

# GUITAR NEWS

THE OFFICIAL ORGAN OF THE CLASSIC GUITAR ASSOCIATION

No. 8

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## OFFICIAL RECOGNITION

**OFFICIAL RECOGNITION** of the classic guitar does not come suddenly, but step by step. A recital demonstrating the artistic capabilities of the guitar, the playing of a gramophone record of a guitarist-musician, an article in a magazine or even a little private playing or conversation may lead to the enlightenment of opinion in important circles.

Below we give welcome news of two cases of official recognition which have occurred recently in Argentina and Egypt.

### ARGENTINA ORGANISES GUITAR RECITALS

**T**HE Argentine Ministry of Culture charged the "Comision Nacional de Cultura" to organise "Mensajes de Cultura" (literally 'cultural messages'). As a result artistes will be sent to all parts of the country—theatrical companies, orchestras, ballets and solo artists. The director of the commission requested the help of Prof. Ricardo Muñoz in selecting some of the best guitarists of the land to be sent to all the provinces to give concerts and recitals. The guitarists include Lalyta Almiran, M. Angelica Funes, Domingo Mercado, Lilia de la Fonte, Clara Sinde Ramallal, Fanny Castro, Elba Rosado, Jorge Martinez Zarate and his wife Graciela E. Pomponio. Señor Muñoz himself is also taking part in the cultural campaign, giving lectures on the origin and history of the guitar in several towns and cities.

### THE GUITAR IN EGYPT

**T**HE famous Greek composer Manoli Calomiris, director of the National Conservatoire in Greece, recently inaugurated a branch in Cairo where singing and many different instruments will be taught. The course for the Classic Guitar will be taught by Miguel Abloniz. The annual examinations will be conducted by at least two adjudicating Professors from Athens and diplomas will be awarded giving successful students the right to continue their studies in Greece, if they wish, without further examination.

Mr. Abloniz gives monthly guitar broadcasts on Cairo Radio. Recently a Malagueña (Capriccio) composed by him for Ida Presti, was published by Berben Editore of Modena, Italy.

### TARREGA CENTENARY

November 21st, 1852-1952

The one hundredth anniversary of the birth of **FRANCISCO TARREGA** will be celebrated by guitarists on **NOVEMBER 21st, 1952**. Already plans have been made for special commemorative concerts, recitals and meetings. In cases where nothing has yet been organised to mark this important guitar event it is hoped that preparations will be made without delay, no matter how small the Society.

## PROPOSED TARREGA POSTAGE STAMP

IN "Guitar News" (December, 1951) the suggestion was made that it would be appropriate for a postage stamp to be issued by Spain for this centenary.

The "Academia Argentina de la Guitarra" addressed a letter to His Excellency the Ambassador for Spain (in Argentina), don Manuel Aznar, on this matter. We print hereunder a slightly abridged translation of this document:

*Your Excellency,*

*The Twenty-first of November of this year will be the Centenary of the Birth of don Francisco Tárrega Eixea, native of Villareal, Castellon de la Plana, Valencia—a great musician and founder of the modern school of the Classic Guitar. His work raised the instrument to a high concert standard, and it is acclaimed and played by peoples of all five continents and by some of the most accomplished among musicians of all races.*

*The world has rendered homage to this great master—streets in Villareal, Barcelona and Castellón bear his name, and in the latter place a monument, raised by public subscription, adorns the Paseo Ribalto. Many musical institutions bear his name, not only in Spain but in Tokio (Japan), Buenos Aires, Rosario, Santa Fe, Paraná and several other places.*

*We can safely generalise and say that all teachers and players of the guitar are influenced by the method of the famous composer of "Capricho Arabe"*

*Therefore, Your Excellency, the association over which I have the honour to preside, has asked me to request that you should use all the influence of your exalted diplomatic position in begging His Excellency Generalissimo don Francisco Franco, that, as a gift from Spain to the world of guitar-lovers (there are no less than 30,000,000 performers, composers and admirers of the instrument) a postage stamp should be issued in memory of the "IMMORTAL TARREGA" on the anniversary of his birth 21st November 1952.*

*With the strongest confidence that our request will meet with your most courteous attention, we remain, Your Excellency,*

*Your Excellency's most humble servants,*

*(Signed) Ricardo Muñoz, President.*

*(Signed) Leandro A. Castro, General Secretary.*

*Republic Argentina*

*Cap Federal, 18th April 1952*

*"Academia Argentina de la Guitarra"*

Professor d. Ricardo Muñoz tells us that this letter was received by the Spanish Ambassador in Buenos Aires with much courtesy and good will.

