

GUITAR NEWS

THE OFFICIAL ORGAN OF THE CLASSIC GUITAR ASSOCIATION
(INTERNATIONAL)

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A happy New Year To All Guitarists

We have good reason to feel happy and encouraged because of the genuine progress which the guitar is making towards its universal acceptance as an instrument of high artistic merit with a distinct character and sphere of its own.

Andres Segovia's recitals, concerts and broadcasts in Britain during November have stimulated enthusiastic appreciation of the guitar. The resulting press-reports and articles have been so numerous that much of the prevailing ignorance about the guitar must have been dispelled. These reports have vied with each other in praise of Segovia and the guitar. Both artist and instrument now stand higher in universal esteem than ever before.

Julian Bream explains the Guitar

A broadcast talk on "The Guitar" by Julian Bream on November 7th also must have helped many people towards a better understanding of the real guitar. This talk was in "Music Magazine," a weekly programme for music-lovers edited since 1944 by Anna Instone and Julian Herbage, the well-known musicologists. In introducing this talk Mr. Herbage said that **"The guitar should not be confused with the electrified monstrosity of the dance-bands."** (The Classic Guitar Association endorses this whole-heartedly).

Julian Bream, with the co-operation of Frederick Fuller (baritone), gave an excellent talk and demonstration touching on the history of the guitar and its relation to the lute. To show its wide range of tone-colour he played a Haydn Minuet and said that the tuning of the guitar made it suitable for either contrapuntal or harmonic writing. Its popularity for folk-song accompaniment had never waned.

Jose de Azpiazu in England

On his first visit to England Jose de Azpiazu, Spanish-born professor of the guitar at Geneva Conservatoire, took part in a concert at Clifton College, Bristol, on November 2nd. He accompanied Frederick Fuller in a group of English and Spanish songs of the Tudor period and in songs of many lands. He also played two groups of guitar solos—Pavane (Byrd), Sarabande (Bach), Evocacion (Tarrega), Asturias (Albeniz), Farruca (Fallá), Sacro-Monte (Turina), and an original Jota which he had composed in homage to Manuel de Fallá.

MATTEO CARCASSI AND HIS WORKS

By Vahdah Olcott Bickford

MATTEO CARCASSI was born in Florence, Italy, in 1792 (actual date unknown) and died in Paris on January 16th, 1852, so we guitarists now celebrate the HUNDREDTH ANNIVERSARY of his death and it is well that we recapitulate some of the great work that he did for the guitar during his sixty years of lifetime. He still remains, through the hundred years since his death, one of the most celebrated and renowned guitarists, and there is scarcely a neophyte on the guitar to-day that does not know of his famous Method, published in 1849. It is perhaps the most famous Guitar Method in the world, even to-day, for it has been translated into more languages than any other and there have been countless 'editions' of it even in the English language. In America the publishers vied with each other to have a Carcassi Method of their own, so used it with supplementary material by other guitarists which could be copyrighted. There were, to this writer's knowledge, four distinct editions in the United States alone, the Carl Fischer, the Walter Jacobs, the G. Schirmer and the Harms editions. The latter was edited and had supplementary material by the well-known guitarist, Chas. de Janon.

Among Carcassi's most important works, apart from the Method, is his Op. 60—"Twenty-five Studies, Melodious and Progressive," which are a *must* for all guitarists the world over. These have, since the days of Carcassi, been given right-hand fingering (which was very sparsely indicated by Carcassi, according to the custom in those days, not only with the guitar but with the piano music as well), and there are at least two outstanding editions of these which, because they have right-hand fingering, are far more useful than the original. One is by Miguel Llobet, and another by the writer of this article—the latter was published in New York City by Carl Fischer.

It is not known with whom Carcassi studied but only that he studied the guitar in his youth and at a very early age became endowed with extraordinary skill. During his teens he had made an enviable reputation for himself in his native land, and when twenty-eight years of age went to Paris, then the goal of most musicians. Even before this he had toured throughout Germany. He gave his first concerts in London in 1822 when he was thirty years of age. Unless they leave some creative work for the instrument virtuosos are usually known only to about the second or third generation after their death, but we find that Carcassi's name is still in the top place due to his compositions, his Method and his many fine transcriptions; of the latter too little is known by present-day guitarists. His Opus I "Three Sonatas" is a fine work. Some of his operatic Fantasies are outstanding in their line. In his day transcriptions of the operas were very popular, but they have lost much of that popularity in our day.

It is said that Carcassi was so well-received in London on his first appearance there that though he continued to live in Paris he visited London for concerts each year for the remainder of his life. During his trips to London he was busily engaged in various concerts and did a great deal of teaching there also. In 1826 he toured both London and Germany where he created the utmost enthusiasm, playing in all the most important cities.

