at the new school and in securing the services of Andres Segovia as adviser and consultant, and Jesus Silva, a Mexican pupil of Segovia, as professor of the Guitar.

SEGOVIA

IN ROYAL PHILHARMONIC SOCIETY CONCERT

SIR ADRIAN BOULT conducted the London Symphony Orchestra in the Royal Philharmonic Society Concert at the Royal Festival Hall, London on May 5th with Segovia as the special guest of honour. It will be recalled that Ferdinand Sor was similarly honoured by this Society more than 150 years ago.

The concert was broadcast by the BBC with Alvar Lidell as commentator.

After a Fantasia by Vaughan Williams the orchestra was reduced to about thirty members for Castelnuovo-Tedesco's Guitar Concerto in D major. Segovia was in excellent form and infected all who listened with his enjoyment of this joyous Florentine music. After the interval he appeared in a group of solos: Six Little Pieces (anon) of the Sixteenth Century; Bach's Bourrée from the D major Cello Suite and Torre Bermeja (Albeniz). He received a tumultuous ovation from the audience, surely one of the greatest ever known at the Festival Hall. It rose to a crescendo of thunderous applause demanding an encore, and after Torroba's Danza, another encore—and it was still terrific after that—so Segovia good-humouredly reminded the audience that there was another orchestral item to be heard.

It was another triumph for Segovia—and the guitar.

WASHINGTON S.C.G.

EXCELLENT progress is reported from the Washington Society of the Classic Guitar which, as reported in *Guitar News* No. 83 was re-organised last fall; it now has a membership of more than sixty and is continuing to grow.

The monthly programs have been characterized by their variety and interest—solo and ensemble performances, workshops, films and discussions of interest to guitarists. Many guests have attended.

The elected officers of the Society are: President, Kenneth Fassler; Vice-president, Arthur Stevens; Treasurer, Kathy Miraglia; and Secretary, Sally Wallace.

LOUIS IGNATIUS GALL

NETHERLANDS Radio broadcast a recital of guitar solos on June 1st played by Louis Ignatius Gall. The works included Sonatas No. 1 and 2 (Valderrabano), Gallarda and Fantasia (Mudarra), Three Pavanas (Luys Milan) and Diferencias (Navaez).

POSTAGE RATES FROM USA

Will members in USA please note that the postage rates to Britain are 11 cents for sea mail and 15 cents air mail. This is for an ordinary letter but heavier letters must bear more postage.

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The class will be open to performers and auditors, with no age restrictions. Performing applicants will be auditioned by appointment during the week of July 26th by Ralph Sheffield, instructor of guitar at the University and director of the course. Those who are unable to attend the auditions may send a tape recording (7½ inches per second) which must be received by the University no later than July 19th. There are no prerequisites for auditors.

Fees : Performers—\$30 for the entire week.

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RATIONAL GUITAR TECHNIQUE

By Miguel Ablóniz (Italy)

Part I

FOREWORD

WHAT do we mean by the word 'technique'? This word derives from the Greek *téchne*, *technikós*, art, akin to *tekein*, to produce. 'Technique' used in relation to a musical performance (either instrumental or vocal), comprises everything that concerns the mechanical or physical part.

It is known that in the course of years man has always endeavoured to obtain with the least physical effort the maximum results. The application of this principle may also be observed in the various industrial activities and in athletic sports; records that were considered unsurpassable, thanks to technical progress, have been beaten.

Although a developed technique is essential to perform artistically a musical composition, what is needed in even a higher degree is a sound musical culture, consisting mainly of a thorough knowledge of the theory of music and possibly of the history of music (various schools, styles, forms, etc.) and harmony.

A 'good ear' alone is not sufficient (as many may think) to make a musician, just as a 'good eye' is not enough to make an artist (painter); the former needs also the above mentioned theoretical study and the latter must undergo a pencil and charcoal preparation comprising also projections and the anatomical study of the bodies he intends to represent, before starting to use brushes, colours, etc. I am not referring, of course, to 'abstract' painting. Naturally, regarding these two arts, a 'good ear' and a 'good eye' are what we call a blessing from heaven.

Nobody disputes that as long as it concerns musical instruments our hands, fingers, lips, feet, etc., are only the means at our disposal for the practical realisation of a performance which is uniquely mind-guided.

