

Guitar

International

Britain's No. 1 Classical Guitar Monthly

February 1985
95p

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Brazilian player



José Ramirez
Brazilian Rosewood

Brazilian Music

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to the 18th Century

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GUITAR

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CLASSIC JEROME KERN

Arranged for Classical Guitar by John W. Duarte £3.95
The way you look tonight, They didn't believe me, All the things are you, Dearly beloved, Smoke gets in your eyes, I'm old fashioned, Long ago and far away, Can't help lovin' dat man, Yesterdays, Ol' man river, The folks who live on the hill, I won't dance.

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Recording of the above pieces. £5.50

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Translated by J.D. Roberts

This, the only biography of Mexico's most important composer (and possibly the most performed composer for the guitar) contains many fascinating photographs and other memorabilia. Also included is the intimate correspondence with his friend and supporter Andrés Segovia concerning the actual writing of many of his pieces which were to be made famous by Segovia. As a wonderful bonus there is an appendix of five original works hitherto unpublished, including a facsimile of Ponce's first composition for guitar.

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John W. Duarte: Night Music £2.75
Oliver Hunt: Garuda, Ballade For Guitar £2.75
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Recording of the above pieces by Forbes Henderson £5.50

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Guitar

Britain's No. 1 Classical Guitar Monthly

International

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Cover picture of Segovia taken at Sutton Manor Arts Centre
by George Clinton.

JOSE RAMIREZ “De Camara” Concert Guitar Christmas Draw 1985

Complete form at foot of page 54
and return to us at:

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Guitar Talk *

We have been inundated with requests from readers to wish Segovia all the best on his 92nd birthday, so we straightaway add these to our own to say, on behalf of *Guitar* and its readers throughout the world:

"VERY MANY HAPPY RETURNS MAESTRO"

Letter from Australia

Salvatore Strano is a 43 year old Sicilian emigrant, now living in Sydney, Australia. In his letter, which we print for its obvious enthusiasm and buoyant spirit, he tells of the progress of his and his daughters' guitar playing.

"I'm Salvatore Strano, 43 years old, and I migrated from Sicily, Italy, to Australia as a chief cook. But unfortunately, I had a bad accident so that I could no longer go back to my previous job, so, 7 years ago, I decided to learn classic guitar because I've always loved it.

I had Mr. Jose Smeraldo as my first teacher in 1979. I learnt much from him for he is a very good teacher. But, 8 months later, he had to go back to Argentina. I went to the conservatory of music in Sydney, and I met Professor Gregory Pikler, who is teaching me and helping me so much with my studies. (We remember Greg Pikler as a very fine player and a member of the Omega Quartet — Ed.)

Whenever I practised, my younger daughter, Catherine, who was just 4 years, kept watching me and listening, and she started to love and

Catherine and Silvana Strano at 3 and 4 years old.

understand music. She wanted so much to learn, so I started teaching her solfège. She, in turn, showed her sister, who had just started kindergarten. They learned to read very quickly and played on ukulele size guitars.

Then I started them on Sagreras's 1st book, and five months later, I took them to the conservatory to play to my teacher. He was so happy and impressed with them.

On their 7th month of studies, the director, Mr. John Painter, and his wife, who is a senior teacher of 'cello, came to my house to see the children play. They were also very impressed by them and they said that if they continued like this, they will have a great future in music.

My children work very hard with their studies. They do 1½ hours every morning before school. They do the 3 octave scales from the Trinity College of London; all the arpeggio scales, left and right hand by Abel Carlevaro; Villa-Lobos studies, the Andrés Segovia scales; extra exercises of my own to make the left hand strong for the barré, plus more technique from my teacher.

In the afternoon, they do about 2 to 3 hours more after

school; studies from Carcassi op. 60, nos. 2,3,4,5,7,10 & 12; pieces from Bach and Giuliani, with a second part composed by Oscar Rasati, and lots more studies from different composers. They have also joined a quartet for classic guitar at the conservatory directed by Professor Gregory Pikler.

A few months before the competition, I asked my teacher if my children are ready to participate. He gave them 10 pieces to study, saying he would choose a piece for the competition. He comes to my house every fortnight or sometimes every week to supervise them and we both prepared them for the competition.

Catherine, who is 6 years old, played the two pieces by Luiz de Narvaez, *Diferencias Sobre, Guardame Las Vacas* and *Tres Diferencias Por Otra Parte*.

Silvana, who is 7 years old, played four pieces from Leo Brouwer, *Simple Studies Nos. 1,3,5 & 6*. They played without music.

The judges were so impressed that they couldn't decide who to give the most promising award to. Anyway, after a few minutes of consultation, they decided to give an award to both of them. We were all very happy because it was my children's first public appearance and already they have won the admiration of so many people."

reception Julian Bream would get if he ever decided to play some of his beautiful arrangements of Django's music, for he's a great jazz guitarist as he showed the packed audience at the Albert Hall some years ago in a concert celebrating Stephane Grappelli's 75th birthday. Comment by a close friend of Bream: "He just might be persuaded to play a jazz piece for an encore but you'll never get him to sing — I can't see Julian singing!"

Spain, Bream, Guitar.

At last the much rumoured film on Spain and the Spanish guitar (the Press Release restores the famous adjective for the occasion) featuring Julian Bream is with us, or nearly so. The eight part series of half hour TV programmes will be shown on Channel Four (England) in the spring.

Although the film, shot in Spain, is about the guitar and its music, it will also, judging from the Press Release, serve as a marvellous travelogue, for the guitar and camera have ranged over some of the most stunning landscapes and evoking names: Seville, Toledo, Granada, Cordoba, Ronda, Aranjuez (excitingly, the series culminates with a Bream performance of the concerto at St. John's Smith Square) and Madrid with its famous luthiers. A feast for Hispanophiles and guitarists alike.

John Mills emigrates

This month John Mills leaves to live in New Zealand. This is the culmination of plans made over a year ago. John has many friends in New Zealand and will without doubt enliven the thriving guitar scene there. Although John will take up permanent residence in New Zealand he certainly won't be 'settling' there and will continue to tour, indeed he returns to England to play in April. We wish John and his wife, guitarist Cobie Smit all success in their new life.

Aussel and Bitetti for Guitar

We welcome to our panel of contributors Roberto Aussel and Ernesto Bitetti, two highly respected guitarists of



international stature. Bitetti, renowned throughout the world by his concerts and his dozen or so recordings on Vox, will be the subject of an interview shortly to appear in GI. It is well known that Roberto Aussel and Ernesto Bitetti in addition to being virtuosos, have an active concern for the well-being of our instrument, thus their interest will be especially beneficial to our readers.

Roberto Aussel



Ernesto Bitetti

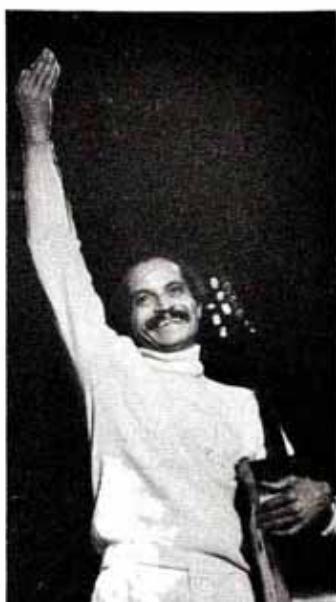


Letter from Hamburg

For more than 4 years the "Zevener Gitarrenwoche" was the only activity in northern Germany devoted to the classical guitar. This situation has changed now that the 1st International Gitarren-Tage 1984, has taken place in Hamburg. Actually it was not a guitar festival in the normal pattern of concerts and guitar classes etc.

From 17 - 31 October there was a series of concerts arranged by a small agency Ullweit & Koch. Several musicians also took part in the Frankfurt/Main guitar festival which took place in October

too. In Hamburg we had concerts by Angel Romero, Pedro Soler and Sebastiao Tapajos. There were also concerts in which two artists shared a recital, for example, Roninho Ramos and Baden Powell, where each artist played for half of the concert. By the way . . . this was the worst concert of the series (in my opinion); both players used amplification! in a hall which one can fill with a good guitar unamplified. You may consider this to be a matter of taste . . . maybe I'd agree if the music had not been so loud that I had to put cotton plugs in my ears, and neither artist played at their best. Alvaro Pierri, who should have shared a concert with Carlo Domeniconi, couldn't play because of problems with his hands. He is to have an operation, so let's hope he will then be OK. Instead, we heard Jorge Cardoso who impressed me with his version of *Guardame las vacas* which was beautifully ornamented. A surprise to see, as a player, was Carlo Domeniconi, who was performing his own compositions. Some of them



Baden Powell (photo George Clinton)

were very charming, some very intense. He is a good player with good ideas but the problem is his stage presence. You can feel that he doesn't really like the performing side of the business.

Hubert Käppel played in the final concert of the event, with Klaus Hempel and Katharine Hilbert — a local duo from

Hamburg. Every concert was packed. For the agency it was a financial success and I do hope that there will be another festival like this in Hamburg, hopefully to include a masterclass with at least one of the artists.

Two other interesting concerts took place in Hamburg during this festival time. On the 1 November Paco Peña and Eduardo Falú were playing and, later on, a very interesting duo played music for guitar and piano, arranged by a piano-seller. Tilman Purrucker (guitar) and Peter Paulitsch (piano) played original compositions in such a way that the piano didn't kill the sound of the guitar.

Norbert Dams

Hamburg, Germany.

Canada

Matanya Ophee's article on the 4th International Guitar Festival, Guitar '84, touched sensitive nerves, as our letters show; indeed, so sensitive that 'Deputy Rufus Snopes' whose USA stamps were cancelled in Houston, felt obliged to 'take the 5th'. Several guitarists also contacted us congratulating us on publishing the article, at the same time asking not to be quoted. Intriguing.

When we received Bernard A. Aaron's letter with its frank allusions to an alarming, even sinister situation, we realised that Matanya Ophee's article, albeit wonderfully entertaining, was also the can opener for other, perhaps more knowing, hands to use. It being, obviously, our duty to all concerned whenever we receive contentious letters, we wrote to Mr. Aaron asking him to qualify some of his statements, to which he responded by coming to see us at *Guitar* offices.

Bernard Aaron impressed us by his extremely gentle demeanour and artistic talent. He showed us beautiful sculptures of wild animals and paintings of Canadian winters, stressing that his reason for this was simply to show that, as far as art was concerned, he knew what he was talking about. He also played us his compositions, one of which we reproduce in this issue. This piece, *Hungarian Dance*, is from the music for a ballet he is

presently writing, the subject being, interestingly enough, the artistic climate in Canada today. The 'publicly acclaimed author' he mentions is his wife Florence Novelli, who was a foremost writer of children's theatre before the melancholy conditions outlined by her husband apparently made it impossible for her to continue an artistic life in Canada. Happily she and her husband (who, in addition to teaching the guitar, provides the classical guitar music for her work) are now active in England where her work is gaining enormous popularity wherever it appears.

According to Bernard Aaron the document by Edward Murphy, to which he refers, was written in 1978 and is part of a larger book about government spending. The list of grants is intriguing: 150,000 dollars plus to study the French language spoken in Montreal; 13,250 to study "the reactions of infants to strangers and familiar adults: 20,003 to study "the effect of information on reactions to unpleasant, unavoidable events." The examples of poetry meriting quite large grants are, in our opinion, worse than Bernard Aaron's description, being somewhat lower than the crudest lavatory door graffiti. We have a copy of the pamphlet and its foreword is produced here. We have verified its veracity but unfortunately, despite numerous transatlantic telephone calls we cannot trace its author, who left CJOR some years ago to set up a bar in Vancouver called Ed Murphy's Friendly Neighborhood Pub, which he sold two years ago prior to his disappearing.

Bernard Aaron



Edward Murphy's Foreword:

There have been many instances throughout history where there emerged a ruling elite with enormous control over the material resources and products of their subjects. One of two things normally

occurred — either they continued to grow until they impoverished the producers in the nation state and of course themselves, or they were thrown out by the revolution.

In Canada there has emerged a monstrous bureaucracy and state spending mechanism. As

this resume clearly demonstrates it has exploded in recent years. It is uncontrolled and uncontrollable. The implications for the future of this country, and you, are awesome.

Ed Murphy should be highly commended for documenting

this national tragedy. Read this resume carefully, copy it, and pass it on to your neighbours. It could be the beginning of a new awareness and perhaps even a movement to halt the insidious disease that infects this great nation.

Lindsay B. Semple. M.A. (Econ)

DIARY

Wednesday 6

Angel Romero
Fairfield Hall, Croydon, Surrey
8.00pm Concierto de Aranjuez

Wednesday 6

Mike Forde and Friends (folk evening)
Bristol Guitar Society
Info: 0272-509512

Friday 8

Eric Hill
Purcell Room

Friday 8

Flamenco Playa Dance Company
Queen Elizabeth Hall 7.45pm
An evening of flamenco music & dance

Sunday 10

Benjamin Verdery
Univ. California at Santa Cruz,
USA. 4.00pm
Info: 408-429-2328

Sunday 10

Maria Isabel Siewers
Wigmore Hall 7.30 p.m.

Monday 11

Benjamin Verdery
Univ. California at Santa Cruz, USA
6.40 pm

Tuesday 12

Paul Galbraith
Fairfields Halls
Croydon. 1.05pm

Thursday 14

David Parsons (lute)
Manchester Guitar Circle 8.00pm

Friday 15

Julian Byzantine
Wigmore Hall 7.30 pm
Works by J.S. Bach, Weiss, Frank
Martin, Brouwer, Smith Brindle,
Ponce.

Friday 15

David Parsons (lute)
Stoke Guitar Club
Info: 0782-46385

Friday 15

Paul Galbraith
Kelso High School Hall
Kelso 7.45pm

Saturday 16

Paul Galbraith
Stranraer Academy, 'B' Block Hall
Stranraer 7.30pm

Sunday 17

The Consort of Musick
Wigmore Hall 7.30pm

Monday 18

Paul Galbraith
Burgh Hall, Linlithgow, Scotland
7.30pm

Tuesday 19

Paul Galbraith
Applegrove Primary School, Assembly
Hall, Forres, Scotland 7.30pm

Tuesday 19

Benjamin Verdery
California State at Sacramento Recital
Hall, USA 8.00pm

Wednesday 20

Paul Galbraith
Fyish Trust Rooms, Evanton,
Scotland 8.00pm

Wednesday 20

El Ingles (flamenco guitar)
Nonsuch Guitar Society 8.00pm

Thursday 21

Ivan Scott
Guildhall, Northampton 7.30pm
Info: 0908-670351

Friday 22

Paul Galbraith
Milngavie, Scotland 7.30pm

Friday 22

Turibio Santos
Wigmore Hall 7.30pm
Works by Villa-Lobos, M. Albéniz,
Mendelssohn, Bach, Gnattali,
Miranda, Kreiger, Gonzaga.

Friday 22

Benjamin Verdery
Cabrillo College Forum Aptos,
California, USA.

Saturday 23

Paul Galbraith
Craigie College of Education, Ayr,
Scotland 7.30pm

Saturday 23

Benjamin Verdery
First United Methodist Church,
Watsonville, California, USA 8.00pm

Saturday 23

Elefteria Kotzia
Malthouse Music Society
Info: 0279-722318

Sunday 24

Paul Gregory
Bristol Guitar Society 8.00pm
Info: 0272-509512

Sunday 24

Benjamin Verdery
Mission San Juan Bautista, California
USA 3.30pm

Sunday 24

Maggie Cole (harpsichord) Nigel
North (lute)
Wigmore Hall 7.30pm

Sunday 24

Paul Galbraith
McLellan Galleries
Glasgow 8.00pm

Monday 25

Charles Ramirez & Helen Kalamuniak
Queen Elizabeth Hall 7.45pm

Wednesday 27

Phillip Williams
Holywell Music Room
Oxford 8.00pm
Boyle Sonata 1st Performance

Saturday 9 March

Paul O'Dette
Wisconsin Conservatory of Music,
USA
Info: 765-9398

Saturday 9 March

Paul Gregory
Leeds Institute Gallery
Cookridge St, Leeds 8.00pm

Contreras Winner!

The renown of the great Spanish luthier Manuel Contreras ensured an unprecedented number of envelopes containing the precious coupons. They came in bundles from everywhere — dozens of registereds from far away places such as Mexico, India, Belize — where? All but a few dozen arriving in good time for the Draw on Friday 21 December.

This year the Draw was held at the Spanish Guitar Centre, London. This was appropriate as Alan Gubbay, the Centre's Director, has been an admirer

of Contreras's guitars since he took over the SGC in 1968, and he has always had a steady supply of customers for these exquisitely made guitars.

The lucky winner is 60 years old Mr. K. Graham, of 14 Hoylake Avenue, Fixby Park, Huddersfield, Yorkshire. We telephoned Mr. Graham immediately Alan Gubbay drew the winning coupon. He seemed stunned at the news that he was (almost) the owner of this fabulous guitar, which, although its advertised price was £1,600, the present price is now £1,900! Mr. Graham told us he has been playing for 25

years. "I have a guitar made by Marco Roccia of Clifford Essex. It's been a good instrument, always a little quiet though. Of course I've read all about the innovative construction of the Contreras guitar, and I know what a superb instrument Contreras makes so I expect it will take me a time to get used to it. As I say, it's hard to believe that I've won it." At the time we telephoned Mr. Graham couldn't say when he would be able to come to London to collect his prize, so we'll be publishing the actual prize-giving in our next issue. Mr.

Graham has been reading *Guitar* for some years buying it regularly from either a newsagent or a music shop, "depending on where I am each month — I never have any trouble obtaining a copy though." *Guitar* reader, consider, as you read these lines, that with the suitable intervention of Lady Luck on your behalf the beautiful Contreras concert guitar could have been yours. Next time may be your turn — so, ensure your regular copy of *Guitar* for the coming year by ordering it NOW.

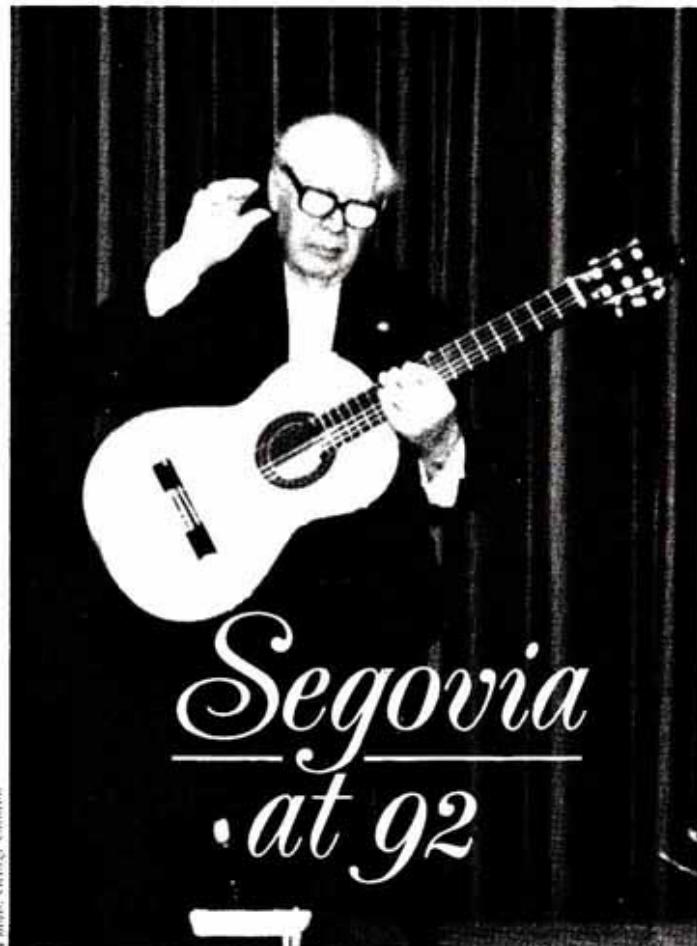


Photo: George Clinton

Segovia at 92

Story
by
George Clinton

SEGOVIA IN ENGLAND

In an agreeable fantasy — and with a suitable shift of time — the great diarist Samuel Pepys probably entered the following sometime during October: To the Barbican to hear Segovia. As usual the hall was full, demonstrating that the great Spaniard is as well loved as ever. Now approaching his 92nd year he appeared in good heart, tho' a little slower perhaps, and, because of the glare negotiating dark steps, needing assistance in his journey to the centre of the stage, that position from which the Master, for over 70 years, has conquered his listeners, now increasingly a place of mutual homage. The pieces, by Milan, Sor, Tansman, Tedesco, Albéniz, etc., are known to all, and his famous sound, though not as powerful as in his greatest years, still sufficiently coaxes our listening, wherever we sit, so that by a miracle of acoustic science, known, apparently, only to *his* fingers, the entire audience, even from the farthest corners of the vast hall, is transported, as it were, to a position at his very feet! As usual, his adoring listeners refused to let him go, and as usual, he gave us generous encores tho' it was plain to see he was tired. Truly Segovia is the spirit of the guitar. I look forward very much to seeing him next October as usual.

The important feature of the above 'entry' is the phenomenon of the apparent lack of concern with the music Segovia plays nowadays. As Svend Withfelt observed in his review of Segovia in Copenhagen "... it did not matter much what he played or how he played it . . . the most important thing was the experience of being in the company of this great artist, this living legend of the guitar . . ." How enviable a position in these hypercritical times. And how indicative of Segovia's unique greatness; unique because, amongst the many undeniably great guitarists in the world today, there are none, I'll wager, to whom Svend Withfelt's claim could equally apply.

I couldn't go to the Barbican last year, however I had a unique experience (and I don't apologise for the repetition of

this word) — I had heard Segovia playing at Sutton Manor Arts Centre in the intimacy of a salon seating no more than a couple of hundred souls. Here the setting was ideal, if somewhat luxurious, the ticket holders being more than thankful for the privilege of paying £45 for this end-of-the-season concert (including pre-concert sherry and a Champagne supper afterwards, plus a chance to meet the performer). In conversation with some of Segovia's excited listeners I learnt, not surprisingly, that as well as thoroughly enjoying the recital the overriding pleasure was derived from being in the presence of Segovia himself. Commented one lady of mature years, "It was hard to believe that I was sitting close and listening to this man who was a legend when I was a little girl, it was the most wonderful musical experience of my life." The essential sentiments of this opinion, to the accompaniment of continual head-nodding by her husband, can fairly be taken as representative of the entire audience.

