CLASSICAL GUITAR

FEBRUARY 1994
UK £2.20 USA $4.50

ANTHEA GIFFORD

ANTONIO MORALES NOGALES

NORWEGIAN GUITAR FESTIVAL

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NEWS · REVIEWS · FEATURES

CLASSICAL GUITAR
GUITAR IN IBEROAMERICA
BY RICO STOVER

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CLASSICAL GUITAR

FEBRUARY 1994 VOL. 12, NO. 6

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COVER PHOTO: ROBERT CARPENTER TURNER

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SUBSCRIPTION RATES:

United Kingdom	£31.50
Overseas: Surface Mail including North and South America and Eire	£37.95 $64.50
Airmail: USA, Canada, South America and South Africa	£56.65 $101.75
Airmail: Australia, New Zealand, Middle East and The Far East	£60.50 $111.10
Airmail: Europe	£41.25

Remittances must be in GB Pounds payable in the United Kingdom or US Dollars payable in the USA.

If not remitting in Sterling or USA Dollars, please add equivalent of £10.00 for Bank Handling charges.

SUBSCRIPTIONS:
All subscriptions to be addressed to:
Pat Summerfield, Ashley Mark Publishing Company, Olsover House, 43 Sackville Road, Newcastle upon Tyne NE6 5TA.

UK Distribution to News-stands
Newsagents and Wholesalers by Seymour Press Ltd,
Windsor House, 1270 London Road, Norbury SW16 4DH. ✆ (081) 679 1899.

Typesetting · Artwork by *Pre-Print*

Printed by COLDEN OFFSET LIMITED

Published monthly by:
ASHLEY MARK PUBLISHING COMPANY
Olsover House, 43 Sackville Road,
Newcastle upon Tyne NE6 5TA.

ISSN 0950-429X

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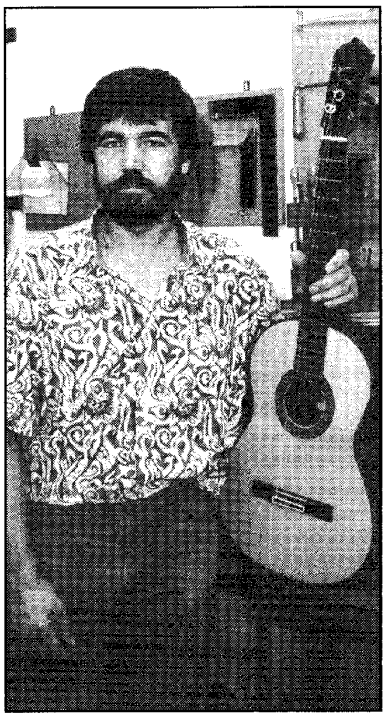

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ANTHEA GIFFORD WITH JEAN-JACQUES KANTOROW

INTERVIEWED BY THÉRÈSE WASSILY SABA

PHOTO: ROBERT CARPENTER TURNER

Kantorow-Gifford Duo

SINCE graduating from the Royal College of Music, where she studied with John Williams, Anthea Gifford has had a very active performing career, both as a soloist and in ensemble. She regularly records with the BBC. Her most long-standing musical partnership has been with the violinist Jean-Jacques Kantorow, with whom she formed a duo in 1982.

AG: 1982 was Paganini's bicentenary, and the BBC suggested that I form a duo with the French violinist Jean-Jacques Kantorow to do some programmes in celebration. We did about four programmes of Paganini duos and found that we got along well. Since then we've done over 30 programmes for the BBC. As well as playing Paganini and Giuliani, I've transcribed pieces and we've commissioned music.

TWS: *You recently commissioned a duo concerto from Stephen Dodgson.*

Yes, I've known Stephen Dodgson since I was a student at the Royal College of Music, where I studied theory with him. Stephen's always known about the duo so when I suggested to him that we'd like to have a concerto, he was very enthusiastic. We decided that a string orchestra would be best because a wind section might have been a distraction in tonal colour from the difficult balance between the two instruments. The result was the concerto which we gave the premiere of two years ago.

Stephen Dodgson's Duo Concertante *for violin, guitar and strings was given its first performance in the 1991 City of London Festival by the City of London Sinfonia conducted by Nicholas Kraemer. The five-movement work has a festive air: the central movement;* Allegretto, *Stephen Dodgson describes as being 'buttressed by its firm rhythms' and the* Andante *which follows is 'anchored by a timeless modal chant as its ground'.*

What I was very pleased about was that it was a genuine duo, and that in order for it to work the duo have to know each other quite well; it's not two soloists playing together. There was a certain amount of *senza misura* written which really involved knowing what each other was doing. We've since done a record of it with the Northern Sinfonia conducted by Ronald Zollman, with a flute concerto (1911) of Dodgson. We also recorded the songs, *Last of the Leaves*, with Michael George, a bass-baritone soloist. That is the latest duo record we've done, and it's a National Trust recording.

Are you managing that label?

Basically it was my idea and I'm choosing the artists, but Peter Biddulph is paying for it. Having known me through my many concerts at their properties over the years, the National Trust said I could have exclusive use of their label, and that they would actually sell them in their 150 shops and market them through their catalogue.

I had to find a sponsor, and in the end I came to an old friend of mine who I was a student with, the violin dealer Peter Biddulph. He has made considerable amounts of money, as violin dealers can, but unlike some he's actually putting his money back into the profession. He puts on quite a few concerts and he lends good instruments to young people. He has a record label of re-issues of early Menuhin, Kreisler and Heifetz. It's a fairly specialist label, so Peter felt he was able to take on this National Trust label.

I've got to be very careful that it remains an international thing because it's being sold abroad. It's important that it shouldn't become in any way inappropriate to the National Trust, as they are lending their name to it. They were at pains to choose the right person, and that's why they let me have it over all the other people – because they knew I had done a lot of concerts and had worked with the BBC.