Carcassi and Carulli, another celebrated Italian guitarist (1770-1841),

were both living in Paris at the same time and were somewhat rivals, although at the time of Carcassi's greatest fame and success there Carulli was growing old. The fickle Parisians were ready to transfer their allegiance to a new guitar virtuoso, so Carcassi, a younger man, then in the prime of life and bringing new ideas and later methods in guitar playing, became the more famous of the two after about 1836. The salons of all the artists and nobility of Paris were thrown open to him and publishers vied with each other to get his compositions and transcriptions. In 1836 he returned to Italy where he received many public favours and great success in his concerts. He played upon a beautiful Italian guitar of exquisite workmanship but the maker's name is unknown. It had the then-customary peg-head.

To Carcassi we are indebted for the perfection of the method of fingering now in more or less universal use. He introduced many novel effects and is acknowledged to have carried the resources of the guitar to greater lengths than any guitarist before him. His Method was the most systematic of any up to his time, going by easy, progressive steps from the beginning to more difficult work. Many of those who have written methods have not adhered to as systematic a degree of study and have made difficult jumps for which the pupil has not been adequately prepared.

Carcassi had eighty works published with opus numbers and many others without opus numbers, such as waltzes, rondos and duos with piano. Also, while in London, he wrote guitar accompaniments to innumerable songs which, though long since out-of-print, were exceedingly popular both in England and on the Continent during his life-time. Among his other works of value to the present-day guitar student are the 6 Caprices, Op. 26.

His portrait shows him to be of the poetic type, similar to Chopin. Little is known of his personal life beyond his fame as a virtuoso which extended all over Europe, and his fame as a composer and teacher and author of the Method and the "Twenty-five Studies," which will be known and used for probably centuries to come.

Let us stop in our busy lives to pay him tribute on his 100th anniversary. It is the hope of the writer that all the Guitar Societies of the world will celebrate his anniversary by giving Carcassi programmes and talks about his works.

A VISIT TO MANUEL DE LA CHICA—GUITAR MAKER

By Fernand F. Lavie

I SPENT two days in Granada admiring the architectural beauties of that wonderful Moorish city, a veritable Eden of panoramic views—the Alhambra, Torre Bermeja, Generalife, the Gardens of the Partal, the Cartuja and the Cathedral. Indeed it possesses an infinity of incomparable beauty besides its Sacro Monte of exquisite grace where the gipsy women saunter in the costume so typical of their race.

With a friend I walked along one of its winding streets to interview Señor Don Manuel de la Chica, one of the best guitar makers of the present time in Spain. In his humble workshop there is a cobweb-covered pile of bits and pieces of timber—ancient chests and furniture. However, this material is quite valuable and wealthy collectors of antiques frequently offer large sums for it.

We interrupt Sr. de la Chica in his work and ask him to explain to us some of the secrets of his art. He replies: "I am afraid I cannot say much that other guitar makers have not already said—Antonio Torres of Almeria, Dionisio Guerra of Cadiz, Simplicio of Barcelona and Santos Hernandez of Madrid (Hernandez I consider my spiritual master), all these great luthiers have already explained guitar making."

I suggest to Sr. de la Chica that his fame is due to some secrets in his guitars and that he can tell us something about this. Sr. de la Chica hesitates and remains silent for some moments. He then says: "Guitar making is my love, all the illusions of my youth are in the delicate body of the guitar, and there are no words to express my joy when I hear the sound of a guitar I have just made."

"Tell us something about your life" we ask him. "I was at first a cabinet-maker," he tells us, "and I made my first guitar, as a hobby, on the kitchen table in my spare time. I had no stove; an old tin served for boiling the waxes. My first successful guitar was a copy of one by Santos Hernandez. When it was ready I took it to the concert guitarist, Sr. Joffre; he tested it and told me I had very good hands for this work. I listened to his advice and started studying the technical problems of guitar making. I made several instruments of different shapes and proportions, then listened to the results and so acquired experience. I am convinced that only by ever searching and studying and consulting other makers' results can real progress be made in guitar making."

"What are the problems you have to solve in order to make good guitars?"

"The chief difficulty is the shortage of materials. Almost all the materials required are found outside Spain, so we must apply for import permission. The applications take precious time that could be employed in the workshop. Sometimes a friend goes to Germany and brings back a couple of pieces of veined pine for the sound-boards, but that does not happen every month, unfortunately.

