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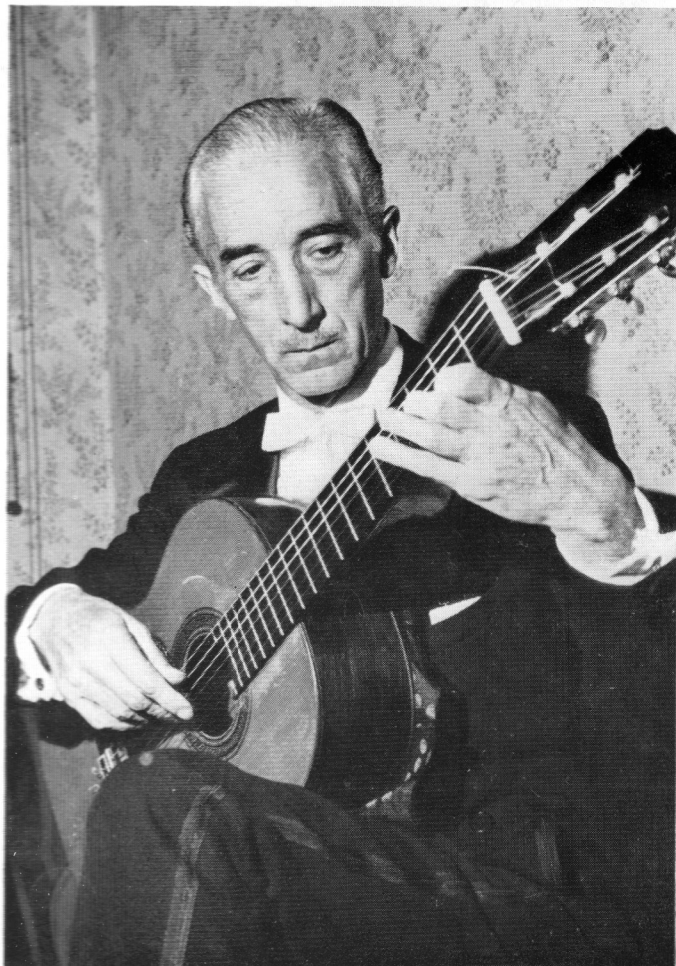


Photo:

by courtesy of "Belfast News Letter"

R. SAINZ DE LA MAZA

SAINZ DE LA MAZA IN IRELAND

WHEN listening to Sainz de la Maza's recital in Belfast, it was very apparent that this musician would never exhibit technique at the expense of artistic perfection and interpretation.

The Fantasy by Fuenllana, Suite by Bittner and Four Dances by Sanz were executed with a skill and precision one anticipated from such a authority on the early Spanish composers.

The Bach Lute Suite in G minor, transcribed by Sainz de la Maza, was undoubtedly the most inspiring work of the evening. His knowledge, understanding and interpretation of Bach were evident in his beautifully phrased playing.

After the interval the very interesting Variations on a Theme by Luis Milan, composed by Joaquin Nin, were played sensitively and with dignity. Debussy's La Fille Aux Cheveux du lin is a charming work, the guitar one felt added a delicate and crystallized clarity.

Perhaps the most impressive work after the interval was Eduardo Sainz de la Maza's Homage à Toulouse-Lautrec; this is a work of profundity, colourful and musically descriptive, which was played with a great sympathy of expression. (Eduardo is the recitalist's brother.—*Ed.*)

It was a joy to listen to Halffter's Habanera, Albeniz's Tango and R. Sainz de la Maza's Petenera and Zapateado played with such a sense of feeling and poetical brilliance.

The enthusiastic audience then heard as encores, El Vito and an exquisite rendering of Tárrega's Sueno.

—*Robert W. Boyle*

Regino Sainz de la Maza gave a recital at the Wigmore Hall, London, on April 29th at which he played a similar programme in the presence of His Excellency the Spanish Ambassador.

FORTHCOMING RECITAL

TURIBIO Santos, the outstanding Brazilian guitarist, will give a recital in the Purcell Room of the Royal Festival Hall, London, on Thursday, October 5th.

Another change in USA postage rates

A recent change in USA postage rates to Britain now makes these as follows: 13 cents by sea mail, and 20 cents by air.

A RECENT PHOTO



IDA PRESTI AND ALEXANDRE LAGOYA

IDA PRESTI —AS I KNEW HER

A Biography of her Early Years

by **Vrouyr Mazmanian** (*Lebanon*)

CLAUDE Marcel Montagnon, the father of Ida Presti, our beloved and great artist, was born in Paris. In his youth he was an employee of a commercial concern but his vocation in commerce could not detain him from his natural gift of music. He left commerce and became a professional musician until one day in Rabat (Morocco), where his new occupation took him, he met and married an Italian girl by the name of Graziella Presti. That was in 1918. From this union was born on the 31st of May, 1924, in Suresnes (Seine—a suburb of Paris) a girl who was named Yvette. Yvette Montagnon was destined to become a great guitarist and later adopting her mother's surname became Ida Presti.



Photo:

Ida Presti in "Le Petit Chose"

Mega-Phot, Paris

Little Yvette was strongly influenced by her father. She would sit near him as he played and concentrate, as only a child can, all her attention on her father's music. Her ears and eyes drinking in music as he plucked chords on the guitar. At the age of 6 she sat on her father's footstool, immobile with eagerness and interest. Her father, who could not help noticing this unusual musicality in his daughter, began at this age to place her tender little fingers on the guitar and to teach her elementary chords.

A year later the little prodigy was able to play a graceful accompaniment to her father's melodies. Accomplished and professional musicians who heard her were literally fascinated.

A little later she began to perform in the friendly circle of "Les Amis de la Guitare de Paris" under the tutelage of the late André Verdier. Emilio Pujol and Jean Lafon later helped to make her achieve a high calibre of musical mastery.

At the age of ten and a half she gave her first recital at "Salle Chopin" in Paris. Some years later we see her participating at the concert of "Societe des Concerts du Conservatoires" where she was a brilliant success.

