

CLASSICAL GUITAR

A man with a beard and glasses is shown in profile, working on a guitar body in a workshop. He is using several thin wooden strips to shape the instrument. The background is filled with various tools and materials, suggesting a professional luthier's environment.

JULY 1993

UK £2.00 USA \$4.50

**DAVID
RUBIO**

**MARTIN
MYSLIVECEK**

**PAUL
SHERIDAN**

**RINCON
FLAMENCO**

NEWS • REVIEWS • FEATURES

CLASSICAL GUITAR

ANDRES SEGOVIA

A CENTENARY CELEBRATION



CLASSICAL GUITAR

MAY 1998

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Features Editor: Colin Cooper

Reviews Editor: Chris Kilvington

Music Editor: Neil Smith

Managing Editor: Maurice J. Summerfield

News Editor: Thérèse Wassily Saba

History Editor: Harvey Hope

Correspondence Editor: Liz Beeson

Contributors: Roy Brewer, Gordon Crosskey, Chris Dell, Zbigniew Dubiella, Paul Fowles, Paul Gregory, John Huber, Ivor Mairants, Marcos, Jorge Morel, Matanya Ophée, David Russell, Rico Stover, Maurice J. Summerfield, Graham Wade.

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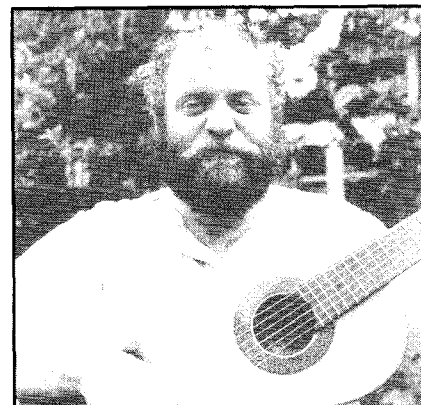
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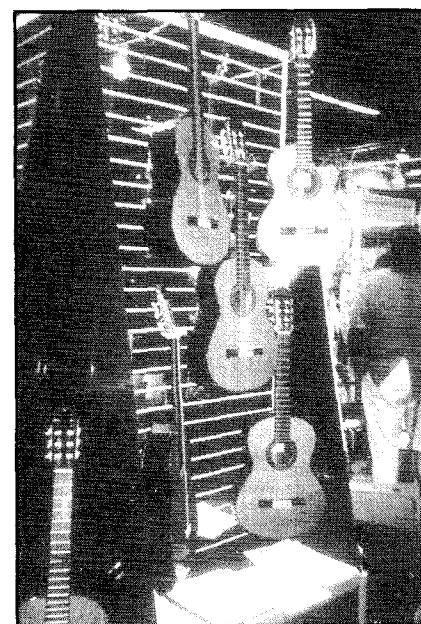


David Rubio – page 11



Martin Myslivecek – page 14

PHOTO: COLIN COOPER



1993 Music Trade Fairs – page 30

RUBIO AND SON

CHRIS KILVINGTON TALKS WITH DAVID RUBIO AND REID GALBRAITH

THE name of David Rubio has for many years been synonymous with the finest standards of guitar construction. Many excellent instruments left his Oxford premises in the '70s to be played around the world by appreciative guitarists, some of whom have been extremely well known in our fraternity. For the last ten years or so he has lived about a mile from myself in Cambridge, and has turned his attention to violins, seemingly leaving his guitar building days behind him. However, he has recently recommenced his activity as a guitar maker in association with his son Reid Galbraith, both making under the label 'Rubio and Son'. I was fascinated to know why this had occurred – what had prompted such a return to his roots? I went to see David and Reid immediately after last year's Cambridge International Guitar Festival to see what I could learn. And what had tea-leaves got to do with it?

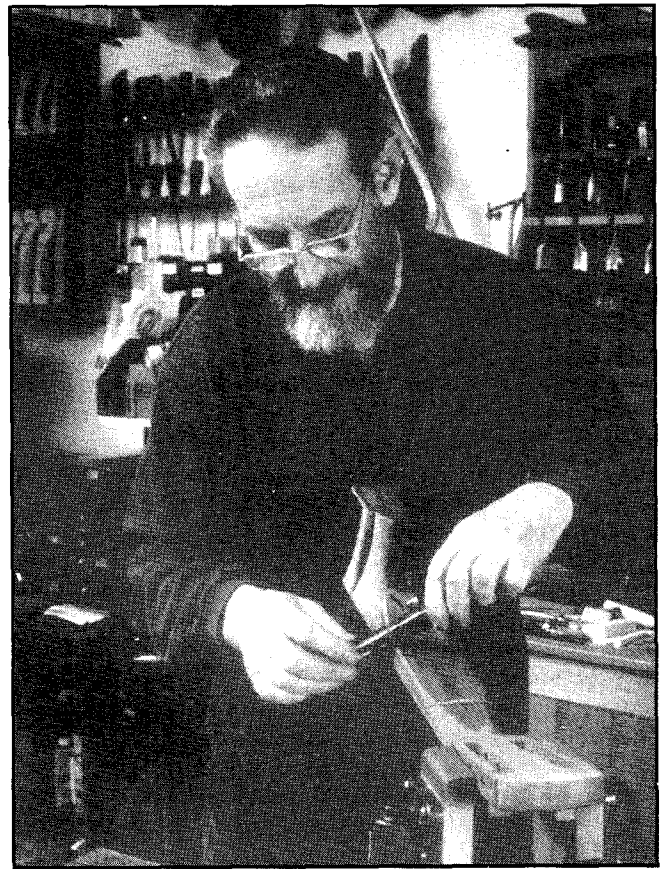
I was speaking with Julian Bream, and he just said 'I need a G box'. Hausers everywhere are at G pitch; in fact, alternatives at F sharp are clearly indicated by mother of pearl dots on the bridge. Julian has a great knowledge of guitars, and a wonderful instinct, and he wanted a G guitar for projection and duration of sound, like the Hauser. There is certainly more resistance with such an instrument, and a quicker return. It's to do with pulsation; there's an immediacy between the fingernail and the string which gives a very rapid response. Now, you assume that a G guitar pitches G, but in fact there are two notes with Segovia's Hauser; the tapped tone note is G, but humming into the soundhole produces F. My mind became occupied with how to make such a "G and F" box. I really had felt that I'd little else to say with guitars, but this idea took hold, and the search for some sort of solution became a quest.

I asked David what he felt was the primary benefit of such instruments.

'It's not essentially concerned with further enhancement of tone, it's to do with playability. It's about touch, and sensitivity rather than sound *per se*. It's an interesting area for a maker, and my work with violins has been helpful in that developments there paved the way for me to operate in a reasonably objective and scientific fashion. But I stress that science is not always necessarily right, science and numbers don't – can't – go the whole way. A luthier must still use all his experience, sensitivity, and imagination. And he *must* work with the players; it seems to me that instruments are built more in a vacuum than before, the old mutual co-operation and teamwork between performers, composers, and makers has degenerated. There was a common push for associated goals – instruments, music, technique. I would love to see that again. I say – bring your old box, play it here, work with it in the same acoustic as I'm working in, let's study the results together.'

That is exactly what happened after the '92 Festival. Paul Galbraith had been one of our guests and had taken his present Rubio guitar along to its creator. At the same time Stefano Grondona was visiting Paul; it seemed an opportunity not to be lost to ask them what they thought of the latest developments. What was their shared opinion?

'The essential difference that the guitarist feels when



David Rubio

playing this instrument is the way in which the string reacts underneath the fingers. This is very immediate, and elastic, reflecting the "symbiosis" of the string and the wood, so that the corpus of wood, which in previous instruments has tended to be the element which merely amplifies the sound, is now the sounding element itself. The sensation you have is of going directly to the wood and so to the actual note.

'Another unusual feature of this instrument is the balance of harmony in all keys, so that B flat sounds open and supported in relation to A, E flat to E, etc. This means that each harmonic "territory" is equally approachable as on a well-tempered and well-adjusted keyboard. The harmonic flexibility which this provides for the player extends also to single notes. These you feel could move in potentially any direction, creating the impression of a fret-less or non-tempered instrument such as a viola or cello. In fact, the general production is reminiscent of that of a string quartet. This is due not only to the volume but still more to the *density* of the sound which this instrument possesses, without losing the crystalline clarity of the individual parts.'

Paul spoke, of course, of the guitar as any standard player would; his use of a cello-type spike has nothing to do with his perceptions. All this tended to endorse the new approach of David Rubio and Reid Galbraith. What methods were they using?

'Ah, that's where the tea-leaves come in,' said David. OK, I thought, let the enigma reveal itself; and it did, in a very clever way.