"The best woods for making good guitars are: guaiac (a hardwood of the *lignum vitae* type), chigaranda, rosewood, coral, maple and cypress. The two latter woods are employed for flamenco guitars, the others for the concert type. For flamenco a more 'feminine' tone is required, whereas for concert work it must be full, sweet and mellow; to obtain such effects it is necessary to employ the different acoustical construction that each wood requires to give of its best in performance.

"Cedar is used for the neck, while ebony serves well for the bridge and the fingerboard; veined pine is the most suitable material for the sound-board as it is the most resonant. The best pine wood for this purpose is found in Germany."

"Can you give us any details of the processes used in the making of a guitar?"

"It is very long to explain, as there are many intricacies, but I will do my best to give you some idea as to what is done.

"The first stage is to prepare the wood you intend to use. Then the two 'lids' (the back and the soundboard) are made at the same time; the pieces of which each part is made being glued edge to edge. Once this is done the neck is fashioned from cedarwood, the head and heel-block being glued to

it. The woods for the 'bands' (sides) is then carefully sandpapered to the desired thickness. The first stage is now complete and the wood is prepared and ready to be given form and decoration.

"For the second stage the soundboard is taken and cut in the form of the guitar; the outline of the soundhole is traced and the body ready to be made. Now the neck is shaped and the cuts made in the heel-block into which the sides will fit. The third stage is to sandpaper the soundboard to the required thickness and put into place the longitudinal struts, the cross-struts and the strengtheners of the sound-hole. At the fourth stage the struts and strengtheners are carefully looked over and rubbed down. Once the sound-board has been finely sandpapered, the heel-block is attached to its inside surface; the sides are bent ready to begin fixing them to the sound-board by means of tiny knee-pieces glued to both. Now it is taking shape; sound-board, neck and sides are done and the fifth or closing-up stage is begun. To do this the piece for the back is taken and the shape of the guitar cut out of it; the cross-struts are put in place and all glued tight. By now the whole guitar is completely shaped and the sixth stage is proceeded with, the task of creating a finish—although half of the work is still to be done! A number of 'notches' (rebates) are made all round at the edges (back and front) and two differently coloured fillet strips inserted which, while they serve to hold the back, sound-board and sides are also decorative. Once all the glueing is dry the fingerboard and bridge are put in place, these two pieces being made of ebony. Now the finger-board must be fretted; this is a task calling for great precision as upon it depends the proper intonation of the guitar when played. As soon as this process is finished the instrument is carefully looked over, given a final sandpapering and then varnished. The guitar is now ready.

"Then comes the moment that is perhaps the most thrilling of all, when the strings are put into place and the keys adjusted. It is as though a vitalising serum has been injected into the mute wood as into a man in a coma. One begins to draw sounds out of the new instrument, ever so softly at first and slowly and gradually strengthening in tone until at last a full chord is struck. From this moment, this newly-created instrument, so delicate and feminine in form and so sweet in tone, mellow and melodious, is ready to bring happiness to whoever chances to pick it up, to pluck its strings and listen to its soft voice."

Address: Senor Manuel de la Chica, 8 Plaza de la Sillería, Granada, Spain.

CONTEMPORARY GUITARISTS (Nos. 8 and 9) JORGE MARTINEZ ZARATE and GRACIELA E. POMONIO

By Eros de Roes

... a plain of flooding sound . . . as though the night is breaking and spilling into an infinite and cystalline river, with guitars undulating on the shores . . .

* * * *

I talked with them and learned what they seek—their purposes and their wishes. I learned that the guitar is the sap of their veins, the generator food of their sensibilities. To them it is the painter's palette. Their incessant discoveries, their hopes to elevate little by little the importance of the guitar attracted me to them and I see their labour really admired. I consider that

for the artist only the art itself is of interest—and in this way I accepted them as true artists. Both from the time when they were very young were attracted by the guitar, a very popular instrument in the Argentine Republic where it is cultivated with enthusiasm in every social circle.

Jorge Martinez Zarate, born in Buenos Aires in 1923, began the study of the piano, but on hearing a guitar concert decided, at an early age, to make the guitar his career. He met opposition from his family and only by his grandmother's help was he allowed to continue the study of his favourite instrument. Having graduated, he continued his study of music at the National Conservatory of Buenos Aires.

Graciela E. Pomponio was born on May 25th, 1926, in the Province of Buenos Aires. She also began the study of the guitar at an early age, continuing it in Rosario where she moved with her family. On finishing her secondary studies she qualified as a National teacher and afterwards as a teacher of English. She also studied architecture, but the guitar was her chosen career, and in this she received great encouragement from her father, who allowed her to go to Buenos Aires to study music at the National Conservatory. It was there that she met Jorge Martinez Zarate whose partner she became—and to whom she was married on the completion of their studies. During their four years at the Conservatory they received lessons from the celebrated Argentine guitarist Maria Luisa Anido. Their professors for other musical subjects were the best in South America.