As her circle of admirers grew she played in a film of the time, "Le Petit Chose" based on the famous romance of Alphonse Daudet, her graceful talent conquering everyone.

The happy event to all guitar lovers came when she was united in marriage to the "gentleman of the guitar", Alexandre Lagoya. It was thus that this magnificent Duo was born. For a decade, now, the Presti-Lagoya Duo has enchanted the world of music lovers.

Although sorrow mutes my pen as I write of the child Yvette that I knew, I feel that this personal tribute of her early biography should open the way to others who knew her in her later years as Ida Presti.

IDA PRESTI

THE news of the death of Ida Presti has shocked and saddened the whole guitar-world more deeply than any other recent event in the history of our instrument. The veteran Russian guitarist, Arsene V. Popov of Tomsk, Siberia, was visiting Moscow when the information was received. Here is an extract from his letter which is typical of the impact made by the sad news.

"With profound sadness we learn of the death of the great guitarist, Ida Presti, in New York. All Moscow guitarists are stunned and can scarcely believe that such a strong and healthy woman could die so suddenly. This is an irreplaceable loss not only to the guitar-lovers of France, but to guitarists throughout the whole world. Three years ago I was present at the Presti-Lagoya concert in Moscow. Alas, I could not have imagined that this would be my last meeting with this distinguished and celebrated Guitarist-Duo."

First Meeting

Having heard some of the records made by Ida Presti at the age of thirteen we took the first opportunity to hear and meet her after the Second

World War. André Verdier was contacted and I wrote to Radio Francaise requesting a broadcast talk by him on the history of the guitar, illustrated with solos by Ida Presti. To my surprise and delight the request was granted. In 1950 we went to Paris, and, together with a Turkish guitarist friend, Bulent Nisancioglu, received an invitation from André Verdier to a meeting of "Les Amis de la Guitare" at his home on the Isle St. Louis, near Notre Dame Cathedral.



The Duo with Mr. and Mrs. Fampas and Mr. Joannou

Among those present it was not difficult to recognise, even before formal introductions, that the charming, vivacious Parisienne was the Ida Presti, of whom we had heard so much. She played wonderfully for two hours works by Albeniz, Pujol, Paganini, Torroba, Ponce, Scarlatti, Sor etc., but her playing of the great Bach Chaconne was unforgettable. In spite of the intense heat of the weather and the loud noise of crates being unloaded from a lorry in the street below, we were entranced by it. The Simplicio guitar, Bach's superb music and the genius of the musician seemed to be fused into a divine majestic entity. She put her very self into that music, until the music seemed to be in control of her. At times she bent low over the guitar searching its very soul, the waves of her long black

hair almost touching the strings. Then in a state of exultation, eyes closed, head held high, she drew music from the guitar which could not have been more truly magnificent on any other instrument.

To speak of technique after listening to such glorious music seemed



Photo:

Henry Eley

At Aix-en-Provence

like dissecting a butterfly, but Ida Presti seemed as fresh and composed as before she commenced, so we tried to penetrate some of the secrets of her magic. She used nails of medium length, perhaps a little longer than some guitarists. She could play at a fantastically rapid speed and move freely on the covered strings without a trace of "whistling". The fingertips of

her left hand were surprisingly soft and yet able to endure long hours of practice and playing because accurately controlled placing required less pressure on the frets and fingerboard.

Ida Presti made her solo debut in London in the following year, 1951, and not long afterwards she met and married Alexandre Lagoya. The decision to play as a Duo was made in 1955. One of the earliest Duo



Photo:

The Duo with their son

R.T.F.

concerts took place at the Music Festival of Aix-en-Provence, France, on July 24th, 1956. It was broadcast and heard clearly in Cheltenham and many other places in Western Europe. The recital was held in the open air—in the fountain-cooled Place des Quatre-Dauphins. Its tremendous success was demonstrated clearly by the impassioned applause of the audience and later by the praise of the press. By the courtesy of *Le Provençal* of Marseilles *Guitar News* was able to adorn its front cover with the delightful picture taken by Henry Eley showing the Duo in their moment of triumph.

Since then the Duo went on to win laurels in many lands. Tuition courses at Nice (France) and in Canada were of great value to many students of the guitar.

Now there is a break, a tragic end to these activities. This does not mean that the life-work of Ida Presti has ceased. Its influence has been so immense that it will continue for very many years to come, perhaps to infinity.

Her daughter by her first marriage, Elisabeth Presti-Rigaud, teaches the guitar at the famous Paris Conservatory, Schola Cantorum. It is, perhaps, too soon to say whether her son of the Lagoya marriage is interested in the guitar as a career. But it is Ida Presti's sincerity and dedication which will remain with the thousands of people who saw and heard her.

—W.M.A.

SEGOVIA IN LONDON

“IN the hands of Segovia the guitar becomes an aristocratic instrument fit for courtly music of any age, including the present” wrote the *Daily Telegraph's* music critic, D.A.W.M., reporting Segovia's recital at the Royal Festival Hall at the end of May, when, playing with renewed vigour after his recent indisposition he delighted his large audience with a programme in which the older composers were represented in works by Bach, Sor, Schubert, Paganini (Romanza and Andantino variato), etc. Of the modern compositions the one which, perhaps, gave most pleasure was Castelnuovo-Tedesco's “Platero y Yo”, the story of a little donkey which Segovia interpreted on the guitar with a wealth of tender expression.

B.B.C. Television

Segovia is reported to have said: “Making records is bad enough, broadcasting is worse, and TV I loathe most of all”, so it was quite a feat of persuasion for the BBC to be able to present Segovia in a complete 45 minutes recital on June 30th—his first one-man TV recital, according to Alan Blyth in *Radio Times*. Viewer-listeners heard him play music by Purcell, Sor, Bach, Villa-Lobos, Granados and Albeniz. Congratulations to producer Patricia Foy on this scoop!

UNIVERSITY OF CALIFORNIA

THEODORE Norman has been appointed to the faculty of the University of California at Los Angeles (UCLA).

