



ANDRES SEGOVIA: As we read what has been written below about the Augustine strings, we see with deep satisfaction, that all the voices sing their praise in unison. Among the happy inhabitants of the realm of music, not everything is always concord and harmony, just as in the nether world of reality, there are frequent divergences, contradictions and enmities. Extending our observation to the minute province of the guitar, we are frightened to see that discord grows among its devotees and festers with unpleasantness and ill-will. However, those represented on this page, or those absent, are all converted here to a sole feeling—that of sincere gratitude towards Albert Augustine who came to dissipate the anxiety with which we were possessed during our solitary or public work before the miracle of his strings. This unanimity of sentiment is their best praise and their most trustworthy warranty.

EMILIO PUJOL: Your strings surpass in quality of tone and durability all the many that I have tried in my long years of experience. The bass strings are especially clear, warm and vibrant and they intensify the natural qualities of the instrument on which they are used. They resound in such a manner that it is glorious to hear them.

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IDA PRESTI: I want to express my gratitude for your marvelous strings, since it is due to their strength and sonority that I now have absolute assurance in my concerts.

KARL SCHEIT: Cassado (the renowned cellist) spoke to me with great enthusiasm about your strings and told me of his dream that you would soon, perhaps, be able to give him cello strings. For my part I am still in a daze of enchantment and astonishment at the amazing superiority that your strings have over all others. There is no question but that you have brought about a major revolution in string making.

LUISE WALKER: To Albert Augustine, the creator of the extraordinary "Augustine" strings, in recognition of his great contribution to the guitar, I send my hearty wishes that his magnificent strings shall be freely distributed over the entire world, so that they may spread joy to all who love the guitar.

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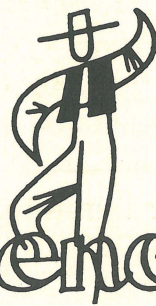
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drawn by A. Petruccelli

playing of the majority of the notable concert artists of the twentieth century, and the Editorial Board have had the happy idea, at this appropriate moment of the half-century, of adding to the aural record a visual record in the form of a special PORTRAIT ISSUE of the Guitar Review which we hope will not only be of lasting interest and value to guitarists the world over, but may also prove helpful, in the years to come, to those who undertake the pleasant task of research into the history of the guitar.

The Portrait Issue serves as a tribute, moreover, to the outstanding guitarists and composers who wrote for the guitar in past and present generations, and to the many friends of this magazine everywhere, whose material and moral support has made possible its successful and continued publication. Without the generous help of these friends in the way of articles, music, suggestions and—not least—letters of appreciation and encouragement, our enthusiasm might have flagged and our purpose become less resolute.

In the Portrait Issue we reproduce photographs not only of guitarists, professional and amateur, but, to cover the whole field of the guitar and related instruments, we have included composers who have written for the guitar, musicologists who have been particularly concerned in this sphere, craftsmen who have worked to perfect the guitar and makers of strings for our instruments.

We are deeply indebted to our friends for the trouble they have taken to respond to our request for photographs, and we are only sorry that for a variety of reasons we have not been able to publish all we received. Some, unhappily, were not clear enough to reproduce properly; others arrived too late. We plan, however, when opportunity recurs, to issue another album of photographs, and in that second album, whilst acknowledging the swelling tide of new material from the rapidly developing world of the classic guitar, we hope to use some of the material we have had perforce to omit from the present issue.

T.U.



Mauro Giuliani (1780-1820)



Dionisio Aguado (1784-1849)



Fernando Carulli (1770-1841)



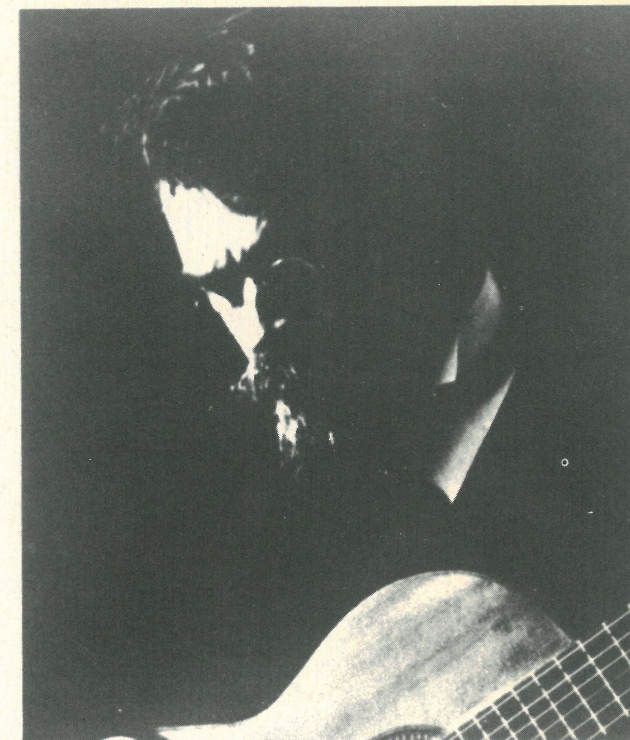
Giulio Regondi (1822-1872)



Matteo Carcassi (1792-1853)



Julián Arcas (1832-1882)



Francisco Tárrega (1854-1909)



Tárrega playing for his friends

DRAWING BY GRISHA



PHOTO J. RICHTER

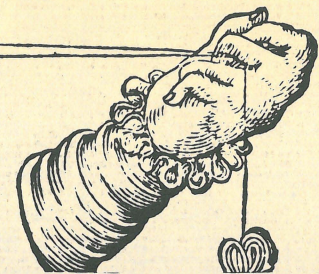
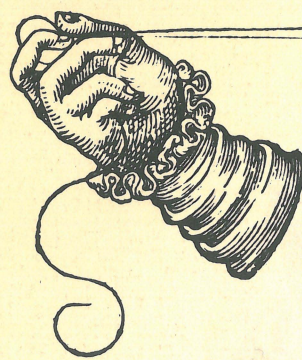
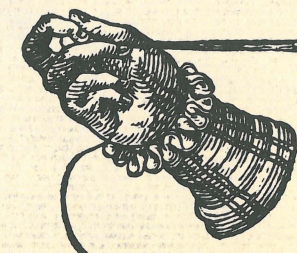


PHOTO J. RICHTER



Albert Augustine and Andrés Segovia—New York City—1950



Andrés Segovia (1893-



F. Zabal, F. Daunic, V. Bobri rehearsing
(Painting by Gregory d'Alessio)



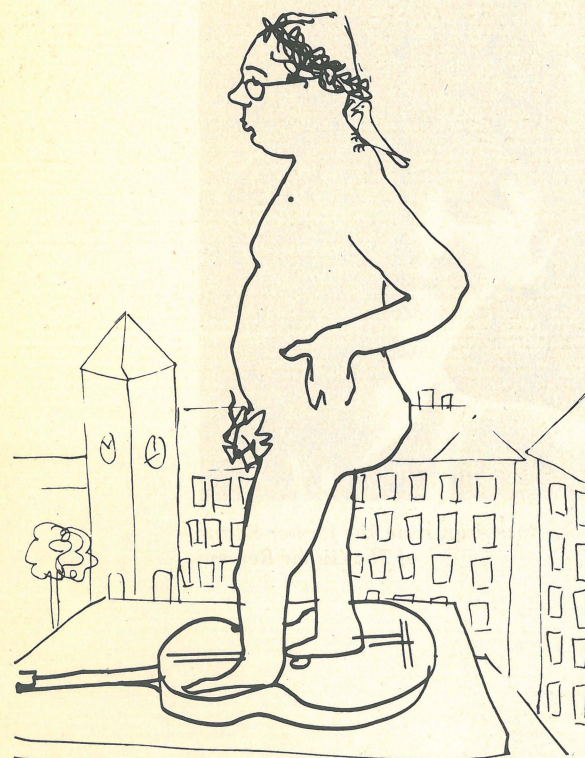
Andrés Segovia
(Sketch by Gregory d'Alessio)



