

GUITAR NEWS

THE OFFICIAL ORGAN OF THE CLASSIC GUITAR ASSOCIATION

No. 4

DECEMBER, 1951—JANUARY, 1952

FRANCISCO TARREGA*

In the Spanish town of Villareal, where oranges grow and Mediterranean breezes stray inland from the nearby gulf of Valencia, a son was born to Francisco Tarrega and his wife Antonia Eixea on November 21st, 1852, and named after his father, Francisco.

An interest in music developed during childhood, two instruments—piano and guitar—competing for ascendancy. His first introduction to the guitar was from Manuel Gonzalez, a modest performer, of Castellon de la Plana, but lessons from Julian Arcas were of much greater importance.

At one time it seemed that the piano would dominate his musical life for he studied it at Madrid Conservatory to such good effect that he won the highest awards on the completion of his course under Professors Galiana and Hernando. But the guitar had not been neglected, and in his dilemma he allowed a concert audience to decide which instrument he would adopt for his career. He played solos on each instrument and the applause was greater for the guitar. Soon afterwards he took part in an important concert at the Alhambra in Madrid at which three celebrities, Albeniz, Chapi and Chueca were also in the programme. In spite of the presence of such famous musicians Tarrega with his guitar scored the greatest triumph of the evening.

Having chosen his life-work Tarrega set out to improve the technique of playing the guitar. The playing position, the action of the fingers and thumb were decided upon only after much experimentation. Just as Paganini drew on the technique of the guitar to improve his playing of the violin, so Tarrega applied his knowledge of pianoforte technique to the guitar. His greatest innovation was 'apoyando' or 'top-stroke'—the flexed tip of the finger striking the top of the string a glancing blow and coming to rest silently with a 'follow-through' action on to the adjacent lower string, thus producing a clear carrying note which can be of considerable volume. This is applicable to single note passages but not to chords or tremolo playing.

Tarrega must have realised that the repertoire of music for the guitar at that time was inferior to that of the piano in quality and diversity. Here was another vast field for experimental work and it resulted in his transcriptions for the guitar of much classical and modern music.

His original compositions consist of *Studies* (numbered 1 to 20) and a Study in the form of a Minuet; *Preludes* (numbered 1 to 13) and the *Preludes* (named) Lagrima, Endecha and Oremus; *Solos*—Capricho Arabe; Danza Mora; Jota Aragonesa; El Columpio; Danza Odalisca; La Mariposa; La Alborada (musical box); Pavana, Minuet (pizzicato); two tremolo studies—Sueno and Recuerdos de la Alhambra; four Valses—Vals, Gran Vals, Las dos hermanitas and Isabel; four Mazurkas—Adelita, Marieta, Sueno and Mazurka en Sol; a Gavotte—Maria; a Polka—Rosita. It is possible that other compositions which have not been published are in the possession of



Tarrega's pupils or other people, but some works have been published which were wrongly attributed to him. Much of Tarrega's music—original and transcriptions—is still obtainable from such firms as Biblioteca Fortea and Union Musical Espanola in Madrid; Antigua Casa Nunez and Ricordi Americana in Buenos Aires; and Spanish Music Center in New York.

Most of these compositions are light pieces, of considerable charm, written no doubt to suit the audiences of his concerts and recitals, but the harmonies are always right and even the lightest of them has musicianship of merit.

Tarrega did not publish a Method but left it to his pupils to continue the work he so ably started. Some of these, including Emilio Pujol, Daniel Fortea and Salvador Garcia are still living and actively working for the guitar.

Francisco Tarrega died in Barcelona on December 15th, 1909, but later his remains were buried at Villareal, his birthplace. His son, also named Francisco, continued to dwell in the Catalonian capital, but the daughter, Maria, went to Villareal to live. The principal rooms of her house were converted into an excellent museum. Describing this museum after a visit in 1943 the writer Jose Rico de Estasen said:—"There stood the great guitarist's piano and on the lid lay the guitar. Tarrega's daughter, herself also a good guitarist, took it from its cloth case. Inside the guitar was the inscription: "Don Antonio de Torres—Constructor de Guitarras en Seville—ano 1883—Guitarra numerado 49, Segunda epoca." Lying about on tables and other furniture were musical instruments, books, pieces of music—"Danza Mora," "Capricho Arabe," etc. Among the other objects in this little-known museum were landscapes, sketches, parchments and diplomas, family portraits and the likenesses of great composers and musicians. And everywhere in drawings, sketches, caricatures and photographs the likeness of Tarrega himself with his great shock of hair, his sad eyes, the drooping moustache, and long, characteristically 19th century goatee beard—the sensitive and mystical face, full of modesty and goodness."


