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CLASSICAL GUITAR

SEPTEMBER 1993

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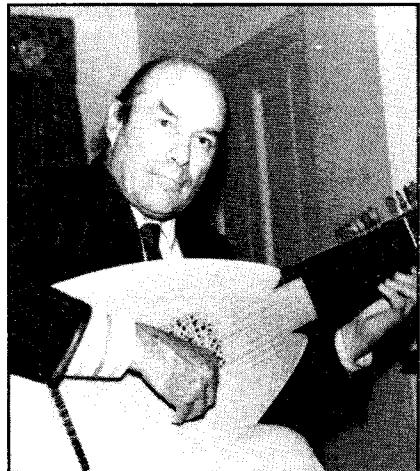
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A RUSSIAN VOICE:

NIKITA KOSHKIN TALKS ABOUT HIS COMPOSITION WITH CHRIS KILVINGTON

NIKITA KOSHKIN performed and taught in England for the first time at the 1992 Cambridge International Guitar Festival. Alfonso Montes and I had met him some time ago in Amsterdam, and invited him as a guest artist; after various administrative problems had been overcome we got our man. It was heartening to find so much goodwill at a personal level in both British and Russian bureaucracy, obstacles cleared rather than created. And thus it was a real satisfaction to meet him at Heathrow last summer, where virtually his first words were 'A dream come true! I have always dreamt about visiting England.' I hope his dreams were fulfilled.

Ever since the introduction of his famous programmatic suite The Prince's Toys to the West by Vladimir Mikulka over ten years ago there has been a general fascination with this guitarist-composer's name. He has never repeated the formula of that piece, thus intelligently avoiding a tempting trap to which others have been more susceptible. Other later works have all had their own particular identity. The somewhat jazzy nature of Three Stations on one Road; the clever increase of tension in the Usher Waltz; the simple beauty of Guitar; the breadth of the Elves Suite. And much more. Yet, in spite of all their own personalities the sum of his compositions retains absolutely the flavour of one person; Koshkin has a distinctive voice. With this in mind we began our discussion. I first asked Nikita about his harmonic language.

It's quite traditional, a tonal language which derives from Prokofiev and Shostakovich. Inside the tonal language you are very free, not confined. If you think that tonality represents chains then by all means cut it to be free – but you will not have real freedom because you are already *not* able to use something. Tonality can go in all possible directions.

As far as the architecture of the piece is concerned, I need a big solid foundation to keep the house in order. Tonality is that bedrock. I notice that many composers today are coming back to tonality, but I never went away from it.

Take the tonality of C major. It does not mean you have only seven steps; you have twelve, all with equal weight. Every step is independent. My harmony is more based on intonation than on classical rules, founded on the melody and the *feeling* of the harmony.

Nikita Koshkin certainly makes effective use of chromaticism within his work, and I asked him about this.

Chromatic moves give a sense of drama, development and movement. It makes all the ingredients such as melody, harmony, rhythm, very mobile. If you use chromatic steps quite infrequently, then this occasional intrusion gives more tension to the piece. It's the same with my 10-string guitar; I employ the basses economically, and then there is the possibility that every appearance of a bass note will be beautiful. I don't want a chromatic salad! The use of chromatic movement, its rate and quantity, depend entirely on the piece. For me, actually, I cannot feel harmony as something which is independent of melody – they are a



Nikita Koshkin

single unity. I *never* write a melody and then harmonise it; always the two come together. Never once have I done otherwise!

You need aesthetic proportion. If you go beyond it, then it stops being art. Forte, double forte, fortissimo, all prolonged – where next? After a while it's just a noise, and the logical conclusion is the breaking of strings. It's a question of discipline. If you shout perpetually the other person will not hear you. It starts to be boring.

Koshkin's work has an attractive shape which bears out in architectural form what he said about proportion. I wondered what he felt about musical shape.

It's very easy to make a sculpture, or so it is said! You take a piece of basic stone and cut away what is not necessary. It's a little bit like this in composition. When a composer is confronted by a problem of shape, it's best to cut away rather than add. When I have some problems I let the music run in my head many times until I *feel* whether it's correct or not. It's not mathematics, but musical sensitivity. Every piece of music is a sort of life which you are creating, and each one has specific forces unique to itself and its development.

I'm aware that people often think that the composer sits down with a grand plan or scheme which he then calmly proceeds to fulfil. I mentioned this to Nikita, who laughed.

Yes, it's true. In fact, when I begin a piece I have no idea how it will end. Often I find that in fact I have started in the middle. Various details arrive, I start to feel how it will conclude, and from where it will arrive. I might feel that three balanced movements would be right, only to discover that one is enough, that the work is complete. So why say more? I'm not a complete slave to an original idea. Science makes us think, life makes us feel, and art allows both things to happen simultaneously. In composition this just *happens*, and I cannot find an exact frontier between the two things. I do believe that my music is a very sincere work.

"Science makes us think, life makes us feel, and art allows both things to happen"

Nikita and I had spent a lot of time discussing ensemble music. He knew of my long-time interest in it, and as he had composed little for groups I asked if this might be a future development for him. It seemed to me that his good sense of line, harmony and rhythm could offer the ideal components for a quartet, for example.

Well, certainly, for me ensemble music is a very attractive and promising possibility. It's a sort of geometric progression. Two guitars do not literally double the possibilities of one, but they do represent a dramatic widening of opportunities. I will take up your suggestion! I will make a quartet, especially with my ideas for students. Students, yes even beginners, are not stupid. If they are to grow well, they must start with excellent examples of music. I am far from saying that *I* am excellent, but at least I can do my best. If they see someone trying, and also try themselves, then we play a part and something will come of it. Beginners must not start with silly music. Your idea is a very provocative one! I can see that it is vital to get a good balance across the parts; not difficult, but not empty. Students, according to my experience, like to have interesting music where they can feel the results, so the separate parts must be as interesting as possible.

Guitar ensembles usually have short pieces or transcriptions. A string quartet finds it perfectly possible for the concert programme to contain just three pieces. Two or more guitars can surely stand very important music.

I thought that the composer probably felt his writing to be orchestral in nature.

Certainly. My musical education in Russia was anything but specifically centred on guitar. The composers I really appreciate are not guitar composers; I particularly enjoy the symphony orchestra, which can produce virtually anything. Nevertheless, the guitar is a rich instrument, with so many colours – a really diverse palette. Some of own pieces, such as *The Prince's Toys*, *Piece with Clocks*, *Usher Waltz*, all have orchestral flavour in their sound, but transcription would be impossible. They are for guitar only, for specific use of guitar colours.

What I think helps me is that I also perform on the guitar. I think that those who do not are often incapable

of treating various lines with equal importance, and the result is that the guitar sounds like a not very nice instrument. Tedesco, Rodrigo, Ponce, all produced good guitar sounds without being players, but they are fairly rare examples.

As Nikita had mentioned the (non) transcription of his works I raised the subject in a more general sense.

I do prefer original works for the instrument because so often when we transcribe music we lose so much. There are exceptions; Albéniz found a second life for his music through the guitar. And Bach, his work lies in musical meaning rather than orientation towards a specific instrument. Ultimately, it lies in how it is made, in its excellence.

Nikita having stated his preference for non-guitarist composers, I was interested to know which particular ones he most appreciated; not surprisingly, Russian figures stood out.

I admire Tchaikovsky for his fantastic melodies, which are built upon excellent orchestration. There is a great mastery here, which is hidden within the score, great mastery of development, of the ability to create real drama. Prokofiev has a very fresh harmonic language. Shostakovich has excellent feeling of shape. Stravinsky's fine rhythms are marvellous: his approach to music was unusual in his time, and is still fresh. He *could* have achieved a more traditional melodic development, but chose not to do so. I love his music, it's absolutely great. And Mussorgsky too. I also very much appreciate the French impressionists, Ravel, Debussy, for their colourful scores; beautiful, aesthetic music. They certainly influenced me. Charles Ives – I was shocked by, but enjoyed, his original ideas, so different from what I was used to.

It seemed natural enough to move on to the guitar composers he liked.

Well, Giuliani and Sor, naturally and Villa-Lobos. And I love Britten's *Nocturnal* and the *Bagatelles* of William Walton. What a pity that he wrote nothing else; those *Bagatelles* are beautiful.

And then I asked about music composed more recently. Was his answer polite, or an avoidance?

Shostakovich said that a composer must not be afraid of being not modern, of using clear melody. He must believe in himself, in his ideas and work. If I need clear harmonies, I use them. I am not afraid of not using a so-called modern style. Some people are afraid of working directly; they work in a mist, and the result is hidden in a cloud of false notes, many of them completely not necessary.

Nikita's opinions are generally strongly formed; I assumed his musical education had provided him with a foundation upon which to build them.

