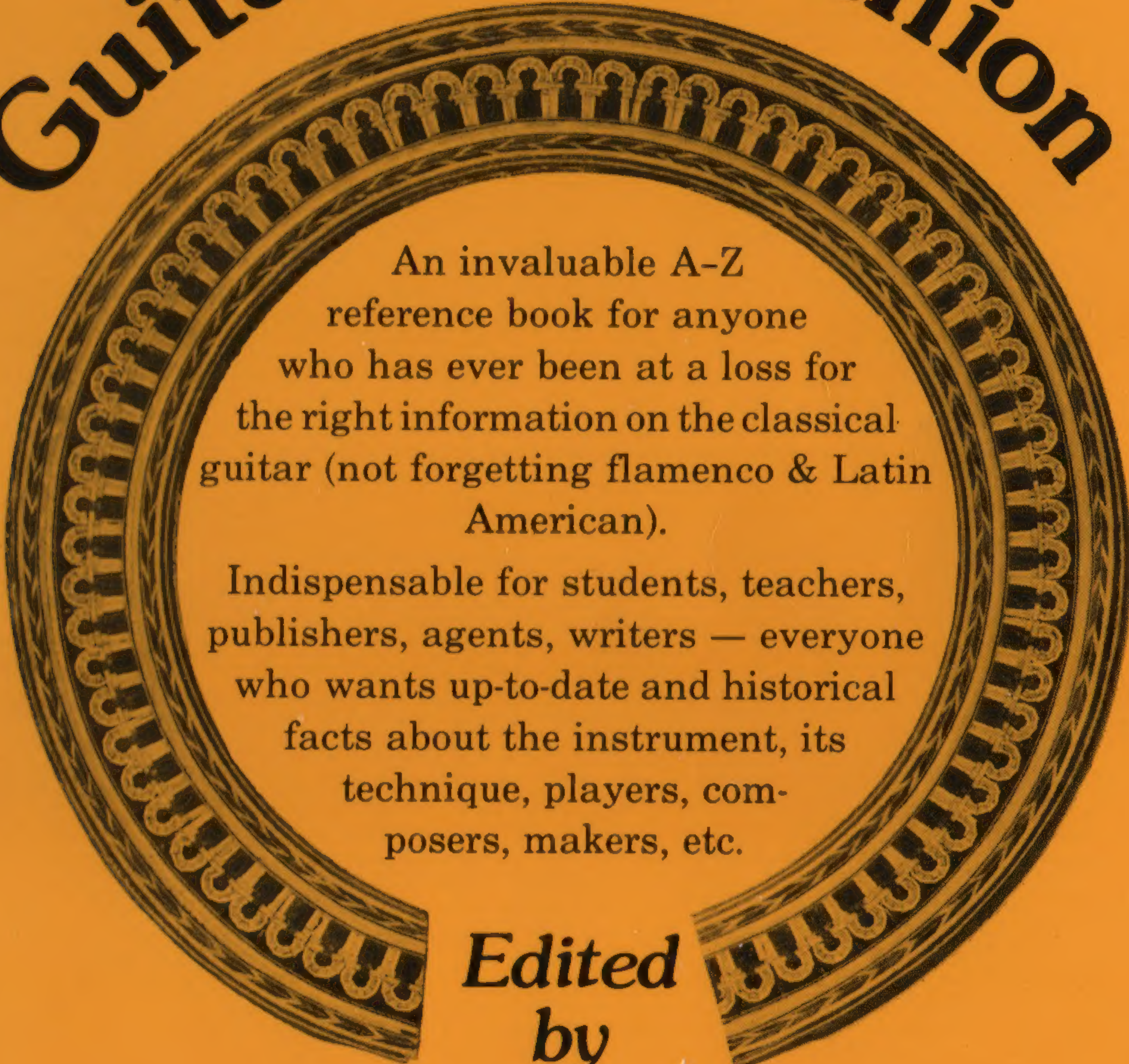


# CLASSICAL Guitar Companion



An invaluable A-Z  
reference book for anyone  
who has ever been at a loss for  
the right information on the classical  
guitar (not forgetting flamenco & Latin  
American).

Indispensable for students, teachers,  
publishers, agents, writers — everyone  
who wants up-to-date and historical  
facts about the instrument, its  
technique, players, com-  
posers, makers, etc.

*Edited  
by*

*Sue McCreadie*

MUSICAL NEW SERVICES LTD



# **CLASSICAL Guitar Companion**

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by  
Sue McCreadie*

MUSICAL NEW SERVICES LTD

Sue McCreadie was born in Sydney Australia in 1950 and studied guitar there with Antonio Losada. She came to England in 1976 and worked from 1977-81 on *Guitar* magazine, first as Reviews Editor and later as Assistant Editor. She is now a freelance writer and teacher.

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## PREFACE

The Companion is designed as a ready source of reference for students, teachers, performers, concert-goers, and all others with an inquiring interest in the classical guitar. The categories include composers, performers, makers, teachers, vihuelists and baroque guitarists, terms relating to technique, interpretation and construction, flamenco and Latin American, plus an assortment of miscellaneous information. In addition to the existing reference books the sources include programmes, sleeve notes, periodicals, personal notes and original research. I have tried in particular to include the many contemporary composers and performers not found in other reference books.

That said, the latter category provided no small headache. The rough criteria for inclusion is that they should have recorded or toured abroad. Yet I'm sure there will be many younger players who satisfy both criteria and find themselves excluded. (I've come across at least three since going to press!) It may also be that, despite every attempt to achieve an international perspective, Britain has been over represented. The difficulty is that, given the vast proliferation of performers, a comprehensive directory could run to several volumes, not to mention overtaxing the resources of the compiler.

The aim moreover was to produce a compact volume. For this reason works are not listed separately, but those of consequence will be found under their composers. Again to save space, terminology adequately defined in standard music dictionaries is excluded in favour of more esoteric information; hence, we have 'alegrias' but not 'allemande'. Which brings us to the next question: why include flamenco?

In my experience many classical guitarists have a natural fascination for flamenco but all too few can distinguish a 'soleares' from a 'seguiriyas'. The flamenco entries however are intended as no more than a basic guide to the toques and the leading personalities.

After embarking on this project last spring I soon realised to my dismay that there might be no finishing post. One could go on



adding forever and a day, but there does come a time when one must call a halt. In the words of Samuel Johnson "To have achieved perfection would have delayed too much". Naturally though, all care has been taken to ensure accuracy.

Any additions, corrections or suggestions for subsequent editions will be gratefully received (and acknowledged) by the editor care of the publishers.

**Sue McCreadie**

London, January 1982

## Abbreviations

b.	born
c.	circa (applies only to date it immediately precedes)
d.	died
Fr.	French (of language)
It.	Italian (of language)
LCM	London College of Music
pub.	Published
RAM	Royal Academy of Music
RCM	Royal College of Music
RNCM	Royal Northern College of Music (Manchester)
Sp.	Spanish
*	Books in the British Museum



# A

**a** open string in some guitar and lute tablature

**a** anular (Sp.), 3rd finger of the right hand.

**A** 5th string of the guitar.

**abanico** (Sp.) fan strutting.

**abecedario** see ALFABETO

**Abreu, Antonio** Portuguese baroque guitarist. Published a method for 5 and 6 course guitar (Madrid and Salamanca, 1799)

**Abreu, Sergio** (b. 1948) Brazilian guitarist. Studied with the Argentinian guitarist Adolfo Raitzin de Távora. With his brother Eduardo Abreu (b. 1949) he formed a duo in 1963 which achieved international fame. Won ORTF in 1967. Has pursued a solo career since the duo's disbandment in 1975.

**Absil, Jean** (1893-1974) Belgian composer for several media. Guitar works include "Quatre Pieces", Op 150, "Suite Bestair", Op 151, "Contrastes" for 2 guitars, Op 143, "Concerto for Guitar and orchestra" Op 155, and "Scherzo".

**Action** distance between the strings and frets. Must be high enough to prevent buzzing but not so high as to create difficulty for the left hand. The average on the classic guitar is 3mm at the octave. The saddle can be so arranged that the action of the bass strings is higher than that of the treble.

**Aguado, Dionisio** (1784-1849) Celebrated Spanish guitarist, composer and teacher. Thought to have studied with the



Cistercian monk Miguel Garcia. Travelled in 1826 to Paris where he formed a lasting friendship with his compatriot Sor. Returned to Madrid in 1838 and died there.

Unlike Sor and others of his day, he played with nails, thus Sor wrote his "Les Deux Amis" duet (Op 41) to demonstrate the benefits of both methods. Aguado invented the tripodion, a device for supporting the guitar, but it failed to catch on. His chief contribution was his method Op 5, published Madrid 1825, and translated and reprinted several times (English edition, Ricordi). His works — now rarely performed in concert — include "Tres Rondos Brilliantes" Op 2, "Fandango Con Variaciones" Op 16, studies, waltzes and minuets.

**Alard, Jean Dolphin** (1815-88) French composer and violinist, known to guitarists through Tárrega's transcription of his "Estudio Brilliante in A".

**Albéniz, Isaac** (1860-1909) Spanish composer of works in national style. Made pianistic debut at age 4; is said to have played the guitar in his youth. Although he never wrote for guitar much of his piano music lends itself well to arrangement, an observation made by the composer himself on hearing Tárrega playing "Asturias". Other works popular with guitarists include "Sevilla", "Mallorca", "Torre Bermeja" and "Cordoba".

**Albéniz, Mateo** (1760-1831) Catalan composer, organist, and author of a musical treatise. Also critic. Known to guitarists through Pujol's much played transcription of a keyboard sonata. No relation to the preceding.

**Albert, Heinrich** (1870-1950) German guitarist, composer and teacher. Studied piano, violin and horn in his teens; began guitar studies with Silvo Negri in 1894, making concert debut in the following year. Best known for his 4 volume method, and his contribution to the guitar ensemble repertory.

**Alegrias** lively flamenco toque from Cadiz. Has a 12 beat compas with accents on the 3rd, 6th, 8th, 10th and 12th. Played in a major key.



**Alessandria** (Italy) site of prestigious international guitar competition held annually since 1968.

**Alfabeto** Italian system of notating chords on the baroque guitar by assigning a specific letter to each chord. It was used in music which was purely RASGUEADO or in combination with PUNTEADO in a system known as MIXED TABLATURE.

**Alhambra** Moorish palace in Granada which inspired Tárrega's famous tremolo study "Recuerdos de la Alhambra".

**Almeida, Laurindo** (b. 1917) Brazilian bossa-nova guitarist. Gained local recognition as a classical guitarist before moving in 1947 to Los Angeles, where he worked with Stan Kenton for 3 years and then began to compose. Much session work for Hollywood. Has written a method for classical guitar (New York, 1957) and published many arrangements of standards etc.

**Alzapua** flamenco technique which employs the thumb as a plectrum, striking with the front of the nail on the up-stroke.

**Amat, Juan Carlos** (1572-1642) Catalan doctor of medicine and author of a guitar treatise, published Barcelona 1586 or 96. It contained instruction for 4 and 5 course guitar and used a numerical form of chord tablature known as the "Catalan system". There were several editions and many reprintings.

**Amplification** On the classic guitar this can be achieved by using: 1. an external microphone. 2. a contact mike (external pick-up glued to the soundboard) or 3. internal pick-up such as in the Ovation Classic, which comprises 6 small transducers mounted directly under the bridge saddles.

The first is widely used for concerto performances, while the latter two are still the subject of experimentation and debate.

**Andresier, Rose** (b. 1942) English guitarist. Studied with various teachers. Courses with Pujol and Lagoya. Wigmore Hall debut 1973.

**Andriaccio, Michael** see CASTELLANI.



**Anido, Maria Luisa** (b. 1907) Argentinian guitarist who was a child prodigy. Pupil of Prat, and later of Llobet, with whom she gave reportedly sensational concerts. Toured extensively; published many arrangements, especially of Argentine folk songs.

**ApIvor, Denis** (b. 1916) Welsh (Irish born) composer of operas, ballets etc. Now living in London. Pupil of Rawsthorne. Guitar works include "Concertino for guitar and orchestra" Op 26 (1954), "Variations" Op 29 (1959) commissioned by Bream, "Saeta" Op 53 (1972) and "Discanti" Op 48 (1970). Author of "Introduction to Serial Composition for Guitarists" (Musical New Services Ltd, 1982).

**Apostel, Hans Erich** (1901-74) German born composer; pupil of Schoenberg and Berg; settled in Vienna. Guitar works include "Sechs Musiken" Op 25 in 12 tone style (pub. 1963) and chamber works.

**Apoyando** (rest or supported stroke) technique in which the right hand digit comes to rest on the adjacent string. The resultant sound is generally fuller and heavier than tirando. First used by Arcas for scale playing, it was developed by Tarrega and further refined by Segovia (who also developed a special "gliding" apoyando). Used principally for scale playing — or to separate melody from accompaniment.

**Appelby, William** (1892-?) Cheltenham stamp dealer with a keen interest in the classical guitar. In 1945 he began to produce the Bulletin of the Philharmonic Society of Guitarists but a disagreement over policy led him to break away and publish his own bi-monthly "Guitar News".

**Arcas, Julian** (1832-82) Spanish guitarist and composer, famous from 1860 in Spain and abroad. Influenced Tarrega and collaborated with the maker Torres. Set up a cereals business in Almeria in 1870 but it was unsuccessful. Published over 80 compositions, most with a folkloric base. His "Fantasia sobre la Jota Aragonesa" (often wrongly attributed to Tárrega) is still played. See APOYANDO.



**Arias, Vicente** (1843-1912) Spanish maker, follower of Torres. Made both classical and flamenco guitars, which usually had high waists and pegheads.

**Arm** 1. abbreviation of "armonico" (harmonic) 2. an alternative name for the neck of the guitar.

**Arnold, Malcolm** (b. 1921) English composer of symphonies, concertos etc. Wrote "Serenade for guitar and strings" (1955) and "Concerto" Op 67 (1961) both for Bream, the latter featuring an elegy to Django Reinhardt (their common hero) as its centrepiece. Also "Fantasy" and "Sonatina" for solo guitar.

**Arpeggio** broken chord with its notes played in succession (in "harp-like" fashion). Used as a spread chord i.e. harmonically, given linear emphasis — melodically.

**Arpeggione (guitar d'amour)** bowed guitar said to have been invented by Staufer. See SCHUBERT.

**Arrangement** The alteration, often drastic, of a piece written for one instrument so that it can be played on another. The word TRANSCRIPTION is best kept for changes of notation e.g. tablature to stave. However confusion will always reign in this field.

**Articulation** Term used to express all the ways in which two notes on the guitar can be joined by varying the techniques of each hand. The left hand gives ligado, staccato etc, while the right gives apoyando, tirando, pizzicato, etc.

**Asencio, Vicente** (1903-78) Valencian composer and teacher. Taught Yepes. Has composed several guitar works including "Suite Valenciana" and "Dipsó". His style was strongly rooted in the folklore of Eastern Spain.

**Assimokopoulos, Evangelos** See EVANGELOS AND LISA.

**Augustine, Albert** (1900-67) Danish born guitarist, emigrated to US in 1926/7. Began to produce nylon strings c. 1946 at the



suggestion of Segovia. His wife Rose Augustine now manages the business.

**Azpiazu, Jose de** (b. 1912) Spanish guitarist, composer and teacher. Studied design and painting in his youth, but devoted himself to the guitar from his mid-twenties. Became professor at Geneva Conservatory. Published a method, original works, and many transcriptions.

B

b 1st fret in some guitar and lute tablature.

B 2nd string of the guitar.

**Bacarisse, Salvador** (1898–1963) Spanish composer. One time Director of Music for Spanish Radio. Wrote “Concertina in A minor” Op 72 for guitar and orchestra” (dedicated to Yepes) and “Petite Suite” for solo guitar.

**Bach, Johann Sebastian** (1685–1750) Transcriptions of his “lute music” are still considered the high point of the guitar repertory, and are on a par with the best of his output. How much was actually conceived for lute however is still a matter of conjecture — there is no surviving tablature in Bach’s hand, the sources being either manuscripts in keyboard notation or tablatures written out by his pupils:

*Suite in G minor BWV 995* (or 3rd lute suite) the only suite with an autograph copy for lute, but this is predated by a copy for cello. Guitar key A minor.

*Suite in E minor BWV 996* (1st lute suite) a manuscript by Krebs is designated for the lautenwerke; a version also exists for harpsichord.

*Suite in C minor BWV 997* (2nd lute suite) there are several extant copies in keyboard notation and a tablature version,



probably in the hand of Weyrauch, which omits the fugue and double. Guitar key A minor.

*Suite in E Major BWV 1006a* (4th lute suite) a transcription of the 6th violin partita.

*Prelude, Fugue and Allegro in E flat major BWV 998*, an autograph manuscript is headed “Prelude por la luth o Cembal”, guitar key D.

*Prelude in C minor BWV 999*, included among the little preludes for keyboard students but probably conceived for the lute, guitar key in D minor.

*Fugue in G minor BWV 1000*, taken from the 1st violin sonata; Bach arranged it for organ and Weyrauch transcribed it (rather too freely) for lute; guitar key A minor.

The Chaconne in D minor BWV 1004 for solo violin and several of the cello suites have also been appropriated by guitarists.

**Back** Rear part of guitar body. Usually made of two pieces of hard or exotic wood, joined longitudinally to form two mirror halves.

**Bacon, Joseph** (b. 1933) US guitarist based in San Francisco. Occasional lessons with Segovia, participated in Bream BBC masterclass 1977, studied Indian music with Ali Akbar Khan. Also lutenist, painter and sculptor.

**Balada, Leonardo** (b. 1933) Catalan composer. For guitar: “Lento with Variations” (1960), “Suite No 1” (1961), “Analogias”, “Apuntes” for 4 guitars (1974), and a concerto.