He will teach intermediate and advanced classes in classic guitar, for which students receive two credits per quarter, commencing October 1967.

CONCOURS INTERNATIONAL DE GUITARE, 1967 (Paris)

THE five finalists in this year's playing (interpretation) contest performed before the jury of twelve members on May 29th. The following day at the headquarters of Radio-Television Francaise (auditorium 104) the winners played before the public after a recital by Turibio Santos of Brazil (1965 winner).

The First Prize in the 1967 contest was awarded to a brilliant young



Photo:

O.R.T.F.

Robert Vidal presenting a guitar to the winner—Sergio Abreu

guitarist from Brazil, Sergio Abreu, who was 18 years old (19 on June 15th, 1967). He is one of the two brothers whose portraits appeared in *Guitar News* No. 94, together with their teacher.

The Second Prize was won by Richard Riera of France—the first award to a French guitarist in these contests.

Gerlinde Aichberger of Austria was accorded a Mention.

Contest for Compositions

On May 31st Barbara Polasek (1964 winner) gave a recital and played before the audience the three compositions for guitar solo which had been

selected as the best of the entries. Miss Polasek played them well, but the judges did not consider the compositions to be of sufficiently high standard for a prize to be awarded—nor for them to be included in the repertoire of the guitar. Names of the composers are not revealed, only pseudonyms and the country represented. Austria, Belgium and France were the countries of the composers receiving most marks, but only the Belgian received a Mention.



Photo:

O.R.T.F.

RICHARD RIERA (FRANCE)
Second Prize-winner

1968 CONTESTS

The 1968 Concours will be the tenth and it is not too early to apply for particulars both for playing (interpretation) and composing. There will be awards not only for composition of a guitar solo but also for guitar with string quartet. Write to:

Robert J. Vidal, Concours International de Guitare, 1968, ORTF, 116 Avenue du President-Kennedy, Paris 16, France.

ALIRIO DIAZ IN NEW YORK

ALIRIO Diaz, eminent Venezuelan classic guitarist, gave a concert at Carnegie Recital Hall, New York, on April 19th. This was the 112th. concert sponsored by the Society of the Classic Guitar, New York. The hall was filled to capacity and hundreds had to be turned away. Those who had obtained seats were fortunate indeed; Alirio Diaz played superbly, with impeccable musicianship and a lyric charm all his own.

The first half was devoted to music of the 16th and 17th centuries: Frescobaldi, Henry Purcell, Roncalli, the Suite in D by R. de Visée and Four Dances by Gaspar Sanz. The second part of the concert consisted of music by the Venezuelan composer, Antonio Lauro, ending with his Venezuelan Suite. Diaz' playing of the Venezuelan Dances was breathtaking, as the intricate, speedy rhythms demanded flawless technique and incredible dexterity of fingers, which the artist accomplished to the utmost. An enthusiastic public demanded encore after encore and left the concert hall reluctantly.

At Wigmore Hall, London

Two recitals, with totally different programmes, were given by Alirio Diaz on May 24th and 31st at London's only 'West End' Concert Hall—the famous and pleasant Wigmore Hall. The first programme included works by Sanz, Scarlatti (Sonatas), Castelnuovo-Tedesco (Sonata—Homage to Boccherini), Albeniz (a group of four solos) with the Third Cello Suite by Bach as the high point.

At the other concert he played music by Frescobaldi, Purcell, Molinaro, Bach (the Great Chaconne), Garsi de Parma, Falla, Turina, E. Sainz de la Maza and R. Sainz de la Maza.

In an interview in *The Times* (London) Alirio Diaz mentioned that he has nine guitars and calls them by the names of the Nine Muses. The following poem appeared in *Breakthru International Poetry Magazine* recently. It may help readers to remember the names of the Muses.



V. Bobri, President of S.C.G.(N.Y.)—left, with Alirio Diaz, Venezuelan classic guitarist, on the evening of Mr Diaz' Carnegie Recital Hall concert, April 19th, 1967

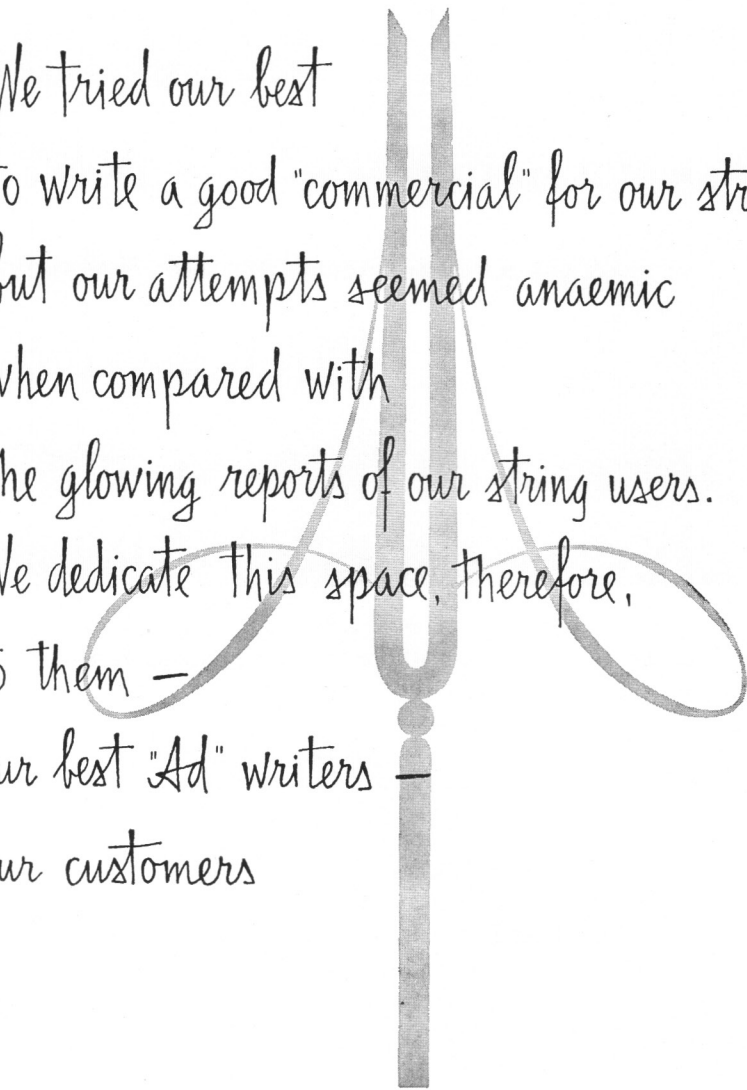
Invocation to the Nine Muses
(Dactylic Nonet)

Sweet-voiced Calliope, come with thy
Sisters, the Muses. Melpomene,
Graceful Terpsichore counsel me.