I had the pleasure of Segovia's company a week later when he kindly invited me to lunch at his hotel. I was glad to find he looked well, if a little lighter in weight — and in excellent humour, "You know, my dear", chuckled Segovia in agreement as he tucked into a rump steak with French fries (following a delicious melon topped up with rum — a favourite starter), "that's my wife's doing. In our home in Madrid she looks after me like a surgeon!" I couldn't help but admire, and contrast, the almost wilful *joie de vivre* in this man of over 90 years of age with the caution of our other companion, an American gentleman who nowadays accompanies Segovia on his concert tours, who explained his choice of ham & eggs as being dictated by a 'slow metabolism'.

Segovia is a lively host and takes care too to sprinkle his conversation with items he knows will interest. "In 1939, just before the war, I was in Buenos Aires and at that time I had run out of strings. Well, one day I received from Pirastro in Germany a large box full of strings together with instructions



on how to preserve them using pure olive oil, for the strings were, of course, made of gut. And do you know, I gave away most of them to my pupils and friends, for I expected the war to be a short one."

A reference to the increasing number of recordings of the Aranjuez concerto prompts me to ask why Segovia has never played it. "I was away at the time it was written, and when I returned after 16 years, Rodrigo offered to re-write it, because, you know, some of the parts don't work for the guitar. But then he composed for me the *Fantasia*, which is a magnificent work." In any case, added Segovia, Rodrigo gave his concerto to the saxophone, the trombone . . . Aranjuez Mon Amour . . . Segovia doesn't care for Barrios, and he's frank about it. "He had a good aptitude for composing, but he hadn't studied . . . how can you compose a piece called Cathedral after hearing Debussy's work of the same name. Barrios's Cathedral is but a tiny church compared to Debussy's." Segovia then related a most bizarre story about Barrios: Forty years after their first meeting Segovia came to El Salvador to play. After the concert, which was attended by Barrios and some of his pupils, Barrios accompanied by his pupils went to see Segovia at his hotel. After some time the pupils left and Segovia invited the Paraguayan guitarist to stay and talk. Barrios apparently became morose saying miserably that he had no career, no

Wigmore Hall 1936

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SEGOVIA



RECITAL

Wednesday, October 7th, at 8.30

PROGRAMME

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future. Then of a sudden, he blurted out, "Look at my mouth, how can I go around with these lips!" Here Segovia pulled his lower lip over itself to demonstrate the poor man's misfortune. Then Barrios said that a doctor he knew had offered to operate on his malformed lips; first one lip and then, a month later, the other.

I had often wondered about the reason for Segovia's transposition of the *Cancion* from Ponce's *Sonata Three* to the *Sonatina*. Segovia explained that this is no mere whim but because the *Cancion* is so much out of place in the *Sonata*, whereas it is perfect in the other work. And did Ponce approve? Apparently so, because, as Segovia, Ponce's close friend and promoter says, it is obvious, when you listen to it, notwithstanding how the two works were published. Segovia never tires of speaking about Ponce and he described for our companion the festival in Montevideo devoted to Ponce's music. This event, suggested and promoted by Segovia, is fully narrated by Corazón Otero in her book *Manuel Ponce and the Guitar*.

I asked Segovia about his pleasure in seeing the success of his self imposed task confirmed by guitarists all over the world, he replied by way of a gracious compliment: "Really, you have reached far away corners of the world with your magazine. Poor Tárrega, so delicate and so find an artist, could not imagine the extent of love for the guitar. Concerning his pupils — less Llobet, who was the best and the unique — of whom could be applied the phrase of one of the greatest Spanish writers: 'Accursed all disciples because they may inherit only the faults of the Master', none of them, I repeat, save Llobet, have honoured their Master. I have been more fortunate, since there are, perhaps, a dozen who will have a brilliant career or, better, are having it already."

Segovia seemed to be unconcerned about the historical importance of his exceeding Rubinstein's 76 years on the concert platform. "Do you know, next year I've got to catch up on four years of recording for RCA." By then Segovia will have performed to audiences in Munich, Frankfurt, and Berlin, going on to spend Christmas with his family at his home in Geneva. 1985? America . . . Scandinavia, Europe . . . England — as usual.

SECOND RECITAL.

WEDNESDAY, OCTOBER 21st, at 8.30.

PROGRAMME

Allegro		
Andante		SOR
Allegretto		
Deux Chants populaires catalans		LLOBET
Danza, in G		GRANADOS
Aria, Menuet et Gavotte		HANDEL
Siciliana et Bourrée		BACH
Andante		Mozart
Minuetto		SCHUBERT
Minuetto (<i>dedicated to NEGOTIA</i>)		CASTELNUOVO-TEDESCO
Tarantalla (<i>dedicated to NEGOTIA</i>)		
Trois Pièces (<i>dedicated to NEGOTIA</i>)		TORROBA
Torre Bermeja		ALBENIZ

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Marine Organization, whaling protection zones, and
- Protection measures that have been agreed on in part or in full at the conference may bring the existing or planned
sea areas and marine protected areas into conflict with each other and therefore need to be coordinated.



Segovia photographed on the 7 November 1984 before his last concert in Copenhagen in the home of his long standing friends, the family Clementsen. (Photo: Svend Withfelt)

Andrés Segovia in Copenhagen

On Wednesday, 7th November 1984, maestro Segovia gave a concert at the Odd-Fellow Concert Hall in Copenhagen. It was quite sensational to see Andrés Segovia on stage at the age of almost 92 years. Elderly people turned up to see the idol of their youth, the musician who, in those days, opened the eyes of the public to the

unsuspected possibilities of the guitar as a concert instrument. Very young people came to experience the almost legendary maestro in person. Segovia played a long programme. *The Emperor's Song* by Narvaez, *Theme with Variations in e-minor* by Sor and three pieces by Haydn made up the first part of the concert. After the intermission we heard music by Tansman,

Castelnuovo-Tedesco, Villa-Lobos and Moreno-Torroba. A number of things played tricks on Segovia that evening: first there was something wrong with the footstool, which had to be replaced and after the encore, the maestro said that his guitar was capricious and did not play the way he wanted it to, but when everything went well the music sounded beautiful. In fact it didn't really matter what he played or how he played it; that evening, the most important thing was the experience of being in the company of this great artist, this living legend of the guitar.

After the concert I had the great pleasure of meeting

maestro Segovia. For this occasion I had produced some xerox-copies of reviews and an advertisement from his first concerts in Copenhagen, given on 3rd and 4th May, 1927. Segovia was very surprised to learn that his first visit to Denmark had taken place as early as 1927. The day before his last concert in Copenhagen he had told the world press that he thought it was in 1946. I gave him one of the xerox-copies and he was very pleased, because it was the first time that anybody had given him material dating from the beginning of his career.

Svend Withfelt,
Copenhagen



Segovia and the Danish professor and composer, Vagn Holmboe. (photo: Svend Withfelt).

Wigmore Hall 1937

WIGMORE HALL.	October 22nd, 1937.		
SEGOVIA			
PROGRAMME.			
Chaconne	-	-	PACHELBEL (1660-1736)
Allemande	-	-	J. S. BACH
Bourrée	-	-	HAYDN
Andante et Menuet	-	-	MENDELSSOHN
Canzonetta	-	-	
Prelude	-		
Allemande	-		
Capriccio	-		S. L. WEISS (1880-1798)
Ballet	-		Written for the late.
Sarabande	-		
Gavotte	-		
Gigue	-		
Sonatina Meridional (Dedicated to Segovia) - M. PONCE			
Campos. Copla. Fiestas.			
Tarantella (Dedicated to Segovia)	-	CASTELNUOVO—TEDESCO	
Serenata	-	-	MALATS
Torre Bermeja	-	-	ALBENIZ
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Segovia Speaks of the Guitar

He said, "There is a small and gentle voice that mingles with the noise of this world's din — the soft guitar, that makes the ear rejoice.

Our human fingers, tipped with fragile skin, caress it into warm and vibrant sounds; no obstacle between the heart and strings except the fragile flesh, so it expounds in varied harmonies, and sweetly sings.

The world has grown impersonal, so far from gentle manners of a former day that the intensely personal guitar restores a balance when we hear it play.

A small and gentle voice is in each string, and that is why the world is listening."

Gloria A. Maxson
California, U.S.A.

Two reviews of Segovia's early concerts

We thank the wife of our Danish correspondent Svend Withfeld for these translations of reviews from two Danish newspapers.

Andrés Segovia

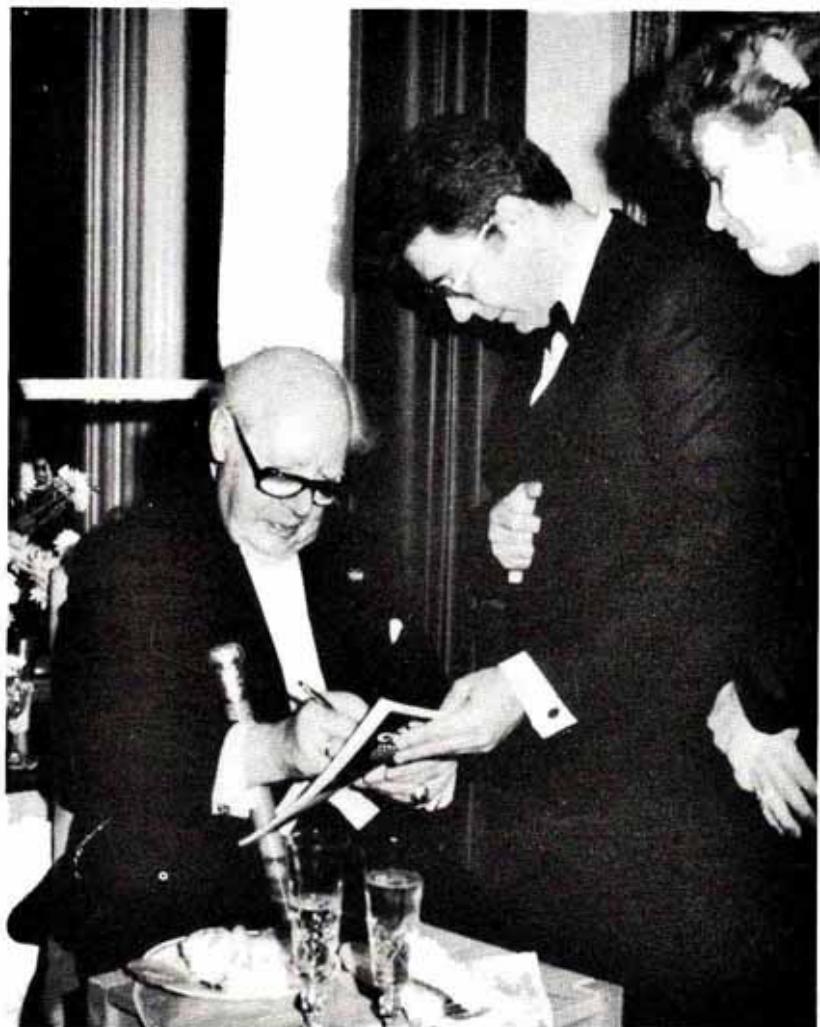
At his second and last concert the Spanish prince of the guitar reached only a small audience. But, being equally a virtuoso and a musician, Andrés Segovia succeeded in filling the hall with melodiousness, and this in spite of his comparatively frail instrument. Whether he played Bach, Mozart, Schubert or compositions by his own — contemporary or long since dead — compatriots, the audience was thrilled by the beautiful, soft, and richly varied sound, the incredibly dynamical fine points, the poetry of the musical expression, and the fantastic technique. Segovia is and remains a master, and it was only fair that he was applauded as tumultuously as it was possible for the small audience.

Berlingske Tidende, Copenhagen 4/5 1927

The Guitar Genius

Andrés Segovia had an even smaller audience last night at his second than the other other night at his first concert. But why play this frail instrument in the big Palace hall when the hall of the Academy of Music is vacant? The pecuniary profits of the Spanish musician were indeed slender, and he has to console himself with the fact that his name is now inscribed on the hearts of many Copenhagener. The applause was enthusiastic last night after the many pieces by Sor, Torroba (a charming sonatina dedicated to Segovia), Bach, Mozart, Mendelssohn, and some less well-known Spanish composers that were all given a wonderful performance.

Socialdemokraten, Copenhagen 4/5 1927



First in the queue — Segovia autographs copies of *Guitar's Segovia's 90th Birthday Souvenir Issue*.

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The Brazilian Castle

MARCELO KAYATH
IN CONVERSATION WITH
MARY CRISWICK

The 20 year old Brazilian who carried off both first prizes at Toronto and Paris in the same year is no mean guitarist, and, on first hearing him in Paris, two hours before the jury gave their verdict, I scribbled on my programme, "most masterful tone I've ever heard in this comp." When I came to interview him therefore, I expected to learn he had practised the guitar in the cradle, but in fact he was quite a late beginner.

I had a guitar at the age of 11 but I used it to play rock, but then at the age of 13, I realised I could not go much further in this style so I took lessons with Leo Soares. After one year he decided — it was his decision, not mine — to put me in for a national competition. In fact I did not notice it was a competition, I just thought it was a concert, and then they said, 'But you got first prize!'

You got first prize after playing for one year?

Well, yes.

Do you remember what you played?

The Danse caractéristique of Leo Brouwer —

After one year?

I didn't play it very well. Also the Rondo op. 22 by Sor, Prelude no. 1 by Villa-Lobos . . . I have a recording of that competition, it really wasn't very good. The prizes were shared recitals. It was then that I really had to start working, thinking

about repertory, practising technique. So I did the recitals at the age of 15, and then I went in for the national Villa-Lobos competition, and got first prize in that. That really made me start to think, well maybe I have something after all.

It is funny, a child or adolescent is often unaware of how gifted he really is.

That's right. My mother has the absolute ear — perfect pitch.

And you haven't?

Not like she has. She is a professional pianist. When she hears a car go by in the street she can name its note. But she tells me it's not so good because when she hears the sounds, all the names of the notes pass through her head.

I was sitting just behind your mother at the Paris finals, and after you won I went up and said, "C'est vous sa Maman?" She was so happy she couldn't speak, she just flung her arms around me and kissed me.

Yes, she and my father came to Toronto too, but Rio to Paris is very expensive so she came alone.

Can you pronounce your name for me?

Yes, Mar-say-lo Ky-att. In America they call me Marshello, and they often write it with two ll's.

Is that where you learnt your excellent English?

Yes, I spent three months there once.

So — after the Villa-Lobos competition?

Well, my teacher Soares, said I had to think seriously about working more, developing my fingers. And then I met someone who has become my mentor, who has taught me more than anyone else about the guitar, about music and about concerts, it is Sergio Abreu. He and his brother Eduardo have been marvellous to me. Sergio told me I had to build a big castle, but it would have to have a solid base. If I don't have a solid base, when the castle begins to develop, it risks falling down. So I started practising Giuliani's arpeggios every day, Carlevaro arpeggios, legatos, scales, Sor studies, Giuliani studies. I really enjoyed it, I could feel my fingers getting better every day.

Do you still do this?

Oh yes, and ligados (slurs) every day.

How much do you do every day?

Five hours. I start with all these exercises, although not many scales, and then I take my pieces and take out all the difficult bars and make exercises out of them. Then — and this is what many people forget to do — I play the whole piece through. And my big secret — although there is no secret in it — is to record myself, and listen hard the next day. I make myself play from cold, when I've just woken up in the morning, and record it. The first time it's awful to listen to, but then it gets better.

Surely you don't do five hours at one sitting?

Of course not, I never do more than two hours at once, say two plus two plus one. Now every guitarist has his own method. For instance, when I'm looking at a new piece I try to form an idea of how I'm going to play it — what kind of sound, colour, the speed. Usually I know all the standard repertoire from records, but when I don't know it I first play it carefully from beginning to end. Then I have to decide what I want from it, and when I've decided I do the fingering.

That is a detail many people would leave till later.

No, it's very important, sometimes it's the fingering that plays the music for you. Sometimes they are very well done, some of Segovia's are like that with their natural colour.

Can you give me an example?

Well in the Dodgson *Fantasy-Divisions* there's a passage full of mystery. (Kayath plays it both ways, with a G on the first string, and then his way, with the G on the 2nd string.) Now later on this G is repeated and becomes very insistent, but it's fingered in different places. I always keep it in the same place.

Marcelo, not everyone could do that last stretch of yours from the 3rd to the 8th fret . . .

I know I have big hands (and he plays a chord from the 4th

to the 12th fret to prove it). Then in the first variation of the Dodgson you have this rather chromatic passage which makes the hand leap about. I've changed that so that I start with a two-fret stretch between 1st and 2nd finger, but that enables me to carry on with only one position shift, up one fret. It makes the sound much more even. On paper it looks difficult, but in fact it's easier to play smoothly. Another example would be the *Allemande* of Ponce. Many guitarists would play it using the open E string whenever it made it easier, but in fact because it's an odd mixture of stopped and open strings it sounds very uneven. So again I've fingered it with all the E's on the second string. Then when the music stops moving E-D-E and becomes D-C-D, the D, which of course has to be played stopped, matches the other E's which are also all stopped. So you see sometimes the fingering accounts for 40% of the music.

I'm amazed at the sound you can get out of my old Petersen with its low tension strings.

Obviously I'd rather be on my own guitar. I didn't bring my Paul Fischer to Europe because from summer in Rio to winter in Paris might be risky for it. Here's another example of fingering in the Sor sonata. A violinist friend showed me how he would play with up-bows and down-bows, so that again gave me a whole world of ideas about accentuating certain notes as if they were up-bowed or down-bowed.

A finger-thumb alternation in the right hand could give that effect too.

Like this? (he demonstrates a passage of Giuliani doing just that.) Of course I often use it, but not *p i, p m* because I find it easier. Sometimes I play trills on two strings using four fingers.

Your right hand is very straight on to the strings, one could not classify you as a right — or a left-side player.

Yes, it's the way my hand just naturally falls on to the strings. Everyone has their own shape hand, nails and so on.

To start with it made for problems with my right arm which was badly placed on the lower bout, but then one day I had a simple but brilliant idea — you know Einstein said the simplest ideas are the best ones — place the fingers on the strings first and see where the arm falls.

Just the opposite of the way we were all taught!

Yes, but it works. Carlevaro showed me, you put your fingers on the strings like you pick up a pencil using your thumb and four fingers. All instruments are the same. If you move your arm correctly it can carry your hand along. (Again he demonstrates, using the Tedesco concerto, how to smooth the left hand leaps by carrying the hand along.) This way your hand can avoid awkward contortions. Now watch, this is something Sergio told me. You keep one finger as a 'guide finger' — in this passage it's the middle finger which acts as a guide when you have a position shift, it leads the whole hand, which in turn is carried by the arm.

So when you have decided on your fingerings?

Then I play the whole piece through slowly, but very slowly. For instance this Gigue of Bach; (*he plays it like a funeral dirge*) but you'll notice that although my right hand plays slowly, my left hand is preparing to play it faster by executing the movements at the last possible moment. Now this change from a B minor chord to B major — one is taught to finger a B minor chord in a standard way, but if you put the 4th finger on the lower F sharp, then it's ready to take over the D sharp that follows it, using your third finger, which is on the B, as a guide finger. So the hand position remains the same, without contortions, just my elbow moves a little.

Do you feel less nervous playing abroad than in Rio? Many musicians don't suffer from nerves with a foreign audience.

Yes, in Rio I feel people all know me, they all expect so much. But I was terribly nervous in Paris, so nervous that I didn't dare file my nails in case I did them badly. So in the end my nails were too long and I produced a more metallic sound

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than usual. Another thing Sergio showed me is that the odd fluffed note doesn't matter all that much. He played me some old recordings of Schnabel playing Beethoven's *Hammerklavier* sonata. In those days no editing was done, and when you listen carefully you hear Schnabel missing a fair number of notes. But it doesn't matter because he made such marvellous music out of it.

Like the more recent Segovia recitals — a bar of magic redeems all his errors.

But I never heard Segovia live! There is a record collector in São Paulo who has 4000 records, and he has played me old recordings of Segovia, that's how I know how he used to play. The recordings of the 70's are not nearly so interesting. But I feel we owe the most massive debt to Segovia, however much he is criticised.

And we wouldn't be sitting here now if it weren't for Segovia.

That's right.

(Talk turns to Villa-Lobos, and Marcelo is most patient with my bad pronunciation of the *Bachianas Brasileiras*.)

Villa-Lobos gave a talk in the late 50's, Turibio told me about it, and he explained that the five preludes are all dedicated to different people, to Bach for instance, and the fourth one is to the Indian in the Brazilian forest. Here is the Indian calling out, cupping his hands round his mouth to make the sound carry (*he plays the first declamatory phrase*) and here the forest whispers an answer (*he plays the open string chords that punctuate the repeats of the opening phrase*). I also learnt the guitar version of *Bachianas Brasileiras* which was made at the request of Olga Cuelho who was Brazilian, and a singer.

But to get back to Sergio: he opened my ears to other sorts of music, told me I should listen to Heifetz. You know I love the harpsichord, I adore Rafael Puyana's playing. I'd love to play with the harpsichord.

Do you play with other musicians?

No, I'd love to do duets, but I haven't found another guitarist of my age. My elder brother plays guitar in a rock group, although he started with classical guitar. He should be playing duets with me, it's his place.

Do you practise sight-reading?

Not so much. I make myself play through my new pieces slowly but in tempo, but then I learn them too quickly to use them as sight-reading. I have to force myself to look at the music, because you often find new things you had missed before. Anyway, the next step was the International Villa-Lobos Competition when I was 16. I was surprised on the day to see how many people had come from all over the world to Rio.

And how did it go?

Well, it was Eduardo Castañera who got first prize, I came second.

And this year in Paris you came first and he was second.

Actually I think it was better for me than I didn't win then, it

stopped me becoming over-confident and made me realise I still had a lot of work to do. But the fact remains, it's the only competition where I didn't get first prize. Anyway I had to think about my career — should I become a musician like my mother or a doctor like my father? In the end I went to University in Rio and so far I've done 3 years out of a five year course in electronic engineering. I've had to take a year off to prepare for Toronto and Paris — we'll see what happens next. It was difficult at University; you know I love maths and physics and calculus, but I had to find time to practise too.

Supposing that you become a full-time musician, where do you see yourself living?

Well, it's important to be in Europe a lot, but I like Rio, I love the beach, I need my friends. I need someone close in my life.

Don't we all?

But I know some people who don't, they just live in their music — and they're not very interesting people.

What sort of music do you listen to for pleasure?

I have a lot of guitar records but I listen to them for reference. I prefer to listen to orchestral music, Heifetz's version of the Tchaikovsky violin concerto, for instance. The sad thing about the guitar is that so few of the greatest composers have written for it. Segovia did a marvellous job in getting new works written, but he asked composers who are not known outside the world of guitar. Why didn't he ask Stravinsky or Bartók?