**Ballasteros, Antonio** Spanish guitarist and composer. Author of “Obra para guitarra de seis ordenes” (Madrid, 1780), which contained the first known music for 6-course guitar.

**Bandurria** Small treble instrument with 5 or 6 double courses, usually played with a plectrum, and chiefly used in ensembles.

**Banfi, Giulio** Italian baroque guitarist, inventor and Colonel of Artillery, Wrote “Il Maestro della chitara. . . .” (Milan, 1653) for 5-course guitar.



**Bar** See STRUT.

**Bar or Barré** (ceja, Sp.) Technique in which several strings are depressed simultaneously by the forefinger. In a full barré the finger is laid across all 6 strings; in a half-barré across 3 to 5. Occasionally other fingers are used. Commonly notated by a C above the staff, followed by a Roman numeral to indicate the position e.g. CVII = barré at the 7th fret.

**Barberiis, Melchior de** Italian composer and lutenist who included early examples of 4-course guitar music (4 fantasias) in his “Opera Intitolata Contina” (1549).

**Barbero, Marcelo** (1904–56) Spanish maker who trained in the Ramirez workshop and later worked for the widow of Santos Hernandez. His son Marcelo (b. 1943) was apprenticed to Archangel Fernandez (Barbero Snr’s pupil), and his guitars are now in much demand.

**Barbosa-Lima, Carlos** (b. 1944) Brazilian guitarist. Studied with Savio. Debut 1957. Lives in N.Y. Has made worldwide tours and published many transcriptions with Columbia Music.

**Baroque guitar** The guitar with 5 or 6 courses and gut frets that, beginning about 1580, came into general use for 2 centuries. It was most widely developed in Spain, France and Italy and was known outside Spain as the “Spanish guitar”.

Those who wrote for it included CORBETTA, RONCALLI, FOSCARINI, GRANATA (Italy), VISÉE (France) SANZ, MURCIA, GUERAU (Spain).

In transcribing the music for modern guitar there is divergence of opinion over whether the extra bass range of the modern instrument should be used, and whether it is appropriate to thicken the textures. Either way, the baroque tunings (see appendix) make it impossible to fully capture the character of the original on a modern guitar.

**Barrios, (Mangoré), Agustin Pio** (1885–1944) Paraguayan guitar virtuoso and composer. Prodigious at age 13. Left Paraguay in 1910 for 8 days and stayed away for 14 years.



travelling widely throughout South America; visited Europe in 1934-6. At one time drew attention to his part-Indian ancestry by performing in native Indian costume and adopting the name of Mangoré (legendary Guarani chief). Was the first guitarist to record (1910) and the first to perform a complete Bach suite. Played on steel strings. Spent last 5 years teaching in San Salvador where he died.

About 100 pieces (only a third of his output) have survived. For many years only a handful of these were in circulation, the recent revival and popularisation of many others being largely due to the efforts of John Williams and Richard Stover.

Many of his pieces draw directly on Latin American folklore (e.g. "Danza Paraguaya"), while others are written in baroque (e.g. "La Catedral") or romantic ("Mazurka Apassionata") styles. Most are technically demanding, often requiring extended left hand positions. Collections are published by Belwin Mills (ed. Stover) and Zen-On.

**Barrueco, Manuel** (b. 1952) Leading Cuban-born guitarist, living in US. Studied with Manuel Puig in Cuba; went to US in 1967 and studied with Aaron Shearer at Peabody Conservatory. In 1974 won Concert Artists Guild Award and made Carnegie Hall debut in same year. London debut 1979. Teaches at Manhattan School of Music.

**Bartok pizzicato** Effect achieved by pulling the string upwards so it slaps the fingerboard on release.

**Bartoli, René** (b. 1938) French guitarist from Marseilles. Taught by his uncle. Won ORTF 1959.

**Bartolotti, Angiolo Michele** Italian guitarist who published a book for 5-course guitar (Florence, 1640).

**Bashford, Patrick** (b. 1932) Guitarist and teacher, born in Poland to British parents. Studied with Kramer in London and Rey de la Torre in New York. Teaches at R.C.M.

**Basilio Padre** see Miguel GARCIA.



**Battente (It.)** Strumming technique fundamental to baroque guitar music. See RASGUEADO, GUITARRA BATTENTE.

**Bedford, David** (b. 1937) English composer. Studied with Berkeley and Nono. Wrote “You Asked for it” (1969) for Tim Walker, which employs a teaspoon and wet fingers on the guitar back in imitation of elephant trumpeting! Also wrote “Nurses Song” for 10 guitars and “18 Bricks” for 2 electric guitars.

**Behrend, Siegfried** (b. 1933) German guitarist known for his interpretations of avant-garde music. Works with his wife, the vocalist Claudia Brodzinska. Has published 100 original works and 1,000 arrangements. Worldwide tours.

**Belezá, Garcia Jesus** (b. 1920) Madrid maker. Son-in-law and pupil of Manuel Hernandez (of Hernandez y Aguado), whose design and construction he follows closely. Long waiting list.

**Bellido, Jose Lopez** (b. 1943) Granadan maker, trained with Ferrer and with his elder brother (below). Mainly flamenco.

**Bellido, Manuel Lopez** (b. 1939) Granadan maker, former apprentice to Eduardo Ferrer. Uses diagonal strutting.

**Bellow, Alexander** (1912-76) Russian born guitarist and teacher, emigrated to US. Author of “The Illustrated History of the Guitar” (New York, 1970).

**Belly** Front or soundboard of the guitar.

**Benedid, Jose** (c. 1800) Cadiz maker who emigrated to Havana, where his son Jose became a well-known player.

**Bennett, Richard Rodney** (b. 1936) English composer and pianist. Wrote “Five Impromptus” for guitar (1968), an important serial work, later used as a sketch for a concerto for guitar and chamber orchestra (1971).

**Berkeley, Sir Lennox** (b. 1903) Leading English composer of



operas, symphonies, piano music etc. Pupil of Boulanger. Wrote "Sonatina" (1958) for Bream and "Theme and Variations" (1970) for Gilardino. Also wrote a guitar concerto (Op 88) and "Songs for the Half Light" for guitar and voice.

**Berlioz, Hector** (1803-69) Greatest composer of the French Romantic movement. The guitar was the only instrument he played proficiently and it was allocated several pages in his "Treatise on Instrumentation and Orchestration" (1843).

**Bermudo, Juan Fray** Andalucian music theorist with a great interest in the vihuela, although not player. Wrote "Declaracion de instrumentos musicales" (1555) — a fundamental book for the vihuelist which dealt with plain song, polyphony and performance of keyboard music on plucked instruments.

**Bernabé, Paulino** (b. 1932) Madrid maker. Former cabinet maker who also studied guitar with Fortea. Worked in the Ramirez workshop from 1953-69. Has done much experimentation on strutting systems, wood etc.

**Betinelli, Bruno** (b. 1913) Italian composer of operas, symphonies etc. Guitar works include "Improvvisazione", "Quattro pezzi" and 12 studies.

**Biberian, Gilbert** (b. 1944) Armenian born guitarist, composer and teacher. Came to England in 1959. Founder member of Omega Guitar Quartet which he left in 1980 to concentrate on composing. Many guitar works, often ambitious in length and texture (e.g. the 37 minute long Sonata 2). Has written 2 other sonatas, "Greek Suite", "Monogram" "Columbine" "Pierrot" for 2 guitars, "Four Epigrams for voice and guitar" and 4 quartets. "Sonato No 3 for Guitar" (Musical New Services Ltd 1977). Editor for Chester Music.

**Bickford, Vahdah Olcott** (1885-1980) US guitarist, studied with Manuel Ferrer. In 1923 founded the American Guitar Society, which has organised hundreds of guitar concerts in California.



**Biguela** Latin American spelling of vihuela. Used among the gauchos as alternative name for guitar.

**Bindings** See PURFLINGS.

**Bitetti, Ernesto** (b. 1943) Argentinian born guitarist. Studied with Pomponio and Zarate. Lives in Madrid. Worldwide tours.

**Blanco, Diego** (b. 1951) Mallorcan guitarist. Studied with Dan Grenholm. Gave concerts in Spain at 11. Made international debut in Stockholm in 1968. London debut: 1973. Won Queen Sophia competition in Madrid, 1979. Performs with the flautist Gunilla von Bahr.

**Blyton, Carey** (b. 1932) English composer. Guitar works include "The Bream" "Saxe Blue" and "In Memoriam Django Reinhardt".

**Bobri, Vladimir** (b. 1898) Ukranian born artist and amateur guitarist, settled in N.Y. in 1921 where he founded the Society for Classic Guitar in 1936. Became friend and avid admirer of Segovia. Also Editor and Art Director of "Guitar Review" since 1949. Author of "The Segovia Technique" (N.Y.).

**Boccherini, Luigi** (1743-1805) Italian composer and cellist. Lived for many years in Spain and died there. Wrote 12 quintets for his patron the Marquis de Benavente who was a keen amateur guitarist. (The celebrated Fandango is from the D major quintet G448.) Also arranged some of his orchestral and chamber music with guitar parts.

**Bone, Philip J.** (1873-1964) Author of "The Guitar and Mandolin" (1914). The 2nd edition (1954) was reprinted in 1972 but without correction or revision.

**Bonell, Carlos** (b. 1949) English guitarist of Spanish descent. Studied with Williams at R.C.M. and became a professor there on completion of his course. Wigmore Hall debut: 1972. Took part in "John Williams and Friends" in the 70s. Many recitals and tours abroad.



**Bonfa, Luis** (b. 1922) Contemporary Brazilian guitarist and composer. Studied with Savio and associated with Garôto. Achieved fame in the 50s with the international hit “Manhã de Carnaval” from the film “Black Orpheus”. Went to US in 1957 and became featured soloist on Mary Martin show.

**Borges, Raul** (1888-1967) Venezuelan guitarist and composer (of waltzes etc in Venezuelan style). Inaugurated guitar course at Caracas conservatory; taught Lauro, Diaz and Reyna.

**Borreguero, Modesto** Madrid maker who studied with Manual Ramirez, and later set up on his own. His son now works in the Ramirez shop.

**Borrull, Miguel** Late 19th century gypsy guitarist. Had a successful career and a cafe in Barcelona. Credited with introduction of 7th chords into flamenco.

**Bosman, Lance** (b. 1939) English composer and author of “Harmony for Guitar” (Musical New Services Ltd 1978).

**Bouchet, Robert** (b. 1905) Famous French maker. Trained as an artist. Began playing guitar in 1932 — made first guitar in 1941. Modified Torres strutting in 1956 to facilitate more efficient vibration of the table.

**Boudinis, Evangelos** (b. 1950) Greek guitarist and teacher. Studied with Fampas.

**Boulez, Pierre** (b. 1925) French composer whose celebrated masterpiece “le Marteau sans Maître” (1959) was scored for singer, flute, viola, vibraphone, xylophone, guitar and percussion.

**Bouts** Sides or ribs of the guitar (from the Anglo-Saxon “bugan” to bend).

**Box** Slang term for guitar.

**Boyd, Liona** Leading Canadian concert guitarist (born in London). Studied with Eli Kassner.



**Brabec, Lubomír** Contemporary Czech guitarist. Studied with Milan Zelenka, (now a duo partner). Prize winner in ORTF 1974. Studied lute in England (1980) on British council exchange scheme. Has toured abroad; works to promote modern Czech guitar music.

**Bream, Julian** (b. 1933) English guitarist and lutenist of international fame. Was introduced to the guitar by his father (a dance band guitarist) developed an early appreciation for jazz, especially Django Reinhardt. Studied piano, cello and composition at R.C.M. but his guitar was banned from the premises. Received some guitar tuition from Dr. Boris Perrot and a few lessons with Segovia.

Made debut at Cheltenham in 1947 and at Wigmore Hall in 1950. Also played the lute from the late 40s and introduced it to the concert platform in 1952. Plays lute with nails (of necessity) and uses a somewhat unorthodox instrument (longer scale, heavier body, metal frets etc). Has done much research on Elizabethan lute music and largely spearheaded its revival. Worked extensively in 60s with own broken consort and again since 1976. Also performs regularly with tenor Peter Pears.

Pioneered the contemporary guitar repertoire by commissioning works from many serious composers, including ARNOLD, BRITTEN, BERKELEY, HENZE, WALTON etc. Has also participated for several years in an extremely popular duo with John Williams.

In the late 60s he encouraged and collaborated with the maker RUBIO and more recently with ROMANILLOS. Awarded OBE for services to music in 1964.

**Briceño, Luis de** Spanish guitarist and composer. Published a method for 5-course guitar (Paris, 1626) which was the first such method to appear in France.

**Bridge** Part of the guitar which is glued to the table and to which the strings are attached. Usually made from a rectangular block of rosewood or occasionally from ebony. Early guitars had lute bridges which were replaced by "pin bridges" with the introduction of the single course guitar in the 19th century. The modern "tied bridge" was established by Torres.



**Brightmore, Robert** (b. 1949) English guitarist. Studied with George Zarb. London debut 1975. Participated in Bream master-classes on BBC television in 1977. Many solo recitals; has also worked with mime and dance artists and given several duo recitals with David Russell. Professor at L.C.M.

**Britten, Benjamin** (1913–76) Major British composer whose “Nocturnal” Op 70 (1963) has been described by Julian Bream as the “greatest single piece for the guitar”. A monumental work exploring the many moods of sleep, it comprises a set of “inverted” variations resolving into Dowland’s “Come Heavy Sleep” (from the 1st book of songs or ayres in 4 parts, 1597). Also wrote “Songs for the Chinese” (1958) for voice and guitar.

**Broqua, Alfonso** (1876–1947) Uruguayan composer who, in collaboration with Pujol, wrote 7 “Evocations” and 7 short studies for guitar.

**Brouwer, Leo** (b. 1939) Cuban composer and concert guitarist. Grandson of Ernesto Lecuona. Studied guitar with Isaac Nicola in Cuba and composition in US at Juillard and Hartford. Has composed over 70 guitar works, of which the early ones draw mainly on Cuban folk elements. From 1960 he began to experiment with 12-tone and open serial music, and later with aleatory and electronic devices. His “Homenaje à Lenin” is considered a major electronic work.

His major guitar works are “Danza Caracteristica” (1957), “Etudes Simples” (1961), “Elogia de la Danza” (1964), “Canticum” (1968), “La Espiral Eterna” (1971), “Concerto for guitar and small orchestra” (1972), “Per Suonare a Duo” for 2 guitars and tape (1973), “Micropieces” for 2 guitars, and a concerto for 100 guitars “Blue Skies and a Sunny Day”. Has also given many recitals and performed with a pop group in Havana.

**Bulerias** Fast and syncopated flamenco toque, developed from the soleares by the gypsies of Jerez. The compas has 12 beats with accents on the 3rd, 6th, 8th, 10th and 12th.

**Burley, Raymond** (b. 1948) English guitarist. Studied with



**Byzantine.** Member of Omega Guitar Quartet 1974/5. Has given many recitals with harpsichordist Stephen Bell, commissioning works from Dodgson (“Dialogues”) Brian Kelly (“Basque Suite”) and others.

**Buzzing** Unwanted sounds caused by too low an action, uneven frets, loose struts or untidy string ends.

**Byrd, Charlie** (b. 1925) US guitarist who performs jazz and Latin American style on amplified classical guitar. Studied with Papas and was influenced by Reinhardt. Performs with Herb Ellis and Barney Kessel as “The Great Guitars”.

**Byzantine, Julian** (b. 1948) English guitarist. Studied with Williams at R.C.M. Many recitals and tours abroad. Has also performed on baroque guitar.

C

c 2nd fret in some guitar and lute tablature.

**Cabezon, Antonio de** (1510-66) Spanish organist and composer, blind from birth. Wrote “Obras de Musica para Tecla y Harpa y Vihuela” published posthumously in Madrid 1578.

**Caceres, Oscar** (b. 1928) Uruguayan guitarist and teacher. Debut 1943. First European tour in 1957; settled in Europe in 1968 and taught for many years in Paris. Recordings include 2 volumes of “Great Studies” and an all-Brouwer recital. Has also performed with Santos.

**Café Cantantes** Spanish restaurants which offered live flamenco; first appeared in 1840s and lasted till around 1910.

**Calibrator** Small instrument for measuring string thickness, consisting of two metal arms at a narrow angle.



**Calleja, Francisco** (b. 1891) Spanish guitarist and concert player. Studied with father at age of three, and as a prodigy played for the celebrated Spanish violinist Sarasate, also gave concerts before the Spanish Royal family. Toured South America and Spain receiving excellent reviews. Many transcriptions. Compositions include the popular *Cancion Triste* (Union Musical Española).

**Call, Leonard Von** (1767–1815) German composer, guitarist, flautist and mandolinist. Worked in Vienna. Wrote vocal works and a large body of guitar music (solo and ensemble), not generally of concert stature.

**Calvi, Carlo** Baroque guitarist/composer. Published “Intavolatura di chitarra e chitarriglia” (Bologna, 1646).

**Campañellas** Spanish term meaning “little bells”. Describes an effect obtained on the baroque guitar with RE-ENTRANT TUNING, whereby arpeggios were a mixture of strings played open, and stopped on high frets.

**Campion, François** (c. 1680–1748) French baroque guitarist. Noted virtuoso and theorbist at the Paris opera. Published “Nouvelles découvertes sur la guitare” (Paris, 1705) and a treatise on accompaniment (1716). A facsimile of the former is published by Minkoff.

**Caña** Old flamenco form in 3/4; closely related to the soleares.

**Caño, Antonio** (1811–97) Spanish guitarist and composer. Trained as a surgeon but encouraged by Aguado, took up a concert career in 1847. Along with his son Federico (1838–1904) he was one of the best of his age.

**Cannington** Summer school held annually in Somerset. Began in 1974 by Bristol Guitar Centre, taken over in 1976 by Alfred A. Kalmus. Directed by John Duarte.

**Cante Jondo, Intermedio, chico** The divisions of flamenco



singing from the most sombre and deep to the lighter styles.