Miguel Llobet
and Andrés Segovia
with members of
Munich Guitar Society
—July, 1915



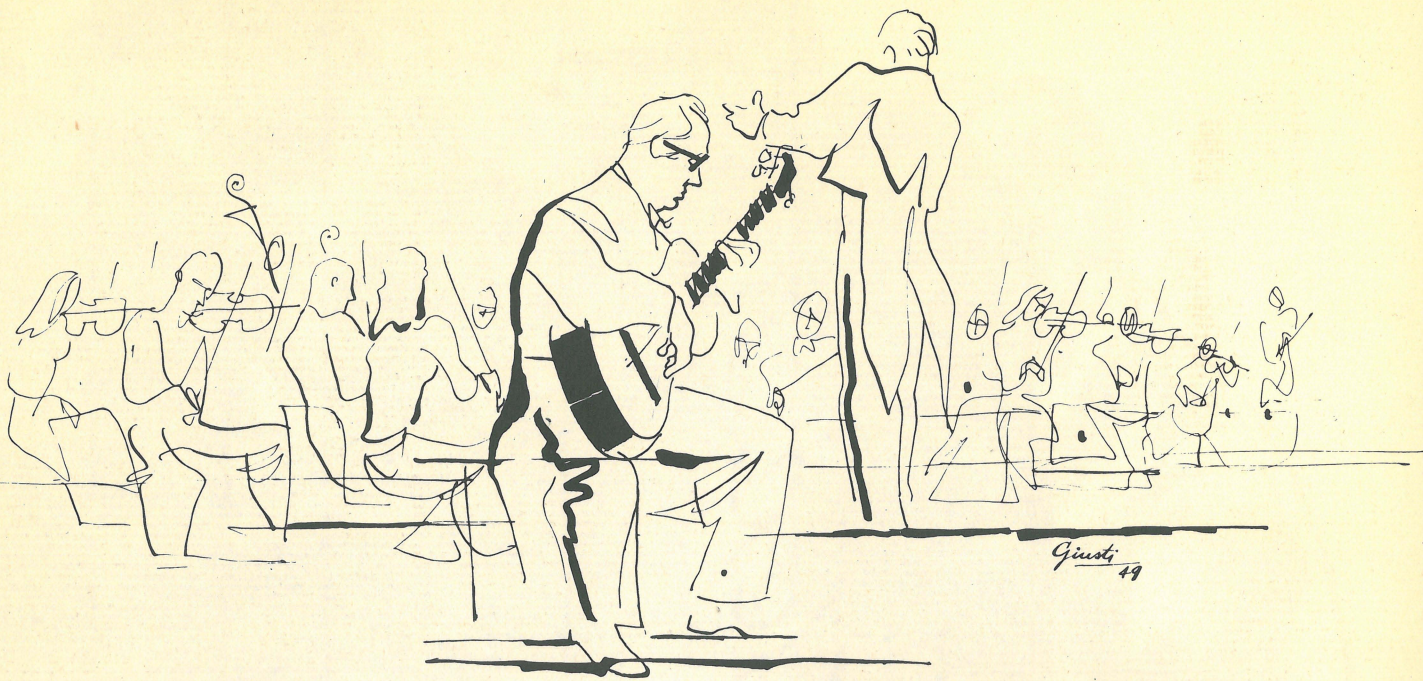
Andrés Segovia, Honorary President
and V. Bobri, President of the New York S.C.G.—1948



Andrés Segovia (Sketch by his son, Andrés)

Andrés Segovia
during a concert at Palacio
de Belles Artes in Mexico City





Andrés Segovia
with Sherman conducting the Little
Symphony Orchestra at Town Hall—1949



Rose Augustine, the former Editor
of The Guitar Review



Andrés Segovia, Olga Coelho
and Gaspar Coelho at the Society's
New Year's party—1950



Andrés Segovia, Conductor Kleiber and Manuel Ponce
during the first performance of Ponce's
"Concierto del Sur"

PHOTO J. GOODNER



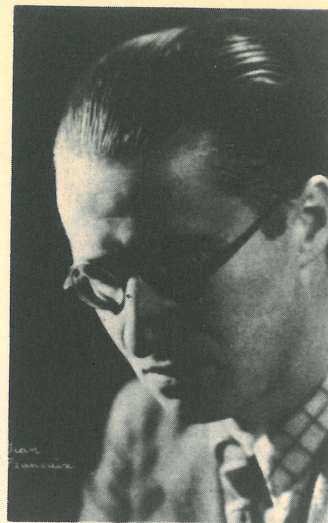
S.C.G. celebrates the New Year
New York City—1950



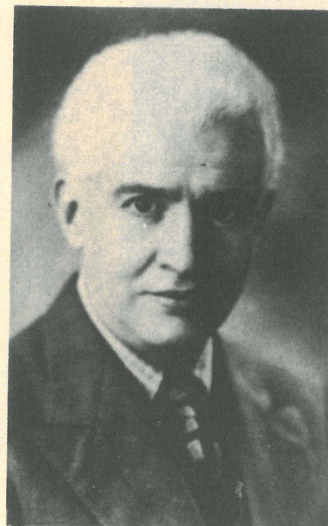
Olga Coelho,
Brazilian singer-guitarist
a member
of the New York S.C.G.



Terry Usher,
British composer-guitarist
and editor of the
Academy Section of
The Guitar Review.



Jean Françaix
—France, (1912-) Orchestra
and trio composer. He
dedicated his guitar suite
to Segovia and is the author
of the musical poem,
"Le Diable Boiteux."



Manuel Ponce
—Mexico, (1886-1948)
Distinguished composer
whose works for orchestra,
trio and voice include
"Concierto del Sur" for
guitar and orchestra, Seven
Sonatas, Variations and
guitar preludes



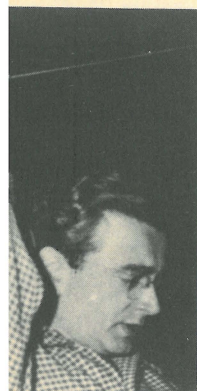
Federico Moreno Torroba
Spain, (1891-) A composer
of symphonic and orchestral
works, many Zarzuelas
and the famous
"Sonatina," "Piezas
Características" and
"Concertino" for guitar



Heitor Villa-Lobos
—Brazil, (1890-) Composer
for orchestra and choir and
a cellist. Wrote many
guitar studies and "Suite
Populaire Bresilienne"
(Sketch from life
by V. Bobri)



Alexandre Tansman
Poland, (1897-) Dramatic
and orchestral composer, he
wrote "Concertino" for
guitar and orchestra and
a mazurka for guitar



Miklos Rozsa,
composed and directed
music for MGM's "Crisis"
with Vicente Gomez as
guitar soloist



Alfred Uhl,
Young Viennese composer.
Wrote a sonata for Segovia



Mario Castelnuovo-Tedesco
—1895—Symphony, opera and
chamber music composer. His most
important works for guitar are
the "Concerto with Orchestra,"
"Serenade with Orchestra" and
"Stringed Quintet"

Andrés Segovia and Manuel de Falla
—Geneva, 1933



Jack Duarte,
British composer-guitarist
and co-editor of the
Academy Section of
The Guitar Review.
He has written many
articles on guitar technique.



