

# GUITAR NEWS

The Official Organ of the  
INTERNATIONAL CLASSIC GUITAR ASSOCIATION

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JAN./FEB., 1969



TURIBIO SANTOS

*A happy and prosperous  
New Year*

**CORDES**



PRETTIGE KERSTDAGEN  
 HAPPY NEW YEAR  
 GOTT NYTTÅR  
 GODT NYTÅR  
 BOAS FESTAS  
 BUON NATALE  
 FROHE WEIHNACHT  
 FELICES PASCUAS

PRÓSPERO AÑO NUEVO  
 BONNE ANNÉE  
 謹賀新年  
 GOD JUL  
 BUON ANNO  
 FELIZ ANO NOVO  
 GUTES NEUES JAHR  
 GELUKKIG NIEUJAAR

*to our friends  
all over the world*

## TURIBIO SANTOS

**T**URIBIO SANTOS, Brazilian guitarist now living in Paris, gave a recital at the Queen Elizabeth Hall in London on October 6th, just one year after his first London appearance (in the Purcell Room). What has a year's recital experience round Europe done for this 25-year-old player? One thing it has done is to establish him more firmly than ever as a great player of the works of Villa-Lobos, his fellow-countryman. One thing it has not done is to teach him the value of a well-balanced programme.

In the Queen Elizabeth Hall we heard a very short first half of well-known baroque composers, in the second half we heard no fewer than eleven items by Villa-Lobos. It might be accepted (for the playing was of a high standard) by an audience of guitarists dedicated to the delights of the Brazilian composer's work, but not by concert-goers in general.

Nevertheless, there was prolonged applause for items such as Chôros No. 1 and Etude No. 9. They filled the hall with exciting music, which is more than can be said of the earlier items. Still, the Queen Elizabeth Hall (seating 1,100) is a big hall and it takes a Julian Bream or an Alirio Diaz to reach the far corners.

A year ago I wrote that Turibio Santos played the Visée Suite in D minor too fast. I still say the same. I doubt if even the most agile 17th century dancer could get round the floor at such a speed, even in the Sarabande. These pieces were meant to be danced to rather than to be listened to, and they become denatured, as it were, when speeded up.

Perhaps in time Santos will feel more at home with Dowland and Visée. In the meantime some of us would like to hear from him more—and more varied—South American music, of which he is a master. It is in this field that his true virtuosity lies.

His programme was as follows: Pavane (Milan), Diferencias sobre 'Guardame las vacas' (Narvaez), Fantasia (Mudarra), Master Piper's Galliard and Allemande (Dowland), Suite in D minor (R. de Visée), Suite in E minor (Bach), Preludes 2 & 4, Chôros No. 1, Etudes 4, 7, 8, 9, 10 and 11 (Villa-Lobos), with three encores.

Turibio Santos also appeared at the Queen Elizabethan Hall on September 18th when he played (with the English Chamber Orchestra)

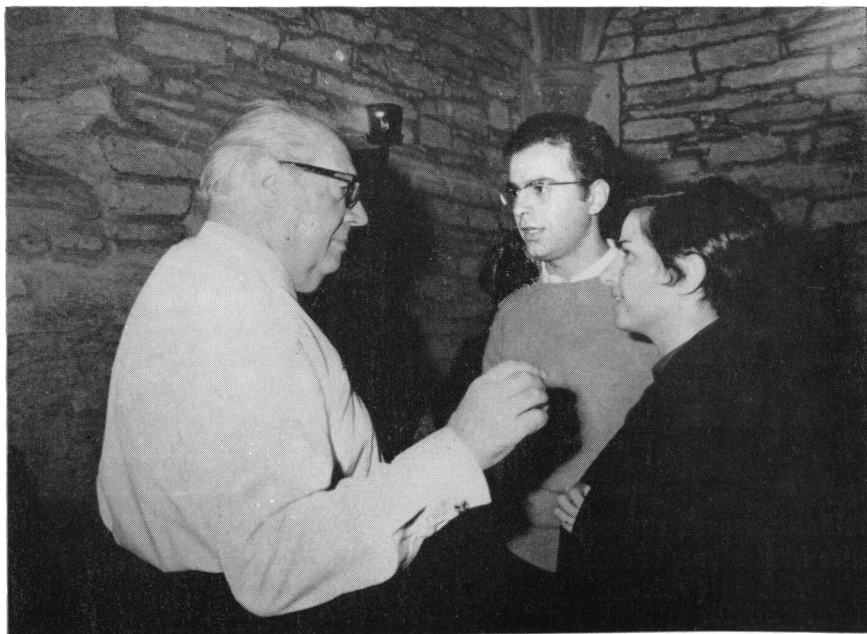
(over)

the Giuliani Concerto in A major. *The Daily Telegraph* critic wrote that the orchestra's support "Mostly amounted to the subduing of string tone to a mere pianissimo in order to let the soloist through the texture . . . Santos proved himself a most musical player . . ."

—*Will Dexter.*

## DUO LISA ZOI—E. ASSIMACOPOULOS

**T**HE Parnassas Hall, Athens, was the scene of a successful recital given by the Duo Lisa Zoi—E. Assimacopoulos on November 8th. The programme included Sonatas by D. Scarlatti, Suite Anglaise No. 3 (J. S. Bach), Chaconne (Handel), Fugue Elegiaca



Segovia in conversation with E. Assimacopoulos and Lisa Zoi at Compostela, September 1968

(Castelnuovo-Tedesco), Oriental (Granados), Tonadilla (Rodrigo), Sans Cesse (Duarte), and Divertissement No. 1 (Sor), but many encores were demanded by the delighted audience.