**Capotasto** device clamped around the guitar neck to raise the pitch; equivalent to a movable nut. Common in flamenco and folk; at one time eschewed by classical guitarists but adopted by some contemporary players for early repertoire, the aim being to add clarity to the lower parts (not as sometimes thought, to restore the original pitch, which was not fixed).

**Caracoles** flamenco toque similar to Alegrias, but in key of C.

**Carcassi, Mateo** (1792-1853) Italian guitarist and prolific composer; attained fame in Paris in 1820. His tuneful studies appear in many modern tutors; best known for his method (Op 59) and “Twenty Five Progressive Studies” (Op 60).

**Carfagna, Carlo** (b. 1940) Italian guitarist and historian. Joint author (with Mauro Gangi) of a dictionary of Italian guitarists, and with Caprani of “Profile storico della chitarra”. (Milan, 1966)

**Carlevaro, Abel** (b. 1918) Uruguayan guitarist, composer and teacher. Works include “Preludios Americanos” “Cronomias”, a concerto, and 5 volumes on technique. The latter advocate a radical reappraisal of several aspects of technique, a prime concern being the elimination of string whistle.

**Carulli, Fernando** (1770-1841) Italian guitarist and composer. Settled in Paris and gave many solo recitals. Published a method in 1810 which ran to several editions, and a treatise on accompaniment in 1825. Wrote over 400 works for guitar (solo and ensemble) which today find their most profitable application in teaching. Formed a close association with the maker Lacote who made for him a guitar with extra bass strings.

**Castaña Rafael** (d. 1905) Spanish maker who trained with Jose Ramirez I. Moved to Cordoba where he is thought to have committed suicide. Taught Miguel Rodriguez.

**Castañera, Eduardo** (b. 1956) Argentinian guitarist. First



played in public at the age of nine. First prize in competition in Brazil (1975), Ecuador (1976), Venezuela (1977). Second prize in Radio France Competition (1979). Concerts in South America and Europe.

**Castellani, Joanne** US guitarist. Performs in a guitar duo with her husband Michael Andriaccio. Based in Buffalo. London debut 1981.

**Castelnuovo-Tedesco, Mario** (1895-1968) Italian composer of choral and piano music, operas, and settings of Shakespeare songs. Pupil of Pizetti. Composed prolifically for guitar after meeting Segovia in 1932. Left Italy in 1939 after being persecuted as a Jew under Mussolini; settled in Hollywood where he composed much film music.

His style is neo-romantic, his guitar music idiomatic (if sometimes unplayable before editing). Major works include "Homage to Boccherini" Op 77 (1935), "Concerto in D" (1939), "Capriccio Diabolico" Op 87a, (1935), "Tonadilla" on the name of Segovia Op 170a, No 5 (1954) "Platero Y Yo" Op 190 for narrator and guitar a guitar quintet Op 143 (1950), 24 Preludes and Fugues for 2 guitars, Op 199 and a double concerto Op 201.

**Cavanquinho** See MACHETE.

**Cedar** North American cedar is widely used as a spruce substitute for guitar soundboards. Honduras cedar may be used for the neck.

**Charango** Small 5 course (5 pairs) guitar, made from the body of an armadillo. Evolved by the Indians of the Andean region of Argentina, Bolivia, Ecuador and Peru (see Appendix for tuning).

**Chavez, Carlos** (1899-1978) Leading Mexican composer and pianist. Wrote "3 Pieces for Guitar" (1921).

**Chica, Manuel de la** (b. 1911) Granadan maker. Began as a cabinet maker at age 11. First guitars were copies of Santos Hernandez but later developed own patterns.



**Chiesa, Ruggiero** (b. 1933) Italian guitarist, teacher and editor. Studied with Carlo Palladino, and at Siena with Segovia and Pujol. Became professor at Milan Conservatory in 1963. Has given courses in early music at Gargano and Siena. Director of "Il Fronimo" since 1972. Many editions of early and classical repertoire for Suvini Zerboni.

**Competitions** These together with summer schools continue to proliferate. Among the most established are **ORTF** (Office de la Radiofussion-Television Française) held annually in Paris since 1959, **Alessandria**, Italy, held annually since 1968, "**Tarrega Competition**" held annually in Benicassim (Spain) since 1967, "**Ramirez Prize**" at Santiago de Compostela (Spain,) annually, "**Segovia**" in Mallorca, **Toronto**, triennially since 1975, "**Alirio Diaz**" in Caracas, annually since 1975, **International Guitar Competition** in Madrid, annually since 1976, "**Fernando Sor**" in Rome, and **Gargano** (Italy.) Recent additions include "**Manuel Ponce Competition**", Mexico City and "**Andres Segovia**" first held 1981 Leeds Castle, England.

**Chilesotti, Oscar** (1848-1916) Italian flautist, violinist and guitarist, whose transcriptions of early Italian lute music helped to spark off interest among guitarists.

**Chitarra battente** Italian 5-course guitar with inlaid metal frets, wire strings and vaulted back. It was played with a quill and was probably used to accompany dances. The construction suggests it appeared mid-18th century. (An example by Jacob Stadler, dated 1624, is now thought to have been a standard guitar later converted).

**Chitarra spagnuola (It.)** See SPANISH GUITAR.

**Chitarriglia (It.)** 5-course guitar used in the 17th century. Pesori's "Concerti Armonici" (c. 1640) are for chitarriglia and contain both punteado and battente. Calvi and Granata also wrote for it.

**Chitarrino (It.)** Term used in the 16th century and afterwards for a small 4-course guitar.



**Chôro(s)** Term for a Brazilian street ensemble playing popular songs; later came to refer to the actual music played. Villa-Lobos used it to designate any composition in Brazilian style.

**Cifra (Sp.)** Tablature.

**Classic guitar** Though there are many variations in construction details, a guitar can be described as classic if it is nylon strung and conforms roughly to the proportions established by Torres. Concert guitars are usually made from rosewood bodies and spruce or cedar tops. The flamenco guitar, although of lighter wood, is closely related.

**Clinton, George** (b. 1931) Founder, Chairman and Managing Director of "Musical New Services Ltd" and Editor of "Guitar" magazine. Author of "Andres Segovia; an Appreciation" (Musical New Services Ltd. 1978) and Editor of "Anthology of Vihuela Music" (Musical New Services Ltd, 1977).

**Coco, Julian B.** (b. 1924) Curacaon born guitarist and double bass player. Settled in Holland in 1953.

**Coelho, Olga** Brazilian soprano and guitarist. Studied with Segovia.

**Columbiana** Flamenco toque, inspired by a Columbian folk song. Popularised by Sabicas and Carmen Amaya.

**Compás** In flamenco, a musical sequence of measures which carries characteristic accents, varying from toque to toque.

**Conde Hermanos** The three nephews of Esteso (Faustino, Julio and Mariano Conde) who maintain his workshop in Madrid. Their instruments are used by many professional flamenco players.

**Constanzo, Irma** (b. 1937) Argentinian guitarist. Studied with Carlevaro and Yepes. Has toured widely.

**Contact mike** Small microphone fitted onto the guitar, picking



up its vibrations.

**Contreras, Manuel** Renowned Madrid maker, former antique furniture renovator. Worked briefly with Bernabé, before setting up on his own.

**Corbetta (born Corbetti), Francesco** (c. 1615-81) Italian guitarist/composer; the most famous of his time. Musician to Louis XIV from 1656. Met and became friends with Charles II during the latter's exile in France and travelled to England at the time of the restoration. Charles gave him the monopoly of a gambling game to enable him to make money but he was unsuccessful.

Published two books entitled "La Guitarre Royale", the first in 1671 dedicated to Charles II and more inclined to punteado style, the other in 1674, dedicated to Louis XIV, and more inclined to rasgueado, thus less demanding. Earlier books were "De gli scherzi armonici" (Bologna, 1639), "Varii Capricci" (1643), "Varii Scherzi" (1648).

**Corrette, Michael** Author of "Les dons d'Apollon" (Paris, 1763). Probably the first 5-course method to use notation.

**Cortez, Melchior** (1882-19?) Portuguese guitarist. Was taken to Rio at age 9, where he studied with Alfredo Imenes. Became a well known teacher in high society and wrote many compositions with a folkloric base.

**Costa y Huga, Jose** (1827-81) Spanish guitarist. Studied in Valencia and after a period in Paris, settled in Madrid. The "Sublime Barber" of Rossini.

**Coste, Napoleon** (1806-83) French guitarist/composer. Performed with Sagrini in 1828; moved to Paris in 1830, where he studied with Sor and established himself as a soloist and teacher. Devoted the next 10 years to harmony and counterpoint; published first compositions in 1840. Played a 7-string guitar and wrote most of his works for it. His brilliant career was terminated in 1863 when he broke his right arm in an accident. Wrote 25



difficult studies Op 38, some of which are still used.

**Cotsiolis, Costas** (b. 1957) Greek guitarist who made debut at age 11. Read economics at Athens University; studied music at Hellenic Conservatoire and later with Diaz and Tomas. Teaches in Athens and gives yearly course at Volos.

**Course** 2 (or sometimes 3) strings, set closely together and tuned in unison or an octave apart. The term also applies to single strings (e.g. to top string of 5-course guitar).

**Covered strings** Usually the 3 bass strings of the guitar in which a case of nylon silk or metal is covered with a winding of fine wire. Before the invention of covered strings, all guitar strings were of plain gut. Some flamenco guitarists use covered (nylon on nylon) 2nd and 3rd strings.

**Cox, Paul** (b. 1940) US guitarist and teacher (University of Illinois). Has compiled a bibliography listing over 400 guitar methods.

**Criswick, Mary** (b. 1945) British guitarist and singer. Settled in France in 1974. Author of a tutor for young children; also critic.

**Crosskey, Gordon** (b. 1938) English guitarist and teacher. Studied with Len and John Williams. Became England's first peripatetic teacher in 1961. In 1965 inaugurated guitar course at Royal Manchester College which merged in 1974 with R.N.C.M. where he still teaches. Has taught many of the top young players. Editor for Boosey and Hawkes.

**Cuadro flamenco** Group of flamenco performers — singers, dancer(s) and guitarists.

**Cuatro (Sp.)** Small 4-string guitar from the regions of Venezuela and Columbia. The music is brisk and showy.

**Cubedo, Manuel** (b. 1938) Spanish guitarist; was Pujol's star pupil and a prodigy, but for various reasons discontinued his career.



**Cueca** Folk dance popular in Chile, Argentina and Bolivia.

**Cuerda** Spanish for string.

**Cuervas, Matilde** (1888–1956) Spanish guitarist, classical and flamenco. Married Pujol in 1926 and thereafter took part in his recitals.

**Curved fingerboard** Found on some 19th century guitars (e.g. those of Louis Panormo) and on some Ramirez's. Some players find it assists the left hand.

**Cutaway** Indentation or scoop of the body near the highest frets, for convenience of the left hand. Can be on one side (single cutaway) or on both (double cutaway), and may be ornamented (Florentine cutaway).

**Cypress** Yellow or pink brittle wood identifiable by smell. Used by Spanish makers in the baroque, and still for flamenco guitars.



**D** The 4th string of the guitar.

**d** 3rd fret in some guitar and lute tablature.

**D tuning** Variation of standard tuning in which the 6th string is lowered to D.

**Damage** Usually caused by either careless handling or sudden or prolonged exposure to extremes of temperature or humidity, (e.g. central heating); the result may be cracks or loosened parts of the structure. Most damage can be repaired if it is attended to in time; whether or not it is worthwhile will depend on the extent of the damage and the value of the guitar.



**Damp** To stop or muffle the string's vibration by placing a part of either hand against it or by removing the stopping finger.

**Davazec, Betho** Uruguayan guitarist and teacher. Studied with Segovia at Compostela and with Santorsola for composition. Won ORTF in 1966.

**Daze, Estaban** Spanish vihuelist. Wrote "Libro de Musica en Cifra para Vihuela intitulado En Parnaso" (1576). A transcription and study have been made as a thesis by Ronald Purcell of California State University.

**Dead spots** Notes which do not sound as strongly or as clearly as the other notes on the instrument. Most guitars, even expensive ones, have some dead spots.

**Dechachord** (decacorde) 10-string form of the guitar.

**Derozier, Nicolas** French guitarist. Author of 12 Overtures for Guitar Op 5, "Les Principes de la Guitarre" (Amsterdam 1690 and 96) and "Nouveaux principes pour la guitarre" (Paris, 1699). Facsimile of 1690 book is published by Forni.

**Desplante** (Llamada) In flamenco, a four bar sequence used to mark the close of a phrase.

**Diabelli, Anton** (1781-1858) Austrian composer and publisher. Taught guitar and piano, although not a virtuoso on the former. Wrote many guitar works if little of concert stature. Bream has successfully telescoped movements from different sonatas.

**Diaz, Alirio** (b. 1923) Venezuelan guitarist of international fame. Played popular guitar from age 12, but came relatively late to the classical guitar. Went to Caracas at age 20 to study with Borges and entered the Conservatory 2 years later. Gave first recital in Caracas in 1950, then travelled to Europe where he studied with Sainz de la Maza and Segovia, becoming Segovia's assistant at Siena in 1955. Lived for many years in Rome.



Has done much to popularise Latin American repertory, especially that of Lauro. Worldwide tours.

**Diaz, Manuel E.** (b. 1943) Granadan maker, trained with Ferrer and Chica. Uses revolutionary system of barring.

**Dishing** Sinking of soundboard between bridge and soundhole.

**Divisions** 16th century term describing fast variation on a melody, extemporised or written out.

**Dodgson, Stephen** (b. 1924) English composer who began to write for the guitar following contact, first with Bream and later with Williams. Works include “Four Poems for John Clare” (1961) for high voice and guitar, “Partita No I” (1963) 20 studies in collaboration with Hector Quine (1965), “Fantasy-Divisions” (1969) “Duo Concertante” for guitar and harpsichord (1968) — joint prize winner in 1970 ORTF — “Legend” (Musical New Services Ltd, 1978) and 2 concertos.

**Doizi de Velásco, Nicolas** Portuguese guitarist; musician to Philip IV of Spain. Author of “A New Method of Entabulation” (Naples, 1640) — a purely technical work with no music.

**Dolmetch, Arnold** (1858–1940) Head of Swiss family renowned for interest in authentic interpretation of early music. Built replicas of most 15th to 18th century instruments, including the vihuela.

**Dorigny, Henri** French guitarist. Studied with Presti and Lagoya. Married and formed a duo with Japanese guitarist Ako Ito — their debut was in 1970.

**Dowland, John** (1563–1626) English lutenist composer, the greatest of his age. Spent much of his life in Europe and was court lutenist to Christian IV of Denmark. Wrote songs and lute solos, many of which were unpublished in his lifetime and have only been revived this century.



**Downs, Colin** (b. 1949) English guitarist and composer. Founder member of Omega Guitar Quartet. Published works include "Mosaic" (Musical New Services Ltd, 1978).

**Duarte, John W.** (b. 1919) English composer and guitar teacher; also critic. Works include "Variations on a Catalan Folk Song" Op 25 (1954), "English Suite" Op 31 (1963/5), "Suite Piermontese" Op 46 (1970), "Greek Suite" for 2 guitars (1968), "Night Music" Op 65 (Musical New Services Ltd, 1978). Has also published many transcriptions and didactic material. Directs Cannington Summer School.

**Duncan, Charles** (b. 1941) US guitarist. Studied with Shearer. Wrote "Art of Classical Guitar Playing" (1979).

## E

**E** The 1st and 6th strings (2 octaves apart) of the guitar.

**e** 4th fret in some guitar and lute tablature.

**e** Little finger right hand.

**Eastwood, Tom** (b. 1922) English composer, mainly of vocal music. Guitar works include "Ballade Fantasy" (1968 for Julian Bream), "Amphora" and "Romance et Plainte".

**Ebony** Dense black or dark brown wood used for guitar fingerboards.

**Eclisses** Sides of an instrument.

**Edwards, John** (b. 1945) English guitarist, studied with Hartman. Made Wigmore Hall debut 1975. Taught in Oxford and Jamaica, now settled in Bristol.



**Eight-string guitar** Classic guitar, developed by Ramirez, with 2 extra bass strings on the fingerboard. The 7th is tuned to D and the 8th to B (occasionally Bb or C). Advocated by Tomas and others.

**End block** Block of wood at the base of the guitar to strengthen the meeting points of the ribs and soundboard, and the ribs and back.

**End-pin** Button at the base of the guitar to carry a sling and to protect it when standing up; now obsolete. The ivory end-pins of Panormo are distinctive.

**English guitar** A close relative of the cittern. It was wire-strung, with 6 courses, the top 4 double, and was tuned to a C major chord. Music was published for it between 1740 and the early 19th century.

**Enharmonic guitar** 19th century guitar with complex system of fretting, designed to achieve just intonation. Advocated by General Thompson. Panormo reportedly made a few but none survive.

**Equivalents** Name suggested for notes of the same pitch, but on different frets and strings.

**Escobar, Pablo** (b. 1900) Paraguayan guitarist and teacher. Concertised throughout South America; became professor at Conservatorio del Plata in Argentina.

**Escudero, Mario** (b. 1931) Flamenco guitarist from Alicante for many years resident in US. Studied with Ramon Montoya and Fortea.

**Esenbel, Rifat** Contemporary string maker. Born in Turkey, now resident in France. Produced the first nylon covered strings in 1938 in co-operation with the Turkish guitarist Mario Parodi. His strings are marketed under the trade name of "Concertiste."





Julian Bream at Semley, 1977. *(photo by George Clinton)*



Julian Bream rehearses with Peter Pears.



Oscar Ghiglia.





*above:*  
Julian Bream plays for The  
Right Honourable Edward  
Heath. Savoy, London 1976.