Beautiful, passionate Erato,
Smiling Euterpe, Polymnia
Join with Thalia, inspiring me.

Look from Olympus, Urania,
Pardon my human temerity.
Clio, proclaim my sincerity!

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LIZA ZOI AND EVANGELOS ASSIMACOPOULOS

THIS Duo of Greek guitarists has given many recitals in various cities of Greece during the past months. Outstanding was their playing of the Vivaldi Concerto at the Municipal Theatre of Piraeus under the direction of the leading musician Stelios Kafantaris.

Typical of many recitals was one organised by the Hellenic American Union which presented them in a programme of music for two guitars on March 23rd. Their programme included works by Diabelli (Serenade in Re), A. Scarlatti, Handel, J. S. Bach, B. Marcello, Vivaldi, Sor, Albeniz and Granados. Everywhere they received warm applause and appreciative press notices.

MANUEL LOPEZ RAMOS

THE Barcelona society of guitarists, Peña Guitarrística Tárrega, presented the distinguished Argentine guitarist, Manuel Lopez Ramos, in a recital at Barcelona Central Library on February 19th. He played works by Frescobaldi, A. Scarlatti, J. S. Bach (including Suite
(over)

III), Ponce, Castelnuovo-Tedesco (Platero y Yo), Rodrigo, Granados (Danza No. 11) and Albeniz (Mallorca-arr. Segovia).

Manual Lopez Ramos was born in Buenos Aires and studied the guitar under Miguel Michelone.

In 1948 he received the Prize of the Argentine Chamber Music Association. He has given recitals in many countries of America and Europe and played as soloist in concertos with many famous orchestras. In 1963 he toured USSR playing fourteen recitals. He has directed special Improvement Courses for guitarists at the University of Arizona, the National School of Music of the UNAM and the Conservatoire of Guatemala.

REDBRIDGE MUSIC FESTIVAL, 1967

A new Music Festival is incorporating contests for solo guitar playing in its Syllabus. This is the Redbridge Music Festival and it will take place early in November 1967. The classes are classified as follows: No. 88 Classic guitar (age 18 and over), No. 89 (12-17 years) and No. 90 (11 and under).

For particulars write to The Assistant Secretary, Redbridge Arts Council, Central Library, Oakfield Road, Ilford, Essex. (Tel.: 01-478 0017).

WEDDINGS

John Runge, the well-known British guitarist-singer, was married to Mrs. Emily Leath on June 27th at Litchfield, Connecticut, USA.

Georges Reiser and Helena Keville Evans of Roxbury, Massachusetts, USA., were married on June 21st. They are both pupils of Guy Simeone and jointly studied with Ida Presti and Alexandre Lagoya last year. Georges will be remembered with gratitude for those wonderful pictures of Segovia in action in a recent issue of *Guitar News*.

George Sakellariou of San Francisco was married on April 9th in California to Margarita Estrada of Colombia. Present address: Colombia.

BEST WISHES TO THE HAPPY COUPLES

GOLDEN WEDDING

Kay and Wilfrid Appleby, who celebrated their Golden Wedding on June 30th, wish to thank the many friends who sent congratulations and good wishes.



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CONCERTS IN LEBANON

WHEN the Music Club of the American University in Beirut, Lebanon, recently invited Vrouyr Mazmanian to give a concert of guitar music he transcribed, for two guitars, works by J. S. Bach, Telemann, D. Scarlatti, Haydn, Schubert, Falla, etc. which he played with one of his pupils.

On May 5th he gave a talk, in French, on the guitar, with solos by way of illustrations, to a Lebanese Women's Cultural Club. On May 20th he took part in an important benefit concert at the Residence of the French Ambassador, playing in company with professors of the Beirut Conservatoire the Quintet in E minor by Boccherini.

On May 29th Vrouyr Mazmanian organised a Commemoration Concert to the memory of Ida Presti at the American University. After an opening speech and a short biographical sketch, guitar music by Dowland, Byrd, Bach, Handel, Rameau, etc. was performed. On June 3rd pupils of V. Mazmanian took part in a concert at the Saint-Joseph University College. This is the largest College in the Middle East. Built on a hill, it commands a wonderful view of the beautiful mountains and valleys of Lebanon.

GRAHAM WADE

A recital of guitar music was given by Graham Wade on May 25 at Richmond, Yorkshire. The programme was: Two Pavanes (Milan); Courante (Frescobaldi); Gavotte (Scarlatti); Suite in D minor (R. de Visée); Four Studies (Carcassi); Valse (Ponce); El Abejorro (Pujol); Romance de Amor (trad.); Prelude in E minor (Villa-Lobos).

During the interval and after the recital the small but appreciative audience asked questions about the classic guitar and showed great interest in its repertoire and history.

MUSIC TO DELIGHT

DAVID McConnell took part in a concert (with the above title) organised by the Redbridge Arts Council at Redbridge Town Hall, Ilford, on May 17th. He played four solos according to the programme Prelude (Bach), Etude (Sor), Minuet (Sor), and Recuerdos de la Alhambra (Tárrega), but the large and enthusiastic audience demanded three encore items which consisted of music by Aguado and Tárrega.

Two other recitals by David McConnell were given at Ilford on May 31st and Hampstead on June 17th.