The writer of this description expressed the hope that the authorities will see that these souvenirs do not become dispersed but are preserved in a worthy place.

The influence of Francisco Tarrega is immeasurable even though to many people his name is still unknown. Yet it is the name of a genius who stands well in comparison with Liszt as a transcriber of music for a particular instrument and whose work to improve the technique of that instrument is comparable with that of Corelli, Kreutzer, Paganini and Joachim for the violin.

The suggestion that December 15th (the anniversary of his death) should be regarded as "Tarrega Day" by guitarists has received support from several lands. Soon it will be the centenary of his birth. Spain has honoured some of its glorious sons by issuing postage stamps with their portraits—the artists, Goya and Velasquez; the writers, Cervantes and Ibanez; Cierva (inventor of the autogyro) and Falla, the composer. We hope to see Tarrega and his guitar similarly honoured in this and possibly other ways.

WILFRID M. APPLEBY

*pronounced TARRega—accent on the first syllable.

The President and Committee wish 'all C.G.A. members and readers of "Guitar News" a Very Happy New Year. 

ITALIAN GUITAR-MAKER

LORENZO BELLAFONTANA began the study of the luthier's art in 1924 under the tutorship of Maestro Candi, of Genoa. Later he took up the construction of guitars, first studying the traditional Italian form and finally dedicating himself to the Spanish style having found by several experimental examples that the latter gave the best results in volume and quality of sound. Professor Emilio Pujol sent him his Torres guitar as a model, and since then Bellafontana has worked to improve on this, obtaining perfect balance of tone with a sober and perfect exterior line.

The 'personality' the Maestro puts into his instruments is such as to be distinguished and recognised amongst others, and gives full merit to the expression 'classic guitar'. In fact its particular brilliance of timbre often resembles that of a clavichord, but with a clearer sound, while it can also assume the deep and mellow tone of a cello. In a big concert hall a Bellafontana guitar can be heard well due to its incisive qualities; and, if played with proper technique, such effects as trills, mordents, tremolo, etc. are heard with staccato clarity. This last, but not least, requisite quality and also its very good fingerboard make these instruments much in demand not only in Italy but in other lands. At present Bellafontana is working on several orders from Istanbul, Turkey, where his guitars are a great success.

Recently Professor Paleologo, of Istanbul, sent him a guitar by Jose Serratos (born in Tarrasa, Catalonia, 24th June, 1855, and established in Barcelona, 1890) The first guitar based on this model, which is larger than the Torres model, gave very satisfactory results both as to quantity and quality of sound. The guitar I am using is of this type and I consider it one of Bellafontana's masterpieces.

Maestro Bellafontana is also a well-known and highly appreciated maker of violins which have gained awards at exhibitions, including the recent Cremona Expositon.

Both violins and guitars come out of his very own hands, for he works at them by himself, not allowing anyone else to touch them. In his little studio he is busy the whole day long at his instruments, and, sometimes, late at night you may find him there, bent over a guitar, giving it the final touches, handling it with infinite delicacy—that of the artist who will soon have to part with his creation, trusting it to the hands of one who will find its soul, and bring it out in its warm, clear voice. And each instrument is a bit of the soul of its creator.

LOLITA SABICAS TAGORE

Address: M. Lorenzo Bellafontana, Via P. Giacometti, 5/3 Scala D, Genova—S. Fruttuoso. Italy.

SEGOVIA IN BRITAIN

The fact that Andres Segovia arrived in Britain during a Parliamentary Election campaign made no difference to the success of his recitals. The Wigmore Hall, London, was the scene of great enthusiasm and several 'encore' solos were played.

At Sheffield, Segovia's recital, fixed for the actual day of the Election, was postponed for a week, but on November 1st the large Victoria Hall was well filled. The audience was completely under the spell of Segovia's artistry and expressed its delight in ovation after ovation.

The organisers of this recital, Sheffield Philharmonic Society, in association with the Listener's Club, had the task of finding a suitable footstool for Segovia. Their appeal in the local press for the loan of a stool brought about 50 offers and from these Segovia selected an ornately beautiful specimen which was within a fraction of an inch of the requisite height.