Well, certainly the Russian conservatories are of a very high level. The approach is wide, but not at the expense of quality. In the secondary schools it is absolutely obligatory for anyone studying music to study conducting as a specific discipline. The guitar can

belong in the tradition of instruments such as the balalaika and domra, and our players of these instruments are excellent, but it is necessary to follow other courses. Certainly, not every guitarist will become a conductor, but you are teaching how to work with music without touching an instrument. This is very important. Also in the Institute you must continue to develop your conducting skills for a further two years. Conducting really helps to think properly as a soloist!

"Rhythm has an exact musical meaning; it's not merely a pulse, but also contains an image within it. When we hear it, just a beat, we also hear music arriving"

Nikita Koshkin is fond of the waltz form; I asked him to comment.

Actually, at first I was surprised myself! I didn't realise how much I was using it. The waltz is very attractive, not simply for dancing. In a traditional Russian waltz it is customary to present something deeper than simple dancing music. Tchaikovsky and Rachmaninov can provide you with examples. We have a tradition of the concert waltz; there is the possibility for great expression with this rhythm. 3/4 is much softer and smoother than 4/4, which is square in movement, strong and strict. 3/4 is less exact and fixed, more sensitive. But to be honest, it just arrived naturally for me along with melody and harmony. Rhythm has an exact musical meaning; it's not merely a pulse, but also contains an image within it. When we hear it, just a beat, we also hear music arriving. Melody, harmony, rhythm, all arrive together. And I might also add that the changing of time signatures within a piece of otherwise strict rhythm makes for a promising conflict, and can create a lot of tension.

Readers will perhaps recall my impression of the young guitarists I saw in Voronezh during February 1992 (see June issue of CG). I wanted to know what Nikita thought about them.

This was a first real opportunity to see the young players from all over the ex-USSR. We did have some competition but only between players from secondary schools, and only Russians. And the guitar was only part of the whole business, along with all the folk instruments. Frankly, I was very surprised and delighted – as I think you were yourself – at the high level of performance. It was an occasion which revealed not only fine students but also fine teachers.

As teaching had been brought up, I finally took the opportunity to mention the early learning of the upper fingerboard, a favourite subject of mine. Nikita grasped the full implications immediately.

It is an excellent idea. I have always been meeting the problems of wide frets, distorted left elbow, undue pressure, and so on. The only thing is that we do not yet have the pieces, and I will start now and support your

idea. We can collaborate if you wish, and begin to make a new repertoire for a new school of tuition. According to my experience it looks a very attractive idea. It is so hard for little children to start in first position. Now we must stop talking, and I must write music!

And he did; within hours he had composed four cleverly written pieces. This positive enthusiasm, which I had also encountered in the 'opposite' world of the USA, was very welcome to me in view of the lack of heart for it shown in the UK. And the following day he wrote the first short, but attractive, movement of a work for my guitar duo. He was rarely without a guitar in hand, and with several days free in Cambridge after the Festival he also finished for me a solo piece which had first seen the light of day in a hotel room in Voronezh. He works very quickly. He has a mercurial character which spans more than the usual emotional extremities, and as a Gemini myself I can understand this; but whether seemingly inspired by sparkling sunny inspiration or by a dark melancholy he appears capable of writing quality music virtually at will. Is this nature the 'Russian soul' he speaks of? Or the artistic nature of a descendant of Turgenev? Or simply Nikita Koshkin himself? A question not to be answered, I think. We may just as well just look forward with great interest to whatever this important late 20th century composer next proposes in his work, and I certainly await this with fascination.

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'THE GUITAR IS THE MUSIC OF THE STREETS'

CHRIS KILVINGTON CONTINUES HIS INTERVIEW WITH JULIAN BREAM

WE can all hear before we are able to see, which may partly account for music's potent quality. Watch any film on TV; and you soon realise that the powerful, emotional moments are almost invariably accompanied by music; the words are not enough. Chris Kilvington's next question, in this extended interview with Julian Bream, concerned this premise.

CK: Do you feel that music can sometimes express what words can't?

JB: I think that's an interesting proposition. There is an abstract purity about instrumental music, whereas once you have words, that in itself gives a fixed emotional framework to the work. Instrumental music conveys a dimension which is abstract, mystical and also engages the intellect. And those three things are, above all, intercepted by the heart. But that doesn't mean to say I don't like songs. I love songs, the French songs of Fauré, Debussy, Ravel and the German lieder. It's a different concept of music.

I wasn't actually thinking of songs so much. I think that everyone in this life must, at one time or another, have been, as we say 'lost for words', incapable of expressing linguistically something that was within themselves. Maybe music can sometimes offer that expression. You know what I mean?

I know exactly what you feel; but I don't know what you mean!

Maybe I don't know what I mean!

Chris, you can't know what you mean, as the music is obviously saying it for you, not any words. That's it! And that's why writing about music is in some way a complete waste of time. And yet, even so, a person's thoughts on music can be very revealing. I think you've got to read musical criticism with the foreknowledge that it is a waste of time basically. Yet it can be a highly entertaining business. I read a wonderful book recently about the critics in Beethoven's time and what they said about his music. It's amazing what you can learn about the society of 170 years ago. We tend to class music into categories, and contemporary or avant garde music is said to be something difficult to understand for many people, and often stretches the medium which is being used to its utmost breaking point. But this is a natural corollary to how things evolve. One must remember that in the 18th century nearly every new work was an avant garde piece! Audiences were hearing nothing other than avant garde music – take Mozart's clarinet concerto: when that was written it was way out, and the G minor symphony too. People weren't listening to Palestrina! They listened to music of the day. Maybe one or two people sang a few Bach chorales . . . but it was generally a totally different situation. I think musical life was much livelier because of that, and the musical language



Julian Bream

PHOTO: COLIN COOPER

was in a wonderful state of evolution at that point in history.

Do you think, then, that it's retrogressive to play works of the past such as you do; do you think it's a backwards step?

No, I don't think so. But I think it's rather hard luck on contemporary composers that they have to hear a masterpiece by Bach before they hear the first performance of their new work. I think that's unfair and not at all helpful. It's unfair for them to be compared with the beauties of an age which had a totally different aesthetic. I do admire someone like Pierre Boulez or Harrison Birtwistle; their music is continuously evolving. And most music of the last 15 years has become so-called 'melodic', or you could say harmonic in the quasi-traditional way. And I think most of it is pretty mediocre stuff.

You do?

Yes, I do. I hardly know of a person I want to commission a piece from now. I think the two composers alive with the greatest musical ears are Takemitsu and Lutoslawski. You know, there was always a time when I felt I must commission so-and-so. I must get a new work. Maybe it's because I'm getting older but I'm not so very enthusiastic about what I hear now. I don't go to many concerts but I regularly listen to the radio specifically to hear certain works and get the feel of a new composer – there may be a Beethoven in our midst that we don't know about. It's very easy to make great sweeping statements about things. But that's my general feeling at the moment.

That's rather sad.

Maybe; but if you look at the years between 1755 and 1770, that period wasn't exactly redolent with

masterpieces either. You've got to have periods of rest and of taking stock. And then new things come along.

You wouldn't say no to another Nocturnal or Bagatelles, quality-wise, would you?

Well, there's nobody who can write that music anymore. They're period pieces, they're of their time. I notice that guitar programmes, when I see them, are rather more conservative than they used to be. And architecture, and painting ...

"It's hard to compose beautiful things in a world which is killing itself"

Is that wrapped up with the political scene, the extremely functional politics we've seen in the last ten years or so?

I think it's the way the world is. I believe there's always a spirit moving through the world, always has been. And today I feel it's so unhappy ... the violence of it all ... it's a terrible time. And I feel that it's hard to compose beautiful things in a world which is killing itself, killing itself in more ways than one. I don't think it's a pretty picture. Do you?

On composition again; Edward Greenfield once wrote in the Guardian 'with the "wrong" notes written the player is prevented from bringing out the instrument's proper resonance.' Any thoughts on this?

The 'wrong' notes? What did he mean by the 'wrong' notes?

Maybe he meant writing in poor keys, or writing combinations of notes which exclude the possibility of good phrasing, notes which don't connect.

Is that to do with the ring of the music?

I think so, yes.

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I would say that certain keys have specific moods, and one of the unfortunate things about the guitar is that it's limited in the ways it can transpose. And this is very indicative in the 19th century sonatas; I can hardly think of a sonata which has a development section for the guitar. And key relationships do play such an important part of classical sonata form, they create part of the tension of the music. A thematic idea in one key sounds so different in another, and the guitar finds it difficult to cope with that in terms of musical development. Yet sometimes a remote key *can* give a *covered* feeling to the music; Takemitsu's *All in Twilight*, lots of G Flat, A Flat, D Flat and yet it sounds very well. The reason is that he's worked it all out very carefully on the fingerboard. It gives the piece a rather muted feeling which I believe he wants ...