In constructing their soundboards David and Reid do indeed use tea-leaves and they are an important visual factor in their work. They are spread evenly across the soundboard which is connected to an amplifier, a soundwave generator, and a digital frequency reader. The tea-leaves vibrate and three tests can be made; longitudinal vibration, lateral, and cross-twisted. Where the tea-leaves settle is where the board is *not* vibrating and where therefore one has scope for manipulating through thinning or on the bars. Back and forth goes the work, with constant reference to the tea-leaves like a pair of fortune-tellers – except that in their case the idea is to *avoid* guesswork and fairytales.

'Fine tuning can be achieved through subtle changes to the braces,' said Reid. 'But all this cannot replace knowledge. The great starting point is to know your wood. I personally feel that I have a totally different attitude towards my choice of wood, my judgement has indeed been coloured. Selecting wood after years of experience becomes second nature, but for a new maker it's very different, the learning of how to choose wood he's going to be able to manipulate. Our new work has caused me to re-think various of my values; it's remarkably stimulating.'

I was accompanied on my visit to David and Reid by the Brazilian guitarist Everton Gloeden, and we both played instruments by each maker; when all is said and done, the proof is in the tasting. Everton and I both felt that the guitars were indeed remarkably responsive and sensitive, apart from the tonal and dynamic qualities one would normally expect. The instruments felt alive to the fingers. Both the Rubio and the Galbraith were very consistent in balance and playability, lovely guitars, and with very little difference between them; the label showing 'Rubio and Son' was fully justified in every respect. I loved the sonority; there were rich but controlled harmonic overtones which gave air and space to every note. Everton has since ordered a Galbraith. I was put in mind of something which the Swiss guitarist Italo Viganì said:

'Here technical problems are resolved consciously. They take in consideration the player's wishes without damaging the beauty which the guitar needs to survive.'

That puts it in a nutshell.

David and Reid sat very quietly while we played, and this was for some very considerable time. Eventually we talked again, and Everton commented on both

instruments' ability to sound highly expressive at differing performing speeds, which was quite an interesting observation.

'Well, I would hope that what we're achieving here, apart from anything else, are guitars on which you can play quickly and retain clarity and independence of voicing, and slowly with warmth and resonance,' said David. 'And I do feel that another benefit of the important parts of the method could facilitate the making of far better student instruments.'

If that were to be the case, then what a bonus. Talented students, even novices, will always respond better with a thoroughly decent instrument; it's quite wrong to expect them to create beauty of sound with an indifferent guitar. If, in the fullness of time, fine qualities of sound and playability could percolate to the inevitable financial restraints of the younger player, then a real service would be done.

But that's something else. In the meantime 'Rubio and Son' will obviously develop their work and research, and the instruments they produce will be very much sought after. It was really good to see David Rubio showing so much enthusiasm for guitar building again, to know that one of the outstanding names in the luthier's world was once more bubbling with interest. Experience and innovation, it's a powerful blend, and in this case it is enhanced by the obviously stimulating pleasure of working closely with Reid. Long may it continue.

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A MASTERCLASS WITH MARTIN MYSLIVECEK

By COLIN COOPER

BEFORE the class began, Martin Myslivecek introduced himself, providing a little potted biography. 'I was born in Prague, I learned the guitar in Brno and in Weimar, in Eastern Germany with Roland Zimmer, a very good teacher. Four or five years ago I moved to Graz, Austria, to the High School of Teaching, where my colleague is Leo Witoszynskyj, who comes quite often to play in London. Please ask if you have any questions. I will answer everything – even if I don't know the answer,' he added in a typical afterthought.

Humour is never far below the surface. In fact it is very often on the surface, particularly at festivals, where his performances entertain as well as enlighten. He is a performer who can hold an audience in the palm of his hand, not merely because he is a good musician and guitarist but also because he knows how to attract attention to himself on the platform and how to keep it there. There is something theatrical here. Martin Myslivecek would have made a good actor.

The first student in this masterclass held at Trinity College of Music, London, played Bach, the second movement of BWV1034, following it with Castelnuovo-Tedesco's Sonata. He wanted to start with the Bach because 'it's a calm movement and it gives me time to settle down.' Because it was the hardest movement, he felt that he had to be really relaxed to make it work. In the event, it was the Castelnuovo-Tedesco that came in for the most discussion. It was an eloquent performance, played with a good tone and many insights. More rhythm and more clarity were required at the beginning, and more expression — 'Easy to say', said Martin, 'not so easy to do'. To get a good *espressivo*, it was not enough to combine a good tone with rhythm. A stronger sense of security was needed, allowing the music to be heard. 'Follow the top voice in the beginning,' advised Martin. He was looking for more orchestral quality – putting more things together, as he explained it. He always tries to get his students to develop a feeling for lines. Vibrato, said Martin, is a tool of expansion; it builds up intensity of feeling. The character of the pieces is identified through an understanding of the harmony. It was not easy to stop the chords short before playing other voices, and the student admitted that he had difficulty in playing the chords in the way he wanted. It was the old problem of how to play with full expression at a fair tempo. Martin produced an exercise for the left hand, without the thumb, to develop the feeling of hanging, not pushing. Relaxation of the hand was, of course, important.

Martin persuaded the student to produce a veiled, quiet and intense sound before the return to the opening theme – 'but only if you like it', he added. The student did like it, and so did we.

In the Bach, it is helpful to feel the harmony more – though Martin stressed that this was only his personal



Martin Myslivecek

opinion. 'Listen to the bass,' he urged. If you didn't, there was a danger that you would cut the basses too short. There was other valuable advice but, on the student's suggestion, most of the time was devoted to the Castelnuovo-Tedesco.

Student number 2 also played Bach, BWV1001. 'Why do you play it in G?' asked Martin curiously. 'It gets away from the obvious resonance of A minor,' replied the student promptly. Accused of haste, he said that some people had criticised him for having too long breathing spaces. Ingenious though this argument was, Martin still felt that he could have taken a little more time, especially when the important theme came in. It was played a second time, and several specific comments were all taken up by the student with an alert receptivity. The improvement, in fact, was dramatic.

Martin thought it might not be convenient to do so much ornamentation; there was a danger of obscuring the resolution. And, he insisted, there was no point in doing a lengthy trill just because it was written in the score. That raised several interesting points about ornaments. How much of a trill should be given on a note as short as a hemi-demisemiquaver, which this was? There were obvious physical limitations if the tempo was to be maintained. When Martin suggested that some extra time be given to it, the student replied: 'But where does the extra time go?' Gilbert Biberian, in charge of ensemble guitar at Trinity, said that a sensible way to deal with it would be to turn the trill into a mordent. Everyone agreed that it was essential to control an ornament precisely.

Gilbert Biberian and William Grandison, Trinity's guitar professors, have some good students who have shown themselves to be receptive to new and different ideas. Occasions such as this can only reinforce the sound tuition they are already receiving at the hands of the home team.

AUSTRALIAN GUITAR MAKERS

By JULIAN BYZANTINE

IN recent years guitarists throughout the world have become increasingly aware of the emerging guitar scene in Australia through its fine young players and notable luthiers. Undoubtedly, one of the foremost and most innovative guitar makers in the world at the moment is the Australian luthier Greg Smallman, whose instruments are being played by some of the leading players such as John Williams, Stepan Rak, Benjamin Verdery and Maria Isabel Siewers. All Australia's finest makers, who include Eugene Philp, Richard Howell, Simon Marty and Paul Sheridan, have been influenced by Smallman through his profound understanding of the principles governing guitar acoustics. This has not meant that these luthiers have followed Smallman's unusual constructional techniques, with the exception of Eugene Philp, but rather that they have used his knowledge to assist them in refining their own individual path. Simon Marty, for instance, uses a radical strutting whereas Howell and Sheridan basically follow the Torres system.

Paul Sheridan, now in his late thirties, is the most recent of the leading makers to emerge. Originally trained as an auto electrician, he has been making guitars for only six years. The first time I tried one of his instruments was early in 1992, when he came to visit me in Brisbane from his home town of Perth. Even before playing the guitar I was very impressed with the exemplary workmanship and his unusual rosette, which made the appearance of the instrument very distinctive. Immediately upon playing the guitar I was struck by its dynamic qualities, not just in the obvious sense of sheer decibels that the instrument was capable of producing, but more in the way that the sound level could be pushed without the notes 'breaking up' or becoming percussive, and the wide range of tonal variety that was at the players disposal. Other notable aspects of the guitar included a bright treble response, but importantly one that was supported by body and not thin and 'clangy' like some bright instruments, as well as a very sonorous bass. From a playing point of view the string tension felt just about right, not too tight or too loose. This particular guitar had a cedar front, but Sheridan also uses spruce. The back and sides were made of Brazilian rosewood, although sometimes he uses an Australian hardwood called 'Jarra' which he says works just as well. The scale length is the standard 65cm, and bracing for the front is the basic Torres layout, as mentioned. The only non-traditional element of his making, although, which to a degree had been employed by Fleta, is the construction of very rigid back and sides. The two principle reasons for this are to prevent the dissipation of energy to the back and sides while the front vibrates, and to minimise the production of undesirable resonances and 'wolf notes' which can occur through the way in which the back and front of the guitar interrelate. In addition, an important feature of his making which is also common to a number of other makers, is that Sheridan ensures that the fronts of his instruments respond to certain notes in a particular way, which is determined by monitoring the wave patterns of scattered sawdust when these notes are plucked (a similar procedure has been used by violin makers for centuries).