FESTIVAL RECITAL

ERIC Hill (guitar) with Helen Bosley (soprano) and Keith Bosley (piano) provided an interesting concert at Cookham (England) Festival, 1967. Eric Hill's guitar solos included Prelude (Bach), Homenaje (Falla) and Fantasia for Guitar (Gerhard, 1957). He also took part with Helen Bosley in Britten's Songs from the Chinese (op. 58) and with the pianist in Weber's Divertimento, op. 38.

GREEK STUDENTS' CONCERT

ELEVEN of the students of Dimitri Fampas were presented by the Athens Art Office in a concert at the Gloria Theatre, Athens, on May 5th. Their portraits show them to be intelligent, modern, young people of culture, the four young ladies being absolute charmers!



And what a feast of guitar music they provided:

M. Stratighi	Song without Words op. 19, No. 6 Ballet (Orfeo)	<i>Mendelssohn Gluck</i>
F. Zafiri	Feste Lariane Spanish Romance	<i>Mozzani Papas</i>
E. Boudounis	El Abejorro Bourree—Melodie	<i>Pujol Fampas</i>
E. Asproudi	Two Gavottes Barcarole	<i>Bach Tansman</i>
J. Manolidakis	Menuette Valse	<i>Rameau Ponce</i>

M. Vlahopoulou	Prelude No. 3 Capricho Arabe	<i>Villa-Lobos</i> <i>Tarrega</i>
J. Axiotis	Sonata No. 22 (Rondo) Madronos	<i>Sor</i> <i>Torroba</i>
Th. Rouboulas	Aria con Variazioni Asturias Leyenda	<i>Frescobaldi</i> <i>Albeniz</i>
A. Bouras	Prelude et Fuge Danza Espanola No. 5	<i>Bach</i> <i>Granados</i>
M. Chamilothis	Sonata op. 15	<i>Giuliani</i>
Notis Mavroudis	Variation on a theme of Mozart Danza Venezuelana	<i>Sor</i> <i>Lauro</i>

The concert hall normally holds 800, but 100 more chairs were squeezed in for the enthusiastic audience. Press reports acclaim this concert as "a Victory!"—a brave reaction to the flood of 'yeah-yeah'—E.A.N. writing in *Vradini*. He praised not only the musicianship of the young people who played so delightfully but also their inspiring teacher, Dimitri Fampas, who had trained them with such skill, patience and kindness.

During the concert the audience and performers stood for a minute as a mark of homage to Ida Presti, who was well-known and loved in Greece.

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By Miguel Ablóniz (*Italy*)

Part 12

LEFT HAND (continued)

The barré; In guitar technique we often have to stop simultaneously two or more notes placed on the same fret; to do this we have at our disposal two ways: we either use a separate finger for each note, especially if in the same time we need to strike also an open string lying amongst the stopped strings, or we use the left hand index alone for stopping the two or more notes placed on the same fret. The latter proceeding is what we call *barré*, a French word now adopted by almost all guitarists.

At present in guitar music the *barré* is indicated by a roman numeral (used to avoid confusions with the arabic numerals adopted for the ordinary left-hand fingering), showing the fret on which it is to be done. When a low open string is needed while the index is 'barring' the high strings, we add before the roman numeral a small $1/2$, a term admittedly not very precise as one might rightly suppose it means the stopping of **three** strings (one half of six) when in reality the strings to stop can be from two to five. The adding before the roman numeral of the fractions: $2/6$, $3/6$, $4/6$ and $5/6$ would have been more appropriate; nevertheless, to avoid the introduction of new symbols every few decades, we continue to use the $1/2$ (called sometimes 'petit barré'). This, however, does not imply that a roman numeral not preceded by a $1/2$ means the stopping of **all six strings**; we usually stop the number of strings the music requires, though sometimes, to facilitate the task of fingers 2, 3 and 4, we can stop even more strings than those strictly required.

Letters: C, B, b, etc., added before the roman numeral are redundant and should be abolished; they are just the initial letter of the word **fret** in some language.

Barring, being at first anything but an easy matter, should be systematically practised. Hereupon are some useful and progressive exercises for those who may not have mastered it yet:

(1) On fret 7, or some other fret near that part of the fingerboard, stop the two first strings using the index as straight as possible, by keeping a firmly pressing thumb under it (more about the thumb later on) and the wrist low and outwards. At first the ball of the thumb feels tired after a

short while, but with exercise this muscle soon develops and its resistance increases proportionately. While barring, strike with i.m. repeatedly and alternatively the strings you are pressing, not **apoyando** and in slow rhythm, seeing that their sound lasts. Transpose the same exercise on frets 6, 5, 4, etc., always keeping the (left) index unbent.

(2) Stop the three first strings (with the index always unbent) on the 7th fret. Play as before with the right hand, one note at a time, not **apoyando**, using either i.m.a. or p.i.m. Transpose on all frets.

(3) Stop the four first strings. Same conditions as above. Right hand p.i.m.a.

(4) Stop the five first strings. Right hand p.p.i.m.a.

(5) Stop all six strings. Right hand p.p.p.i.m.a.

It is of course noticeable that with every fret the distances between the strings and the resistance they oppose vary slightly.

More difficult: Start again with exercise No. 1 and while pressing the two first strings with the index, use finger 2 a few times on the first string and a few times on the second, to stop the following higher half-tone (on the successive higher fret), continuing to play in slow rhythm with the right hand fingers, not **apoyando**; see always that the notes—the one under the barré and the other stopped by finger 2—are distinctly heard and that their sound lasts. Develop the same exercise by stopping the notes with finger 3 on its respective fret, leaving, that is, one free fret between it and the index, then with finger 4, leaving two free frets between it and the index. Transpose always each exercise on frets 6, 5, 4, etc., sounding every note with a right hand finger to check if the left hand fingers are pressing sufficiently.