It is hoped that guitar organisations in other lands will make similar requests.

## SIENA PRIZE COMPOSITIONS

We are informed by Messrs. Schott & Co., Ltd., that they are publishing the winning compositions by Tansman and Haug and that it is hoped to have them ready during this autumn.

## THE ART OF PHRASING

By Albert Valdes Blain

**I**F we examine the difference in the quantity of good music available to the guitarist at the beginning of the twentieth century and that which is obtainable to-day, we would find that the literature for our instrument has been doubled and that important contributions from composers of high calibre and world-wide reputation—Ponce, Turina, de Falla, Villa Lobos, Rodrigo, Castlenuovo-Tedesco, Torroba and others—have now made it possible for the concert guitarist to give programmes of variety and interest to the public. There are now several modern concertos for guitar and orchestra available to the guitarist.

This increase of good music, however, brings with it complications and added responsibility to those who are already able to give recitals and to students who are preparing themselves for eventual presentation before the public. It is no longer sufficient to come before the concert audiences of to-day with just strong and fleet fingers, but with little of musical value to communicate. The preparation of the guitarist must be as thorough as is that of the concert pianist. This means years of study not only in subjects touching on the immediate problems of technique, but also in all those theoretical studies which will enable the guitarist to thoroughly understand the musical aspects of his art.

It is unfortunate that most of the students of the guitar tend to overspecialise. They are guitarists—they concentrate only on the guitar, but that is illogical; the musician must express music. To be able to do this, he must initiate himself into an awareness of the different branches of his art—the symphony, the concerto, chamber music, opera, ballet—in order to develop himself as a well-rounded communicative person. The guitarist must familiarise himself with all the works of the great composers, especially those for the piano, the violin and the orchestra. From these the guitarist will obtain an insight into the workings of the greatest minds in music which is an experience impossible to duplicate in the exclusive study of the music for our instrument.

In our last article, we wrote about form and the importance of studying and learning this critical phase of music in order for the player to be able to render his pieces in an intelligent and comprehensive manner. Let us now examine the smaller sections of a composition which can be compared to the individual blocks of stone that go into the building of the musical edifice—the musical phrase.

A musical composition consists of a series of short sections of various lengths, called phrases, each more or less complete in itself; and it is upon the interdependence of these phrases, and upon their connection with each other, that the whole meaning of music depends. The phrases are analogous to the sentences of a literary composition.

The relationship of the different phrases to each other and to the whole work must be studied under musical form. What I desire to touch upon

here is the proper rendering of the phrases in performance that they may be presented to the listener in an intelligible and attractive form. The process by which this is accomplished is called phrasing, and is perhaps the most important of the various elements which go to make a good and artistic rendering of a musical composition. Rousseau says of it, "The singer who feels what he sings and duly marks the phrases and accents, is a man of taste. But he who can only give the values and intervals of the notes without the sense of the phrases, however accurate he may be, is a mere machine."

Just as the intelligent reading of a literary composition depends chiefly upon two things, accentuation and punctuation, so does musical phrasing depend on the relative strength of the sounds, and upon their connection with or separation from each other. The next matter to which attention must be directed in order to arrive at any intelligent basis for our phrasing is the fact that everything in music must be considered in the light of progression or movement towards some more or less clearly defined destination. This is true whether we have in our thoughts the gradual but inevitable working-up of some extended passage towards a strong emotional climax, or of the no less essential trend of some figure of a few notes (motives) towards the point where it finds its own completion.

It would take a book and by no means a small one, to go into this matter of phrasing which I am now discussing. Even in such a book there would doubtless be many points which would be open to assaults for sticklers in psychological technology. However, I am not writing these articles for the purpose of having something to defend, but merely giving a few offhand facts that have benefitted me in my playing and teaching, and it is my conviction that it is the duty of the guitarist to try to understand the analogy of the physical limitations which surround the guitar itself and other mediums of musical expression — the voice, the violin and the piano — and to apply the result of his observations to his playing.