Camargo Guarnieri, outstanding
Brazilian composer. Wrote a Punteo
for guitar to be published in
The Guitar Review



Joaquín Rodrigo
Spanish composer. Wrote the
"Concierto de Aranjuez" for guitar
and orchestra as well as smaller
compositions



PHOTO J. RICHTER

James Goodner, Jr., Fidel Zabal, Chauncey Lee, Andrés Segovia, Alexander Bellow and Gregory d'Alessio after a rehearsal of the S.C.G. guitar ensemble



Julie André
Singer-guitarist
Member of the S.C.G.
Edited "Songs from
South of the Border"

PHOTO J. GOODNER



The 1950 Executive Board of the S.C.G.
Estelle Zabriskie, Saul Marantz, V. Bobri, Andrés Segovia,
Karl Noell, Gregory d'Alessio and Vladimir Gabaeff

S.C.G. guitar ensemble at the June 2 concert, 1950. Conductor Alexander Bellow and flutist Fernando Martinez. Seated: Fidel Zabal, Dr. John Richter, John Denaro, Eithne Golden, Irmgard Carlé, James Goodner, Jr., V. Bobri, Dorothy Perrenoud, Mirko Markovich and Chauncey Lee



PHOTO J. GOODNER

PHOTO J. GOODNER

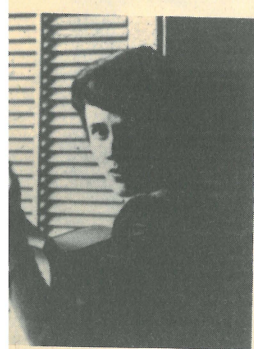


Dorothy Perrenoud and V. Bobri
at the Society's 56th concert
—June 2, 1950



The 1950 Editorial Board of The Guitar Review
V. Bobri, Editor; Eithne Golden, Spanish Editor
Standing: James Goodner, Jr., Antonio Petruccelli,
George Giusti, Sidney Beck, Karl Noell, Chauncey Lee,
Saul Marantz and Gregory d'Alessio, Editor

PHOTO J. GOODNER



Eithne Golden
Singer-guitarist
Spanish Editor of
The Guitar Review

PHOTO J. RICHTER



Alexander Bellow
conducting a guitar
ensemble rehearsal



Gregory (Grisha) Dotzenko
Staff artist of
The Guitar Review

PHOTO J. RICHTER



Gregory d'Alessio,
Eithne Golden, Andrés Segovia,
V. Bobri and Mirko Markovich



*Suzanne Bloch
Composer, singer and lutenist.
She also plays the recorder,
virginals and the guitar*



*Vicente Gomez
Composer-guitarist
Vice-president of S.C.G.*



*Nemone Balfour
Singer-lutenist
Member of S.C.G.*



*Scene in Spanish cafe from the MGM picture "Crisis"
Standing from left to right: Cary Grant, Teresa,
Leon Ames, Paula Raymond, VICENTE GOMEZ, Gilbert Roland*



Edith Allaire, Folk singer-guitarist



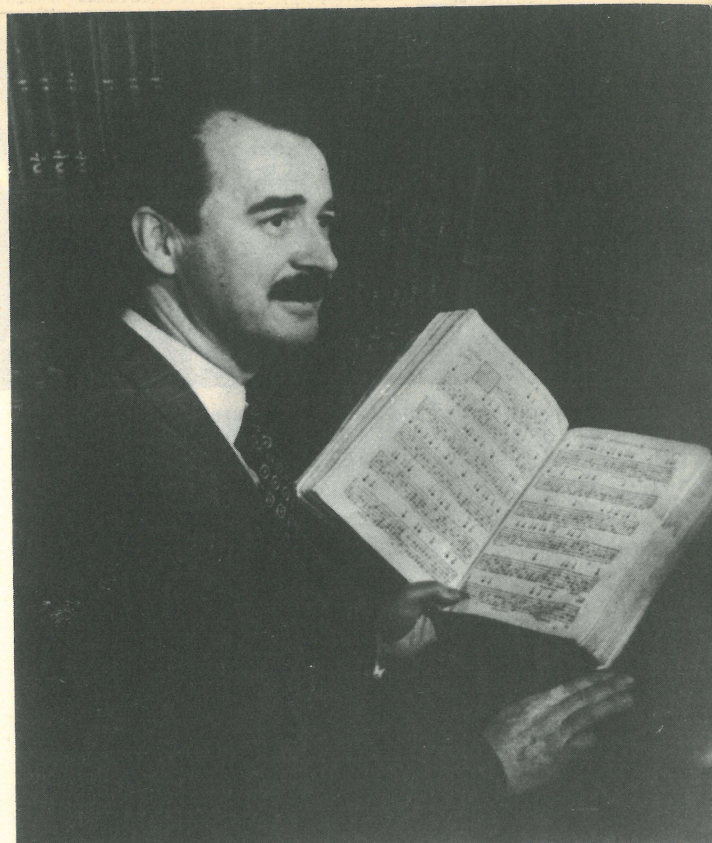
*Richard S. Pick
Composer-guitarist
President of Chicago
Classic Guitar Society*



*Dr. Emanuel Winternitz
Keeper of Musical Collections,
Head of Department of Musical Activities—
Metropolitan Museum of Art
Contributor to the Guitar Review*



PHOTO J. RICHTER



Vahdah Olcott Bickford
Secretary of the American Guitar Society,
Hollywood, California. Soloist and author
of many guitar transcriptions

Carleton Sprague Smith
Chief of the Music Division,
New York Public Library.
Author of "Religious Music and The Lute,"
Guitar Review No. 9



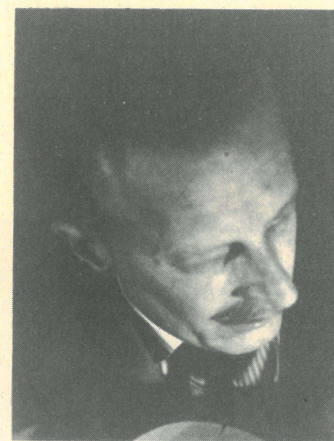
William Foden
St. Louis (1860-1947)
Composer-teacher and guitar soloist
Author of "The Grand Method"