Apart from the merits of the instrument described,



Paul Sheridan

what I was really interested in knowing was how consistent were Sheridan's instruments; however, this question was put to rest when he visited me later in 1992 with two instruments, one spruce and the other cedar, both of which were remarkably similar to the original one that he had showed me. What also impressed me about Sheridan was the acute objective assessment he had of his instruments, possessing the ability to point out not only the strengths of *his* guitars but also their shortcomings with notable accuracy.

Paul Sheridan has great talent as a maker, substantiated not only by his first-rate instruments but especially in the light of the fact his rapid development has been achieved almost in complete isolation, with minimal assistance from other makers. Taking these facts into consideration, together with a clear understanding of his craft and keen objective faculty, I feel sure that in due course he will be recognised as a truly notable luthier.

WHEN REPLYING TO ADVERTISEMENTS
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SEGOVIA – A CENTENARY CELEBRATION

By GRAHAM WADE

Part VI – The LP Revolution

IN 1951 the release of Columbia LX 1404/5/6 featured the first recording of Castelnuovo-Tedesco's *Guitar Concerto* with Segovia and the New London Orchestra under Alec Sherman, recorded on 30th June, 1949. *The Gramophone* reviewed this, exceedingly briefly, in August 1951. The opening theme was considered 'the best part of the work' while the 'rest is very slight, easy going and melodious'. The reviewer exhorted the reader to 'Try this light wine: it is well bottled and suitable for a summer's evening.' (As was so frequent in reviews of Segovia, while the playing was highly praised the substance of the repertoire tended to be denigrated).

In September, 1952 an editorial in *The Gramophone* by the editor, Compton Mackenzie promised that, 'Next month we shall be getting the first long-playing records from E.M.I.'. Decca had taken the plunge with the new technology two years before in 'a memorable event in the history of the gramophone'.

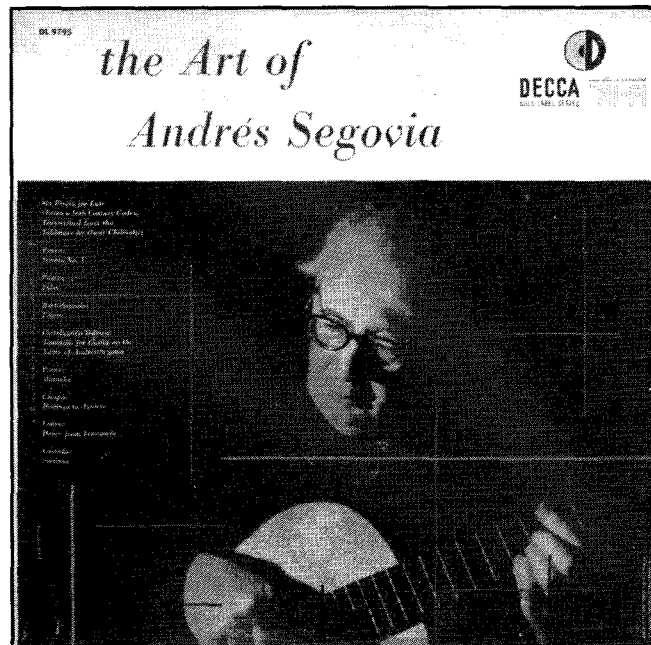
In November 1952, Edward Sackville-West noticed 'not only that the LP has at last almost edged out "78" but that nearly all these LP issues are unavailable in any other form'. He went on to spare a thought for 'the needs of the many discophiles . . . whose houses do not possess electricity and who therefore cannot play LP discs at all'. Thus it was around this time that the first major upheaval in the history of recorded music occurred, at least as far as the British Isles were concerned.

In the USA the LP phenomenon was launched several months earlier than the autumn of 1952. In *Guitar Review*, No 13, 1952, three recordings by Rey de la Torre were advertised by Spanish Music Center of New York. The titles were *The Music of Francisco Tárrega* (SMC Pro-Arte 516) and *The Music of Fernando Sor* (SMC 517), priced at three dollars each and 'recorded on high fidelity unbreakable Vinylite plastic material'.

Guitar Review No 14, 1952, carried a whole page advertisement by the same company of 'Long Playing (33 rpm) GUITAR RECORDINGS featuring 'the finest music ever recorded by world-famous concert guitarists in high fidelity unbreakable records'. These included another album by Rey de la Torre, (entitled *Grand Sonata, Op. 22 by Fernando Sor*) with further pieces from the Sor repertoire, on AL 76 (including *Op. 9, the Mozart Variations*) priced at \$5.72.

Leading guitarists whose LPs were also advertised were Felix Arguelles (two LP's in the *Spanish Composers Series, Vols. 1 and 2*, SMC 506/507), Carlos Montoya (*Flamenco Inventions*, SMC 512), Vicente Gomez (*Vicente Gomez Plays a Guitar Recital*, DL 8017), and Julio Martinez Oyanguren (*Latin-American Folk Music*, DL 8018).

On the same page were five recordings with the same title, *An Andrés Segovia Recital*. In a lecture at the University of Southern California in 1986, Professor Ronald Purcell spoke of his researches in the recording



archives of the Decca company. Tracks recorded there were logged on file cards at the time according to the number of takes on each track. During the sessions in 1949 Segovia had recorded over 50 tracks and the file cards were still available to check the titles laid down at the time. These tracks constituted the recordings in a series of albums issued in Britain under slightly varying titles.

Ronald Purcell reported that there was no evidence whatsoever of any second takes being recorded by Segovia. His method of recording was never to drop in notes and pick up the mistakes but to record the piece from beginning to end. In this instance no re-takes were apparently considered necessary at any time, a remarkable achievement.

A further twist in technological development during these years was the introduction of HMV's new 45 rpm disc following several years of research by RCA Victor in America. The reason for this speed of disc was that for technical reasons 'a higher speed disc can be made to give reasonable quality on a smaller diameter than is possible at 33', (as G. Howard-Sorrell pointed out in *The Gramophone* [November 1952] in his article Technical Report). In fact 'if the 45 discs had been released a few months earlier, the majority of record producers might well have followed RCA's lead instead of American Columbia's and concentrated on the higher speed for all LP discs'.

At least two Segovia recordings were indeed issued on 45 records and today are collectors' items. These were Decca ED 3503, Vol. 1, with *Sonata* (D. Scarlatti), *Romanza* (Paganini), *Spanish Dance No 5* (Granados) and *Sevilla* (Albéniz); and Decca ED 3510 Vol. 2 with *Gavotte*, *Sarabande* (allegedly Alessandro Scarlatti, but actually two pastiches by Manuel Ponce), *Spanish*

Dance No 10 (Granados) and *Granada* (Albéniz).

The first announcement of the new LPs of Segovia's playing in *The Gramophone* came in December, 1952. This was the issue of a compilation from the 1949 recording sessions of *Guitar Concerto* by Castelnuovo-Tedesco, Ponce's *Sonata Meridional*, and Turina's *Arada* and *Fandanguillo*, and appeared on Columbia 33CX1020 (12 in, 39s 6d).

This was followed a few months later in March, 1953 by An Andrés Segovia Recital on Brunswick AXTL 1005/Decca DL 9633 (12 in. selling at 39s 6d). This recording offered *Romanesca* (Mudarra), *Prelude, Ballet and Gigue* ('Weiss'/Ponce), *Prelude* (from *Cello Suite No 1*) and *Gavotte* (*Cello Suite No 6*) (Bach), *Allegro* (from *Sonata Op. 25*) (Sor), *Song without Words, Op. 119, No 6* (Mendelssohn), *Minuet* (Schubert), *Sonatina* (Torroba) and *Leyenda* (Albéniz).

The significance of this programme was enormous. For the first time Segovia could offer a total recital on a recording which followed the profile of a normal concert, starting with the 16th century and progressing through the ages, ending with Albéniz. This was the first recording also of Torroba's *Sonatina* (to be recorded about 30 times between 1952 and 1993) and of Segovia's transcription, completed many years before according to his autobiography, of Albéniz's *Leyenda*. *The Gramophone* observed how Segovia had moved from EMI to Brunswick (a branch of the Decca Recording Company), in company with Heifetz. Segovia, 'at first an HMV performer, but latterly establish on Columbia', was now represented on Brunswick by 'one of the four recitals he has recorded for American Decca'.