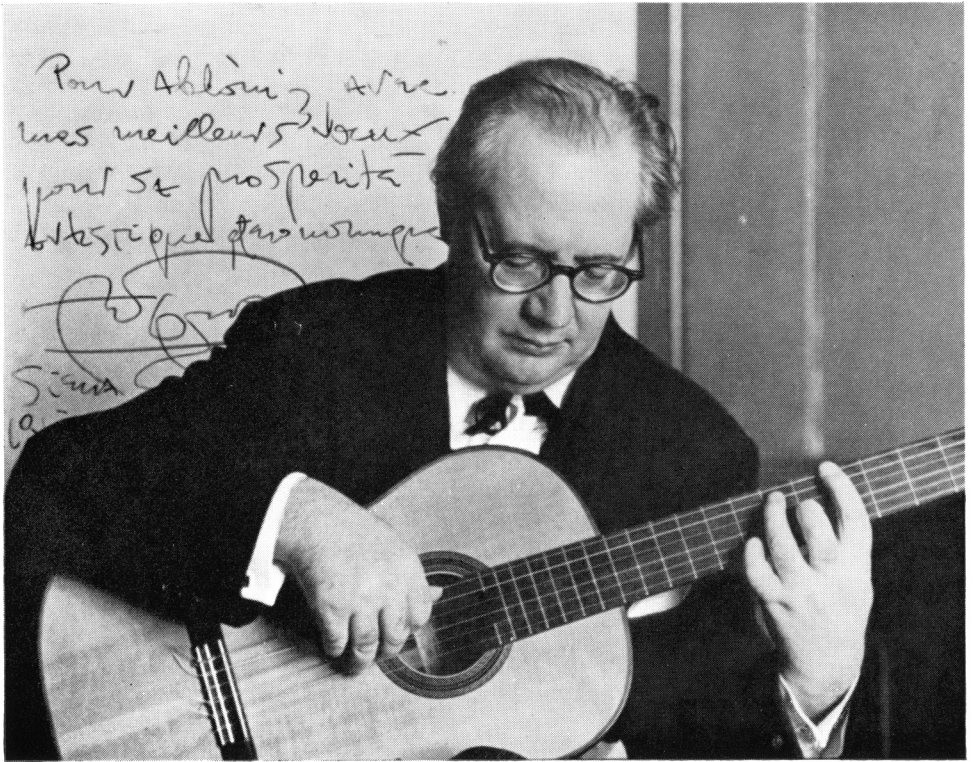
Good taste is necessary too and listening to good music interpreted by good musicians always contributes to its development.

* * * *

Why is Segovia an 'archtype' of an accomplished musician and concert-guitarist? Briefly and in simple words: because first of all he possessed a fine mind (intelligence), feeling, musicality and a strong will-power (and, as

he himself never forgets to include : good health). To those gifts we should add his technical skill that has enabled him after years of patient and clever studying and 'polishing' to perform the works he does in a way, for him, artistically straight and honest.

A saying related to musical performing goes : "better be more of an artist than more of a virtuoso (a technician)" and it is true. Better aim at 'touching' the audience than at 'amazing' it. Best of all, naturally, is to



possess the maximum 'feeling' (interpreting well is the result of mental and artistic maturity) and the maximum 'technique'; when these two qualities are owned at the highest degree by the same person we have the great, the exceptional, artist.

I always most vividly remember my first meeting with Segovia. It was early in September 1948 in Edinburgh during the International Festival, where he was to give three recitals. Segovia's photo accompanying this

article (a photo that is published for the first time) was taken in my presence at the Freemason's Hall after his morning recital of September 10th. He was very astonished to see it eight years later (when I showed it to him during a short visit I paid him in Siena), having altogether forgotten that morning posing.

In Edinburgh and later in London I had been lucky enough to spend in his company many hours for many days. Besides our long conversations about artistic and musical subjects in general and on the guitar and its technique in particular, I had also the privilege to listen to him practising in his Hotels. I 'recorded' in my mind as well as I could his sound with its multiple shades when he played either in a normal size room or in a theatre, while I watched most carefully his hands and wrists from every possible angle, even by standing behind him and looking down from above his shoulders, and can say that the bending and use he makes of his fingers and wrists, the position of his thumbs and the space within which they act in relation to the fingers, strings and guitar neck, is the most logical.

Technique, after all, reduced to its simplest definition, consists of an 'ensemble' of co-ordinated muscle movements. Good technique means: correct use in time and space of those muscles that are sufficient to execute a certain action. Wrong technique means: faulty (irregular) use in time and space of certain muscles, amongst which there may also be co-involved muscles that should not participate in a particular action.

Almost every person who has intended to study the guitar seriously, after having perhaps tried to do it by himself or with the help of a friend who played the guitar 'a little', must at the beginning have thought that the position of the hands adopted by the guitarists who play in the 'Segovia way', is not so 'natural', since nobody would ever place his hand in that way 'by instinct'. Consequently, if the spontaneous position of the hands that a guitaristically speaking 'ignorant person' would take if he tried to press the strings with his left hand fingers and strike them with his right hand fingers is considered **natural**, then Segovia's is an 'artificial' position which, nevertheless, through correct study and practising soon **becomes natural**.

Take swimming for instance: one thing is to be able to float and advance on the water by moving somehow the arms and the legs (natural way) and another thing is to swim with perfect crawling stroke (an artificial style taught by specialised instructors).

Guitar students to-day are by far luckier than Segovia was sixty years ago. Under the guidance of a qualified and experienced instructor they can start their guitar studies by placing and using the hands in the 'Segovia way', which is something that Segovia must have not been able to do from his very beginning because many slight modifications and details must have

obviously been discovered and applied by him progressively, in relation to his musical evolution and its exigencies. We know that technical progress derives always from the artist's desire to better the quality of his product and is obtained with the intelligent application during study (in our case through attentive and critical listening).

In my opinion, and I am sure in the opinion of the great majority of modern guitarists and instructors who may express an authoritative one, Segovia's 'position' is unquestionably the very best to serve as a 'model' for imitating, at least as regards teaching. This assertion of mine is based (1) (and above all) on the proof Segovia himself gives us with the quality of his sound (timbre), which remains up to now the best sound a guitarist ever produced on a guitar and (2) on my teaching experience. Although we very well know that the sound of an instrumentalist is related first of all to his intellect, we also know that guitarists pertaining to the same 'school' (who have undergone the same theoretical preparation and have applied the same technical principles) have more chances of obtaining more or less similar results than guitarists belonging to different 'schools'.

Unless one clearly knows how to do and why he does something, even if sometimes the result of his action may be or seem good, it would be due to chance, not to conscious ability. Besides, how can one hope to repeat a 'deed' many times and more or less equally well if he lacks the necessary conscious ability?