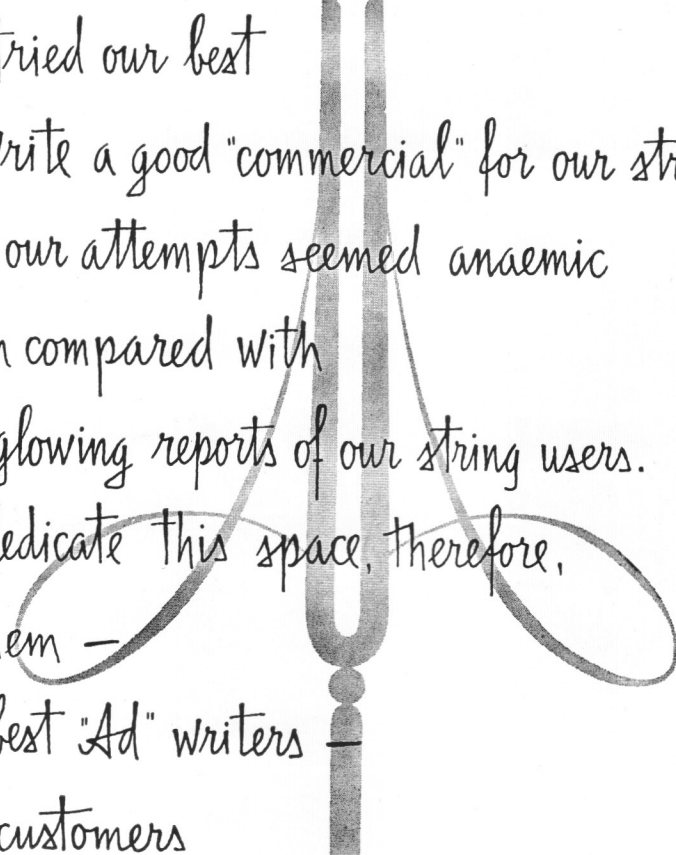
A photograph at Compostela, September 1968  
Andres Segovia, Lisa Zoi and Evangelos Assimacopoulos

After concerts in other parts of Greece and the Islands the Duo is booked for a long concert tour.

They will be heard on Dublin Radio on January 11th and in recital at White Rock on the 15th. They will also play at Bristol (Jan. 18th), Wolverhampton (Jan. 22nd), Leicester (Jan. 23rd), Norwich (Jan. 25th), Wigmore Hall, London (Jan. 28th), Bury St. Edmunds (Jan. 31st) and Aldenham (Feb. 2nd). After that they will tour France, Belgium, Holland, Spain and Italy, then on April 25th they will fly to the United States for a tour which will last until the end of June.

#### *Marriage*

*We offer congratulations and good wishes to Vahdah Olcott Bickford and Robert Revere who were married on November 11th, 1968, at Westwood, California.*



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## CONCOURS INTERNATIONAL DE GUITARE O.R.T.F. (PARIS) 1968

**T**HE tenth International Guitar Concourse organised by the Office of Radio-Television-Francaise and directed by Robert J. Vidal had to be postponed owing to the troubles which broke out in Paris at the time originally fixed. Whatever the students were protesting about it was certainly not the classic guitar!

However, the finals were played and the awards given at the O.R.T.F. Auditorium 104 on October 11th and 12th.

By a process of elimination five guitarists had been selected to interpret music on the guitar. They were (in alphabetical order) Eduardo Abreu (Brazil) whose brother Sergio gained first prize last year, Geneviève Chanut (France), Wolfgang Lendle (Germany), Alfonso Moreno (Mexico) and Tadashi Sasaki (Japan).

Their playing was adjudicated by a distinguished jury consisting of Mesdames H. de Chambure of the Conservatoire Superior de Musique de Paris, Mildred Clary (British guitarist), MM. Jacques Chailley (Director of the Schola-Cantorum and Professor of Music History at the Sorbonne), Jacques Charpentier (Principal Inspector of Music), Charles Chaynes (Composer, Premier Grand Prix de Rome), Enrique Franco (Director of Music of Spanish Radio), Jiri Knobloch (Professor of Guitar at Pilsen Conservatoire), Federico Moreno Torroba (Composer, Member of the Academy of Fine Arts), Pierre Petit—President of the Jury (Composer, Premier Grand Prix de Rome), Isao Takahashi (a pioneer of the guitar movement in Japan), Alexandre Tansman (Composer) and Robert J. Vidal (Founder of the Concours International de Guitare de O.R.T.F.)

The results were announced as follows:

First Prize:	Alfonso Moreno (Mexico)
Second Prize:	shared between
	(1) Eduardo Abreu (Brazil)
	(2) Geneviève Chanut (France)
Accessits:	(1) Wolfgang Lendle (Germany)
	(2) Tadashi Sasaki (Japan)

This is the first win for a Mexican guitarist.

(over)

## FIRST PRIZE



Photo:

ALFONSO MORENO

O.R.T.F.

A summary of First and Second prize winners of the Ten Interpretation Contests shows France leading with four prizes, Brazil with three, Austria and Spain with two each and Czecho-Slovakia, Holland, Italy, Mexico, Sweden and Uruguay with one each.

**The Composition Contests, 1968**

The contests for composers were (1) for Guitar Solo and (2) Guitar and String Quartet. Each entry was sent with a non-de-plume, so it is not yet possible to give the name of each winner. The Uruguayan guitarist, Oscar Caceres, interpreted the finalists' guitar solo compositions. The jury decided not to award either the first or second prize but a British composer gained First Mention for "Suite for Guitar" and a Czechoslovak composer received Second Mention for "Guitar Sonata". Three other entries, one British and two French, were selected for "Mentions" at the first selections on January 31st 1968. A high standard is required to win a prize in these contests.

The compositions in the Contest for Guitar and String Quartet



## SECOND PRIZES



Photo:

O.R.T.F.