There is a relation between phrasing and breathing which the student may also investigate to advantage. The true artist may be said to breathe his phrases. A phrase that is purely contemplative in character is breathed in a tranquil fashion without any suggestion of nervous agitation. If a perfectly tranquil phrase is given out in a succession of short breaths, indicating, as they would, agitation, it would be a contradiction; just as it would be perfectly unnatural to suppose that in expressing dramatic intensity it would be possible to breathe slowly.

In conclusion, I would urge students to cultivate a very definite mental attitude as to what they really desire to accomplish. Do you wish to make music? If so, think music, and nothing but music, all the time, down to the smallest detail even in technique. Is it your ambition to dazzle with rapid scales and brilliant arpeggios? Then by all means concentrate your mind on them to the exclusion of everything else, but do not be surprised if when, later on, you want to communicate a semblance of life to your mechanical motions, you succeed in obtaining no more than the jerky movements of a puppet.

## BUYING ONE IS EASIER!

By J. K. Sutcliffe

THE troubles of the amateur guitar-maker today may be said to start and finish with his seeking and finding proper "timber": the love of his art will assuredly carry him over the rest of the problems he is likely to encounter. But it seems neither love nor money will procure him the rare woods that alone do justice to the months of toil and care that go to making a first-class instrument. For these woods must fit their purpose of instantly responding to the player's touch through the strings at his finger-tips.

Any luthier, as a maker of sensitive musical instruments, is constantly aware of the importance of this fitness-for-purpose. He knows that the master who may play his guitar possesses a most intolerant ear for the near misses of his art. He knows, too, that the more tolerant organ, the eye, overlooks visual defects in the long run provided the musical result is satisfactory. In his often fruitless searches for the materials of his craft he will find old furniture taking on a new significance; nay, even old instruments of another genus will be appraised for their possible tone-wood content.

So, material to hand after diligent hunting, what then? During many months' work on what he hopes to be at least a moderately successful model, he will probably break every known wood-working rule. But the end always justifies the means. He will not feel despondent if the result is not a cabinet-maker's dream. Indeed, if it be so and falls short of the musical ideal, this would indicate, if anything, the measure of its failure. The last thing he wants after his long struggle is to end up with a nice handkerchief box—*shaped like a guitar*.

He will probably find that the sounding-board ("table" or "belly" to some) offers some of the greatest difficulties. This is of pine, leader of the tone-woods, and must be formed into a thin, pre-stressed slightly arched diaphragm. It must be capable of being responsively and resonantly vibrated by as thick a string as possible. The achieving of the subtle balance between mass of vibrating string and weight of sounding-board offers considerable problems. Not the least is judging the amount of camber to be set before gluing up and strutting. Too much will lead to over-stressing and splitting of the thin pine (little more than 1/16 inch at the edges) when string-tension is applied; too little to loss of power and musical tone.

Other difficulties there will be for sure, but they will occur over less vital parts. The amateur will find, for example, that a sturdy inner or outer mould, or both, is a necessity; that to try to stick his pieces together with pressure (to exclude as much glue as possible) all as it were, in mid air, will try his patience to the utmost. Briefly, he had better construct a jig first.

To the end that the player of the guitar should know as much as possible about the instrument of his choice, what better than he set about building one? (This is, in reverse, an ideal of Arnold Dolmetsch, described in "Fifteen Craftsmen and their Crafts." In his establishment there exists a so-called player-maker rule, based on the principle that the craftsman should of necessity know his instrument musically in order to make it successfully.)

There could be nothing better were it not for the nature of man. During his life, sooner or later, his true bent will settle out. Born to create things with his hands he will make the guitar: born to be a player of the guitar he will make the music.

## CONTEMPORARY GUITARIST (No. 7)

**V**ROUYR MAZMANIAN was born of Armenian parents in Bulgaria, but when he was only nine years old his family moved to Istanbul. In this Turkish city he attended a college on the banks of the Bosphorus and made his first acquaintance with the guitar which he heard played by Russian refugee officers to accompany their nostalgic romances. He was also greatly attracted to literature and drama, later receiving special educational training in Italy and France. He has been successively editor of various literary reviews in the Armenian language and has published a series of poems. As an actor he has made extensive tours in Europe. It was in Paris that he commenced to take a serious interest in the guitar after hearing two famous guitarists, Emilio Pujol and Andres Segovia. He was also influenced by the great Corsican guitarist Jacques Tessarech and still cherishes souvenirs of this remarkable personality. He perfected his guitar playing under the tuition of Emilio Pujol whom he considers an incomparable teacher.