Because of the lack of overtones?

Yes that's right. To a great extent.

A change of tack. What sort of practice are you doing nowadays?

About three or four hours a day. I start off quite early in the morning and work through until midday. I don't practice in the afternoon. In the morning I'll start about 8, do an hour, have a breather, another 45 minutes, a breather, and so do about three hours playing in a four-hour session. I'll do a bit more between 5 and 6.30 or so, and then I put the old box to bed and have a glass of gin. Down here my days are very simple. I might go out and do a bit of gardening in the afternoon or walk the dog; it's such a negative time, whereas the mornings and evenings are great. That's the thing being a performer, you tend to move towards the evening ...

You're a late-night person?

No, I used to go to bed very late, but not now.

Are you still having to do lots of practice on technique since the accident to your arm, or have you got all that back again?

It's pretty much sorted out. But I had to do a fantastic lot of practice initially. And then I carried that on because I really enjoyed it. I had to change my hand position slightly because of the accident, and then the left hand, I changed that too. I did a double change.

What sort of things? I'm curious.

I tended to play with rather flat fingers on my left hand, and I didn't notice it until I saw the scenes from the films on the Guitar in Spain. I looked at my left hand and asked myself, do I really play like that? It was terrible!

It worked OK . . .

Well, it sort of sounded all right, but I thought I'd never develop my left hand if I continued to play like that, so I had to change; and that was very hard to achieve at my age. But I'm glad I did it; I really had to slave, but I'm so pleased that I did it.

What bothered you - the visual aspect, presumably?

Yes, it looked wrong. I hadn't actually seen myself

playing for such a long time, which you don't in the normal course of events. The palm of my hand was too far away from the fingerboard. And what a hell of a job it was to rectify it, too.

A lot of willpower?

Being virtually self-taught I have always had to approach these things a bit like that, trial and error – and a lot of trial specifically.

And your right hand . . . it's not so much your accident, I'm more interested in how anybody can totally start again with their technique. I guess everybody would like to change their techniques at some time; you were stuck with it. You had to. What did you do?

I had to, you're right. I had to start from the very beginning. About a month after the accident I did 15 minutes just moving the fingers, then half an hour, then 40, 50 minutes, then an hour . . .

Simple scales – what?

Yes, diatonic and chromatic scales, and also arpeggios. I worked in front of a mirror and I would watch what was going on and I gradually built my technique up again. It was interesting. I wouldn't recommend it to anybody you know! But you do learn more that way, you see . . .

With your right hand, did you just re-constitute what you had before or did you change things?

I changed things a little bit.

Like what?

The position of my thumb; and I'm quite happy to have also changed my wrist position. Whereas previously I kept it more or less the same throughout a performance – although I moved it up and down the strings – now I'm quite ready to change the angle, to move it as I feel. It's not a very pure outlook to technique, but it's one that suits me now. I also notice that guitar players in general don't fuss with their right hands anything like they used to in terms of the old Tárrega bent wrist. And I'm not at all sure that's a good thing either; the thing with the Tárrega bend, you didn't have to support the wrist, it just fell that way. But this flatter method, you have to consciously support the wrist.

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When you had the accident, did you feel like packing it in – did it ever seem that bad?

It was certainly a pretty traumatic experience: it does have an effect on your life and your outlook upon things. It was terribly bad luck being involved in such a catastrophic accident, but I also feel I somehow had great fortune: really, I'm lucky to be alive. It gave me another dimension of feeling to have gone through an experience of that kind. It did

"One must remember that in the 18th century nearly every new work was an avant garde piece . . . people weren't listening to Palestrina!"

change my life. And I stopped for a month, and maybe that was good too. The initial thought was 'Maybe I'll never play again.' I don't know what effect that would have had on me. I would have missed the playing terribly, I must say, because I *love* playing. Maybe I'd have done a bit of teaching – yes, I'd have done that. But as soon as I felt I could move my fingers I knew I'd play again. That was why I had the operation done on a local anaesthetic, so I could talk with the surgeon.

You've got some guts.

Well, maybe; but I really wanted to know what he was doing.

Is it set in a particular way?

Yes. When they do these operations they're limited by the amount of bone that's there and I wanted to know just what was destroyed and what was fixable before he set it up. He might have said 'I can do it this way, but your little finger won't work.' And I'd have said 'OK, I'll have no little finger working.' And I'll tell you what else – it just crossed my mind that I'd take up the old plectrum guitar again, because, as you know, I used to be a jazz player.

If not pluck, then pick?

That's right. Les Paul had a similar accident, and his arm was fixed, but fixed just for playing; that was it.

Which jazz guitar players do you like?

I'm not really up on the moderns, I ought to know more. Wes Montgomery was a phenomenal player, I admired him tremendously.

Joe Pass?

Joe Pass I think is a lovely player. I think it's very unusual playing. The way he conceives his harmonies

cries out for fingerstyle. Wouldn't you say that? And of course Tal Farlow, Charlie Christian and the best of the lot – Django. Without a shadow of a doubt.

I saw Grappelli recently in Cambridge; he was terrific.

Yes, he's actually developed, really developed into a different musician now. He's a great, great, great player. And his style has changed from his early period, naturally, and he's become better than ever.

In what ways?

He has such incredible control and his ideas are so fluid

"I do want to convey things . . . but I'm still learning, still experiencing , and I want to keep that, keep playing"

now; he knows exactly what he wants to say and says it as eloquently as anyone. He also makes such a beautiful sound.

You said that if you hadn't been able to play again you'd have got stuck into some teaching. You said in A Life on the Road 'one day I will teach.' Now, that's ten years ago, so – when? And what would you get involved with?

I don't know. I reckon that will be when I'm not doing so much concert playing. Playing and teaching is not a good combination. I think to teach institutionally could be rather boring for my temperament.

I wasn't thinking of you teaching institutionally. More masterclasses, that type of thing.

Well, I enjoy doing classes. I do one at the Academy every term, and I learn a lot myself. I sometimes trade someone else's ideas with my own.

Why not!

Why not! I have been known to misread wrong notes and I can find that it's in a class that I get the notes right! I enjoy a class because I can talk about other things than music. Music is a way of life, music has fashioned the way you think about things. Some students are a little bit intense. I'm all for seriousness, I absolutely approve of that. But I think there's an intensity where they're not looking at themselves from any vantage point and preparing what they're doing. I can talk about other things which can yet relate to the music and help them to relax a bit more. Because it is a hard thing for students to get up there and go through their pieces in front of each other.

Maybe they've got to divest themselves of such inhibitions, and just learn to give.

Perhaps. And I get a little bit melancholy about the prospects for some of these players; the standard has improved tremendously in the last 10 or 15 years, and I don't know where we're all going to earn our bread – to

put it in a nutshell. There are some very fine players about and it is just sad that at some point they'll realise they can't realise their ambitions professionally. At least they'll have had a go, and there's fulfilment in that. It's a hard life, a hard profession. You've got to be tough, particularly now when there's so much competition in a rather small fishpond.

Are you giving any masterclasses now as you travel around the world?

Not many, just the odd one. I want to wait some years yet before I start teaching in any serious way. Yet I know it's a good thing to impart what experience you've had, particularly towards the end of a life. Because I've had a marvellous life and I do want to convey things, and I will. But I'm still learning, still experiencing, and I want to keep that, keep playing . . .

What changes do you observe in the guitar scene as you've known it? How was it when you were a boy, then a young man, then at 40, and how is it now?

I can answer that. When I was a boy there was no possibility professionally speaking, to make a career with the classical guitar. When I was 20 there was a distinct possibility; when I was 30 the possibility had become an actuality, and when I was 40 my career had taken off and I was making a lot of records. I would say that at 50 my career had reached its zenith, professionally speaking. Nowadays there's not so much interest in the guitar among the general musical public. But at 60 I would say that my career is flourishing as well as ever.

What do you think are the reasons for the present eclipse of the guitar?

I think a lot of younger players' programmes are, not exactly boring, just not very well planned as musical entities. I also think there's a higher priority given to technical brilliance than to musical evocation. And I think that what moves people is the interiorisation of music that is distilled and then projected. This age is not exactly a poetic one in any case, so you can't blame these artists – they are of their generation and made by the environment in which they live. They work very hard and their technical achievements are important and can sometimes be exciting. But finally technical achievement must be the servant to the musical achievement, and that is a very hard thing to manage in

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this climate. People still require that certain spirituality of music from their performers. And I just think it's in short supply. Funnily enough, countries that have been deprived of the technological society and the mass hysterical materialism that we've indulged in – I refer to those countries that were formerly communist – those countries actually produce better musicians by and large because they're not cluttered up with the coldness of materials and the calculated business of owning things. Our whole thing is geared to 'achievers' and when you're a musician you're not an 'achiever'. You have to have a sense of humanity, and humility. Because you know you're never going to achieve 'it'.