*above:*  
Julian Bream receiving the Commemorative  
H. Villa Lobos Medal, Jan 28, 1977 from  
Madam H. Villa Lobos



*(photos by George Clinton).*



*above:*  
Julian Bream with Sir  
Lennox Berkeley.

*left:*  
Julian Bream and John  
Williams receiving the Audi  
Award (Hi-Fi News), 1977



John W. Duarte.  
*(photo by George Clinton)*



Sir Lennox Berkeley



Tom Eastwood  
*(photo by George Clinton)*





*above:* Rodrigo Riera



*above:* Ernesto Bitetti



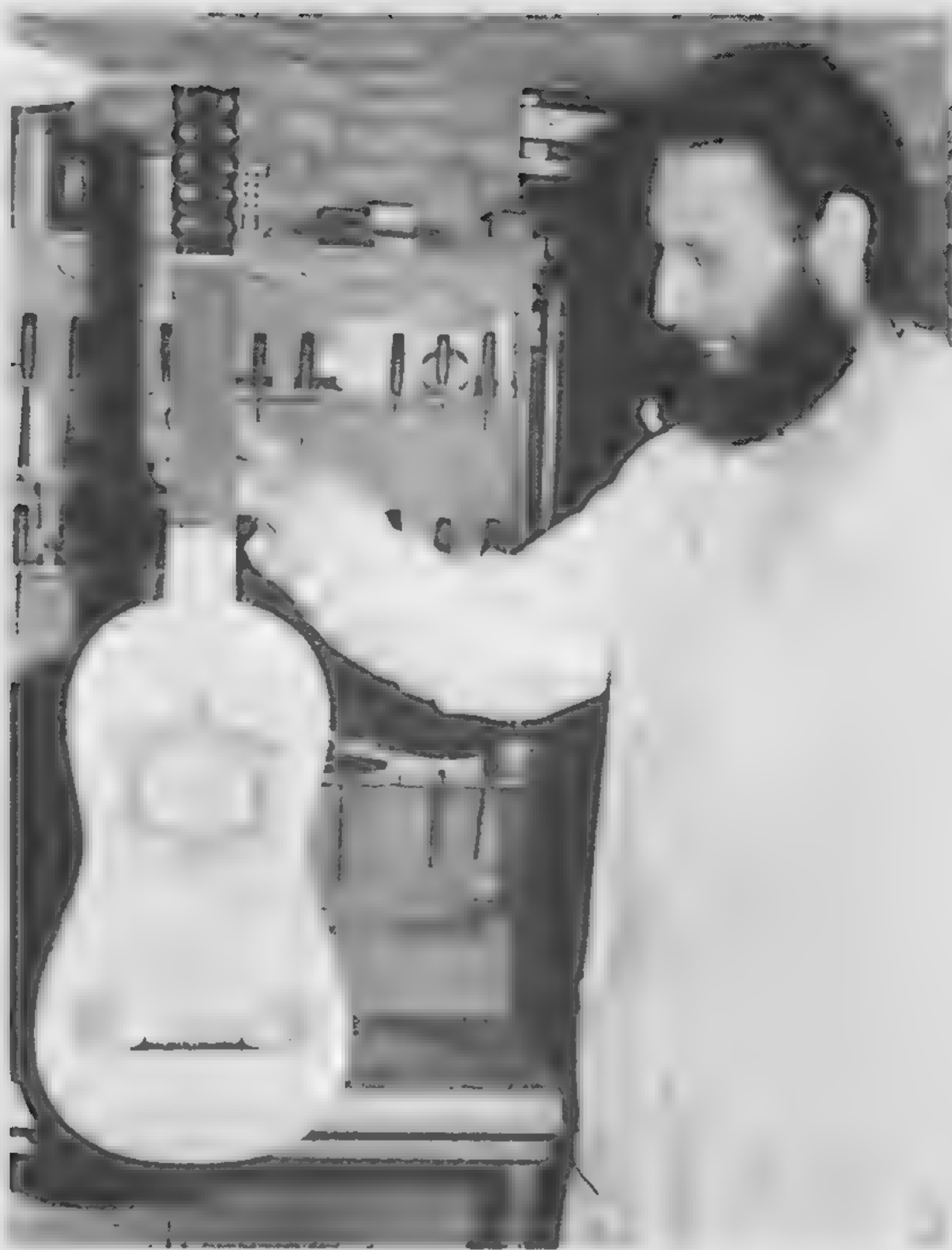
*above:* Konrad Ragossnig



*right:* R. Sainz de la Maza



David Rubio



George Love



*(photos by George Clinton).*

Jose Bellido





David Russell.  
*(photo by George Clinton)*



Sergio Abreu. *(photo by George Clinton)*



Eduardo Abreu  
*(photo courtesy Edson Cruz Costa).*







Cheryl Grice.

Anthea Gifford  
*(photo by George Clinton)*



John Mills







*Francesca Corbetta  
mar con in il narra.*



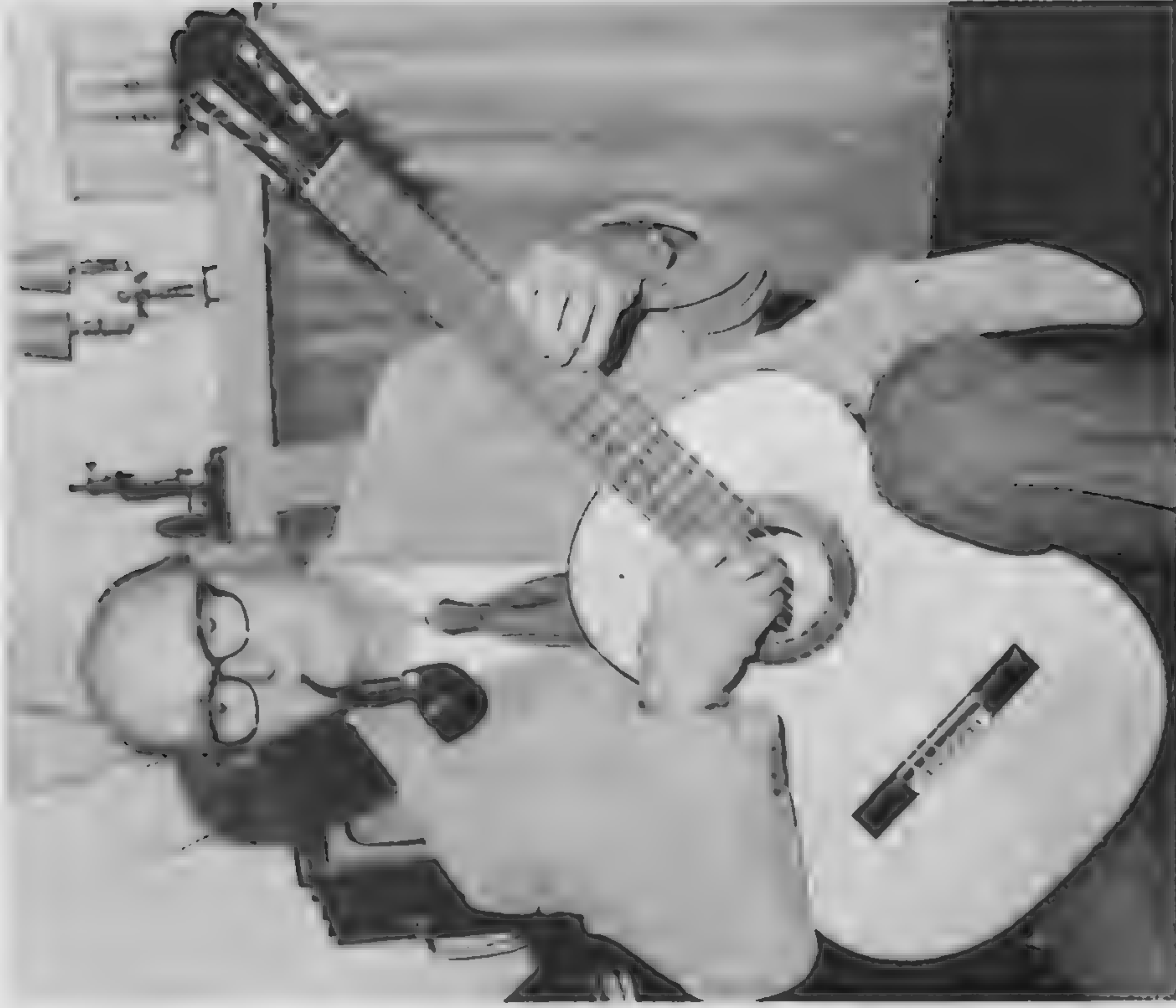
*above: G. B. Granata  
left: Francesca Corbetta*



above: Robert Bouchet, Paris 1972.

left: José L. Romanillos, 1972.

(photos by George Clinton).







*left:* Alexandre  
Lagoya and Ida  
Presti with  
Sophocles Papas  
in New York, 1966



*right:* Agustin Barrios



Luis Bonfa (*photo Fernando Natalici*).



Liona Boyd.

Timothy Walker.



Gerald Garcia.





# CASA DEL MÉDICO

Domingo, 21 noviembre 1943  
A las seis de la tarde

RECITAL POR EL GUITARRISTA

## EMILIO PUJOL

### PROGRAMA

**Gavota** predilecta del duque de Monmouth <sup>(1)</sup> : F. CORBETTA (1615)  
Diferencias sobre la **Gallarda** <sup>(1)</sup> : G. SANZ (1651)  
**Giga** <sup>(1)</sup> : . . . . . S. L. WISS (1750)  
**Preludio** <sup>(2)</sup> : . . . . . J. S. BACH  
**Bourrée** <sup>(2)</sup> : . . . . . J. S. BACH

#### I

**Minueto** . . . . . SOR  
**Andante largo** . . . . . SOR  
**Momento musical** <sup>(1)</sup> . . . . . SCHUBERT  
**Capricho árabe** . . . . . TCHAIKOVSKI  
**Variaciones** sobre un tema  
de CORELLI . . . . . SOR-LLOBET

#### II

**Chôrinho** . . . . . H. V. . . . .  
**Fábula** (tragedia entre dos  
comadrijas) . . . . . A. GRAU  
**Cádiz** (serenata) . . . . . ALBÉNIZ  
**Estudio en Si menor** . . . . . PUJOL  
**Sevilla** (evocación) . . . . . E. PUJOL

#### III

<sup>(1)</sup> De una colección de obras del mismo autor, escritas en tablatura. <sup>(2)</sup> Transcripción de E. Pujol. <sup>(3)</sup> Transcripción de R. Tárraga.

Organizado por  
A. SANZ - Barcelona

**Precios de las invitaciones:** Salones de Platería y de la Academia de la Música de la Sala a la 11.ª fila, ptas. 12; Sillón de anfiteatro fila 1.ª, ptas. 15; Sillón de anfiteatro fila 2.ª a la 6.ª, ptas. 10.  
Las invitaciones pueden adquirirse en Casa Ribas (pianos), Rambla Cataluña, 5 - Unión Musical - Casa Werner, Paseo de Gracia, 54, y Asociación de Cultura Musical, Vía Layetana, 113.

# WIGMORE HALL,

WIGMORE STREET, W.1

Wednesday, September 24, 1938

at 7.30 p.m.



GUITAR RECITAL.

## JULIAN BREAM

CL. 10.5

Tickets Price 10/- and 5/-

### PROGRAMME

Aria con Variazione, della "La Frescobaldi" - - - - - Frescobaldi

Fantasia (Transcribed from Lute Tablature by Deric Kennard) Sylvius Weiss

Suite No. 1 in E minor for Lute - - - - - J. S. Bach

Prelude (con fugato)

Allemande

Courante

Sarabande

Bourrée

Gigue

Two Sonatas - - - - - Domenico Scarlatti

Five Studies - - - - - Fernando Sor

B minor

C major

D major

E minor

A major

### INTERVAL

Zarabanda - - - - - Lejana

En los Trigueros - - - - - Joaquín Rodrigo

Tonadilla (La Maja de Goya) - - - - - Enrique Granados

Four Fragments for Guitar - - - - - R. Brindle  
(1st London performance)

Preludes (1941) - - - - - Villa Lobos

Guajira - - - - - Emilio Pujol

TICKETS: Reserved 12/6, 9/6 and 6/6 - - - - - Unreserved 3/6  
(All bookable in advance)

May be obtained at the BOX OFFICE, WIGMORE HALL (W.1 2141) usual Ticket Office and  
IBBS & TILLET LTD., 124 WIGMORE STREET, W.1

Ticket Office Telephone: WELbeck 8418

Application for tickets by post should be accompanied by a stamped, addressed envelope  
Hours: 10 - 5; Saturdays 10 - 12



WIGMORE HALL  
Wigmore Street, W.1

SATURDAY, DECEMBER 10, 1960  
at 7.30 p.m.



FIRST LONDON APPEARANCE OF THE

DUO

PRESTI-LAGOYA

TICKETS: Reserved 10/- and 7/-      Unreserved 4/-  
IBBS & TILLET LTD., 124 Wigmore Street, W.1  
Tel. 01-224 1111

PROGRAMME

Three Little Dances	DOWLAND-LAGOYA
Suite	MARELLA
<i>Andante</i>	
<i>Menuet</i>	
<i>Rondo</i>	
<i>Gigue</i>	
Prelude—Gavotte—Sarabande—Gigue	BACH-LAGOYA
Divertissement No. 1	F. SOR
<i>Introduction</i>	
<i>Thème varié</i>	
<i>Final</i>	
INTERVAL	
Mélodie Divertissement	LAGOYA
* Prêstilagoyana	P. WISSMER
* Elégie	D. LESUR
* Canzona et Allegro trépидante	A. JOLIVET
* Toccata	P. PETIT
La Hongroise (Hommage à Bartok)	I. PRESTI
* Tonadilla en trois mouvements	RODRIGO

\* Dedicated to the DUO PRESTI-LAGOYA

MORTIMER HALL, 93, Mortimer Street, W.1.



WEDNESDAY  
June 17th, 1931,  
at 9 p.m.

## GUITAR RECITAL

BY

**MARIO MACCAFERRI**

(of Continental renown)

First appearance in London after his enormous success in Paris,  
Brussels, Milan, Antwerp

TICKETS (including tax) 10/6; 7/6; 5/9; 3/6, at Keech Bechstein Hall, Brook Street,  
W.1. (Mayfair 3220); and at Robinsons, 7, Doughty Street, W.C.1. (Holborn 1813).

## Programme.

- I.
- |     |                     |   |   |   |         |
|-----|---------------------|---|---|---|---------|
| (a) | RONDO (Studio)      | - | - | - | CARULLI |
| (b) | SIX CAPPRICCI       | - | - | - | LEGNANI |
|     | 1. Serenata Cinese. |   |   |   |         |
|     | 2. Litigio.         |   |   |   |         |
|     | 3. Elegia.          |   |   |   |         |
|     | 4. Gaio.            |   |   |   |         |
|     | 5. Andante.         |   |   |   |         |
|     | 6. Polacca.         |   |   |   |         |
- (c) FESTE LARIANE - - - - - MOZZANI
- II.
- |     |                                     |            |   |   |        |
|-----|-------------------------------------|------------|---|---|--------|
| (a) | PRELUDIO, CORRENTE, GAVOTTA*        | -          | - | - | BACH   |
|     | * Originally composed for the Lute. |            |   |   |        |
| (b) | INTRODUZIONE—TEMA VARIAZIONI        | MOZART-SOR |   |   |        |
| (c) | NOCTURNE                            | -          | - | - | CHOPIN |
- III.
- |     |               |   |   |   |          |
|-----|---------------|---|---|---|----------|
| (a) | CADIZ         | - | - | - | ALBENIZ  |
| (b) | FANDANGUILLO  | - | - | - | TURINA   |
| (c) | DANCE         | - | - | - | GRANADOS |
| (d) | 2ND FANTASIA- | - | - | - | MERTZ    |

N.B.—Mr. Maccaferri will perform on a New Improved Guitarre of his own invention, specially constructed to play also music originally composed for the lute. This instrument has a greater and more carrying tone than any guitar, and will be introduced to the public for the first time.





## WIGMORE HALL

WIGMORE STREET, W 1

Thursday  
November 24, 1960  
at 7.30 p.m.

Guitar Recital  
by

# JOHN WILLIAMS

TICKETS: Reserved 10/- and 7/-      Unreserved 4/- (All Bookings in Advance)

May be obtained from the BOX OFFICE, WIGMORE HALL (WELbeck 2141) or from  
IBBS & TILLET Ltd., 124 WIGMORE STREET, W 1

### PROGRAMME

V. GALILEI (1533-1591)

Four Short Pieces

J. S. BACH (1685-1750)

Prelude, Fugue and Allegro for lute

DOMENICO SCARLATTI (1685-1757)

Two Sonatas

ALEXANDRE TANSMAN (b. 1897)

Cavatina for Guitar (1951)

Preludio

Sarabande

Scherzino

Barcarole

Danza Pomposa

(This work won First Prize at the International Competition in Siena in 1951)

### INTERVAL

LEONARDO BALADA (b. 1933)

Lento con variacion

(1st Performance)

MANUEL PONCE (1886-1948)

Sonatina Meridional

Campo

Copla

Fiesta

H. VILLA-LOBOS (1887-1959)

Two Studies

No. 8 in C sharp minor

No. 1 in E minor

ALBENIZ (1860-1909)

Sevilla

**Espinel, Vicente** (1551-1624) Spanish guitarist, author of *Licentious Songs* and *Disavowed Chaplain*. Wrongly credited by Lope de Vega with introduction of the 6th string.

**Estarellas, Gabriel** (b. 1953) Mallorcan guitarist. Studied with Tomas and Gilardino; has had works written for him by Berkeley, Eastwood and Gilardino.

**Esztergom** Hungarian town which is the site of a bi-ennial international guitar festival. Directed by Lészló Szendry-Karper.

**Esteso, Domingo** (1881-1937) Spanish maker specialising in flamenco guitars; trained with Manuel Ramirez. See CONDE HERMANOS.