Peter Biddulph has paid for the Dodgson record, which is very expensive for a small company. I hope it sells well, but it is difficult to sell contemporary music. It *ought* to sell well, because once you listen to it it's very accessible. What is annoying with contemporary music is that the more you listen to it, the more you like it, but you don't often get more than one go at a thing. Even with the BBC, you only get one or two repeats at the most. I felt with the Michael Berkeley duo that he wrote for us that I didn't really get to know it until we'd performed it. It went out twice on the radio, and there's just no chance for people to have understood or grasped it. And it's very difficult placing these things in concerts.

"I don't feel there's anything wrong in choosing music that's easy to listen to and enjoyable"

Michael Berkeley's A Mosaic for Father Popieluszko *was commissioned with funds from the Arts Council in 1984 and given its first performance in the Wigmore Hall in 1985.*

The first recording on the National Trust label was of Anthea Gifford's solo recital at Coughton Court, an NT property in Warwickshire. She had discussed with a BBC Pebble Mill producer the possibility of making a recording somewhere other than the studio. Both liked the idea of a different sort of atmosphere and a different acoustic . . .

We talked about churches, which are always very cold and too resonant, and then thought of trying a National Trust property – because they're set in large lands and usually there's no traffic noise. I had played concerts at Coughton Court and liked it very much. It's near Pebble Mill, so we decided to do a recording there with a BBC recording engineer.

The only problem was the bird noise. The BBC did a recce in the winter, listening for creaks throughout the house, and there was no noise at all. When we got there in April, of course the birds were having the most wonderful time. My husband was out waving his arms and banging blocks of wood. They would shut up for a second, slightly surprised, and then start up again. In the end we had to record from after 9 o'clock, when the last blackbird had finally shut up, through till 2 or 3 in the morning. It was quite tiring, but it was actually very nice working through the night.

The National Trust records are devised as concert programmes so that they can be listened to right through, as a recital: something one might like listen to of an evening, imagining oneself to be in a beautiful house. But, as Anthea pointed out, the works are not necessarily widely recorded. On her solo record, for instance, she put Michael Berkeley's Worry Beads *and* Impromptu, *neither previously recorded, and Gordon Crosse's* Caprices on Bream, *five short pieces written in about 1970 . . .*

Gordon Crosse used to run the music at Warwick University and met Julian Bream when he went to play there. I'd done some concerts there, and he gave the manuscript to me. They work nicely because, like the Michael Berkeley pieces, they're accessible and make use of the colours on the instrument. Their pleasant rhythmic patterns also make them easy to listen to.

Anthea Gifford has a commitment to contemporary music. She includes a contemporary piece in each of her programmes, but doesn't believe in forcing it upon an audience.

In my solo recitals I will always put in one little bit like the Michael Berkeley, so they are getting a bit of education and not just sugar fed to them. But I think that is probably the way we have to go, as with Classic FM, to try to get new audiences. I think this Classic FM is very good. If they can win these people, they might even then listen to Radio 3, and that can only be good.

That's a little bit what I felt about the National Trust, that we were getting to a different audience. Certainly in the concerts we had people who weren't necessarily going to go and hear a concert in the Festival Hall, but they liked the idea of a beautiful setting, getting dressed up and having good wine in the interval and then sitting

in a beautiful room with marvellous paintings and hearing music. In the interval people can wander about the grounds. It's what I feel music should be about, much more than the sterile Purcell Room or whatever; concrete places where it is not a whole experience.

The National Trust concert halls are small, taking only 150 or 200 people at most. I like that very much, because you feel some sort of rapport with the audience and maybe are able to talk to them afterwards. I feel that is where music should be going. We've lost track somehow. Bringing in people who aren't connoisseurs but who come for the complete experience – how much it surprises them that they enjoy it!

I don't feel there is anything wrong in choosing music that's easy to listen to, and enjoyable. Some people have been annoyingly snobbish about Paganini, but some of his tunes are quite fantastic. It's great music – as other composers have thought who have used his themes – so I feel that sort of music is absolutely right for wooing audiences who might not listen to concerts otherwise. And it gives me pleasure too.

The ensemble concerts have been tremendously successful. Have they left much time for solo recitals?

I felt that solo recitals were almost a self-indulgence. One enjoys playing, but when you see the audience reaction to a duo concert or a quartet or quintet concert, maybe it's because I've been working with very good players but the fact is, the audience have really enjoyed it and I've thoroughly enjoyed it. Now I realise that I do want to do more solo things, and it's time to start building that up again. But again, what interests me is ploughing through the repertoire of duos, quartets and quintets with a view to making more CDs and BBC recordings and then putting them in the National Trust concerts.

As far as future recordings for the National Trust go, we will have to steer clear of guitar-related works for a while in order to have a balanced catalogue. We want to try and find top quality players, so that it interests not only the National Trust shoppers but also musicians. For instance, Jean-Jacques Kantorow is a violinist's violinist, so that's of interest to the cognoscenti as well. Later I would like to do a guitar and fortepiano/harpsichord one, to include the Giuliani-Moscheles Grand Duo Concertant.

Anthea Gifford is also a member of the Paganini Ensemble, whose other members are the violinist Jean-Jacques Kantorow, a cellist from Tokyo called Mari Fujiwara, and a viola player, Vladimir Mendelssohn, who is Russian but lives in Holland. They've worked together a lot and have made a CD for the Japanese recording company Denon and for the National Trust. In Germany they had recorded Paganini quartets. Achieving a balance between guitar and violin can be difficult enough, but it is even more of a challenge in an ensemble such as this. Anthea Gifford has very definite views about her approach to the balancing of instruments.

Something I always explain before we do these duo or ensemble concerts is that the guitar is not necessarily supposed to be audible all the time, for example when it's just adding colour in the Boccherini quintets. I know that audiences, unless they are aware of it, can get quite upset that they cannot hear the guitar all the time. I really feel quite strongly that it should not be brought up to the level that one has got used to in recordings where you can hear every note of an arpeggio accompaniment. I feel that this is quite wrong. The same when you listen to violin concertos; you can hear every note that the fiddle is playing. If you then go to a concert you're completely shocked, whoever it is, whether it's Oistrakh, Kwung-Wha Chung or any other player with a reputation for huge sound. You can't hear it all, and one gets thrown by that because one's so used to this business of being right forward by the microphone. The BBC idea is very strongly that it should be natural, so quite often you have a shared microphone even for a quintet, and the guitar isn't put in a separate box. I feel that people do have this 'guitarist's lib' attitude that it's got to be there and prominent all the time.