They shared the same aspiration—to place the guitar on an equal plane with other accepted instruments. Because the guitar is so often employed for the accompaniment of popular singers in Argentina it is undervalued as an instrument of elegance and culture.

In 1946 they founded the Argentine Quintet of Guitars. This quintet is directed by Zarate and maintains the same characteristics as a small chamber-music ensemble. All its repertoire is specially transcribed by its director. Soon it became the best guitar ensemble in the country and in 1947 Zarate was presented by the Ministry of Education with the Gold Medal awarded to the best Argentine musician of the year. For the first time this award was given to a guitarist.

In 1948 Zarate became Professor of the Guitar at the High School of Music of the National University of the Litoral in Santa Fe city and three years later he was designated Regent of Studies of that school as well as Professor of Harmony. He is also Musical Culture Professor at the Army Lyceum and at the Arquidiocesanal School of Sacred Music.

On her side, Graciela E. Pomponio is Professor of the Guitar at the High School of Music where she also lectures on the History of the Art. She is also Professor of Musical Culture at the National Girls' Lyceum of Rosario where she and her husband have founded a High School of Music.

Three years ago Jorge and Graciela commenced their Duo concerts. This art was almost unexplored, so both of them engaged in the transcription of suitable compositions for duets. They now have more than one hundred works from ancient, classical, modern and contemporary composers—this apart from many other transcriptions and original compositions.

Their concerts have always received the highest praise from critics and audiences. Through the Argentine Ministry of Culture they have been sent to every province and district of Argentina during 1952.

SIGHT READING AND MEMORIZING

By Alexander Bellow

PEOPLE who can read music easily often have difficulty in memorizing, while people who can memorize quickly may not be able to read music with ease. Both difficulties can be overcome by the proper method of working.

In reading music for the guitar at sight there is much to be remembered all at once. Concentration is important. Focus your whole mind on the problem but teach yourself to do so without strain. It will help you if you read at sight as often as possible, especially with other players in duets or trios.

Count carefully, out loud at first. Keep on counting, even if you lose your place. It is important to keep up with the other players, even at the expense of a few mistakes or a few bars left out. When you can keep a steady tempo while counting out loud, try counting in your own mind. Then you can listen to what your partner is playing and keep your time evenly balanced with his.

To memorize a piece efficiently, first divide it into its different musical phrases and work on each phrase separately. Music is a language of spoken phrases just as poetry is, therefore, music should not be more difficult to memorize than poetry. A musical phrase may be from one to four bars in length. (Four bars is usually the longest phrase which occurs in music).

Play the first phrase of your piece five or six times. Now try it by memory. If you still cannot play it without looking at the music, go over the phrase once or twice more, then try it by memory again. Now you think that you are quite sure of it, but go over it many times to set it strongly in your mind. After you can play this first phrase smoothly take up the second phrase in the same way. When the second phrase has been memorized, play it over several times with the first phrase, before you start the third. If the phrases in your piece seem discouragingly long or complicated for you to memorize in this way, take bar by bar instead, or two bars at a time, using the same method.

We could call this the poetry method of memorizing music. There are two other helps as well. You can use your ear to follow the melody, the ups and downs of the music. That is the first help. The second is to use your sense of patterns in fingering.

In guitar playing, the fingers of your left hand form various patterns on the fingerboard when chords are played. Watch and remember these patterns and the order in which they follow each other. Sometimes a note repeated will form the base or anchor for the next chord. Sometimes you move to a note higher or lower on the same string. Slide your finger to this note, and form the chord pattern around it. Perhaps you have no note in the new chord to which you can slide on the same string. However, there may be a note exactly next door on the neighbouring string to which you can move to form your new chord pattern.

You can help yourself to memorize, therefore, by remembering the melody and the harmonies which lie under it, and by remembering the order in which the fingers of your left hand form chord patterns. There is another kind of remembering that helps also, when you see the notes clearly before

you in your mind's eye, even after you have put the sheet of music firmly out of sight.

Whichever faculty of yours is strongest—ear memory, memory for patterns, or eye memory, practise using all three. Then if you memorize regularly, you will find yourself surprised that in a short time you can memorize long pieces.

MEETINGS IN CHELTENHAM, ENGLAND

At Cheltenham Town Hall on September 18th a demonstration lecture on "Playing the Guitar" was given by Wilfrid M. Appleby. Mr. L. T. Bridell presided and considerable interest was shown by the audience.