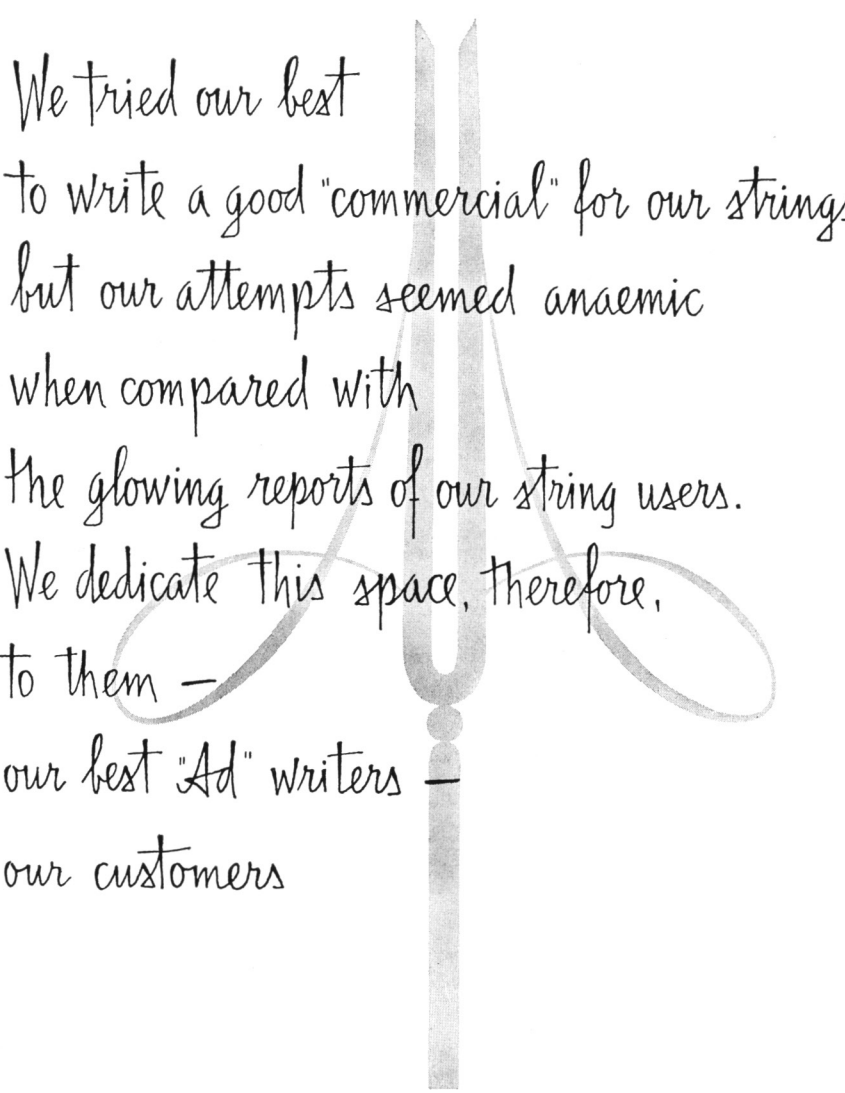
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This introduction is especially addressed to those who may still think that one may become a good guitarist, a really good one, even by using the hands in some other way. By now it has been proved that in classic guitar playing, to get the best musical results in the *shortest time* and with the least physical effort, the principles described in the following articles should be adopted unaltered, even if in some cases (rarely) the hand and fingers because of some uncommon conformation may have to assume a slightly different position.

And now allow me to finish this first instalment with an amusing true story (not alien to our subject), narrated to me by Segovia: One evening Segovia was one of the guests at the house of a professional guitarist he had known for many years. The host played some solos of his repertoire. At the conclusion of one piece, Segovia, who had benevolently been listening, told him that if he played that piece in a slower rhythm it would sound better. "I can't" said the host, "you see, I've got too much technique!"

Any moral? Let the reader draw it . . .

(To be continued.)



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DUO PRESTI-LAGOYA IN SURINAM

THE birthday of Queen Juliana of the Netherlands on Friday the 30th of April was musically speaking this year in Surinam (the country which is, according to the new status, an equal part of the Kingdom) of great importance.

For a very successful recital was given the night before to a packed audience in the Cultureel Centrum Suriname auditorium by Ida Presti and Alexandre Lagoya.

Because of the festivities held that evening on the Government Square, led by the Military and Police corps, the concert did not begin until 10.30 due



Photo :

Boschman's Fotostudio

to the tumult in this street of busy traffic which lasted until 10.15 p.m.

Those who were fortunate enough to attend the recital were entranced by the delightful rendering of the pieces brought to us by this wonderful Duo, the first to have appeared in this part of the Guyanas.

The programme was as a whole musically well chosen, the high standard and the wonderful dexterity of their hands demanded a high order of technical mastery.

The production of tone was strong, beautiful and the prolonged and well deserved ovation was just what it should be. The items played were:

Divertimento No. 1 (Sor); Andante Varié (Beethoven); Sarabande, Gigue, Gavotte (J. S. Bach); Chaconne in G major (Handel); Two Preludes and Fugues (Castelnuovo-Tedesco); Tarantella (Petit); Intermezzo (E. Granados); Prelude, Malaguena, Zortzico (I. Albeniz); Danza No. 1 (M. de Falla). Special encore — Ritual Fire Dance (M. de Falla).