EDUARDO ABREU



Photo:

O.R.T.F.

GENEVIEVE CHANUT

were interpreted by the Austrian guitarist Konrad Ragossnig (winner in 1961) with the O.R.T.F. String Quartet. While the judging was in process Oscar Caceres gave a recital of guitar music which included Pavana and Fantasia (L. Milan), Diferencias on Conde Claros (Mudarra), Pavan and Alman (Dowland), Prelude (G. Santorsola), Prelude No. 5 and Etude No. 10 (H. Villa-Lobos), Trois Esquisses pour Guitare (L. Brouwer) and Sevillana (J. Turina).

### A Pleasing Ceremony



Photo:

Announcer—Alfonso Moreno—Robert Vidal

O.R.T.F.

In the above photograph Robert Vidal is seen presenting the winner of the First Prize, Alfonso Moreno, with a sprig of laurel, a custom which can be traced back to ancient Greece. But there is something special about this particular laurel. It is from a bush which had been planted nearly seventy years ago in the garden of Emilio Pujol's house at Torrebeses, Catalonia. The first leaves appeared on this bush in 1903 on the very day when Francisco Tárrega visited his pupil. The laurel is now quite a tree, the only one of its kind within a radius of thirty miles but it serves as a symbol to link the grand old maestro

Tárrega, who devoted his life to the guitar, with the young Mexican who has proved himself a worthy follower of the great guitarists of the past centuries. The sprig was sent by Maestro Pujol a few days before the finals.

## ANDRES SEGOVIA

ROYAL FESTIVAL HALL, LONDON, OCTOBER, 28th 1968

### Programme

Six Pavanas	Luis Milan
La Frescobalda and Correntes	G. Frescobaldi
Siciliana and Bourree	J. S. Bach
Chanson and Canzonetta	F. Mendelssohn
Variations on a theme of Handel	Albert Harris
Primavera	M. Castelnuovo Tedesco
Cavatina	Alexander Tansman
English Suite	John W. Duarte
Mallorca: Torre Bermeja	I. Albeniz

This evening, even though the weather is inclement, a capacity audience in excess of 3,000 has assembled to hear just one man and a guitar. One cannot fail to observe the eagerness and air of anticipation, the 'by-product' of an artist whose originality has stood the test of time. Now silence—a silence that has become known as 'the Segovia silence'. As the Pavanas of Luis Milan begin, the 'small' sound of the guitar seems to grow and fill the vast auditorium. These pieces set admirably the style of this part of the programme.

Segovia's playing of the Frescobaldi pieces proves to be one of tonight's highlights. Continuing with Bach—two pieces from 'solo violin', and a little Mendelssohn. The Mendelssohn Canzonetta brings to one instrument and two hands music that was originally written for four instruments and eight hands, reflecting that Segovia is seldom respectful of formal musical boundaries.

Receiving a first London performance, there follows Variations on a Theme of Handel by Albert Harris. These variations do little for the repertoire of the guitar, although difficult and in places impressive.

(over)

Primavera by the late Castelnuovo Tedesco from the Suite 'Platero and I'—a guitaristic impression of swallows; in a moment a feeling of youthfulness as the music cascades from the guitar.

The Cavatina of Alexander Tansman can be considered one of the better additions to the repertoire of the guitar. A piece that goes some of the way to show that the guitar need not be entirely dependent upon the player-composer for its life-line.

Now follows the second work to receive its first London performance—English Suite by John W. Duarte—more 'playable' than the Harris Variations. The composer present, and well received by the audience, being good-naturedly 'shoo-ed off' the platform by the Maestro when thought to have had his fair share of the applause.

All that remains are the two Albeniz pieces. It is the first time I have heard Mallorca and found a pleasant evocative freshness. The Torre Bermeja concludes the printed programme.

Segovia receives prolonged applause, the audience rising as if to demand the entire programme to be repeated. We are treated to four encores, including some Villa-Lobos and Torroba—and by the fourth encore warned 'This is the last one'.

The Maestro is now over 75 years of age, but still the master, his charm and deportment a complement to his performance.

Many of us, interested in instrumental music, romance about living at the same time as great virtuosi such as Paganini and Liszt, but for once we may feel satisfied that generations ahead will wish that they could have been present at a concert such as this.

—Harold Dench.

## ERNESTO BITETTI

“MUSIC that was a revelation” was the three-line heading in the *Blackburn Times*. “Encore! It's a triumph for Ernesto” reported the *Lancashire Evening Telegraph* in a five-line heading of similarly large type—and here is the story behind all this enthusiasm.

It was the last concert of the season in the Lancashire town of Blackburn. The Royal Liverpool Philharmonic Orchestra, under its conductor, Charles Groves, had given a particularly fine series of concerts with programmes for a wide range of tastes with guest conductors

and attractive soloists. But the last concert was different. One item had the rather strange title "Fantasia for a Gentleman" and to play it with 21 members of the orchestra was a young man (29 years old) from Argentina, Ernesto Bitetti. The way he handled the finger-tangling difficulties of the music and the sheer beauty of the sounds he produced absolutely amazed the audience. It was Ernesto's turn to be amazed when at the end of the Concerto he received the most enthusiastic ovation of the Concert Season—the audience calling for solos on that wonderful instrument by the talented musician. He obliged with Study No. 11 (Villa-Lobos) and after more encore calls played Asturias by Albeniz. It is quite exceptional for a concerto soloist to receive an encore. Blackburn will not forget Ernesto Bitetti!

## LIBRA—AND THE GUITAR

**L**IBRA is, of course, one of the signs of the Zodiac. It means 'the balance' and is represented by a pair of scales evenly poised.

Roberto Gerhard, the Spanish-born composer who now lives in Cambridge, England, is greatly interested in the Zodiac and Libra is his own particular sign, so it is not surprising that he should choose it as the title for a new work.