Ronald Purcell in his monograph, *Andrés Segovia, Contributions to the World of the Guitar*, lists four other LPs which appeared in the USA before An Andrés Segovia Recital and which did not appear on review in *The Gramophone* so may not have reached the British critics or public in this form. These included *Magic Strings, A Treasury of Immortal Performances*, RCA LCT 1002, a 1950 reprint, a compilation record where (in company with other artists) Segovia is represented by the transcription by Tárrega of Alard's famous *Study in A*, first recorded in 1927. This was followed by Decca A 384, (also under DU 707 Unbreakable 1949 and DL 8022) *Music of Albéniz and Granados*. The works were *Granada, Torre Bermeja* and *Seville* (Albéniz) and *Tonadilla, Spanish Dances Nos. 10 and 5* (Granados). There was also Decca A 596, *Classical Guitar Solos*. This included tracks used on the 45 rpm's previously mentioned. The programme consisted of *Sonata* (Scarlatti), *Romanza* (Paganini, arr. Ponce), *Minuet* (Rameau), *Three Pieces* (Purcell), *Galliard* (Dowland) *Gavotte* and *Sarabande* ('Scarlatti'/Ponce) and *Minuet* and *Andante* (Haydn).

Ronald Purcell also cites Decca DL 8022, *Andrés Segovia – Guitar Solos*. This copious collection offered *Granada, Torre Bermeja, Sevilla* (Albéniz), *Tonadilla, Spanish Dances 5 and 10* (Granados), *Three Pavanas* (Milan), *Canzone e Saltarello* (Anon, arr. Chilesotti), *Burgalesa y Albada, Arada* (Torroba), *Danza Mora y Minuet* (Tárrega), *Entrada y Giga, Bourrée y Minueto* (de Visée), *El Noi de la Mare, El Testamento de Amelia* (arr. Llobet). This was later reissued in its entirety on MCA 24.018, in 1969.

Segovian discography, even at this early stage, is thus something of a labyrinth, with duplications and strenuous commercial use of the available material. The crossover from the world of the 78 rpm's and 45 rpm's to



LPs is not a tidy process. Yet the markers can be placed when the LP became the accepted medium and there was no going back. In Britain, lagging about a year behind the USA in LP technology and marketing, this seems to have been in 1953, the watershed between the new and the old.

To drive the point home, that the LP was here to stay, a second recording was mentioned in the pages of *The Gramophone* in September 1953. This was entitled *An Andrés Segovia Concert* on Brunswick AXTL1010/Decca DL 9638 (12 in, 36s 5 1/2d). This recording presented *Fantasia* (Milan), *Suite in D minor* (de Visée), *Variations on a Theme by Mozart, Op. 9* (Sor), *Allegretto grazioso* and *Gavotte* (Handel), *Bourrée* and *Courante* (Bach), *Sonata (1st movement)* Giuliani, *Homenaje – Pour le Tombeau de Debussy* (Fallá) and *Étude No 7* (Villa-Lobos).

This recording thus carried Segovia's second recording of Sor's *Op. 9*, this time with repeats. (The first recording of *Op. 9* had been reviewed in *The Gramophone* in August, 1927, and was the first classical guitar recording ever reviewed in those august pages, even if the critic had damned Sor's 'pleasant childish prattling' and commented that 'The playing, is of course, the main thing . . .') The recording of Fallá's only guitar piece, and the first recording of Villa-Lobos' *Étude No 7* are of course significant landmarks in the guitar's rapid progress over these years.

The Gramophone makes mention of the third recital recording in the series in November 1954. *An Andrés Segovia Programme*, Brunswick AXTL 1060/Decca DL 9647, continued the inexorable build-up of the Segovian repertoire at last available on LP. The programme included *Pavana* (Milan), *Sarabande and Minuet* (Handel), *Ballet* (Gluck), *Sicilienne* and *Bourrée* (Bach), *Minuet* (Sor), *Prelude in A* (Chopin), *Romanza* (Schumann), *Andantino Variato* (Paganini/Ponce), *Waltz in Bb* (Brahms), *Madroños* (Torroba) and *Prelude No 1* (Villa-Lobos).

The next to reach Britain, *An Evening with Segovia*, on AXTL 1070/DL 9633, was reviewed in *The Gramophone* in May 1955. The pieces were *Air (with Variations)* and *Corrente* (Frescobaldi), *Capriccio Diabolico* (Castelnuovo-Tedesco), *Six Preludes* (Ponce), *Minuet* (Rameau), *Cavatina* (Tansman) and *Nocturno*

(Torroba). The reviewer was slightly carping about an album which historically has proved a most influential recording:

... But I can't help feeling that the musical interest of this music is less than that of some other Segovias: the twelve-inch omnibus is carrying too many passengers.

This approach is characteristic of several reviews of guitar LPs in the early days when they first became available. It is as if reviewers were so accustomed to listening to their 78 rpm's all the way through that they had not yet acquired the habit of selecting the tracks they most wanted to hear. Certainly in terms of the guitar repertoire in 1955, the only obvious 'passenger' on this recording was that of the *Minuet* by Rameau. Segovia's transcription of *La Frescobalda Variations* was to be a most durable runner over the next 40 years and a wonderful addition to the recital repertoire, while the rest turned out to be front-line compositions written by Segovia's distinguished friends and destined for many excursions in the concert hall.

The fifth recording in the series, *An Andrés Segovia Recital*, was Brunswick AXTL 1069/ DL 9751, variously titled, according to date of issue, as *Andrés Segovia, Guitar*, or *Segovia Guitar Recital*, among others. The *Guitar Review* advertisement claimed this as a 10" (the others being 12"), but by the time *The Gramophone* caught up with the recording in July, 1955, the release had become a standard 12". The programme consisted of *Prelude in D minor*, *Gavotte* from *4th Lute Suite*, *Chaconne*, *Loure* from *Cello Suite No 3*, (J.S. Bach), along with *Minuet in C*, *Andantino*, *Minuet in D* (Sor), *Canzonetta* (Mendelssohn), *Prelude No 3* (Villa-Lobos) and *Sarabanda lontana* (Rodrigo).

This issue remains one of the most evergreen of all Segovia's recordings. (This magnificent early *Chaconne* recording by the way should not be confused with another recording of the piece issued on a cheap label which is a poorer quality version concerning which there is a certain inexplicable mystery. The existence of this inferior recording has been sufficient to give Segovia's rendering of the *Chaconne* a bad name for some who mistakenly believe there is only one version extant, when there are actually two).

Segovia's LP debut with these linked issues concluded a chapter of his recording history for a while. The tracks set down here provide a magnificent example of Segovia at his performing best at a time when recording technology could do far more justice to his art than the early 78 rpm's. These albums can be regarded as middle period Segovia, when the Maestro, in his late fifties, seized hold of the opportunities implicit with the new recording technology and carved his name for ever in the annals of the guitar on disc.

It is a great shame that many younger guitarists do not possess these albums. The Segovia recordings in this series of a special historical significance are Segovia's recordings of *Sonatina*, *Madroños*, *Nocturno*, (Torroba), *Leyenda* (Albéniz), *Étude No 7*, *Preludes Nos. 1 and 3* (Villa-Lobos), *Homenaje*, *Pour le Tombeau de Debussy* (Fallá), *Cavatina* (Tansman), *Capriccio Diabolico* (Castelnuovo-Tedesco) and, of course, Bach's *Chaconne*.

When the history of performance practice on the classical guitar in the mid 20th century comes to be written, these are the tracks that will reveal so much. They are also the recordings fervently listened to by the up and coming players of the 1950s (in particular Julian Bream and John Williams), who before many years had



elapsed would be themselves recording many of these pieces and featuring them in recitals. The differences between their interpretation and Segovia's pinpoint the instrument's crucial developments over the generation gap. (The similarities in their performances are even more interesting!)

The gulf between modern tastes in interpretation and Segovia's playing of Renaissance, Baroque and early 19th century music at this stage in his career, is considerable. Between us and the sensibilities of the 1950s looms the great Early Movement revolution, a mass of musicological researches, the introduction of authentic plucked instruments of all kinds and all periods, and a new language of interpretation. The same will apply to some of the transcriptions, which in some instances have fallen out of favour with recitalists and public alike.

On record Segovia's performance of transcriptions from the Early Music eras may seem more mannered and eccentric to our ears than it ever did to an audience in the concert hall. But Segovia, over 40 years ago, persuaded the world to listen to Early Music. His part in popularising the music of Milan, Mudarra, Narváez, de Visée, Sanz, Bach on the guitar, Sor, Giuliani, and Tárrega, is a fact so easily lost sight of today. The inspiration Segovia engendered through these recordings and recitals in the 1950s was extraordinary, and he lit the torch for a new generation who learned, through his work, to love the ancient world of the guitar as much as they adored the 20th century works of the Spanish and South American traditions.

(To be continued) . . .

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DAVID RUBIO'S LECTURE AT THE RAM

1 April 1993

By COLIN COOPER

A SECURITY alert (a soothing euphemism for a bomb scare) at Baker Street underground station delayed my arrival at the Royal Academy of Music by more than half an hour, which meant that I missed a good part of David Rubio's lecture.