The special encore of Ritual Fire Dance by Manuel de Falla was undoubtedly the high spot of the evening and at the end of this performance the highly appreciative audience went home.

The next day a lecture was given by the Duo also at the C.C.S. but first the Duo especially desired to hear the Surinam guitarists. The names of those who played that evening were respectively: Surinam's premier guitarist A. Favery, Mr. R. De Keyzer, S. Hagens, M. Noordpool, R. Watson, —, Roberts, G. de Miranda and his son Piet, who was the youngest (12 years).

All were a little nervous at playing for these world artists but it was indeed the finest occasion in their lives. The future activities of the Surinam Guitar Association were afterwards discussed.

—J. F. SABAJO.

FIRST INTERNATIONAL GUITAR CONTEST IN AMERICA

AS an act of homage to Emilio Pujol and Andres Segovia a 'Concours' (the first in America) and Festival are being organised on an international scale by the guitarists of Mexico, to be held during September in the city of Guanajuato.

Many of the leading guitarists of the world have been invited, and some have already accepted the invitation of the Committee, whose President is Mtro. Benjamin Valdes Aguilar, with Mtro. Jesus Benites Reyes as secretary and co-ordinator (address: Jesus Benites, Aptdo. Postal 1414, Mexico 1, D.F. Mexico). Six valuable prizes, ranging from 500 to 3,000 US Dollars, are to be won by competitors in the Concours—particulars from the Secretary. Entries must be in by July 31st, 1965. The Concours will be from September 3rd to 6th, followed by the Festival September 7th to 14th.

KONRAD RAGOSSNIG

THE BBC *Music* Programme broadcast on May 2nd a recording of the Matiegka-Schubert Quartet in D major (D.96) in its "What's New?" programme.

It was performed by Konrad Ragossnig (guitar), Werner Tripp (flute), Karl Stierhof (viola) and Adalbert Skocic (cello) in a well-balanced, musicianly rendering. The guitar playing was never forced but always audible, and played with delightful fluency and sensitivity.



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THE EVOLUTION OF THE CLASSIC GUITAR —A TENTATIVE OUTLINE

By **Wilfrid M. Appleby** (*Britain*)

Resumé

The four-stringed guitar and the six-stringed vihuela, both with lute-style tuning, gave place to a guitar of five strings (or pairs of strings) with an improved style of tuning A.D.G.B.E., which became known as the 'Spanish Guitar' (c.1550 to c.1800).

PART IV

THE SIX-STRINGED GUITAR

TOWARDS the end of the eighteenth century important improvements were made to the guitar.

Already tablature had given place to the writing of music by more modern notation. The contrapuntal style of playing, as opposed to 'rasgueado' (strumming), was making progress, so that both amateurs and artistic players began to find the doubling of strings a nuisance. At first they just removed the alternate strings, but gradually, guitars were made with five, then six single strings, the sixth string being the lower E, sometimes tuned to D. The sixth string was used, at first experimentally, in Italy, Spain, France and Germany.

In Madrid, Don Miguel Garcia, known as Padre Basilio, musician, organist and guitarist, played, taught and composed for a guitar of six single strings. One of those who heard him play was Boccherini (b. Lucca, Italy 1743), composer and cellist, who went to the Spanish Court in 1770 and died in Madrid in 1805.

Boccherini made use of the guitar in some of his compositions in a way which reveals that he had considerable knowledge of the resources of the instrument.

It has been thought that Boccherini might even have suggested this improved form of the guitar to Padre Basilio, but perhaps it was the other way round.

One of Padre Basilio's pupils was Federico Moretti, a naturalised Spanish cellist of Italian birth, who was with Boccherini at the Spanish Court. He had studied the guitar first as an amateur and wrote several methods for it, but after his contact with Padre Basilio he wrote a new Method—*The principles of playing the guitar with six strings*. This method—the first for

the six-stringed guitar—was translated into English by Arnold Merrick, organist at Cirencester, near Cheltenham.

Another illustrious pupil of Padre Basilio was Dionisio Aguado (1784-1849), but he worked for many years exploring the technique and resources of the six-stringed guitar before publishing his *Method* in 1825. The studies of this *Method* are still of great value to guitarists and have been recommended to students by Segovia.

Padre Basilio had many other pupils including the Queen of Spain portrayed in Goya's pictures.



Photo :

Eric V. Ridge

(12) Guitar by Pagés of Cadiz (c.1800)

The eleven pegs show that it originally had five pairs of strings and a single lower E string, but the grooves at the nut and bridge show that quite early the alternate strings had been removed to leave six single strings. Pagés used the 'tunnel' style bridge as now used on all good guitars.

(over)

FERDINAND SOR

A *Golden Age* for the guitar began when Ferdinand Sor left Spain first for Paris, and then in 1809 for London, bringing with him the improved Spanish guitar with its six single strings. He was a talented musician who had received a thorough musical education, and his special instrument was the six-stringed guitar which he played as it had never before been played. He composed for it, taught it, helped guitar makers to improve it structurally and wrote a method for it which, like that of Moretti, was also translated into English by the Cirencester organist, Arnold Merrick.

Like his compatriot Aguado, he made thorough investigations into the technique of playing, but the findings of these two guitarists differed in several respects—for instance Aguado used his finger nails, but Sor used only the pads of his finger tips, and until recent years guitarists have been almost equally divided on this point, but now there are few guitarists who do not use the nails in some degree. Sor wrote for the guitar excellent music and studies which have stood the test of time and are to be heard in recitals by most modern guitarists.