Gerhard's "Libra" was written specially for a week-end of new music at the University town of Cambridge, one of a series of the BBC's Music Programme week-ends at University places. This was its first performance (October 26th) and it required six instrumentalists; violin, flute, clarinet, guitar, piano and percussion. The music, described as a "masterly new work" by the *Times* critic is a composition of great freedom of invention, but with an underlying cohesive planning which stimulates interest to the last sound. All the instruments have their share, the guitar always being given passages always in keeping with its character. There is a masterly richness of movement and texture throughout.

In the same programme a new guitar solo "Estampida" was played by Karlheinz Bottner. It was composed by Georg Kroll (34 years old, studied under Frank Martin). We agree with the *Times* critic that it was a "dullish piece but with a certain sporadic prickly vitality". We particularly deplored the 'stunt' of using a bow on the guitar strings in one passage.

—W.M.A.

## CHELTENHAM CLASSIC GUITAR CIRCLE

EVERY seat was occupied at the November meeting of Cheltenham Classic Guitar Circle and the music played set a high standard for quality and interpretation.

Eric Miller opened the playing with guitar solos by Robert de Visée, Two Pavanes by Gaspar Sanz and an original composition "Impromptu". One of the younger members, Paul Coles, displayed a promising talent for composition by playing a group of his own works. Colin Downs contributed the First Movement of a Sonata by Giuliani, Two Gavottes by Bach, Madroños by Moreno Torroba, Two Mexican Pieces by Manuel Ponce and a lively Chôros by Villa-Lobos. During the interval the Secretary, Wilfrid M. Appleby, gave particulars of the three classes of the Guitar Contest at Cheltenham 1969 Competitive Festival and other Festivals of which more than **eighty** in the British Isles include contests for classic guitar in their Syllabus.

The playing was resumed by Mrs. V. Barker with Two Caprices by Carcassi. Harold Dench and Patrick Gamble then played two guitar duets Sonata in D (first movement) by Ch. Gottlieb Schiedler and L'Encouragement by Ferdinand Sor. Mr. Dench's solos were Variations by Narvaez and Rumores de la Caleta by Albeniz.

Finally the presiding vice-president, P. J. Gamble, played a graceful Pavane by Luis Milan.

## OSCAR GHIGLIA

THE recital by Oscar Ghiglia at Wigmore Hall, London, on October 12th proved once more that the music of Bach is the real measure of an artist-guitarist, even though such music may not be in itself the highlight of a programme. There was more scope for dynamic and tone-colour variety in Albeniz's Mallorca and other more modern solos, but without doubt Ghiglia passed the test in his musically renderings of Bach's Prelude, Fugue and Allegro in D.

Among the modern works Poulenc's Sarabande is becoming recognised as a little gem. It is pathetically short—what a pity he did not include it in a suite—but we must be content that we have a miniature masterpiece from this great French composer.

Oscar Ghiglia made a sound impression on both audience and critics.

## ONE THING AND ANOTHER

IT is often said that one thing leads to another; Bach is known to most of us, and through the transcriptions of Segovia Frescobaldi has become more familiar. Of more recent date Julian Bream has brought Froberger and Buxtehude into the repertoire of the guitar. The interesting point is the teacher-pupil relationship. Froberger was a pupil of Frescobaldi, and Buxtehude a pupil of Froberger.

Bach's 200 mile walk from Arnstadt to Lubeck to hear Buxtehude is a well known fact, and from this we can conclude that Buxtehude had some considerable influence on Bach.

Frescobaldi's labours on the *ricercare* lead to the development of fugue, and Froberger's efforts to establish the suite in the form that was in the main to be used by Bach, must have crystallised in the meeting of these two great musicians.

Richard Latham, a distinguished musical historian, always began lectures by challenging his students to try and make a division between appreciation and history. One must admit that he had a point, if only for the reason that having established the various relationships the music begins to have more meaning.

—*Harold Dench.*

## THE GUITAR IN COLOMBIA

GEORGE SAKELLARIOU has just returned to San Francisco after spending one and a half years in the South American Republic of Colombia.

He tells us that Señor Mauricio Posada, an expert guitarist, is President of the National Guitar Society of Colombia. The Society was formed by some thirty guitar enthusiasts of Bogata (the capital city) a few months ago.

Members meet regularly, they organise concerts and other guitar activities. An extensive library of guitar music has already been formed.

In June Mr. Sakellariou was invited by the Society to direct a Master Class in Bogata for the members. In the same month he gave a recital for the benefit of the Society's Library and also another concert in the wonderful new concert hall—"Luis Angel Arango" in Bogata before a capacity audience receiving excellent press reports.

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## PER-OLOF JOHNSON

1968 SUMMER-COURSE IN SWEDEN

**F**ROM August 6th to 25th an International Guitar Course was held at Ingesund, Arvika, Sweden, under the direction of the Swedish guitarist Per-Olof Johnson assisted by Jan-Inge Wiik. Instruction was given in classes and individually. Ensemble as well as solo playing was dealt with.



PER-OLOF JOHNSON

The eleven guitarists who participated found in Mr. Johnson a leader whose aim was to improve the qualities of his pupils and who knew how to do it, so that it was an unforgettable experience for each of them.

*(over)*

During the final week four of the guitarists took part in public concerts, playing works by Milan, Narvaez, Dowland, Sor and Villa-Lobos. One of them, Erik Stenstadvold of Norway, also played with a string quartet the Quintet in E minor by Boccherini.

Per-Olof Johnson, who teaches at the Conservatory in Copenhagen, Denmark, has recently been awarded a Cultural Prize for his "epoch-making contributions to the furtherance of the artistic classic guitar". He is at present in Norway, making a series of ten television programmes for the Norwegian TV.