Luis Elorriaga
Composer, guitarist and teacher
Los Angeles, California

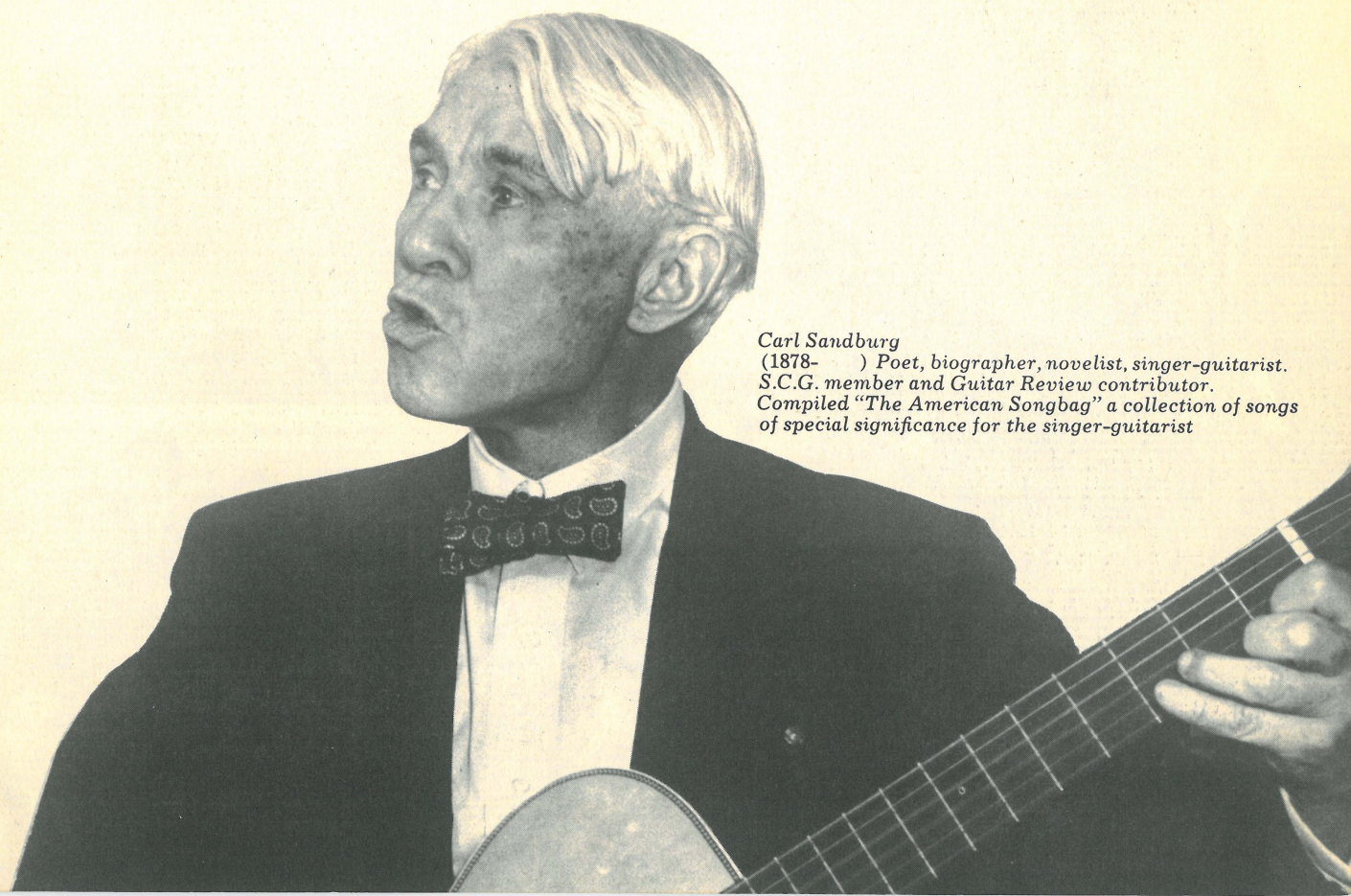
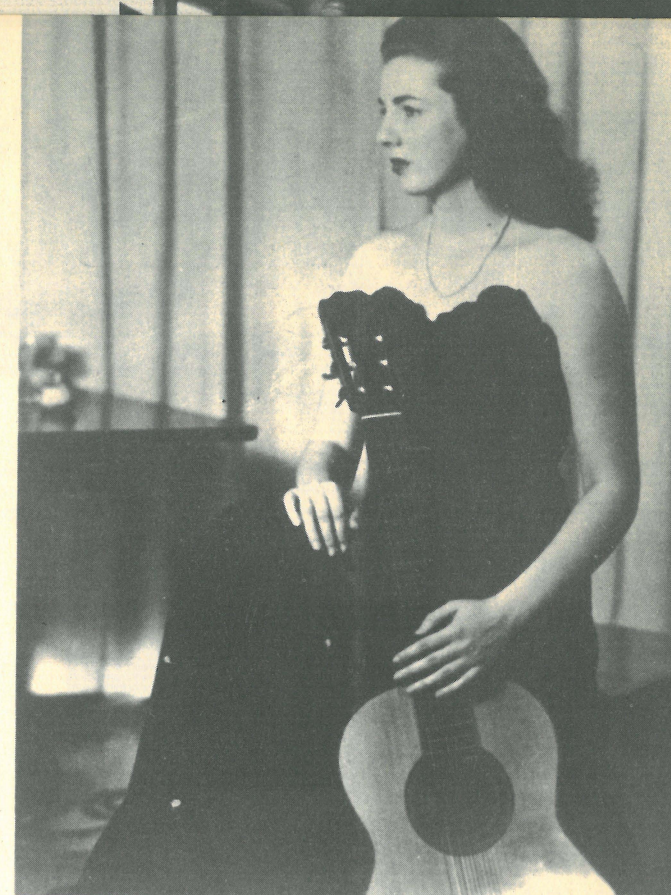


Rey de la Torre
Guitarist and editor of the
"Guitarist's Treasury"



Theodorus Hofmeester, Jr.
Librarian of the Chicago Classic Guitar Society
and Associate Editor of The Guitar Review

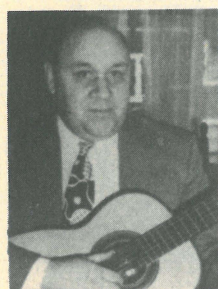
Dorothy Perrenoud
Guitarist
Member of S. C. G.,
W. G. S. and H. G. S.



Carl Sandburg
(1878-) Poet, biographer, novelist, singer-guitarist.
S.C.G. member and Guitar Review contributor.
Compiled "The American Songbag" a collection of songs
of special significance for the singer-guitarist



The Guitar Guild, Providence, R. I., 1950
Back Row: Joseph Lopez, Arnold Sather, George La Salle, Ralph W. Burke, Hibbard A. Perry, Kenneth Lewis, Donald Carey, Lloyd Moon, William Halliwell, Joseph Braga
Middle Row: Caroline La Salle, Mrs. George La Salle, Mrs. Katherine Perry, Mrs. Anna L. Buxton
Seated: Rocco Romano, Kay Romano, Bessie A. McCassie, Mrs. Sibyl Waterman, Dorothy Braga, William S. Marsh



Hibbard A. Perry, President, Guitar Guild Providence, R. I.



The Guitar Club of Santa Fé, New Mexico
Top Row: Mike Otero, Sally Green, Rolfe Mason, Consuelo La Farge, Eudora Garrett, Margaret McKittrick
Bottom: Dorothy Kelly, Bill McNulty, Oliver La Farge, Walter Taylor, Eunice Hauskins



Sophocles Papas, Washington, D. C. Founder of Washington Guitar Society Director and teacher at the Columbia School of Music



The Washington Guitar Society
Standing: James Wood, Grace Schwab, Leroy Whitman, Nick Papas, Jack Smith, Ben Vallarino
Second Row: John Letham, William Sheridan, C. Ackerman, Dr. Ben Frank—President, B. Vallarino, Mary Parker, Fernando Gaitan, Mrs. C. Ackerman, Marta Brokaw, Mrs. B. Vallarino
First Row: Mrs. Wm. Sheridan, Sophocles Papas, Dorothy Perrenoud, Emily Midkiff, Morton Eis
Kneeling: Nancy Carter, Eleanor Berkman



The American Guitar Society Hollywood, California



Chicago Classic Guitar Society
Standing: Lee Boarland, Richard S. Pick—President, Edmund C. Burgess, A. Irwin Nicolai, Adrian Funnekotter, Leroy Thompson
Seated: William Bulster, Ralph Brundick, Miss Funnekotter, Herbert Self, Theodorus M. Hofmeester, Jr.



The Bay Area Classic Guitar Society of San Francisco, California
Standing: Mike Wernham, Bill Morehouse, Lorraine Campbell, Jack Jefferson
Seated: Joanna Daunic, Norma Tracconi, Ruth Stevens, Guido Daunic—Secretary and founder of the society, Basile Saffores, Mr. and Mrs. Harry Mordecai



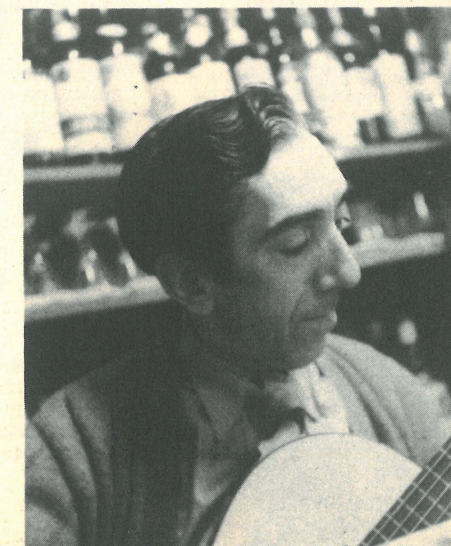
Vicente Tatay, Guitar Maker New York. Born, Valencia, Spain, 1892