So much was happening during this period of the *Golden Age* that it is impossible to mention more than a few representative names.

FERDINANDO CARULLI (B.NAPLES, 1770; D.PARIS 1841)

After success as recitalist and teacher in his native land he moved to Paris in 1808 and remained there for the rest of his life. Like Sor and Aguado he explored the problems of technique and came to conclusions which often differed from those of the Spanish masters. For instance, he rested his fourth finger on the soundboard of the guitar and taught this unfortunate practice in his Method which was extremely popular in many lands, so much so that it has been copied by other would-be Guitar Method compilers until quite recent times. An unfortunate experiment by Carulli was his 'Decacorde'—a guitar with four extra strings which were struck 'à la harp'. Some guitarists copied and extended the extra string idea with the result that all over Europe guitaristic monstrosities were constructed, often with double heads and big-bellied boxes. Thanks to the enlightening influence of Segovia this folly has practically ceased. Carulli did good work for the guitar in his time, but was eventually superseded by a compatriot, Matteo Carcassi, who played and taught on similar lines.

A 'DISCUSSION'

Another Italian guitarist, Francesco Molino, was a great traveller and, having lived in Spain, he saw the advantage of the Spanish way of playing the guitar without resting the little finger on the sound-board. When he taught this technique in Paris there was great discussion among guitarists on which was the better method. A cartoon of the period (collected by the late

André Verdier) shows (I hope!) an exaggerated picture of the heat of such a discussion! Molino's studies demonstrated that the guitar can be played in all keys.



(13) Discussion between Carullists and Molinists

GIULIANI

Mauro Giuliani (b.Bologna, Italy 1780; d.Vienna 1840) was one of the greatest guitarists during the period of the *Golden Age* and was accepted by the greatest musicians, including Beethoven, Schubert, Moscheles, Spohr, etc. Many of his studies are excellent but perhaps the style of his concert solos has mitigated against their survival. Nevertheless he was a brilliant performer and a musicianly composer. His concertos for guitar and small orchestra were considered so good that one of them was transcribed by Czerny for piano. He tried to introduce a variant of the guitar, one-third higher in pitch, which he called a 'terz' guitar, but the better-made guitars of to-day make such an instrument unnecessary as there is no difficulty in playing notes of higher pitch on a good modern standard guitar.

The first guitar magazine was named in honour of Giuliani—"The Giulianiad". It appeared in 1833-34 under the direction of Ferdinand Pelzer, a German guitarist who had settled in London.

(over)

GUITARS OF THE 'GOLDEN AGE'



Photo :

Eric V. Ridge

(14) LACOTE GUITAR
(Autographed by F. Sor)

(15) PANORMO GUITAR
(Autographed by P. Verini)

Ferdinand Sor helped Lacote (France) and the Panormos (an Italian family settled in London) to make improved guitars. This Panormo guitar is based on a Spanish instrument which Sor left with Louis Panormo who, on the label, described himself as 'the only maker of guitars in the Spanish Style'. Both these makers used the 'pin' style bridge.

FAMOUS MUSICIANS

Quite a number of the leading musicians of this period (1809—c.1850) praised the guitar; some of them actually played it and wrote music for it. Berlioz played it privately; in fact, it was one of the few instruments which he really mastered. Beethoven is said to have called it 'a miniature orchestra'; Schubert used it in composition—for many years he did not possess a piano. He adapted a work by the Bohemian guitarist Matiegka as a Quartet; Spohr and Weber wrote songs with guitar accompaniment; Chopin said: "There is nothing better than a good guitar save perhaps two". Rossini and his Spanish wife both played the guitar.

PAGANINI

Of the noted musicians of this period the one who really mastered and loved the guitar was the great violinist Nicolo Paganini. "I love the guitar for its harmony" he said, "it is my constant companion in all my travels." He used it in composing music, and it has been estimated that about 140 of Paganini's works were for guitar solo or guitar with violin or ensemble. These were produced over a period of thirty years, moreover his guitarist friend Luigi Legnani often appeared as soloist in Paganini's concerts.

(To be continued)

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LORIS CHOBANIAN



LORIS O. CHOBANIAN was solo guitarist with the Louisiana State University Symphony Orchestra, conducted by Peter Paul Fuchs in a performance of a Vivaldi Concerto at the Union Theatre on May 13th. Reporting the Concerto *The Morning Advocate* of May 14th said “. . . . Strong audience appreciation brought Chobanian back for an encore—‘Etude’ by Villa-Lobos. This was an intricate, sinuous work involving elaborately embellished ascending and descending chords. A native of Baghdad, Iraq, Chobanian is an accomplished performer who knows how to charm an audience.”

His guitar programmes on WBRZ—TV Channel 2 are now a regular monthly series.

MEANING IN OUR MUSIC

By Malcolm H. Grady (*Britain*)

MOST affairs of the mind are divided basically into the Sciences and the Arts, and although music is primarily of the Arts it is supported by an element of Science especially in the application and control of an instrument. The student then who needs to understand the whole, must eventually define the science and the art of his studies, the comparative priorities, the demands they make upon him, and in what manner best to meet these demands.

The 'Science' of instrumental studies can be seen without hesitation as (a) the material and acoustic construction of the instrument, (b) the technical application of the mind and hands to perform with complete control, and (c) the nature of physical vibration, the range and ordering into Chromatic and Diatonic scales, the construction through the use of interval and inversion, of counterpoint and harmony, by the rational procedure of recording this by notation.