Cheltenham Classic Guitar Circle held its first meeting of the new season on October 18th. Among the 28 items played were the following guitar solos:

Mr. E. Dance	Barcarolle	N. Coste
	Welsh Air	trad. arr. Eulenstein
Mrs. K. Appleby	"Celeste y Blanco"	(Uruguayan Estilo) Savio
	Estilo Popular Argentino	Llobet
	"El Talar" (Estilo)	Roca
Mr. J. H. Jefferson	Charmante Gabrielle	Ducaurroy
	Polish Drinking Song	trad. arr. Appleby
Mr. L. T. Bridell	Study	Aguado
Mr. W. M. Appleby	"Urania"	Galilei arr. Bellow
	Fugue	Gaspar Sanz arr. Binkley (Rocance)
Mr. R. Douglas	Andante	Carulli
Miss M. Ellis	Arietta	Kuffner
	Prelude	Aguado

Miss J. Prior sang Italian and Tudor songs with guitar. Music for two and three guitars was also played, the composers being L. de Call, H. Albert, Kuffner and Tchaikowsky (arr. V. O. Bickford).

Future meetings: Dec. 27th, Jan. 24th (Carcassi Centenary), Feb. 28th, March 28th, April 25th and May 30th. All at 6 p.m.

RADIO IN BRITAIN

Julian Bream was soloist in the Friday Recital on October 3rd. Playing his own transcription of the famous Bach Chaconne he gave a truly magnificent performance. Other items were Overture (Weiss), Minuet (Haydn)—some fine chord-playing in this—Prelude (Villa-Lobos) and Sevilla (Pujol). He also played the guitar part in Boccherini's delightful Quintet No. 1 in D in a chamber music programme on September 28th. This was a superb performance. On September 8th he was heard twice in one evening—in a recital of four items and also in the "Accent on Youth" programme.

John Runge sang to his own guitar in recent 'Children's Hour' and 'Country Magazine' programmes. His ingenious accompaniments of such folksongs as 'Little Sir William,' 'Eleanor Ford,' etc., clearly demonstrated that the monotony of the guitar vamping by certain American folk singers is due to their lack of skill and not to the limitations of the guitar.

In a broadcast from Paris on September 12th the B.B.C. called at "Le Catalan" a cafe where the guitar is a special feature. **Pepe de Almeria** delighted with brilliant flamenco.

Television

The B.B.C. take great pains to ensure accuracy but it slipped badly in a recent television play where the 'guitar' in a Spanish scene was shown as an eccentric model with eight or nine strings and a 'floating tailpiece' à la jazz-guitar! Perhaps our Spanish readers would send pictures of real guitars to the Director of Television, Broadcasting House, London.

THE SEGOVIA COURSE AT SIENA

THE Segovia Course at the Chigiana Academy (Siena, Italy), lasted from August 11th to September 15th. Those taking part were: Ewa Sundquist (Sweden), Helena Padovani (Italy), Rocio Herrero (Spain), Alvaro Company (Italy), Alirio Diaz (Venezuela), Mario Rigacci (Italy) and Gerasimos Miliaris (Greece). Concerts were given by the students during the course and at the end of the Course there was a concert by Segovia which included the Castelnuovo-Tedesco Quintet for guitar and strings.

V.K. IN N.Z.

THE people of New Zealand have fallen for the guitar and the songs of Victoria Kingsley. In her first few weeks there she gave 21 broadcasts and many more booked for the following 5 weeks.

At her recitals she frequently hears the remark "Why you really *play* the guitar!" (We can guess the sort of guitar accompaniments they have previously heard!) Miss Kingsley has won support for the guitar in high musical and educational circles.

"GUITAR REVIEW"

THE next issue (No. 14) is expected soon. This will be the second number of Volume III. The subscription for six issues is six dollars (U.S.A. and Canada)—other lands five dollars. Address: "Guitar Review", 409 East 50th Street, New York 22, N.Y., U.S.A.

"Guitar Review" can be ordered through Messrs. W. and G. Foyle Ltd., 119-125 Charing Cross Road, London W.C.2—six issues for 37/6.

GUITAR METHODS AND DAILY EXERCISES

By Albert Valdes Blain

THE development of a rational method which encompasses all the technical possibilities of the guitar, based on the fundamentals of both scientific and musical laws and presented to the student in a clear manner following a correct pedagogical plan, has yet to make its appearance. I realize, of course, that this may not be possible at all, because such a method, if it is to be really complete, would by necessity prove too bulky and impractical for publication. By this I do not mean to imply, however, that scholarly methods have not been written, on the contrary, some works are to be especially recommended, but upon close examination, most of this material is either too heavy with the dust of antiquity to be of any practical use for the ever increasing demands of modern playing or, if modern, too light in musical content, inconclusive theories and faulty pedagogical procedure.