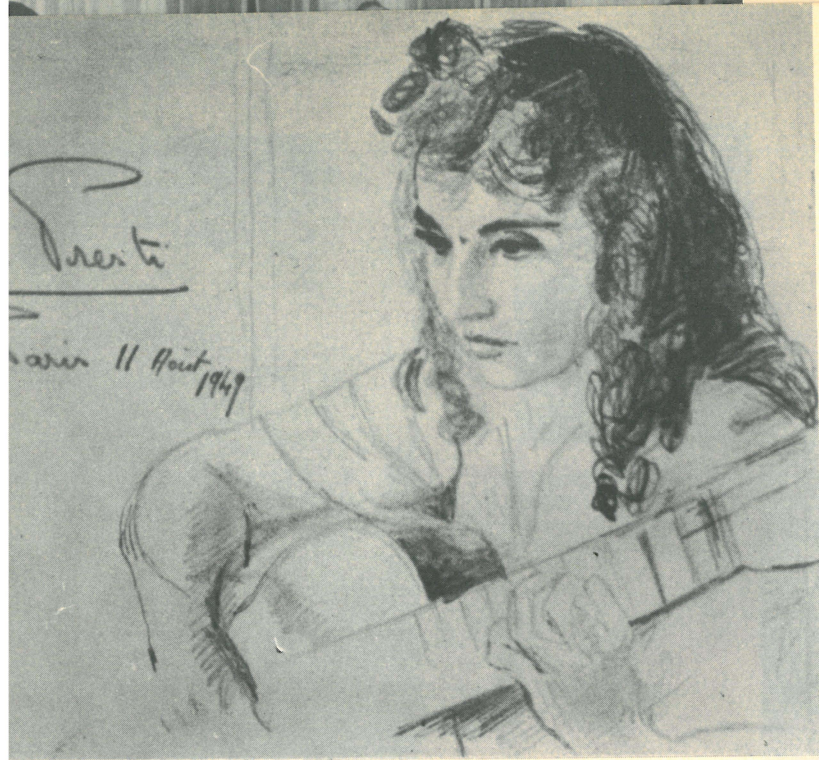
Irving Long, a master craftsman with Gibson, Inc., as he trims the braces of a classic guitar



Henry Schilling, West Orange, New Jersey Founder of the Albert Guitar Society and member of the Albert Quartet



Juan Martinez Flamenco guitarist New York City



Ida Presti
Famous French guitarist
(Pencil study by Jewad Selim of Bagdad, Iraq)

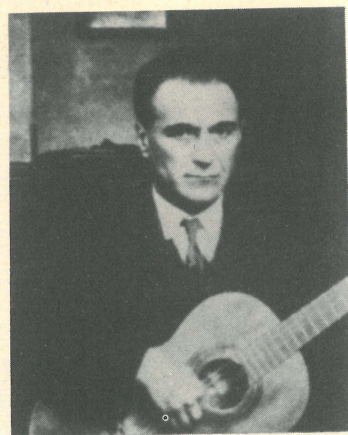
Marcel Nobla
French singer-guitarist



Paul Brunold, Curator—Museum of the Paris Conservatory, with the guitar which belonged to Mlle. de Nantes, daughter of Louis XIV; B. Varma, holding Fernando Carulli's guitar, and A. Verdier, with a guitar belonging first to Paganini and then to Hector Berlioz



Robert Bouchet, French guitarist and luthier



Jean Lafon
France, 1880
Sculptor, painter,
cellist and guitarist



Informal meeting of Les Amis de la Guitare—1948
Left to right: Bouddhyram Varma, Jean Lafon,
André Verdier, Eusebio Diaz and Théo Constantinidès



Jacques Tessarech
(Corsica 1862-1929)



Ida Presti
in the film "La Petite Chose"—1938

Dedication of marble plaque—July, 1936—inscribed "Au genial Compositeur Guitariste Fernando Sor, 1778-1839." Present: André Verdier, Emilio Pujol, Matilde Cuervas, Ida Presti, Madeleine Cottin, Camille Eynard, Mme. Ludot (delegate of Spanish Embassy), Mme. Cybenko and Leonardi Salvator



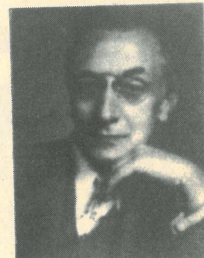
André Verdier
President, Les Amis de la Guitare
Paris





Fritz Buek
Guitarist and painter
Edited "Friends of the Guitar" 1926

Ferdinand Rebay
Composer and professor
at the Vienna
Academy of Music



Otto Schindler
Composer and professor
at the Vienna
Academy of Music

Heinrich Albert (1870-1950)
German guitarist, composer and
author of many guitar transcriptions



Jakob Ortner (1879-)
Professor at Staatsakademie für Musik, Vienna
Editor and publisher of Austrian Guitar Review
Viennese Opera guitarist under Mahler

Emil Winkler
Austrian composer and
singer-guitarist



Board of Directors
of the Austrian Guitar Society
Seated: Dr. K. Prusik,
Prof. J. Ortner, R. Bohm
Standing: H. Hubek,
Mrs. F. Kosneter, O. Zykan



Franz Bumaier
Pupil of H. Albert—Germany



Gertha Hammerschmied
Viennese professor



Luise Walker
Guitarist and professor
at the Vienna Academy of Music

Hermann Hauser
Famous German guitar-maker



Karl Scheit
Professor at the State Academy
of Music and Art, Vienna
Author of "Method for Guitar"

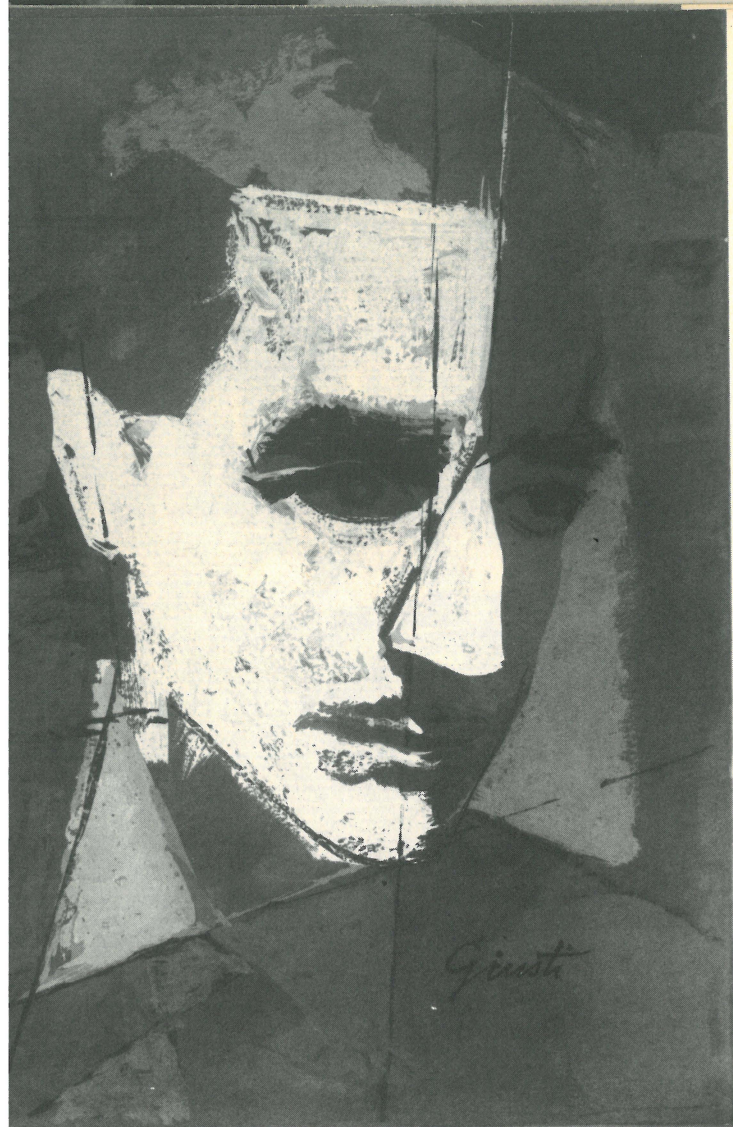


Hans Schlagradl
Vienna, Austria



Dr. Phil. Oswald Ortner
Musicologist—Austria





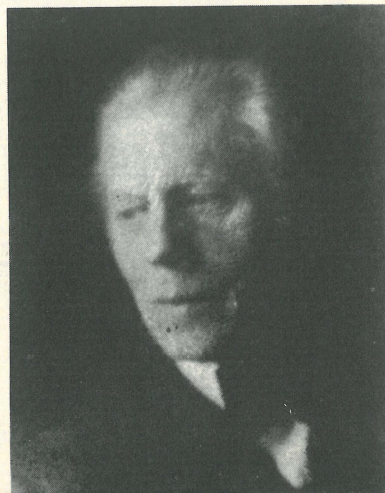
Regino Sainz de la Maza (1897-)
Spanish composer-guitarist