Mr. Mazmanian has made numerous transcriptions of the works of Bach and also of the old lutenists—as solos, duets and trios.

He left Paris some fifteen years ago to settle in Beyrouth, Lebanon, where he formed the society "Les Amis de La Guitare de Beyrouth." He fully devotes his time to the guitar, and after years of persistent effort he has been successful in spreading the art and appreciation of guitar-playing in the beautiful land of Lebanon.

Vrouyr Mazmanian has fully justified the words which were said to him by Emilio Pujol: "Whoever touches the guitar is worthy of homage."

W.M.A.

## VARIATIONS . . . ON A THEME

By Vrouyr Mazmanian

**T**HE guitar is one of the most poetical of instruments, and celebrated by poets down the ages from the time of the Greeks and their legend of Arion.

I have noticed during my career how all those who play the guitar have the affection, the devotion for the instrument of a Dante for his Beatrice or Petrarch for Laura. I have noticed too that there is a sympathy and fraternity between the amateurs of the guitar that is rare among the players of other instruments.

Of course I am speaking of the classic guitar, the "real guitar" beloved by our good friend Mr. Wilfrid M. Appleby.

But what disappointments there are in the career of a guitarist. One of the chief of these is lack of adequate instruction, the shortage of good teachers and the want of a good method for beginners.

Sor and Aguado wrote excellent studies, but no ordered or graduated method in the modern conception of the word. I still find Carulli the most suitable for beginners. A conference of guitarists should be held somewhere every year to study this teaching problem. As no teacher of the guitar could afford to pay the expenses of the journey that would be required, I would suggest a big concert in the town where the conference was held in which all delegates would take part. This would make wonderful propaganda for the

guitar and the revenue from the concert would help towards the travelling expenses. I hope profoundly that my suggestion will be taken up, and urged by "Guitar News."

I am in complete agreement with Mr. Appleby when he makes a distinction between the "real guitar" and the other kinds. I have suffered not a few humiliations in my time as a result of the confusion between them. You are in a room, for instance, when someone presents you to a pianist, say, or a violinist, and he looks you up and down with the utmost hauteur. He regards you as his inferior!

Sometimes I have chanced to be in the homes of well-to-do people where the son or daughter of the house is my pupil. There are visitors. Papa announces proudly that his offspring is learning the guitar. The visitors gape: "But why not the piano?" they ask, "that is a proper instrument." And then turning to me, the teacher: "Why have you wasted your time on the guitar? You should have taken up a more solid instrument."

I have heard the same thing over and over again. The chief reason for it is that the guitar has become a sort of maid-of-all-work. A comedian who has learned a few chords assaults your ear with some cow-boy crooning or other, accompanying himself with a plectrum on a steel-strung guitar. Or some fellow who can pick out a rumba rhythm or a samba, passes as an excellent guitarist, and protests proudly that he is entirely self-taught.

Several people have said to me: "The guitar? Oh yes, you can learn it, I believe in a few months." The little "practical" instruction books published in America, which teach by means of diagrams, encourage a lot of that sort of thing. The result is that one lives in an everlasting nightmare of self-justification. The profane usually lump together the plectrum guitar, the Hawaiian guitar, banjo, and even the balalaika and the mandolin. It is by no means easy to explain to them that we are of the aristocracy of the guitar, that ours is a nobler and higher art. If you do try to point this out they simply treat you as if you were a megalomaniac.

Once a lady announcer on Levant-Radio introduced me thus: "You are about to hear Professor Mazmanian in a recital . . . she looked desperately at my guitar and eventually she got it—"in a recital on the *banjo*"! (She was a new announcer and the word guitar was not in her script.)

But in spite of all these drawbacks I have had some marvellous encouragement. All fine artists, and all sensitive and intelligent people love the guitar. A simple chord or a few arpeggios will put them into an ecstasy. So, in spite of the jeers of the ignorant, and the disdain of the "academic" musicians, we must work to elevate our art to its proper heights. And we must especially tackle the teaching problem.

My affectionate and fraternal greetings to all our confrères wherever they may be.