Do you get to hear many guitarists?

I have very many records — all of Bream's for instance — but the present economic crisis in Brazil means that we cannot afford visiting artists.

How did you manage to borrow the Fleta for the competition?

Well, I've been having lessons with Turibio Santos for two years now, and when I was going to Toronto, he said I shouldn't play on my present guitar, a Paul Fischer. I like it, but he doesn't. So he offered me the loan of one of his three Fletas, one made in 1981. That was in May this year. He lent it to me just two days before a recital, and although I fluffed some passages in the recital that normally would have been fine, I realised it was a good guitar for me. But the tape I made for Paris was on a guitar made by Sérgio Abreu. It's the first he ever made and it really is beautiful. Anyway I had the Fleta for a month before Toronto.

And you kept it for Paris too?

Well actually we had quite an argument in my family about Paris, because after I won Toronto my parents said it would be madness to risk getting any lower than first prize in Paris, but in the end I persuaded them.

What made you try Toronto?

It was while I was at University, reading guitar magazines, that I kept noticing fantastic praise for a guitarist, who'd won Singapore or whatever, and I knew, from his concerts and records, that he wasn't that good, and yet there he was in the magazine, and here was I stuck studying engineering in Brazil. It was too frustrating! But I want to go back and finish my course.

So you may well become a computer expert and not a guitarist?

We'll have to see. It depends on how solid I can make my castle. You see I don't want to become an average guitarist. There are hundreds, even thousands of average guitarists. That doesn't interest me — I want to become one of the best. I have to study harmony, music history and much more technique and enlarge my repertoire. I'm hoping Krieger (a Brazilian composer whose work *Ritmata* Marcelo played in Paris) will have another piece ready soon. Yes, there is still a lot to do!

Marcelo Kayath will be in England in January for a BBC recording on Jan. 3 and a Purcell Room recital two days later, where he will play Krieger and a new piece by the Brazilian Marlos Nobre. He is also invited to play in Paris next October.

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ENSEMBLE WORKSHOP

PART 2

FRANCES GRAY



Breaking the Ice, Pitching In and tuning Up

Last month I attempted to justify and defend class teaching, and to show that success can be achieved even with fairly large numbers. I now invite you to accompany me through a series of lessons, during which I shall present some ideas on 1) what sort of material to use; 2) how and when to use it; and, above all, 3) how to make it all both attractive and palatable to each and every member of your class. For simplicity's sake I shall assume that the class is a young one — average age 9 - 10 years. Teachers of older pupils should find that most material is easily adaptable to suit all age groups.

Lesson One

For this lesson you will not need music stands. The pupils should be seated in pairs at an angle, as explained last month. The chairs face in towards each other slightly.



X marks the spot for music stands later.

Later a music stand will be placed in front of them, but the main advantage of doing without now is that the pupils can see you, you can see them and, more important still, they can see each other.

Remember that everything is new to them today — the chair, the room, you, the rest of the class — not to mention what you are about to do to them! So start off by giving everyone some common ground, by naming the parts of the instrument. One golden rule to be observed when teaching groups is to assume no previous knowledge. Explain every smallest detail of each new teaching point. Those who do already know something will feel good when you confirm and consolidate that knowledge. Those who don't will be eternally grateful to you for not making them feel ashamed of their lack of knowledge. And you will feel confident because you will know that nothing has been left out or overlooked. Remember too that people are not push-button computers, automatically storing information as soon as you feed it to them, and having that information ready for immediate recall whenever it is needed again. Wouldn't teaching be easy if this were so! No, they are all very different, and have very different learning capabilities and needs. Once you have made a new point, use games, quizzes, tests, random 'spot checks' — in fact, anything in your power to get the information across and then to keep it there. Repetition is essential to the learning process. Variety makes this repetition acceptable to all. For example, you could present some new point in this way:-

1) Tell them

- 2) Tell them again.
- 3) Tell them another way.
- 4) Get them to tell you.
- 5) Get them to tell each other.

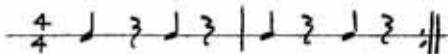
Here are some games to play to help with learning the names of parts of the guitar. I have not talked about playing position yet. They must feel free to examine the instrument from all angles, so, for the moment, anything goes!

1) *Simon Says*. The leader (you at first, one of the class later) gives instructions. If the instruction is preceded by "Simon says" (e.g. "Simon says 'Touch the bridge.' ") then the class has to do as he says. If not (e.g. "Touch the bridge!") then they must not move. Eliminate those who move, or who touch the wrong part of the guitar. Here are some possible instructions:

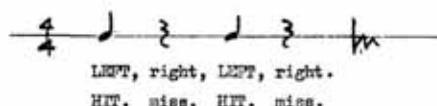
- 1) Stroke a string!
- 2) Fondle the fingerboard!
- 3) Tickle a tuning peg!
- 4) Knock on the nut!
- 5) Slide around the soundboard!
- 6) Sing down the sound hole!

2) *Dem Bones*

One group taps the following rhythm on a part of their soundboard, or on their chair:



Tell them to keep a steady BEAT, or PULSE, and to have a little REST in between each tap. Don't explain these words as their meaning should be evident from your demonstration. Use words to help the rhythm to stick, e.g.



Then the rest of the class decide together which bits of the guitar they are going to connect. Start with three or four named parts, and gradually build up the number. It might go something like this:

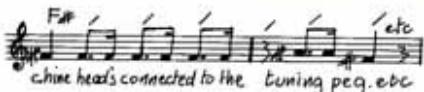
"The FRET is connected to the FINGERBOARD.
The FINGERBOARD'S connected to the SOUNDBOARD.
The SOUNDBOARD'S connected to the BRIDGE.
The BRIDGE is connected to the SIX STRINGS."

Say the words to the rhythm of 'Dem Bones' and point to each part as it is named. The 'rhythm section' keep an eye on things, and they must spot mistakes. Later make it more fun by first establishing the pulse with a small group (remember to choose a different group each time) then go round the class with each child making his own connection. It may sound like this:



Later still you can add a chordal accompaniment while they sing the words. The first two starting notes for the singers will be open string ② followed by open string ① (B,E.) Start on chord E major, and move the chord up a semitone every two bars until you reach chord C at the eighth fret. Then start to come down again, naming the parts in reverse order as you descend!





There are a few points worth remembering when naming parts of the guitar — things which it is easy to take for granted, but which, if not explained, can completely confuse and bewilder newcomers to the instrument.

1) There are six strings and six tuning pegs. Make sure that each guitar is correctly strung and that each pupil knows which string is connected to which peg. 'Dem Bones' is most useful here. You point to a peg and say, in rhythm:

TEACHER: *This peg's connected to the ...*

PUPIL: *First string. (OR "E string")*

TEACHER: *This peg's connected to the ...*

PUPIL: *Second string. (OR "B string")*

... and so on.

Start quite slowly, but with a very steady beat. Don't let them keep you waiting! Gradually build up the speed.

2) In numbering frets, point out that the ones nearest to the player are *not* the first to be counted. Fret 1 is furthest away from him. Use the phrase 'Furthest first'.

3) In numbering strings the same is true. The one nearest to the player is string ⑥. 'Furthest first'!

Positions, Please!

Now is the time to assume the correct playing position, since all pupils will now know what you are talking about when you mention parts of the guitar and relate them to parts of their own bodies. They can see you and they can see each other. If anyone spots their partner doing anything wrong, they must tell you. Nothing makes people learn to get something right more quickly than the feeling that somebody's going to be watching and noticing and possibly humiliating them if they get it wrong. It keeps *you* on your toes as well — they'll soon spot any laziness on your part should you let something slip!

Pitching In

Before attempting to tune the guitars, try to ensure that everyone has some idea of what you mean by 'high notes' and 'low notes' and 'sharp' and 'flat'. Most small children have no concept of pitch in the way in which we name it. After all, what do we actually *mean* by 'high' and 'low' notes? If they play the piano, they don't move their hands *up* for higher notes — they move them *sideways*, to the right! And moving to the *left* makes *lower* notes. On the guitar the left hand makes notes *higher* in pitch by actually moving *down*, towards the floor, and of course the reverse is true. How often I've said in the past: "No, go one fret *higher*." And they have, producing a note a semitone *lower*! String ①, the highest pitched string, is also nearest to the floor. The 'highest' string is the lowest in pitch! Confusing, isn't it? But the following three rules should help to straighten things out in everyone's mind and ears.

1) Ask the children to look at their guitar and notice which strings are thicker and which are thinner. Then play across your six strings in order and ask them what they notice about the sounds. They will soon get the idea that the *thicker* the string is, the *lower* the note it produces.

2) Play a *glissando* on any string — put the left hand first finger at fret one, pluck the string once with the right, and slide the left hand finger up to fret 12. (Repeat, sliding from fret 12 back to fret 1). Play the little bits of string up on the machine head (in between the nut and the tuning peg). Ask them what they notice. They will soon discover that a second rule is true — the *shorter* the string, the *higher* the note.

3) The third rule is easy to demonstrate but you must emphasize that it is not yet to be tried at home, but only when you are there with them. After all, strings are expensive. Ask them to find the tuning peg for the first string. Turn the peg very gently one way, then the other (not more than half a turn). They should be able to feel the string either tightening or slackening. Now, plucking the string with the right hand lots

and lots of times, they should turn the tuning peg gently, each way in turn. They will now probably understand the third rule — the *tighter* the string, the *higher* the note. Get them to listen to you plucking a string as you turn a peg. As quickly as possible, they must say "Up!" or "Down!" according to which way they think the sounds are going. When they are getting it right every time, even with very small turns of the peg, introduce the word "sharp" instead of "up" and "flat" instead of "down".

The actual tuning of the instruments is best done by you, and you alone, for the first few lessons. Go round the class from one to the other. It is much safer for you to move around than for a dozen or so inexperienced guitar handlers to be milling around you. Insist on silence from everyone while you are tuning. Then both they and you can be listening to what is happening. By now they have some understanding of pitch and they are watching and hearing you put some of the theory into practice. First, tune string ⑥. Then play ⑥, followed by ⑤. The class should recognize the beginning of "Away in a Manger" or "On Ilkley Moor baht 'at'", because they both start with a perfect 4th — the interval between ⑥ and ⑤. If ⑤ is out of tune, correct it, discussing with the owner of the guitar what is wrong and what you are doing about it. Use fret 5 on string ⑥ as a cross check if you need it. Ask the child if it is right or wrong. This is the first chance to get some reaction from each individual class member, and you can get to know a lot about them this way. Use the same method to tune strings ④ and ③. The interval between ③ and ② is of course a major 3rd. Use the first two notes of "While Shepherds Watched" for this one, cross checking with fret 4 on string ③ if necessary, and then use "Away in a Manger" again to check the interval between ② and ①. When one guitar is in tune, use their string ⑥ to start you tuning the second guitar, and the third, and the fourth, and so on.

Always go back to the first guitar to check. Otherwise the tuning session turns into a sort of 'Chinese Whispers', and you end up with a totally alien E and a room full of maladjusted guitars.

Here are some useful tuning checks:-

1) *Tunes beginning with a perfect 4th*

(⑥ → ⑤, ⑤ → ④, ④ → ③, ② → ①)

a) Away in a manger.

b) On Ilkley Moor

c) Hark the herald angels sing.

d) London's burning

2) *Tunes beginning with a major 3rd*

(③ → ②)

a) While shepherds watched

b) Kum ba ya

3) *A tune to sing and play when all guitars are in tune*

Six Strings Strumming (To be sung to the tune of 'Ten Green Bottles')

Chord symbols are added in brackets for anyone wishing to make a performance out of this!

(starting note for singers — string ② fret 3 — note D)

(D) (A7) (D)

Six strings strumming, waiting to be tuned.

(④) (④) (④) (⑤) (⑤) (④)

(D) (A7) (D)

Six strings strumming, waiting to be tuned.

(④) (④) (④) (⑤) (⑤) (④)

(G) (D) (E7) (A7)

And if one poor string should be too tightly wound,

(②) (③) (④) (⑥) (①) (⑤)

(D) (A7) (D)

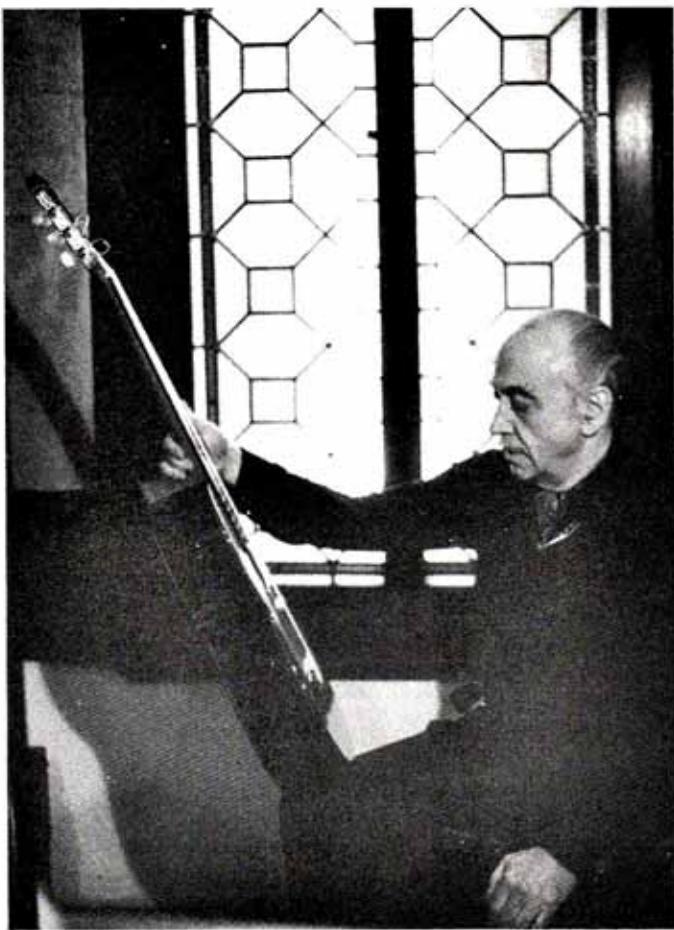
There'd be five strings strumming, waiting to be tuned.

(④) (④) (④) (⑤) (⑤) (④)

(D)

Five strings strumming, etc. (down to 'One string strumming')

(④) (④) (④)



THE ROSEWOODS (DALBERGIAS)

José Ramirez III

Once again I find myself writing on the subject of woods, driven by my desire to share, with professionals and aficionados of the guitar, all the knowledge and experience that I have accumulated in relation to the different species of rosewood, whose scientific name is *Dalbergia* and around which there is much confusion. Frankly speaking, this task pleases me (although writing is not precisely "my cup of tea") because, throughout the years, I have observed that there is a growing concern regarding the virtues and defects that a specific type of wood may have in relation to its behaviour in a guitar, insofar as its sonority and resistance features are concerned. Preoccupation has always been a symptom of interest and enthusiasm, and I must admit that this specific subject enthuses me no end. I like exigencies, but only if and when they are accompanied by documents and knowledge. Not many years ago, guitar builders were required to make rosewood guitars (mostly classical) and no one was interested in the origin of the wood employed because everyone trusted the good sense of the artisan in his selection of the adequate wood, for the simple reason that his professional integrity and prestige depended on this. Nowadays people demand that this or that type of wood be used, most of the time not being aware that what they are demanding is not precisely the best.

I am convinced that the influence the woods that make up a guitar body (sides and back) have on the sonority of same, is practically nil: In order to affirm this (in the event that my authority were not sufficient), I have to refer to the experiment carried out by the legendary Antonio Torres to demonstrate that the sound of a guitar was almost totally based on the soundboard and its structure. To prove this he built a guitar with a spruce top and cardboard sides and back which sounded

magnificently well. (There are a few references with regard to this guitar, but it would be irrelevant to bring them up here.)

Throughout the centuries, many types of wood have been used in building guitar bodies (sides and back), such as black walnut (perhaps the oldest), cypress for flamenco guitar, maple for both flamenco and classical, and mahogany, hard rosewood and other precious woods. However, because of their extraordinary beauty, there is no doubt that the *Dalbergias* have risen to supremacy and are considered as the ideal wood for the classical guitar of today, although they have been used only relatively recently, being unknown in Europe. As far as I know, the oldest guitar made of Brazilian rosewood was built by Juan Pajes in 1787. (This guitar being in my collection.).

In all my years as a professional guitar builder, I have handled almost all the *Dalbergias* and believe that I am qualified to give a rather accurate opinion of each of them.

One of the most beautiful woods that I have ever used is the *Dalbergia Malenoxylo* (commonly known as *Senegal granadillo*). It grows in South Africa and has a very dark brown colour. Once varnished, it has a lovely marbled undertone, is remarkably resistant to cracks and I can affirm that of all the *Dalbergias* it is the most resistant to these hateful, and much dreaded, hazards. The only drawback is its specific weight, over 0.87. In other words, it is very dense and heavy, and for this reason the thicknesses have to be very carefully evaluated in order to use this wood for instrument building with maximum effectiveness.

Another beautiful *Dalbergia* comes from Nicaragua and is commonly called *Cocobolo Rosewood* (*Dalbergia hipoleuca*), although there are several variants such as the Nicaraguan *Granadillo* (*Dalbergia retusa*) and other *cocobolos* which are grouped in the botanical denomination of *Dalbergia calycina*. This wood is the lightest in colour of all the *Dalbergias*. It is somewhat darker than mahogany and yet has the same hue, and is embellished with a capriciously patterned darker grain. Its specific weight is the same as that of the lighter *Dalbergias*, that is, 0.82. The only inconvenience is that it is somewhat light in colour although highly resistant to cracks. I have built many guitars with this wood and these have always been well received, with the exception of those who have a preference for darker colours (this is merely a question of personal taste, since in the long run it is the sound that really counts).

The turn has now arrived for the beauty among all beauties, commonly denominated *Brazilian Jacaranda*, *Rio Rosewood* or *Bahia Jacaranda*, and whose botanical name is *Dalbergia nigra*. Its birthplace is located alongside the Atlantic coast of Brazil, between Rio de Janeiro and Bahia, in a vast zone reaching towards the interior of the country. Its reddish-brown colour, with a similarly capriciously designed darker grain, is a feast for one's eyes. Its specific weight is 0.82.

This precious wood was mercilessly maltreated as a species for many, many years with no control whatsoever over its felling until not too long ago, when the Brazilian Government decided to prohibit its exportation in lumber form and limited its use to manufactured products. This, of course, made things very difficult for guitar builders to obtain this wood in optimum conditions for our work, since the scarce amount that can now be obtained, apart from its prohibitive cost, is generally not adequately sawn to meet our requirements. This precious wood is presently being used in Brazil as veneer board covers, and anything that is left over, or not considered useful for such purpose, finds its way to us with difficulty in irregular amounts.

Not quite twenty years ago, I personally sawed the last logs of this wood that I had been able to procure. I had to tackle this feat with the mentality of a diamond cutter. It took me several days, after much study and calculation, to start sawing off the first board in order to achieve the greatest beauty, the best conditions for sound and resistance, and the highest degree of usability. It hurts me to think of the horrible crimes that can be

committed with this beauty by someone with an industrial mentality.

In my opinion, I do not think that this wood is doomed to extinction in spite of the terrible abuses committed. What apparently occurs is that all the trees located along the roads have already been felled, and that it is very difficult to cut down those that are far from the very few access roads existing in this vast territory. To give the readers an idea of how this precious wood has been abused and even underestimated, I will relate two cases: One day, conversing with a Brazilian lumber dealer, I learned that many lumberjacks who did not wish to take the trouble of using a saw or an axe to fell a rosewood tree, followed the simple procedure of making a hole at the base of the trunk and placing an explosive charge inside, thus resolving the matter swiftly and comfortably. Naturally, the explosion produced unnecessary tears and cracks throughout the entire trunk which lessened its usability, but that did not matter at all; there were trees galore.

My father told me that on one of his trips in 1925, he visited Rio de Janeiro and, as he was strolling through the city, he stopped to watch some workers who were asphalting a street. Suddenly he saw something which, at first, he thought was an optical illusion, although sadly enough he soon found out that his eyes were not playing tricks on him and that what he was witnessing was an incredible reality: the fire that was heating the boilers to melt the asphalt was being fed with chunks of the most splendid *Dalbergia nigra* (popularly known as *Brazilian Jacaranda*), cut in fantastic boards! My father lost no time in approaching the contractor and almost immediately 'hit it off' with him with the help of a few drinks and offered to buy those magnificent boards. The contractor, who by then was a bit high and had probably got to that certain euphoric stage where "a friend is always a friend no matter what", promised my father that he would not only send him those boards to Spain which, after all, were useless to him, but that he would also send him many more as a token of his newly found friendship. My father, in view of the uncertainty of the situation, insisted on paying in order to commit the contractor to a serious agreement, but the man was highly offended that my father should doubt his "sincere" and friendly offering; my father, God rest his soul, is still waiting for those boards.

However, not all will be praises for this wood; it is undoubtedly a dazzling beauty, but it is also unfaithful, treacherous and perfidious. Of all the *Dalbergias* it is the most crystalline and fragile; it cracks very easily even when the guitar is being built, something that very rarely happens with

her sisters. One can be sure that, regardless of how perfectly sawn and aged it might be, in the long run it ends up cracking save for very rare occasions. It is also prone to undulations, especially due to climatological changes. I trust this beauty as I would trust someone like Messalina. It has given me many heartaches and still does. To all this, we have to add the fact that only a very small percentage of what can be obtained in the difficult purchase of this wood, is the beauty that can compensate for its inconveniences, owing to the manner in which it is presently marketed, as described above.

I will now rest a while to write about the *Dalbergia latifolia* (*Indian rosewood*), whose unquestionable beauty, like the rest of the *Dalbergias*, is more serene and demure than her explosive Brazilian sister, and offers a much greater reliability. The commercialization of this wood is perfectly organized and partly directed specifically to the guitar construction trade. It is impeccably cut and classified by carefully studied categories and qualities. Its specific weight is also 0.82 but its grain is straight and with almost no pattern, especially if of a higher grade.

Although I consider that the woods that make up the body (sides and back) of a guitar have very little influence on its sound since this depends more on the appropriate thicknesses selected and on the internal structure. I have always had a preference for grains with a rectilinear form, such as the grain of the guitar tops. Such formations favour the longitudinal vibrations which are, and always will be, the most important and spontaneous in a wood instrument, regardless of how many advantages are accomplished in the transversal vibrations. This wood, which in a certain way is my favourite, is also quite fickle and unpredictable as far as cracks are concerned, although these are produced much less frequently than on the *Dalbergia nigra* (the Lord have mercy on it!).