Because there's no end?

Exactly – it doesn't end.

So – we got to 60. What about the rest of your time, what are you looking for? Where are you headed?

Oh, I should think for the grave!

The conversation collapsed in laughter at this point, and seemed to have run its natural course. We talked briefly about cars before I left – mine – modern, sleek, fast and indistinguishable from thousands of Cavaliers like it; Julian's an ancient Morris Traveller over which he enthused glowingly. It seemed to encapsulate some of what he's about. I pulled away, watching this very human person playing with his dog on the lawn, looking forward to the Test match, waving farewell, and I have to say he looked his own man. Different. His individuality was painted everywhere. I even managed to carry this with me onto the motorway, plunging into its faceless competition. Bream at 60 – an inspiration, actually. An easygoing conversation, and I felt buzzed up, I felt good. Bream at 60, tough but warm. The thing is, the man's an artist through and through, he can't help it, and it comes at you in waves. If the world could drown in them it wouldn't hurt.

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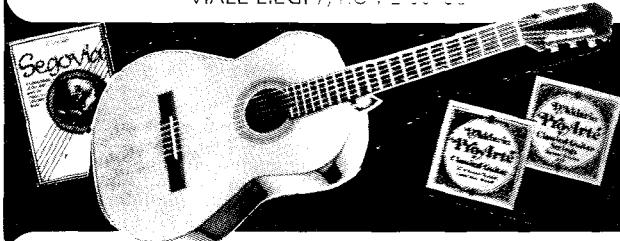
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EMILE BIBOBI (1917-1993)

AN antipodean link with the professional guitar world of London and Europe was broken with the recent death in Auckland, New Zealand, of Emile Bibobi, after a career spanning 57 years. Aged 75 years, he was New Zealand's most senior and revered guitarist and teacher.

Bibobi was the consummate professional: plectrum and classical guitarist, composer, arranger, bandleader and recitalist, and an accomplished cellist. He played in almost every musical venue, from circuses to symphony orchestra, was a respected session musician, and later taught guitar and cello. Although he had wide-ranging tastes in orchestral and chamber music, he retained a lifetime love of the music of Django Reinhardt and of Segovia. He also admired today's young players beginning their careers.

Emile Bibobi was born to showbiz in London in 1917. His Belgian father, a leading professional musician, died when Emile was ten years old, and he was raised in poor circumstances by his American mother, a former trapeze artist.

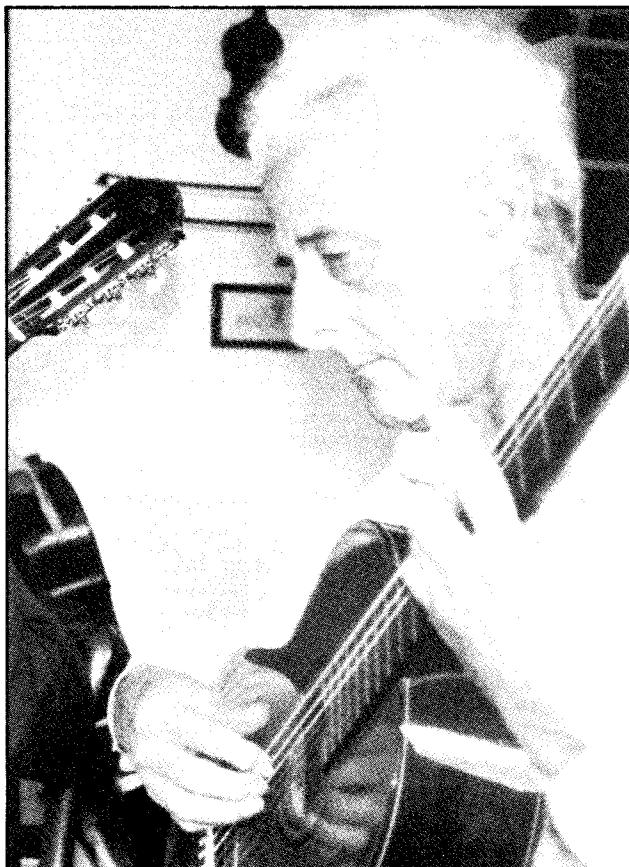
Though his childhood ambition was to be a conductor, Emile bought his first guitar at 17, and went off to Leicester Square to study with Len Williams, whom he later recalled as a superb teacher. Through Len's tuition and encouragement, Emile was soon playing guitar in London clubs, and also began studying cello at Guildhall School of Music under Arnold Trowell. He was later to teach both instruments there, and became Examiner for Guitar Diploma at Guildhall.

After fighting with distinction in the Belgian army in the Second World War, he returned to Brussels to entertain the American servicemen there. Work was plentiful and he was earning around £1000 a week, often playing from 10 pm until 6 am and amassing a vast repertoire.

Back in London in the early 1950s he played at Siro's club in Leicester Square, and later spent four years as bandleader at Clement Freud's club in Sloane Square. At the audition Freud asked Emile if he could play Greensleeves. He could, did and got the job. (This arrangement of Greensleeves is one of many arrangements and compositions he later published).

He already had a reputation of one of London's leading guitarists, playing clubs, dozens of musicals, operas and ballets. He was featured guitarist with Michel Le Grande in Paris, and Tony Hancock's dancers. He composed and played the music for Beryl Reid's comedy flamenco show, and developed his career as a session player for MGM films, BBC radio and television, and recording companies. He knew the leading players, conductors and actors of his day. He played for Edith Piaf, Dame Kiri Te Kanawa, and had jammed with Django Reinhardt. He remembered John Williams's virtuosity as an 11-year-old, when Len, who had just returned to London, invited Emile around to hear John play. 'Len certainly had produced a prodigy,' he recalled. Emile also knew Julian Bream's father.

By the late 1950s rock 'n' roll was the preferred



Emile Bibobi

music in the London clubs; Emile's jazz, dance and classical guitar playing was in retreat, and he moved to Sussex and began teaching cello and guitar, combined with performances and sessions in the 1960s.

In 1967 Emile Bibobi settled in New Zealand, based in Auckland. He was soon playing and teaching guitar and cello, and was the first resident professional recital guitarist there. He toured New Zealand as featured guitarist with Stanley Black and the New Zealand Symphony Orchestra, and gave many recitals and radio broadcasts as well as playing dance music at New Zealand's top venue for two years. He also opened the highly successful Auckland Guitar Academy.

Emile never retired. Up to his death he was still teaching, practising and organising concerts, where his playing was always a pleasure to hear. He retained his aristocratic good looks, fitness and love of the guitar until he was unexpectedly struck down with an aortic aneurysm. He died a week later, on May 13.

Emile Bibobi was a warm and generous man, with abundant charisma, charm and wit: a gentle man and a gentleman. He was farewelled with music by a packed crowd from the Auckland music community, friends and former students.

Emile is survived by his wife, Gladys, and a son and daughter in England. Gladys' postal address is Postal Counter, Post Office, Browns Bay, Auckland 10, New Zealand.

Kevin Clancy

MUSIC SUPPLEMENT

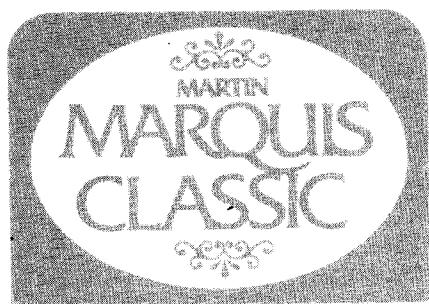
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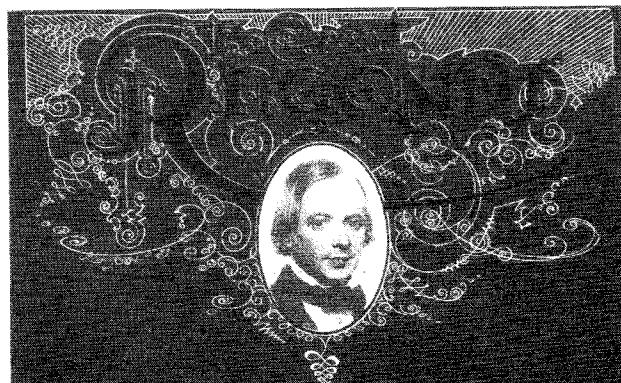
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6	Etude #4 in F major, Adagio cantabile	(5:37)
7	Etude #5 in A major, Allegretto	(2:03)
8	Etude #6 in D minor, Andante	(5:29)
9	Etude #7 in D major, Allegretto	(2:37)
10	Etude #8 in G major, Allegretto con moto	(5:04)
11	Etude #9 in E major, Larghetto	(3:25)
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(original in B flat)

Telemann

transcribed by Nicky Wright

Tendrement

1

8

15

Fine

21

CIV

27

32

38

D.C. al Fine

Gayment

1

9

16

Fine CII ② CII 4

23

29

37

44

51

59

CII

CIV

CVI

66

D.C. al Fine

Tendrement D.C.