Matilde Cuervas
Flamenco guitarist—Spain
(Mrs. Emilio Pujol)

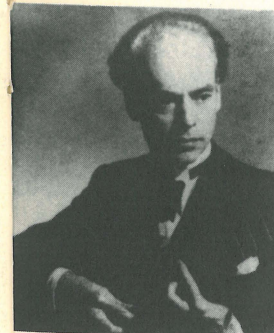


Francisco Alfonso (1908-1939)
Spanish guitarist and professor
at the Academia Onia Farga

Emilio Pujol and Miguel Llobet among friends
Seated: Leon Farré, E. Pujol, M. Llobet, Antonio Anguera
Standing: Eusebio Gual, Dr. R. Perena, Mariano Guiu,
J. Oriol Lerida. Spain—August, 1913



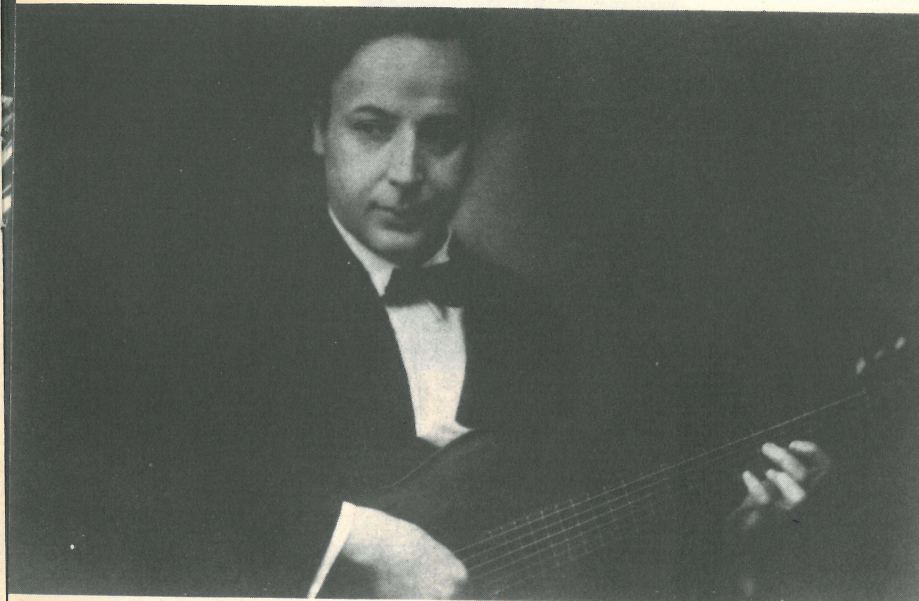
Daniel Fortea. Spain (1882-)
Guitarist, composer and teacher
Disciple of Tárrega



Luis Sanchez Granada (1900-)
Spanish guitarist and composer



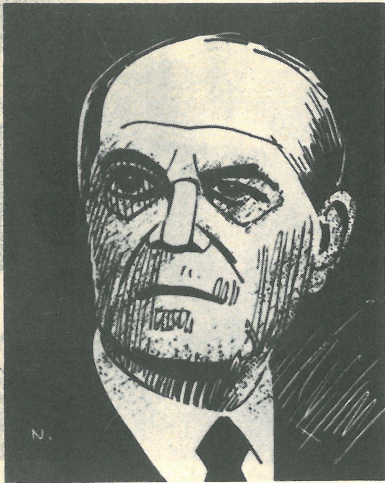
Miguel Llobet (1878-1938)
Celebrated Spanish guitarist,
composer and author
of numerous transcriptions



Ramón Montoya (1880-1949)
Flamenco guitarist

Carlos Montoya
Flamenco guitarist

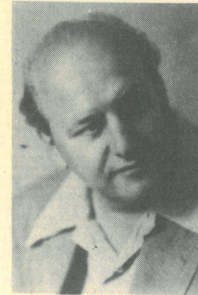




Luigi Mozzani (1868-1943)
Italian guitarist-composer
Invented the lyra-guitar
with movable fingerboard
(Drawing by Karl Noell)



Giovanni Murtula
Composer and guitar professor
at the Liceo Musicale di Rovigo
Italy



Giovanni Rereis
Singer-guitarist
Former S. C. G. member now
residing in Genoa, Italy



Elena Padovani
(1923-) Italy—Guitarist
Pupil of R. Cabassi and graduate
of Conservatory at Milan



Leonida Squarzone (1915-)
Italian guitarist



Sara Stegani
Disciple of Mozzani
and teacher of guitar
at the Mauro Giuliani
School at Bologna



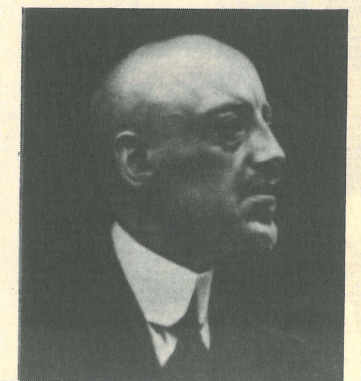
Carlo Palladino
Italy—Founder of the
Luigi Mozzani School



Maria Rita Brondi
(1889-1929) Italy
Singer and composer
Pupil of Tárrega and Mozzani



Rómolo Ferrari
(1894-) Italy
Composer, biographer, Editor
of "La Chitarra," and co-founder
of the Italian Guitar Society



Gabriël d'Annunzio
Foremost Italian poet and writer
and amateur guitarist



Mario Gangi
(1923) Italy
Guitarist-composer



Giuseppe Farranto
Italian composer



Pietro Volpini
Italy—Guitarist
Graduated from the Conservatory
at Milan, 1936



Early photograph of
Gabriël d'Annunzio
inscribed to Segovia, in
the style of the poet Gongora



Benvenuto Terzi
(1892-) Italy
Composer-guitarist and
author of many articles



Adolfo V. Luna (1889-)
Argentinian composer-guitarist and professor
Authority on Argentinian folklore music



Ronoel Simões
São Paulo, Brazil
Owns one of the most extensive
collections of guitar recordings
Broadcasting director. Very
instrumental in stimulating
the appreciation of the
classic guitar

Guillermo Gómez
Spain—Composer-guitarist
now residing in Mexico City



Isaiás Savio
(1902-) Uruguay
Guitarist-composer



Jesús Silva
Pupil of Segovia
Director of Music School in Mexico



Eduardo D. Bensadón
Buenos Aires
Composer-guitarist



Maria Livia São Marcos (1942-)
São Paulo, Brazil
At the age of 6, she performed
before an audience of 1500