Apply this way of practising also on exercises 2, 3, 4 and 5, i.e. while the index does the barré on three, four, five or six strings, learn to use all other fingers too and produce clean and distinctly heard notes. The advanced student should be able to keep pressing all six strings with the index (called: total or grand barré), on any fret, and without letting it change position, stop notes with fingers 2, 3, 4, (2, 3, 4,—4, 3, 2,—2, 4, 2,—3, 4, 3, etc.) on **any string**. On this same position he should also become able to take **chords** with fingers 2, 3, 4 stopping notes on the following fret, on the two following frets, on the three following frets, on the second and third following frets, etc. (various combinations), always producing clear and lasting notes on **all six strings** when striking them with the right hand.

The barré should be practised up to the 11th fret. Higher than that part

of the fingerboard the **total** barré becomes extremely difficult (because of the presence of the sound box), while **partial** barrés, although possible, are rarely required. In some music necessitating notes on the same fret to be taken on 'lower' strings while at the same time a 'higher' string is needed open, we can place the extreme phalanx of the index flat on the 'lower' strings managing with its outward (or reverse) bend not to touch the 'higher' string or strings. Although in writing we cannot indicate such a 'partial internal barré' with a roman numeral, we may use a vertical or inclined half a square bracket embracing the notes to be stopped by the outward bent index.

In our music we seldom find a barré done by some other left hand finger than the index; for instance the small finger. These are always **partial** barrés, never covering all six strings and are permitted as long as they offer a logical solution of fingering.

All 'eight exercises for the independent action of the left hand fingers' described in a previous article should also be practised by using the left index in **grand** barré (pressing all six strings) and by playing the notes with the right hand.

While barring we may also play combinations of slurred notes and scales (chromatic or diatonic).

Some guitarists at the beginning, when taking a barré on the two, three or four first strings, get the bad habit of bending the index and sending the whole hand and part of the fingers backwards lower than the fingerboard level. It is easy to show that this bad habit, although when the index is used alone does not seem as bad as it really is, makes things turn rather serious when one has to use at the same time the other fingers too, especially on low strings. That is why from the start it is recommended to use the index unbent. When we take a partial barré on the two, three or four first strings and must also play with fingers 2, 3 and 4 on some low strings, we notice that it is not possible to use the index **unbent**; this is natural. But then, although we bend the index, we must take care to bring the hand and wrist outward, so that when we look at them (from that angle that lets us see only the sixth string, covering to our view all other strings), we can see protruding from under the treble edge of the fingerboard the fingers in their total length and a part of the palm. Apropos of the well-advanced wrist and the partial-internal barré, there are two very interesting photographs of Segovia: one by Douglas Glass in "The Sunday Times" Portrait

Gallery and the other by Roger Hauert in "Les Grands Interprètes": Editions René Kister, Genève & Monaco.

It is advisable to use the index in barré only when necessary; some guitarists adopt the habit of barring too much, often letting the index stop strings that are not required. In that case this important finger, in comparison with fingers 2, 3, 4, may remain less trained for stopping with its tip **one string only**, especially in fast rhythm and in jumps between distant positions.

One of our means for interrupting the vibrations of some string is also 'barring'.

To conclude: The left thumb during barré always remains unbent on the lower half of the neck, no matter how many strings the index stops. While when we play without using the barré the thumb is more or less under the medius (centre of action), in barré it goes slightly nearer the index, to help it stop more than one string, but, remember: never place the thumb further out (leftwards) than the index; this serious error, unfortunately, is seen quite frequently. The finger nearest to the head of the guitar should always be the index.

(To be continued)

CHELTENHAM CLASSIC GUITAR CIRCLE

THE May meeting of Cheltenham Classic Guitar Circle was entertained by seven guitarists. The President, Eric Miller, opened the programme with an Etude by Carcassi, Two Pavans by Gaspar Sanz and an original "Impromptu". H. Dench, making his first appearance at the Circle, gave musicianly renderings of a Suite by R. de Visée, three solos by Tárrega and Prelude in C minor by Bach.

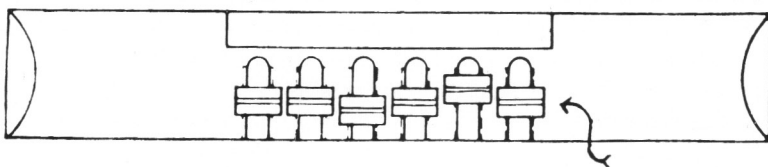
A trio consisting of Miss Lorna Graham, with P. Harvey and R. E. Hughes played Boccherini's famous Minuet with such success that it was repeated by request later in the programme.

Michael Dent contributed a Caprice by Carcassi and Studies by Sor and Giuliani; other studies were played by Miss L. Graham and R. E. Hughes. Paul Harvey's solos included Española by Sanz and Lagrima by Tárrega. Several items were played by P. J. Gamble from his very considerable repertoire. They included Minuet (A. Scarlatti), Prelude No. 1 (Villa-Lobos), Pavan (Milan) and some interesting Studies by Aguado, Sor and Tárrega.

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GUITAR MUSIC

MUCH as we enjoy the guitar music of the 16th to the 19th centuries we may sometimes wonder if the repertoire of our instrument is not overweighted by the past. I.C.G.A. receives a very large number of programmes of recitals and meetings of guitarists, but very few guitar compositions later than those of Villa-Lobos are included in them.

This is remarkable, as the capabilities and standard of playing, both in technique and musicianship, have made enormous progress recently not only among professional recitalists but also among the thousands of talented amateurs. Perhaps guitarists would discuss this and endeavour to find out if it is due to the composers or the teachers—or perhaps to the guitarists themselves. By all means let us explore and enjoy the vast treasures of the past, but we must also keep an eye on the future.

Guitar Solos

Taking the new original compositions, recently published for solo guitar, alphabetically the first name is that of Alexander Bellow with two items published separately by Franco Colombo, New York. Each of them has an excellent foreword describing and analysing the composition in a most interesting and helpful way. "Sonatina" (in one movement) is described as a composition in compressed sonata-form. . . . Its main thematic material consists of a zig-zagging melodic line, abundant in diminished, and augmented intervals etc. "Prelude and Fugue" is written in Baroque form. Both compositions are of recital standard and the resources of the guitar are exploited as one would expect from a composer who has such a profound understanding of the instrument.