1

Vite

6

Fine

10

14

CVII

D.C. al Fine

THE GUITAR IN IBEROAMERICA

6. BARRIOS'S TECHNIQUE – 2

By RICO STOVER

'HIS music is very guitaristic, rather like Chopin is for the piano. In this way he has filled that need of every instrument to have its composer who "belonged" to the instrument and at the same time wrote great music. I don't think Villa-Lobos ever quite filled that gap – he almost did, but in a limited way: the dozen good pieces are very effective, but they don't have the variety of musical qualities that Barrios has and neither do they have the variety of spontaneity technically in terms of sound, and I don't just mean how difficult they are.'

'Nevertheless, Barrios is increasingly appreciated today as the outstanding guitarist/composer of his time – I would say of any time – for the qualities of inventiveness and ability to make the guitar "speak" musically.' – John Williams.

'Barrios was not a good composer for the guitar.' – Andrés Segovia.

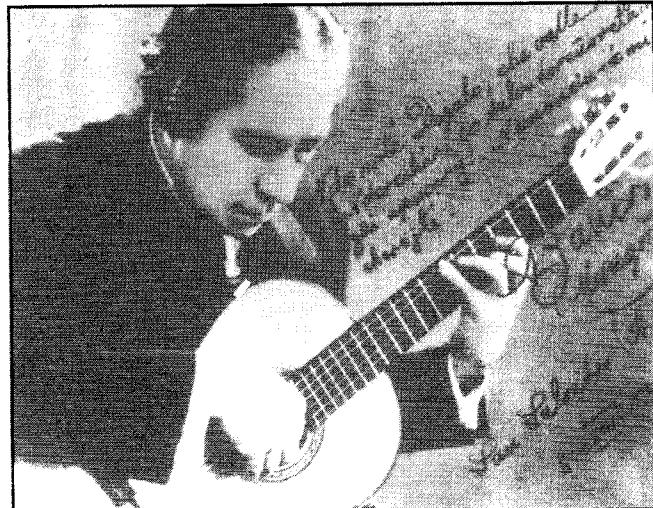
Here you see the problem: Segovia ignored (rejected) Barrios, issuing over the years negative opinions about him (such as the one above, which this writer heard Segovia proclaim in 1982). Perhaps John Williams is not to be trusted. If I were a young guitarist who had come up during the 80s I would be a bit confused. I have people asking me about this all the time.

Why didn't Segovia play Barrios? Two reasons: one legitimate, one suspect.

The legitimate one: Segovia's musical priorities for the concert guitar headed in the direction of 20th century music, and most of his creative energy went into forming a repertoire written by 'contemporary' composers. Segovia never got close to Ravel, Bartók, Stravinsky, Prokofiev, etc. The 'modern repertoire' he sought was provided by composers who, though quite familiar to us in the guitar world, are not generally well known in the world of classical music (the other night I was discussing with a friend, who is a professional cellist, some of the music written for guitar – he did not recognise the name of Tansman and knew little of Castelnuovo-Tedesco, Ponce and Torroba). But even so Segovia did succeed in making the guitar 'more legitimate and serious'. With such intense focus, it is understandable that he was not interested in looking backward to the 19th century.

The suspect reason: if Segovia had played even one of Barrios's better pieces, such as *La Catedral*, it would probably have opened up for Segovia a pandora's box of problems – it would have meant recognition of Barrios, and who knows what after that? I have no doubt in my mind that Segovia in his heart knew that Barrios was a genius and one hell of a guitarist (they spent enough time together in 1921 in Buenos Aires for Segovia to become permanently convinced of this fact) – someone who could actually rival him in technical prowess and execution. Someone who made guitar recordings years before he did. And a formidable composer to boot. Add to this the fact that Barrios's use of metal treble strings really bothered Segovia (he totally rejected this, referring to Barrios's guitar as a 'wire fence'), and it is easy to understand why Segovia ignored Barrios.

So you see, it's a gordian knot of problems that is spontaneously untying itself as time passes. Segovia is a strange dichotomy: because he wielded so much



Agustín Barrios

influence and power, what he focused on is what a majority of others in the field (both professional and amateur) have focused on and even institutionalised. Obviously Segovia's efforts have enriched the guitar immeasurably. But there are other areas of guitar music that deserve recognition and validation even though lacking Segovia's 'stamp of approval'.

I think that as time passes a *certain amount* of this repertoire that has been served up to us time after time over the past 30+ years will fade into oblivion, and those works that survive will hopefully be played less frequently (such as the Villa-Lobos' *Preludes*). Villa-Lobos's music is overplayed in general, and this is due not only to Segovia's influence, but also to the fact that in Villa-Lobos one gets quite a bit out of the instrument with a technical approach that I would term on a 'medium level' of virtuosity. Villa-Lobos made his living as a composer, not as a guitarist. Also, it is evident that he conceived of the left hand in basically a 'fixed chord' mentality – sliding shapes up and down the neck, seeking the exotic, the polytonal, the sensational – always extremely rhythmic – but of a limited harmonic personality.

Villa-Lobos' real genius *as a composer* can be appreciated in his incredible creations for diverse chamber ensembles and for orchestra: polyrhythmic sound collages of great expressive power and originality. So as a guitarist, I have to hand it to Heitor: he had a gigantic imagination and it was this that enabled him, *in spite of his relatively limited technical abilities* as a player, to achieve his unique guitar music: he certainly caught everyone's attention. How long he will hold it only time will tell.

If you think Villa-Lobos' *Choro No. 1* is difficult, then please, stay away from Barrios's *Chôro da Saudade*, because you may hurt yourself! (I remember Michael Lorimer once recounting to me how when he was twelve years old, he obtained a copy of this work and played it so much that he literally 'hurt his left hand' from the extreme stretches forcing him to cease studying the piece). However, we now know that the 'worst' of those

stretches was an incorrect fingering and not Barrios's original solution, which involved probably the first use of a cross-barré in the literature:

Music Example 1: Chôro da Saudade



Major Concept: extensions of the left hand usually indicate 'opened-up' voicings, not 'closed' voicings (which most 'basic chord' positions represent – two to three frets in extension, no more). It's the difference, in principle, between playing, say, an A major chord this way:

Music Example 2:



or this way:

Music Example 3:

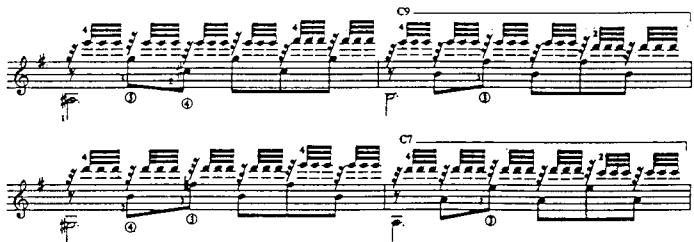


Such voicings are less obvious, are apt to be more complex harmonically with a minimum use of open strings, and are always more difficult to play. Here are some of my favourite examples from five of Barrios's works that illustrate this concept:

Music Example 4: Un Sueño en la Floresta



ms. 51-54



Music Example 5: Mazurka Apasionata



ms. 33-36



Music Example 6: Las Abejas

Music Example 7: Pericón



ms. 45-48



Music Example 8: Danza Paraguaya



ms. 1-8

These passages may be more difficult on the longer scale of many of today's classic guitars (65-66 cm in length compared to the 63 cms more common on the guitars Barrios used – Ramirez, Esteso, García, DiGiorgio, Morant, etc). From the standpoint of the left hand, Barrios is quite a bit more difficult to play than Villa-Lobos (whose music contains little of this type of stretching – *Etude No. 11* comes to mind, but what else?) Barrios did not have overly large hands. He was a very physically robust person who exercised regularly (he possessed what one eyewitness described as 'a perfect body'). There is a decidedly 'physical' quality in Barrios's technical approach. To accomplish and sustain the level of energy, control and stamina necessary with Barrios, all the muscular systems of the arms and trunk should be in optimum physical condition. One could argue that such is true for any kind of music to be played on the guitar, but here I am referring to a rather 'on the fringe' kind of thing – technique taken to the limit. You had better be at the top of your form if you are going to tackle Barrios.

Further discussion of Barrios's music lies ahead. Until then, Adiós y hasta la próxima.