The Paganini duos for violin and guitar are well known for their inequality of parts – does this worry you?

Not at all. I very much enjoy accompanying somebody like Jean-Jacques, who is a totally spontaneous player; you have to be very alert and follow. We've got to know each other's playing very well and I think it's easier to follow with the guitar it's a more flexible instrument than the piano in works such as in Tartini's *Sonata in G minor* (The Devil's Trill). The only problem is that transcriptions don't necessarily lie very well, so that being an accompanying instrument can be technically quite difficult. You have all these difficult chords to line up; even if you simplify it dramatically, it's still likely to be less easy than a straightforward piano part.

You've had Dodgson and Berkeley writing for the duo – anyone else?

That's all so far. Jean-Jacques, apart from being a very busy soloist, is also a conductor. He now has four orchestras, and was over here recently conducting the Hallé for a week. So he has tremendously diverse interests and somewhat limited time. I tend to get two sessions a year with him, where we will either do recordings or concerts or Dartington teaching.

It's not all that easy to find the time for contemporary music. The concerto seemed like a good idea because it is more easily played, in a

way. People seem to look on the duo as light entertainment, unfortunately. We're doing quite a few concerts for the National Trust, and the audience coming to them will want to hear summery, 19th century music – which is what they're going to get. They will not – unfortunately – want to hear contemporary music.

How do you think a general audience would react to the Stephen Dodgson?

I think it's got a lively, almost upbeat feel to it that is instantly accessible. I mean, given that an audience is not going to go with their ears shut, determinedly not wanting to like it. I would have thought it would catch on. The only problem is how many people would play it, because it does need a duo. I don't think you could just put two people together. It's also quite difficult. It can't work without a conductor, but the conductor actually gets a little bit in the way of the duo.

In the recording the orchestra couldn't hear me, which was quite difficult. So the conductor was interpreting what I was doing, and that was all just a little bit one removed. Initially it was really quite difficult to get the ensemble; I felt restricted by having a beat to follow when we had got so used to doing it very freely. We're used to working physically close to each other, but because of the feed-back from us we had to be either side of the conductor. Also, for the concerts and for the initial rehearsals, it was possible to put a fold-back speaker into the orchestra so that they could hear the guitar. If you're recording, you can't have a fold-back.

With Stephen's 70th birthday coming up in 1994, it would be nice if this record really does get going. I hope we're going to do some sort of celebration concert for this birthday.

"The guitar is not necessarily supposed to be audible all the time"

Anthea Gifford seems to be surrounded by violinists. Her husband, who is a member of the Delme String Quartet, and her son are both violinists. Her playing partner Jean-Jacques Kantorow won the Première Prix de Violin of the Paris Conservatoire at the age of 14. This was followed by other international competitions such as the Carl Flesch in London and the Paganini competition, when he was honoured by being asked to play Paganini's violin. As well as his prolific recording career and holding a teaching post in Rotterdam, he works as a conductor. In 1985 he was appointed Artistic Director of the Auvergne Chamber Orchestra.

Anthea Gifford and the Delme String Quartet were going to record a quintet by Stephen Dodgson. They'd given the first broadcast about four years previously, a live concert somewhat marred by what she referred to as 'the usual drilling' going on in the BBC Concert Hall. As a consequence the recording had to be scrapped, and the archives were thus lacking an important addition. A question about the essential differences between the Quintet and the Concerto prompted a phone call to Stephen Dodgson, who said, 'Totally different ball game'. This is Anthea's own, alternative explanation:

The Concerto is conceived as a duo with orchestra. The Quintet is five equal, very integrated parts, with the guitar perhaps having a slightly more prominent part than the other instruments, as in classical quintets. The Quintet was written in '73 for Bream and the Sartori Quartet, who were resident at Lancaster University, which had commissioned the work. The first performance was given by them in 1975; the Sartori then disbanded and subsequent performances were given by Bream and the Gabrieli Quartet. It's interesting to note that the Quintet was written the year after the 2nd Concerto (1972) and that the Duo for Cello and Guitar was written in 1974. This latter piece I've played several times and broadcast with Rohan de Saram. I also commissioned from Stephen a set of songs – *London Lyrics* – which I broadcast along with *4 Poems of John Claire* – both for tenor (or high voice) and guitar. The Duo Concerto is practically 20 years on from these works.

How does it compare with the writing in the concerto?

Well, there were bits in the quintet that I had so liked that, when I asked him about the concerto, I said 'Could I have a bit like that, please?' It's probably more complicated rhythmically. I don't know that you can really compare, because a quintet is very different. In effect the concerto was a duo; we worked very hard together, and really got to know our own parts. Then it was almost a bit of a shock putting it together with the orchestra. You have very little time. I mean, we had one rehearsal before the broadcast and a 29-minute run-through on the day of the broadcast. With the Quintet we worked all together. It probably was more difficult. There were parts of it that were rhythmically quite difficult to manage.

Stephen's writing is always very clever in that it's very clear, not at all cluttered, so the voices that matter do come through very well. That applies in the Concerto as well as in the Quintet. In the duo we are equal parts, but he has managed to have a genuine duo where we're playing together but throwing the important part from one to the other. I think the same applies in the Quintet. In all Dodgson, every now and again there are tunes that really strike. I remember there was a lovely bit at the end where the guitar and the second fiddle were playing together.

Do the instruments in the string quartet work more as soloists firing off each other?

No, it's not like the Giuliani, where the guitar attends to the tune or accompanies. It was written with the five instrumentals parts interwoven, and that's why it was quite difficult to do. As always in Dodgson, there are these right-hand patterns, which can be quite complicated, particularly in the concerto. It looks quite straightforward when you look at the score, but when you get it to any sort of speed, the recurring right-hand patterns trip you up, because you actually get locked into a pattern. It's straightforward when you play it on your own, but when you're having to fit with other people it becomes difficult.