"English Suite" (opus 31) by John W. Duarte is in three movements; Prelude, Folk Song and Round Dance. The fact that it has been recorded by Andres Segovia on Decca Records is sufficient comment on its qualities. The publishers are Novello & Co. Ltd., London.

Louis Ignatius Gall, a leading Netherlands guitarist, often heard in concerts and broadcasts in Holland, has had two items published by Muziekuitgeverij van Teeseling, Nijmegen, Holland. "Suite Vivat Noviomagum" (op. 16) consists of four movements: Preludiana, Alla Fughetta, Sarabande and Rondo Trajanus. This effective work is often included by its composer in his programmes. The other item, a group of three pieces: "A visit to a Museum, Cancion and Asiatica" (op. 19) is less ambitious but pleasant music for the student.

(over)

Teresa de Rogatis has composed a delightful concert study in arpeggios with the title "Vespro sul Fiume" and also an album of little easy pieces, "Primi Passi", both items being published by Edizioni Curci, Milan, Italy.

Ricordi, Sao Paulo, Brazil have published a solo by Isaias Savio—a light attractive piece—"Vals Scherzo".

Guido Topper of Holland must have been studying geography before composing an unusual suite of solos "The Guitarist's Travelling Guide". Places included are Italy, Macedonia, Sahara, Hungary, Monaco, San Marino, Brittany, Portugal, Morocco, Tunisia, Eire, Montenegro, Biscay, Catalonia, Flanders, France, Israel, The Channel Islands, Finland etc.—and to be quite up to date—the Moon! All quite easy to play and published in one guide-book volume, with map on cover, by Broekmans & van Poppel, Amsterdam, Holland.

John Chiodini's "Three Melodious pieces", simple music for the first year student, have been published by Providence Music Press, Providence, Rhode Island, U.S.A.

Arrangements and Transcriptions

Karl Scheit has further enriched the growing repertoire of the guitar by four new items received from his publishers, Universal Edition. The most important is his transcription of a Bach Fugue. This fugue exists in versions for violin (second movement of Sonata in G minor), organ (D minor) and lute. For ease and effectiveness of playing Karl Scheit has transposed the fugue into A minor. Those who have heard a fugue played by Segovia, Bream, Williams and other good guitarists will agree that the guitar is particularly suited to this form of music, providing it with a mellow clarity which is supremely delightful. The other items are a Partita (anon. c. 1750), Praludium und Zwei Menuette (anon. c. 1750) and Easy Entertaining Pieces (18th century). The Partita with its seven movements is very attractive.

If you were invited to have a JOROPO would you eat it, wear it, smoke it or dance it? The correct answer is 'dance it' for a joropo is a rustic dance from Venezuela, Colombia and Ecuador. It is usually in a lively 6/8 time with guitar accompaniment. Alirio Diaz, an expert on this type of music, has transcribed a joropo "Quirpa Guatireña" by Vicente E. Sojo (1887-). Sojo is one of the greatest musicians of Venezuela—conductor of the Symphony Orchestra of Caracas and the Orfeon Lamas, one of the first choral

organizations in Latin America. This interesting music is published by Broekmans & van Poppel, Amsterdam, Holland.

Le Roy and Brayssing

These two guitarists, Adrian Le Roy of France and Gregoire Brayssing of Bavaria, both wrote for the guitar of four courses (4 strings or pairs of strings) which preceded the 5-course Spanish guitar. Alexander Bellow has transcribed and arranged their music from the tablature and it has been published by Franco Colombo, New York as the first two volumes of the Bellow transcriptions of early guitar music. The Le Roy music consists of a group of five Branles de Bourgongue and nine other items. The Brayssing album contains six fantasies and two chansons. This ancient music dates from the middle of the sixteenth century and is as interesting as it is playable.

Ruggero Chiesa

Ruggero Chiesa has transcribed for guitar the two volumes of "El Maestro" by Luys Milan. Volume 1 (120 pages) consists of compositions for solo vihuela. Volume 2 (56 pages) contains only works for voice and vihuela. He has also selected, revised and fingered studies of Aguado (43p.) and Sor (47p.) in two separate albums 'for the use of the Conservatory'. These four albums have been published by Edizioni Suvini Zerboni, Milan, Italy. All four albums have informative introductions in parallel Italian and English text.

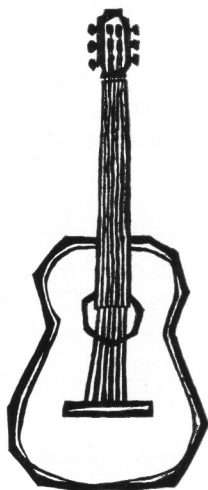
Music of the Old Masters

Students of ancient music will be interested in volumes 16 and 17 of "Musik Alter Meister" published by Akademische Druck-u. Verlagsanstalt, Graz, Austria. Volume 16 consists of five Partitas from the Karntner Lautenbuch with photographs of the actual tablature and also the tablature with transcription in notation above it line by line—arranged by Josef Klima.

Volume 17 is arranged by Hans Radke. This also has photos of the tablature followed by transcription for guitar solo. Both books contain considerable introductions in German.

Guitar at Conservatory

David Harris has been appointed as guitarist at the New England Conservatory in Boston, Massachusetts, U.S.A.



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SPIROS THOMATOS

SPIROS Thomatos was born in Aden (Arabia) and holds a British passport. As a young man he went to Greece, studied the guitar at the Hellenic Conservatoire gaining a Concert Artist Diploma. He also studied at Siena (Segovia course). He settled in Switzerland and in 1961 was appointed teacher of guitar at the Winterthur Conservatoire and also at Zürich Conservatoire in 1965. Judging from the pile of concert programmes received he must be one of the busiest guitarists in Europe. Recent activities include a concert for guitar and piano in Bern, Switzerland, with Susanne Brühwiler (piano). After guitar solos by Moreno Torroba, Villa-Lobos and Albeniz the two instruments were heard together in Fantasia op. 145 by Castelnuovo-Tedesco followed by piano solos.