Guitar Methods have produced no fine players. In fact, it is very doubt-

ful whether any method, no matter how well-written, really can, but the guitar unlike the piano and violin is enormously handicapped by the lack of well-written material by competent guitarists who are trained in scientific pedagogical procedure. In most Guitar Methods the mechanical outlines are so shadowy, so arbitrary, sometimes so truly whimsical, that one suspects the authors were at pains to set down their own ways of playing rather than to investigate all possible ways of doing so. In real research the essence of technical truth can only be distilled by thorough investigation. It is only logical to expect that authors of Guitar Methods should have taken the same painstaking care, and it doesn't speak well for the standards of guitaristic culture that they have not done so.

Even in the best-known and most commonly used Guitar Methods the instructions are sometimes false and misleading. This is a hard but true statement, but the ease with which its truth can be proved is an astonishing commentary on the readiness of the human mind to accept as proved that which requires some mental effort to disprove.

Against a few fine players, let us set the hundreds who never get anywhere, but grind their souls out, doomed to struggle along eternally in the dark. It is poor consolation to them to ascribe their failure to stupidity; and still poorer is the consolation if we tell them that success in playing is a divine gift. Surely, in this the Twentieth Century, some improvement could be made on the old disciplinary rules of giving one monotonous exercise after another. Yet the hosts of guitarists, by and large, stick faithfully to a formal programme enjoying the exhilaration of the ascetic who contemplates the finer things that lie beyond. We have continued to accept these rules to the present day as a sort of gospel, without recognising the fact that they are only an atavistic survival of primitive artistic conditions, and are actually detrimental in the producing of good instrumentalists.

The main fallacy in adhering to exercises lies, it seems to me, in the illusion that guitar practice means the development of the guitar playing muscles in general—but it does not. It means developing specific muscular co-ordinations to meet specific situations. There are athletes who can squeeze any guitarists's hands to a pulp; but their splendid strength means nothing at the guitar, for, unless they have practised the act, they can hardly bar with the index finger. One learns only what one practises. Each technical feat must be learned separately. Technique does not generalize. The most that can happen in general is that the guitarist will acquire enough specific experience to enable him to meet almost any problem which confronts him. This would suggest that exercises can at least supply the guitarist with further experiences, though, here again, common sense dictates that if our main interest lies in performing real music, the real music is where we should seek our experiences.

The vital point is that the practice of an exercise leads mainly to the perfection of that exercise rather than to Bach, Ponce or composers in general. The way to learn Bach is first of all to practise Bach. The exercises can help Bach only when an identical passage occurs and such practice can mean the wasting of a lot of valuable time. Psychologists will corroborate this statement with, "Why, of course that's so; you guitarists are slow to make that discovery. We reached that conclusion when we generally discarded the old theory of transfer of training." The old theory said that mathematics and

chess were food for the brain, but now we know that the study of these only makes mathematicians and chess players. We still hear that Latin is a valuable course because it helps with English grammar. There are basic principles in Latin that actually carry over, but if that were the only reason for studying Latin, how much easier it would be just to study in English the roots, construction and syntax that apply. There can be no question that the student who is resourceful and thorough enough to create the proper corrective exercise out of each technical deficiency that shows up in the actual music he plays will never need to bother with other exercises. This is the ideal form of exercise in both efficiency and effectiveness and one from which teachers and students can derive vastly more than they ordinarily do.

Now, having stated my case against the regular use of exercises, I hasten to add this brief but important qualification. There are indeed times when a certain study will answer a special need very well. An exercise may be found that counteracts a peculiar mannerism or strengthens a conspicuous weakness. Then it should be practised, but only as needed and not on general principle. Meanwhile, the student must remember that there are other, usually more efficient, ways of meeting actual technical requirements.

MEMBERS' ANNOUNCEMENTS

Every member may have a 25 word notice inserted free in "Guitar News" for each subscription paid. Extra notices may be included at the following rates: up to 25 words 2/6; from 26 to 50 words (**Maximum**) 5/-.

RECORDS wanted, any of Walker or Anido. Would pay substantially. B. M. Atkins, 151 St. George Street, Toronto 5, Canada.

WANTED: Copy "Mandolin and Guitar" by Philip J. Bone. Also "El Dilema del Sonido en la Guitarra" by Emilio Pujol. Schoberg, 5544, 2nd Avenue South, Minneapolis 19, Minn. U.S.A.

MRS. VERNON, 7 Upton Park, Slough, Bucks., England, Telephone 24305, wishes to dispose of her antique (1833) Panormo guitar. Recently restrung. Most appropriate offer accepted.