Yes, we did a certain amount of changing. There were things that I felt didn't work, chords that were too difficult to get to in time and weren't warranted, patterns you actually couldn't do. These little things, you see, they're Dodgsonisms: the right-hand pattern is deceptive, because it doesn't look that difficult; but when you're going fast this sort of thing can trip you up. The Dodgson-Quine Studies, again, are patterns. The second movement of the first *Partita* has a right-hand pattern that can throw you, and that's a rhythmic thing as well. So that's an exciting piece. I think it worked – you enjoyed it?

I loved it.

Discography

Violin and Guitar Duets, Kantorow and Gifford. BBC Records BBC CD 845. (1991).

Anthea Gifford. A Classical Guitar Recital at Coughton Court. National Trust NT CD 001. (1992).

Dodgson's Works. Biddulph Recordings.

Kantorow and Gifford. A Recital of Violin and Guitar Music at Belton House. National Trust NT CD 003. (1992).

MUSIC SUPPLEMENT

EDITED BY NEIL SMITH

MARCHE FUNEBRE en mémoire d'Ernest Shand, 1868-1924 by David E. McConnell

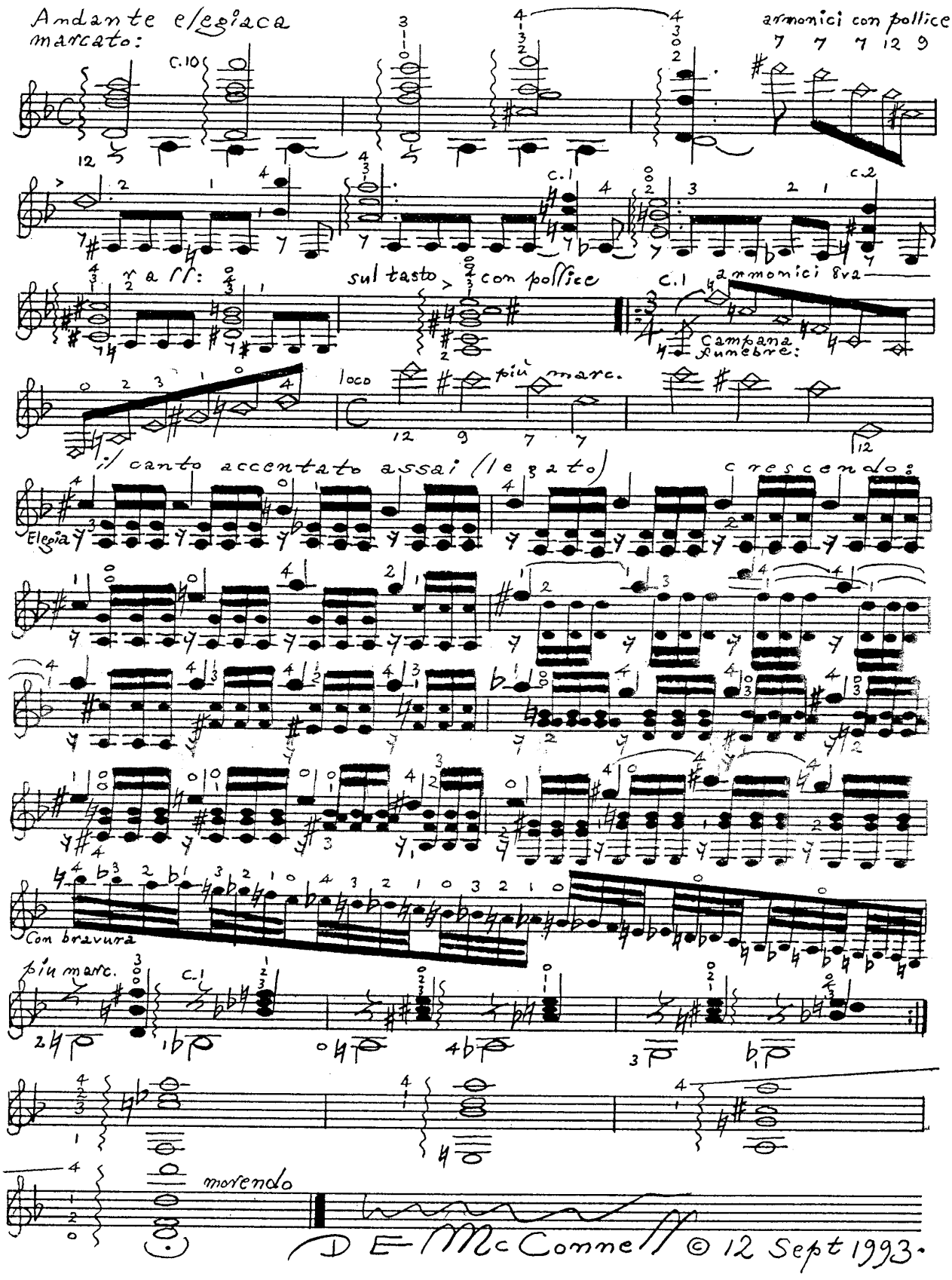
Ernest Shand was the greatest English guitarist/composer of the 19th century and probably, also, the greatest and most important guitarist/composer of the entire century in any country. He was the author of the first English Guitar Concerto, upon hearing which, D. Sinclair, a musical journalist of the time, declared that Ernest Shand was 'the greatest writer for guitar that ever was'; Madame Sidney Pratten declared that Shand was 'too great a genius', whilst other writers openly compared him with the great Giulio Regondi, as a guitarist of transcendental ability. My researches into the considerable surviving output of this great man illustrate all too clearly that these prophesies are 'chillingly accurate'. I plan to publish a series of articles on Ernest Shand and his works at a later date. The present work, one of a number of tributes to Shand I have composed, has many interesting harmonic innovations which he would have approved; commencing with an introduction of dark funereal chords, the main repeated section of the piece begins with the sound of funeral bells, characterised by harmonics; this is then followed by a songful, elegiac melody in the 'Lisztian' style of the pianoforte; this is interrupted by a breathtaking virtuosic chromatic scale in which the composer's life almost seems to rapidly ebb away, as in 'fast-forward'; dark chords again ensue as the spirit descends into the tomb, ascending in the final chordal passage as though the soul were ascending to Heaven. Encapsulated in a one page work is symbolised the entire life span of the subject Artist.