Whatever the pitch of the turmoil in the outside world, all was peaceful and ordered in the RAM concert hall. A group of serious, eager, fresh-faced young students clustered around the great luthier, now an even more impressive figure than of old, with a greying beard of patrician proportions that led one to think in terms of Moses explaining the tablets. Not that everything he said was accepted without argument: quite a number of contradictions came from his audience, among which were two or three guitar makers, but in the end the force of his arguments was amply demonstrated and supported. There must have been few present who did not increase their understanding of how the box actually works.

I had already visited the laboratory of Dr Bernard Richardson in Cardiff, a man whose analysis of soundboard behaviour by means of laser technology has considerably advanced the extent of our knowledge, and it was interesting to observe in action the equipment that David Rubio had brought along with him. For ages, instrument makers have observed vibrational patterns by sprinkling sawdust on the soundboard and giving it a tap; David Rubio uses a machine to stimulate the wood into resolving sprinkled iron filings (or they might have been the tea leaves mentioned in Chris Kilvington's interview) into intriguing patterns that indicate areas of vibration and, particularly, non-vibration, as a help in knowing where to work the wood and so alter the pitch. When the students (not to mention the professors) lined up afterwards to have their guitars diagnosed in this way, he was able to refer to the soundwave generator and say within a few seconds: 'Yours is a G box, yours is F sharp', and so on.

Even after so lucid a demonstration, it is difficult to specify an ideal. And even harder to put it into practice. If that were possible, any luthier could make a perfect guitar every time. The G-box has compelling advantages: there is a kind of focus, a firm resistance under the fingers, and the hard centre to the note makes it a lot easier to play concertos or other music where you have to make yourself heard. But there are other factors – the internal resonance, for instance, which is governed by the soundboard frequency. Getting the relationship between the frequency of the plate and that of the internal resonance is a very tricky matter, and it has taken Rubio, as it takes every good luthier, a long time to get it right. The process has increased his respect for Torres, he said: a man who seemed to have got it right most of the time – and, of course, all without the benefit of the modern equipment that ought to ensure a perfect guitar every time but seldom does. It still takes the expertise of a master luthier. As you assemble your guitar, every addition, every removal of a sliver of wood, the cutting of the soundhole, the insertion of the purfling, the gluing on of the bridge, makes a difference to the pitch. Some actions increase it, some lower it. But the frequencies never stay still. David Rubio puts the bridge on first, a lump of high-

standing, unplanned and unpolished wood – because he just has to know. It can lower the pitch by as much as 8-10 Hz. Then there is the battle between mass and stiffness, something else that has to be resolved. Transverse braces can make a difference of 200 Hz. Then, when you have shaved the braces and got things to more or less where you want them, the pitch changes yet again when you glue the soundboard on.

The size of the soundhole also make a slight difference. He experimented with an iris shutter across the soundhole, to see precisely what difference it made. The depth of the box is another factor. But it is not the only thing that governs internal resonance. It is not easy to make a good guitar.

Like every good lecturer, David Rubio had some good stories to tell. Julian Bream was playing in San Francisco. David Rubio, living in New York, had sent one his guitars to him by air. It was two days old and the varnish was still tacky. Bream decided to play it in the concert. Afterwards a member of the audience enthused, saying that he had never heard Bream's Bouchet sound so good. Bream explained that it hadn't been the Bouchet but a brand-new guitar. 'But you can't play a concert on a guitar that's only two days old!', expostulated the man. Bream's response was: 'I'm terribly sorry, I didn't know that.'

When Rubio began to make guitars, he used Hauser as a model. He succeeded in getting his G and F combinations right, then came to the conclusion that if he could do it with Hauser's shape, he might be able to do it with his own. He found, rather to his surprise, that it worked just as well.

A G-box will produce an internal resonance of E, which is too low, so that a certain amount of juggling has to be done. But when the balance is finally achieved, the player will be richly rewarded by the lightness and the ease with which the guitar plays.

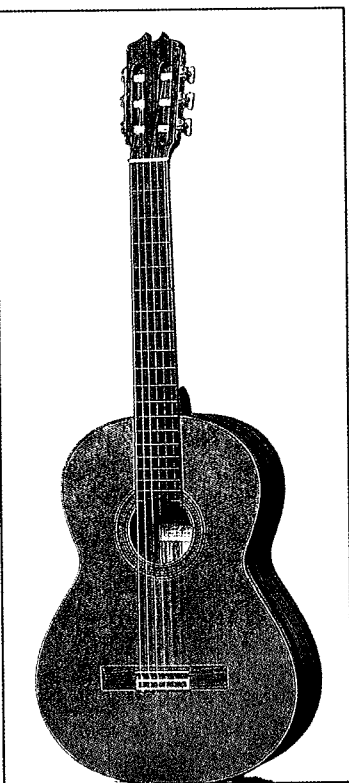
The depth and quality of sound that results can be remarkable, and continue to be remarkable even in an old guitar such as the Hauser belonging to Rose Augustine, which Julian Bream has played on privately. The sound hits you in the pit of the stomach, said David Rubio. Such a guitar would not necessarily be the best for recording purposes.

So, G or F sharp, then? A matter of taste, said David Rubio.

Chris Kilvington's interview has more to say about this. But an interview, like this short article, can only do so much. The complex skills needed to make a good guitar take many years to acquire. The best way of doing it is by experience, which can be painful. But disappointments are part of the game; and the excitement of producing a truly great instrument more than compensates.

If that were not the case, very few people would make guitars. In Britain at the moment there is a great explosion of guitar making. On a galactic scale, such explosions – creative, not destructive – produce living planets; down here on earth they are responsible for some of the sweetest sounds ever to enhance the life of our own planet. David Rubio, doyen of English guitar makers, has contributed rather more to that than anyone has a right to expect.

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MUSIC SUPPLEMENT

EDITED BY NEIL SMITH

CLAIR DE LUNE

Achille-Claude Debussy

Arranged by Rodri Protheroe

This piece is from the *Suite Bergamasque* which was composed for piano solo between the years 1890 and 1905. The arrangement attempts to mimic the effect of the depressed sustain pedal on the piano by allowing adjacent notes, played on separate strings, to sound on together. This gives a warm, rich sound; hold the right hand away from the sound hole to allow the full sonority to emerge. A certain amount of stretching is required, for example in the first chord of line two.

The player can take advantage of the closeness of the frets in higher positions, especially in the last two chords, in which a two-fret stretch can be comfortably reached between the second and third left hand fingers.

Strings are circled numbers, left hand fingers plain numbers. The arranger has used the device of an inclined line (/ or \) to indicate changes of position.



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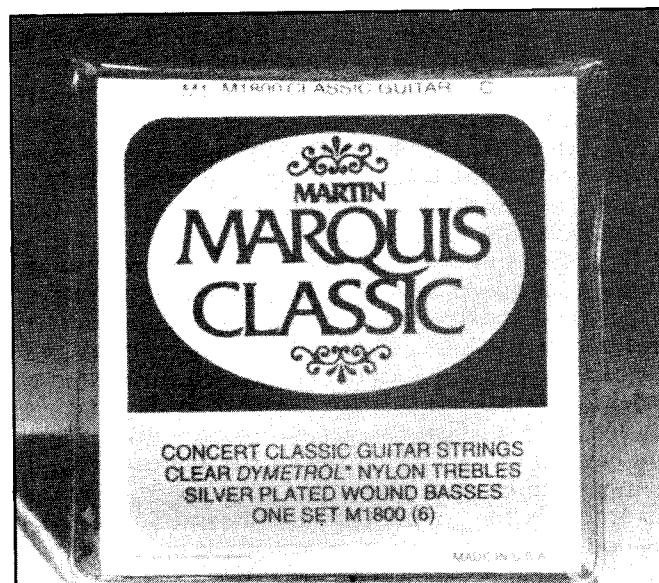
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CLAIR DE LUNE

From SUITE BERGAMASQUE

Claude Debussy (1862 - 1918)

Andante très expressif

The musical score for "Clair de Lune" is presented in eight staves. The first staff begins with a treble clef, a 3/4 time signature, and a piano (*pp*) dynamic marking. The music is characterized by flowing, arpeggiated figures and triplet patterns. Fingerings are indicated by numbers 1-5 in circles, and articulations are shown with slurs and accents. The score includes several section markers: "H. 12" at the end of the first staff, "BII" at the start of the second staff, "BII" at the start of the third staff, "BV" at the start of the fourth staff, "BIII" at the start of the fifth staff, "BV" at the end of the fifth staff, "BIII" at the start of the sixth staff, "BV" at the end of the sixth staff, "BIII" at the start of the seventh staff, "BV" at the end of the seventh staff, "BIII" at the start of the eighth staff, and "BX" at the end of the eighth staff. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

un poco mosso

dim. molto

BIII

BII

BV

BIII

BVI

Gva nat.