Lastly, a very brief mention of the *Dalbergia baronii* (*Madagascar rosewood*), with which I am hardly familiar. It is more than possible that I have handled this wood in the days when I was experimenting on different types of wood, but have not had the opportunity to make a serious study of its characteristics mainly for lack of accurate information, but also because I did not insist on taking the necessary time to do it.

As an example of the deceptions and ambiguities to which the vulgar denominations of different types of wood can give rise, I would like to mention here that the *West Indian Jacaranda* or *West Indian Rosewood*, is not a *Dalbergia* at all; its botanical designation is *Macherum firmum*.

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Sunday 10 February at 7.30 pm

Maria Isabel Siewers guitar

J.S. Bach: Lute Suite BWV995; **Giuliani:** Rossiniana no. 1; **Campana:** Nexus 1983*; **Duarte:** Sonatina del Sur*; **Guastavino:** Sonata no. 1; **Ginastera:** Sonata op. 47.

Friday 15 February at 7.30 pm

Julian Byzantine guitar

J.S. Bach: Lute Suite no. 1 in E minor BWV996, Fugue and Allegro in D; **Weiss:** Tombeau sur la Mort de M. Comte de Logy; **Frank Martin:** 4 Pièces brèves; **Leo Brouwer:** Elogio de la Danza; **Smith Brindle:** El Polifemo de Oro; **Ponce:** Sonatina Meridional

Friday 22 February at 7.30 pm

Turibio Santos guitar

Villa-Lobos: Study no. 5, Prelude no. 1; **M. Albéniz:** Sonata; **Mendelssohn:** Canzonetta; **J.S. Bach:** Chaconne; **Gnatalli:** Samba, Valsa, Choro; **Miranda:** Appassionata*; **Kreiger:** Prelude*; Ritmata; **Gonzaga:** 3 Brazilian Dances

Sunday 3 March at 7.30 pm

David Russell guitar

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COMPETITIONS



Guitar competitions are held all over the world and their number increases yearly. Most are reported in the press, if only in the specialised magazines of the instrument's world, yet very little has been written about them in a general way. At an amateur level a competition is merely a healthy vehicle for the exercise of our natural desire to *be* competitive, hopefully proving that we are a cut above the rest; if we set out to do something, there's nothing wrong with wanting to do it better than anyone else — though our basic motivation should be simply to do it as well as we are able. This is what keeps local music festivals and competitions in business, coupled with the ambition of parents to succeed vicariously through their children. At a professional level matters are different. The world is overflowing with guitarists who would dearly love to make outstanding careers, teeming fish in an ocean — as are, too, other instrumentalists (especially pianists) in their own waters. Of course, in the end, success depends on what one has to offer — as it does in all things, and that is the bottom line. There are various 'badges' one can acquire en route, which can be helpful in raising ones profile: a formal musical education ending with a formal qualification, a eulogistic statement from a Famous Person, or a competitive success. All these may help progress to some extent but in the long run it is Quality (or the lack of it) that determines the outcome. Competitions *may* be the most telling of these aids since they are based directly on public performance rather than pieces of paper — and that is what it is all about in the end. This is why they exert such a magnetic pull on incipient (even established) professionals.

The winning of a competition is no guarantee of international success, as a glance through the first-prize winners of past competitions readily reveals. Even allowing for the fact that between winning even a major competition and emerging as an international name there is a time-lag of a few years, it is clear that whilst the names of some first-prize winners have become famous, others have sunk into obscurity — or a reasonable simulation thereof. Equally, it is obvious that many very famous guitarists (begin with Segovia, Williams, Bream and Diaz) never even entered a competition! Though it is not provable, it is very likely that the winners of competitions who subsequently became famous would have done so anyway; the success simply helped the process along. A catalyst can work only if *all* the reactants are present in the basic mix. Still, no-one can be blamed for trying; a professional career in music needs all the help it can get. At the same time, a little commonsense is helpful in the process. The more important the competition (and even at a professional level all competitions are not equally important) the more important is the exercise of that commonsense. Publicity may work both ways!

To *win* the competition is obviously the aim of every entrant and then, hopefully, to make optimal use of the fact in ones publicity. If the competition is a major event, carrying maximum status, the winner should think twice before entering another one. It's fine if you win *two*, even headier if you win *three*, but there can be many reasons for failure — not all of them within the control of the performer: a broken nail, getting out of bed on the wrong side, below-par health (quite possible in someone else's country), the appearance of better players (always a hazard now that standards are rising all the time), an 'eccentric' decision by the jury (not common, but not to be discounted) — and so on. No matter how good you may

be, you cannot be *sure* of winning. If, having won one major competition, you don't win the next, you automatically tarnish your first success: 'Maybe he/she isn't all *that* good after all — he/she just won in a year when the competition wasn't so strong'. Whether or not the latter thought is true (which might be so), it will naturally arise. For the rest, a good reason for losing (one that was in a sense a misfortune) may appear only as an excuse, and may not become generally known either. So if, having won once, you enter again, good luck — but remember, you're tossing a coin, and that has two sides.

What of the other places? From a place at the top, you can only either confirm it or go downwards; in a lower one you still have room to rise. Though it is hardly good for ones morale there is no reason why one should not go on trying (it becomes bad only after the second or third failure to reach the top) and there are many people who do just that. Here, the factor of publicity comes into play. If the winners of small, local or low-profile competitions receive concomitantly less kudos then the lower-placed finalists rapidly fade from the public's memory — if indeed they ever enter it. Some major competitions, however, record the names of past prize-winners in their printed programme; the French Radio Competition, for instance, names the first and second. Repeated near-misses are thus preserved in the ongoing archives for everyone to see. Strangely enough, in this connection, it is better to come in third or fourth — it will soon be forgotten and the public will not be continually reminded of it! How many past third — or fourth-prize winners can you remember?

The underlying objective of the whole exercise is to be able to make use of one's success in promotional material, an automatic advantage to first-prize winners. To the others it presents a problem, to decide the best way to use their smaller success to advantage. Experienced readers of 'publicity-speak' know that 'Prize-winner' means 'A prize, but not the first' and that 'Finalist' means 'Reached the final but didn't win a prize'. Both mean, of course, that one achieved a certain measure of distinction in getting that far, which is fair enough though it isn't what one would have chosen. Better, perhaps to state honestly 'Second-prize winner' or the like than to appear to wish to convey a grander, though misleading, impression, though it does remind me of the pre-war, humourous author who used to place after his name on the flyleaf 'Failed B.A. Oxon'. Worse still is to come second when no first is given! Euphemisms such as 'Came in first' or 'Took top prize' are easily decoded by the knowledgeable as meaning 'I didn't get the first prize' — not because I was beaten by another, dramatically better, player, but because *no-one* was adjudged good enough to merit a first prize in a competition that cared for its high standards. A competitor in a recent French Radio Competition, finding himself in this position, was unwise enough to return to his own country and, if he did not actually propagate it, did nothing to contradict the misleading impression given by such a euphemism ('took top prize') only to have the situation cleared up embarrassingly in a magazine. To make matters even worse, he had *shared* second place with someone else; his later plea that his had been a 'first second' and the other a 'second second' did nothing to improve matters

— had the difference been really significant the 'second second' would have been rated a third. All publicity is open to misuse, a thing that will be avoided by the wise.

Reporting a two-man race between an American and a Russian, in which the former won, the American press stated that their man had won; the Russian press credited their man with second place, the American having come in next to last. Apocryphal, of course. The 'competition game' is thus one to be played with a sense of strategy, weighing the pluses and minuses of ones own situation.

Beyond all this there is the matter of temperament. In a sense, a competition is like an examination, and there are people who just don't have the right temperament for

examinations. Any employer will confirm that there are many who don't have a good examination record but who, even so, turn out to be top-class workers; likewise, that there are plenty of useless people who lack initiative and drive — but do not lack certificates. Competitions and concerts are both 'pressure situations' but a concert is only one of a long chain of such events, in which one's only competitor is oneself. So if you seem to be one of those whose strength does not lay in competitions, don't worry too much — it isn't the end of the road. The career itself is the competition to win. There are those who have won the 'battle' of the competition but lost the 'war' of the career, and conversely.

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See page 54 for details

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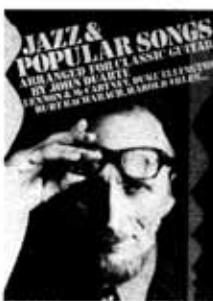
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ANTONIO LAURO: HIS GUITAR WORKS

By LUIS ZEA

Part Four

Printing errors: a checklist (continued)

As I pointed out in my last article, bear in mind that my numbering of pages starts with the title page of the composition and continues regardless of the printed numbering. These may or may not coincide. This month I refer to four of Lauro's larger works: *Triptico*, *Suite Homenaje a John Duarte*, *Suite Venezolana*, and his *Sonata*. When a movement, other than the first, is being discussed please notice that the numbering then starts on the page where that movement begins, and not on the title page of the composition. Abbreviations of publishers are included in brackets (See Part Two).

Triptico. (UE) 1st. Movement (Armida)

- a) First page, first system, bar 3, the bass note on the second beat should be an open A and not D:

A musical score page showing the beginning of the first movement. The key signature is D major (one sharp). The time signature is common time (indicated by '2'). The measure numbers 1 through 4 are shown above the staff. The first measure starts with a bass clef, followed by a sharp sign, and a '4' indicating common time. The second measure starts with a treble clef, followed by a sharp sign, and a '4' indicating common time. The third measure starts with a bass clef, followed by a sharp sign, and a '4' indicating common time. The fourth measure starts with a treble clef, followed by a sharp sign, and a '4' indicating common time.

- b) Second page, last system, bar 1, the two quavers on the second beat should be B and G, not C and B:

A musical score fragment for piano. The key signature is G major (one sharp). The time signature is common time (indicated by '4'). Measure 1 starts with a forte dynamic (f) and consists of two eighth-note chords: a C major chord followed by a G major chord. The measure ends with a fermata over the final note.

a) First page, third system, bar 1, the top D on the third beat is not sharp but natural.

- b) Similarly, on the second page, fourth system, bar 4, the top D on the third beat should also be natural:

A musical staff in G clef. It shows a note at the top with a vertical line pointing down to a note on the staff, labeled 'C III' above and '4' below. Another note on the staff has a vertical line pointing down to it, labeled 'C I' above and '4' below. The staff continues with several other notes, some with vertical lines pointing down to them.

3rd. Movement (*Giga*)

- a) First page, second system, last bar, a B has been omitted on the second beat:



- b) First page, last system, bar 4, the bass note on the second beat should be a D, instead of the printed A:

- c) In the following bar, same page, the last F should be natural:

Suite Venezolana (BVP) 2nd. Movement (*Danza Negra*)

- a) First page, third system, bar 3, the bass C on the first beat should be dotted:

3rd. Movement (*Canción*)

- a) First page, second system, last bar, a leger line is missing underneath the last note which should be a C:

VIII
arm.
 $\frac{12}{8}$

- b) First page, seventh system, bar 4, the F should be sharp:

c) Second page, third system, bar 4, both B's are flat:

d) Second page, sixth system, bar 3, the A in the bass should be natural;

A musical score fragment on a staff. It features a treble clef, a time signature of 2 over 4, a key signature of one flat (B-flat), and a bass note. The bass note has a vertical line extending upwards from its stem, with the number '3' written inside a small square box near the top of this line.

4th Movement (*Vals*).

a) First page, second system, bar 1, the first note of the bar is a quaver and not a crochet:

b) First page, second system, last bar, the bass note is a B flat, not natural:

c) First page, third system, bar 2, the B's are flat:

d) First page, fourth system, bar 2, the top B is sharp:

e) First page, same system, bar 5, the B should be flat; note that the fingering has to be changed too:

A musical score page showing the beginning of the first movement of Beethoven's Violin Concerto. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The score includes several measures of music with various notes and rests. The page number '1' is located in the bottom right corner.

f) First page, sixth system, bars 1 & 2, the penultimate quavers of each bar should be B sharp and A sharp respectively:

g) Lauro wants the last chord of the *Vals* to be shorter — a crochet instead of a dotted minim;

A musical staff starting with a treble clef, followed by a 3/4 time signature, then a bass clef with a sharp sign indicating F#.

Sonata. (Z) 1st. Movement

a) At the opening of the *Sonata* there should be 'sfz' signs on the downbeats of bars 1 & 2. The same applies later in the movement (page seven, fifth system, bars 2 & 3) when the opening theme is re-introduced; this time the A and F in the downbeat chord of bar 2 have been omitted:

A musical score for piano. The key signature is C major (one sharp). The tempo is indicated as 'f'. A dynamic instruction 'sfz' is placed below the staff. The melody begins at note 4, which is a quarter note. Note 3 is a eighth note. Note 0 is a half note. The next notes are 2, 4, 3, 6, and 5.

b) First page, fifth system, last bar, the top D on the third beat should be natural; the last D of the bar is also natural. The same applies on page six, seventh system, bar 3:

c) Third page, first system, bar 1, the quaver F on the second beat should be dotted:

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with a forte dynamic. Measure 2 begins with a half note followed by eighth-note pairs. Measure 3 concludes with a forte dynamic. Measure numbers 1, 2, and 3 are written above the staves.

d) Page seven, last system, bar 1, the first harmonic of the triplet on the last beat should be F sharp, which is produced on the second string, seventh fret:

A musical score for a single melodic line. The key signature is C major (one sharp). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. Fingerings are indicated above the notes: '3' over the first note, '3' over the third note, '12 12' over the next two notes, '12' over the fifth note, '7' over the sixth note, '5' over the seventh note, and '5' over the eighth note. Pedal points are marked with circled numbers: '0' over the second note, '0' over the fourth note, '2' over the fifth note, and '3' over the eighth note.

2nd Movement (*Canción*)

a) Second page, fourth system, bar 2, a quaver rest is missing on the first beat, and the last note of the bar is an A natural:



b) Third page, fourth system, bar 3, the inner parts — first two crotchets — should be E flat/G and not F/A:



c) Fourth page, first system, bar 1, the B on the second beat should be flat; and the top note of the chord on the third beat should be a G:

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3rd. Movement (*Bolera*)

a) Left hand slurs on the two semiquavers of the pervading motive, have been omitted in many places. The slurs should be done every time the motive appears (except, of course, when the two semiquavers repeat the same note, e.g. page five, third system, bar, etc.)

b) Last page of the *Sonata*, fourth system, last bar, the bass note on the downbeat should be a G and not an E:



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Guitar Music from the 16th to the 18th Century



IAN GAMMIE



L'Academico Caliginoso detto il Furioso (G.P. Foscarini)

As we have seen, the transition from chord or 'alfabeto' tablatures to a system more akin to lute tablature was largely the work of two men — Foscarini and Corbetta. Giovanni Paolo Foscarini is generally considered to be the first composer to make intelligible use of *punteado* notes in guitar music, where melody and counterpoint is accurately notated on individual strings and hence plucked by the fingers more in the style of the lute or the four-course guitar. Strummed chords still form an important ingredient of this music but their spacing on the fingerboard is increasingly dictated by the requirements of the melody, and sometimes the alfabeto letters were to be replaced with a straight tablature notation of a chord fingering.

We do not know many details of Foscarini's life, not even the dates of birth and death, but from letters written at the time and from details in the prefaces to the guitar books, we know that he worked as a lutenist in the employ of one of the Hapsburgs, Archduke Albertus of Austria who governed what was left of the old Spanish Netherlands from Brussels. In one preface Foscarini states that he was known as a lutenist, not a guitarist, having worked in that capacity for various princes both inside and outside Italy, especially in Flanders with the Archduke Albertus. Albertus died in 1621, so Foscarini must have been established as a player of international repute before that date.

The original edition of Foscarini's first guitar book has not survived, but the second book *Intavolatura di chitarra spagnuola* was published in Italy in 1629, and during the 1630s two compendium volumes of the first, second, third and fourth books were published. A fifth book was added to this collection in 1640 and re-issued in 1649; no further works were published, so it is assumed that he died in the mid 17th century. Gaspar Sanz mentions him in a list of guitar composers in 1674 so his name must have lived on.

Foscarini titled himself *L'Academico Caliginoso detto il Furioso*. Academia had been popular in Italy from the end of the sixteenth century; they were not schools, but rather like learned societies run on the lines of masonic lodges, enabling artists, philosophers, architects, musicians and others to meet and discuss aesthetic and scientific ideas. The Academia del Caliginosi was founded in Ancona in 1624, and members gave themselves fanciful nicknames as was the practice in other such societies. Hence Foscarini became known as *Il Furioso*, perhaps an indication of his wild or passionate temperament. The adjective *caliginoso* means mysterious or shrouded in mist.

From the compendium collections of his guitar music we can see that the first two books were still in the alfabeto tradition of Miliioni, Sanseverino, Colonna and others, but thereafter the influence of the lutenist is apparent: the title of *I Quattro Libri* says that it contains "some sonatas to be plucked in the style of the lute together with the rules for learning to play with great ease"; and again in the preface he says (almost apologetically) that he does not want to say much about the *pizzicate* guitar

pieces since he knows that that style is more suited to the lute.

The music example which follows is typical of Foscarini's work. It was becoming an increasingly popular habit to give dances a fanciful title such as this one *La Gratiosa*, and another feature that occurs frequently in Foscarini's guitar books is the dedication of a piece to a noble personage; the musicologist Richard Hudson has counted no less than 51 dedicatees, virtually all members of the Italian aristocracy. A freelance

Corrente detta la Gratiosa.
All' Illustre S. Martino Segala.

Musical score for 'Corrente detta la Gratiosa' by G.P. Foscarini, featuring six staves of tablature with lettered note heads (A-H). The score is dedicated to 'All' Illustre S. Martino Segala'. The music consists of six staves of tablature with lettered note heads (A-H), with a decorative floral flourish at the bottom.

Foscarini: *I Quattro Libri della Chitarra Spagnola*

musician like Foscarini would have needed such patronage in order to make a living both as tutor to noble families and as performer at important occasions — public concerts for financial gain were still unknown at this time, and performances would either have been in the privacy of an aristocrat's apartments or some lavish public spectacle paid for by a prince, potentate or local dignitary. Thus it did a performer no harm to mention his recent benefactors in his latest book, or to attract the attention of potential employers by dedicating a piece to them.

The corrente illustrates a wide range of problems that face a transcriber. The direction of the strumming for chords has been shown in this transcription by the direction of the note tails: if the tail points down, running from treble to bass, then the chord is strummed from treble to bass; if the tail points up, from bass to treble, then the chord is strummed from bass to treble. The notation shows pitch as sounding on a modern classical guitar; no attempt has been made to show extra octaves from the fourth and fifth courses, whatever Foscarini may have had. As you can see from the facsimile, there are several slurred groups of quavers going across the strings. Foscarini has not made it easy for us to decipher; there are no being held against the sound of another; players can decide for themselves which ones to slur with left hand *ligado*.

The object of the exercise is partly to show that far from being a primitive form of notation, Foscarini's tablature is better suited to this type of music than modern notation. The

direction of the strumming strokes is neater in tablature and the eye is not assaulted with swathes of notes from repeated chords which have to be laboriously and repetitively copied out in modern terms. That said, it must be pointed out that Foscarini has not made it easy for us to decipher; there are no bar lines, there are undoubtedly mistakes in the rhythm signs and at least one in chord notation; and it is not clear whether the single notes which follow the chords are to be played as single notes or added into a strumming of the same chord. For example does:



Finally the rhythm of the corrente was always a mixture of $\frac{4}{4}$ and $\frac{2}{2}$, so it is somewhat arbitrary to put any time signature other than 3. In many cases it is debatable where the bar lines ought to be and I freely confess to having fudged a few rhythms to make it all fit; several interpretations are possible. In the facsimile the three slurred notes at the beginning of line 3 must surely be quavers, not crotchets, and the chord ending the first half should be $\frac{2}{2}$ not $\frac{3}{3}$. The eagle-eyed will be able to root out the other adjustments I have made — send in your suggestions for improvements.

Corrente called 'La Gratiosa', dedicated to the illustrious Martino Segala

RAGTIME GUITAR



by
JOHN JAMES

Scott Joplin and Tom Turpin head the first generation of classic ragtime composers. The next generation consists of those born in the 1880's, and it is at one of these second generation men that I would like to draw your attention to this month. However, it is worth mentioning that there were, of course, many first rate players and composers who, due to the lack of historical data, have disappeared with the passing of time. It is easy to forget that the opportunities for a white composer were indeed far greater than for his black counterpart, however it is doubtful that any circumstances could have prevented the genius of Scott Joplin from attaining recognition and the premier position that he deserved. Joplin is number one, now I want to tell you about number two.

James Scott was born in the tiny town of Neosho, Missouri in 1886. His parents, James and Mollie Scott had come from North Carolina and their humble household stood, unfortunately, way down the social ladder. There was no mention of the birth in any newspapers or town records, little did they know that that day would always commemorate the birth of ragtime's second greatest composer. When James was thirteen years old and already an accomplished pianist, his family moved to Ottawa, Kansas. In the new town he would be near his cousin who owned a cabinet organ upon which the young James could practise. Up until now it had been a case of genius surviving all adversity, for the family did not have a piano!

It is indeed quite incredible that into this poor family was born a child with the gift of perfect pitch and a wonderful pianistic ability . . . even Mozart had a piano! His only chance had been to play at his piano teacher's place, who was an old negro called John Coleman and about whom we know very little. Eventually, when the family moved again, this time to Carthage, which is situated in the South West of Missouri, his father bought his talented son a piano. However, to pay for it the whole family had to go out and work. Such was the dire economic situation of the Scott household that even little James, all five foot four of him, had to take up the appointment of window washer at the local music emporium. This was after an almost obligatory spell as a shoe-shine boy in a barber shop. So there he was a pianistic genius, sixteen years old cleaning windows. Now, we are fortunate in having first-hand information about James Scott, thanks to the survival and co-operation of his brothers and sisters and their willingness to talk to musicologists over the years. However poetic licence must I feel be granted when considering remembrances like the following. One day, in Dumas's Music Store, our hero who was being taught the art of picture framing . . . a side line of the store . . . and in a moment of despair, did sneak out the back. The owner suddenly heard beautiful music pouring out of the stock room. He peeped in expecting to see a prospective customer only to be greeted with the sight of his young employee at the keys.

"Can you read music?", the young Scott was asked.

"Yes sir . . . read and play", he declared, proudly.

Well, from that day on he washed no more windows, well, so

they say, and became the firm's top piano demonstrator, playing the shop's stock of sheet music. Eventually in March 1903, when James was seventeen Dumas published his composition 'A Summer Breeze' — March and Two-Step and followed this the next year with 'On the Pike March' a tune in celebration of the St. Louis Exposition.