Notes by D. E. McConnell

MARCHE FUNEBRE

En mémoire d'Ernest Shand, 1868-1924

D. E. McConnell



SEGOVIA – A CENTENARY CELEBRATION

By GRAHAM WADE

Part XIII – 1961

ANDRÉS Segovia began 1961 in his habitual manner, giving 39 recitals in the United States between 17 January (Akron, Ohio) and 29 April (the final concert at Town Hall, New York). On 27 January he also performed at Town Hall, New York. The programme, which included six pieces by Albéniz, was reviewed by The New York Times:

. . . time has done nothing to weaken Mr Segovia's artistry. If anything, it continues to deepen his calm mastery of musical expression and of the instrument itself.

Everywhere there was colour, subtle, dynamic shading and engrossing continuity of mood. There was also rhythmic liberty on occasion, the kind that only Mr Segovia and the late Wanda Landowska could ever really get away with in this musical age.

This was, in short, an evening of typical Segovia music-making, and it was quite enough to command devoted attention from all who heard it.

His concert at the Annie Russell Theatre of Rollins College, Winter Park, Florida on 1 April, 1961, was as follows:

Pavanas	Milan
Suite in D minor	de Visée
Rondo	Sor
Variations	
Prelude, Courante, Sarabande, Gigue (3rd Cello Suite)	J. S. Bach (arr. Duarte)
Largo Assai – Menuet	Haydn
Two Songs without Words	Mendelssohn
Six Pieces (Zambra mora – Torre Bermeja – Granada – Leyenda – Mallorca – Sevilla)	Albéniz

This concert, part of the Concert Series programme, was attended by a relatively small capacity audience of 440. *(Guitar News,* Nov/Dec 1961, gave a report of this recital by George J. Marks, President of the Classic Guitar Society of Florida).

In May, 1961, *The Gramophone* reviewed a new recording by Segovia on the Brunswick label, AXTL 1092 (12 in, 30s plus 9s. 9d, Purchase Tax). This featured Castelnuovo-Tedesco's *Quintet Op. 143* for guitar and string quartet, *Alba* and *Postlude* (Haug), *Lo Mestre* (Llobet), *Prelude in E flat minor, Op. 16 No. 4* (Scriabin), *Prelude No. 1* and *Studies Nos. 1 and 8* (Villa-Lobos). The reviewer found the bowed string tone of the quartet to be 'cavernous and nasal', though Op. 143 was 'amenable' and 'the sonorities of guitar and string quartet are explored with obvious skill and affection'. The overall judgement was unfortunately less than ecstatic:

. . . (Segovia's) solo pieces, well recorded, do however tend to the melancholy: those by Hans Haug, a contemporary Swiss composer and Scriabin . . . particularly so. Llobet, a pupil of Tárrega, offers some relief; Villa-Lobos, as might be expected, rather more.

Nevertheless this is in general a guitar record of less than the utmost enchantment. If ever there was such a thing as a monotony of excellence in this field there is so no longer!

(The Gramophone, May 1961, page 593).

Also in 1961 a recording was issued of Boccherini's *Concerto in E minor,* (transcribed by Gaspar Cassado, originally a *Cello Concerto),* and John Duarte's arrangement of J. S. Bach's *Suite No. 3 in A major* (originally *Suite No. 3 in C major* for Cello). This was the only time that Segovia recorded an entire *Suite* by Bach, as he had usually preferred the concept of selecting individual movements of suites for performance in recitals. Pablo Casals had been the first to resurrect the Cello Suites many years previously, after discovering them in a shop in Barcelona:

They became my most cherished music. I studied and worked at them every day for the next twelve years . . . I would be twenty-five before I had the courage to play one of these suites in public at a concert. Up till then, no violinist or cellist had ever played one of the Bach suites in its entirety. They would play just a single section – a Saraband, a Gavotte or a Minuet. But I played them as a whole: from the Prelude through the five dance movements, with all the repeats that give the wonderful entity and pacing and structure of every movement, the full architecture and artistry. They had been considered academic works, mechanical without warmth. Imagine that! How could anyone think of them as being cold, when a whole radiance of space and poetry pours forth from them! They are the very essence of Bach, and Bach is the essence of music.

(Page 47, *Joys and Sorrows, Reflections by Pablo Casals,* publ. Albert E. Kahn, 1970. Reprinted 1973 Macdonald and Co, London).

Perhaps the fact that John Williams had recorded the complete suite on his debut recording spurred Segovia into action of a kind he had not countenanced before. Allen Kozinn, writing in Guitar Review, has some useful comments here:

In 1956, Segovia began a fruitful relationship with Decca producer Israel Horowitz, a relationship which lasts to this day, and which produced 22 LPs, all of which are still available. Superficially, it looks as if it might have been Horowitz's guiding hand that led Segovia to use the LP as a more systematic vehicle for the presentation of the music written for him, primarily, and of his transcription and editions of earlier guitar works secondarily. But Horowitz himself denies that this is the case: "No one goes to Segovia and says, 'this is what we want you to record – go prepare it.' That isn't the way you work with him. There is some discretion, and very often I may have some influence when it comes down to options; but Segovia decides what he is going to record, more than most artists do."

Nevertheless, the late 1950s and the 1960s saw Segovia develop a more modern approach to album programming, and as he headed into his seventies, he seemed to become both more energetic and more adventurous in the recording studio. At long last, in 1961, he recorded a complete Bach Suite – the Third Cello Suite, *arranged by John W. Duarte (MCA 2525).*

(Allen Kozinn, *Andrés Segovia on Disc, Guitar Review No. 52,* Winter, 1983).