The new compositions by Turina (Sevillana), Castelnuovo-Tedesco and Villa-Lobos were praised by the press critics. Dr. George F. Linstead of the "Sheffield Telegraph" wrote: "It was in this group that Segovia most happily displayed the instrument's wide range of colours and variety of timbres, and in Turina's "Sevillana" its capacity to withstand rapid passage work and florid coloratura".

LONDON RECITALS

JULIAN BREAM'S recital at the famous Wigmore Hall on November 26th was an outstanding success. The hall was crowded and the press reports gave him very high praise. "The Times" said "he left no doubt that the promising boy has now grown into a mature and remarkably finished musician." From "The Telegraph" we read: "He established himself as a player and interpreter of the first rank, and his guitar as an eloquent and expressive instrument."

At the R.B.A. Galleries on December 1st, the French guitarist, IDA PRESTI, gave her first recital in Britain. She also won praise in the press, "The Times" mentioning her "truly astonishing right hand dexterity and her lively temperament."

VICTORIA KINGSLEY

After a visit to Jugoslavia Victoria Kingsley (Songs with Guitar) plans to start on a world tour in March 1952. This will include a visit to the U.S.A. where she hopes to meet guitarists. Her London recital earlier this year was well

received by the press. "Musical Opinion" said "She not merely sings but *lives* each song. So subtle and skilled is her art and such is her astonishing versatility that there was not a suspicion of monotony and only unalloyed enjoyment throughout a long evening."

GUITAR SONGS AND GRAMOPHONE

The music salon at Royal Well Centre, Cheltenham, was completely filled on October 20th to hear a programme presented by two members of Cheltenham Classic Guitar Circle. The first part of the evening consisted of a recital of songs to her own guitar accompaniment by Miss Joan Prior. These included not only English but Italian and French songs, a Russian gipsy song and Spanish songs from the Pyrenees. Guitar and voice blended delightfully and won enthusiastic applause.

Recordings of guitar playing by Segovia and Vicente Gomez were then presented by Mr. C. E. Robins whose informative and interesting remarks helped the audience to appreciate the artistry of these great guitarists.

GRAMOPHONE

RENATA TARRAGO (Accompaniments)

"H.M.V." Six 10" Records of Songs in Spanish sung by Victoria de los Angeles with guitar accompaniment by Renata Tarragó—arranged by G. Tarragó. DA 1970/1975. Price 6/5½ each.

OLGA COELHO (Songs with Guitar)

Parlophone 10" RO 20580

- (a) Asturiana (b) Nana (Fallá-Segovia).
Cancion Andaluza (Segovia).

Parlophone 10" RO 20593

- (a) Brazilian Embolada (Guarnieri).
(b) Coco (Guarnieri).
(c) Maori Folk Song (Taos).
(d) Inca Song from Bolivia (Coelho).

Price 6/5½ each.

RADIO. British Broadcasting

This seems to be the season of the guitar in Britain and the list of broadcasts is longer than usual.

On Television LUIS MARAVILLA, guitarist with the Ballet Espagnol of Pilar Lopez, was seen and heard in brilliant flamenco playing.

OLGA COELHO, the Queen of Guitarist-singers, delighted with such gems of South American song at Muelita, Peruvian Inca song, Bahia Street Cry, etc., as well as other songs with guitar in broadcast and television.

ALEXIS CHESNAKOV, with voice and guitar, provided the music for the Chekhov play "Uncle Vanya."

The music written and collected by Dr. Besardus in his Thesaurus Harmonicus (1603) has been transcribed by Matyas Seiber into modern notation. Some of this music was broadcast under the title "Madrigals and Music for Guitar". The Dorian Singers conducted by Matyas Seiber sang the Madrigals and JULIAN BREAM played the guitar solos in a most interesting and pleasing broadcast. There was a repeat of the Schubert Quartet in G with Julian Bream at the guitar.

Recordings of brilliant guitar-playing by ANGEL IGLESIAS have been broadcast on more than one occasion.

The new records of Spanish Songs sung by Victoria de los Angeles with guitar accompaniment played by RENATA TARRAGO (arranged by her father Graciano Tarragó) have been heard on the air.

SEGOVIA broadcast a recital on October 28th which included Fantasia and Pavana (Luis Milan), Allegretto (Sor), Estudio (Villa-Lobos), Hommage à Debussy (Fallá), Torre Bermeja (Albeniz) and Catalan Folk Song (Segovia). His recording of the Castelnuovo-Tedesco Concerto for Guitar and Orchestra was heard on November 9th.