**Etmektosglou, Charalambos** (b. 1913) Greek guitarist and teacher.

**Etouffé** Damped or deadened. See PIZZICATO.

**Evangelos (Assimokopoulos) and Lisa (Zoe)** Guitar duo (husband and wife) from Athens. Studied with Fampas and as a duo with Presti/Lagoya. Married in 1961. Have toured widely, and had works written for them by compatriots Georginakis, Drakatakis and others.

**Extension** Spread or stretch of the left hand fingers, especially the little finger.



**f** 5th fret in some guitar and lute tablature.

**Falla, Manuel de** (1876-1946) Composer who was among the founders of the Spanish national school. Following requests from Llobet he wrote “Homenaje pour la Tombeau de Claude Debussy”



(1920), ending it with a quote from Debussy's 'Soiree dans grenade'. It was regrettably his only guitar work but others such as "The Miller's Dance" (from 3-Cornered Hat) and "Ritual Fire Dance" (from La Vida Breve) have become popular in transcription.

**Falseta** Melodic passage played by a flamenco guitarist, originally during a pause in the singing or dancing.

**Falú, Eduardo** (b. 1923) Argentinian guitarist, singer, composer and folklorist. Began international career in 1958. Wigmore Hall 1969. Composer of many pieces, including Suite Argentine for chamber orchestra.

**Fampas, Dimitri** (b. 1921) Greek guitarist and composer. Studied with Segovia at Siena and Compostela. Became professor at Conservatoire National in Athens in 1952. Has concertised in Europe and North America.

**Fandango** Dance introduced to Spain from Latin America in the early 18th century. Fandango de Huelva is sung and danced in Huelva to the accompaniment of castanets. "Fandangos Grandes" are toques libres, generally in a more serious vein.

**Fan-strutting** System of struts in fan form under the sound-board supporting it against the pull of the strings and perhaps encouraging it to vibrate.

Torres devised the system of 7 symmetrical fan struts still widely in use — modern luthiers have devised innumerable modifications of length and number etc.

**Farruca** Flamenco dance in common time, usually danced by a man. Its origins can be traced to the north of Spain.

**Ferandiere, Fernando** Spanish guitarist, composer and violinist. Author of a method for 6-course guitar (5 double, one single) Madrid, 1799, which was the first to use modern notation. 2nd edition 1816. A facsimile of 1st edition is published by Tecla.

**Fernandez, Archangel** (b. 1931) Madrid maker, former child actor, cabinet maker and flamenco guitarist. Trained with Barbero. Guitars are now much sought after.

**Fernandez, Gerundino** Spanish maker based in Almeria.

**Fernandez Iznaola, Ricardo** (b. 1949) Cuban guitarist, emigrated to Venezuela in 1960, where he studied with Manuel Perez Diaz. Travelled to Spain in 1968, where he studied with Sainz de la Maza and later became his assistant. Prize winner in several international competitions.

**Ferrer, Casa de** Founded 1875 in Granada. Benito Ferrer (1845-1925) trained with Ortega and sold Segovia his first concert guitar. Eduardo Ferrer (b. 1905) began with his uncle and taught most of the makers active in Granada today. Also visited Japan 1966-8 to train Japanese makers under contract to Yamaha.

**Ferrer, Manuel y** (1828-1904) Spanish born guitarist who settled in San Francisco.

**Feuerstein, Robert** (b. 1949) Rumanian born guitarist and composer, resident in Toronto. Studied with Eli Kassner and Lagoya.

**Fierens, Guillermo** (b. 1943) Argentinian guitarist. Studied with Gomez Crespo and in Spain with Tomas and Segovia. Won Alessandria competition in 1971.

**Fierro, Martin** Hero of an epic poem by the Argentinian writer Jose Hernandez (1834-86). Fierro is a gaucho who sings his troubled history to the guitar:

*Aqui me pongo a cantar  
al compas de la vihuela. . . .*

It is a long poem, about 7,000 lines in 2 parts. Although the guitar makes an appearance rarely, it is implicit throughout. This, along with other gaucho poems and novels, led to a great interest in the guitar in Argentina.



**Fingerboard** Piece of hard wood attached to the neck and carrying the frets. Dense ebony or rosewood are used for good quality instruments. See CURVED FINGERBOARDS.

**Fingering** The determination of the left and right hand fingers to be used on each note and the position of each note on the fingerboard.

Good fingering involves both technical and musical considerations.

**Finish** The varnish, synthetic resin or French polish used to protect the guitar and enhance its appearance. The latter gives an especially good finish.

**Fink, Michael** (b. 1939) US guitarist, composer and musicologist. Teaches at University of Texas (San Antonio).

**Fischer, Paul** (b. 1940) British maker who worked with Rubio 1969-75. Began making under own label in 1975 and set up own workshop in Chipping Norton in 1979. Also makes baroque and 19th century guitars and vihuelas.

**Fisk, Elliot** (b. 1954) US guitarist. Studied with Ghiglia and Diaz. Teaches at Yale University and Aspen School of Music. Has given recitals with soprano Victoria de los Angeles.

**Flamenco** Spanish folk art consisting of singing, dancing and guitar playing. It originated in Southern Spain from a mingled influence of Gypsy and Andalucian cante. The CANTE JONDO is thought to have emerged in the late 18th century or early 19th century and was kept within the gypsy communities; in this period the guitar was used rarely — if at all. During the period of the CAFÉ CANTANTES (1860-1910) the guitar came to the fore as an accompanying instrument. Its emergence as a solo/concert instrument has occurred in the last few decades and has coincided with the internationalisation of the art — the cante having fewer aficionados outside Spain.

Today flamenco can be heard in TABLAOS, JUERGAS, festivals, theatres, and concert halls.

In recent years flamenco has undergone a further evolution through cross-fertilisation with Latin American, rhythms, jazz and rock (see Paco de LUCIA). At the same time there is a pre-occupation in other quarters with maintaining the “purity” of the flamenco tradition.

Some of the toques are ALEGRIAS, BULERIAS, CARACOLAS, CAÑA, FARRUCA, GRANADINAS, MALAGUEÑAS, PETENERAS, RONDEÑA, RUMBA FLAMENCA, SEGUIRIYAS, SEVILLANAS, SOLEARES, TANGOS, TARANTAS, TARANTO, TIENTOS and ZAMBRA.

The best writings in English are probably those of POHREN. See also COMPÁS, FALSETA and RASGUEADO.

**Flamenco guitar** Has the same dimensions as the modern classic guitar but is of a much lighter construction, the back and sides being made of cypress wood. Flamenco guitars were traditionally fitted with wooden tuning pegs. Some modern flamenco guitarists use what are referred to as “black flamenco guitars”; these have back and sides of rosewood but of a lighter construction than the classical guitar.

**Fleeson, Martin** (b. 1934) English maker, Former craft teacher who trained as a carpenter. Started making guitars in 1967; full time since 1977. Based in Nantwich, Cheshire.

**Fleta, Ignacio** (1897-1977) Spanish maker, probably the greatest of our time. Born in the province of Teruel, he went to Barcelona at age 14 with his brother. Began building bowed instruments for the French luthier Filipe Leduc. Made first guitars in 1940; met Segovia in 1955 and from that time channelled all his energies into guitar-making. Over 700 have left the Fleta workshop, many of which are now in the hands of the world’s leading players. At the time of his death he had a waiting list of 19 years. His sons Francisco and Gabriel continue.

**Flores, Diego Amaya** See Diego del GASTOR.

**Foden, William** (1860-1947) US guitarist and teacher. Published a method (New York, 1921).



**Folias** dance, originally Portuguese, and allied to the Morris dance. The theme however may be Spanish and has been traced back to Spain in 1494. As a basis of variation for the guitar it begins in the Baroque and is still vigorous in Ponce's monumental work.

**Foot stool** Small and often adjustable stool on which the classical guitarist rests the left foot. Sometimes called a foot-rest.

**Fortea, Daniel** (1878-1953) Spanish guitarist and teacher; pupil for a time of Tarrega. Published a method in 1921. The "Biblioteca Fortea" took over the publication of Tarrega's works.

**Foscarini, Giovanni Paolo** Italian baroque guitarist/composer, designating himself "Il Furioso" (the passionate one). Also lutenist and theorbist. Published "Il primo, secondo, e terzo libro della chitarra spagnuola" (c.1630), which was later expanded into 5 parts (c.1632 and 1640). Also published "Inventioni di toccate sopra la chitarra spagnuola" (Rome 1640, Venice 1649).

**Four-course guitar** The earliest known published music for it was in Mudarra's book of 1546. Others who wrote for it included Le Roy, Fuenllana, Morlaye, Brayssing, Gorlier and Barberiis. The repertoire, though small, ranges from easy to play dances to difficult intabulations of vocal music, and fantasias. Sometimes incorrectly referred to as the "renaissance guitar".

**Freiderich, Daniel** contemporary Parisian maker, influenced by Bouchet. Has experimented with several strutting systems. Output is relatively small but of the highest quality.

**French polish** see FINISH

**Frets** Metal strips that divide up the fingerboard and help the fingers to stop the string at the correct point. Before the mid 18th century gut frets were tied round the neck. Lutenists and early guitar players still use these or tied nylon.

**Fretting** Arrangement of the frets on the fingerboard with regard to the distances between them, their height and cross-section etc.

**Fricker, Peter Racine** (b. 1920) British composer for various media. Wrote "Paseo" Op. 61 (1970) and "O Mistress Mine" for voice and guitar.

**Fuenllana, Miguel de** Blind Spanish vihuelist. Wrote "Libro de musica de vihuela intitulado Orfenica Lyra" (Seville, 1554), comprising 6 volumes of originals and arrangements of secular and vocal music. Included pieces for 4 and 5 course guitar.

G

**G** 3rd string of the guitar.

**g** 6th fret in some guitar and lute tablature.

**Galilei, Vincenzo** (1520-91) Italian composer, father of Galileo. Author of "Fronimo", a thorough investigation of intabulation for the lute (1568) and "Dialogo della musica antica e moderna Florence" 1581 in which he put forward the rule of 18 for the placing of frets.

**Gallot** A bulky manuscript (c. 1680) in the Bodelian Oxford bears the title (in Fr.) "Guitar pieces by different authors collected by Henry de Gallot."

**Gammie, Ian** (b. 1943) English guitarist, studied with Lopez in Chile. Back in England he turned to early music and took up the gamba. Published "Anthology of Lute Music" (Musical New Services Ltd, 1977).

**Gangbar, Lynne** (b. 1957) Canadian guitarist. Studied with Lagoya and at R.C.M. in London. Wigmore Hall debut 1976. Duo



recitals with John Mills.

**Garcia, Enrique** (1868–1922) Spanish maker. Trained with Manuel Ramirez, established himself in Barcelona.

**Garcia, Gerald** (b. 1949) Guitarist, born in Hong Kong, came to England at 13. Now based in Oxford. Studied with Williams (unofficially), and has recently given duo recitals with him. Has toured Europe, Far East and Australia. Works with cellist Chaz Dickie and harpsichordist Arn Richards in “Atacca” trio.

**Garcia, Hector** Cuban guitarist and teacher. Settled in Albuquerque, New Mexico, where he established a flourishing guitar centre. Assisted Pujol at the courses in Cerbera, Lerida.

**Garcia, Miguel [Padre Basilio]** (c. 1800) Spanish guitarist, organist and Cistercian monk; supposed to have taught the guitar to Queen Maria Luisa Goday and Aguado. Reputed as the best guitarist of his day and credited with the re-introduction of punteado. A shadowy figure though, whose existence was denied in a recent issue of “Il Fronimo”.

**Garcia Fortea, S.** (d. 1931) Spanish army doctor and guitarist who used to play daily duets with Tarrega. According to Prat he devoted his guitaristic life to transcription and had over 50 transcriptions of Albéniz alone.

**Garcia Tolsa, Carlos** (1858–1905) Spanish guitarist. At 22 joined a touring company of 9 bandurrias, 4 guitars, a violin and a cello. This took him to Buenos Aires, where he settled. He was welcome in the great houses as player, teacher and friend. The well known Tango ascribed to Tarrega has also been ascribed to him.

**Garôto [Aníbal Augusto Sardinha]** (1915–55) Brazilian guitarist/composer. Played 14 stringed instruments. Credited with the introduction of the chromatically altered harmonies which today characterise Brazilian popular music.

**Garrotin** Bright flamenco toque; believed to have originated in

folk music of Galicia; probably converted to flamenco in Cadiz.

**Gasgoine, Brian** (b. 1943) English composer. Wrote "Emperor Nero" suite for guitar and arranged Purcell, Vivaldi, etc for "John Williams & Friends".

**Gastor, Diego del** [Diego Amaya Flores] (1906-73) Famous gypsy guitarist from Morón de la Frontera. Had a gutsy style, shunning ostentation.

**Gatayes, Guillaume-Pierre-Antoine** (1774-1846) French guitarist/composer befriended by the revolutionary Jean Paul Marat to whose assassination he was witness. Although best known for his songs, he produced numerous works for guitar, including 3 methods (Paris c. 1797, c. 1798 and 1800).

**Gaucha** The cowboy of South America, traditionally associated with the guitar.

**Gauge** Thickness of a string. The correct gauge of a string is determined by its pitch, its length (nut to saddle) and the tension favoured by the player.

Light medium and heavy are available. Light gauge are easier to depress and may have better sustain, however too light a gauge will result in lack of volume.

**Gavall, John** English guitarist and singer who worked for the introduction of the guitar into schools, first in Yorkshire, then in Edinburgh. Published "A Classical Album for Guitar Solo" (1961) "Music from 18th Century Classics for 2 (3 or more) Guitars" (1977) etc.

**Gelatine** Eating some form of gelatine is said to strengthen the nails.

**Gerhard, Roberto** (1896-1970) Spanish composer, pupil of Pedrell and Schoenberg. Settled in Britain in 1938. Wrote "Fantasie" for solo guitar (1957), conceived as an interlude for the earlier "Cantares" for guitar and voice (1956). Also wrote



chamber works “Concert for Eight” (1962) and “Libra” (1968), the latter for flute, clarinet, violin, guitar, piano and percussion.

**Ghiglia, Oscar** (b. 1938) Italian guitarist and teacher. Studied with Segovia at Siena and Berkeley, and later became his assistant at Berkeley. Made debut at Festival of Two Worlds at Spoleto in 1962. Won ORTF and Santiago de Compostela in 1963. Worldwide concerts. Has given master classes at Aspen and Siena.

**Gifford, Anthea** (b. 1949) English guitarist. Studied with Michael Watson, and at R.C.M. with Williams. Has given many solo recitals and appeared with Amici String Quartet and other groups.

**Gilardino, Angelo** (b. 1941) Italian guitarist and teacher. Debut 1957. Abandoned concertising in 1968 to concentrate on a contemporary music series for Berben. Has written several original works and commissioned many others. Has a summer course near Vercelli.

**Giuliani, Giralamo** Italian guitarist; wrote “Intavolatura de Chitara” (158?), assumed to be for 4-course guitar.

**Giuliani, Mauro** (1781-1829) Italian guitarist/composer. Settled in Vienna in 1807 and attained fame there, associating with the most prominent musicians. Took part in the premiere of Beethoven’s 7th Symphony, although which instrument he played is unclear. Performed with Hummel and Mayseder in 1815. Left Vienna in 1819 in somewhat mysterious circumstances, returning to Italy, then travelling to Petersburg and London. Lived out last years in Italy.

Wrote 3 guitar concertos: Op 30 which was the first virtuoso guitar concerto, Op 36, and Op 70 for *terz* guitar. Also wrote numerous sets of variations, *pot-pourris*, and fantasias, many of which still find a place in today’s programmes. They include “Sonata Op 15”, “Variazioni Concertanti” for 2 guitars Op 130, “Grand Overture” Op 61, “Le Rossiniane” Op 119-21 (a fantasy on themes from Rossini’s operas) and “Sonata Eroica” Op 150. His

pedagogical pieces are also still in use.

His daughter Emilia (b. 1813) was a guitarist as well and appeared in concert with him in 1828.

**Giulianiad** One of the first periodicals to be devoted to the guitar. Founded in Giuliani's honour and published 1833-5 in England.

**Glissando** The stopping finger moves between two notes, only the first being struck. It maintains its pressure so that the sound is carried on to the second note.

**Gloss (Sp. Glosa)** Ornamental runs in early music; Fuenllana and Valderrabano warned against excessive use.

**Glue** Scotch, hide or fish glues were once used in guitar construction but have been largely replaced by synthetic glues which are less susceptible to heat, damp and climatic change.

**Golpe (Sp.)** A blow on the soundboard with a finger, or on the strings with the palm, to accent certain beats.

**Golpeador** Plastic (or more rarely, hard wood) plate glued to the soundboard of flamenco guitars to protect the wood from damage by the right hand nails.

**Gomez, Vicente** (b. 1911) Spanish guitarist; played flamenco as a child in his father's tavern. Studied with Esquembre; made debut at age 13 in Teatro Español, Madrid. Settled in US c. 1937; became famous for his flamenco performances. Teaches at Burbank (California). Also writes and arranges popular music.

**Gomez, Francisco Sanchez** see PACO DE LUCIA.

**Gonzales, Jose Luis** (b. 1933) Spanish guitarist and teacher. Studied with Balaguer, Sainz de la Maza and Segovia. Won first prize at Santiago de Compostela in 1961. Lived from 1962-4 in Sydney, Australia, where he sparked off much interest in the classical guitar. Lives near Valencia.



**Gonzales, Francisco** (1830-80) Founder of Madrid school of makers; taught Jose Ramirez I.

**Gonzales, Manuel** Spanish maker who in 1833 was constructor of guitars for the Royal Chamber.

**Gorlier, Simon** French guitarist; published books for 4-course guitar in 1551 and 156?.

**Gowers, Patrick** Contemporary English composer. Wrote a guitar concerto and "Rhapsody" for classical guitar, 2 electric guitars and 16 track organ, both recorded by Williams.