Segovia appeared at the Royal Festival Hall, London on 30 May, 1961, with the London Philharmonic Orchestra (conductor, John Pritchard) performing Castelnuovo-Tedesco's *Guitar Concerto.* On 4 June he gave a recital at the Bath Festival, a performance that was slightly delayed by bells from Bath Abbey. When things did get under way the programme was as follows:

Gaillarda	Sanz
Rondo – Allegro	Sor
Sonata	Castelnuovo-Tedesco
Prelude, Sarabande, Gigue	J. S. Bach
Menuet	Schubert
Canzonetta	Mendelssohn
Six Pieces	Tansman
Torre Bermeja – Leyenda	Albéniz

During September Segovia once more made his pilgrimage to Santiago de Compostela in northern Spain. *Guitar News* (Jan/Feb 1962) reported that the Master Classes were held in a building that was originally the 'Hospital of their Catholic Majesties Ferdinand and Isabella'. The actual room used for the course was called 'The Place of Those in Agony'.

In association with the course, the Conservatory of Orense organised an international competition for guitarists. The judges were Segovia (chairman), Hans Haug (composer), Ramón Barras (secretary), Antonio Iglesias (Director of Orense Conservatory), Raphael Puyana (harpsichordist), Sophocles Papas and John Williams. The solos for the eliminating stage of the contests were *Gran Solo* (Sor), *Sonata* (Castelnuovo-Tedesco) and *Homenaje* (Falla), while the finale consisted of a two-part recital covering the entire chronological range of the repertoire from the 16th century to modern music.

The Segovia Prize (First Prize) of 25,000 pesetas was won by José Tomás, Professor of Guitar at the Oscar Espla Institute of Music, Alicante, and on 17 September the winner performed a recital at Orense Conservatory. His programme included works by Narváez, Roncalli, Sor, Schumann, Tansman, Haug and Moreno Torroba. Second prize, the Margarita Pastor Prize of 10,000 pesetas, was awarded to José Gonzalez of Madrid, the third prize went jointly to Oscar Ghiglia of Rome and Jiro Matsuda of Tokyo.

One month later, Segovia made his first tour of Australia, with the official schedule being originally recitals in Melbourne (17/18 October), Perth (23 October), Adelaide (25 October), Hobart (30 October), Sydney (4 and 6 October) and Brisbane 9 November. Contrary to expectations at this time, all seats were sold for these concerts and extra recitals had to be arranged in Melbourne, Sydney, Perth and Adelaide, as well as one in Wollongong, fifty miles south of Sydney on the coast. An Australian correspondent to *Guitar News* (May/June 1962) wrote as follows:

So the Maestro found himself jet-propelled from the Eastern seaboard, 2,000 miles across the continent to Perth on the Indian Ocean littoral, up and down and across because of the additional concerts. In his short visit he must have looked out from the plains on more of this country than most of its inhabitants have seen.

As to the public reaction to this great man's art, one can only describe it as sheer enchantment. The tour was an unqualified success artistically and financially. Those of us who met the Maestro, as we were many, were charmed by his warm and relaxed manner, his dignity and his 'Senoril'.

We certainly enjoyed the man himself as much as his matchless art. We hope he enjoyed his stay among us.

Extracts of reviews from the Australian press of Segovia's concerts (quoted in *BMG,* April, 1962) added to the Maestro's collection of international accolades:

The most famous guitarist of this or any other day held a jam-packed Conservatorium audience in thrall at his opening Sydney recital.

(Daily Telegraph)

It was a fascinating display of audience appeal in which a strong but gentle personality put over one of the quietest recitals on record, yet drove his listeners into a kind of hysteria of applause.

(Frank Harris, *Daily Mirror)*

To be continued . . .

FUNDAMENTAL PERSPECTIVES

PART 6: RHYTHM AND TECHNIQUE

By JIM FERGUSON

TWO hazards are connected with learning rhythmic patterns only as they crop up in new pieces. First, you're apt to overlook the various relationships between different figures, which may permanently impair your ability to instantly recognise them. Second, you are presenting yourself with the compound problem of counting the rhythm, fingering the notes with the left hand, and striking the strings with your right. Unless your technique is sure, it can distort what you are trying to take off the page.

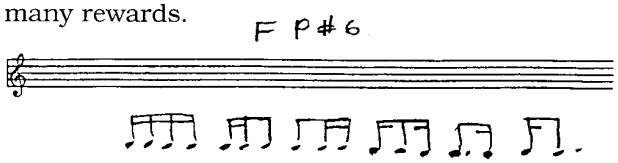
The first step to avoiding these possibilities is to know common rhythms and their relationships before you try to play them. If you work systematically, you will soon be able to accurately sing, clap, tap, or mentally hear virtually any figure (see last month's instalment for some suggestions regarding how to approach this). Once you can perform a rhythm away from your instrument, it's time to methodically integrate it into your technique. Although there are any numbers of ways to proceed, let's consider the series of figures in Ex. 1, which were discussed last month.

To apply Ex. 1's patterns to your scale technique, you might begin by playing them only on open strings, thereby limiting your focus to only the rhythm and your right hand execution. Ex. 2, which features a dotted eighth note followed by a sixteenth, provides a starting point. Once that feels comfortable, bring the left hand into the picture. Ex. 3 uses a simple C major scale and repeats notes throughout the figure, while Ex. 4 goes straight up the scale. Equally develop your facility with rest and free strokes.

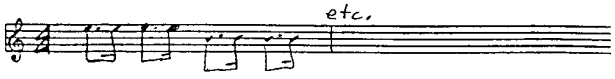
This same approach can also be applied to many other forms of playing. Ex. 4 features a common right hand arpeggio; again, initially begin with open strings. Strums are used in Ex. 6.

Don't forget to work on all of Ex. 1's figures. Once you've mastered them separately, combine them in various ways, creating longer patterns. Eventually bring rests and ties into the picture. Write out each exercise if it helps you keep track of where you are. Always work with a metronome, start slowly, and strive for crisp, accurate execution.