## ANTON DIABELLI AND HIS MUSIC

By Vahdah Olcott Bickford

**A**NTON DIABELLI, famous Austrian musician, was born in Salsburg, on September 6th, 1781, and died on April 8th, 1858. He led a very active life and was very unassuming in personality, which made him many friends. He was unusually versatile in his talents, being a fine pianist, a composer and arranger for the piano of pieces which had an immense

popularity, and he was also a guitarist of no mean ability and composer of numerous pieces for the instrument and of Sonatines for guitar with piano. He composed many Masses that were widely used during his lifetime and since. He also composed songs with piano accompaniment and an operetta. Having been intended for the priesthood, he had a splendid formal education and profited greatly from his association with Michael Haydn, who superintended his musical studies. He was later on received most warmly by the great Joseph Haydn in Vienna.

Diabelli soon became a popular teacher of the piano and guitar in Vienna and from this profession made sufficient money to become a partner with Peter Cappi, the music publisher, in 1818, and in 1824, when he was but thirty-five years of age, the firm became Diabelli and Co. His establishment became one of the foremost in Vienna in the golden age when Czerny was for many years a daily visitor and where all the leaders of the musical world (which was then centred in Vienna) went in and out from day to day. After a couple of previous transfers Diabelli's firm was finally bought by A. Cranz, of Hamburg, where it became world-wide in its fame, and a half century ago had over 25,000 numbers in the catalogue. Other firms in Diabelli's time were bought by him, including those of Artaria, Th. Weigl, Leidesdorf, and Carlo Mechetti, so he became a very wealthy man as head of his publishing business and demonstrated that sometimes musicians are also good business men! His firm published the works of Schubert, Czerny, Strauss and Lanner, and those of other celebrities. In fact, the writer believes that he deserves fame for being the first to recognise and publish the works of Schubert. Many of these were originally composed for the guitar—that is, the songs in particular, and were afterwards transcribed by the composer for the piano at the advice of Diabelli after the guitar began to lose popularity and the piano became ever more popular.

Beethoven wrote his 33 Variations (Op. 120) on a Waltz of Diabelli's, and, according to Sir George Grove, "this alone will preserve his name to posterity should it disappear in other ways." In fact, on June 16th, 1825, the "Wiener Zeitung" advertised the publication of the famous Diabelli Variations written by 51 contemporary composers on a theme set by the music-publisher Diabelli. The first volume was the Beethoven Variations just mentioned, the second comprising those of fifty other men—Czerny, Hummel (who was also a guitarist), Schubert, Moscheles (another great musician who was also a guitarist and composed for it), and Liszt (then only eleven years of age) and many others of note.

In 1867 Sir George Grove, having long had a feeling that there must be a good deal of Schubert music in Vienna unpublished, perhaps unperformed, took young Arthur Sullivan with him and went to the house of the music publisher Spina, who had succeeded to the business of Diabelli, thinking that Spina might have these lost works somewhere without even knowing it. So Spina willingly turned the two men loose among heaps of unprinted music which had been there since he took the business over from Diabelli, and there they found all the lost part books of Rosamunde, a Trio, a Stabat Mater and many songs, which would otherwise have been lost to the world.

As guitarists we are particularly interested in the guitar compositions of Diabelli.



## BEGINNERS' FORUM

- Q. Does it harm a guitar to be hung on a wall when not being played?—I think it looks so ornamental.
- A. Yes, in almost all climates it is much better for the guitar to be placed in its case after use. The fine woods of a good guitar are affected by heat, cold, damp, etc., so that warping and cracking may occur. It is often possible to purchase for a small sum an old guitar of nice appearance which is no longer playable (probably through being hung on a wall!) Perhaps such a guitar could be used for ornamental purposes.
- Q. What is the correct width of the finger-board?
- A. It depends on the size and shape of the hand and fingers of the player. The width *at the first fret* should be about  $2\frac{1}{4}$  inches if the guitar is for a large hand, especially if the finger-tips are wide. When C or any other note is played on the second string the first and third strings must have sufficient room to vibrate freely and give a clear sound. For smaller hands and narrower finger-tips  $1\frac{3}{4}$  to 2 inches will be a suitable width at the first fret.
- Q. The article in "Guitar News" (No. 7) by Mr. Albert V. Blain has made me desire to study music more widely. Can you recommend a good, but not too expensive, reference book?
- A. "The Oxford Companion to Music" by Dr. Percy A. Scholes (Oxford University Press—42/-) contains a wealth of musical information, including ten pages on "Form"; it is a single volume of more than 1,000 pages. A smaller book by the same author is "The Concise Oxford Dictionary of Music" (18/-). A larger work (5 volumes) is Grove's "Dictionary of Music and Musicians." A new edition of this is being prepared.