GUITAR LESSONS: Elements of technique, music and harmony after Tarrega, Llobet, Pujol, Segovia. Few vacancies: Chesnakov, 24a, Cathcart Road, London, S.W.10. (Tel.: FLA. 4354).

NYLON Guitar strings "**Summit**" brand. Durable and true. Prices in Gt. Britain inc. tax, 1st 1/9, 2nd 2/-, 3rd 2/3, 4th 2/6, 5th 2/9, 6th 3/-. Per set 14/3 post paid C.W.O. Export enquiries invited. Actual makers: British Music Strings (Dept. G.N.), 130, Shacklewell Lane, London, E.8.

SPANISH GUITAR CENTRE: Tuition in the Tarrega method by Len Williams. New music and transcriptions. Write also for new booklet on Guitar Trio, introducing the new Tarina Soprano Guitar. Spanish Guitar Centre, 12/13 Little Newport Street, London, W.C.2. (Tel.: GER 6457).

2 VILLANOS by Gaspar Sanz, 3/6: **2 FUGUES** by Gaspar Sanz, 4/3: Complete works of Luis Milan, Vol. 1, 7/3. Write: Rocance Music for the Guitar, 562 West 113th Street, New York 25, N.Y. U.S.A.

"GUITAR NEWS": Earlier issues (Nos. 1 to 9) can at present be supplied at 9d. each (plus postage), though some are in very short supply. C.G.A., 47 Clarence Street, Cheltenham (Glos.), England.

IN MOZAMBIQUE

THE second visit of Jorge Ryss to Lourenco Marques, Mozambique, lasted only two days but in that time he not only played the guitar at the Cafe Marialya (rendezvous of the bullfighters) but broadcast a guitar recital from the Radio Club of Mozambique. This Portuguese colony in Africa is going to hear more of the guitar.

22 LADIES SALUTE C.G.A.

FROM Johannesburg, South Africa, comes news of a great success for the guitar which was played by Jorge Ryss as background music in Garcia Lorca's play "The House of Bernarda Alba", produced by Leonard Schach at the Reps. Theatre in September and October. Complimentary remarks about the guitar and its player appeared in the South African press. The 22 ladies were the all-feminine cast—and they have quite taken the guitar to their hearts.

FOLK SONGS AND GUITAR

MRS. Irmgard Lehrer-Carlé, Director of the New York Folk-Guitar Club, was invited as a visiting professor by the University of Utah to give a summer course on Folk-singing with guitar accompaniment. Most of the guitars used were Regal Classic guitars with nylon strings.

THE AMERICAN GUITAR SOCIETY

IN Hollywood the programme of the A.G.S. concert on August 30th consisted of original music composed for the guitar or lute and chamber music with guitar. The second International Programme—music of many countries and peoples—was presented on September 27th. It contained several 'first American performances'.

GUITAR TRIO ON TOUR

THE Trio of the Society of the Classic Guitar of New York on a return summer visit to Provincetown were welcomed by an overflowing audience on August 29th. They played Cordoba (Albeniz); Song Without Words, (Mendelssohn); transcriptions of lute music, an Etude written specially for the Trio by Segovia, folk music, etc. They were assisted by Vela Montoya as guest artist, who delighted with Spanish dances to the accompaniment of the three guitars. The Trio is composed of Messrs. Bobri, Markoe and Prol.

GUITAR CONCERTS IN PORTUGAL

IN Lisbon at the Desmontavel Theatre on September 12th, Jose Duarte Costa gave a recital which included *Suite in D* (de Visée); *Adagio* (Beethoven); *Theme Varie* (Sor); *Asturias* and *Granada* (Albeniz) etc., as well as original compositions. Of special interest was a *Suite for Guitar and Piano Festa Portuguesa* by Duarte Costa, in which he was assisted by Mme. Elisa Dutra at the piano. The suite is in five movements—*Chegada*, *Procissao*, *Arraial*, *Serenata* and *Despedida*. The recitalist was introduced by Dr. Fernandes Lopes, the famous Portuguese musicologist and the guitar used was by Domingos Brandao.

The society "Circulo Cultural de Guitarra Classica" which was formed in Lisbon in January, 1952, has organised concerts by its members during the year.

GUITAR RECITALS IN JAPAN

FRANCISCO GIL, a guitarist from Valencia, has been touring Japan giving recitals and also accompanying the dancer Española Cortes.