FUNDAMENTAL PERSPECTIVES

Part 1: A BIGGER PICTURE

By JIM FERGUSON

IN some respects, learning to play classical guitar is like planning a trip. If you know all the main roads and have a realistic schedule with free time factored in for side trips, then there's little doubt that you'll see all the sights you want and still arrive at your destination in fine shape. However, if you just strike out with no itinerary whatsoever, you're liable to get lost repeatedly and spend most of your time getting your bearings. You should also be aware of the hazard of planning too much, getting caught up in so many details that you never leave home; or lingering too long in one place, in which case you'll probably never reach your final destination.

So how do you map out your learning experience on a musical instrument? First, gain an understanding of the broad 'geographical' areas of music and the guitar and how they interrelate. Second, realise that almost every complex musical entity consists of simple units that can be studied individually. Especially observe how these smaller parts can be practised, developed and learned systematically. Third, be flexible and creative. There are often many routes to the same goal. If something isn't coming together after a reasonable amount of time, study and work, try a new approach.

Here is a variety of thoughts on some of the broader areas of music and the guitar. If you've tended to neglect some of these up to this point in your development, start laying plans to remedy the situation. In the months to come, we'll put each under a microscope and specifically address how each can be efficiently approached.

Sight-reading: Not everyone agrees upon exactly what sight-reading is. In the strict sense, it's being able to read a new piece of music without ever having looked at it before; however, if you can play a challenging piece (relative to your experience and ability) within a few minutes, consider yourself to be a decent sight-reader. Even the best reader stumbles over extremely difficult scores. Some music is sight-reading friendly, and some isn't.

It's possible to be a good soloist and not the greatest sight-reader in the world, but it's far less likely that a great reader isn't a great player. Classical guitarists haven't been known to be among the best readers in the musical universe, but that notion is changing as more pick up the instrument at an early age and more ensemble music that includes guitar becomes available.

The guitar is one of the most difficult instruments to read on, because passages can often be played in more than one position, open strings are often integrated with fretted notes high on the fingerboard, the complex chord structures possible, and the variety of textures the guitar can accommodate. Effective sight-reading is a function of score/fretboard rote associations and fingerboard and music theory knowledge.

Here are some specific and general ideas that will help you be a better sight-reader in shorter order:

- Beginners should understand that a series of single notes can take two main routes: It can continue up the same string, or it can cross from one string to the next.

- Know the points at which you can chromatically cross from one string to the next (for example, from G# on the sixth string, 4th fret, to open fifth-string A). Except for the notes on the sixth string up to the 4th fret, almost every other note can be played in at least one other location on the fingerboard. Learn these as soon as possible.

- Everyone begins by learning the notes in the area of the first four notes, but don't linger there too long. Don't be intimidated by the notes above the staff; learn the other positions as soon as you can.

- Understand how the guitar's tuning (perfect fourths plus a major third) affects fingering and visualising things on the fingerboard.

- Refine your knowledge of music theory. For instance, knowing what to expect from a piece in a particular key goes hand in hand with immediate recognition.

- Continually reinforce your fingerboard knowledge. Learn all the common scale fingerings and work on fingerboard harmony. Jazz guitarists are good at this; consider taking a few lessons from a good player.

- Work on rhythm systematically. Mastering all the common one- and two-beat rhythmic figures ensures that you won't stumble over them when they crop up in the future.

- Always visually scan a piece of music before you begin playing. Know what to expect. Never plunge right in.

- As you read, look ahead as far as possible.

- Play with others on a regular basis, especially instrumentalists other than guitarists.

- Develop your technique to the point where you can grab a note when you need to.

Music theory: Already we're seeing some overlap in how one aspect of music relates to another. A knowledge of music theory can be a great help in many areas.

Effectively playing a piece of music is much more than just learning the notes, moving your fingers, and producing the right sounds. It only stands to reason that you won't be able to play a piece to the best of your ability if you don't understand and really 'hear' it. There is a connection between when a piece of music was written and the theoretical vocabulary it reflects. Of course, this becomes more problematic with 20th century pieces that often employ a wide variety of 'untraditional' elements; however, almost everything can be explained or understood in one way or another. Understanding a piece's theoretical implications is also directly connected to effective memorisation. Take a music theory class or get a good text and begin teaching yourself. I highly recommend beginning with a good book on fundamentals (rudiments).

Memorisation: This is such an important issue in classical guitar performance that it merits separate consideration. Well-known players have stated that they feel most comfortable performing a piece only after they have 'lived' with it for a minimum of a year; however, the repertoires of many players, depending on

their age and artistic inclinations, include pieces that they have performed for much longer – even decades. Yet, the most familiar piece can be forgotten to one degree or another.

When a performer says he or she 'memorises a piece', they usually mean a lot more than just playing it over and over again until they no longer need the sheet music. In other words, get to really 'know' a piece inside and out. Here are some thoughts concerning memorisation:

- Don't hastily memorise a piece. Having the music in front of you as you practise helps you get a mental picture of things.

- Although memorisation and sight-reading are interrelated, they are different. When your goal is to memorise something, play it slowly with as few mistakes as possible. (In performance, mistakes can trigger lapses in memory). Learn the correct notes from the start; this is often a function of effective sight-reading.

- Theoretically analyse every piece you play. Comprehension is a logical function of efficient retention.

- Two memorisation checks: (1) Being able to write out a piece from memory, down to the smallest detail; (2) Being able to close your eyes and 'think' your way through a piece, including what finger plays what note (this process is often referred to as 'visualisation').

Next month I'll offer some thoughts on technique and musicality. Until then, compare some of these ideas to your own experience and see if they can help you better map out your future with the guitar. Especially don't feel as if you have to begin doing everything at once; a great journey begins with a single step.

JIM FERGUSON's writings on classical and jazz guitar have appeared in many international publications, including *Soundboard*, *The New Grove Dictionary of Jazz*, *Guitar Player* and *Jazz Times*.



He has performed and taught in Europe and the US, where he has also appeared on National Public Radio. He holds a Master of Fine Arts in music from Mills College and his classical guitar editions are available through Guitar Solo of San Francisco.

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SEGOVIA – A CENTENARY CELEBRATION

By GRAHAM WADE

Part VIII – Segovia's Published Editions 1945-1954

WE have seen in earlier articles how Segovia commissioned and edited many works throughout the 1920s and 1930s, establishing for himself an even wider repertoire. But the patterns of his published works in the aftermath of the Second World War were even more varied. A considerable amount of music coming off the presses provided a stock of repertoire which exerted not only an enormous influence on the up and coming players, but also had beneficial aspects for recital work and guitar pedagogy right up to the present time. A list of some of these publications with their primary effects in the guitar world offers quite a few surprises, for this is an element of Segovia's post-war activities which tends to get overlooked.

Twenty Studies for the Guitar, by Fernando Sor, revised, edited and fingered by Andrés Segovia, published by Edward B. Marks Music Corporation, 1945. Certain aspects of the historical perspectives of this publication were looked at in a previous article. The effects of this collection of studies were considerable and prompted, in the fullness of time, complete recordings of the edition by John William, Lucien Battaglia, and David Tanenbaum with further recordings of various studies from this edition by a number of players including Segovia himself. Numerous combinations of the pieces were performed in recitals over the years by practically all the top players, working from this edition. The pedagogic results were also enormous, placing these *Twenty Studies* by Sor at the centre of the work of generations of guitar students.

Oriental, Mallorca, Granada: Isaac Albéniz, transcribed Segovia, published in 1947, Celesta Publishing Co, New York, 1947. *Zambra Granadina*, published in 1948. These transcriptions provided the heart of Segovia's contribution to the performance of Albéniz on the guitar. For many years they were regarded as the finest examples of the art of transcription in this field. Later attempts by editors such as Manuel Barrueco attempted to bring the transcriptions of Albéniz closer to the piano scores, for Segovia was not averse to adapting his Albéniz to fit convenient guitaristic contours of fingering and expression rather than adhering with absolute fidelity to the written score.

Prelude, Op. 16, No. 4: Alexander Scriabin, transcribed and fingered by A. Segovia, published by Celesta, New York, 1945. This is a beautiful little miniature, which loses some harmonic resonance by its transference to the guitar yet adapts to plucked strings very well. Segovia recorded the work on Decca DL 9832, and many years later Tansman wrote a set of variations on the theme (published by Max Eschig, 1972). One of the excellent features of the piano original (composed in St Petersburg, 1895) is its usual key of Eb minor with its six flats, a feature which disappears in the selection of the key of B minor in Segovia's version. Despite the intensity of the piece, it is scarcely ever played because, removed from its context



Andrés Segovia

PHOTO: CHRISTOPHER NUPEN

of Opus 16, it becomes too short a mouthful to taste adequately.

Four Easy Lessons: A. Segovia, Celesta, New York, 1946. Segovia was not particularly good at writing 'easy' pieces, and these four items have not surfaced much over the years. No. II, dedicated to Vladimir Bobri, appears again in *My Book of the Guitar* (Segovia/Mendoza, published by Collins, 1979).