Although this can be broken down further we have established the basic nature of our science. It is when we attempt the counter-part of this in Art (to which our study properly belongs) that the student labours with vagueness and insufficiency. One is tempted to make do with 'expression', 'projecting of a form', and 'interpretation'. These are indeed aspects of our Art, but placing them into a practical method of study, to give rise to a great understanding of aesthetics, and seeing in this and through this all the truths and wisdom which fulfil true music, can elude the unwary pupil. It eludes because ultimately we must draw from ourselves and our lives and experiences, and our concept of truth and beauty. It is also impossible for a teacher to put this into us, and unfair at times to expect him to cultivate it; so we must see for ourselves where the true art leads and what worlds our proceeding into it inherits. We must clarify in fact, where the answers lie!

First we must accept that Science tells us primarily—what is, and what is not; Art is concerned with *how*! For example:—one may calculate that the weather is bad; figures tell us the wind's force, the rain fall, the temperature, but what of the swaying of trees, the gliding of the clouds, the wet smell of an orchard? This is how the weather is bad, and more important, it is how we *feel* the weather is bad. In our ultimate ability we follow the 'facts' of the composer, and transcriber and project through this, our 'truths' our insight. For this is the essence of Art.

However, we must note the difference between *representation* in the composition and presentation in the playing. Some works are obviously created to characterise, to impersonate; one feels the composer assimilate the ordering of these sounds, his phrasing and notes to paint a picture of his subject. As a rule, it can be held as a lesser musical form, to do what other art forms may do as well if not better. Painting and Prose may with far more effect give us mere representation. In the composer we ask for the world of dimensions unattainable in other mediums, and of ourselves we must give a depth of reaction not stirred so deeply in other forms. The presentation far from being the way we sit, or announce our pieces, is the way in which these awarenesses are projected through our instrument; in this as with our next point, we must work from the composer, not only from the Sciences of his notes, but beyond them, tentatively feeling the intentions and meaning of his work, sensitive to the actuality of his thoughts, to know ultimately the 'rightness' of playing it just so, and the crime of playing it any other way.

Interpretation is the same in its mechanics but it is the sharpening of the awarenesses of presentation. The composer is paramount; we improve upon mere rightness to the point where it becomes truth, and by our understanding of this truth, to show, spontaneously, ourselves. Having found, in order to present the music, what the composer intended, we then interpret how, and to what extent the intention must be stressed. Here one realises the need to know the composer, his style and manner, what form, what structure or phrase of one master which would be played with medium tempo, soft tone and unassuming air, may in another be the veritable focal point, a breaking away from his usual metre. To know this, to know what to prepare for in a composer can only result from playing much of his music, and concerning oneself with his art as well as his notes, thinking out his intentions and comparing them—one manuscript with another, and these in turn with works by other masters. The student will find over a period of time playing and thinking daily through his music that from the basic recognition of schools, which comes early, his ability to identify masters will develop considerably.

This leads us on to the beginnings of the truths and wisdom which marks the master, yet which in all musicians must to a degree be apparent, for here is the final satisfaction and projection of the art. We spoke just now of identification of the composers, their styles and directions, their feelings and views. Now it must be for us to identify them with ourselves. We must identify with ourselves what they say and feel, with regard to all their subjects and moods.

This can be difficult but we must work with what we know. We identify ourselves with the guitar. Why? Because of what the guitar is and what we are; because of all the people and innovations and developments which

have made our instrument so wide a spectrum of sound and colour, and because of our smallest influences and experiences which have made us susceptible to its voice, its personality, and nature. In this way we identify ourselves with our music. We receive what our hearts and emotions take for their own, what they accept most readily and with most avid satisfaction. However, let us beware of representation here, for with it we can miss the essence. To say one likes 'Adelita' because it evokes the picture of a wistful dancer in the moonlight may be apparent to one with this conviction, but it misses the point, because a poem or painting of the same scene will not necessarily create the equivalent reaction as the music. Therefore, it is the music for its own sake that we follow—what it suggests, represents, and evokes must be secondary. We are all susceptible to nostalgia, and pieces and works act differently upon us due to association, but this is for relaxation, for music in retrospect, not for learning. In study we must see the music for its own sake, love it for what it is and does, not for some foreign values which it but reminds us of.

To state rigidly the comparative priorities of this is impossible. It will vary according not only with the pupil's stage of development, but also with his or her ability and the amount of time devoted to practice (not to say how they practise)!

The essential factor is to let one's understanding of the 'soul' of the music, an awareness for aesthetic innovation and insight, grow with the technical application of sound learning. Although this technique has been called the 'knife and fork of the meal, and the music the food' nothing will prove more disastrous to the beginner than such 'flights of fancy'; without the necessary technique this will result in waste of effort and frustration. The beginner of up to some two or three years will do well to but realise what lies ahead, and concentrate completely on technique, reading and expression. As the training and developments continue the music should begin to live, expressing more and more itself—its composer—and the player.

ADELAIDE C.G.S.

THE Adelaide Classical Guitar Society is another of the flourishing guitar organisations in Australia. Its President is John Boyce, with Ann Boyce as Secretary.

The Constitution of the Society wisely provides that '**Full Members**' must agree to use an instrument (guitar) of traditional form; to use accepted modern technique; to read music; to play on not less than five occasions a year. '**Associate Members**' are mainly interested persons who like to listen. These have no voting rights.

PURLEY GUITAR SOCIETY

THE May meeting of the Purley Guitar Society (Surrey, England) was attended by about fifty members and guests. Members provided the first part of the programme with a wide range of guitar solos.