—*Bertil Ingwaldson.*

### DIMITRI FAMPAS

**T**HE well-known German impresario and concert organiser, Rudolf Vedder, presented Dimitri Fampas in a recital at Munich on October 14th, as a forerunner to the recital of Segovia who appeared there on November 4th.

The recital was at the Concert Hall of the High School of Music. The great hall was filled and the audience applauded each item with enthusiasm, afterwards demanding encores.

The programme included works by Sanz, Roncalli, Bach (fugue), Sor (Variations) and Suite No. 3 (D. Fampas), Villa-Lobos, Torroba (Sonatina), Pujol (Guajira), Albeniz (Sevilla) and Drie Tanze (D. Fampas). The encores were Rumores de la Caleta (Albeniz) and Recuerdos de la Alhambra (Tárrega).

The German newspaper *Abendzeitung* under the heading "Dazzling Guitar music of Greece" praised Fampas highly as a 'connoisseur and master' of the guitar and its music.

### OSCAR CACARES

**U**RUGUAYAN guitarist, Oscar Cacares made his British debut at the Wigmore Hall, London, on November 8th. Born in 1928 he made concert tours extensively in South America giving the first performances of the Rodrigo and Villa-Lobos guitar concertos in Uruguay. In 1968 he served on the Jury of the Concours de la Guitare in Paris and remained in Europe for recitals in Spain, Italy and Czechoslovakia. He also made recordings for RCA Victor and directed Master Classes at Didonne, France.

## ALEXANDRE LAGOYA

Alexandre Lagoya was heard in Montreal, Canada, on October 28th with the McGill Chamber Orchestra.

Together with the orchestra he played Vivaldi's Concerto for Guitar in D major in a very satisfying performance. Even more satisfying to both audience and critics was his 'intermission' group of guitar solos, Theme and Variations (Sor), Sevilla and Asturias (Albeniz) with encore items by S. L. Weiss and Tárrega.

### PARIS GUITAR CONTESTS, 1969

O.R.T.F. has announced that the eleventh Concours International de Guitare for Interpretation (solo playing) and Composition of a Guitar Solo will be produced by Robert J. Vidal in 1969.

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# RATIONAL GUITAR TECHNIQUE

By Miguel Ablóniz (*Italy*)

## Part 18

### FINGERING SYMBOLOGY (continued)

Before proceeding any further I wish to say, parenthetically and hoping that the allusive parallelism will be excused, a part of a Paul Hindemith paragraph—from his fine book “A composer’s world”—that keeps coming forth in my mind: “The reader, once convinced of the author’s honest intentions, will doubtless take this criticism not as an acid outpouring of an ill-tempered mind, but as a contribution towards the betterment of untenable and regrettable facts in our musical life, . . .”

How many times did we not see a four-note chord endowed with twelve satellites! Four numerals on its left, four numerals in rings on its right, four letters scattered above, below, or at the sides. The unfortunate guitarist to play 4 notes must read 16 things! while in most of these cases, the indication of only one string—next to the highest or the lowest of the notes—would have been enough. Still more incredible cases found in recent editions: **six-note** chords with a barring above, six numerals on the left, six numerals in rings on the right, plus all the R.H. fingers! when only the Roman numeral for the barring was sufficient, these chords being obtainable only in one way, common to all orthodoxly-trained guitarists.

On trying to play music particularly troublesome to decipher because it is overloaded with symbols—as if the guitarists were totally unprovided with intelligence—more than once one wonders whether its fingerer had worked with the tongue in his cheek or if he were perhaps one of those who find that a complicated presentation of a subject is preferable to a simpler one.

A reader should also be encouraged to think, which, to be sure, is beneficial and gratifying.

The abundance of symbols—added to the unavoidable musical note combinations, rests, dynamic and expressional indications, etc.—in some works frequently cause a contrary effect to what the fingerer,

who customarily elaborates his music with a more or less precise line of thought, might hope: instead of facilitating matters for the player, they harass him to the point of compelling him to put the work aside often even before he has had the time to discover its possible worthiness.

What is helpful when introduced moderately, becomes molestful when used profusively.

When a guitarist is technically and musically prepared to interpret a particular work, he is able to play it even if the fingering symbols in it are rather scarce, whereas if he is not yet sufficiently advanced all the symbols in the world . . .

Our avoidance of discussing also some cases of works that though containing a great number of redundant symbols they lack many essential ones, is not due to forgetfulness.

\* \* \* \*

**Superfluous . . . superfluties!** Examples of the oddities we find in a great number of works, many of recent publication, follow:

(1) A zero—or a zero in a ring!—near the E (our 6th string open), the very lowest tone of our instrument. But, let it be asked, how else would it be possible to obtain it if the 6th string were not to be used open? Perhaps by . . . lowering the 5th string to E!

(2) A zero—or a zero in a ring!—near the D, our 6th string open, when for interpreting certain works to start with we lower it by a whole tone to D.

(3) Our lowest F, F sharp, G, G sharp with near them an encircled 6 . . . not to let us look for them on some other string! Has it perhaps been forgotten that the five *lowest* half-tones: E, F, F sharp, G, and G sharp have no unisons on the guitar and that when they occur we can only play them by using the 6th string? **Note:** also the five *highest* half-tones of the guitar have no unisons; therefore: if one needs to write them he may spare the reader the encircled no. 1.

(4) A redundant no. 1 near the notes that we depress with the *index* when a Roman numeral shows the fret on which **this** finger (the index) *bars*, i.e. depresses two or more strings *on the same fret*.

(5) The superfluous indication of the *strings* in the course of *barring*. Exceptions: in V, we may show that a needed **a** is to be taken on the 6th string, because an inattentive reader may consider it 1/2 V and use instead the open 5th string; in 1/2 V it is sometimes better to show if a needed **g**<sup>1</sup> or **d**<sup>1</sup> is to be produced *depressed* or by the *open*

*string*; in 1/2 X, if a needed  $g^1$  is to be played on the 3rd string open or on the 5th string; and very few other equivocal cases.