At a concert in Zurich on May 4th Spiros Thomatos played on the guitar Bach's Lute Suite No. III. He also played the guitar part in a performance at Horgen on March 24th of the Markus-Passion by Reinhard Keiser (1674-1739). Two concerts in February included Carulli's Concerto for guitar and orchestra, the orchestra being that of the Zürich Academy.

At Ohningen, Germany, on May 14th the concert programme included solos by Paganini and Villa-Lobos, also a Trio by Diabelli for flute, violin and guitar, a Sonata for violin and guitar by Paganini, and Kreutzer's Trio op. 16 for flute, clarinette and guitar. The Trio Thomatos of Zürich has given several concerts recently.

SACRAMENTO, CALIFORNIA

THE students of George Nichols studio, on June 4th, were presented in a recital of solos and ensemble works before the Classic Guitar society of Sacramento. Many of the performers were new to the guitar, having had very few lessons, and some had never before played for an audience, but all came through well and were glad of the experience.

The soloists were Bob Westerberg, Winfield Anderson and Richard Bamman playing items from the International Anthology of Alexander Bellow and from the Chilesotti Suite.

The ensemble players were Gay Kirby and George Nichols playing two guitar duets by Kuffner and Papas. Phyllis Young, accompanied by John Young on the recorder, also played a Kuffner "Andantino". Rose Jang and Lorraine Yep played guitar duets by Kuffner. Sherman Poteet, Laura Moreno and George Nichols played a Trio by L. de Call. Winfield Anderson and Bob Ruston combined guitars to play "Adios Muchachos" and "Cielito Lindo".

(over)

Other Sacramento News

Richard Bamman won an award for his playing of "Romance de Amor" at the recent R.H.S. Varieties of 1967. Of the whole show, his was the only performance having an encore called for by the audience. He also holds the classic guitar chair in the De Molay Youth Band, and it is possibly the only such "chair" in the country. Marion De Cuir gave two short lecture-demonstrations for the Music One classes at Sacramento City College. She played Pavane No. 1 (Luis Milan); Prelude No. 1 (Villa-Lobos) and Peruvian Air and Variation (Papás). She was the only guitarist in the classes, and needless to say she left a good impression as well as arousing much enthusiasm. She soon departs for the University of Guadalajara where she will further her studies of Spanish and the guitar.

Sherman Poteet also gave a lecture-demonstration for the faculty and music class at McClatchy High School. He spoke of the various aspects of the classic guitar and the merits of the Segovia Scales and demonstrated the seven Right Hand alternations. After which he played Two Studies (Sagreras); Study No. 16 (Carcassi); Peruvian Air and Variation (Papás) and his own composition "Reverie" for guitar.

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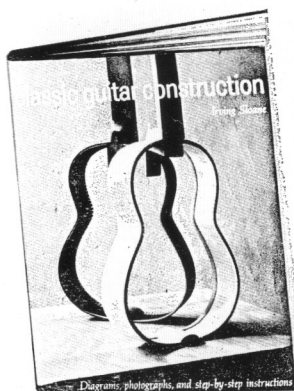
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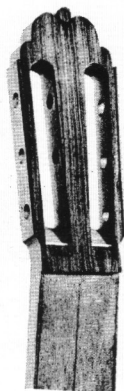
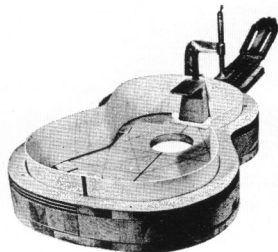
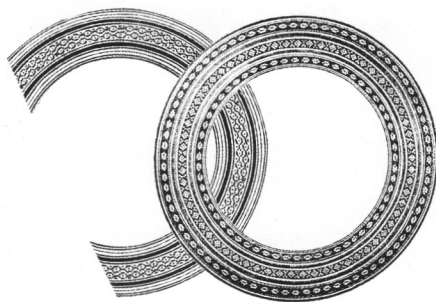
By Irving Sloane



This unique, comprehensive book gives all the information necessary for the building of a fine, classic guitar. Handsomely illustrated, it is an indispensable guide for the novice luthier, and conveys much of the romance of the Spanish classic guitar, gives a brief history and discussion of guitar construction theory, and provides a picture gallery of guitars by the great makers: including Torres, Hauser, Santos, Esteso, Arias, and Barbero.

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necessary to build a guitar: A mold, bending form, purfling forms, and template. The author tells one how to make his own clamps, purfling cutter, and even the rosette (the sound hole mosaic inlay). He explores each aspect of guitar construction, and includes a directory of suppliers for wood, tools, and all guitar-making accessories.



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Photo:

Terry Stockton Studio

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This year, for the first time, a class for guitar was appointed, the Open Test Piece being "Recuerdos de la Alhambra". The eminence of the guitar was strongly felt when Peter McBride—a pupil of Malcolm H. Grady—was awarded 93 marks, the highest gained by any entry in the festival!

Peter McBride, aged 18, had not previously played before an audience.

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William Pedley playing at the meeting

William Pedley made a very welcome return as our guest artist.

The items included music by Carulli, Sor, Purcell, Lully, Frescobaldi, R. de Visée, Roncalli, Carcassi, Ferandiere, Handel, Bach, Villa-Lobos, Albeniz, Sanz, Dowland, Sainz de la Maza, Tárrega, Lauro, Brahms, Chr. F. Schale, Wenkel, Ponce.

The players were Peter Barrett, Raymond Love, David Hickman, Barbara Stuart, Peter Waller, S. Sewell, Anthony Grogan, Yvonne Attridge, Kenneth Rogers, Gilbert Zarfes, Eileen Coxeter, John Finn, Martin Roiser, David Allcock, John Frazer and guest artist William Pedley.

—Margaret Bromley-Barratt

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