Minuet No. 5	Sor	
Andante Allegro	Handel	Michael Haseltine
Sor Study		
Andante	Roncalli	Kevin Malia
Gagliarda and Corrente	Frescobaldi	
Cancion y Danza	Ruiz Pipo	
Prelude and Fugue	Bach	David Allcock
1st Movement from Sonata op. 15	Giuliani	Raymond Love
Adelita	Tárrega	
Pavan No. 4	Milan	Phillip Allcock
El Testamento de N'Amalia	Llobet	Peter Waller
Study No. 16	Sor	
Waltz Venezuela	R. Borgess	
Prelude No. 1	Villa-Lobos	John Fraser
B minor Study	Sor	
Mazurka	Tárrega	John Finn
Sarabande	J. S. Bach	
Tale of the Fisherman	Falla	
Prelude	Chopin	Ray Tully

After the interval the special guest guitarist, William Pedley, proved himself a spell-binding performer in the following solos: Minuet (Sor), Ballet (Gluck), Gigue (Weiss), Romanza (Schumann), Gavotte (Bach), Waltz (Ponce), Recuerdos de la Alhambra (Tárrega) and Leyenda (Albeniz). He was only released after several encores owing to the lateness of the hour.

THE SOCIETY OF THE CLASSIC GUITAR, BOSTON, MASS.

THE May meeting consisted of the following programme:

Burgalesa	Torroba	Guy Simeone
Mahna de Carnival	Bonfa	L. H. Schönebach
Sonatina	Paganini	Arthur Wexler
Prelude No. 3	Villa-Lobos	Sue Fearing
Menuet aus dem suite in D dur	Roncalli	
Tarantella	Castelnuovo-Tedesco	P. Bruce Newell
Flamenco		Orrin White
Study No. 7 from op. 60	Carcassi	Ray Poissant
Study in positions	Carcassi	Peter Colby
Recuerdos de la Alhambra	Tárrega	Arthur Wexler
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SEGOVIA LONDON RECITAL

THE Royal Festival Hall, now renovated and with greatly improved acoustics, was completely sold out weeks in advance for Segovia's Solo Recital on May 26th. Not many artists can claim such a pre-recital success.

Alessandro Scarlatti and Haydn's tuneful music were followed by a Sor *Rondo* which was played with a verve which might have come from a guitarist a quarter of Segovia's age.

Of the more modern works Ponce's *Sonata Mexicana* and two items from Castelnuovo-Tedesco's *Suite Platero and I* vied with a piece in the style of a French arietta, *Ronsard*, and Albeniz's *Sevilla* in popularity. Other interesting items included Tansman's *Suite in Modo Polonico* and Mompou's *Cancion and Muniera*.

The ovation, the encores, and the realisation that 'it was all over, for this time' have become an established finale for Segovia recitals, but the enthusiasm is, as always, utterly sincere and profound.

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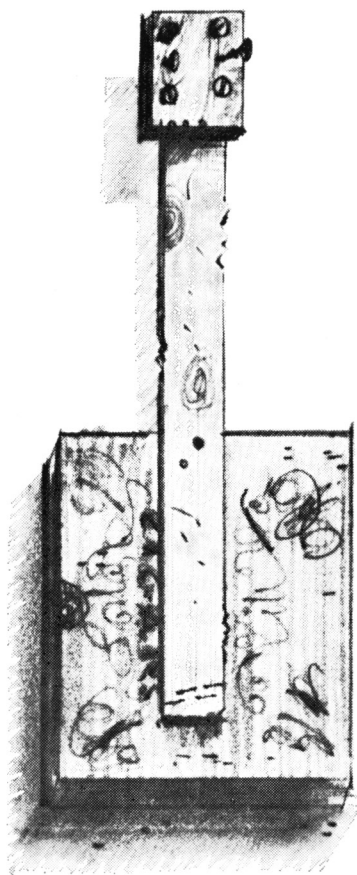
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The classic guitar is the latest addition to the Peabody Conservatory curriculum—and it is evidently a very popular addition. *The Sunday Sun*, Baltimore, of April 11th, reports the director of the Conservatory as saying: "The heads of music schools are agreed that the classical guitar, as exemplified by musicians such as Segovia and Bream, has achieved the status of a musical instrument. Few realize that music was composed for it as early as the Sixteenth Century."

JIRI JIRMAL

THE Czech guitarist, Jiri Jirmal, professor of guitar at Prague Conservatory, gave a recital recently at Saarbrücken, Germany.

His programme included Lute Suite (Lebendorf, 1600), Menuet (Rameau), Sonata op. 15 (Paganini), Two Impromptus (Truhlar), Fantasie Original (Vinas), Farruca (M. de Falla), Recuerdos de la Alhambra (Tárrega) and Aires Regionales (Inglesia).



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Photo :

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*Isaias Savio (centre) with Antonio Carlos Barbosa Lima
and Maria Livia Sao Marcos*

S.C.G. NEW YORK

AT the April 14th meeting of the Society of the Classic Guitar annual elections were held and all officers of the Society were re-elected for the 1965-66 term. They are President—Vladimir Bobri, Vice-President—Gregory d'Alessio, Secretary—Martha Nelson, Treasurer—Louis Gill. Also re-elected to the Executive Board of the Society were Lila Copeland, Helen Coulé Lurie and Michael Kelly. Retiring Board Member Saul Marantz was replaced by Anne Closner.