(6) The useless uninterrupted repetition of also the R.H. fingers on all the arpeggi—or any other succession of notes or chords—when a form is recurrent, since it is presumable that the R.H. fingering, unless we indicate some modification, remains unaltered as long as that form lasts.

\*   \*   \*   \*

### Harmonics (overtones)

The harmonics being producible only on precise subdivisions of a string, i.e. 1/2, 1/3, 1/4, 1/5, etc. called: 2nd, 3rd, 4th, 5th **partials** (the *first* partial is the fundamental sound of the string, the lowest sound it can produce, its vibration forming one only loop), we find the 2nd partial **once**: at the centre of the string (above fret 12); the 3rd partial **twice**: near frets 7 and 19; the 4th partial **twice**: near frets 5 and 24 (had it existed); the 5th partial **four times**: near frets 4, 9, 16, 28 (had it existed); etc.

Although in most of the methods (tutors) for the classic guitar it is customary to have printed also a 'table of the harmonics', we may all the same mention briefly the pitch of the harmonics obtainable on any string that is stretched enough to produce a sound:

2nd partial: one 8ve higher than the fundamental (12 half-steps); above fret 12.

3rd    ,, : one 8ve and a 5th higher than the fundamental (19 half-steps); near frets 7 and 19.

4th    ,, : two 8ves higher than the fundamental, i.e. one 8ve higher than the 2nd partial (24 half-steps); near frets 5 and 24.

5th    ,, : two 8ves and a major 3rd higher than the fundamental (28 half-steps); near frets 4, 9, 16, 28.

6th    ,, : two 8ves and a 5th higher than the fundamental, i.e. two 8ves higher than the 3rd partial (31 half-steps); near frets 3 and 31.

Concerning the harmonics, when the instrument for which one writes is one of the violin family, he disposes of graphic symbols that have been accepted and adopted by all those who compose for it. With the guitar, matters are different—the systems in use are various, sometimes confusing and rather difficult to read—so, to better understand the subject it is convenient to examine separately how they are *called* and *produced* (nomenclature and technique) and how they are *written* (graphic symbols):



### Nomenclature and technique

Although any harmonic is but a natural phenomenon, we distinguish them in natural and artificial. **Natural** are called those we obtain by lightly touching at a determined point the string with one finger (we get a better result by using the internal fleshy part of the third phalanx, just at the opposite side of the nail), that, while we pluck with another finger, causes a *node*, subdividing the vibrating string into equal *loops* or *antinodes*, the string vibrating in its entire length (open); *two fingers* needed. **Artificial** are called those we obtain by depressing the string on some fret and by touching it lightly with another finger at a determined point between the depressing finger and the bridge, while a third finger plucks, the string vibrating partially, viz. between the depressing finger and the bridge; *three fingers* needed. **Notes:** (a) the lightly touching finger must be lifted at a very short fraction of time after the string has been plucked; (b) there is no technical rule impeding one to produce natural harmonics by the only use of the right hand.

### Graphic symbols

**Natural.** Related to the *violin*, when the harmonics are to be obtained on the centre and on the **second half** of the string, i.e. between the centre and the bridge, normally known as *fluted*, we write a note of the same pitch as the resulting one (that coincides also with the spot of the string to be lightly touched), with above or below it a small ring. When the harmonics are to be obtained on the *first half* of the string, i.e. between the nut and the centre, we write a lozenge (or diamond) shaped note indicating **where** the string is to be lightly touched; some composers show also the **actual** pitch by adding above the lozenge an ordinary note in parenthesis.

Related to the *guitar* we have seen many ways of writing one and the same harmonic, the most frequent being the following: for example the e' (first line of the staff, string 4, fret 2): (a) note **a**, 5th string open, with near it either a 7 or a 19 and the abbreviated word *harm.* (b) note e', first line, with near it an encircled 5 and *harm.* (c) either **a** or e' in *lozenge* notes with the encircled 5 and the fret numeral 7 or 19. As we know, the pitch of this harmonic (3rd partial) is the unison (*almost*—as in fact it is slightly higher) of the open first string of the guitar, and of the harmonic obtainable on the 5th fret of the 6th string.

(over)

**Artificial.** Related to the *violin*, we write an ordinary note to be depressed by a finger and above it a lozenge note showing the spot on the same string to be lightly touched by another finger to cause the node.

Related to the *guitar*, we write an ordinary note with near it always the word *harm.* and a numeral that is the sum of the fret (depressed by a L.H. finger) numeral *plus twelve*, corresponding to the fret above which the R.H. finger will touch lightly the same string to cause the node, while another R.H. finger plucks. Some fingerers like to add also the letters m.d. (or R.H.) meaning, precisely: *mano destra, mano derecha, main droite, (right hand)*. I said *plus twelve* because in guitar music the artificial harmonics are always *2nd partials*—found at twelve frets higher counting from the fret depressed by a L.H. finger—the lightly touched spot being situated at the centre of the segment of the string that will vibrate. Although, technically, it is equally easy to produce artificial harmonics other than the 2nd partial, I have never found them introduced in any guitar music; the reason for this perhaps is not only due to the ever decreasing audibility of the harmonics as we proceed towards the higher partials—to a degree that would render them a musically useless effort—but also to the problem of how to write them in a simple, yet unequivocal, way.

(to be continued)

## SYDNEY, AUSTRALIA

“**A** NIGHTINGALE SANG IN BERKELEY SQUARE” but in Hyde Park, Sydney, the Classic guitar competed for the first time in history against the song of the birds and the rippling waters of the Archibald Fountain on a gorgeous sunny spring day. As part of the Waratah October Spring Festival, the Society of the Classical Guitar, had promoted an outdoor lunchtime classic guitar Recital.