Five Anecdotes: Andrés Segovia, published by *Guitar Review*, Vol. 1, No. 4, New York, 1947. These pieces were re-published in 1975 (Belwin-Mills, edited by Purcell). Before *Anecdote 1*, there is a dedication to Paquita Madriguera, Segovia's second wife.

Laurindo Almeida recorded *Anecdote 2* in the mid-1950s (*Guitar Music of Spain*, CTL 7089). His sleeve notes are as follows:

... Part of the humour of the story is in the demonstration that in matters of rhythm two times three is not the same as three times two. A good story-teller, Segovia has a 'punch line' in the final measure.

Anecdote 4 was also published in *My Book of the Guitar* under the title of *Brief Anecdote (Popular Song)*.

Lesson No. 12: Andrés Segovia, *Guitar Review*, No. 8, 1949. A pleasant little composition, with the inscription 'to lighten the heavy fingers of my friend Albert Augustine'. It would be interesting to track down the

other eleven lessons which may have formed part of Segovia's intended *Guitar Method*.

Neblina: A. Segovia, *Guitar Review*, No. 12, 1951. This composition, dedicated to Olga Coelho, was recorded by Laurindo Almeida in the 1950s (*Guitar Music of Spain*, CTL 7089) and his sleeve notes comment:

Neblina (Fog). This study in impressionism is marked by shifting harmonies, chromaticism, subtle dynamics and phrasing, and the use of harmonics in the cadential bars.

The piece was recorded by Eduardo Fernández (Decca 417 618-1) in 1987, and republished in Ronald Purcell's Belwin-Mills edition in 1976.

Cavatina: Alexandre Tansman, edited by Segovia, GA, 165, published by Schott, London, 1952. This suite, written in 1951, was awarded first prize at the Accademia Chigiana's International Composers' Competition. The published form contains *Preludio*, *Sarabande*, *Scherzino* and *Barcarole*. It became customary for Segovia to perform the work with a concluding movement, *Danza Pomposa*, published some years later.

Douze Etudes: Heitor Villa-Lobos, dedicated to Andrés Segovia (with Preface) published by Editions Max Eschig, Paris, 1953. Segovia's *Preface* to this edition is of particular interest to all who play the *Twelve Studies* of Villa-Lobos, the most influential set of contemporary guitar studies published this century. In the original manuscript for *Douze Etudes*, Villa-Lobos included a considerable amount of fingering omitted in the published edition, though a number of misprints did find their way in. Segovia himself only recorded and played three of these works in public, Nos. 1, 7 and 8, which seems a pity. However, Segovia's role as midwife to these *Studies* in the 1920s in Paris must be seen as one of his greatest achievements, and he surely inspired Villa-Lobos to remarkable heights.

The mystery of why the world had to wait from their composition in 1929 until the publication in 1953 will presumably not be solved. It took a further decade or so before Turibio Santos became the first guitarist to perform and record the entire set.

Diatonic Major and Minor Scales: Segovia, published by Columbia, Washington, 1953. Here Segovia sets out his approach to the study of scales. The publication predates the great flood of scale books that would be introduced once the grade examinations came into existence from the late 1960s. Segovia's scale fingerings were very much used by teachers and players in the late 1950s but have fallen out of favour over the years as different scale concepts were put forward. The major scales as fingered by Segovia use rapid position changes ascending, while descending major scales follow a different pattern from the ascending.

Sonatina: Federico Moreno Torroba, edited by Segovia, published by Ricordi Americana, Buenos Aires, 1953. According to Peter Danner (page 29, *Soundboard*, Spring 1983, Vol. X, No. 1) writing on Torroba (1891-1982), the 'famous Sonatina in A dates from 1924' and was later revised. In Danner's checklist of Torroba's publications, 1953 is listed as the earliest publication date of this work. (A new edition appeared in 1966, Columbia Music Co, which Danner gives incorrectly as 1964).

This publication was one of the most popular influences on guitar recitals from the 1950s onwards, many recitals appearing at that time being apparently incomplete without a performance of this work. There

have been about 30 recordings of this *Sonatina*, (Julian Bream recorded it twice), and renderings by just about every recording artist of the 1960s onwards. For some time in the 1980s it went out of fashion but has recently surfaced again in concert programmes.

Madroños: Federico Moreno Torroba, published by Associated Music Publishers, 1954. Strictly speaking this is not one of Segovia's editions, as there is no fingering on the score. However, the cover proudly announces 'In the Repertoire of Andrés Segovia', the work is dedicated to him, and at the bottom of the page it observes that the piece was recorded on Decca DL 7647 by Segovia.

A *madroño* is a strawberry tree, the bear and the strawberry tree being represented on the Coat of Arms of Madrid. Thus the composition can be seen as a tribute to the city. The sleeve notes for Segovia's recording, An *Andrés Segovia Programme*, Brunswick AXTL 1060, describes the piece as 'based on a popular street-cry'. Once again this proved to be a publication of considerable significance in the development of the repertoire, and *The Orphée Data-Base of Guitar Records* lists some 30 recordings.

Prelude: J. S. Bach, transcribed by Segovia, GA, 173, published by Schott, London, 1954. This transcription from Suite BWV 997 (sometimes entitled, incorrectly, *Lute Suite No. II*) is perhaps one of the least-known and least-played of Segovia's Bach editions, perhaps because Segovia did not record it, and hardly, if ever, performed it in recitals. Its function has long been taken over by newer editions, but in its historical context it was a useful if belated performer's rationalisation of Hans Dagobert Bruger's edition of 1921.

Sonata in E minor: Domenico Scarlatti, transcribed by Segovia, GA, 177, published by Schott, London, 1954. Francisco Tárrega had neglected to transcribe any Scarlatti for the guitar, an omission which Segovia put right with this perceptive version of a piece which seems almost as if it could indeed have been composed directly for the guitar. The Longo catalogue number was not included in the 1950s, but the sonata in question here is Longo 352/Kirkpatrick 11.

Julian Bream recorded this arrangement in *The Art of Julian Bream*, RCA RB 16239 (1960), slightly preceded by the young John Williams, whose debut recording, *John Williams Guitar Recital, 2nd Album*, Delyse ECB 3151, (recorded December, 1958, when Williams was 17) also included this piece.

Segovia's transcription held sway until Carlos Barbosa-Lima's two volume book of *9 Sonatas* (Columbia, 1970) offered a version with corrected notes. In particular the penultimate bar of the first section in Segovia's edition includes some notes different from Scarlatti's text, with the omission of D sharps in the descending scale passage.

(Segovia's only other published Scarlatti *Sonata*, Longo 187/Kirkpatrick 481 had been published by Schotts as GA No. 144 in 1935. Segovia performed other sonatas by Scarlatti on a regular basis in recitals, such as L.83/K.431, L.79/K.391 and L.483/K.322, but regrettably did not publish these transcriptions. Since Segovia's pioneering efforts with Scarlatti on the guitar, a considerable number of guitarists such as Barbosa-Lima, Yepes, Fisk, Brouwer, Barrueco and Williams, etc, have expanded the range of this composer's sonatas considered appropriate for the solo instrument).

Waltz, Op. 39, No. 8: Brahms, transcribed by Segovia, GA 174, published by Schott, London, 1954. When this

Waltz in B flat (transcribed here to E), was first recorded in the 1950s on Brunswick AXTL 1060 and recently issued (1991) on compact disc (*The Legendary Andrés Segovia, Vol. 9 MCA 0881 10281 2*) it was mistakenly described as Op. 39, No. 2 (an error lovingly preserved in the *Orphée Data-Base*). This beautiful waltz is of course not to be confused with the more well-known *Op. 39, No. 15*.

Estudio sin luz: Andrés Segovia, GA 179, published by Schott, London, 1954. Wolfgang Lendle's liner notes inform us that this *Etude without Light* was composed when 'a malady of the eye forced Segovia to cease giving concerts for a while'. Dedicated to José Rubio, this work is the only one of his own compositions that Segovia recorded (on AXTL 1089). It has been recorded by various players, including Eduardo Abreu, Ace of Diamonds, SDD 219 (1969). Oscar Caceres, ERATO STU 70614 A (c. 1970). Eduardo Fernandez, Decca 417 618-1 (1987) and Wolfgang Lendle, on TELDEC 243 717 2 (1988) reissued as TELDEC 9031 75864 2 (1922), etc. This is a work that will continue to attract players.

Fantasia for Guitar and Piano, Op. 145: Mario Castelnuovo-Tedesco, GA 170, published by Schott, London, 1954. This appeared in Segovia's *Guitar Archives Series* without any fingering. It is inscribed *Pour Andrés and Paquita*, the latter being Paquita Madriguera, Segovia's second wife, composer and concert pianist who had performed several of Castelnuovo-Tedesco's works for pianoforte. It was composed in 1950 but there seems little evidence that Segovia ever performed the work publicly.