* * * * *

From the sublime to——!!!

A 'blues' singer with a wire-strung guitar broadcast a jazzed version of Michael Arne's charming old English song "The Lass with a Delicate Air."
Why are such things permitted in any civilised country?

CONGRESS OF GUITARISTS AND THE SEGOVIA COURSE

In the Italian city of Parma guitarists from many parts of Italy gathered for their 13th Congress on October 14th, 1951. The 'discovery' at this convention was fifteen-years-old Enrico Tagliavini. Little Claudia Tempestini, who caused quite a sensation last year (when she was only 9 years old), played better than ever and showed very great promise.

An innovation was a competition for guitar-makers. The instruments had to be entered without labels and were judged entirely on their merits. The first prizes went to Lorenzo Bellafontana for his Serratosa and Torres models (in that order).

At the final evening concert a ninety-minute recital was given by Lolita Sabicas Tagore. Master Tagliavini and Professor Giorgio Balboni also contributed solos.

For the second year in succession a special course for the guitar under Andres Segovia took place during August and September at the famous Chigiana Music Academy in Siena.

All the students of last year's course were there, and also several new participants. The syllabus was much more difficult this time, but Segovia proved himself a wonderful teacher, so full of patience and understanding for the difficulties of his pupils.

Those taking part in the course included Miss Elena Padovani (Italy), Miss Ewa Sundquist (Sweden), Alvaro Company (Italy), Alirio Diaz (Venezuela), Viljo Immonen (Finland), Alexandre Lagoya (Egypt), Gerassimos Miliarassis (Greece), Mario Rigacci (Italy) and Miss Picky Messeni Petruccelli (Italy).

MEMBERS' ANNOUNCEMENTS

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

"GUITAR REVIEW". Would any C.G.A. member in Britain care to share a subscription (37/6) with two or more others? Box No. 153 "Guitar News", 47 Clarence Street, Cheltenham, Glos.

"GUITAR MUSIC" (transcriptions) published in Spain every 15 days. Subscription for six months—10/-. Antonio Company, Musica para Guitarra, Tabernes de Valldigna (Valencia), Spain.

DONATIONS—AND MUSIC

The Honorary Treasurer acknowledges with sincere thanks the following donations to the funds of the Classic Guitar Association. Mr. Gordon Davy 5/-; Mr. G. Kilgour 10/-; G.O.W. 20/-. The sale of music given for G.C.A. funds now amounts to £4/9/6. Many thanks to those members who sent this music. They have enabled C.G.A. to do publicity and information work of great importance to the Classic Guitar.

It is hoped that other members will send music to C.G.A. so that it can be sold to provide funds for further activities. A list of the music available for sale at any time will be sent to any member enclosing a stamp or reply coupon to the Honorary Organiser: C.G.A., 47 Clarence Street, Cheltenham (Glos.) England.

HINTS ON TREMOLO PLAYING

Strike the string with the third, second and first fingers (a,m,i) in that order. Hold the right hand just a little higher than for normal playing so that the fingers are slightly more vertical over the string.

Practise slowly and steadily at first but do not force the action. Aim at playing with a certain amount of relaxation of tension. Exercise on the second or third string is more difficult than on the first string and therefore more valuable.

To achieve evenness of movement count 1, 2, 3, 4 to the action of the three fingers so that the first beat will fall to each of the three fingers in succession. Practise in varying degrees of loudness and softness, also nearer to the bridge or otherwise. Practise tremolo every day. Even if you do not play a tremolo solo it will strengthen and develop your fingers—especially the third. Tremolo is delightful—so is rich iced cake! Don't overdo it—one tremolo solo in a programme is enough. "GUADIANA."

INTERNATIONAL NEWS

Argentine. There have been many guitar recitals in Buenos Aires during recent months. Abel Fleury gave a recital of music by Latin-American composers under the auspices of Antigua Casa Nunez.

"ASOCIACION GUITARRISICA ARGENTINA" presented the following guitarists in recitals: Nelly Ezcaray, Enrique Fernandez, Emilio Colombo, Jorge A. Martinez, Oscar A. Devita, Nydia Beatrice Suarez, etc.