**Gragnani, Filipppe** (c. 1767-1812) Italian guitarist and composer. Born into a family of violin and guitar makers. Studied with Carruli. Became foreranking virtuoso in Italy; then toured Germany and France, settling in Paris. Wrote solo and ensemble music.

**Gram(m)ont, Count** Courtier and adventurer in 17th century France. His memoirs (by his brother-in-law Anthony Hamilton) are the starting point for the guitarist's investigation of the court of Charles II.

**Granada** Centre of guitar making tradition. Past makers include Vallejo, Caro, Ruano, Llorente, Pernas, Del Valle, Ortega, *FERRER*. Present makers: *FERRER*, *MARIN*, *BELLIDO*, Roman Padilla, and many others.

**Granadinas** Fandango Grande from Granada.

**Granados, Enrique** (1867-1915) Spanish composer; also pianist and conductor, pupil of Pedrell. Friend of Tárrega in Barcelona. Was influenced by Albéniz, and like him evoked the guitar in his piano writing. Segovia, Pujol and others have successfully transcribed his music for guitar, the most popular items being "Danzas Españolas" "La Maya de Goya" "Valses Poeticos" (transcribed by John Williams) and "Intermezzo".

**Granata, Giovanni Battista** Italian baroque guitarist.

Published 7 books in Bologna; the 2nd is undated, the others are 1646, 51, 59, 74, 80 and 84. His works were complex for their time. A facsimile of the '59 book is published by Chantarelle.

**Grau, Eduardo** (b. 1919) Catalan composer; settled in Argentina in 1948. Now at University of Cuyo. For guitar; 3 sonatas, a concerto, and suite "La Fuente de Nie Pastrie".

**Gregory, Paul** (b. 1956) English guitarist; also cellist and composer. Studied with Bonell and Barry Mason. Won Benicassim competition in 1978. Many solo and chamber recitals. Works include "Five Cameos" for solo guitar.

**Grice, Cheryl** (b. 1953) English guitarist, studied with Crosskey at R.N.C.M. Won Alessandria competition in 1974 and was joint winner of Lanchester competition in same year.

**Groberle** A guitar in the Paris Conservatoire bears this ticket "Guitar by Groberle (1794-1869) - known as that of Paganini and Berlioz. Lent by J.B. Vuillaume to Paganini during his second stay in Paris, and later given to the same by Hector Berlioz. The instrument bears the signature of the 2 musicians. (Gift of Hector Berlioz)."

**Grondona, Stefano** (b. 1958) Italian guitarist. Studied with Ghiglia at Siena and with Bream at Montepulciano. Won 1st prize at Tedesco competition in Parma (1975) and Alessandria (1978).

**Grunfield, Frederick V.** (b. 1929) German writer and amateur guitarist; settled in Spain in 1961. Author of "The Art and Times of the Guitar" (London, 1969).

**Guajiras** (the word is Yucatan) Cuban dance with alternate bars in 3/4 and 6/8; The rhythm underlies many Latin American dances and compositions; has been incorporated into flamenco.

**Guarnieri, Camargo** (b. 1907) Brazilian composer of orchestral and chamber music etc. Studied with Koechlin in Paris. Wrote a set of studies and 'Punteo' for guitar.



**Guerau, Francisco** Spanish guitarist, priest and musician to court of Carlos II. Author of “Poema Harmonico, Compuesto de Varias Cifras por el Temple de la Guitarra Española” (Madrid 1694) noted for its use of a wide range of keys and important information on technique. Facsimile by Tecla.

**Guillaume** Parisian maker, active in latter half of 18th century.

**Guitar d’amour** see ARPEGGIONE

**Guitarra** Spanish for guitar.

**Guitarra de Golpe** Strumming guitar in the Mariachi street bands of Mexico.

**Guitarreria** [Sp.] Guitar shop or workshop.

**Guitarrero** [Sp.] Guitar maker or dealer.

**Guitarron** In Mexico, a large guitar with 4 or 5 strings tuned an octave below those of the guitarist in the Mariachi band. In Argentina, a normal guitar tuned a 4th low; in Chile, a folk guitar with extra strings.

**Guitarra latina** Instrument in 13th and 14th century Spain, depicted in the drawings of Alphonso the Wise in “Contigas” (c. 1270). It had 4 strings, a long fretted neck, flat back, incurving sides and one soundhole; was probably used for rasgueado style playing.

**Guitarra morisca (or guitarra saracénica)** Existed alongside the GUITARRA LATINA but was lute like. It had a vaulted back, 5 strings, several soundholes and was probably used for punteado playing. Believed to have been brought to Spain by the Moors and usually depicted in the drawings as being played by Arab like figures.

**Gut** (Of sheep, the best being Italian) In the 16th century vihuela and guitar strings were made of gut. Wire wound strings

with a core of silk or gut appeared in the mid 17th century. Many agree that the sound of a good gut string cannot be improved on. However the pitch varies with temperature and humidity and for this reason they were superceded by the more stable nylon in the late 40s.

**Guzman, Luis de** (d. 1525) Celebrated Spanish vihuelist; killed at the battle of Pavia.

*H*

**h** 7th fret on some guitar and lute tablature.

**Habichuela** (Kidney bean) Juan Gandulla (b. 1860-1935) Gypsy from Cadiz who became a renowned flamenco accompanist.

**Hallnas, Hilding** (b. 1903) Swedish composer for various media, including about 40 pieces for guitar.

**Harker, Roland** (1926-77) British session guitarist, all styles.

**Harmonics** Produced by setting the string vibrating at fractions of its length; achieved by touching the string at precise subdivisions.

If a string is played open the harmonics are said to be “natural” and are found at the 12th fret (sounding one octave above the open string), at the 7th and 19th frets (sounding an octave plus a 5th above the open string) and near the 5th and 24th frets (sounding 2 octaves above) etc. If the string is stopped by the left hand, the harmonics are said to be “artificial” and are produced by lightly touching the string with the right index finger 12 frets above the note, and plucking with the right 3rd finger.

Harmonics are used for effect or for increasing the guitar’s range.



**Harp guitar** Early 19th century guitar; it had many extra strings carried by an attachment to the head and off the fingerboard.

**Harris, Albert** (b. 1916) English composer and arranger. Studied piano first, later guitar. Emigrated to US in 1937, eventually settling in California and coming under the influence of Castelnuovo-Tedesco. Guitar works include “Variations on a Theme of Handel” and “Sonatina”.

**Harrison, Frank Mott** (1867–1945) English guitarist and teacher; studied with Sidney Pratten. Became Professor of Guitar at Trinity College in London in 1892. Wrote “A Guide to Artistic Guitar Playing.”

**Hartman, Thomas** US guitarist and theorist; settled in England. Studied with Segovia at Siena and with Pujol in Lerida. Turned to conducting.

**Haselbacher, Frank** Contemporary US guitar maker whose high quality guitars are marketed under the label of the string maker Augustine.

**Haug, Hans** (1900–67) Swiss composer and conductor. Took an interest in the guitar from the late 40s and composed several works for it including a concertino for guitar and orchestra (1951), “Alba”, “Prelude, Tiento and Toccata”, “Fantasie” for guitar and piano.

**Hauser, Hermann** (1882–1952) German guitarist and maker; self taught. Began making 19th century style guitars until meeting Segovia in the 20s, after which he switched to Spanish guitars. The use of one of his guitars by Segovia helped to bring him worldwide fame. His son Hermann continues.

**Head** Part of the guitar carrying the pegs or tuning machines.

**Heaven, Daughters of** Group of Japanese female guitarists touring the world with musical arrangements in the '70s. The impresario, Tsuguo Shoji, formerly known on the London guitar

scene, has a good collection of old guitars.

**Heck, Thomas Fitzsimmons** (b. 1943) US guitarist and musicologist. Contributor to *Guitar Review*, archivist for *Soundboard*, Author of a dissertation on Giuliani (Yale 1970) and a critical edition of selected works of Giuliani (1973)

**Heel** Thickening of the neck where it joins the body.

**Heel block** The part of the heel which is inside the body, to strengthen the joint of neck and body. Spanish makers make the heel and block in one piece, into which the sides are slotted.

**Henderson, Forbes** (b. 1951) English guitarist. Studied at R.N.C.M. Won Lanchester International Guitar Competition in 1972; made Wigmore Hall debut in 1976. In addition to solo recitals he has worked with "Fires of London" and "London Sinfonietta". Recorded 6 new British works under the title '20th Century Guitar Music' in 1978. (Musical New Services Ltd). Joined Omega Guitar Quartet in 1980.

**Henze, Hans Werner** (b. 1926) German composer of operas, symphonies etc. Wrote "Kammermusic" for tenor, guitar, 5 strings and 3 woodwind (1958) from which the well known 'Drei Tientos' for solo guitar are taken. His opera "El Cimarron" included a solo guitar part which calls for use of bow, quarter tones etc, and was premiered by Leo Brouwer at Aldeburgh in 1970. In 1976 he composed a long "Royal Winter Music" for Bream, a long episodic work based on Shakespearean characters, and more recently a sonata.

**Hernandez, Santos** (1873-1942) Spanish maker, trained with Ramirez. Chiefly remembered for his flamenco guitars which were played by Ramón Montoya and Ricardo among others. Barbero worked for his widow under the label "Viuda de Santos Hernandez".

**Hernandez y Aguado** [Manuel Hernandez (1895-1975) and Victoriano Aguado (b. 1897)] Spanish cabinet makers who were



keen amateur guitarists. Made guitars firstly for their own use, then, encouraged by Sainz de la Maza turned to making seriously. Although fairly limited in number, (upwards of 400) their guitars have earned worldwide reputation. Aguado is now retired and Hernandez's son-in-law Jesus Belezar continues.

**Hill, Eric** (b. 1942) English guitarist; studied in master classes with Bream. Wigmore Hall debut 1970. Many recitals (often incorporating jazz arrangements).

**Hindemith, Paul** (1895-1963) German composer who has composed for most mediums. Wrote "Rondo" for 3 guitars in 1925 as a musical intermezzo, which was premiered in the "Music-in-the-Home-Day" of the Berlin New Music Festival in 1930.

**Hinojosa, Javier** Mexican vihuelist and composer. Many courses with Pujol. Now settled in Paris. Has published transcriptions of early music and avant-garde works.

**Hondo** Alternative spelling for JONDO

**Horiuchi, Tsuyoshi** (b. 1958) Japanese guitarist. Studied with Nobutaka Nakagawa, and with Quine at RAM where he won the Bream Prize in 1980. Also won Segovia Guitar Competition at Leeds Castle in 1981.

**Huelva, Manola de** (1892-1968) Reputed to have been the outstanding flamenco guitarist of his time, but in later years he guarded his material so jealously that he rarely played in public.

**Huerta y Katura, Don Trinidad** (1804-75) Spanish guitarist known as "The Sublime Barber". Fled Spain at the time of the restoration; successful in Paris where he married Angiolina Panormo (daughter of Louis). Wrote a few short pieces based on Spanish folk tunes, but most of his method (1826) comprised other people's music.

**Hullin, Felicitie** Russian ballerina, who married Sor in 1823.

**Humidifier** Rubber tubing pierced with holes and filled with

moist sponge. It is hung inside the guitar to prevent drying out of the wood. Rosewood especially tends to crack with changes of humidity while the soundboard also is subject to changes that affect its response. The dangers of central heating are well known. See DAMAGE.

**Hunt, Oliver** (b. 1934) English guitarist, composer and teacher. Studied with Kramer. Teaches at L.C.M. Works, generally tonal, include “Barber of Baghdad”, “The Storm”, (1977), “Introduction and Allegro” (1977), “Garuda” (M.N.S. 1978). Author of “Musicianship and Sightreading” (Musical New Services Ltd. 1976).

**Hutenbach, Alfred** (1900-60) German sculptor who came to England with the rise of Hitler. His interests led him to form a collection of 120 guitars, many of them important, eg 20 Panormos. It is now dispersed.

**Huygens, Constantin** (1596-1687) Dutch Statesman, writer, lutenist etc. Turned to the guitar late in life and composed for it. The Dutch take him as their representative guitar figure.

*f*

**i** 8th fret on some guitar and lute tablature.

**i** Abbreviation of indice (Sp.) for 1st finger right hand.

**Inlay** Patterns made of wood, mother-of-pearl and/or ivory, used to decorate guitars until roughly the middle of the 19th century. Often a very high degree of craftsmanship was involved, though they contributed nothing useful to the sound. Inlays have



for some time been replaced by fine wood mosaics and bandings which are usually confined to the rosette, the edges, the rear part of the bridge and sometimes the head. For cheap guitars, plastic reproductions of wood mosaics are often used.

**Intonation** On a guitar with good intonation, the note at the 12th fret will sound exactly one octave above the open string.

**Isbin, Sharon** (b. 1956) US guitarist. Studied with Jeffery Van, Papas, and with Ghiglia at Aspen, where she later became his assistant. Won 1st prize at Toronto '75 and top prize in Munich Competition 1976. Wigmore Hall debut 1976. Has recently done advanced work on Bach with Rosalyn Tureck.

**Ito, Ako** Japanese guitarist who went to US at age 18. Studied in France with Presti/Lagoya and in Spain with Segovia. Married and formed a duo with the French guitarist Henry Dorigny — debut 1970.

J

j 9th fret in some guitar and lute tablature.

**Jacaranda** Brazilian rosewood used for the back and sides of quality guitars.

**Jaleo (Sp.)** In flamenco, the handclapping (palmas) and finger-snapping (pitos) and cries of Olé. that are an essential accompaniment. The exponent is called a jaleador and completes the cuadro.

**Jarona Jarocha** Small Mexican 5-course guitar with 5 courses, the 1st and 5th of which are single.

**Jeffery, Brian** (b. 1938) English guitarist and historian. Has published extensively, including renaissance music and literature, and a biography and facsimile of Sor (1977, Tecla).

**Jeset, Michael** (d. 1977) New Zealand born guitarist and lutenist. Settled in England. Worked as arranger, broadcaster (BBC Radio Guitar School 1971-3) and Professor at R.C.M. from 1964 until his death.

**Jolivet, Andre** (1905-74) French composer, pupil of Verese. For guitar: "2 concert Studies: Comme un Prelude... Comme un Danse" (1965).

**Jondo** 'Deep Song' of flamenco.

**Jones, Edward** (b. 1947) Welsh maker. Trained with Robert Goble and Rubio. Opened own workshop at Steeple Aston in 1980. Also makes lutes and baroque guitars.

**Josephs, Wilfred** (b. 1927) English composer of choral and orchestral music etc. Contributed a "Toccata" to O.U.P.'s modern English guitar music collection.

**Jota** Spanish folk song and dance in 3/4. The Jota Aragonesa has been arranged by Arcas, Tárrega, Iglesias etc.

**Jumez, Jean Pierre** (b. 1943) French guitarist. Studied briefly with Lacon. Also trained as a conductor. Makes regular tours abroad.

*K*

**K** 10th fret in some guitar and lute tablature.

**Kagel, Mauricio** (b. 1932) Argentinian born composer of avant-garde style. Wrote "Sonant" for classic and electric guitars,



harp, string bass and percussion.

**Kain, Timothy** (b. 1951) Australian guitarist. Studied with Sadie Bishop in Canberra, Tomas in Spain, and Crosskey at RNCM. Has performed in Australia, Latin America and UK. London debut 1982 (Purcell Room).

**Kalamuniak, Helen** (b. 1952) English guitarist. Studied with Williams at R.C.M. Member for a time of Omega Guitar Quartet. With her husband Charles Ramirez she caused a considerable furor by arranging and playing Bach's Goldberg variations on 2 guitars.

**Kasha, Dr Michael** US scientist who has applied scientific analysis to guitar design, and who has produced, in collaboration with luthier Richard Schneider, guitars which depart radically from the standard in strutting, bridge design etc.

**Kingsley, Victoria** English guitarist and singer. Studied with Pujol and Coelho. Had a large repertoire of songs from many countries.

**Kithara** Ancient Greek instrument, not unlike the lyre. Some musicologists consider it to be the ancestor of the guitar, though this is not now a widely held view.

**Kohno, Masaru [Kono]** (b. 1926) Best known of the Japanese makers and President of Gendai Guitar Co. Learnt from observing Archangel Fernandez in Madrid for about six months in 1959. Won "Concourse Nationale de Guitares" (1967).

**Kramer, Adele** (b. 1900) Viennese guitarist. Established herself as a teacher in London about 1953. Taught at Guildhall School of Music.

**Krenek, Ernst** (b. 1900) Austrian born composer, resident in US. Pupil of Schoenberg. Wrote a suite for guitar.

**Krick, George** (1871-1962) US guitarist and teacher, active in St Louis. Studied and gave recitals with William Foden.

**Kuffner, Joseph** (1776-1856) German composer and guitarist; highly successful in his day, although his works now have only limited study value.

**Kucera, Vaclav** (b. 1929) Czech composer who wrote a cycle for guitar "Diario: Homage to Che Guevarra" (1971).



**Lacote, René** (1785-1855) Parisian maker whose guitars were famous in their day. Credited with several innovations such as scalloped fingerboards, and a sliding fret system.

**Lagoya, Alexandre** (b. 1929) Egyptian born guitarist. Studied at L'Ecole Normale in Paris and with Segovia at Siena. Formed now legendary duo with his wife Ida Presti in 1955. Has pursued a solo career since her death. Teaches at Paris Conservatory.

**Laminated Wood** Thin layers of wood glued together, now much in use in guitar-making, especially for cheaper instruments. By using a very fine layer of good wood on the outer surface the impression is given that the guitar is made of better wood than it actually is. Some makers claim that laminated woods are superior to solid wood, but this is highly debatable.