During this period James Scott travelled to St. Louis and of course, met his ragtime peer Scott Joplin. He also met publisher John Stark who was very impressed with the young man's compositions, the inevitable outcome of this meeting was for James Scott to leave all his friends and relatives in Carthage and move to St. Louis. He was now twenty eight years old. Success came through the Stark publishing house in the form of *Climax Rag* in 1914. In the meantime don't forget Scott had written such classics as *The Fascinator* (1903) *Frog's Legs* (1906) *Grace and Beauty* (1910) *Hilarity Rag* (1910) and the exquisite *Ragtime Oriole* (1911).

The secular, iniquitous night life that was readily available to a piano player in St. Louis at this time, obviously did not appeal to Scott, for pretty soon he left for Kansas City where he married, settled down and began teaching music.

He attained the position of organist and musical arranger at the Panama Theatre and remained there for fifteen years. During this time he formed an eight piece band that stayed together well into the Thirties playing at dances and other social functions. Despite being off the ragtime scene proper, Scott continued to compose classic rags which rated second only to Joplin, but many of these masterpieces were never published or recorded and are presumed lost forever.

Nora, his wife, died childless, therefore leaving the ragtime master with his beloved grand piano and pet dog only to keep him company. His health was poor and apparently in a condition of chronic dropsy. Ruth Callahan, his cousin, with whom Scott was now living, recalls; "James kept on composing and playing although his fingers were swollen and very painful".

August 30 1938, James Sylvester Scott, aged fifty two, died at Douglas Hospital. Two days later his body was laid beside that of his wife. If it sounds to you that he died a broken man, well so be it, but I am going to leave you with a recollection of a ragtime master in his prime from his cousin Patsy . . . "Jimmy never talked about his music, just wrote, wrote, wrote and played it for anyone who would listen. He wrote music as fluently as writing a letter humming and writing all at the same time. He liked playing as many notes as possible under one beat with the right hand. I remember his hands so well; short fingers square at the ends, very thin finger nails, cut very short — fingers that fairly danced as they covered the fingerboard. He sat at the piano with the left leg wrapped around the stool and his body kept very still, no bouncing with the rhythm as one sees today. His music thrilled me. Often, today, when I hear his pieces on the radio if I close my eyes, I can still see his fingers flying over the keys" Ah, yes cousin Patsy . . . so can I.

CALLIOPE RAG

JAMES SCOTT

arr.
John James

6th to D

INTRO.

TABULATION:

T	0	0	0	0	3	3	3	0	7	10
A	5	4	2	1	5	5	5	6	5	13
B				0	4	4	4	5	6	7
									0	

TABULATION:

T	7	8	7	7	5	7	4	3	7	8
A	0	0	0	0	5	5	0	0	2	3
B	5	0	0	5	5	5	0	2	1	0
									0	0

TABULATION:

T	8	8	7	7	5	8	8	5	7	4
A	0	0	0	0	0	0	7	0	0	5
B	0	0	0	0	0	0	0	0	0	7
										0

TABULATION:

T	7	8	7	7	5	7	4	3	7	8
A	0	0	0	0	5	0	0	0	1	2
B	5	0	0	5	5	5	0	0	10	10
									10	10

TABULATION:

T	12	12	14	12	10	10	12	10	7	5
A	13	12	12	10	12	12	10	9	7	5
B	10	12	12	10	12	10	9	0	0	4
									0	5

LEARN GUITAR with JOHN MILLS



Lesson 9

Last time, we ended the lesson by looking at the chords of C and G7.

I hope you have been able to practise these, and can find both easily, even without perhaps having to look at what the left hand is doing! The great 19th Century guitarist and composer Mauro Giuliani published as his Opus 1 a large collection of studies based upon these chords, in fact well over a hundred different right-hand patterns.

Below, you will see several I have chosen from the easier examples, and some time spent on these will not only improve your left-hand control of these chords, but also provide first-class material for smoothing out your right-hand technique whilst playing in what are called *arpeggios*, where the chords are not played as a block of notes, but the individual notes struck separately in some sort of set pattern.

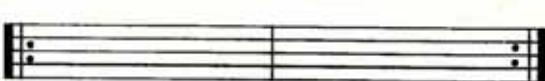
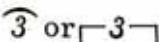
The notes, or to be more exact, the note-values, may look slightly strange at first. In all these little studies the time-signature is Common Time, that is basically *four* beats in each

bar. However, if you now count the number of notes in each bar in number 2, (study No. 1 is straightforward,) the problem would seem to be how to cram *twelve* notes into the space of *four* beats. Also, we have not as yet dealt with those notes which have not only stems, but also lines joining those stems. Now, to make things easier for the moment, let's leave Giuliani and simply concentrate on the little study I have written here. The new notes are called *eighth* notes, and are written singly as or in groups of two or more as . The eighth note rest is written as follows; .

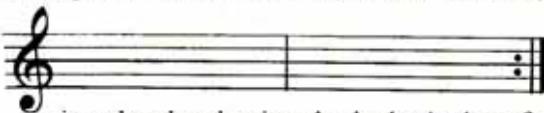
An eighth note is *half* the value of a quarter note, so two eighth notes are needed to make up the value of the quarter note, e.g. = .

Now before launching into the Giuliani studies, first play through a few times my simple chord study to familiarize yourselves with the basic eighth-note value.

In Giuliani's studies, he uses eighth notes, but what are called *triplet* eighth notes, that is *three* of these have to be fitted into the value of one quarter note. Composers usually help us to recognize these triplets by placing the following sign above the group of notes concerned;



although where this pattern is continued for any length of time, it is assumed the player sees this, and the sign is often done away with after a few bars. The term *sim.* is sometimes used to indicate the note values continue in a similar way. Giuliani wants us to repeat each study before playing the final chord, and he indicates this by the use of *repeat-signs*. This means that the passage enclosed by the signs



is to be played twice. At the beginning of a piece, composers sometimes often do without the first of these signs, and so the passage of the piece in question is repeated from the beginning.



the C major chord, (that is to have two E's in any one chord,) but it is perhaps slightly less of a negative effect than with the G7 chord.

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Exercises for the Right Hand

M. Giuliani

Lesson 10

This lesson is devoted entirely to learning two well-known French folk melodies; *Sur la Pont d'Avignon*, and *Au Clair de la Luna*.

Both are famous tunes, and the fact that the student can recognize the melody is often a help in the speeding up of the mechanical learning process, (which fingers go where!).

In the first one, *Sur la Pont*, please observe the duration of notes carefully in the bass line, for example the C at the beginning and the E which follows, these being quarter notes. Don't therefore leave the left-hand fingers down too long on these notes. In bar 2, notice how the D's are fingered with the 4th finger, this is to help get onto the bass C smoothly in the following bar, (the same in fact applies to the D in bar 4.) In

the final bar, the bass line moves in eighth notes. This is good practice for the thumb, as it is used for all three bass notes, but remember to lift the third finger from the F when you come to play the bass G (2nd eighth note.)

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Sur La Pont d'Avignon

Allegretto

Sheet music for 'Sur La Pont d'Avignon' in 2/4 time. The first two staves show eighth-note patterns with fingerings 3, 2, 1, 4. The third staff shows a similar pattern with fingerings 3, 2, 1, 4.

Whereas *Sur la Pont* used only the top five strings, *Au Clair de la Luna* brings in the 6th string as well. The G on this 6th string is sometimes fingered with the 2nd finger because the third finger is already pressing down another note, e.g. bar 2. In the first bar, a slight problem may be experienced with the 4th finger being held too far above the strings before it

depresses the D. Here, try to prepare for this note by bringing the little finger close to the string in question before actually depressing the note. Again, as with our last piece, give the notes their correct duration, being particularly careful in bars 4, 8, 12 and 16.

Au Clair de la Luna

Andantino

Sheet music for 'Au Clair de la Luna' in C major. It consists of five staves of sixteenth-note patterns with various fingerings (e.g., 1, 2, 3, 4) and rests.

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EIGHTEENTH-CENTURY DICE MUSIC FOR GUITAR

B. KENYON DE PASCUAL

One curious phenomenon of European musical life in the second half of the eighteenth century and the first decade of the nineteenth was the publication of works that enabled amateurs to produce new pieces of music — generally minuets, waltzes and other popular forms — on a do-it-yourself basis with the aid of a pair of dice. About two dozen such works are known to have existed, although not all have survived to the present day.¹

The first two to appear seem to have been J.P. Kirnberger's "Der allezeit fertige Polonoisen und Menuettenkomponist" (The ever-ready polonaise and minuet composer) and C.P.E. Bach's "Einsfall, einen doppelten Contrapunct in der Octave von sechs Tacten zu machen, ohne die Regeln davon zu wissen" (An idea for composing 6 bars of double counterpoint at the octave without knowing the rules), both of which were published in Berlin in 1757.² Kirnberger presented his work primarily as a form of entertainment for amateur musicians with no knowledge of composition although, he pointed out, it could be useful for professional musicians who played for dances and who ran short of new tunes.

The most famous composers to whom works of this nature have been attributed are Haydn and Mozart. Köchel classified the Mozart compositions as spurious works but modern editions continue to use Mozart's name and he is known to have been interested in composition with dice, since a page containing bars of this type of music in the composer's own hand is to be found in Paris. The authenticity of Haydn's *Gioco Filharmonico o sia maniera facile per comporre un infinito numero di minuetti e trio anche senza sapere il contrapunto . . .*" (The Philharmonic Game, or an easy way of composing an infinite number of minuets and trios³ even without a knowledge of counterpoint), published in Naples ca. 1790, is also dubious, since it is practically identical with M. Stadler's "Table pour composer des Menuets et des Trios a l'infinie; avec deux deus a jouer" (Table for composing minuets and trios in infinite quantities with two dice) for which Gerber gives a date of 1780 in his Lexikon, i.e. 10 years before the appearance of the *Gioco Filharmonico*.

The Naples edition of Haydn's work suggested performance on two violins (or flutes) and bass. This was one of the more usual forms of instrumentation for dice music, the other being a solo keyboard instrument. When, however, the *Gioco Filharmonico* was advertised in the Madrid newspapers in 1790 a wider choice of instrumentation was sometimes specified. The first of these advertisements, which appeared in the *Gazeta de Madrid* on 22nd June, reads as follows:

" . . . dos juegos filarmónicos, el uno para componer minuetos con trios para clave ó forte-piano; y el otro para el mismo intento á 1º y 2º violin y bajo, flautas ó guitarra: obra particular del celebre profesor Haydn. Tiene su explicacion para gobierno y conocimiento de sus tablas, con las quales puede componer cualquier aficionado . . . " (Two philharmonic games, one for composing minuets and trios for harpsichord or forte-piano, and the other for the same purpose for first and second violins and bass, flutes or guitar, an unusual work by the famous composer Haydn. It contains an explanation of how to use and understand the tables, which enable any amateur to compose).

Obviously this edition was specially produced for Spanish consumption.

Here would seem to be an appropriate point at which to explain how dice music was actually composed, taking Haydn's *Gioco Filharmonico* as an example. In the case of the minuet, Haydn supplied 176 individual bars of music

(numbered from 1 to 176) and two tables, each with 8 columns of 11 fingers (the horizontal rows being numbered from 2 to 12).⁴ The amateur "composer" threw a pair of dice and then looked at the first table for the row of figures designated by the number corresponding to the total of the spots shown by the two dice. He then took from that row the figure appearing in the first column and copied out the bar of music which bore the same number. This represented the first bar of the minuet. The dice were thrown again and the corresponding figure was taken from the second column of the table to yield the second bar of music, and so on, until the two eight-bar sections of the minuet had been obtained. This was the system proposed by Kirnberger and the one most commonly used.

The number of different minuets that can be composed with the original 176 bars is 11^{16} , or approximately 46,000,000,000,000,000, while if a sixteen-bar trio is added, the total of distinct pieces rises to 11^{32} (roughly 2,000,000,000,000,000,000,000,000,000,000). In view of these figures, the reference to "an infinite number" of minuets is understandable. The relative enthusiasm for this type of music based on permutations and combinations in the second half of the eighteenth century can be related to the general interest shown in the science of mathematics during the Age of Enlightenment. Another factor that contributed to the production of works of this kind was the symmetrical form and simple harmonic patterns of contemporary dance music. The creation of a work of this type did not require as much effort on the part of the original composer as might at first be expected. The trick was to compose, say, a minuet and ten variations, numbering the bars from 1 to 176, preferably not in consecutive order. If the first bar of one variation were combined with the second of another and the third of yet another, etc., the general harmonic structure would not change, only the melody would vary.

Haydn's *Gioco Filharmonico* seems to have been well received in Spain. It was advertised again in 1792 and appears to have stimulated Spanish composers to write dice music. The following advertisement appeared in the *Diario de Madrid* of 19th May 1795:

"Laberinto de 192 compases diferentes, repartido en 3 tablas en quadro, para guitarra de 6º orden, con el que facilmente y sin auxilio de maestro, puede qualquiera componer contradanzas en musica de tres partes para dicho instrumento, cuya explicacion se manifiesta en los exemplares que se venden en casa de su autor D. Joseph Avellana, calle de Silva n.19 á 20 rs. cada exemplar, y si se encargasen en cifra se pondrá al mismo precio." (Labyrinth of 192 different bars, distributed in 3 tables, for six-course guitar, by means of which anyone can easily compose country dances, in three parts in staff notation for that instrument, without the assistance of a teacher. The explanation is given in the copies which are sold at the house of the composer, don Joseph Avellana, at 19, Silva Street, at 20 reales per copy. They can be ordered in tablature for the same price.).

There is no specific reference to dice, but the method of "composition" would appear to be of a similar nature.

Joseph Avellana, it may be mentioned in passing, was a composer of music for the guitar whose works were occasionally advertised in the Madrid newspapers. His output included three fandangos, each with 40 variations, arrangements for guitar of piano music by Haydn and Pleyel, minuets, country dances, etc. In 1788 he collaborated with Antonio Abreu in the production of a new piece of guitar

music every fortnight. These were on sale at Avellana's home, which was then in Jacometrezo street.

Another example of Spanish dice music for the guitar was Antonio Nava's "Juego Filarmónico puesto en dos tablas para componer por medio de dos dados un número, infinito de Walses para la guitarra sin saber la composición" (The Philharmonic Game arranged in two tables for composing an infinite number of waltzes for the guitar with the aid of two dice and with no knowledge of composition). Six copies of this work are recorded in an inventory of the Duquesa-Condesa de Benavente's music library made in 1824. There is no mention of the year of publication. As nothing seems to be known of Antonio Nava and the duquesa-condesa's library also contained music composed in the eighteenth century, Nava's work cannot be dated with any accuracy.

Unfortunately no copy of Avellana's Laberinto or Nava's Juego Filarmónico seems to have survived, so it is not possible to say whether these works had a particularly Spanish flavour. Copies of the Naples edition of Haydn's Gioco Filarmonomico, however, are available. If any guitarist wishes to include a possible first performance of a work by Haydn in their next

concert, all they have to do is to go along to the Music Section of the British Library, first having equipped themselves with a pair of dice. They can then copy out and arrange a minuet from the Gioco Filarmonomico which may well consist of a combination of bars that has not been produced before.

Notes

1. Among previous articles in English on dice music mention may be made of "Ars Combinatoria: Chance and Choice in Eighteenth-century Music" by L. Ratner in "Studies in Eighteenth-century Music: a Tribute to Karl Geiringer on his Seventieth Birthday" (London, 1970); and "Dice Music in the Eighteenth Century" by S.A. Hedges in "Music and Letters" (April, 1978).
2. Bach's work appeared in the 1757 volume of F.W. Marpurg's "Historisch-Kritische Beyträge zur Aufnahme der Musik" (Section X of Band III — Zweytes Stück). Marpurg also referred to Kirnberger's work in the same volume.
3. In fact, the trios are missing but T.H. O'Beirne suggested where they might be found in this article "940, 369, 969, 152 Dice-Music Trios" published in "Musical Times" (October, 1968).
4. Curiously enough, the Stadler, Haydn and Mozart works all use the same tables.

Tables used for dice music by Stadler, Haydn and Mozart

	A	B	C	D	E	F	G	H
2	96	22	141	41	105	122	11	30
3	32	6	128	63	146	46	134	81
4	69	95	158	13	153	55	110	24
5	40	17	113	85	161	2	159	100
6	148	74	163	45	80	97	36	107
7	104	157	27	167	154	68	118	91
8	152	68	171	53	99	133	21	127
9	119	84	114	50	140	86	169	94
10	98	162	42	156	75	129	62	123
11	3	87	165	61	125	47	147	33
12	54	130	10	103	28	37	106	5

	A	B	C	D	E	F	G	H
2	70	121	26	9	112	49	109	14
3	117	39	126	56	174	18	116	83
4	66	139	15	132	73	68	145	79
5	90	176	7	34	67	160	52	170
6	25	143	64	125	76	136	1	93
7	138	71	150	29	101	162	23	151
8	16	155	57	175	43	168	89	171
9	120	88	48	166	51	115	72	111
10	65	77	19	82	137	38	149	8
11	102	4	31	164	144	59	173	78
12	35	20	108	92	12	124	44	131

First eight bars of Haydn's Gioco Filarmonomico (Naples edition)

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This month's article continues along the lines established last month; namely exploring solo fingerstyle improvising. Here are four written-out improvisations that are based on the, by now familiar, chord sequence. I've concentrated on the first 16 bars of the sequence as I propose to use the middle 8 bars to subsequently demonstrate some chord substitution possibilities. All the exercises are kept to a simple quaver pattern and exercise 4, having rather limited musical value, is included mainly as a technical exercise.

I suggest that the initial playing of exercises 1 - 4 should be as written, with the bass notes appearing at two beat rhythmic intervals. Played in a swing style, the music can sound like jazz. However, by altering the placing of these bass notes, the idiom becomes much more authentic. In exercises 5 and 6, I've altered the timing of the bass notes and the preceding improvisation should then be played over these altered basses to give a much more rewarding pattern of phrasing. Remember that these exercises are intended to get your own improvising ideas moving.

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Early on in the series I touched on the 12 bar blues and this will form the next chord sequence for improvising over.

Ex. 7

G maj 7/C7/G maj 7/Dm 7 G7/C maj 7/

/Cmaj 7/Bmaj 7/E7/A7/D7/G maj 7/D7://G maj 7/G maj 7//

Please learn this sequence in preparation for the next article which will deal with starting to improvise harmonically, i.e. chord substitution. In the meantime, the tonic notes of each chord can be played as the bass line for solo improvising.

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Most recently he has transcribed and recorded major works including a C.P.E. Bach Concerto, and has performed as featured soloist at the 1982 Madeira Bach Festival.



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HUNGARIAN DANCE from Guitar Ballet

by Bernard A. Aaron

slow, stately.

c3

c4

c5

c8

3/6 c5

sa





Images of Brazil

by
John Zaradin



If you looked at last month's article and can play *Teardrops* in tempo, you will now be ready to add on the melody and then, in a very simple way, begin to improvise a little.

Here, first of all, is an example of the piece with the melody superimposed on the rhythm accompaniment that we presented last month.

Teardrops

By JOHN ZARADIN

Bossa Nova

The sheet music consists of six staves of musical notation for a guitar. The first staff shows a rhythmic pattern with a C5 chord over a Dm7 chord. The second staff continues with a C5 chord over a Dm7 chord. The third staff starts with a C3 chord over a Cm7 chord, followed by a E♭7 chord (labeled ⑤) and an A♭maj7 chord (labeled ⑥). The fourth staff begins with a Dm7-5 chord (labeled 0) and a G♭7+ chord (labeled ⑤). The fifth staff starts with a Fm7 chord (labeled 2) and an E7+ chord (labeled 3). The sixth staff concludes with an Em7-5 chord (labeled 2), a C5 chord (labeled 1/2), and an A7 chord. Various fingerings are indicated above the notes throughout the piece.

The next step is often a difficult one for those instrumentalists who have been trained to play only by reading a score and memorising it. Instead of playing the written notes, look into your imagination and feeling, and listen for other possibilities and directions suggested by those notes. Think of the process as searching for variations on the original theme. Tune into the mood and structure of the original music and then let your own feelings and ideas modify it to produce their own version. I find that this approach is very helpful in endeavouring to understand and learn new music. Even if the aim is an interpretation of the written score, you can really speed up the understanding of that score if you see and realise what other possibilities the composer might have used — and did not.

In our example tune, "Teardrops", the chord symbols represent the harmonic structures of the music, and in last month's article we learned which notes were contained in

those structures. We shall, therefore, in the improvisation, use only those notes. We shall, in effect, modify the melody and its rhythm by playing with the notes of the accompanying chord structures.

A pianist has a tremendous advantage over the guitarist in this area of playing because he can play and sustain a harmony with one hand and improvise a melody pattern with the other. The guitar player must find the essential notes of the chord and play them with as few fingers as possible in order to give himself some freedom to embellish the chord with the remaining fingers. He must use economic fingerboard shapes. In this particular approach to improvising we need understand no theory other than remembering that we are involved only with the notes contained in the current chord structure. We can, however, change the layout of the chord and/or the octave of any note. Here is an example, with an analysis chord by chord. Play the tune first and then read the notes.

Teardrops

By JOHN ZARADIN

Bossa Nova

The musical score consists of six staves of music for a single performer. The first staff starts with a C5 chord (labeled '4') followed by a Dm7 chord. The second staff begins with a C3 chord (labeled '4'). The third staff starts with a C5 chord (labeled '4') followed by a Dm7 chord. The fourth staff starts with a C3 chord (labeled '3'). The fifth staff starts with a Cm7 chord (labeled '5'), followed by an Eb7 chord (labeled '5'), an A♭maj7 chord (labeled '6'), and a G♭7+ chord (labeled '6'). The sixth staff starts with a Dm7-5 chord (labeled '2'), followed by a Gm7 chord, a G♭7+ chord (labeled '0'), an E7+ chord (labeled '4'), an Em7-5 chord (labeled '4'), and an A7 chord.

Bars 1 & 2 Dm 7. Finger 4 plays C, the 7th of the chord and we omit the 16th notes.
 Bars 3 & 4 Gm 7. Finger 4 adds on Bb, the 3rd of the chord.
 Bars 5 & 6 Dm 7. Using the same idea as in bars 1 & 2 but adding in F, the 3rd of the chord.
 Bar 7 Cm 7. Finger 4 plays Bb, the 7th of the chord and echoing the pattern played on Dm 7 in bars 1 & 2.
 Bar 8 Eb 7. Stressing Db, the 7th of the chord and emphasizing the key change into Ab.
 Bar 9 Abmaj 7. Playing the chord as an arpeggio, with G, the 7th of the chord, placed on top instead of in the middle.
 Bar 10 Dm 7b5. Resting on F, the 3rd of the chord.
 Bar 11 Gm 7. Repeating the arpeggio idea from bar 9.
 Bar 12 Gb 7+. Resting on D natural, the "interesting" note of this chord.
 Bar 13 Fm 7. Repeating the pattern from bar 11 and thereby establishing a new thematic pattern.
 Bar 14 E7+. Repeating the idea from bar 12.