The musical score consists of eight staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical elements:

- Staff 1:** Starts with a wavy line indicating a tremolo. It features a triplet of eighth notes and a dynamic marking of *dim. molto*. The staff is labeled **BIII** at the end.
- Staff 2:** Contains several triplet markings over eighth notes. It is labeled **BII** at the beginning and **BII** in the middle.
- Staff 3:** Features triplet markings and a **BV** label.
- Staff 4:** Includes triplet markings and a **BIII** label.
- Staff 5:** Contains triplet markings and a **BVI** label.
- Staff 6:** Features triplet markings and a **BVI** label.
- Staff 7:** Includes triplet markings and a **Gva nat.** marking.
- Staff 8:** Contains triplet markings and a **Gva** marking.

THE SOLO GUITAR MUSIC OF JOAQUIN RODRIGO

By GRAHAM WADE

Part X: 1972-1977

AFTER *Pájaros de Primavera*, composed in 1972, Joaquín Rodrigo produced no more guitar music for the next five years. During this period he wrote a number of other works including *Dos canciones para cantar a los niños* (1973), for voice and piano, *Atardecer* (1975) for piano (four hands), *Pasodoble para Paco Alcalde* (1975) for wind band, and *Sónnica, la cortesana* (1975), music for the stage.

In 1976 Rodrigo composed *A la busca del más allá* (*In Search of the Beyond*) (1976) a symphonic poem for orchestra, following a visit to the headquarters of NASA, Texas. Raymond Calcraft, writing in the preface to the miniature score, comments as follows:

At first sight, it is perhaps surprising that a composer so steeped in the art, history and traditions of his native country should choose to write an extended orchestral work on such an unrelated subject as man's wish to explore space. Familiarity with more of Rodrigo's production than just the popular guitar works, however leads one to understand why the subject of A busca del más allá should have appealed to him. The sense of mystery inherent in this theme had been expressed several times before in Rodrigo's work – the lost Moorish civilisation of Seville in the first part of Sones en la Giralda, the soul's search for God in Cántico de la esposa, the magical evocation of daybreak and landscape in the Pastoral movement of the Concierto madrigal. At the heart of all these works, as in A la busca de más allá, is a fundamental humanity that seeks always to place man in close and meaningful relationship to whatever mysteries he may perceive in either life or the world about him.

Throughout this series it has been the intention to point towards the enormous creative landscape which lies behind Rodrigo's solo guitar works. His guitar works, whether solo or in the form of concertos, are one area of a prolific compositional lifetime in which so much music has seen the light of day. The more the listener can approach other realms of Rodrigo's output the more understanding there will be of the guitar music itself and the greater the overall pleasure and satisfaction this composer can offer us.

In 1977 Rodrigo composed *Concierto pastoral* for flute and orchestra, *Sonata a la breve* for cello and piano and *Sonatina para dos muñecas* for piano (four hands). He also wrote *Deux Préludes* for guitar, dedicated to and edited by Celedonio Romero (published Edition Max Eschig, 1978). These *Préludes* were recorded by Wolfgang Lendle in March 1988 (TELDEC 9031 75864 2) and the unprepared listener might be in for something of a surprise.

Lendle in his liner notes describes the first as 'a melodic *cantabile* piece with impressionistically undulating accompaniment' and the second as a 'dance-like piece with the character of a *malaguena*'. What he does not mention is the virtuosity required to perform *Deux Préludes* at all.

Prelude I, Adagio, makes use of a Barrios-like

accompaniment, snaking across the six strings of the guitar and covering the range of the fingerboard. To this unabating accompaniment is added a *cantabile* melody line, the texture being almost Chopinesque and pianistic in the independence of the two strands of the music. The melody gravitates towards little flourishes of demi-semi quavers, pauses to take breath by way of some chords and a rapid linear passage characteristic of Rodrigo's Andalusian mood, and concludes with a brief recapitulation of accompaniment/theme texture. The key is fundamentally D minor but the inclusion of lower open strings set against the Bb frequently gives the work a shimmering modal feel. It is a work of fine imaginative power and deserves looking at very carefully.

Prelude II, Allegro, is most demanding, involving Rodrigo's scampering scale passages in triplets, the lively malagueña rhythms, and a section reminiscent of *Invocation et Danse* with a folk melody in the bass against a repeated chord, A, D, E, on the top three strings. When the folk theme recurs it undergoes some very ingenious modulation, with the accompanying chord in the treble now being G flat on the fourth string and the open E on the top string. This is followed by the fastest possible downward triplets and demi-semi quaver passages, and some astonishing four note chords, first played as ordinary plucked chords and then vigorously strummed in continuous *rasgueado* for the length of two bars. The piece ends with a recapitulation of the rapid triplets, high chords, the melody in the bass, and more *rasgueados* at the end.

Lendle gives a brilliant performance of a truly exhilarating composition. The two *Préludes* complement each other admirably and should surely gain more popularity over the years in that process of slow maturing among players which Rodrigo's music seems to induce, like vintage port becoming more palatable and more precious with the passing of time.

Rodrigo's only composition in the following years seems to have been a guitar work, *Tríptico* (*Prelude, Nocturne, and Scherzino*), dedicated to Alexandre Lagoya (published Schott, GA 492, 1985). This is another of Rodrigo's sadly neglected works for the instrument but again one that may rise to prominence.

The *Nocturne* is, by contrast to the exuberance of the other movements, reflective and inward. Marked *molto adagio*, it is very much the work of a contemplative man looking back on life with serenity and no urgency. Yet there is much poignancy and well defined emotion in this *Nocturne*, and it is a piece which could easily stand on its own in a recital, separated from its more rumbustious companions. Once again it is quite a pity that such a piece is not played more often for while not technically too demanding, it is a most expressive piece of guitar writing.

(To be continued)

RINCON FLAMENCO

By MARCOS

CARLOS MONTOYA – FLAMENCO MAESTRO (1903-1993)

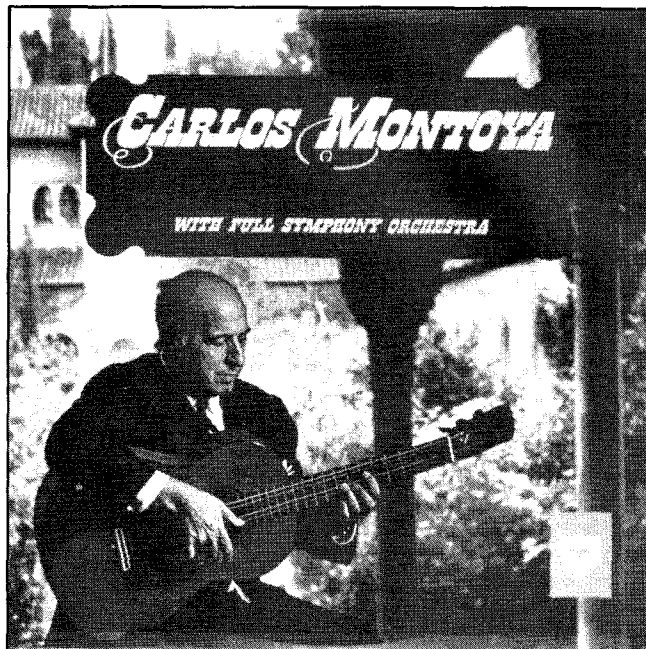
A GUIDE TO THE RECORDING LEGACY WITH SELECT DISCOGRAPHY

FLAMENCO FIRE – HMV CLP 1177

THIS album, which also featured Tere Maya, was issued in Britain during 1957 and inspired many to take up the flamenco guitar. The opening *farruca* demonstrates how fast and clean Montoya's *picado* and *trémolo* techniques were over thirty years ago, as he performs this *toque* with a *gitano aire* employing a range of dynamics. The *alegrías* is typical for this period although interestingly he interprets it more as dance accompaniment than a guitar solo. He juxtaposes slow thumb *falsetas* against rapid *picado* passages and, love him or hate him, this makes his playing unique. Towards the end of the classic *alegrías* his emphasis on showmanship and acute sense of performance surfaces, as he gives it everything he's got. There is a superb *bulerías* with Tere Maya providing the *cante* and *palmas* as Carlos plays some exciting contrasting variations with an excellent technique. The tightly constructed *granadinas* with several *trémolo* passages is representative of the way most guitarists were playing this *toque* in the sixties. On yet another *bulerías* Carlos enjoys himself with some controlled *picado* although the piece is messy in places. Side two includes a tango with *taconco* from Tere Maya before Carlos closes on some hackneyed *malagueña* melodies, which fortunately give way to an excellent set of *sevillanas*. In the United States this album was released under the same title on ABC Paramount (ABC 191) and tracks from this album have also been included on two compilation LPs where Montoya's material is coupled with that of Sabicas – 'Antologie du Flamenco' (ABC 68 035) and 'The Giants of Flamenco' on ABC Paramount (ABC 357) and Pickwick (SPC 3635).