If this type of practice seems laborious, it might ease your concerns to think of it as preparatory work for pieces you haven't even thought of trying to play yet. Exercises aren't music but they can be made musical, and good ones can bring many rewards.



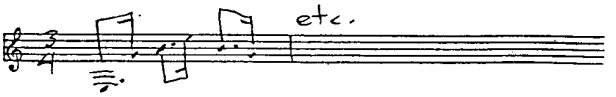
Example 1



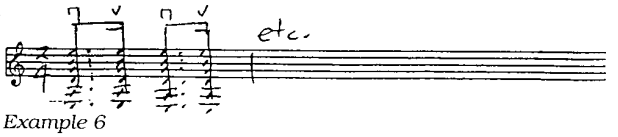
Example 2

Example 3

Example 4



Example 5



Example 6

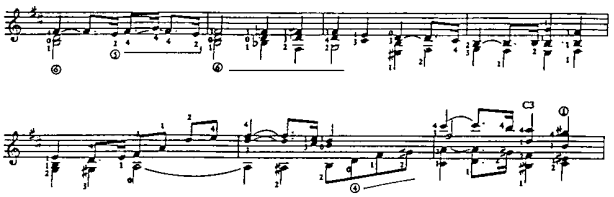
THE GUITAR IN IBEROAMERICA

8. BARRIOS'S *LA CATEDRAL* – 1

By RICO STOVER

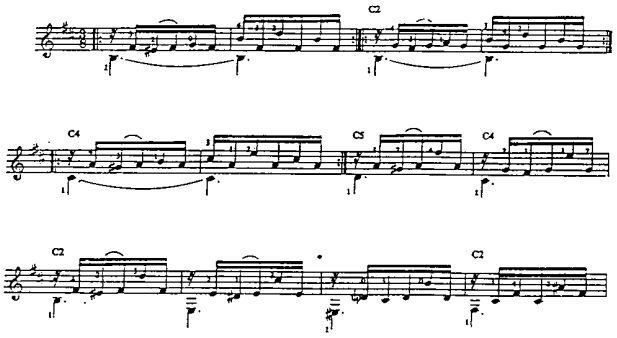
LA CATEDRAL is without doubt Barrios's most popular and widely played composition. *La Catedral* is fast becoming a member of that select group of 'all-time great guitar solos'. It has appeared in numerous published editions over the years and was recorded by Barrios in 1928. But he also left manuscripts of this piece in Costa Rica and El Salvador which contain numerous variations. Analysis of this master-piece will take into account all these musical/historical factors.

Barrios wrote *La Catedral* in 1921. He first played it on April 17 of that year in the original two-movement form: *andante religioso* and *allegro solemne.* These two movements describe Barrios's experience in the Cathedral of San José in Montevideo, Uruguay. The rather majestic *andante religioso* is his impression of hearing the organist in the cathedral playing Bach. Its broad, horizontal chords are rich and majestic:



Music Example 1: *Andante Religioso* ms. 5-12

Barrios then exits the calm sanctuary of the cathedral and enters the 'temporal world' of the street, with its hustle and bustle, reflected in the semiquaver arpeggio patterns in the *allegro solemne:*



Music Example 2: *Allegro Solemne,* ms. 1-6

In 1939 Barrios added to these two movements a *Preludio* subtitled 'Saudade' (which he wrote in Havana the year before). Thus the work is played today. Some may argue that there is no evidence that Barrios performed the work in this three-part format other than this one particular programme (dated July 25, 1939 in San Salvador). Thus they do not accept the *Preludio* as a legitimate part of the work (Sila Godoy of Paraguay holds this view).

But then again some guitarists from South America (like Abel Carlevaro) do not even accept the name Mangoré, since Barrios never used it during the years he spent in Uruguay, Argentina and Brazil (1910-1930).

Beginning in 1930, he did indeed begin presenting himself as Nitsuga Mangoré and continued to do so over the next four years with increasing frequency. By 1940 his flourishing signature emphasised this pseudonym, relegating his given name of Barrios to a mere capital letter 'B':

Graphic Example: *Signature of Mangoré*

On *every* manuscript collected from El Salvador for this period (1939-1944) Barrios signed his name as above. Undoubtedly as the years passed he came to see his artistic identity as profoundly involved with this Paraguayan concept – he had indeed become 'Barrios Mangoré'. What many fail to perceive is the fact that he was proud of this and drew strength from it. Some Latin Americans (such as Jorge Cardoso) consider Barrios's use of this identity, portraying a 'guaraní chief', dressing up in feathers, as a kind of 'circus' phase of his career, a pitiful attempt by a struggling artist to continue a difficult career.

I do not agree. Barrios presented himself from 1930-1934 as Nitsuga Mangoré in hundreds of concerts in the cities and towns of Brazil, French Guiana, Martinique, Trinidad, Venezuela, Colombia, Panama, Costa Rica, El Salvador, Honduras, Guatemala and Mexico. And he was quite successful in doing so (as in Caracas in 1932, where he gave 25 concerts in less than two months). The publics of his time were sincere in their identification with and admiration of the character, feeling an incipient nationalism long overdue in many areas of the Americas. Barrios was successful with Latin American audiences because of his extraordinary talents as a guitarist and creative artist. But they also loved him because *he was one of them.* One might even go so far as to say that Barrios inspired Latin Americans to validate their cultural uniqueness and in so doing experience a genuine unity of spirit as *americanos* – a truly panamerican consciousness that emerged as a result of

Barrios' extensive concertising in 19 Latin American nations where he touched so many lives. It wouldn't have mattered what he called himself.