## MEMBERS' ANNOUNCEMENTS

Every member may have a 25 word notice inserted free in "Guitar News" for each subscription paid. Extra notices may be included at the following rates: up to 25 words 2/6; from 26 to 50 words (maximum) 5/-.

**WANTED:** Boccherini Quintet and Schubert Quartet music (with guitar part). F. Noel Petit, 2 Prospect Cottage, Oberlands, St. Martins, Guernsey, Channel Islands.

**GUITAR LESSONS:** Elements of technique, music and harmony after Tarrega, Llobet, Pujol, Segovia. Few vacancies: Chesnakov, 24a Cathcart Road, London, S.W.10. (Tel.: FLA. 4354).

**SPANISH GUITAR CENTRE:** Tuition in the Tarrega method by Len Williams. New music and transcriptions. Write also for new booklet on Guitar Trio, introducing the new Tarina Soprano guitar. Spanish Guitar Centre, 12/13 Little Newport St., London, W.C.2. (Tel.: GER. 6457).

## GUITAR MUSIC

Ten pieces by J. S. Bach arranged for guitar duets by Alexander Bellow have been published by Spanish Music Center, New York City—a very welcome addition to the list of music for two guitars.

## VICTORIA KINGSLEY

**F**IRST-hand news of Miss Kingsley's highly successful recital in New York was received from two young ladies who were in the audience. They sailed for England (with their guitars) a few days later, calling at Cheltenham en route for Stratford-on-Avon. This recital which took place at the Carl Fischer Hall on May 5th, was organised by the Society of the Classic Guitar of New York. After several broadcasts Miss Kingsley left New York for Mexico early in July. In August she will go to California and fly from San Francisco on August 12th to Auckland, New Zealand.

## SEGOVIA IN SPAIN

**A**FTER sixteen years absence from his native land, Segovia recently returned to Spain to give a recital in Granada. He met with extraordinary success and played works by Spanish Vihuelists, Bach, Sor, Tarrega, Albeniz, Torroba, Castelnuovo-Tedesco and Turina.

## INTERNATIONAL NEWS

**ARGENTINA.** The third issue of the "Revista Cultural" of the Guitar Association of Rosario appeared in May. Like its predecessors it demonstrates from cover to cover the tremendous enthusiasm for the guitar in this important city.

**BRAZIL.** In Sao Paulo there were several guitar recitals during May. The Cuban guitarist Juan Mercadal gave two recitals. He is 27 years of age and is a pupil of one of Llobet's disciples, Severino Lopez. Milton R. Nunes was presented in a recital by the Associacao

Cultural do Violao. His programme included a composition by himself "Sonatina en La." Carlos Ramos, also presented by this Association, gave a recital consisting entirely of his own compositions.

In Belém on April 5th Amaro Siqueira gave a recital which included Fantasia de Concerto (Viñas), Folias (Sor), Mazurka (Baeelar), Choro Triste (A. Medeiros) and works by Haydn, Tarrega, Albeniz, Torroba, Villa Lobos, etc.

In Campinas the Sociedade Violonistica Campineira organised a recital by the famous Argentine guitarist, Abel Fleury; also a guitar concert given by four of its members, Margarida Diogenes, Eraldo Pinheiro dos Santos, Victorio Guarino and Alberto Amendola Heinzl.

**BRITAIN.** A Spanish Guitar Centre has been formed in London by Mr. L. Williams who arrived back in London from Melbourne, Australia, in March. His son, John, aged eleven, is already a promising guitarist having had instruction from his father in the Tarrega method since the age of seven.

**CUBA.** The Argentine guitarist Manuel Lopez Ramos, had great success in Havana.

**DENMARK.** Chamber music (with guitar) was broadcast by the Wiener Gitarre-Kammermusik Trio with Julius Zimmermann—guitar.