ADVENTURES IN FLAMENCO – HMV CLP 1876

Ten years later his interpretation of the *palos* had become even more frenetic, as this well recorded album from 1964 demonstrates. The sleeve notes boasted that all the tracks were improvised in the studio, and that the project was completed within one hundred minutes. The hype is justified as Carlos certainly performs with much 'aire' and, although not at his best, this collection offers a useful example of his unique style. The lyrical 'Caribe Al Flamencao' is littered with excessive *ligados*, and the *tarantas* also lets him down. He could have done with changing his strings before the session although the *soleá* pour *bulerías* is much better and certainly sounds improvised! The *granadinas* suffers from the microphones picking up some extraneous studio noises, and the combination of a low action with de-tuned strings, producing fret rattle, further detracts from what should be a subtle *toque libre*. The recital closes on a high note with Carlos playing the entertaining *alegrías* 'Aires de Santa Maria'. 'Adventures in Flamenco' was issued in the United States on the ABC Paramount label (ABC S 508). In 1968 this record was also issued in Spain by Hispavox on the Clave label and retitled 'Guitarra Flamenca' (18-1080).



AIRES FLAMENCOS – MUSIDISC CV 1017

An album which should silence many of his critics as it features some of his most exciting interpretations performed with a precise *compás* and clean technique. From the opening *bulerías al golpe* he communicates his ideas, and *gitano* pedigree, using many of the classic *falsetas*. The *granadinas* is particularly distinctive with flowing *trémolos*, *picado* and successfully conveys the subtle Arabic influence. The interpretation is sensitive and his touch more delicate than can be heard on other discs. The *tientos* that concludes side one is tasteful and varied as he develops it into a colourful presentation of *tanguillos*. All aspects of his playing come together on the melancholy *soleares*. As the elegant *falsetas* flow from his *Ramírez* he shows that he can play good flamenco when he wants to, and is particularly inspired on this track.

It is fascinating to hear him play *rondeña*, the *toque* pioneered by his uncle and predictably the approach is highly idiosyncratic. He moves up a gear on the *malagueñas* and *verdiales*, which are backed by *palillos*, before finishing with style on a *fandango* and *farruca* featuring some fabulous red hot *picado*. I can particularly recommend this album which was my initial introduction to his music as it also includes the 'Peteneras del Café de Chinitas' and another useful set of *sevillanas*. This record was first issued in Spain in 1962 on the Montilla label and later re-issued in 1973 on Italian Musidisc (SM 3586).

FLAMENCO FURY – EVEREST 3263

This album was originally pressed in large quantities by Allegro (Flamenco Guitar ALL 780) for sale in the Woolworth's outlets during the late sixties and features

some of Carlos' more eccentric performances. Although the quality of the recording is poor the recital oozes character and is representative of the material he used to perform on stage. 'The Moors in Granada' has Carlos incorporating every trick he knows such as the percussive effect achieved by tapping the golpeador and striking the bridge with the thumb. There is a rare opportunity to hear him play por siguiiriyas, while the seven minute alegrías with taconeo flows nicely and offers a useful guide to his accompanying style. Aficionados will remember with affection his 'Saeta in Sevilla' where he reproduces the sound of a snare drum by crossing the bass strings. Side two includes 'Provençal' which he plays well, an erratic tientos where he dwells too long on similar sounding falsetas, and a good granadinas which is marred by the quality of the recorded sound. 'Flamenco Fury' was issued in the USA as 'Carlos Montoya Plays the Flamenco Fire Guitar' (Rondo-Lette A26) and 'Anthology of the Classical Guitar'. It's one of his most readily available albums and was also re-issued in England by Transatlantic Records under the simple title 'Carlos Montoya' (XTRA 1013).

FLAMENCO HOLIDAY – EVEREST TRADITION 2210

A 1973 release which is definitely for the hardened enthusiast. The opening siguiiriyas, accompanied by the occasional chair creak, is performed with great style while we are also treated to one of his legendary zambras. The graceful petenera contains sensitive phrasing and contrasts with the abrasive 'Tanguillo Rumbeao', that classic encore piece that brought the crowds to their feet in the States. The taranta is excellent and I like the trémolos, while he sounds very warmed up on the effervescent fandanguillo which includes some more extremely rapid picato. 'Flamenco Holiday' has been released in the United States as 'Montoya – Flamenco Played by the Master' (Cook Laboratories 10289) but includes the bonus of bulerías, guajiras and a Jota Aragonesa. This album is also available on the German Bellaphon label whose sleeve features a superb colour photo of Carlos in his later years (Bellaphon BI 15175). For those interested in the ultimate collectors item a copy of the Trinidad pressing of 'Flamenco Holiday' is a must.

GUITAR ARTISTRY – EVEREST 3337

Although Carlos is again let down by a recording which could have taken place in a subway, 'Guitar Artistry' which was re-released several years ago is worth hunting for. This time his rondeña does show the influence of his uncle. Despite interpreting this toque in a more frenetic manner, his clichéd ligados technique is put to good use here. Many years ago all flamenco guitarists used to have a jota among their repertoire, and Carlos certainly powers his way through this one. The highlight has to be the soleá por bulerías and this is undoubtedly the best recorded version available. He can really swing the old style gypsy bulerías al golpe, and his compás is very tight when he is surrounded by his group providing the palmas and jaleo. This is a great performance piece as he packs in some superb falsetas into the five minute 'Fin de la Fiesta'. On the B side Carlos is again transformed into a different guitarist as he accompanies the great singer Niño de Almadén por fandangos and alegrías. His skilful accompaniment is reminiscent of a sound that Niño Ricardo use to

produce, although his tone is much cleaner. There is a vintage fandango while the guajiras suffers from not being played at an even tempo throughout, although he does make some subtle references to the Caribbean origins of this palo.

RECITAL DE GUITARE ESPAGNOLE – MUSICDISC CV 901

One of Carlos' better albums with the recording quality doing more justice to his playing. It opens with a pleasant rendition of bolero followed by a siguiirya which has its moments. The tanguillo is pure exhibitionism with ample helpings of dazzling picado, while the alegrías rosas comes across much better with its splendid trémolos and ornate falsetas. He plays well on the soléa por bulería which is another toque that particularly suits his style. Much of the old flamenco had a great deal of charm and his soleáres is an excellent example with the variations really flowing. The bulerías which has been included from another studio session of lesser recording quality, is a highly improvised affair with the cantaor and Carlos in fine jondo form as they are encouraged along by the background jaleo. He closes the recital on a superb granadinas which is the best version I have heard him play of this most evocative toque.

This album was issued in the USA on Allegro AR 88063 and as 'Carlos Montoya' on the Archive of Folk Music label FS211. It also appeared as 'The Master of the Guitar' on Murray Hill Records S 4194 as a single album and also as part of the seven record set Masters of the Guitar. Over the years this recording has been licensed to several record companies in America, including Vox who issued it on STPL 513 450, Takoma Records who issued it on CD under the title 'The Art of Montoya' D2 72916, and it was also issued on Period Records 2928. Spin-a-Rama Records released it under the curious title 'Carlos Montoya Plays Latin Favourites' S93 while the album was also used to form part of a two record set issued by Monkey Records entitled 'Viva España' Vol. 8 (MY 41 008). This package offers a very good bargain as the second disc includes some fascinating material of Carlos accompanying various singers and dancers. All the performances are of a high quality, and the dancer's zapateado is so well recorded that it would be of great help to those interested in studying the art of accompanying.

It is currently available on the Italian budget label Joker in cassette MC3587.

SUITE FLAMENCA

This album was issued in England on United Artists SULP 1124 and in North America on UAS 6644. Despite the media attention this record attracted, secondhand copies are very hard to come by. This is the famous suite that started life as a suggestion made by the conductor José Iturbi, who Carlos worked with in the forties. After several abortive attempts at writing a suite that would allow for spontaneous interaction and improvisation between a flamenco soloist and orchestra, Carlos sought help from Julio Esteban. The suite was put together very quickly with set parts for the guitar, and other sections allowing more scope for artistic licence. Carlos based this important work on four key flamenco forms and the result was to prove very influential with flamencos in the Spanish mainland. The suite opens with a minera developing into a garrotín

followed by a graceful granaína proceeding the explosive finale of a jaleo using bulería por soleá. Carlos premiered the suite in January 1966 with the St Louis orchestra. He claimed he only had one day to prepare for the recording, and only one take of each movement was needed! The flip sides contain more examples of his solos including a rondeña and a fandango. If any aficionado has a spare copy I would be interested in negotiating a deal!