Concerto in D, Op. 99: Mario Castelnuovo-Tedesco, GA 166, Schott, London, 1954. Though composed in 1939, this work remained unpublished for several years. It is printed without fingering, as are several works by this composer. In a letter to Ponce, August 26 1939, Segovia describes the Concerto as 'very clever and successful' but thinks that 'the treatment of the guitar could have been more brilliant'. (*The Segovia-Ponce Letters*, edited by Alcázar, transcribed by Segal, published by Editions Orphée, page 191).

Corazón Otero in *Mario Castelnuovo-Tedesco, su vida y su obra para guitarra* (published Ediciones Musicales Yolotl, Mexico, 1987) puts the premiere in Los Angeles in 1947. Since that time it has become one of the most popular and recorded Guitar Concertos with 25 recordings listed in *The Orphée Data-Base of Guitar Records*.

Suite, Op. 133: Mario Castelnuovo-Tedesco, GA 169, published by Schott, London, 1954. Inscribed *Pour Andrés Segovia* and written in 1947, this has three movements – *Preludio – quasi un'improvvisazione*, *Ballata Scozzese* and *Capriccio*. Corazón Otero describes the first movement as 'in the character of music for lute around 1500', the second as a Scottish ballad over 'an insistent pedal' which 'has the strange effects of the bagpipes', and the third as a '*Capriccio* violently syncopated, with a purely American character, which means that it can be also played on its own. Unfortunately this is a composition which seems to have dropped from view, and only Jorge Oraison has recorded it (and then only the *Capriccio* movement) on his all-Castelnuovo-Tedesco disc on ETCETERA ETC 1001 (1982). John Duarte, reviewing this recording in *Gramophone* (page 923, February 1983), sees the *Capriccio*, along with *Rondo Op. 129*, as 'somewhat inconsequential' and points out that its material is reused in *Crotola*, the last item of *Romancero Gitano, Op. 152*.

Caro mio ben: Tommaso Giordani, transcribed for voice and guitar by Andrés Segovia, GA 175, published by Schott, 1954.

This is an unusual item in Segovia's catalogue of publications being for song and guitar. Giordani (c.1730-1806) was born in Naples but from the 1760s onwards worked extensively as conductor and composer in both London and Dublin. He wrote more than 50 English and Italian operas.

(To be continued) ...

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THE SOLO GUITAR MUSIC OF JOAQUIN RODRIGO

By GRAHAM WADE

Part XII: *Dos Pequeñas Fantasias* (1987)

FOLLOWING *Un tiempo fue Itálica famosa* in 1981, Joaquín Rodrigo still had some elegant surprises in store. In 1982 he wrote *Concierto para una fiesta* for guitar and orchestra, his first concerto for the solo instrument since *Concierto de Aranjuez*. The new concerto was commissioned by William and Carol McKay of Fort Worth, Texas, for their daughters, Alden and Lauri, and was premiered on 9 March 1983 with Pepe Romero and the Fort Worth Chamber Orchestra, conducted by John Giordano.

Another work in 1982 was *Serenata al alba del día* for flute (or violin) and guitar, dedicated to and edited by Jiri Knobloch, and published as GA 489 by Schotts of Mainz in 1985. This is an unexpected bonus for the guitar/flute repertoire and has been gratefully seized upon by leading recitalists and recording artists in this field.

Between 1982 and 1987 there is a gap in Rodrigo's output of music when no works were composed. But in 1987 the silence was broken by a number of pieces for voice and piano, piano and two guitar pieces. One of these late piano pieces is *Preludio de Añoranza*, which offers a fascinating indication of the mood of Rodrigo's compositions at this time. This piece was commissioned by the Isaac Albéniz Foundation as part of the Rubinstein and Spain exhibition, commemorating the centenary of Rubinstein's birth. In *Joaquín Rodrigo: The Complete Music for Piano*, Bridge BCD 9027A/B, the liner notes by Gregory Allen (the pianist on the recording) and Linton Powell comment:

Preludio de Añoranza (Nostalgic Prelude) is the most recent of Rodrigo's piano works, written in 1987. Its slender, childlike thematic material includes a poignant reminiscence of a nursery tune; the emotional tone, however, is untypically vulnerable and melancholy, seemingly expressive of some deep regret of the composer's advancing age.

Some of this vulnerable nostalgia and sense of tragedy is certainly evident in *Dos Pequeñas Fantasias* (Two Little Fantasias) (1987), published by Ediciones Joaquín Rodrigo of Madrid. The fantasias are *Qué buen caminito!* (What a good little road!) and *Ecos de Sefarad* (Echoes of the Sephardic). These two pieces must sadly be regarded as Rodrigo's swansong on the guitar.

The first is a return to the rhythms and moods of the *Sevillanas*, but marked *andante*, not *vivace*. These are *sevillanas* recollected in tranquillity, a memory of dance and movement rather than an evocation of energy. In the opening bars strummed chords of E minor are superimposed on a pedal note of D before moving to a chord of G (over a double pedal note E), the pedal notes chiming harshly against the fifth of the chord. The pedal notes then shift to B (and B minor chords) and F sharp, before dissolving away from the chords into those familiar descending triplets Rodrigo uses to evoke the sounds of the Spanish guitar. Then, in a high register of the guitar the chords return, each time giving away to

triplet runs and, this time, trumpet-like two voiced sections in sixths.

The middle section, marked *Allegro*, with a key signature of B minor, still uses the ominous pedal points but this time in arpeggio textures. The time signature has shifted from three four to six eight. Sure enough the chords are not long delayed, (the pedal note this time being A), the chord sequence moving from A to the dominant seventh of A, and back again, all over the same pedal note. Some anguished modulatory passages in single-note scale runs follow leading us back into the key of E minor/G major where the piece began.

The musical substance of the opening page is now developed, the chords leaping from G major to B major and back again in bold colours. After further triplet runs, the chordal passages are not as previously two-note sequences in sixths but three-part chords at first comprising the intervals (from the bass upwards) of a minor seventh and a perfect fourth, as in B, A, D. The three-part chords are themselves separated by Aranjuez-like triplet passages, though all proceeding at the andante pace. The piece ends with the reprise of the *Allegro*, making this an A:B:A:B type of structure. The chords in this section are at first six-note chords contrasted against scalic passages, the six eight rhythms having a special sad energy in a vivid coda.

Ecos de Sefarad (Echoes of the Sephardic) refers in its title and monodic melodic lines to the Sephardic Jews of Iberia. The Jewish inhabitants of Spain, after many persecutions, were given the option by Ferdinand and Isabella on 31 March 1492, either to accept baptism or leave the country. But despite all this, musical historians such as Gilbert Chase in his book, *The Music of Spain* (published Dover, New York, 1941) feel it necessary to emphasize the Hebraic influence on the Andalusian *cante jondo*. Chase comments that 'there was unquestionably a considerable Jewish influence in Moslem Spain'.

Joaquín Rodrigo had written *Four Sephardic Songs* for voice and piano in 1965, with anonymous texts adapted by Victoria Kamhi. These songs were premiered in the Atheneum in November 1965 by Fedora Aleman and Miguel Zanetti, and were later recorded by Victoria de los Angeles, among others.

Ecos de Sefarad is marked *Allegro moderato* but with the message underneath the stave of *espressivo e nostalguico*. The piece opens with a Sephardic melody, with its characteristic scale patterns and quasi-improvisatory evocations. These passages are followed by stark chords, suggesting an instrumental accompaniment to the melodies themselves. This structure continues through the piece, somewhat similar to the effects of vihuela music where single-line effects (*redobles*) alternate with chordal passages (*consonancies*). Like the vihuela masters, Rodrigo also reveals the tendency here to shorten the note values, moving from quavers to semiquavers, and thence to demisemiquavers. Before long *Ecos de Sefarad* settles

into a contrasting routine of Sephardic melody, chordal interludes, descending scale passages of great rapidity and then a return to the Sephardic element.

Rodrigo uses here a different tonal and scalic vocabulary from his previous guitar works, sometimes tending towards the Hebraic (as one would expect), but elsewhere becoming very diatonic, and always remaining remote from the usual Phrygian expectations of much Spanish music. The shifting keys often evolve some remarkable distance from the home key and in places are resolved enharmonically. The conclusion of the work is an amazingly straightforward perfect cadence in the key of C minor, an unexpectedly simple statement at the end of the long road.

In a further article it is intended to draw the threads together and look at some of the characteristics of Rodrigo's guitar styles after this journey through his pieces from 1926 to 1987.

(To be continued) . . .



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