PENA GUITARRISTICA TÁRREGA (BARCELONA)

THE society *Peña Guitarrística Tárrega* of Barcelona, Spain, presented two guitarists, one of whom was also a singer, at their recital on February 21st. The three-part programme was opened with guitar solos by Venancio García Velasco, who played Two Pieces (trans. Chilesotti), Prelude (Bach), Mazurka (Tárrega), Danza de Molinero (M. de Falla), Two Preludes (Ponce), Romance de los Pinos (Torroba), Habanera (A. Salmeron), Cancion del Amanecer (G. Velasco) and themes from the film 'Platero y Yo' (Asins Arbó).

Part Two was given by Asunción Salmerón, who sang to guitar accompaniment works by Mudarra, Obrados, Torroba, Carbajal, Arbó, García Velasco and one of her own compositions.

The two guitarists combined in Part Three and played as a guitar-Duo music of the 16th century (anon. and Sanz), Andante (Vivaldi), Diologando (Fortea), Sons da Carrilhães (Villa-Lobos), Estudio de Atardecer and Danza Leonesa (García Velasco).

Venancio García Velasco was born in Astorga (León) and studied at the Conservatories of León, Madrid and Sevilla where he was awarded the 'Premio Extraordinario'.

Asunción Salmeron was born at Cabras (Cuenca). She studied first at at Valencia Conservatorio and later at Madrid under Doña Rosa Fernandez for voice and Regino Sainz de la Maza for guitar. She has given many recitals, sometimes with García Velasco, and appeared on Spanish TV.

Carmen Marina was the recitalist on April 4th with a programme of guitar solos, which included Minueto (Rameau), Sarabanda and Gavota (Handel), Prelude and Fugue (Bach), Two Studies (Sor), Preludes 2, 3, 4, 5, 6, 7, 8 and 9 (Tárrega), Sonata Clasica—Homenaje a Sor—(Ponce), Ensueño, Meditacion y Juego (Sainz de la Maza), Mallorca (Albeniz), Cancion (C. Marina) and La Catedral (Barrios).

Carmen Marina studied guitar at the Conservatories of Santander and Madrid, where she gained maximum qualifications and the Premio Extraordinario. She also took part in the Segovia Courses at Siena and Santiago de Compostela.

THE PONCE GUITAR CONCERTO

IN a BBC programme of recorded music from Mexico and Brazil Manuel Ponce's *Concierto del sur* was heard with Segovia (guitar) and the Symphony of the Air conducted by Enrique Jorda. It was interesting to hear this seldom-played concerto and to compare it with that of Castelnuovo-Tedesco. The Ponce concerto, is rather surprisingly, very Spanish in style, with much *rasgueado*—perhaps too much for non-Spanish ears to appreciate.

AN EVENING WITH THE DUO PRESTI-LAGOYA

By **George Zarb** (*Britain*)

THE evening of Tuesday, May 18th was an evening that all Cheltenham music lovers had been looking forward to with anticipation. The Duo Presti-Lagoya were to give a recital in the Town Hall.

The atmosphere was electric with excitement before the recital as the enthusiastic audience flowed into the hall. The hall was filled with people anxiously waiting for the Duo to enter. The shuffling of feet, the animated voices, and then the silence, the immediate applause as the famous Duo came on to the stage. She was small, almost petite, graceful and delicate. He, formal, severe, confident, determined. The bow, then complete silence as the audience relaxed to accept the soothing chords of the opening bars of Fernando Sor's *Divertissement No. 1*. Sweet sonorous melodies that gradually evolved into phrases of brilliant dazzling music. Then followed Bach's 5th French Suite for the Harpsichord, transcribed by Alexandre Lagoya for two guitars. One could immediately notice the difference. The sweet and sonorous voices of the guitars added to the music warmth that is not felt when played on the Harpsichord.

The last piece of the first half of the programme, Schubert's Sonata in A minor for the Arpeggione and Piano, sounded as if it was written for the guitar. Not surprisingly as Schubert loved the guitar and the Arpeggione was an instrument very much like the guitar, but played with a bow.

The second half opened with Two Preludes and Fugues by Castelnuovo-Tedesco, dedicated to the Presti-Lagoya Duo. The romantic mood created by the previous pieces snapped and one suddenly saw the guitar with different eyes. The range of the instrument was exploited fully. The music sometimes dramatic, at times mysterious, plunged the listener into depths unknown.

A charming Bagatelle by Ida Presti followed and under the dexterous hands of the Duo, made the audience swell with joy and admiration. Then came the climax, Prelude, Malaguena and Zortzico by Albeniz. The Hall was filled with warm sunlight and one's heart swelled with the ecstatic melodies and rhythms of Spain. The encores were the peak of the climax as M. de Falla's *Ritual Fire Dance* and Granados *Intermezzo* were played with superb musical feeling and technical mastery.

The end came and the audience slowly started to flow out. Some fully content, some wishing that it might have gone on and on without end, and those who for the first time heard the Duo amazed, speechless. One's eyes could not but once more read the quotation from Chopin written at the end of the programme. "There is nothing more beautiful than a guitar, save perhaps two."

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 Earth is enriched by every singing string
 Throbbing sweet music on the vibrant air.

The human heart craves beauty and will cling
 To music rising heavenward like a prayer.
 Guitars give forth a spiritual offering
 Of dulcet tones to God, while hearts declare:
 Earth is enriched by every singing string
 Throbbing sweet music on the vibrant air.

—GRACE CECELIA CALLAHAN.

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