Bar 15 Em 7b5. Arpeggiating the chord, on an idiomatic rhythm pattern.

Bar 16 A7. Stressing the 3rd, C, and the root, A, in order to lead back to Dm and the next variation.

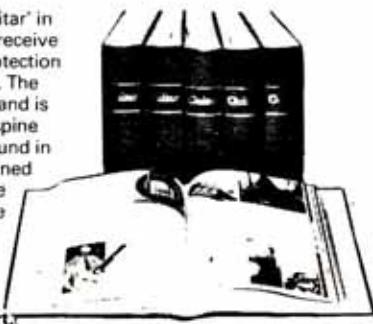
Now play the piece again using the above embellishment as your basis. Working this way there will be a sense of growth through the music and it will not sound like a set of variations "stuck" together.

If you have not approached music this way before, do not be discouraged if you do not come up with anything quickly. For you it will be a new technique to learn and you must be content to move step by step. I would suggest, in this case, that you work chord by chord, in sequence. Do not move onto the second chord until you feel some sense or logic with the first one. Keep listening to the chord and ask yourself what it means to you. Feel what significance that particular group of notes has for you. With a little persistence you will begin to feel well rewarded from your efforts. More next month.

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OPINION



What a stupendous article from your History Editor Matanya Ophee. More strength to his elbow. I praise *Guitar's* policy too for not sparing the cloth in providing its readers with not only a good 'read' but crediting us with intelligence and maturity. This quality above everything makes *Guitar* the most important communication, at least in the English language.

Robert Pitcher
New Orleans, USA

Congratulations on two outstanding features by your two redoubtable correspondents John Duarte and Matanya Ophee. Whilst 'J.D.'s' article gave everyone food for thought, I fancy that it will be Matanya Ophee's review that will set the cat among the pigeons over here. I along with others hope his comments result in a more equitable, thus worthy event next time around.

Please continue with your policy of revealing yet truthful reporting that has over the years set *Guitar* apart from all other magazines.

Toronto guitarist
(name withheld by request)

Guitar '84

Regarding the article on Toronto by Ophee, all I have to say is that it is strange how all it takes is a couple of banty roosters pecking each other to death on a chickenmanure mound to turn Toronto into Alma-Ata and generally lower the level of everything. Next stop: the Fifth Annual Mudge County Grand interplanetary Touch Football, Rutabaga, and Classical Guitar Festival in Potzerville, Kansas, way the hell out in the cornrows. (All sorts of uppity furriners and Yankee show-offs showed up and made like they was somebody, but the show was stole by Uncle Dud Fenstermaker playing "Eight More Miles to Louisville, the Hometown of My Heart" with his banjo behind his back.

All the contestants tied for third place and they had to settle the whole thing with a watermelon eating event, no-hands, arm rassling, a 3-legged race and fast scales contests. C Major, one octave, in the 4th position, with fingering by you-know-who! Gallons of beer was drunk by all, and the high point of the final evening was when a bimbo name of Iona Bod got herself arrested when she done the Funky Chicken with very little clothes on while one of the city boys played "Recuerdos de la Alabama" and she twirled her tassles both ways at the same time. When the constable's office taken her away she had to sit on Deputy Hunnicut's lap buck-nekkid until one of the ladies from the church sociable told him to make her put something on, so he loaned her his hat. All the furriners was disqualified for one damn thing or another, and a good time was had by all and over \$300 was raised for the Moose Club's annual charity drive. They sell a hell of a lot of rutabagas out in Mudge County, sonny, and Don't you forget it.)

Deputy Rufus Snopes
County Chicken Inspector
Potzerville, Mudge County,
Kansas, USA

It is a timely service to music, the guitar in particular, that your exemplary magazine has the courage to publish Matanya Ophee's review of the recent Toronto festival "Guitar '84". As a long time resident (17 years) in that city, I can only commend Mr. Ophee for his astonishing insight into the state of the art when under excessive government control. It is a report of profound importance to all who cherish such ideals as freedom of expression, and artistic integrity. I would strongly recommend that any reader who has not yet acquired his or her copy of this issue of *Guitar* (Dec '84) ought to do so.

What in fact Mr. Ophee has detected is but the tip of a Canadian iceberg. No

nation is poor in artistic potential, but it is unfortunate that in Canada, west of the province of Quebec, there has emerged a nucleus of government backed individuals and "elitist" groups whose search for power and self glorification has, under the guise of "Canadian content" fostered the "official" imposition of mediocrity, gimmickry, and unwanted artistic imposters. With vast sums from unchallenged awards of public funds, these power brokers no longer need to conceal their contempt for public acclaim, opinion and taste. This 20th century "Canadian Inquisition", like organized crime, flourishes under the potent umbrella of anonymity, and has every influence to be able to impose the "artistic arrest" of those whose public success they may not wish to acknowledge or tolerate. It is a phenomenon that has already deprived the Canadian public of many of its finest artists.

It is no consolation that this backward situation is by no means confined to power groups such as the Toronto Guitar Society. One has only to consult Vancouver based CJOR Radio's published documentary by Edward Murphy to realize the enormity of artistic betrayal when Canada Council grants are liberally awarded to "writers" of illiteracy and pornography of the worst imaginable.

As a very necessary mission of rescue, I have myself this very year, had to personally escort out of the country Canada's most publicly acclaimed author of children's stage musicals. Let us all be thankful to Mr. Ophee for reporting the truth.

Bernard A. Aaron
Cultural Refugee from Canada.
Bristol

House of Ophee

Reviewing the works for the house of Ophee is a tricky business, as Matanya Ophee has an eagle eye for errors, of which he has pointed out two. My review of Padowitz (December '84) should not have read that it was composed by Stanetti, but that it was dedicated to him.

It appears too, that the uncial alphabet is entirely in place on the cover of the Schulz. I know it dates from the Book of Kells (and probably well before that) but to me it still looks wrong.

Mary Criswick
Paris.

May I thank all those who are associated with *Guitar* for producing such a highly interesting magazine. It is indeed "Britain's No. 1. Classical Guitar monthly", which I personally will be purchasing throughout 1985 and the years thereafter.

Charles Mackie,
Port Glasgow, Scotland

Curling finger

I was interested in the letter from Warwick S. Smith of London (Opinion December 1984) because I have a similar problem, except that in my case, the 'a' finger persists in curling up into the palm instead of remaining poised over the first string.

This defect developed gradually over several years (due I think to my being in a job which required me to wield a hammer for long periods) and so I came to rely on the 'i' and 'm' fingers, which were always ready for action.

Anyway, about 18 months ago I decided to embark on a rigorous regime of practice with the object of getting 'a' to do its fair share of the work, but progress was painfully slow. However, a few weeks ago I started doing a lot of scales, alternating 'a' and 'm', always with firm

apoyando and giving emphasis to the offending finger which, of course, (in my case anyway) prevents it from going up into the palm.

At about the same time I started using a cushion instead of a footstool, and even in this short time I have noticed a marked improvement, whether due to the cushion or the scales I have no idea. In addition, I have found that a good soaking in hot, soapy water before and after a session is most beneficial. I do the washing-up at every opportunity.

Of course, I'm not back to normal yet, but at least my goal is now in sight.

P.F.Bolton

Upper Boddington, Northants.

Stringing

Ian Gammie has missed the main point in the argument about the stringing of the five-course guitar.

Carré specifies the re-entrant tuning in staff notation for his solo guitar music on p. 27 of *Livre de Guitare* (1671). The note about adding an octave string to the fourth course is at the bottom of the first page of examples illustrating the accompaniment of a figured bass which follows, and quite clearly refers to a low octave or *bourdon*.

Because Carré's instructions are explicit and unequivocal, it is reasonably certain that Corbetta and De Visée mean the same thing when they refer to an octave on the fourth course.

Gerard Rebours pointed this out in his original letter!

Monica Hall

London N19

Concert Reviews

Vincent Lindsey-Clark

Purcell Room, 6 December 1984

Moreno Torroba: Sonatina in A (Allegro moderato — Andante — Allegro)

Lauro: 4 Venezuelan Waltzes

Lindsey-Clark: Seascapes, The Sussex Sonata

Interval

Hartman: Diferencias sobre el Conde Claros de Mudarra

Koshkin: Suite — The Prince's Toys

On a previous occasion, I had one or two slight criticisms to make of features of Mr. L-C's playing. I am happy to be able to say that this time, not only were these features absent, but the recital was outstanding. The artist's tone was excellent, varied and beautifully controlled, with intelligently-applied dynamics; his technique was impressive, and totally at the service of the music; and (apart from a couple of memory lapses, well covered) his interpretations were exemplary, with one exception. That exception was the first item, the *Sonatina* — or more properly, the first two movements of it. For some reason he played all the quaver triplets as straight semiquavers, jerking the music completely out of time; this was a pity, because the performance was otherwise fine.

The *Venezuelan Waltzes* (the numbered ones) were beautifully played, clean and rhythmical. It was nice to have all four instead of just the perennial middle two — No. 4 seems hardly ever to be played, perhaps because it is a trifle strange compared to the others. In No. 2 the artist's superior technique allowed him to

play the 7th-fret B7 chord in perfect time where many others either slow down or leave notes out. Similarly, in No. 3 he brought out both the bass and treble parts clearly, where many people have to let one or the other go hang. (I know you should be able to take these things for granted, but the fact is, you can't).

And so to the performer's own works. *Seascapes* is an atmospheric tremolo study (and not just a rip-off of *Recuerdos*, either). It was beautifully played. The *Sussex Sonata* (reviewed this month) is a strong work — in fact, the first movement has been set for the Associated Board's Grade VIII exam.

Tom Hartman's *Diferencias* juxtapose tonal and twelve-note materials, and are intended as a hommage to the radical spirit of Mudarra. The tonal elements are direct quotations, but twelve-note methods are used to vary the theme. I thought they worked well, apart from a direct quotation from Mudarra's "Ludovico" *Fantasia* which struck me as out of place.

I must admit that when I saw *The Prince's Toys* on the programme, I thought it a very rash inclusion, inviting as it does comparison with the performance of Vladimir Mikulka, the dedicatee and one of the world's greatest virtuosi. These misgivings were not borne out. I can say without qualification that Mr. L-C's performance was absolutely magnificent, displaying not only a technical but an interpretive polish that was quite astonishing. I was especially impressed by the nonchalant expertise with which he pulled off the many special effects.

I concur with Ben Verdery (December issue) that what the modern guitar lacks most is able composer/performers; but Vincent Lindsey-Clark seems to fit the bill. In composition his imagination, vocabulary and general musical grasp are

well above the average, and he possesses — on the evidence of this evening — the technical and interpretive faculties to display the music to full advantage. Moreover, his playing has that elusive quality — punch!

I congratulate him on this concert, and look forward to the next one.

Paul Magnussen

Emma Martínez

Burgh House (London), 20 December 1984

Narváez: Guárdame las Vacas

Tres Diferencias por Otra Parte

Mudarra: Fantasia

Sor: Folias de España

Falla: Homenaje

Berkeley: Sonatina

Interval

Villa-Lobos: Prelude No. 2

Etude No. 8

Albéniz: Granada

Sevilla

Ponce: Sonatina Meridional

This, the second concert of the London Guitar Studio series, was my first chance to hear Miss Martínez. She displayed several strengths and an evident musicality. The most serious fault was some memory lapses, aggravated by the fact that the artist did not know how to cover them up. (Hardened concert veterans have a host of techniques: e.g. if the lapse is near the beginning of the piece, frown and fiddle with the tuning). Tone, slightly nailily at the outset, improved to very good as the evening progressed. There was a slight tendency to leave over-long pauses between sections of pieces.

The vihuela pieces were played in standard guitar tuning, which in these particular cases works fairly well. The performer had been adventurous enough to ornament them, as most guitarists do not. Recent scholarly articles by John

Duarte have caused blame to issue forth on all creatures who (as Miss Martinez did) play from the old (inaccurate) edition of Falla's *Homenaje*, or who follow *Guárdame Las Vacas* with the *Diferencias* without recourse to a capo; but in the latter case I must say I like the shift in tonality, inauthentic though it may be. In any case, Miss Martinez will have earned J.D.'s approval by playing the *redobles* in the *Fantasia* along the strings instead of across them, in proper authentic fashion.

The *Sonatina* was one of the strongest interpretations of the concert, the other being *Granada*, which was played really beautifully. The other works were also well played except for *Sevilla*, which was spoilt by a disastrous memory lapse. It was noticeable that the artist's playing dropped several levels with loss of confidence immediately after this, before climbing back up; however, climb back up it did.

The memory lapses may well be attributable to nervousness, and if so should disappear with increased experience and confidence (plus, of course, a fair amount of hard work). For the rest, I consider this concert very promising. Miss Martinez has good tone and clean technique (and a very good tremolo, incidentally); but most important, she is clearly a *musician*. I wish her luck.

Paul Magnusson

Miguel Angel Lejarza

Burgh House (London), 16 November 1984

Villa-Lobos: 4 Preludes

Popular Brazilian Suite

Interval

Ponce: Theme, Variations & Finale

García de Leon: Sonata No. 1 (first U.K. performance)

Rodrigo: 3 Spanish Pieces

This concert was the first of a series presented by the London Guitar Studio. Burgh House is a good venue for an event like this, and has a pleasant atmosphere.

It must be said at the outset that this was not an acceptable recital at the professional level, if on no other grounds than the number of memory lapses, which was so enormous as to be embarrassing. If not due to under-preparation, this was certainly the worst case of nerves I have seen.

What was the performer's playing like when memory served? Variable. I certainly have no criticism of his tone, which was strong. Some of the interpretations were eccentric, but I must say I rather enjoyed the opening *Villa-Lobos Prelude No. 1*, which was played in strict time at a speed slightly slower than a Viennese Waltz! Nos. 2, 3 and 5 followed; then No. 4 was used as a prelude to the *Popular Brazilian Suite*, which to me makes as much sense as trying to strike a match on a jelly. When he got into the *Suite* proper, however,

Mr. Angel's playing was at its most confident, and much of this was enjoyable; the main failing seemed to be a rather disjointed melody-line.

The remainder of the programme followed the variable pattern outlined above, the strongest of the remaining works being (perhaps surprisingly) the Rodrigo pieces. Throughout the programme there was an alarming number of wrong notes (e.g. in the *Gavotte-Choro* from the *Brazilian Suite*), apparently caused — since they were repeated — by misreading the score.

Mr. Lejarza is certainly not talentless, but he needs to get his act a lot more together than it is now. I look forward to hearing him when he has done so.

Paul Magnusson

Eliot Fisk

Wigmore Hall, 2 December 1984

Frescobaldi: Partite sopra l'aria detta Il Balletto

Scarlatti: 4 Sonatas

Bach: Sonata in C major, BWV1005
(Adagio — Fugue — Largo — Allegro)
Interval

Henze: Drei Tentos aus 'Kammermusik'
Villa-Lobos: Cadenza from Concerto for
Guitar and Orchestra, 12 Etudes

Mr. Fisk has the reputation of being one of the world's greatest technicians, and after this evening it is easy to see why.

I liked the format of the programme, with its two distinct periods rather than the usual ragbag. It was nice too to have something from Frescobaldi other than *La Frescobaldi*. However, I did not find the first half very lovable. The tempi were often too fast, the playing rather mechanical, and the tone hard and forced. Nor am I ecstatic about all the artist's transcriptions. His facility enables him to present works others could not attempt, but there is a limit to how much anyone can cram on to one guitar, and the necessity of compressing the range of the voices can make harpsichord pieces sound very muddy. For example, K.159 (L.104) has been recorded at breakneck speed by the Abreus; Mr. Fisk's offering was very nearly as fast (a feat in itself), but one guitar is just not enough.

However, discussing the first half at the interval with other journalists and musicians, I found that most of them liked it better than I had. It was generally agreed that, in spite of the speed of the playing, the performer had never lost control, or allowed the momentum to flag. Interestingly, (and perhaps significantly), the guitarists seemed more impressed than the others.

In part two Mr. Fisk's tone improved tremendously. He used a wide range intelligently and musically. The Henze pieces were as well played as I have heard, but the *pièces de résistance* were the Villa-Lobos works. Detaching the cadenza from the *Concerto* seemed prima

facia a feeble excuse for technical display, but the performer made a convincing case for using it as a prelude to the *Etudes*, and it worked very well. In fact, taking the *Cadenza* and the *Studies* as a whole, I have seldom seen such a *tour de force* in every respect of tone, technique and interpretation — staggering is not too strong a word (and a colleague counted only two instances of string-whistle in an oeuvre notorious as *Squeak City*). At the end the audience went wild, as well it might.

The encores were excellent too, Granado's *Spanish Dance No. 10* (played in G, the Llobet transcription I think) and Turina's *Fandanguillo* showing a firm grasp of idiom. Sagreras's *El Colibri* (*The Humming-bird*) was played the way it should be — at the speed of a rocket.

The marked improvement in the latter part of the performance leads me to wonder if the early deficiencies were due to tension; I should like to hear the artist play these works on another occasion.

I cannot imagine more commanding performances than those in the second half. I have not yet joined the Eliot Fisk Fan Club, but you may now number me among the converted — well, pretty much, anyway.

Paul Magnusson

I'm sure Paul won't be offended by my commenting that rocket-like behaviour is hardly the inspiration with which to approach this piece inspired as it was by the alternating darting & hovering of this beautiful but gentle bird — Ed.

Evangelos and Liza

Wigmore Hall, 25 November 1984

Scheidler: Sonate in D major.

Paganini: Sonata Concertante.

Handel: Chaconne in G

Interval

John Duarte: Greek Suite Op. 39.

Castelnuovo-Tedesco: **Fuga Elegiaca**
(to the memory of Ida Presti)

Pierre Petit: Tarantella

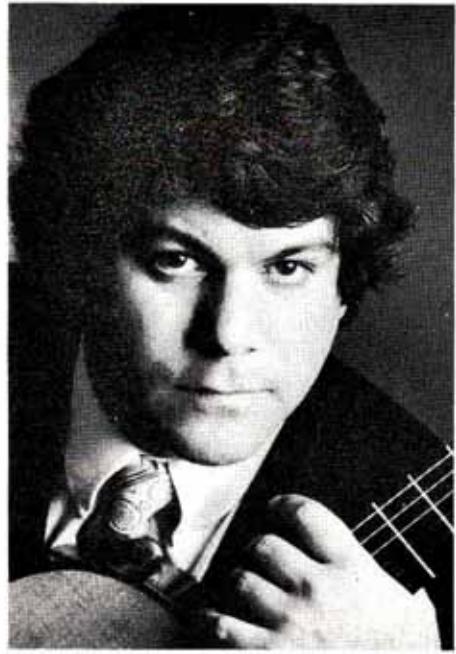
Evangelos and Liza began their day with a BBC recording, not exactly a relaxing prelude to a Wigmore Hall recital, and by the time they arrived on stage they seemed tired. This was reflected in their performance in the first half.

The Scheidler Sonata, originally for guitar and violin, is well known in its guitar-duo form. It is a light but charming work and here received a fluent performance. The Paganini sonata is a more serious work (but only just) than the Scheidler, which only really impressed in the spirited last movement. The Handel Chaconne began in a blaze of ornamentation and double-dotting but from this impressive beginning the variations seemed to wander and at one stage needed a restart.

In the second half some of the seriousness seemed to have lifted and John Duarte's *Greek Suite*, written for the

duo in 1968, was given a fluent and evocative reading, as was the *Fuga Eligia* by Tedesco. The recital ended with Pierre Petit's *Tarantella* and although the tempo was pulled and pushed a little the virtuosity needed for its performance was not missing. The first movement of the Rodrigo *Tonadilla* was the encore. One feels that this recital was unrepresentative of what this duo can do. If the music became boring it was as though the performers themselves were bored. Their repertoire is very much influenced by Presti/Lagoya and I would look forward to a recital where we heard their own material.

Michael Edmonds



David Starobin

David Starobin (guitar)

Patrick Mason (baritone)

Wigmore Hall, 4 November

Norgard: Returns (1976)

Northcott: Fantasia for Guitar (1982)

Kolb: Three Lullabies (1980)

Carter: Changes (1983)

Interval

Babbitt: Composition for Guitar (1984)

Lennon: Another's Fandango (1981)

Sondheim: Sunday Song Set (1984)

Looking over the programme notes, it was obvious that this was going to be an eventful recital; with every piece composed within the last decade, it was the kind of concert that some of us frequently dream about. All the works had something original to offer; weak spots were minimal and there was no padding. In retrospect, it seems hard to believe that five and a half years have elapsed since David Starobin's last Wigmore Hall appearance. Those who were present will remember that his debut programme was entirely 20th century music, with works by William Bland, Barbara Kolb, Tod Machover, Meyer Kupperman, Maxwell Davies, Igor Stravinsky and Toru Takemitsu.

Now, after a time delay that has been far too long, he brought us another exciting programme of contemporary music, all played with conviction, strength and great virtuosity. As an eager disciple of 20th century music, he certainly deserves a mention in the Guinness book of musical records, I'm sure that few other guitarists can claim to have over 125 new works under their belt. Most of them can be heard on his 30 or more albums.

The concert opened with a work by the Danish composer Per Norgard. After studying with Vagn Holmboe and Nadia Boulanger, he became one of a number of composers who, in the 1970's, came under the spell of the American minimalist movement. Norgard includes elements of this influence but with snatches of contrasting melody appearing more frequently among the rhythmic patterns. The layers of sound were also modified by both tempo and dynamics. As yet, Bayan Northcott probably remains better known as the principal music critic of the *Sunday Telegraph*. His *Fantasia for Guitar* work is well structured and used a variety of guitar sounds; fast moving, and with many lyrical and dramatic moments. At climactic points widely spaced intervals moved to denser harmonies. Naturally, the *Three Lullabies* composed by Barbera Kolb as a birthday tribute to her Godson, Robert Joseph Starobin, were of a less intense nature; its lines, within the more active central movement, were effectively worked against an inverted *passacaglia*, while the gentler outer movements provided a nice symmetrical quality to the work, giving it the form of an arc. Apart from introducing a novel effect, the final lullaby contained a hummed vocal line that also revealed the tone row used in the work. Originally intended for the guitarist, it was added here by the baritone Patrick Mason. Each lullaby took its name from a quotation taken from Wallace Steven's 'Anecdote of the Prince of Peacocks.'