**Lauro, Antonio** (b. 1917) Venezuelan guitarist/composer and teacher. Studied piano first; then turned to the guitar after hearing Barrios in concert. Studied guitar with Borges and composition with Sojo. Was strongly influenced by his native folk music and by the turn of the century Venezuelan piano composers. Best known for his numerous Venezuelan waltzes, characterised by their 3/4 6/8 syncopation. ("El Marabino" "Angostura", "El Niño" etc). Another of his favourite forms is the joropo, of which the most celebrated example is the flamboyant "Seis por Derecho". Also wrote a number of extended works



including a concerto (1956) recorded by Diaz; “Variations on a Venezuelan Children’s Theme”, “Suite Venezolana” and “Sonata”.

**Leckie, Dr. Walter** Conan Doyle’s father-in-law, friend and patron of Tárrega. Studied guitar in Chile where he served in the navy. Later studied with Tárrega who made many transcriptions for him. “From the eccentricities that I know of Leckie, I deduce how much the delicate spirit of Tárrega must have suffered” (Prat).

**Ledhuy, Adolphe** French guitarist and composer; his “Encyclopedie Pittoresque de la Musique” (1835) contains an important biographical essay about Sor, and is the major source of information on his life.

**Legnani, Luigi Rinaldo** (1790–1877) Italian guitarist/composer. Gave concerts with PAGANINI. Collaborated with the makers Staufer and Ries, and towards the end of his life devoted much time to guitar-making. Published over 250 works for guitar including a method, 36 caprices and a Scherzo with 4 variations “to be played with the left hand only”.

**Le Roy, Adrian** (c. 1520–1598) French guitarist, lutenist and printer. Published 5 books on tablature for 4-course guitar (\*1551, \*2, \*4, \*6) which contain preludes, fantasias, dances, and some arrangements. (Facsimile from Chantarelle). Ran a successful publishing house in Paris with his brother-in-law Robert Ballard, issuing a large quantity of lute music.

**Libbert, Jurgen** (b. 1941) Polish born guitar teacher; West German citizen. Has published editions of de Visée, Erwin Shaller etc.

**Lieto, Bartholomeo** (of Palermo) Wrote\* “Fourth dialogue on entabulation for viola a mano or lute” (Naples, 1558/9), sited as proof of the interchangeability of lute and vihuela.

**Ligado** (or slur) Spanish term meaning “joined”, referring to a set of 2 or more notes, of which only the first is struck with the

right hand, the rest being sounded by pulling off (downwards slur) or hammering on (upwards slur) with the left hand.

**Lining** Strips of small blocks of wood glued to the inside of the guitar where the sides meet the back and soundboard to strengthen the join.

**Linhares, Dagaberto** (b. 1953) Brazilian guitarist; studied with Manuel São Marcos in São Paulo. Now teaching in Geneva.

**Llamada** see DESPLANTE

**Llobet, Miguel** (1878-1938) Catalan guitarist. Trained as a painter; studied guitar with Tárrega. Famous in Spain as a virtuoso at 23, toured Europe and the Americas, achieving greatest success in Argentina, where he was engaged to teach Maria Louisa Anido and gave concerts with her in 1925.

Was killed in a Barcelona bomb blast during the Spanish civil war. Left only a few original works, being chiefly remembered for his classic setting of Catalan folk songs, and transcriptions (especially for 2 guitars) of Albéniz etc. Biography by Bruno Tonazzi (Milan, 1966).

**Logy, Count Johann Anton** (c. 1643-1721) Bohemian guitarist, lutenist and violinist. Scheit's transcriptions of his "Partita in A" is a popular work with students.

**Lorimer, Michael** (b. 1946) US guitarist and teacher. Studied at Siena with Segovia. Debut Los Angeles 1960. Was the first US guitarist to tour USSR. Has published numerous editions (of Bach, Couperin etc.) Also performs on baroque guitar, renaissance lute and vihuela.

**Love, George** (b. 1913) British maker based in Surrey. Former craft teacher and technical author. Began making guitars after retiring in 1973. They have since found favour with a number of concert artists.

**Luceña, Paco** [Francisco Diaz] (1855-1930) Flamenco guitarist



from Cordoba. Star performer at Cafe Silverio in Madrid where he accompanied the singer Silverio, until his soloistic tendencies got in the way. Credited with the popularisation of picado and the introduction of classical techniques (eg 3-fingered tremolo arpeggio).

**Lucia, Paco de** [Francisco Sanchez Gomez](b. 1947) Flamenco guitarist, the foremost of his generation. Born into a flamenco family in Algeciras (Spain) he soon developed a prodigious technique, making records with his brother Ramón at age 12 and travelling to US with Jose Greco at 13.

Known as a major innovator who has broadened the scope of flamenco through the introduction of jazz and Latin American harmonies etc. Performs with singer Camarón de la Isla, and has appeared with jazz/rock artists such as John McLaughlin and Al di Meola. Tours with own combo, which includes brother Ramón.

**Lunar, Perico el del** [Pedro de Valle] (1894–1964) Flamenco guitarist. Studied with Javier Molina and was influenced by Ramón Montoya. Recorded 3 volume anthology of “Cante Flamenco” which contributed much to the cante jondo revival in the 50s.

**Lute** Instrument, probably of Arabic origin, with a bowl shaped body and pear shaped outline. Achieved widespread popularity in Europe (excluding Spain, where the vihuela occupied a similar place). The first lute books were published in Venice in 1507/8 by Petrucci; the last composers were Bach, Weiss and Baron. The renaissance lute had 6 or 7 courses, but by the baroque era it had developed 11 to 13 courses — its extinction is often attributed to the addition of too many strings, but the superior contrapuntal ability of the harpsichord is another possible explanation. Revived in 20th century through the efforts of Poulton, Ian Harwood (founder of Lute Society 1956), Bream and others.

**Lutyens, Elizabeth** (b. 1906) English composer; wrote “The Dying of the Sun” for solo guitar Op 73 (1969).

**Luthier** Maker of stringed instruments, including the violin family.

**Lyre guitar** 18th century instrument with single neck, set between two wing-like appendages.

*M*

**m** Abbreviation of medio (Sp.), 2nd finger right hand.

**Maccaferri, Mario** (b. 1900) Italian guitarist and designer. Gave recitals in Europe and London in the twenties. Associated with the Selmer firm from 1930-3, constructing a range of innovatory models. Emigrated to US before the war; after the war, founded a plastics factory and built a plastic guitar in early fifties. Most famous for the arch top model played by the gypsy guitarist Django Reinhardt.

**Machete** Small Portuguese 4-string guitar (see Appendix for tuning).

**Machine** Cogs and rollers fitted to the head in place of pegs, for fine tuning. Introduced early in 19th century. Pegs are still used by many flamenco guitarists.

**McCabe, John** (b. 1939) English composer and pianist. Wrote “Canto” for solo guitar (1968).

**Mack, John** (b. 1934) English maker, based in Malborough, Wiltshire. Former school-teacher, began making early 70s.

**Maderna, Bruno** (1920-1972) Italian composer and conductor, follower of Webern. Wrote “Y Despues” for Yepes.

**Madrid, Pedro de** (c. 1600) Blind vihuelist; a native of Seville.

**Madrid School** Makers who received tuition, either directly or indirectly, from the RAMIREZ family.



**Mahogany** The Honduras variety is a popular choice for guitar necks. Mahogany is also used for the back and sides of some cheaper guitars.

**Maintenance** Guitars should be kept clean; dirt, dust and dried perspiration do not help the sound or the appearance. If your hands perspire it is advisable to wipe down the fingerboard and strings with a dry duster after playing. It is not advisable to use furniture polishes; a slightly damp piece of cotton wool will remove dirt from the polished surface of the guitar and following this up with a rub down using dry cotton wool will bring back the shine without damaging the surface. A little vaseline applied occasionally to the cogs of the machines will prevent wear and aid smooth operation.

**Mairants, Ivor** (b. 1908) Polish born guitarist whose family settled in London in 1914. Began as a dance band guitarist, now all styles. Opened the famous Musicentre in Rathbone Place in 1962. Has published many arrangements and original compositions, the most recent being "Popular Solos for Classical Guitar". Also several tutors (plectrum, classical and flamenco).

**Makaroff, Nicholas** (1810-90) Wealthy Russian amateur guitarist. In addition to giving concerts, he gave prizes to encourage composition and innovations in making. A full translation of his autobiography "Zadushevnaya Isповed" is overdue.

**Malagueña** Flamenco toque libre, derived from a folk dance from Malaga in 3/4 time. The famous light classical version by Ernesto Lecuona combines both of the above.

**Malats, Joaquin** (1872-1912) Spanish composer and pianist; a minor representative of the Spanish national school. His "Serenata Española" for piano is kept alive in a transcribed version for guitar.

**Manen, Joan** (1883-?) Spanish composer and violinist; studied in Paris with Alard. Wrote "Fantasie-Sonate" (1930) for guitar.

**Manjon, Antonio** (1866-1919) Blind Spanish guitarist, composer and teacher. After concertising in Europe, he emigrated in 1893 and founded a school in Buenos Aires, continuing his concert career there.

**Manzanero, Félix** (b. 1937) Madrid maker, formerly in the employ of Ramirez.

**Maple** Wood used for classical and flamenco guitar bodies in the 19th century.

**Marchena, Melchor de** (1913-?) Flamenco guitarist from Marchena. Moved to Madrid where he played for a time at Los Canasteros tablao. Noted for purity of style.

**Marin Montero, Antonio** (b. 1933) Granadan maker, trained with Eduardo Ferrer. Has an adjoining workshop with Bellido.

**Marin, F Santiago** (b. 1946) Granadan maker, nephew of preceding.

**Marin, Rafael** (1862-?) Guitarist from Seville who played both classical and flamenco. Published a flamenco method (Madrid, 1902). Influenced Montoya; introduced arpeggios, 4 fingered tremolos etc.

**Martin, C.F.** (1796-1873) German maker. Moved to US in 1833. His guitars resembled Panormos and Lacotes but differed structurally. There were 4 generations (C.F. IV was born in 1955). The company still produces good acoustic guitars. Early Martins are much sought after.

**Martin, Frank** (1890-1974) Swiss Composer. Wrote “Quatre Pièces Brèves” (1933) — an atonal work (the first for guitar) inspired by the French courtly dances. Its importance was not recognised for many years.

**Martín, Juan** (b. 1943) Flamenco guitarist; English but studied in Andalusia. Many concerts, published a method (1977). Has recently made a recording of flamenco/rock.



**Martinez, Julio Oyanguren** see under OYANGUREN.

**Maravilla, Luis** [Luis Lope Tejera] (b. 1914) Flamenco guitarist with guitar shop in Madrid. His son Luis is now a celebrated player.

**Martinez, Pepe** (b. 1922) Flamenco guitarist from Seville; lyrical style. Frequent visits to England.

**Matiegka, Wenzelslaus Thomas** (1773-1830) Bohemian guitarist; also organist and pianist. Lived from 1800 in Vienna. Wrote over 50 works for guitar, including sonatas, variations and ensemble music.

**Matsuda, Akinabu** (b. 1933) Japanese guitarist. Met Segovia in 1959 and on his advice came to Europe and studied at R.C.M. with Williams. Was the first Japanese concert guitarist.

**Matteis, Nicola** (of Naples) Guitarist and violinist. Spent some years in London. Wrote a treatise for 5-course guitar as a continuo instrument (Lond, c. 1682)

**Maxwell-Davies, Peter** (b. 1934) English composer, most media. Studied with Petrassi. Directs own ensemble "Fires of London" which includes the guitarist Tim Walker. Guitar works include "Lullaby for Llian Rainbow" (1973) and "Hill Runes" (1981).

**Mertz, Johann Caspar** (1806-57) Bratislavan guitarist. Settled in Vienna and became important representative of Vienna School. Prolific composer and arranger. Played 8 and 10 string guitars.

**Mestre, Fernando** (1860-1930) Spanish army colonel and amateur guitarist. Published a pamphlet "The Guitar: its Construction and Music" (Utiel, 1914).

**Micheli, Luis** Italian guitarist. Author of "La Nuova Chitarra" (Palermo, 1698).

**Mignone, Francisco** (b. 1897) Distinguished Brazilian composer; influenced by modern Italian school. Wrote 12 concert studies (1970) for Barbosa-Lima.

**Mikulka, Vladimir** (b. 1950) Czech guitarist; studied with Jiri Jirmal and at Early Music Centre in London. Won ORTF 1970. Regular tours abroad.

**Milan, Luis** (c. 1500-1561) Spanish vihuelist. Published the first vihuela book and the first containing songs with instrumental accompaniments. "Libro de Musica de Vihuela de mano intitulado el Maestro" (Valencia 1535) Also wrote "E Cortesano" about court life in Valencia (1562). J.B. Trend's "Luis Milan and the vihuelistas" (O.U.P. 1925) is still valuable.

**Milhaud, Darius** (1892-1974) French composer; member of "Les Six". Wrote "Segoviana" (1957) for solo guitar.

**Mills, John** (b. 1947) English guitarist; studied with Williams at R.C.M. and with Segovia for 5 summers at Santiago de Compostela. Debut: Wigmore Hall, 1971. Was the first guitarist to play in the Queen Elizabeth Hall. Worldwide tours. Published 2 volumes (with record) of "Music from the Student Repertoire" and a tutor (Musical New Services Ltd., 1981).

**Mitchell, Ray** (b. 1933) British flamenco guitarist, teacher and writer. Long series of articles in "Guitar" magazine. Author of Anthology of Flamenco Falsetas (Musical New Services Ltd., 1982).

**Mixed tablature** System, used by some baroque guitarists, which was a mixture of ALFABETO and regular lute TABLATURE.

**Molina, Javier** (1868-1956) Flamenco guitarist from Jerez. Prodigy at 12; travelled to Seville at 17 and studied with Paco el Barbero. Became known as "El Brujo de la Guitarra". Influenced Montoya and Ricardo. Initiated the practice of playing lengthy introductory falsettas.



**Molino, Don Francois** (1775-1847) Italian guitarist and violinist; musician to the King of Sardinia. Numerous guitar pieces and a "New and Complete Method for Guitar" (Florence, 1795) A famous lithograph by Charles de Marescot depicts a brawl between rival gangs of Molinists and Carullists.

**Molitor, Simon** (1766-1848) German guitarist, violinist and pianist. Lived in Vienna from 1788. Wrote solo and ensemble music for guitar and a method (1799).

**Mompou, Frederico** (b. 1893) Catalan composer, chiefly of piano music. Taught at Santiago de Compostela since its inception. Wrote "Suite Compostellana" for Segovia.

**Mönch, Edgar** (1907-77) German maker; grew up in Russia; studied with Barbero in Spain. Lived in Canada from 1965-71, then returned to Germany, settling in Freiburg. Sometimes referred to as the "Stradivarius of the Guitar".

**Monge, Victor** see SERRANITO.

**Montesardo, Girolamo** Italian baroque guitarist; wrote "Nuova inventione d'intavolatura" (Florence, 1606), perhaps the first of the Italian rasgueado books.

**Montoya, Carlos** (b. 1905) Flamenco guitarist, nephew of the following. Resident in US. Has a flashy style which, despite the reservations of *aficionados*, has earned him a large popular following.

**Montoya, Ramón** (1880-1949) Flamenco guitarist, born in Madrid into a family of horse-dealers. Influenced by Marin and Borrull. Served apprenticeship in the Café Cantantes where he became associated with the singer Antonio Chacon. Gave an historic series of solo recitals at Salle Pleyel in Paris 1936; and (although he regarded it as a sideline) is considered the founder of the modern school of solo playing. Created a large number of new falsettas and introduced many technical innovations including 4-fingered tremolo. See RONDEÑA.

**Morel, Jorge** (b. 1931) Argentinian guitarist/composer; studied with Pablo Escobar. Has lived since 1961 in New York, made debut in 1967. His repertoire ranges from standard classical works to arrangements of jazz standards, gaucho music, and Broadway classics. Own compositions include "Suite del Sur" for guitar and orchestra.

**Moretti, Federico** (c.1760-1838) Italian guitarist and cellist who became naturalised Spaniard. Taught Maria Louisa of Spain. Wrote a method for 5-course guitar "Prinzipie per la chitarra" (Naples, 1792) in Italian and another for 6-course "Principios para tocar la guitarra de seis ordenes" (Madrid, 1799) in Spanish. Facsimile of the latter by Tecla.

**Morlaye, Guillaume** French composer and lutenist. Published 4 books of tablature for 4-course guitar between 1550 and 53.

**Morphy, Count** (1836-99) Spanish diplomat who, during a period of exile, made a study of the vihuelists. It was not published until 1902 and is now superseded.

**Mudarra, Alonso** (c. 1510-1570) Spanish vihuelist and canon at Seville Cathedral. Said to have travelled to Italy. Wrote "Tres Libros de Musica en Cifra para Vihuela" (Seville, 1546) which contained fantasies, pavaues, galliards, variations and song settings. His "Fantasy imitating the Harp of Ludovico" is much played.

**Muñoz, Ricardo** (b. 1887) Amateur guitarist, born in Seville, settled in Argentina, where he studied with Anido. Wrote a history of the guitar in 2 volumes (Buenos Aires, 1931).

**Murcia, Santiago de** Spanish baroque guitarist. Taught Queen Maria Luisa Gabriela of Savoy. Wrote "Resumen de Acompañar la Parte de Guitarre". (Madrid, 1714), the last method to use tablature. Also a manuscript "Pasacalles y Obras por todos los Tonos" (1732) Facsimile from Chantarelle.





**Nails** The question of whether to use flesh or nails, or a mixture of both and what proportion is ancient. In earlier times more players used flesh, but there was often controversy over which was preferable. Corbetta is thought to have used nails as a broken one caused him to cancel a concert; in the 19th century Aguado used nails and Sor used flesh; Tarrega latterly used flesh, but according to Prat this was due to defective nails, of his pupils Pujol used flesh and Llobet nails.