DRAWING BY V. BOBRI



Julio Martinez Oyanguren (1901-)
Uruguay—Composer-guitarist



María Luisa Anido
(1907-) Argentina
Outstanding composer-guitarist



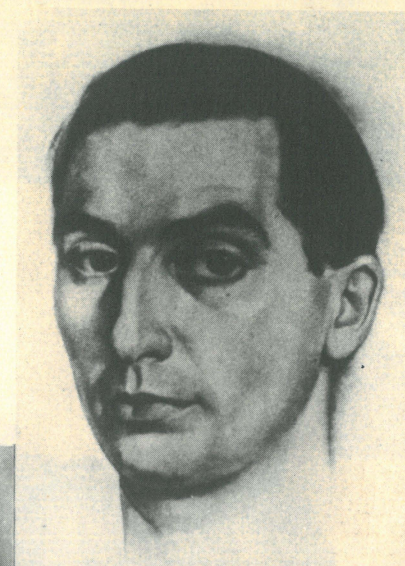
Carlos Vega—
Important
South American musicologist



Segundo Contreras
(1881-) Argentina
Famous guitarist-
historian and
author

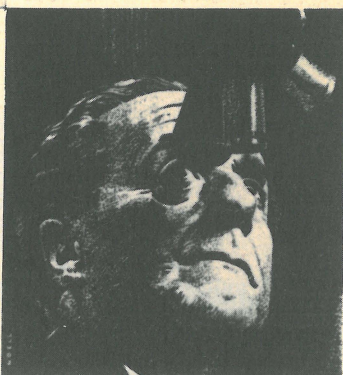


Amaro Siqueira
President—Guitar Society
of Rio Grande, Natal, Brazil



Jorge G. Crespo
outstanding Argentine composer

DRAWING BY KARL NOELL



Martin Gil
Famous Argentinian astronomer
and amateur guitarist



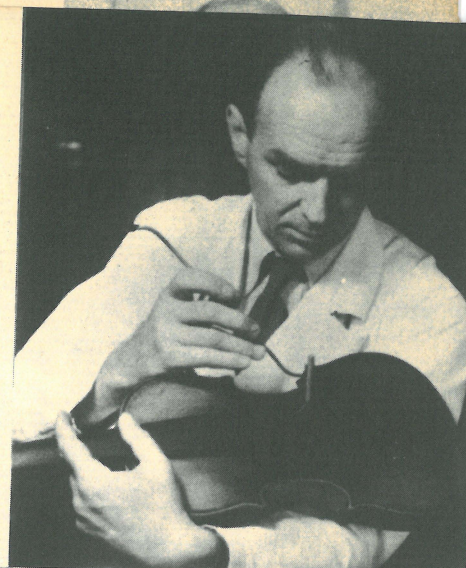
Abel Carlevaro
Distinguished
Uruguayan guitarist



*The Beirut Guitar Society
Seated left to right: Seta Bilezikgian,
Leila Badaro, Professor V. Mazmanian—
Director, Camille Abadie, Hassib Solh,
Anoushig Jerejian
Standing: Joseph Ishkanian,
Vahak Kasselian, Charles Sirgi, Farid Sarah,
B. Dahan, Hilal Abadie, Raymond Horn,
Toufic Samaha, Salomon Saad,
Louis Nacouzi, Isaac Gosdanian*



*Founders and earliest members of London Philharmonic
Society of Guitarists
Back row: Mrs. N. Rabenev, N. Dvorkowitch, A. Georgette
Middle row: W. N. Rebenecv, Dr. B. Perott, M. Chess, M. Carter
Front row: Master M. Perott and W. J. Barnett*



*Vidoudez
guitar maker
Geneva, Switzerland*



*Back row: Garcia de la Mata,
Nicolás Alfonso
Middle row: Santos Hernandez, Emilio Pujol, Daniel Fortea,
Dr. Lorenzo Castillo, Sr. Lozano
Front row, third from right: Sra. de Castillo, Matilde Cuervas,
Rosario Huidobro and several
of Fortea's pupils*



*Wedding of a
guitarist in Ceylon*

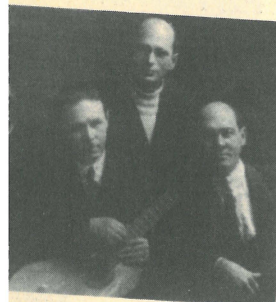
*Associação Cultural de Violão—São Paulo, Brazil
Standing: José Martins Sobrinho, Alberto Henrique V. Martins Cruz,
Dr. Paulo Guedes, Dr. Alberto Rocha Lima, Victor Graciani,
Francisco Del Vecchio, Ronoel Simões, Nelson Anderaos, Hans Wembauer
Seated: Adhemar Pettri, Celia Pettri, Romeo Dei Giorgio Lansac,
Savio Alfredo Scupinari, José Alves da Silva and Oscar M. Guerra*



Guitar Center—"Jose do Patrocinio"—Santos, Brazil



*Society of the Classic Guitar
Sydney, Australia*



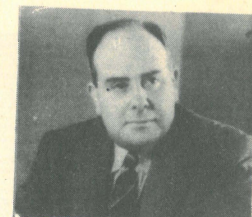
*Tomsk Guitar Society—
Siberia (circa 1925)
Seated: V. I. Chekanov,
A. Popoff, N. A. Petrov
Above: G. A. Parshin*



*Executive Board of the Sociedad de Amigos de la Guitarra—Mexico City
Seated: Sra. Gracia D. de Oloarte, Guillermo Flores Méndez,
Miguel W. Guerrero, Saita, Mercedes Espinosa Segura
Standing: Ramón Villalba, José Oloarte León, Jorge Reyesvera, Rafael Vizcaino
Treño, Eduardo Vázquez Peña, Eliseo Salinas and Alejandro Guitierrez Camacho*



*Yolanda Davis
—Guitarist—Buenos Aires*



*J. P. Vassallo
—Guitarist—Malta*



*Eustace Delay
Enthusiastic
guitarist and
broadcaster
in Ceylon*



Hollywood Guitar Society



*Bert S. Adams
guitarist
Sydney, Australia*

*Centro Guitarrístico
de Uruguay
Standing: E. De Los Santos,
O. Koch, A. Sena, C. F. Freire,
O. Cáceres (Secretary)
Seated: J. L. Blanco,
P. M. Sanchez, O. Rolandi*

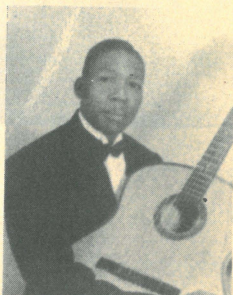


*"Constantijn Huygens"
The Holland Guitar Society
1949*



Moscow Branch of International Association of Guitarists
This picture, taken about 1900, shows the celebrated guitarist Solovieff and his pupils

Thornhill J. Nicholas
Guitarist
Trinidad



Ries De Hilster
Composer-guitarist
President
of "Constantijn Huygens"
Hilversum, Holland



Jewad Selim
Bagdad, Iraq
Guitarist-painter, who drew
the Ida Presti charcoal study,
reproduced in this issue



W. Morris
Member of the S.C.G. Sydney,
Australia



Bertram Atkins
Canadian guitarist
Former member of S.C.G.—New York



Frans De Groodt
Outstanding Belgian guitarist



Len Williams
Guitarist
Melbourne, Australia



V. Mazmanian
Director, Beirut Guitar
Society, Lebanon



Ivan Putlin
Guitarist
Helsinki, Finland



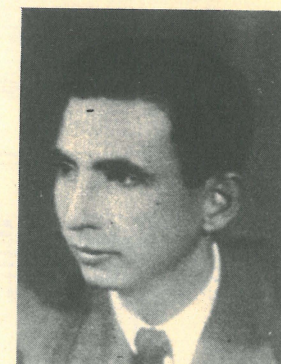
Miguel Ablóniz
Guitarist-composer
Egypt



Jurie Ryss
Hon. Sec. of the S.C.G.
Johannesburg, South Africa



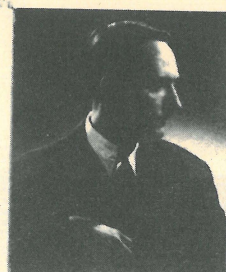
Derek T. Wright
Guitarist
Transvaal, South Africa