**FINLAND.** A lecture on "Flamenco," illustrated by gramophone records, was broadcast by Ivan Putilin on May 5th. On June 6th Mr. Putilin broadcast a lecture on "The Concierto de Aranjuez" by

Joaquin Rodrigo. The recording of this Concerto (Columbia RG 16068) which was used to illustrate the lecture was made by R. Sainz de la Maza with the Orchestra Nacional de España, conductor Ataulfo Argenta. The lecture included biographies of the soloist and the composer.

**GERMANY.** On June 12th Luise Walker broadcast guitar solos on Hamburg Radio.

**ITALY.** At the British Institute, Turin, on March 3rd, a recital was given by Lolita Sabicas Tagore. She played Variations by Frescobaldi, Suites by de Visee and Bach, works by Sor, Dowland, Purcell, Aguado, Tarrega, Turina, Granados and Albeniz. From the tributes of praise accorded her by the press she had good reason to be satisfied with her performance, but she has had the rare courage and artistic foresight to cease giving recitals for about a year in order that she may concentrate on musical study and technical mastery of the guitaristic art.

**LEBANON.** Vrouyr Mazmanian gave a lecture on "The Guitar" at an Armenian Cultural Club in Beyrouth on March 30th. He illustrated it with guitar solos and recited original poems in Armenian in praise of the guitar. On May 1st he gave a recital at the American University of Beyrouth being assisted by an ensemble of guitars. The Lebanese press contained enthusiastic reports with pictures of Mr. Mazmanian and his guitar ensemble.

**RUSSIA.** A new guitar tutor (for 6-string guitar) compiled by the leading Russian guitarist, A. Ivanoff Kramskoy has been published in

Moscow. It is based on the Tarrega method and its 109 pages contain many studies and pieces including some by Russian guitarist composers.

**SPAIN.** At the Conservatory of Málaga three pupils of the guitar course of Professor D. José Navas took part in a concert on June 13th (repeated June 16th) — Garcia Azuaga, Evaristo Puyé and Gonzalez Sanchez. They played compositions by Mozart, Bach, Sor, Torroba and Navas.

**SWITZERLAND.** Pupils of José de Azpiazu, professor of the guitar at the Conservatoire of Geneva have formed a "Club Segovia des amis de la Guitare."

**U.S.A. Boston.** Excellent work in making the classic guitar better known is being done in Boston and the State of Massachusetts. Mr. Guy B. Simeone, president of the Classic Guitar Society of Boston, recently took part in a concert at the New England Conservatory of Music. He played 16th century Lute pieces by Galilei, Praeludium (Bach-Segovia), Romance de Amor and Solea (Vicente Gomez). With his colleague, Dr. Horace G. Cobb, a duo has been formed and recitals on two guitars are being given throughout the state.

**Hollywood.** We are glad to hear that Vahdah Olcott Bickford is up and about again after 9½ weeks in bed as the result of her accident. She took part in a concert on May 31st in which the American Guitar Society gave their 20th Spanish Programme (and each one different!) During her convalescence Mrs. Bickford has been making arrangements for two, three and four guitars.

## GUERNSEY EISTEDDFOD (November, 1952)

The open contest for guitar solo (own choice) is class No. 53. Entrance fee 1/-, Syllabus 1/6 from the Hon. Secretary, Mr. S. A. Le Tocq, "Le Bordage Villa," Baubigny, Guernsey, C.I. Last date for entry, September 27th.

# The Classic Guitar Association

(An International non-profit-making Organisation)

President: L. T. Bridell, M.A.

Committee: Miss Maude Hamilton, Mr. C. E. Robins,  
Miss Joan Prior, Mrs. Kay Appleby (Hon. Treasurer),  
Mrs. Audrey Rodziszewska (Spanish Translator).

### Hon. Organiser:

**Wilfrid M. Appleby, 47, Clarence Street, Cheltenham (Glos.), England,  
to whom all communications and subscriptions should be sent.**

This organisation has been formed to make the classic (Spanish) guitar better understood and appreciated, to prevent it from being confused and associated with its novelty variants (jazz, Hawaiian, electric, etc.), and to maintain the essential character and nature of the legitimate guitar and its music. Those who agree with these aims are invited to join the C.G.A.

**Foundation Member:** 20/- a year (U.S.A. \$3.00).

**Member (ordinary):** 5/- a year (U.S.A. .75 cents.)

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