It was a true promenade concert. Some of the strollers-past had expected the only ‘guitar’ they knew—enough said—but when Alfred Alexander launched into the Soleares by Turina, Albeniz’s Granada and the Valse by Lauro, the hard core of an audience had already been formed. Tansman’s Barcarolle and Dance Pomposa, extracts from Tárrega’s Jota, and Asturias nailed them to the spot. They stayed to hear Jan Carter play Pavanas by Sanz and Milan, a Bach Prelude, Romance by Paganin

and Recuerdos de l'Alhambra. Here was maturing technique coupled with personal charm and utmost devotion.

Ben Hall, equally competent in making his own guitars and playing them, produced the Chilesotti Lute Pieces (trans. for guitar), four Minuets by Sor, the Roncalli Suite, and Sonata by Albeniz.

The trees and the birds and the lawns and the flowers and the passers-by and the stayers-on hardly knew what struck them until they realised that it was the classic guitar that sang for them in Hyde Park, Sydney, New South Wales, Australia.

—*Walter Schumacher.*

## A NEW GUITAR SONG-CYCLE

**A**N outstanding concert was given at Macalester College Concert Hall, Minnesota University, on October 23rd, by Vern Sutton (tenor) and Jeffrey Van (guitar) assisted by Maxine Elworthy (bassoon).

The programme of songs with guitar included Three Italian Songs of the 17th century, Three ariettes (Jean Comoglio), Three songs by Henry Lawes (17th century), Three songs from the Bottegari anthology (1574), Tres canciones Españolas (Rodrigo), Spanish Cantata for solo voice and Guitar (G. F. Handel) and a remarkable new work for voice and guitar by Dominick Argento (1927–), a song-cycle “Letters from Composers”. Mr. Argento, who is a member of the University of Minnesota Music Department faculty, says: “I chose letters rather than poems for these songs because the epistolary style seems highly suitable to the intimate sort of chamber music made by voice and guitar; I chose letters by composers because they seem to me to be less self-conscious, less ‘public’ than those of other creative artists. Wanting to treat the subject of the artist as man, I deliberately avoided letters dealing with ‘art’ and chose instead those shedding light on some less familiar facet of the composer’s personality.”

The composers whose letters were set to music were Chopin, Mozart, Schubert, J. S. Bach, Debussy, Puccini and Schumann. The music is entirely original except for the setting of the Schubert letter when a Spinning Song is quoted, both the melody and the accompaniment follow Schubert’s music.

The whole concert as reported in the local press was a great success, the artists dealing with this wide range of music “expertly and with feeling”.

## DUET MUSIC FOR GUITAR AND A KEYBOARD INSTRUMENT

By **Edibert Hertzog** (*Switzerland*)

**T**HE possibility of combining guitar and piano in the classical manner to perform duets was fairly well recognised in the Vienna Classical and the Romantic periods; as the piano acquired a heavier tonal texture this possibility gradually receded from the focus of musical thought but is to-day attracting interest again. The problem lies in rendering the piano part with a degree of lightness such that the guitar can still hold its own, that is to say, it must not be forced to the extent that tonal light and shade become impossible.

Musical literature for guitar and piano flourished in the period when pianos did not produce the tonal power they possess to-day. It was the age of the Mozart and Beethoven piano (hammer-clavier). Anton Diabelli, Ferdinando Carulli, C. M. v. Weber and other contemporaries such as Mauro Giuliani, Joseph Küffner, Heinrich Köhler, Leonard de Call, Nepomuk Hummel as well as many others devoted to this combination numerous works largely intended for performance on social occasions and affording opportunities for display. The relation between the two instruments in these works is always similar and suggests the existence of a tradition. Either the guitar has the melody and the piano a figured accompaniment and there is imitative exchange of the parts, or else one instrument weaves figured melodies into the chordal accents of the other. Occasionally one also encounters polyphonic interweaving, with which the composer has to take great care that the contours of the weaker instrument—which, even then, was the guitar—are not overpowered by the stronger. We have already indicated that it was precisely when the piano acquired a heavier tonal texture that this problem became the main stumbling block of the literary genre.

In a surprising revival of this practically obsolete duet combination there have suddenly emerged works by the Viennese Joseph Dichler, professor of the pianoforte at the Academy of Music in Vienna, by the Basle composer Hans Haug and by Castelnuovo-Tedesco. Günther Bialas has also drafted the plan for a similar work. The works of the first and last mentioned were inspired by the distinguished duettists Mario Sicca, the guitarist, and his wife, Rita Maria Fleres, who is a virtuoso on the fortepiano (hammer-clavier). For the last three years these two performers have been resident in Basle but



Photo:

DUO SICCA-FLERES

Erich Natter

they have now moved to Karlsruhe where Dr. Sicca is teaching at the Badische Hochschule für Musik. It is interesting to examine these two works of Haug and Dichler for the discovery of new characteristics.

(over)

Dichler insists on the *fortepiano* ("Mozart-piano") and in his six-movement suite composed in 1968 he uses the guitar to add discreet touches of colour. At the same time he gives the guitar a harp-like quality, and besides its traditional use, casts it for the somewhat new and bold role of performing dissonant E major figurations in nine-eight time to simultaneous G major passages of the keyboard instrument in three-four time. These elements of dissension and tension in the prelude reappear in the coda, but now in harmonious concord.

Hans Haug's work, the "Fantasia for Guitar and Piano" (1957) is dedicated to the expert guitarist, Frau Prof. Luise Walker of the Vienna Academy of Music. In form it may be regarded as a suite. The framework sections resemble a concerto movement for harp and orchestra, the episodes bearing partly the character of a lyrical ballad ("Chant d'un Troubadour") or of Baroque orchestral dances, somewhat à la Vivaldi. These works of Dichler and Haug are unpublished.