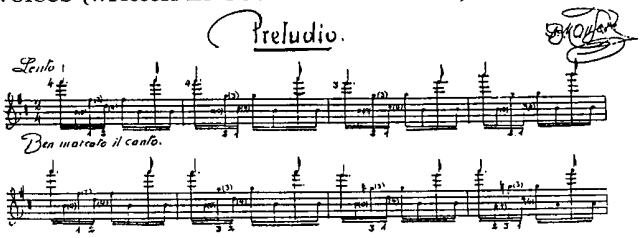
His main problem was timing – being in the right place at the right time. Instead of going up the Amazon in 1931, he should have been in Paris. Instead of being born 'in the middle of nowhere' (southern Paraguay), he should have been born in Buenos Aires. Instead of dying at the age of 59, he should have lived to a ripe old age. Well, one could go on and on about why Barrios missed 'the train to fame and fortune'. But posthumous recognition as a truly important guitarist/composer (the 'best of the lot' according to John Williams) is a great achievement, particularly for someone without a formal education (two years of high school only).

I repeat: *the technique of Barrios is that of an innately gifted genius without par in the history of the guitar.*

No matter what one thinks, *La Catedral* is now performed in three movements. I personally prefer including the *Preludio* even though I think Mangoré in his last years never really altered his two-movement conception. But then again the *Preludio* is such an outstanding piece that it surely does no great harm including it.

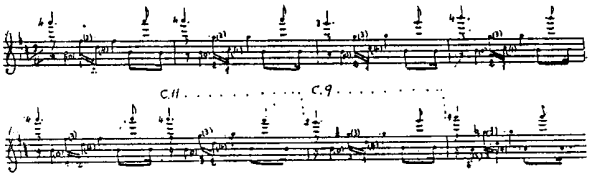
As regards the *Preludio,* there are several things to note:

1) Is it written in two voices or three voices? Answer: both. His first manuscript is in two voices (written in Costa Rica in 1938):



Music Example 3: *Preludio* ms. 1-8 in 2 voices

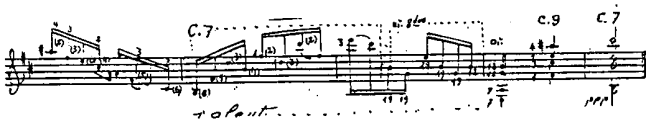
The other manuscript located in El Salvador (written with three voices) is from some time later:



Music Example 4: *Preludio* ms. 1-8 in 3 voices

Barrios came to the realisation that three voices is a more accurate portrayal of what is really happening musically: the respective duration of each voice is clarified, particularly in relation to the lowest voice which here functions as a pedal point B on the second string open (somewhat amazing considering that the changing harmonies in the upper two voices are fretted in eleventh and twelfth positions). This concept of a pedal entering on the off beat is continued in the lower voice throughout the entire piece.

2) Note the tempo marking *lento* and the indication *ben marcato il canto.* Probably this melody was easy for Barrios to bring out as he used metal treble strings (with his special 'rubber dampers'). One must take care to adjust and balance the dynamic level of this melody in relation to the accompaniment parts below. At the end a rallentando is indicated with a triple piano dynamic marking on the last chord:



Music Example 5: *Preludio* ms. 46-49

Other than that, Barrios offered no other specific instructions regarding tempo or interpretation. Suffice it to say that the use of rubato and accelerando is entirely appropriate, being a paramount characteristic of Barrios' musical style. (To clarify a tiny error: in ms. 46 note that the last semiquaver in the measure is marked 12th fret, not 19th).

3) There is of course one other very important item: the overpowering emotion of saudade or nostalgic sadness, a sorrowful yearning, anguished and weeping. From start to finish this

emotion is powerfully expressed – a descending heartfelt cry – 49 measures of perfect form and expression. In my opinion this is one of the best pieces ever written for the guitar.

Continuing analysis of *La Catedral* lies ahead. Until then, Adios y hasta la próxima.

THE PUBLISHED EDITIONS OF *LA CATEDRAL*

THERE are three main sources for *La Catedral*. The first is the phonograph recording he did in 1928 (in one take!) The earliest printed version is from a posthumous anthology published in Brazil by Romeo DiGiorgio, a good friend and supporter of Barrios. It contains 23 pieces and is a remarkable achievement even though it does contain many errors. All the editions listed below reproduce this DiGiorgio version for the *andante religioso* and the *allegro solemne:*

1) Ed. Mundo Guaraní – 1955 (Buenos Aires-based editorial started by Paraguayans).

2) Ed. Spanish Music Centre – c.1965 (New York publisher now defunct).

3) Handwritten manuscript editions: Juan Ruano (Barcelona).

4) Ed. by Isaias Savio, 1973 (from *Obras de Agustín Barrios*, page 37) Savio and Barrios were friends at the time *La Catedral* was composed and this is the only version which gives 'Montevideo, Outono de 1921' ('Montevideo, autumn 1921') as the date of composition. Barrios premiered the work in April of 1921 (the fall in the southern hemisphere) and thus this bit of corroborative information leads me to believe that Savio had a very early copy of the manuscript written in Uruguay (perhaps in Barrios' own hand or copied by Savio himself). When Savio migrated to Brazil in 1931 he took this manuscript with him. Thus it is quite possible that the DiGiorgio is based on the Savio.

5) Ed. Zen-On – 1977 (Volume 1, pages 59-60) The *Preludio* is in two voices.

6) Zanibon edition by Alirio Díaz closely follows the DiGiorgio with a few different left hand fingerings as well as a few slight musical changes by Díaz. The *Preludio* is in two voices. The *allegro* is written in 3/8 metre.

There are a few more currently available editions of *La Catedral* on the market. But these in fact offer nothing new and as such do not figure in our format here. However, it would not surprise me if there are other editions of this piece from who knows where (I have seen *Las Abejas* published in a Russian edition). Please contact me c/o *CG* if you know of any.

Different ideas appear in the manuscript Barrios left in Costa Rica and El Salvador, the third source for *La Catedral* (both these versions, though written years apart, coincide exactly). The andante has repeats and the *allegro* has three measures added; both also have numerous musical ideas that slightly differ. John Williams based his 1977 CBS recording on this manuscript version.

The CPP Belwin edition by this writer attempts to take into account all sources found thus far. The Preludio is in 3 voices and there are 13 possible variations given for the other movements.