The works by Elliott Carter and Milton Babbitt were commissioned by David Starobin and are both important additions to the guitar's repertory. (Parts of Carter's work were created in collaboration with the guitarist. In Babbitt's piece, no compromises were made, leaving the performer with a number of technical difficulties to conquer.)

Carter is generally accepted as one of America's foremost composers; particularly in the sphere of chamber music, where his string quartets are essential listening. Among the elements incorporated in *Changes*, some owed their origin to the patterns made by bell ringers. The dramatic chordal opening guaranteed full attention. Here, the composer, sculptor-like, made his first bold strokes in a monumental work. Some

passages of a more lyrical nature came as tension was released in the quieter sections. Babbitt's work, *Composition for Guitar*, was equally complex, using six part polyphony. Some sounds, using the pointilliste technique, projected right out, others faded into the distance, so that several planes of sound were audible at the same time, establishing the effect of a vast perspective.

Eschewing Iberian clichés, John Anthony Lennon evoked clever images in his vigorous, syncopated *Another's Fandango*. A parallel could be drawn by the composer transposing his visual cubist-inspired ideas to create interesting illusions.

The recital concluded with a group of songs from Stephen Sondheim's new musical, *Sunday in the Park*. Here was Sondheim looking for a new image. Clever and witty, excellently sung (and enacted) by Patrick Mason, I felt they almost succeeded — they probably make more impact in their orchestrated form. As an encore, Schubert's *Wiegenlied* provided a sharp contrast — even down to the use of a small period guitar.

With so much unfamiliar music on the programme, one would have expected a small audience to attend, and it was noticeable that many of the faces one usually sees were not present. But it was good to see a large crowd from other spheres of music.

H. de C.

Carlos Bonell

guitar Keele University 19th November 1984

Four Renaissance Pieces from Spain, by Narvaez, Mudarra, and Sanz

Villa-Lobos, Preludes Nos. 1 and 2

Arr. Bonell, Two Traditional Pieces from Argentina

Ginastera, Sonata Op. 47

Interval

Arr. Bonell, Four Spanish Folk Tunes

Ponce, Sonatina Meridional

Villa-Lobos, Study No. 11

Pujol, Tango; Guajiras

Carlos Bonell was heard by a near-capacity audience in this medium-sized auditorium. This was in contrast to the previous guitar concert there, when Vladimir Mikulka with a more interesting programme, was heard by about two-thirds of the number of people. Notable by their presence at this concert were the rather conservative subscription-ticket holders. It would seem that the musical world is ready for a programme containing unfamiliar works so long as it has a Latin flavour (the concert's title was *Conquerors and Colonists: Guitar Music from Spain and South America*), and is played by a well-known performer. My belief was that most of the audience enjoyed the concert, as did I. The impression, gained from gramophone recordings and broadcasts, that Carlos

Bonell's interpretative skill has improved considerably over the last three or four years, was confirmed (with the exception of the Villa-Lobos *Preludes*, which sounded as if they were being played on auto-pilot). The main criticism of the concert as a whole was that the tone sounded scratchy throughout, even though Bonell's right hand seemed to be doing all the right things. Whether this resulted from strings, nails, or guitar (or my ears) it was not clear. Another problem came from the guitar's low action, and too much fret-buzz was allowed to occur. This ruined the performance of the *Scherzo* of Ginastera's *Sonata*. The *Sonata* was the highlight of the concert, but even so, I felt that Carlos Bonell had not achieved his definitive interpretation, and that only the *Finale* made the composition stand out from much music composed in a similar style but which is rarely performed. Since publishing and recording his arrangements of the Spanish folk tunes, Carlos Bonell has added additional harmonisation and embellishments, and he demonstrated how rather mundane works can be turned into artistic compositions of performance standard. The long and tiring programme was probably responsible for the relatively weak performance of the Pujol compositions. A change of instrument (charango) for the encore of a Bolivian traditional piece successfully capped the concert.

The concert was recorded by BBC3 using a single pair of microphones (AKG C414's in Blumlein configuration) at a distance of about 5m. This is a rather greater distance than the BBC usually

seem to use for guitar recitals, and obviated the need for a third audience-reaction microphone. I will be interested to hear the results.

Graham Pick

Maggie Cole (harpsichord and lute-harpsichord) and **Nigel North** (baroque lute)

Wigmore Hall, Sunday 2nd December 1984

This was the first in a series of six concerts to be given at the Wigmore Hall between now and next April, featuring the complete lute music of J.S.Bach, some of it played on the lute and some on the lute-harpsichord. As the handbills proclaimed 'first appearance in Britain of an authentic lute-harpsichord', one was led to speculate: have we been hearing non-authentic lute-harpsichords all this time? or have they been appearing all round the world but never yet in this sceptered isle? But no, it seems that no one has made one yet because none have survived to be copied. Bach is presumed to have owned two *Lauten-Werk* and contemporary descriptions lead one to believe that much of his 'lute' music should be played on this instrument.

A good friend of mine used to say that the lute was fine until it started to grow too many extra strings; then they had to put a keyboard on the end of it and call it a harpsichord. The *Lauten-Werk* is just such an instrument, a gut strung spinet with a single extra rank of brass strings which can be added as an additional effect, and contemporary listeners claimed that it sounded just like a lute. Sadly the instrument built for this occasion sounded like a mediocre

harpsichord with a not very good lute stop; either it was voiced too heavily, or needed a radically different acoustic, or needed to go back to the drawing board.

Maggie Cole gave an interesting account of the *lute suite in E minor* — and certainly one must agree with Nigel North's observation that the first and last movements can be faster and more brilliant on a keyboard than on a lute; but having heard it on a harpsichord a while ago (very nice too) and knowing that Nigel has recorded it recently, I would say let's not have it on the *Lauten-Werk*. What was immediately apparent when hearing Nigel North play the lute (a noble rendering of Weiss' Sonata in G, the Fantasia in C minor, and Bach prelude and fugue BWV 999 and 1000) was that a player of his high calibre can call on a vast range of tonal subtlety which will outshine the inflexible tone of the *Lauten-Werk* any day of the lauten week. To be fair to Maggie Cole she played with verve and feeling on the harpsichord in Bach's *Italian Concerto*, and the bulk of her playing in the next five concerts will be on that instrument. So do go and hear some more in the series if you can, particularly for what promises to be some fine lute playing.

On seeing that the final item was a duo by Kropfgans for lute and lute-harpsichord a member of the audience remarked 'oh that must be the lollipop at the end'; let the harpsichord and lute be your *cordon bleu cuisine*, let the *Lauten-Werk* remain a lollipop.

Ian Gammie



SOR: 12 Seguidillas. Andantino Op. 2/3.
MARTIN Y SOLER: Two arias, eight songs. Teresa Berganza (mezzo-soprano), José Miguel Moreno (Romantic guitar)
Philips 411 030-1

The Madrid-born mezzo-soprano Teresa Berganza has earned an international reputation since her debut in 1955; she is well known for her portrayal of operatic roles and her interpretations of *Lieder*, as well as for her interest in Spanish folk music. Here she is accompanied by José Miguel Moreno, playing a 'Romantic'

guitar — which I assume to be of pre-Torres origin, a conclusion apparently confirmed by the lightness of sound of the instrument.

The *Seguidillas* of Sor were rediscovered by Brian Jeffery some ten years ago. Martin y Soler, composer of the eight Italian-style canzonettas, and not to be confused with Scarlatti's disciple Antonio Soler, is less well known; his life merits at least brief description. He began his career in Madrid, as a composer of opera, before travelling to Italy and thence to Vienna, where he enjoyed his greatest successes; his later years were spent as Court composer to Catherine the Great in St. Petersburg. He is best remembered for his opera *Una cosa rara*, first produced in 1786 in Vienna, from which the two arias, *Consola le pene* and *Dolce mi parve di*, are taken.

Both artists give stylish and polished performances; Teresa Berganza brings to the songs all the subtlety of tone and variety of colour that the Spanish language possesses. By contrast, the

Italian songs, interesting though they are, seem more lyrical and less varied. There is a recording of six of the *Seguidillas* by the Dutch tenor Arjan Blanken, with Pieter van der Staak (First Recordings 6814 267). Apart from the obvious differences, there is no comparison with the authentic Spanish feel that Berganza is able to bring to the music. Her rich tone, expressive delivery and good control represent a merging of the drama of the opera and the intimacy of the salon. Moreno's playing is very sensitive to her interpretation; he follows her well and altogether they set some fast tempos, which, as we are concerned with records (forgive the pun), reduce the length of some of the songs by about one-third as compared with the Dutch recording.

Some of the songs are transposed down to suit Berganza's rich voice and new literal translations by Lionel Salter are provided. The digital recording is well-balanced, though the dry sound of the guitar stays in the background, shifting the listener's interest to the singer — which, in this case, is well justified. The

recording is highly recommended for those who like full-bodied singing, mixed with delicate guitar playing, two opposing, but surprisingly complementary, sounds.

Sandra Hambleton

PONCE *Concierto del Sur*

CHAVEZ *Sarabande for Strings*

SOLER (arr. Halffter) *Three Sonatas*

Alfonso Moreno (guitar), Orquesta Sinfonica del Estado de Mexico/Enrique Batiz
HMV Greensleeve ESD 1651051
This is quite an enterprising disc, one side devoted to Ponce's Guitar Concerto the other to lesser known (at least to me) works for orchestra.

The *Concierto del Sur* has established itself as one of the best of its genre and, I must say, it continues to grow on me. Alfonso Moreno is more than a match for it technically, giving it a virtuoso treatment. However, the action on his guitar seems to me to be a bit on the low side, which results in fret rattle for much of the time; I found it quite distracting. He is a persuasive player though, and gives a committed performance. The conductor keeps the orchestra very well together and always attentive to the soloist. The woodwind parts especially stand out.

Carlos Chavez (1889-1978) was born in Mexico and is best known to guitarists for his Three Pieces. The *Sarabande* recorded here is from a ballet entitled "The Daughter of Colchis", later changed to "Dark Meadow". The music itself is rich and noble-sounding, exquisitely melodic, unlike other works I have heard by the composer — very romantic in fact.

The three Sonatas by Soler are arrangements by Rodolfo Halffter (b. 1900) of three keyboard pieces. Again, they are from a ballet, this time entitled "Tonantzinla", premiered in 1951. I must say they work very well. They have a infectious, dance-like quality to them.

The orchestra plays well throughout and the recording is clear and open. A worthwhile record, a good performance of the Ponce plus the bonus of lesser known novelties by Chavez and Soler.

Phillip M. Thorne

BACH: *Invention No. 8, BWV 779.*

JOHN JOHNSON: *La Vecchia Pavane and Galliard.* CARULLI: *Nocturne de Salón Op. 227.* FAURE: *Romance sans paroles Op. 17/8.* PETIT: *Tarantelle.*

MARIO GANGI: *Suite spagnola.*

MENDELSSOHN: *Romanza Op. 62/1.*

CASTELNUOVO-TEDESCO: *Prelude and Fugue in E Op. 199/4.* HANDEL: *The arrival of the Queen of Sheba.*

Robin Hill, Peter Wiltschinsky (guitars)
Hyperion A. 66113
Let it be said immediately that whatever this duo may lack it is not technique; this

they have in abundance. Their tone is on the whole clear and well varied, if sometimes rather harsh on the first string. Co-ordination is, with few and small exceptions, admirable. In short, they are well equipped with the tools of their trade — and it is nice to find an English duo of which this may be said. Their musical face is also well polished, though with some patches in need of attention.

Technique is a two-edged sword on which one may cut oneself. Thus, though played as cleanly as a whistle, the Bach *Invention* gabbles, about 10% above the speed that harpsichordists (and others) find appropriate, and the Queen of Sheba arrives with undue haste, tripping along about 15% faster than early-music people find appropriately dignified, the speeds owing more to 'because we can' than to 'because we should'. Whether the royal lady's arrival is something that two guitars should be announcing is severely open to question; the medium lacks neither original works nor more suitable material for arrangement. Some other items also give a hurried impression, seeming to be edged up a notch in pursuit of technical brilliance, the Johnson and Petit for instance, the latter losing a little of its amiability in the process. The Johnson is cleanly articulated and stylistically correct in its avoidance of slurs, but any chance of feeling or conveying the inequality that arises naturally from a thumb/finger alternation in the right hand disappears in the high-speed chattering.

The Mendelssohn and Fauré, both very winsomely played, make a pleasant change from the ritual Spanishry, the arrangements of piano music by Granados and Albéniz in most cases, and indeed there isn't a Spanish composer within earshot — unusual in a programme of nine items. We do however have the Spanish pastiche of an Italian guitarist/composer, Mario Gangi, 'transcribed by' Hill and Wiltschinsky, the sort of thing that livens up concerts in their closing stages; no harm in an Italian trying his hand at writing 'Spanish' music — most others have done likewise. In case you may, quite understandably, be wondering of what 'transcription' might consist in bringing to two guitars a guitar duet written by a guitarist, it is explained in the sleeve note: the score is adjusted to give the two guitars a more equal share of the cake, and some passages in single notes are reinforced with octaves. This is of course not 'transcription' at all, it is revision. The terms 'arranged', 'transcribed', 'revised' and 'edited' are frequently applied with little or no understanding of what they imply. Though springing no musical surprise, the Carulli *Nocturne de salón* (the title tells its own tale) suggests that duos in search of repertoire of that period might do well to look in FC's direction as a relief from the

over-used items of Sor and Giuliani. The Castelnuovo-Tedesco pairing comes off well, though again a little short in charm.

On the whole it is a very creditable debut recording, with an all-round level of competence that augurs well for the future; it is a young men's record, a celebration of technique (sometimes at the expense of the music) and high spirits. In the natural course of events they should come to accept and welcome a more leisurely approach to some things, giving time to savour the music; they may too replace many of their heavy accents with agogic ones e.g. in the Bach, written for an instrument that was not capable of the kind of accent they use. It is to everyone's advantage that their disc was made by a company that knows very well how to record the guitar.

John Duarte

BOCCHERINI: *Guitar Quintets — No. 1 in D minor, G.445, No. 2 in E, G.446.*

Daniel Benkő (guitar), Eder Quartet
Telefunken LC 0366

Daniel Benkő is best known as a lutenist, a co-editor of the complete works of Balint Bakfark and, to those attending the Lute Society summer schools of more than a decade ago, an entertaining and extrovert personality whose more 'popular' side is reflected in a variety of other recordings. Here he appears as a classic guitarist, which is little surprise since he has also edited a number of publications in recent years. Boccherini clearly had a reasonable working knowledge of the guitar but, whatever his opinion of it may have been, he did not seem to hold the abilities of the paying dedicatee of the Quintets, the Marquis de Benavente, in too high regard — to judge by the content of these two examples. For most of the time the guitar is confined to the customary patterns of accompaniment, and when it is entrusted with a melodic line it is frequently doubled by one of the bowed strings; there are a few moments of glory for the guitarist but they are brief and unspectacular. Being spectacular is of course not essential in chamber music, but sharing the music around a little more equitably would have been a reasonable thing to hope for — and one that others, not least Giuliani, would have seen to! No doubt, however, the Marquis was happy to have *some* part in the proceedings.

What we have are very amiable, gracious little chamber works, originally written with no thought of the guitar (which is grafted into them) and expressive of Boccherini's modest but worthy status in that field at large. The Quintets are integrally recorded by Pepe Romero with the ASMF Chamber Ensemble (Philips 6768 268 - 3 discs) but if you want No. 1 and 2 alone there is no other way of having them. Benkő does a

very respectable job, producing a nicely rounded sound and resisting the temptation to overplay his few solo passages. The Quartet maintains a warmth of sound, save in a few odd spots where the first violinist's E string grates a little, and, aided by the recorded acoustic and good balance, retains the intimacy that brings to mind the definition of chamber music as 'the music of friends'. As a lover of chamber music you should not be disappointed in this recording; if you come to it as a 'guitarist' you may be, but it will be in the work, and not in the performance, which will be the cause. Finally: the numbering (1 and 2) of the Quintets corresponds with the order of the Gérard catalogue, not with that of three of the quintets in the dubious edition of Heinrich Albert. Few works in the guitar's repertory have given rise to more confusion than these Quintets. Those interested in the difference between fact and fiction are recommended to read Matanya Ophee's monograph 'Boccherini's Guitar Quintets — New evidence' (Editions Orphée, 1981), a kind of musicological who-dunit.

John Duarte

DANCES FOR GUITAR

BARRIOS: Waltzes — No. 3, Op. 8/4 '*Julia Florida*'. RODRIGO: *Fandango*. LAURO: *El Marabino*. Waltz No. 3. arr. LAURO: *Seis por derecho*. ALFREDO VIANNA: *Cochichando*. SAVIO: *Batucada*. TURINA: *Fandanguillo*. GRANADOS: *Danza española* No. 5. CASTELNUOVO-TEDESCO: *Tarantella*.

Sharon Isbin

Pro Arte digital PAD 191

Album titles such as '... for guitar' or 'guitar music' are often misleading, as here, embracing some music that wasn't written for the guitar at all. The Granados, arranged by Llobet, and the Vianna, arranged by Carlos Barbosa-Lima, are those in question in this recording. Still, I suppose, it informs the potential customer who reads only the title that the instrument used is a guitar. The trilingual sleeve note, by Ms Isbin herself, omits two interesting pieces of information: Lauro's Waltz No. 3 ('*Vals Criollo*') carries the name of his daughter Natalia, and *Seis por derecho* is not a composition of Lauro's but an arrangement. *Seis por derecho* is a popular ground for extemporisation and ad hoc performance, its minor-key counterpart being *Pajarillo*. Worth noting, too, that the Venezuelan 'vals' has nothing to do with the European waltz!

Ms Isbin, clearly one of the best players around today, plays with abounding confidence in her technical freedom, never leaving her intentions in doubt. In her earlier years she had strongly romantic leanings, now considerably

abated since her devotion to Bach's cause; residual traces remain however. Romantic dwellings on some notes are not entirely out of order in dance music but when they result in the interruption of the continuing pulse, a thing that happens quite often in several items, they become irritating. When they are imposed on any but the slowest of pieces of Venezuelan dance music they are quite out of place — time-bendings are to be absorbed without breaking the through-going pulse; *Seis por derecho* for instance, is played with great vitality but repeatedly loses momentum and drive in this way. A penchant for spreading out the final chord also reduces the crisp impact of a few endings, notably that of Rodrigo's *Fandango*. Energy also reduces the crispness of Savio's little *Batucada* — compare this recording with John Mills' (concert) performances of the same piece if you don't get my point.

Most of the music is familiar, indeed there are alternative recordings of all but the Savio and Vianna, another permutation that is bound to overlap with other discs on many people's shelves. The programme-peg of 'dance' is not a new one but it is a good one; it also gives the opportunity to introduce more fresh repertory that has not already been cross-sectioned under some other collective title, one a player of Ms. Isbin's ability should make easily possible. Despite these reservations it is a disc that will sit very happily on many turntables. There is great energy and animation in the playing, but I could have wished for more lightness — of attack and spirit — in line with the 'dance' nature of the music. The recorded sound is clean and vivid but the digital process is not always kind; a fairly aggressive sound is occasionally given a hard, unsympathetic edge.

John Duarte

following Grant Gustafson's elementary learning steps, *Two Part Playing*.

There are 19 songs, many of them nursery rhymes, old chestnuts like *Mary had a Little Lamb*, and *Old MacDonald*. As its main function is as part of a complete learning system, whether this book will prove popular by itself, depends on both teacher and pupil liking the songs.

The notation is clear and well laid out. Keys used for the songs include D, A and E major, and some I and II positions are marked. Chord names are written above the stave, and full texts appear at the beginning of the book.

This material is obviously aimed at young players — the editor doesn't specify what age-group. The melody is always at the top, and the writing is confined to two parts. The bass notes are a mixture of fretted and unfretted strings, and the arrangements, although adequate, are uninspired. In the key of C we have the unpopular stretch for small hands, across the strings for the root note of the tonic and dominant chord.

I can't help feeling that by the time the early learner has enough facility to play these arrangements, he will have outgrown the material. Printed in Germany, and probably aimed at the home market, I think this book's appeal is limited. Too hard for the average early learner, and not sophisticated enough for older children.

Sandra Hambleton

RHYTHMEN OP.7 by Gerhard Schedl
Doblinger 05929. £3.10

FANTASIE OP.12 by Gerhard Schedl
Doblinger 05928. £2.95

Both these works are dedicated to Martin Rennert, who gave the first performances; he has also fingered them and written an informative introduction.

Rhythmen was composed in 1980 and is intended to correspond with the traditional suite. The usual dances are substituted with a blues, tango and rock, contrasted with short, linking sections, *Praeludium*, *Blues*, *Tango*, *Intermezzo I*, *Intermezzo II*, *Rock* and *Postlude*. The order of the movements in the score is altered to facilitate page turns. The music itself is not as light as the title suggests, in fact it is quite modern in style, being mildly dissonant. Throughout, the musical ideas are clear and often quite ingenious. However, interesting although it is, it will require a fair amount of preparation. Although technically not difficult, I can't see many British players performing it.

Fantasie was written in 1976 and requires the sixth string to be retuned to G, the reasons being to alter the sound potential, and as a solution to fingering problems. The work is in five main sections, *Quasi Rezitativo*, *Allegro*, *Quasi Rezitativo*, *Allegro* and *Adagio*. As with



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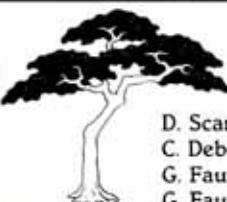
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the other work, it is well written for the guitar and is musically very interesting, employing a bass ostinato. In the slow music the style is improvisatory in nature whilst, in the faster passages, incessant rhythms and expertly worked-out fugal writing contrast nicely. All the themes clearly evolve throughout the piece. Once again, an interesting piece which will require (and probably reward) a fair amount of work. As with all modern works, each player will have his/her own set of criteria.

Phillip M. Thorne

VENETIAN NAXOS for guitar by *Tilo Medek*

Moeck 5253, £5.10.

This work was inspired by the composer's stay at Castro in Naxos, an island taken by Venice in 1207, establishing a Duchy there. In his foreword the composer outlines some of Naxos' curious history, the architecture, views over the sea and the general ethos of the place.

The work is well written for the guitar, the thematic material feeling very natural on the fingerboard. The opening figure is developed and built upon interestingly enough in the opening section. Contrasting episodes intersperse recurrences of the opening thematic material.