Present day composers are taking fresh interest in the combination so rich in nuances, of guitar and piano, as is evidenced by the attractive novelties in the works of Castelnuovo-Tedesco and Haug. But that the combination of guitar and *fortepiano* is receiving particular attention is confirmed by a letter written in the last days of Castelnuovo-Tedesco's life in which he enquires about the relation of pitches, and by Dichler's strict requirement of the "Mozart-piano". Further confirmation is found in the keen curiosity, also emerging from a letter, of Günther Bialas. Will the duet for guitar and *fortepiano* be led to new heights by the performers Mario Sicca and Rita Maria Fleres? Let us hope so.

*Reprinted from "Basler Nachrichten" by permission (slightly abridged).*

## BETHO DAVEZAC

**B**ETHO DAVEZAC, Uruguayan guitarist, who won the 1966 Concours de la Guitare (ORTF, Paris) made his British debut at the Wigmore Hall, London, on Friday, December 13th. His programme included groups by Mudarra and Dowland, Prelude and Fugue (Bach), the Mozart-Sor Variations, Suite by Gottlieb Baron, movements from Suite Compostelana (Mompou), Two Studies (Villa-Lobos), Venezuelan Waltzes (Lauro), Eulogy of the Dance (Leo Brouwer) and Sevilla (I. Albeniz).

## GUITAR ON T.V.

**D**AVID HARRIS, guitarist and teacher of guitar at Cape Cod Conservatory of Music, had a busy day in October when at 8.30 in the morning his home was turned into a television studio. Cars piled with cameras, sound and lighting equipment, reflectors and



Photo:

Richard C. Kelsey

David Harris with Kenji Haramiishi

microphones plus a full crew to operate them headed by producer, director, camera-man, sound-man and a script-girl.

They had come to make a 30-minute film for the series "On the Scene" and "21 inch Classroom" for the educational division of WGBH-TV in Boston which acquaints young people with the cultural resources of that area.

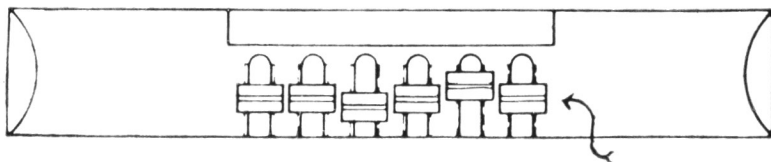
The film showed David Harris giving a lesson on the guitar to one of his pupils, Kenji Haramiishi of Kanaya-Machi, Japan, who is studying at Chatham High School under an exchange arrangement.

It took some hours of 'take' and 're-take' to complete the film which however was successfully shown in five separate broadcasts at various times and Channels.

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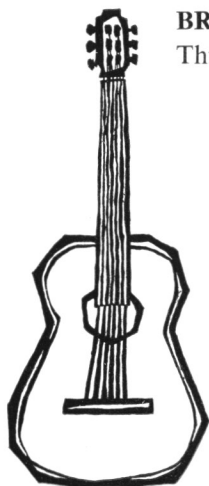
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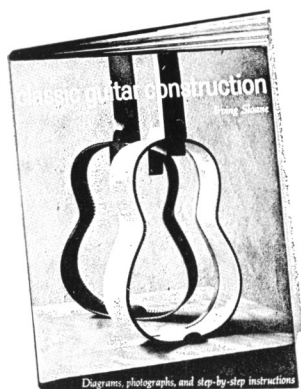
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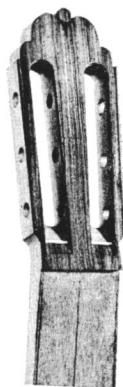
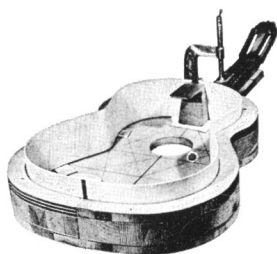
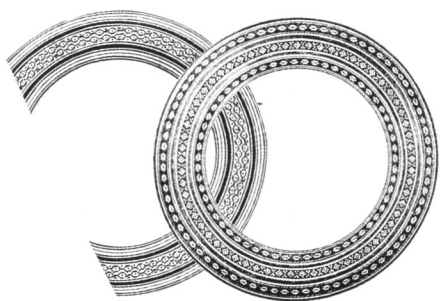
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## IN THIS ISSUE

	<i>Page</i>
Turibio Santos .....	3
Duo Lisa Zoi—E. Assimacopoulos.....	4
Concours International de Guitare, ORTF (Paris) 1968 .....	7
Andres Segovia .....	<i>Harold Dench</i> 11
Ernesto Bitetti .....	12
Libra—and the Guitar .....	<i>W.M.A.</i> 13
Cheltenham Classic Guitar Circle .....	14
Oscar Ghiglia .....	14
One Thing and Another .....	<i>Harold Dench</i> 15
The Guitar in Colombia .....	15
Per-Olof Johnson 1968 Summer Course in Sweden .....	<i>Bertil Ingwaldson</i> 17
Dimitri Fampas .....	18
Oscar Caceres .....	18
Alexandre Lagoya .....	19
Paris Guitar Contests 1969 .....	19
Rational Guitar Technique, Part 18 .....	<i>Miguel Ablóniz</i> 22
Sydney, Australia .....	<i>Walter Schumacher</i> 26
A New Guitar Song-Cycle .....	27
Duet Music for Guitar and a Keyboard Instrument .....	<i>Edibert Hertzog</i> 28
Betho Davezac.....	30
Guitar on TV .....	31
Members' Announcements .....	38

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