"AMIGOS DE LA GUITARRA" presented Nelly Menotti, Osvaldo d'Onofio, Carlos A. Izaguirre Arona, Francisco Orlando La Polla, Manuel Lopez Ramos, Lalyta Almiron, etc. The concert on October 13th was given by the Quintet of Guitars of the Escuela Superior de Musica de la Universidad Nacional del Litoral. Led by Jorge Martinez Zarate the Quintet played music by Byrd, Bach, Mozart, Schubert, Mussorgsky, Stravinsky, Sor and other composers.

Brazil. In Santos and Sao Paulo there is much guitaristic activity. Alfredo Scupinari gave the August recital organised by "ASSOCIACAO CULTURAL DO VIOLAO".

A five-column, front-page article on the guitar by Otacilio Colares appeared in the newspaper "Unitario." It was illustrated with a portrait of Tarrega and the headlines—right across the page—were "The Guitar, An Instrument of High and Noble Lineage."

Another newspaper, "A Gazeta" contained an article on "The Repertory of the Guitar" by Ronoel Simoes.

Britain.

CHELTHENHAM CLASSIC GUITAR CIRCLE held its Annual Meeting on September 29th. Reports showed an increased membership and considerable activity during the past year. It was decided to add the word 'Classic' to its title

to make it quite clear that the Circle is concerned only with the legitimate guitar and not with any of its novelty variants. After the business an address on "The Gavotte" was given by the President, Mr. L. T. Bridell, who traced its history first as an old French country dance and then as a graceful dance at the court of Louis XIV where it frequently alternated with the Minuet. Later the Gavotte spread to other lands and was used by many composers, often as one of the movements of a suite. By way of illustration, Gavottes by Campion, R. de Visée, J. S. Bach, A. Corelli and Heinrich Albert were played as guitar solos by Miss M. Hamilton, Mrs. K. Appleby, Mr. C. E. Robins and Mr. W. M. Appleby.

Denmark. Svend Erik Tarp, the well-known Danish composer, included a part for the guitar in the music which he wrote for the broadcast performance of Garcia Lorca's drama "Blood Wedding." The guitar part was written for and played by Jytte Gorki Schmidt. This is probably the first time that a contemporary Danish composer has written for the guitar—and we hope that it will not be the last. Jytte Gorki Schmidt also played the guitar in a radio play about a Danish poet named Ambrosius Stub.

France. A recital was given by Segovia at the Theatre Champs Elysees, Paris, on September 18th. Ida Presti has played the guitar part in Rodrigo's "Concierto de Aranjuez" on at least twelve occasions, including Paris, Lille, Monte Carlo, Tunis, Algiers, Radio Hilversum, Luxemburg, etc.

At the Salle Gaveau, Paris, on November 15th, she gave a recital of guitar solos which included works

by Sanz (Pavane), Scarlatti, J. Rousseau, Sor (Fantasie op.7), Bach, Villa-Lobos, Pujol (Guajira and Sevilla), Granados, Albeniz, etc., and the first performance of "Jardin dans Grenade" by Ida Presti.

This is, of course, one of many recitals which she has given in her almost continuous concert tours of France and its neighbouring lands.

Italy. THE SOCIETA CHITAR-
RISTICA MODENESE "IVAN
FERRARI" presented the young
Italo-Indian guitarist, Lolita Sabi-
cas Tagore, in a recital on October
21st at the Theatre of the San Carlo
College in Modena. The programme
was as follows:—

Air with Variations Minuets Nos. 4 & 5 op. 11	Frescobaldi
Study Suite in D minor	Sor Sor de Visée
Prelude, Allemande, Corrente and Bourrée	Bach
Study	Aguado
Danza Andaluza	Granados
Mazurka	Tarrega
Recuerdos	Tarrega
Homenaje a Tarrega	Turina
Asturias (Leyenda)	Albeniz

Signorina Tagore is a pupil of Prof. Paleologo of Istanbul and is related to the famous Indian poet Rabindranath Tagore.

Spain. The October Bulletin of PENA GUITARRISTICA TARRAGA (Barcelona) reports an important lecture-recital given before the Astronomical Society of Spain and America by Maestro Graciano Tarrago who was accompanied in his musical illustrations by his daughter Renata.

Recitals were recently given in Barcelona by Jose Gimeno and in Esparraguera by Jose Juliana.

Fernando Fernandez Lavie of San Sebastian visited the Barcelona society's meeting giving an artistic performance of classic guitar solos and songs to his guitar accompaniment.