RECITALS IN BRAZIL

IN the 23rd recital of the Associação Cultural do Violão of Sao Paulo on August 23rd, the first part consisted of solos by Galilei, Bach, Sor and Ferandiere, played by Ramon Ayestaran. For the second part he was joined by Lola Gonella playing the following duets: *Gnos-sienne* (Erik Satie); *Danza No. 2* (Granados); *Bailecito* (Bianqui); *Vidalita* (Sinopoli); and *Huella* (Prat). On August 28th Ramon Ayestaran gave a solo recital which included *Sonatina* (Paganini); *El Viejo Castillo* (Moussorgsky); *El Vito* (Sainz de la Maza); *Malambo* and *Estilo* (Fleury); *Aire de Zamba* (Barrios) etc.

In Campinas the Guitar Society

presented Julio Cezar Dotto and Eraldo Pinheiro dos Santos in a recital of guitar solos on August 14th.

BROADCAST FROM AZORES

MANUEL PEREIRA DUARTE gave a classic guitar recital before an audience in the broadcasting studios at Ponte Delgado on September 26th playing the following items. *Fado de Santa Cruz* (A. Menano), *Pelogaria* (F. Cañaro), *Malaguenha* (C. Cabral), *Saudade* (Micaelense folk-music), *Fado Malhoa* (anon.) and *Serenata de Anthero* (J. M. de Sequeira). The three latter items were arranged for guitar by J. Duarte Costa.

GUITAR MUSIC

PROFESSOR KARL SCHEIT, of Vienna, has edited the following music (published by Osterreichischer Bundesverlag, Vienna, in their Hausmusik series):

Menuet-Sarabande-Menuet and *Tombeau* by Silvius Leopold Weiss (1686-1750). This music, transcribed from the lute tablature, is admirably suited to the guitar as those who have heard Segovia's recording of the Weiss *Suite* well know.

Menueto from Sonata Op. 25 and *Four Easy Pieces from Op. 35* are standard works by Sor.

Sonata in D Major by Christian Gottlieb Scheidler (c. 1752-1815) was originally written for violin and guitar, but it can also be played on two guitars.

Divertimento for guitar and piano (Op. 38) by Carl M. von Weber (1786-1826) consists of 14 pages of delightful music.

Sonatina for guitar and piano (Op. 68) by Anton Diabelli (1781-1858). These works by Weber and Diabelli are of great importance to guitarists as these famous composers were also competent guitarists.

In the same list is offered a set of four *Church Sonatas (Op. 3)* by Ruggieri (late 17th century) for two violins and basso continuo which can be played from the guitar part provided. These Sonatas were edited by Leopold Nowak and are considered to be among the finest compositions of their kind. The British and Colonial Agents for this music are B. and L. Wilson Ltd., 1 South End Road, Hampstead, London N.W.3.

"15 de Diciembre" is a guitar solo composed as an elegy in memory of Francisco Tarrega by Patricio Galindo (Sagunto 27, Valencia, Spain). It is dedicated to Peña Guitarrística Tarrega.

A new edition of the important *Aguado Method* revised by R. Sainz de la Maza has been published by Union Musical Espanola, Carrera de San Jeronimo 26 y Arenal 18, Madrid, Spain. The catalogue of guitar Music published by this firm includes works by Arcas, Cano, Ferrer, Sainz de la Maza, Sanchez Granada, Segovia, Sor, Tarrega, Viñas, etc., transcriptions of Albeniz and Granados and also some flamenco music. Recent publications include "Los Cuatro Muleros" (theme and variations) by Miguel Angel and "Siguiriyas" by Luis Maravilla and Gil Serrano. It is dedicated to Pilar López the famous Spanish dancer.

Cavatina by Alexander Tansman, a fascinating modern work, the prize-winning guitar solo of the international competition organized by the Chigiana Academy (Siena) in 1951, is now available. It has four movements: Preludio, Sarabande, Scherzino and Barcarola—and is dedicated to Andres Segovia. It is obtainable from Schott & Co., Ltd., 48, Great Marlborough Street, London W.1 (and agents).

THE CLASSIC GUITAR ASSOCIATION

(An International non-profit-making Organisation)

President: L. T. Bridell, M.A.

Committee: Miss Maude Hamilton, Mr. Eric Dance,
Miss Joan Prior, Mrs. Kay Appleby (Hon. Treasurer),
Mrs. Audrey Rodziszewska (Spanish Translator).

Hon. Organiser: **Wilfrid M. Appleby, 47, Clarence Street, Cheltenham (Glos.) England**, to whom all communications and subscriptions should be sent.

This organisation has been formed to make the classic (Spanish) guitar better understood and appreciated, to prevent it from being confused and associated with its novelty variants (jazz, Hawaiian, electric, etc.), and to maintain the essential character and nature of the legitimate guitar and its music. Those who agree with these aims are invited to join the C.G.A.

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