I liked this work. It is both original and guitaristic and will repay the effort needed to prepare it. The fingering, by Reinbert Evers, who gave the first performance, is well conceived. One final point, the printing is excellent, as is the quality of the paper.

Phillip M. Thorne

AUTUMN SEQUENCE OP.52 for guitar and harpsichord by *Bernard Stevens*

Bérben, £4.50

New works for guitar and harpsichord are always of interest to me; I find the combination a surprisingly satisfying one in which to take part. *Autumn Sequence* was written by the late Bernard Stevens for Raymond Burley and Stephen Bell, who have done so much to create a decent repertoire — and a good job they've made of it.

It is well written for both instruments, the guitar part not overfull with chords, the writing basically single-line. The composer has been very careful not to overpower the guitar, providing chordal accompaniment to the guitar's long, melodic lines, solo cadenza-type passages for guitar, and imitative, answering phrases between the two instruments.

All in all, a well-written work, modern but very accessible and a valuable addition to the repertoire. The price

includes a full score and a separate guitar part. The fingering, by Ray Burley, is, as you would expect, sensible and realistic.

Phillip M. Thorne

HOMMAGE À LECH WALESZA by *Alexandre Tansman*

Eschig 8518. n.p.

A new work by Tansman is always of interest; the title of this one intrigues even more. *Hommage à Lech Walesza* needs no illumination and was written for Corazón Otero, author of the book 'Manuel Ponce and the guitar' (Musical New Services).

The music is written in the form of a Mazurka and is very melodic throughout. The harmony is basically tonal, with parallel moving chords producing some quite magical moments, especially towards the end. Annoyingly though, there are some mistakes in the score, some of which have been rectified, by hand, after printing. Also, the fingering is patchy and, in general, not very helpful. Nevertheless, a nice addition to the repertoire.

Phillip M. Thorne

DREAM MUSIC by *Thomas Wilson*

Bérben, £3.00

From the outset, I should point out that I, perhaps, should not be reviewing this music, having a personal interest. Having said that, I can also give an opinion on the music based on close liaison with the composer, and many performances.

Tom Wilson writes very well indeed for the guitar and instinctively asks the instrument to do what it does best. *Dream Music* was written for me a few years ago. Veiled, hazy music is interrupted by "in-focus" music, sharp, fast episodes, as can happen in dreams. It is intensely lyrical and written in such a way as to let the guitar sing. The fingering, by Angelo Gilardino, is not as I would play it, but it works. Players, who are of a high enough standard to play this type of work, will finger it as they want, anyway.

In my opinion, Thomas Wilson is one of the best contemporary composers for guitar. His music is, superficially, difficult but, on study, is almost classical in its melodicism. Personally recommended.

Phillip M. Thorne

THE SUSSEX SONATA by *Vincent Lindsey-Clark*

Phillips Guitar Series No. 1. n.p.

Vincent Lindsey-Clark is an English guitarist who won, at the age of 15, the Lanchester International Guitar Competition. In addition to guitar, he studied composition with Alan Ridout.

The Sussex Sonata is a substantial work in three movements. The writing, as one would expect, is very guitaristic. The first subject of the first movement reminds me of the lyricism found in Castelnuovo-

Tedesco's music and is nicely balanced with a powerful *pesante con moto*. In the central section the themes are very clearly developed. Inevitably some little passages sound too derivative of Tedesco, e.g. the flamboyant scale passages and some of the passages in consecutive fourths. This is not really a criticism, merely an observation. What is, however, is the '*Dal Segno*' repeats, having to flip back for partial repeats. I know there is a lot of music which does this, but I personally don't like it. It happens again in the last movement. The second movement has a haunting melody with contrasting middle sections. The finale works very well. Marked *Allegro moderato*, its bold writing calls for a fair bit of technical reserve.

All in all, an interesting new work, guitaristic and approachable. I understand it is now included in the new A.B. Grade Syllabus. Let us hope some budding players will tackle it instead of the normal exam-fodder material.

Phillip M. Thorne

HOMENAJE, LE TOMBEAU DE CLAUDE DEBUSSY by *Manuel de Falla*

rev. and ed. by *John Duarte*
Chester Music. £1.25.

Few people would doubt that Manuel de Falla's sole work for guitar, *Homenaje*, is a masterpiece. However, most players end up by making their own editions based on the Llobet edition and the piano version. What is clear, on comparing the two, is that there are obvious discrepancies. It is therefore fantastic to get a new, accurate version of this work actually published. Differences include clarification of rests in the part writing, more accurate indications of dynamics and articulation, the elimination of editorial glissandos (those horrible swoops), and the more precise notation of arpeggios. Above all, the piece is, to a large extent, re-fingered, making it clearer and very much more logical. For this present edition, Mr. Duarte has used the *Revue Musicale* and piano versions.

I can't recommend this new edition too highly even if you have the Llobet version (or should I say *especially* if you have it). Must re-learn it myself. I can think of a lot of music that could do with a re-vamp.

Phillip M. Thorne

STUDII DI INTERVALLI by *Milan Zelenka and Jana Obrovská*

Broekmans and Van Poppel 1508
(Kalmus) n.p.

The title doesn't sound too interesting. The set is made up of nine studies based on unison notes, seconds, thirds etc. up to octaves and finally a study in tenths. However unappetising the title, the music is surprisingly good. I really liked it. No. 1, *Princ*, is based more or less on repeated notes.

I started out to analyse each study but soon realised that each string is a piece of music in its own right. To my mind, the term 'study' has more compositional than technical purpose, although it does press home the 'interval' idea. The music is distinctly east European in flavour, well fingered and laid out. Good intermediate teaching material.

Phillip M. Thorne

IMPROPTU by Jan Stavinoha-Melisek

Broekmans and Van Poppel 1443. £2.45. *Impromptu* was commissioned by Stichting Gitaarwerken Zwolle. I liked this piece a lot. It is good-natured music, easy to play, easy to listen to. The music is attractive, inventive and very well written for the guitar. The harmony is jazzy in a spicy sort of way. The use of parallel chords adds a Slavic feel. The composer's knowledge of the guitar is put to effective use in the central *Allegro*, *Andante*, and *Presto* sections, the last with an ear-tingling *moto-perpetuo* figure. The work finishes with a waltz marked to be played *burlescamente* and, as expected, has a tongue-in-cheek, music-hall style. This last section is, to my mind, a bit of a let-down, but, given the right treatment, very humourous. This is a good piece. Technically easy and musically rewarding, recommended for players of around Grade Four plus.

Phillip M. Thorne

THREE VENEZUELAN PIECES arr.

Antonio Lauro
Universal 29175. £1.98.

TRIPTICO by *Antonio Lauro*
Universal 29172. £1.80.

TWO VENEZUELAN WALTZES

Antonio Lauro
Universal 29173 £1.80

My goodness, John Duarte and Universal have really been busy! Seriously, the new Universal series, edited by Duarte, is coming up with some real goodies. To publish hitherto unpublished works by Lauro is a real scoop, by any standards. I've had hand written copies of all but the 3 Venezuelan pieces for some years and, to be honest, it's beyond me why they haven't been printed before.

Triptico is dedicated to Segovia and is in three movements: *Armida*, *Madrugada* and *La Negra*. *Armida*, the name of Lauro's god-daughter, is based on an upward triplet followed by two quavers. The music is straightforward with that touch of Lauro magic. *Madrugada* (a term for the early hours of the morning) follows the now familiar (predictable) ternary form. The upward ligados are an integral part of the swooping melody line, enhancing the effect of the lower apogaiaturas. *La Negra* (the black haired one), is familiar from David Russell's

excellent all-Lauro record. It is my favourite of all Lauro waltzes — I really can't say more than that.

The two Venezuelan Waltzes are not difficult but still have the much-loved ingredients of Lauro's music; *El Negrito* refers to Lauro's younger son Luis, *La Gatica*, literally the female cat, and John Williams has recorded *El Negrito* on his *Portraits* album.

I haven't seen, or played, the three Venezuelan pieces before; they are arrangements of popular and traditional Venezuelan tunes: *Zulay*, *Adios a Ocumare* and *Papelón*. Arranged in the style of Venezuelan waltzes, I like them very much indeed and I, for one, will definitely be playing them, as I suspect will many other people. They, too, have that easy charm that Lauro somehow always manages to exude.

All in all, an excellent set of publications which should be in every guitarist's library. John Duarte's forewords are very informative, his fingerings logical, clear and in style, (Lauro's fingerings in the originals are scant), and his advice on performance very relevant. Presentation and printing are of the highest order. No reservations at all. Highly recommended indeed and, at under £2 a copy, a bargain.

Phillip M. Thorne

PICTURES AT AN EXHIBITION by Modest P. Mussorgski

arr. for two guitars by Heinz Wallisch
Universal 16675. £4.55.

Pictures at an Exhibition arranged for two guitars? Part of me says 'so what?' — Ravel arranged it for orchestra from the original 2 piano version. The other part of me is, well, dismayed. For the relatively modest (no pun intended) sum of £4.55 you get 37 pages crammed with music. The music is not easy, either to read or play. Vast numbers of sharps and flats are required in the key-signatures, various bass tunings to D, D-flat, C, etc. I am trying not to be biased but I can't for the life of me hear the *Great Gate of Kiev* etc. on two guitars. The fingering is patchy but I suppose, if you are able or inclined to play this, you will doubtlessly finger it yourself.

I have respect for the mammoth task of transcribing which Heinz Wallisch has undertaken. Certainly not a work for me, but we are all individuals and must decide for ourselves. No — as far as I'm concerned.

Phillip M. Thorne

EXERCITIUM TONALE 24 preludes for guitar by Ferenc Farkas

Bérben. £5.90.

These 24 preludes were composed at the end of 1981, and beginning of 1982, at the request of Angelo Gilardino. It is a set

of short pieces, one in each key (major and minor) and very interesting they are too. The title belies the content of the publication. Each piece is a little miniature; there are some gems here. Some pieces are in the form of dances, *gavotte*, *gigue*, *minuet*, others homages to Donizetti and Schumann. These studies should be quite invaluable when included in a teaching programme, tied in with other work on the keys, scales, fingerboard patterns etc. Good music in their own right and good experience in reading in the more obscure keys, rarely encountered. The idea is, of course, not new but the content is quite refreshing.

Phillip M. Thorne

PAKERUNTZ (VERS LE CALME)

for two guitars by Felix Ibarrando Gerard Billaudot, £2.60.

This work was written for Jean Horreux and Jean-Marie Trehard and lasts 7½ minutes. Both guitars have altered tuning, which puts me off for a start. Not only do you have one hell of a job keeping the guitar in tune but, played in concert, you would have to re-tune afterwards — this is not an end-of-concert piece. It is also difficult to read.

The music itself is pretty modern, with no bar lines for much of the time, Bartok pizzicatos and unconventional notation. Those who have played from modern scores before will have little trouble reading it, as the notation is quite standard. A list of notes on execution is provided. Interesting music, but I can't see many duos being this adventurous, Brouwer is as far as they seem to go.

Phillip M. Thorne

SONATA by Dusan Bogdanovic

Bérben. £4.00.

The Sonata was composed in 1978. It is a substantial work in four movements: *Allegro ritmico*, *Adagio espressivo*, *Moderato un poco tenebroso* and *Allegro molto*.

I like the style of this piece; it is bold and inventive. Its thematic material is very well conceived for the guitar. The first movement makes much use of chords and fourths. Bold, dramatic climaxes almost transcend the guitar, to a quasi-orchestral level. The second movement again exploits the guitar in an original way, demanding very dramatic ranges of dynamics from *ppp* to *ff*. The third movement is marked *allegretto quasi scherzo* and is in extended scherzo-and-trio form. The last movement is a fitting, rondo-type finale to the work. The fast 6/8 sections are balanced with expressive contrapuntal sections. The composer's concept of the guitar's contrapuntal character is clear. Long passages of imitation which give a layered texture, to my mind, multi-instrumental in nature.

A very substantial work in the style of the progressive European composers such as Bartok. A work of symphonic proportions, boldly written for the guitar. It is not, by any means, an easy work but, I would say, musically very satisfying. Definitely to be added to my 'works to be played' pile.

Phillip M. Thorne

SIX PIECES FOR GUITAR by

Anthony Phillips
Josef Weinberger. n.p.

These are studies in E,D,E and G, *Rhapsody from The Field of Eternity, Nocturne, Old Father Time* (lullaby, 2 versions). The composer has an easy-flowing melodic style; there are some beautiful melodies here. The studies are in the Chopin mould, music in their own right. For Nocturne the guitar is to be tuned, from the top, DAGDAD, which gives a rather nice sonority; the concluding lullaby is to be played with the same tuning. Two versions are given, the second being fuller in texture. The two can be played together, a link passage being provided. I like the tunefulness of the music. It is guitaristic and, although not all that easy, very accessible. I'm not convinced about the altered tuning though.

Phillip M. Thorne

FOUR SONATAS: K.89/L.211, K431/L.83, K.290/L.85, K.304/L.88 by Domenico Scarlatti arr. by John W. Duarte (Vol. 5) Universal 29171. £2.00.

Most players will (or should) have copies of Volumes 1 - 4 in this series of Scarlatti Sonatas. Duarte's approach to Scarlatti is first class. What I like about his transcriptions is that they are always reliable, authentic, guitaristic and eminently playable, unlike some I can think of!

K89/L211 is an interesting Sonata. It is in three sections: *Allegro, Grave, Allegro* and it works really well on the guitar. It feels good. By contrast, K431/L83 in G major is only 32 bars long with repeats. The editor's solution, to tune the two lowest strings down to D and G, gives open-string dominant and tonic basses. K290/L85 (transposed up a tone from G to A) is really quite flamboyant and Duarte's arrangement allows it to be played in that manner, whilst K304/L88 in D is always allowed to sing. Solutions to ornamentation are offered as footnotes, which is the only sensible thing to do.

Again, the printing, fingering and presentation are of the highest order and the price is a bargain. At the risk of sounding repetitive — highly recommended. Universal and Duarte certainly seem to be coming up with the goods! What more can you say.

Phillip M. Thorne

SONATINE for descant recorder and guitar by *Johann Daniel Berlin*. Verlag Zimmermann ZM2319

MUSIK DES TRECENTO for descant recorder and guitar, edited by *Rainer Luckhardt*. Ricordi S.y. 2324, 25 pages.

SUITE IN E-MINOR, solo for treble recorder by *Daniel Demoivre*, bass and guitar continuo by Erwin Schaller. Edition Preissler, München. Reihe A:19. **SONATA IN A-MINOR**, solo for treble recorder by *Georg Philipp Telemann*, bass and guitar continuo by Erwin Schaller. Edition Preissler, München. Reihe A:22. The sonatine by Johann Daniel Berlin is published for the first time. The editor, Arnim Schmidt, tells us that J.D. Berlin lived 1714-1787, was born in East Prussia, educated in Copenhagen and was a town musician in Trondheim. This sonata, in 5 movements: Capricetto, Arietta, Gavotta, Menuet and Giga, is his only work. The first movement isn't very exciting, but the remaining four are delightful. There is no fingering whatsoever in the guitar part but it sits very well on the fingerboard. As there is no information as to whether the guitar part is written for the guitar or a transcription, one does not know who to praise — the composer or the editor. The recorder part has a few embellishments, some of them written out, and is a bit tricky for the average player, but worth coming to terms with. The printing is good.

Music des Trecento is subtitled *Italienische Lieder und Tanze des Mittelalters*, and is a collection of delightful tunes, some of them by unknown composers, all of which are worth playing and, for the good amateurs, the "pick up, play and have fun" type, on a high musical level. The first of them *lamento di Tristan and Rotta* was published in *Guitar Review* with a second voice for the guitar added by Suzanne Bloch — more fun and less discreet than the present one but not, by the sound of it, less authentic. The editor mentions that the accompanying parts, nos. 1-5, are not original. In the back is an index of sources and the words for the songs. The printing is good and so is the fingering of the guitar parts. Embellishments are left to the discretion of the performer.

The German guitarist Jurgen Libbert has edited the suite by D. Demoivre and the sonata by Telemann. Nothing is known about Demoivre, except that he lived at the beginning of the 18th century. He published three volumes of music for recorder, of which only volumes 2 and 3 have survived. The suite has four movements: Allemand, Gavotte, Saraband and Jigg. The basso continuo has been added by Erwin Schaller who, being an old hand, has done very well. The guitar part moves in two relatively

independent voices and the overall impression is that of the basso continuo belonging there.

This goes for the sonata by Telemann as well. The sonata belongs to a collection of six sonatinen dating from 1730, of which two are written for recorder. The recorder part of the present sonata was discovered in the Royal Library of Copenhagen. The harpsichord part seems to have disappeared forever. The continuo part is needed more in this piece than in the previous one. The fingering is good in both pieces, the printing is tidy and a double page saves the guitarist a nasty page turn. Why don't we see this more often?

Karen Dusgaard Nielsen

VARIATIONEN UBER DIE

VOLKSLIEDWEISE: Ich bin ein Musikant by *Erwin Schaller* for two guitars.

Edition Preissler, München. Reihe A:18.

FROM PRAETORIUS TO SHOSTAKOVITCH by *Ib Thorben Jensen*, for guitar ensemble.

Edition Wilhelm Hansen, Copenhagen

FANTASIA SECONDA by *Emmanuel Adriaenssen* for four Guitars.

Edition Breitkopf, 8200. Score and parts.

The duet by Schaller shows an imagination working well, within the limits of the variation form. The piece consists of an introduction — lento, the theme and four variations seem to bear a faint resemblance to those of

L'encouragement by Sor, without actually imitating them. The piece is well structured and fun to play, providing both guitarists with a fair amount of work throughout. There is a slight tendency to give the second guitar the accompanying role, but it remains a tendency, and the second voice is quite amusing. The fingering is clear and logical, the printing is good. The only thing missing is a spare sheet for the second guitar.

In the preface to *From Praetorius to Shostakovich* the editor clearly stresses the didactic purpose of the collection. Some musical and guitaristic terms are also explained, and there are some suggestions for the performance of the pieces, of which some can be made with recorders, double bass and kettle drums. The theme for the *seventh Symphony* by Beethoven sounds a bit thin, as does the theme from the *St. Anthony chorale* but, used in connection with listening to the real thing on record and reading the proper score, they may be okay. The printing and fingering are good.

The *Fantasia seconda* is a delightful polyphonic piece, well suited for teaching near-beginners to play polyphony, and the art of listening to other parts while playing your own. The publishers have provided separate sheets for the three top voices and apparently the fourth voice is

meant to read from the score. The printing is good and so is the fingering.
Karen Dusgaard Nielsen

TONLEITERSTUDIEN by Karl Scheit
Universal Edition, Wien, UE 16706
A whole book of scales! Scales over one octave, two octaves, three octaves, cromatic exercises, different kinds of cromatic scales, pentatonic scales and scales of thirds.

A good point about this collection is the inclusion of harmonic minor scales. I query the use of some of the fingerings. The three-octave scales, starting by curling up around a third, sound like a tribute to Tarrega. I have seen some of the cromatic exercises as well as this curling up thing before, in volume three of *Escuela Razonada* by Emilio Pujol. The Germanic thoroughness with which

this project is carried out is to be admired, but to me a book like this feels like swallowing cod-liver oil: sickening, but very healthy and useful. Buy it if you are keen on scales — you will get your fill
Karen Dusgaard Nielsen

THREE GYMNOPODIES by Erik Satie, trans. Michael Laucke
Waterloo n.p.

Remember the flurry of enthusiasm for Scott Joplin in the early 70's? We heard all sorts of versions — big band, little band, guitar of course, and, thanks to Joshua Rifkin, the original piano. Then in the second half of the decade we were treated to Satie, especially his *Gymnopédies* for flute, oboe or guitar. The reason for the rise of these passing fashions is copyright. In England, at least, once a copyright has been assigned

to a publisher it remains his until 50 years after the composer's death. If we take the case of Britten, his publisher (Faber Music) may put out any version they care to, but no-one else may until the year 2026. After that date we could well see his *Nocturnal* arranged for xylophone and ophicleide.

Satie died in 1925; these arrangements date from 1979. Laucke is to be congratulated on retaining just about all the essential harmony notes and the melody and bass lines. Ideally these pieces should be played by an instrument with more sustain than the guitar, and the spacious appearance of the page belies the technique necessary for a successful performance.

Mary Criswick

Book Review

THE ART OF FLAMENCO by D.E. Pohren pp 249

Musical New Services £12.00

Somebody once said of Roger Crosnier's trilogy on fencing, that it was so complete and so good that there was no point in anyone ever writing anything else on the subject. *The Art of Flamenco*, already far and away the most influential book of its genre ever written, falls into the same sort of category. First published in 1962, and winner of the Spanish National Flamenco Award in 1970, it comes as near as anything can to fulfilling that hoary old cliché "everything you always wanted to know".

The book is an introduction to Flamenco and a reference work. It is not a tutor, although it has some material on guitar-playing. (The best tutor I have yet seen, incidentally, is that by Juan

Grecos). Part one consists of a series of anecdotes, intended to introduce the reader to the flamenco way of life. The author writes well, in a highly personal style, and obviously knows his subject backwards and forwards (although an American, he has a Spaniard for a mother, a flamenco-dancer for a wife, and has been involved in Flamenco for the last twenty-odd years).

The remainder of the book is an encyclopedia of every aspect of Flamenco — guitar, singing, dancing, and *jaleo*. There are descriptions, with typical verses and translations thereof, of all the flamenco styles; notes and hints on teachers, recordings, guitar construction, and a lot more. The author has strong opinions, but there is never any problem distinguishing these from facts.

I have two criticisms of this edition. The first is that the initial part of the book has not been completely updated, so that (for instance) the author talks about Diego del Gastor and Melchor de Marchena as if they were still alive. The second is that, although this is the fourth revision, there is no index.

Be that as it may, an earlier edition has been invaluable, even a constant, companion for many years. The current edition is handsomely produced on good-quality paper and sturdily bound. There are really only two questions to answer: are you even slightly interested in Flamenco? and have you ever been well guided by these reviews? If the answer to both these is Yes, you should buy this book.

Paul Magnussen

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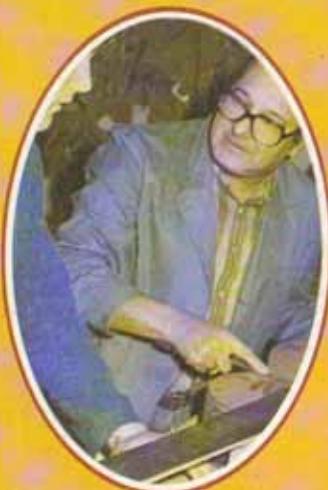
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