Sweden. Segovia gave two recitals in Stockholm in October. The audience was enchanted and persisted in remaining in the concert hall until he had played five encores.

Olga Coelho also delighted the people of Stockholm in two concerts.

Ivan Putilin, the Finnish guitarist, broadcast on Swedish Radio the Sonata in D for guitar and piano by Carulli. The piano part was played by G. de Godzinsky formerly accompanist to the famous Russian singer Chaliapin.

Switzerland. In July Mrs. J. Saunders-Davies gave a lecture-recital at the Ecole de Langues, Chateau d'Oex, Switzerland. Several of the students expressed the desire to learn the guitar.

Trinidad. The third Competitive Music Festival (March 10th to 25th, 1952) will have a contest for Guitar solo. Competitors may choose their own solo but there is a time limit of $3\frac{1}{2}$ minutes. Dr. S. Northcote will be the adjudicator.

Turkey. Guitar solos were broadcast on Radio Istanbul by Aspasia Critico on October 31st. Mlle. Critico is a pupil of Prof. Andres Paleologo. The brothers Fernand and Robert Zipci, keen amateurs of the guitar, organised a salon recital on August 19th at which Prof. Paleologo played before a distinguished audience solos by Bach, Sor, Tarrega and Albeniz. Then the Professor, assisted in turn by the brothers Robert and Fernand

Zipci, played works for two guitars by J. Ferrer, L. Mozzani and W. Foden. The enthusiastic audience was surprised at the quality of music the guitar can give and expressed the wish for further recitals.

U.S.A. Rey de la Torre's recital at the Carnegie Hall, New York, showed him to be one of the world's masters of the guitar. Here is the programme:

Six Pieces	de Visée
Gagliardo and	
Allemande	Dowland
Variations on a	
theme of Mozart	Sor
Suite Castellana	F. Moreno Torroba
Homage to Debussy	Falla
Zarabanda Lejana	J. Rodrigo
Six Variations on a	
theme of Milan	J. Nin-Culmell
(Written and dedicated to Rey de la Torre)	
Three Catalonian	
Airs	Llobet
Two Cuban Dances	Ignacio Cervantes
Spanish Prelude	Isaac Albeniz
Tremolo Study	Tarrega

Roland Valdes Blain played at the Pan American Union, Washington D.C. in July, and also in a series of musicales at Hotel Waylin, New York. His playing was favourably reviewed in "Variety" (October 10th).

THE SOCIETY OF THE CLASSIC GUITAR opened its new season on September 18th with a gathering which filled La Zambra to capacity.

THE S.C.G. TRIO (Bobri, Prol and Markoe) with Lina Bardi, soprano, gave a concert at the Provincetown Art Association in August.

Chauncey Lee, one of the most popular S.C.G. members, is broadcasting guitar solos every Friday at 10.45 P.M. on the WINS radio station, New York. His programme will run for thirteen weeks.

PUBLISHERS OF GUITAR MUSIC

IRMAOS VITALE IND.E.Com.LTDA., Rua Franca Pinto, 42, Sao Paulo, Brazil.

"A Escola de Tarrega"—method for guitar by Prof. Oswaldo Soares (pupil of Josephina Robledo)—an important work containing many exercises and studies by Tarrega, Aguado and others. (Text in Portuguese).

"Licoes Preparatorias" (Elementary Studies) by A. Bernadini. Irmaos Vitale also publish compositions and arrangements by Isaias Savio, A. Bernadini and others.

The most comprehensive list of guitar music (over 2,000 items) is that of ANTIGUA CASA NUNEZ, (SUCESORES: DIEGO, GRACIA & CIA.), Sarmiento 1573, Buenos Aires, Argentina.

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)
Miss Audrey Horsell (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.

Membership fee: Five shillings (5/-) a year.

(U.S.A. 75 cents a year or one dollar covers 16 months.)

Members receive "Guitar News" without further payment.

"GUITAR NEWS" Bi-monthly Copyright reserved
Non-members' subscription to "Guitar News" Five Shillings (5/-) for 6 issues (U.S.A. 75 cents for 6 issues or one dollar for 8 issues.)

U.S. Payments: Dollar notes or International Money Orders are most convenient. If a bank draft is sent 10c. should be added for the collection charges which we have to pay.

LONDON AGENTS: Messrs. Schott and Co., Ltd., 48 Great Marlborough Street, London W.1. from whom single copies may be obtained, price 9d.