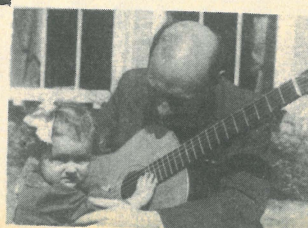
Alex Chr. Mavrantonis
Guitarist
Cyprus



Augustin Barrios
Notable guitarist-composer
Paraguay



N. H. Chapman
Canadian composer-guitarist



John Martin
Dutch composer-guitarist

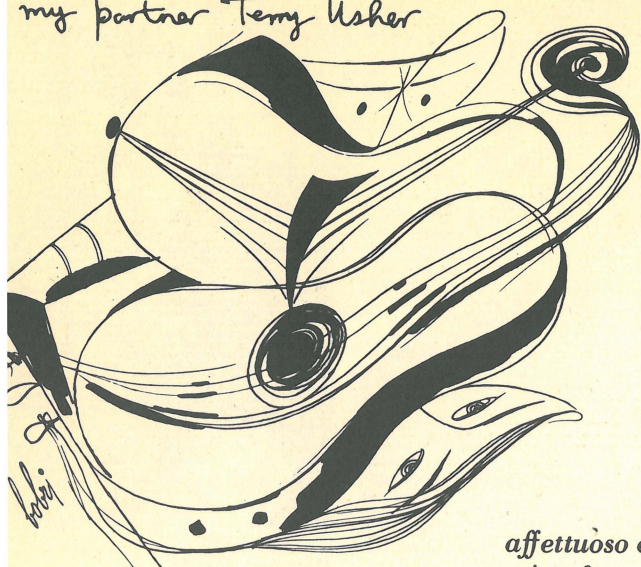


Rifat Esenbel
(1910-) Guitarist
Istanbul, Turkey

V. Svarog
Russian guitarist
(Painting by the celebrated
Russian artist Llya Repin
—1915)



my partner Terry Usher



HANSON—OP. 14

for guitar duet

J. W. Duarte

affettuoso ed cantabile

$\text{♩} = 72$

1st guitar *mp.*

6th to D

2nd guitar

mf.

rit. molto

p p i m a

p p

f.

a tempo

dolce

C IV

First performance: Dorothy Perrenoud and V. Bobri
at the Carl Fischer Hall, New York—June 2, 1950

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listesso tempo *piu mosso*

mp.

C II

molto accell.

ed con passione

cresc.

calmo

$\text{♩} = 64$

sfz.

un poco dolente

ten.

ten.

rit.

etouffe

rit. normale

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María Luisa Anido

Miguel Llobet

"TWO GUITARS ARE BETTER THAN ONE"

With the turn of the nineteenth century the guitar encountered the doldrums of apathy and scant popularity: the numerical scarcity and consequent isolation of guitarists resulted in duet playing becoming almost a lost art. What little worthwhile duet music then existed is now virtually lost to us.

Happily, the seed of appreciation of the guitar, carefully planted and painstakingly nourished by Andrés Segovia, has grown into a sizeable tree, and promises to become a forest giant equal in every way to those of the other musical instruments of the family of serious music. With the steady increase in the number of players and, particularly, with the establishment of guitar societies and groups, duet playing is once more a practical possibility, and there is now a real need for published music for this medium.

The pleasure of "playing together" needs no mention, but has duet playing any other advantage? We give here our reasons for believing that there are many.

1. In contrapuntal music, more voices may be handled with independence and clarity, or an equal number with less technical strain.
2. A melody appearing with supporting material may be assigned to one of the guitars, and given full prominence and expressiveness against the background of the second guitar.
3. It follows, generally speaking, that music of greater complexity may thus be played than is possible on one instrument—especially in the hands of the "average player."
4. The spacing of contrapuntal passages may be as wide as the compass of the guitar, and open harmony may be used freely without confinement of the work to keys which give the maximum use of open strings ("natural basses").
5. Duet playing is a simple form of concerted playing, in which a high degree of sympathy and musical agreement between the participants is called for. The striving to attain this cannot but improve the musicality and perception of the players.

A guitar duet is not an accompanied guitar solo, but a combined enterprise in music-making; players should never lose sight of this fact. Before playing, every work should be examined, analysed and studied with a view to reaching agreement as to its detailed treatment. Tonal variations, changes of tempo and volume, phrasing and the relative balance of the parts should be previously determined, and until a more expert stage is reached, these should be marked on the music itself.

Chopin remarked that "Nothing is more beautiful than a good guitar—save perhaps two guitars," and our ten years of duet playing together serve only to confirm this comment and to commend it to others as a whole truth. Seriously approached, it is the most rewarding form of music-making at present open to the guitarist, if only because a field of music beyond the scope of the solo instrument in average hands is brought within comfortable reach without limiting the player to a small part in a large ensemble.

One final word of caution. Do not become a "second-parter"—or, for that matter a "first-parter." Interchange the roles frequently so that each player in turn learns to take the lead, and does not find himself limited after a while to fluency in the bass at the expense of the treble side of the instrument, or vice versa.

We hope that we have succeeded in stimulating your interest in duet playing, and that you now feel you must seek a partner and some worthwhile music. In a recent article in The Guitar Review, Emilio Pujol stressed the need for new works in this form, and in due course we hope to write original compositions for two guitars. Meantime, we have given many years of study to the problem of arrangement of existing music, and have thoroughly combed the field of the classical masters in search of suitable material. The result is nearly 200 arrangements for two guitars which with the co-operation of The Guitar Review and the British magazine B.M.G., we hope in time largely to make available to you. We shall always be glad to hear from any reader who may have any comment to make upon these arrangements or, indeed upon any aspect of the guitar and its music; we ask only that you enclose a stamped and addressed return envelope.

TERRY USHER
JOHN W. DUARTE

CLASSIFIED ADS in the GUITAR REVIEW have great pulling power. Your Ad here will attract world-wide attention. Rates: \$1.50 a line. Minimum 2 lines.

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CAPITOL Records presents an Album of Concert Creations for Guitar by Laurindo Almeida. Available on 45 RPM (CCF-193) and 33½ RPM (H-192). Ask for it at your Record Dealers.

ALEXANDER BELLOW: Guitar Studio—11 W. 84th St., N. Y. C. Spanish and Russian guitar instruction. TR 3-5489.

VARA Music Studio. Instruction in Voice, Piano, Violin, Guitar. Coaching and accompanying for singers and instrumentalists. CI 5-7597. 332 West 56th Street, New York City.

WANTED: Usable copy Emilio Pujol's "Escuela Razonada de la Guitarra." Write to: Margaret McKittrick, 611½ E. Garcia St., Santa Fé, New Mexico.

YOUR PHOTOGRAPH as a guitarist by James Goodner. Staff Photographer—GUITAR REVIEW. By appointment. UL 6-6972. 1834 Nostrand Ave., Brooklyn, N. Y.

WANTED: Flamenco Guitar of recognized make. Terms arranged if instrument satisfies. Gregory d'Alessio, 314 E. 41st St., New York City.

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Edmond C. Burgess, Secretary
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BAY AREA CLASSIC GUITAR SOCIETY

Guido Daunic, Secretary
800 Chestnut Street, San Francisco 11, Calif.

THE PHILHARMONIC SOCIETY OF GUITARISTS

Founded in 1929. Founder-President Dr. B. A. Perott
1, St. Dunstan Rd., Baron's Court, London W. 6

SVENSKA GITARRSAMFUNDET

(Sweden Guitar Society)

Secretary: Eva Sundquist
Skurusundsvägen 7, Ektorp, Sweden.

THE WASHINGTON GUITAR SOCIETY

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