CARLOS MONTOYA – LASERLIGHT 15 293

This interesting album was first recorded in 1979 when the direct to disc process reached the height of its popularity. Laserlight re-released this record on CD in 1990 for the modest price of £3.99. While it offers a fascinating insight into Montoya's toque towards the end of his career it does not compare favourably with the flamenco being created today. On each track you can hear Carlos preparing for the take tuning the guitar, and this approach contrasts greatly with the slick studio sounds of today's maestros. The opening Tango Antiguo is clichéd flamenco and the extended rasgueo falsetas, with staccato picado passages, make this composition sound very dated. The occasional recognisable falseta surfaces and the tanguillo section prompts memories of the charm of old Cádiz, only to be spoiled by repetitive rasgueo. 'Levante', the taranta, is typical of the style that had endeared him to American audiences, although the slurs are overdone and become monotonous. It is a useful example of a style of playing that has all but disappeared with his death. There are several fluffs, but these are unedited tapes and Carlos was 76. 'Caribe A Flamenco' finds Carlos more comfortable with a style that was to develop from the songs (cantes de ida y vuelta) and rhythms brought by Andalusian sailors from the Américas. His idiosyncratic style is also well suited for the fandangos where he adopts that classic alternating bass approach, and opts for a grand flourish to close.

The 'Taranto' has an introduction normally associated with zambra and is in sharp contrast to the way this toque is now performed. 'Variaciones' turns out to be a farruca of the old school with the occasional interesting falseta surfacing only to be promptly submerged under a showy display of rasgueo, and the trémolo technique is poor. The zapateado 'Aires De Genil' flows nicely with clean picado and is one of the better pieces, with Carlos adopting a more laid back approach. 'Málaga' had to be a malagueña finding its inspiration in those hackneyed phrases wrongly associated with flamenco. His approach, however, is subtle and this track offers a useful guide to his live sound. The bulerías 'Jerez' is played al golpe as one would expect from a guitarist who was a professional during the Second Republic.

Carlos' interpretation of the compás is very unusual and there are allusions to Cuatro Muleros and Zorongo Gitano. All the well-known falsetas with the Andalusian folk songs collected by García Lorca are included here with some unusual chords linking verses from Anda Jaleo, Café de Chinitas and El Vito.

The 'Macarena En Tango' suffers from repetition while the 'Soleá – Caña' offers some interesting variations played with an even compás. The 'Zambra' after an opening burst of rasgueo, evolves into a reworking of 'The Moors in Granada' which will always be associated with Carlos. All the tricks are thrown in producing some spectacular effects. The CD is worth buying for this example of his stage performance alone.

He concludes this live recital with a rousing 'Zapateao' which does feature good falsetas played with a flowing picado for a man of such advanced years. The recital was first released in the United States on Crystal Clear Records as 'Flamenco Direct' Vols. 1 and 2. (CCS 6004 and 6005).

MALAGUEÑA RCA Victor LPM 2380

This album released in 1961 includes 'La Virgen de la Macarena, Folías Típicas Canarias, and Rafaeliyo along with Carlos' interpretation of the Lecuona standards Andalucía and Malagueña. The accompanying sleeve notes are wonderful and make this album very collectable.

'It's the evening of April 18th, 1961. The atmosphere in RCA Victor's Webster Hall studio is as informal as a smoky café cantante in Madrid some forty or fifty years ago. Carlos Montoya, in short sleeves his necktie loosened, with guitar in hand, is seated comfortably on stage. In the hall proper – a large ballroom that has accommodated as many different kinds of functions as there have been fraternal organisations in New York City in the last fifty years – sits an audience of several hundred aficionados, especially invited to hear a program of flamenco selections never recorded before by Carlos Montoya. Within the glass-enclosed control room adjoining the ballroom, tape machines begin to roll and the concert/recording session begins'. The words of Trianita, who is described on the sleeve as a professional dancer and Mrs Carlos Montoya in private life! Trianita succinctly sums up Carlos' performance: 'Montoya is certainly at his best; each moment of the program is heard on this recording – every selection is a first take; there are no tape splices; no repeat takes are necessary. Above all, there is a wonderful 'live' quality about this album.

Montoya is occasionally heard tuning his guitar between selections; the audience enthusiasm is spontaneous, down to the last olé. The mystery of Carlos Montoya, the essence of his success (he can give a Flamenco piece concert stature while retaining its Típico quality – its immediacy, its tremendous 'beat'), all of this has never been so clearly revealed on records before. Is it any wonder, then, that Carlos Montoya has won aficionados the world over?

FLAMENCO CONCERT RCA Victor LPM 2846

This LP was recorded at the Orchestra Hall, Chicago, and includes all the Montoya specialities plus Harold Arlen's 'Blues in the Night' making it a collector's item.

FLAMENCO ANTIGUO RCA Victor LPM 2653

Includes 'Toque de la Caña'.

FROM ST LOUIS TO SEVILLE RCA Victor LPM 1986

The classic album where he fused the St Louis Blues with the rhythm of bulerías.

THE INCREDIBLE CARLOS MONTOYA

RCA Victor LSP 2566

This disc was released in the States and combines the Montoya hit 'Café de Chinitas with Carlos' interpretation of William Handy's St Louis Blues.

CARLOS MONTOYA RCA Victor LPM 2251

Includes 'Agua Azucarillos y Aguadiente', 'Rapsodia Valenciana' and 'Nana del Gitanito'.

CARLOS MONTOYA AND HIS FLAMENCO

GUITAR RCA Victor LPM 1610

Released in America it features 'Gaita Gallega' and 'Medley of Folk Tunes'.

FIESTA FLAMENCA RCA Victor 3-20540 and 3-20605

In 1962 Carlos recorded a 7" for RCA Victor in Madrid and the following year issued another EP whose A side included two bulerías. Tracks from these EPs were later used to compile the LP 'Fiesta Flamenca' LP1027 released by Cook Laboratories.

CARLOS MONTROYA RCA Victor 3-20429

Recorded in Madrid in 1962 this EP includes Lecuona's compositions 'Malagueña' and 'Andalucía' with the garrotín 'Aires del Genil'.

GUITARRA FLAMENCA Montilla MS-509

Carlos contributed seven tracks to this Spanish compilation issued in 1962 which also featured Sabicas and Escudero.

MONTROYA! ABC Paramount ABC 202

Released in the United States tracks include 'Boogie Flamenca'.

FLAMENCO GUITAR ABC Paramount ABC 157.**SPONTANEOUS FLAMENCO ABC Paramount ABCS 564**

'Cante Jondo', 'Compás Caló' and 'Guadaira' can be heard on this collection.

SPANISH GUITAR SOLOS Folkways FW6816

An American release where Carlos has an attempt at 'Spanish Dance No. 1'.

FLAMENCO Remington Records R199 134

Includes many tracks from 'Recital de Guitare Espagnole' plus 'Aire de Levante'.

SPANISH GYPSY AIRS AND RHYTHMS Remington Records R1999 171**A SPANISH FIESTA Remington Records R1999 179**

Issued in the States this collection included 'Ritmos de Cádiz' and was also issued on Vox Records STPL513 430.

FLAMENCO FANTASIES Sound Vision SV31

An American cassette which includes Carlos' Rumba and 'Petenera Gitana'.

TRIO FLAMENCO Sound Vision SV310

Another cassette from Sound Vision whose tracks include 'Morera' and 'Semana Santa'.

FLAMENCO GUITAR VOLS. 1 AND 2 Stinson CD3

All the usual Montoya repertoire plus 'Tango del Negro' can be heard on this American compact disc.

THE ARTISTRY OF CARLOS MONTROYA**United Artists UAS 6610**

This American collection whose programme includes 'Son en Tres Tonos' and 'Impresiones Andaluzas' should not be confused with 'Guitar Artistry'.

THE BEST FOLK MUSIC FROM MADRID**Universal Records MS186**

An ironic title for a collection put together to suit the North American taste.

FLAMENCO Webster HLP4

The singer, Niño de Almadén, can be heard on this disc which also includes 'Caracoles' and 'Mucianas'.

THE FLAMENCO SOUNDS OF CARLOS MONTROYA

Australian Universal Record Club PTY Ltd U.806

Originally recorded by ABC Paramount this album took its A side from 'Adventures in Flamenco' but has become a collector's item due to the unusual tracks to be found on the flip side. Side B includes the novelty of a flamenco guitar and piano duet por fandango with pianist, Virgilio Manuel. There is also a mini recital of cante including alegrías, soleá and bulerías from Juan Vallejo.

FURIA FLAMENCA Carabinc 19533/4

This double album available on one French cassette offers excellent value if you want to add a Carlos Montoya recital to your collection.

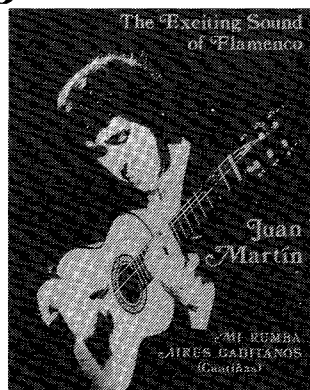
Finally, 'A STUDY IN IMPROVISATION'. A Montoya album whose existence I know of but can offer no further details.

Next month: Looking back at flamenco in the fifties and sixties with Gerald Howson and news of a new flamenco club recently opened in London.

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