Today the successful classical guitarist invariably uses some proportion of nails. Their length, shape, and ratio of nail to flesh are major factors in tone production. Most guitarists play off the left side of the nail, though a minority (led by Presti/Lagoya) play off the right. The further the hand is turned in either direction the smoother the transition from flesh to nail.

To obtain a smooth finish, use a diamond file, followed by fine grade “wet and dry” paper. Polish with a piece of leather or silk.

**Narvaez, Luis de** (c. 1500–1555) Spanish vihuelist, musician to Phillip II. Wrote “Los Seis Libros del Delphin de Musica de Cifras para taner Vihuela” (Valladolid, 1538) which contained the first examples of “diferencias” (instrumental theme and variations).

**Neck** Piece of wood attached to the upper end of the guitar body on the front of which is the fingerboard. The upper end of the neck carries the head, which bears the tuning mechanism.

**Nelson, Martha** (1922–1981) US musicologist; Associate Editor of Guitar Review and Secretary/Music Director of New York Society of Classic Guitar.

**Nestor, Gregg** (b. 1955) US guitarist. Studied with Lorimer, Pepe Romero and Duarte. Has given many solo recitals and performed with mezzo-soprano Joy Hyman in the Consortium Duo.

**Noad, Frederick** (b. 1929) Belgian born guitarist and teacher; graduated from Oxford; settled in US in 1957. In 1966 he launched the "Playing the Guitar" TV series, credited with introducing 100,000 new players to the guitar. Has also written methods and published several editions of Sor etc.

**Nobre, Marlos** (b. 1939) Brazilian composer; influenced initially by Villa-Lobos and Milhaud; later adopted serial technique. Has written several guitar pieces for Turibio Santos, including a homage to Villa-Lobos.

**Node** A point of division of a string which will produce a harmonic.

**Nut** Notched piece of bone, ivory etc over which the strings pass to meet the rollers.

**Nylon** Synthetic material which has virtually superceded all other materials for classic guitar strings. The first commercially available nylon strings were produced by Albert Augustine around 1946, however Rifat Esenbel, in co-operation with another Turkish guitarist Mario Parodi, produced the first nylon covered strings for their own use in 1938. See GUT.



**Obra** (Sp.) Work.

**Obregon, Alberto** The first of Tarrega's pupils to play in England.

**Ochoa, Mariano** (d. 1850) Spanish guitarist. In 1833 appointed guitar-maker to the Queen Regent.

**Octave tuning** Some early guitars had 3 lower strings tuned in



octaves. This was probably to brighten the otherwise dull sound of the gut bass strings.

Octave tuning is also used on modern 12 string acoustic guitars and on such Latin American folk guitars as the Columbian tiple and a form of requinto, sometimes called tiple, used in parts of Argentina.

**Ogura, Shun** (b. 1901) Japanese guitarist. Wrote a Dictionary of Guitar, Vol I. History and Players, Vol II. Technique (Tokyo, 1970, 74).

**Olabarietta, Roberto** (b. 1951) Spanish guitarist from the province of Viscaye. A child prodigy, who studied with Segovia at Santiago de Compostela at age 10, and became professor at Madrid Conservatoire at age 14. London debut, 1978.

**Ohana, Mauricio** (b. 1914) French composer of Spanish descent. Wrote several guitar works including a concerto (1958), "Si Le Jour Parait" for 8 string guitar (1963) which explores microtones and "Tres Graficos."

**Omega Guitar Quartet** London based group founded in 1969 from the larger Omega Players, which at one time had 10 members. Have done much to promote new music, and had works written for them by Smith Brindle, Dodgson, David Farquher, Geoffrey Bourdon and others. Present members: Colin Downs, Forbes Henderson, John Taylor and Bernard Watson. Several tours abroad.

**Open string** Not stopped by left hand.

**ORTF** See Competitions.

**Ortega, Jose** Granadan maker who taught Ferrer.

**Ortiz** Spanish musician; companion of Cortez who conquered Mexico. Established school for vihuela and dancing in 1526 in Mexico City.

**Otto, Jacob August** (1760–1829) German luthier who claimed

to have invented the sixth string.

**Oyanguren, Julio Martinez** (b. 1905) Uruguayan guitarist, self taught. After some years in the Uruguayan and Italian navies he concertised throughout the Americas, settling for a time in New York. Recorded prolifically before second World War.

*P*

**p** Abbreviation for Pulgar (Sp.) right hand thumb.

**Paganini, Niccolò** (1782–1840) Italian violinist, guitarist and composer. Concentrated on the guitar when he was forced for health reasons to give up the violin in the period 1801–4. The guitar was of major importance in his output (about 140 small solo pieces), although its use was often unextended. Wrote a large quantity of music for guitar and violin and often performed with the guitarist Legnani. A well known anecdote relates how Legnani grew tired of the accompanying role and asked Paganini to write a more interesting guitar part. Paganini complied by writing the Grande Sonata in A (in which the guitar is prominent), then suggested they switch instruments, landing the unfortunate Legnani once again with the accompaniment. This sonata is much played nowadays in an arrangement for solo guitar.

**Pages, Juan and José** Makers who set up a workshop in Cadiz c. 1790. Like Benedid, they used simple fan-strutting. Emigrated to Cuba in 1819 where they continued making.

**Paixão, Ribeiro, Manoel da** Latin teacher in Coimbra, Portugal, who published a guitar tutor there in 1789.

**Palo Santo or Palisander** (Sp.) South American variety of ROSEWOOD used in better guitars.



**Palumbi, Francisco** Spanish composer whose “Libro di Villanella Spagnuol” (1595) contained the first known source of music for 5-course guitar, and consisted of song accompaniment notated in alfabeto.

**Panormo** Three generations of instrument makers. Vincenzo Trusiano was born in Palermo in 1734 and settled in London in 1772. His four sons made guitars and bowed instruments; of these the greatest was Louis (b. Paris 1784). He opened a workshop in Bloomsbury in 1819 and was the only maker outside Spain of guitars in the “Spanish Style” (ie to use the Spanish system of fan-strutting). Was active until 1854 when he is thought to have emigrated to New Zealand.

**Panin, Poitre** (b. 1940) Russian guitarist/composer. His works, idiomatic and often descriptive, have been much promoted by Jean Pierre Jumez.

**Papas, Sophocles** (b. 1893) Greek guitarist and teacher; emigrated to US in 1914; became established in Washington where he founded the Washington Guitar Society. Directed the Columbia School of Music from 1922; author of a method and editor for Columbia Music.

**Parga, Juan** (1843-99) Spanish guitarist and teacher. Left about 30 works of folkloric character. Used a 9-string guitar with resonator by Lorca of Malaga.

**Parkening, Christopher** (b. 1947) US guitarist; studied with Segovia. Made debut in 1969. Wrote a method in collaboration with Jack Marshall. Teaches at University of Southern California.

**Parras, Juan** (b. 1891) Spanish guitarist and teacher from the province of Juan. Settled in Barcelona, becoming professor at the Conservatoire. He was the third incumbent, his predecessors being Miguel Mas and Juan Noguen.

**Paseillo** Rhythmic interlude or chorus in flamenco.

**Pasqual** (Antonio Emilio Viudes 1883-?) Spanish maker, trained with Jose Ramirez I. Guitars after 1920 bore the name Viudes. From 1909 spent much time in Argentina. Like Simplicio, he carved the face plates of his guitar heads.

**Peek, Kevin** (b. 1946) Australian born session guitarist, all styles. Settled in London 1969. Member of John Williams group "Sky".

**Pegs** Until the invention of methonical tuning machines, pegs were fitted to guitar heads for tuning the strings. Many flamenco players still prefer pegs which are traditional and facilitate holding the guitar in the flamenco position.

**Pellegrini, Domenico** Italian born guitarist, styling himself "Accademico Filomuso". Wrote "Armoniosi Concerti" (Bologna, 1650).

**Pelligrini, Victor** (b. 1958) Argentinian guitarist. Studied with Juan Carlos and Ines Panero de Zemp. Won 1st Prize in Diaz Competition in Caracas (1979). Has performed in South America and Spain.

**Pelzer, Ferdinand** (1801-61) German guitarist and teacher. Settled in England where he published the *Giulianiad* from 1833-5.

**Pelzer, Catherina Joseph** (Madame Pratten) (1821-95) Daughter of the above. Successful concert guitarist and famous in London as a teacher of the nobility. Wrote 3 methods and about 200 light guitar pieces- Married the flautist Sidney Pratten in 1854.

**Peña, Paco** (b. 1942) Flamenco guitarist of international renown. Born in Cordoba, resident in London since 1965. Developed style with strong emphasis on shape and form. World-wide recitals. Also performs with own cuadro "Flamenco Puro" founded in 1970, and has given frequent recitals with John Williams. Records include "Toques Flamencos", Musical New



Services Ltd 1976, with accompanying book.) Conducts annual summer courses in Castres and Córdoba.

**Pernambuco, João** [João Tiexeira Giumarães] (1883-1947) Brazilian guitarist/composer of Indian/Portuguese descent. Self taught from age 12. Composed around 30 songs and tunes, toured Brazil with various groups. Recorded with Casa Edison, Colombia and Phoenix. Wrote chôros, tangos and waltzes etc. Best known for the chôro “Sons de Carrilhões” sometimes wrongly attributed to Villa-Lobos.

**Pernas** 19th century maker in Granada, said by Pujol to have taught Torres but this is unproven.

**Perott, Dr. Boris** (1882-1957) Russian guitarist and Doctor of medicine. Came to London after the Russian revolution and founded the Philharmonic Society of guitarists in 1929.

**Peteneras** Old flamenco form with alternating 3/4 6/8 rhythm.

**Petersen, Harald** (1910-69) Danish maker who came to England c. 1949 and began to make student guitars of modern size — at the time hard to come by — for Len Williams c. 1954. Although of good workmanship they did not reach the concert platform. His sons Tom (b. 1939) and Peter (b. 1941) continue.

**Petrassi, Goffredo** (b. 1904) Italian composer of orchestral concerti, choral music etc. For guitar “Suoni Notturmo” (1959) “Nunc” (1971) and “Alias” (1977) for guitar and harpsichord.

**Philharmonic Society of Guitarists (P.S.G.)** Founded in London in 1929 by two emigré Russians — Boris Perott and Alexis Chesanakov. Revived after the war, it is chiefly remembered for the assistance it provided Julian Bream at the start of his career.

**Picado** Repeated apoyando notes in flamenco.

**Pick-up** See AMPLIFICATION.

**Pico, Foriano** Italian guitarist. Author of an early guitar book "Nuova Scelta de Sonate" (Naples, 1608).

**Pisador, Diego** Spanish vihuelist. Wrote\* "Libro de Musica de Vihuela" (Salamanca, 1552) which was rich in vocal settings.

**Pistola** (Sp. "pistol") The finish of cheap guitars i.e. cellulose or synthetic resin.

**Pizzicato** On the guitar, a muffled or short sounding note obtained by placing the outer edge of the right hand over the bridge and striking the string with the fleshy part of the thumb or first finger. On the violin, the term means "plucked" as opposed to "bowed", so strictly speaking every note on the guitar is pizzicato and "étouffé" might have been better; however the above usage is now général.

**Plywood** An odd number of layers of veneer, the grain being alternately at right angles, pressed and glued in sheets of standard thickness. Laminated wood has grain in one direction and can be any shape. Both are used in cheap guitars.

**Pohren D.E.** Author of "The Art of Flamenco" (3rd edition, Seville 1972) and "Lives and Legends of Flamenco" (Seville 1964).

**Polasek, Barbara** (b. 1939) Czeck. guitarist; studied in Prague and Weimar. Won ORTF in 1964. Teaches in Munich.

**Polish** see FINISH

**Pomponixo Graciela** (b. 1926) Argentinian guitarist. See ZARATE.

**Ponce, Alberto** (b. 1935) Spanish guitarist and teacher. Studied with Pujol. Has lived since 1962 in Paris where he teaches at the Conservatoire and 'L'Ecole Normale. Won ORTF in 1962.

**Ponce, Manuel** (1882-1948) Mexican composer who studied with Dukas in Paris. In addition to orchestral and piano music, he made an outstanding contribution to the guitar literature,



producing a number of extended works.

Segovia, whom he first met c. 1924, was later to acknowledge him as “probably the best composer for the guitar”. His major guitar works include the monumental 20 variations and fugue on “La Folia de España” and “Concierto del Sur” (premiered by Segovia in Montevideo 1941 with Ponce conducting) and 7 sonatas. The latter vary from the overtly Latin “Sonata Meridional” and “Sonata Mexicana” to the more abstract “Sonata III” and stylistic impersonations of Sor (“Sonata Clasica”) and Schubert (“Sonata Romantica”).

Composed several pieces of baroque pastiche, the “Suite in A” being passed off for many years (with Segovia’s help) as Weiss — it is thus known as Ponce’s “Secret Weiss”. Also wrote 24 preludes (of which only 12 were published until recently), “Theme, Variations and Finale”, “Tres Canciones Populares Mexicanas” and “Prelude” for guitar and Harpsichord. The book “Manuel M. Ponce y la Guitarra” by Mexican guitarist Corazon Otero was first published in Mexico 1981, and later in England by Musical New Services Ltd, translated by J.D. Roberts.

**Ponticello** (It.) bridge. The instruction “sul ponticello” means to play as close to the bridge as possible, the result being a bright metallic sound.

**Portamento** (It. “carrying”) Joining two notes so that there is a continuity of sound between them. This implies that the notes are on the same string, with the same stopping finger, or a very smooth change of finger.

**Portuguese guitar** Pear shaped instrument with a flat back and 6 pairs of metal strings; used to accompany fado singing etc.

**Position** Distance along the fingerboard at which the left hand is placed. 1st position refers to playing at the 1st fret etc. On some student guitars dots are placed as a guide at the 5th, 7th and 9th frets.

**Poulenc, Francis** (1899-1963) French composer and pianist. Member of “Les Six”. Wrote “Sarabande” (1960) for Ida Presti; although never performed by her, it is a useful study piece.

**Powell, Baden** (b. 1937) Brazilian guitarist who was an important figure in the formation of the bossa nova style. Spends much time in Europe. Best known pieces include “Samba Triste”, “Birimbau” and “Choro Para Metronome”.

**Powrozniak, Joseph** Contemporary Polish guitarist and professor. Promoted renewed appreciation of guitar in Polish music circles; wrote a dictionary of players and terms (Berlin, 1979).

**Prat, Domingo** (1886–1944) Spanish guitarist. Studied for 6 years with Llobet. Settled in Buenos Aires as a teacher and published a dictionary for guitarists there in 1934. A massive, and in places inaccurate work, it contains information on players, makers, dances and guitar terms, and (naturally) much about Argentina.

**Pratten, Madame** see Catherina PELZER

**Presti, Ida** (1924–67) French guitarist who was a child prodigy. Had lessons as a child with Maccaferri and Pujol. Made debut at age 10 and first recordings for HMV at 14. Gave many solo recitals before forming a now legendary duo with her husband Alexandre Lagoya in 1955. They developed a technique of striking the string with the right side of the nail, adopted by many of their pupils. Died prematurely from cancer at the height of her career.

**Previn, André** (b. 1929) German born pianist and conductor; US citizen. Wrote a guitar concerto for John Williams (premiered 1971); which introduced electric and bass guitars along side the classical in the last movement.

**Pujol, Emilio** (1886–1980) Spanish guitarist and composer; also teacher and musicologist. Studied with Tárrega from 1902–9; toured Europe and South America, appearing solo and with his wife Matilde Cuervas (whom he married in 1923), but concert giving has been the least of his activities. From 1926 began to publish transcriptions of vihuela and baroque guitar music — the most influential being “Hispanae Ars Viva” (1955). Discovered a vihuela in 1936 (Jacquemart Andres Museum, Paris) and later



performed on a replica, however there is some doubt as to its authenticity. (See VIHUELA)

Wrote a 4 volume tutor “Escuela Razonada de la Guitarra” (1934, 52, 54 and 71), based on Tárrega’s principles, and “El Dilema del Sonido en la Guitarra” (1934, & 1960). Composed over 100 original works and published many transcriptions of Albéniz, Falla etc, especially for 2 guitars. Biography by RIERA.

**Punteado (Sp.)** Plucking of single notes, as opposed to rasgueado. The style derives from the vihuela and lute and was gradually incorporated into baroque guitar music, replacing the 16th century rasgueado style.

**Purcell, Ronald Charles** (b. 1932) US guitarist and teacher. Studied with Bickford, Ghiglia and Castelnuovo-Tedesco (composition). Teaches guitar, lute and vihuela at California State University.

**Purfling** Ornamental border of wood or other strip inlaid round the edge of table and back.



**Quarter cut (or quarter split)** The way of cutting (or splitting) wood for the soundboard, so that the grain lies at right angles to the surface of the wood.

**Quartz guitar** Instrument closely related to the terz guitar, but similar smaller and tuned a 4th higher than the modern guitar. Popular in 19th century for chamber music.

**Quasi guitar** see REQUINTO

**Queiroz, Jose de Oliveira** (1897-1968) Brazilian industrialist and amateur guitarist who wrote many guitar pieces in popular Brazilian style.

**Quevedo, Javier** Contemporary Spanish guitarist from Zaragossa. Studied with Pujol, has concertised in Europe and US and given many duo recitals with Alberto Ponce.

**Quine, Hector** (b. 1936) English guitarist and teacher. Wrote a method "Introduction to the Guitar" and collaborated with Dodgson on a set of 20 studies (1965). Appointed first professor of guitar by Royal Schools of Music in 1965. Editor for Ricordi.



**Ragossnig, Konrad** (b. 1932) Austrian guitarist and lutenist; studied with Scheit. Won ORTF in 1961. Resident as a teacher in Basel since 1964. Has toured US, Asia and Africa.

**Ramirez, Charles** (b. 1953) Gibraltar guitarist living in England. Studied at Royal College of Music and now a teacher there. Has performed solo and as a duo with his wife Helen  
KALAMUNIAC

**Ramirez** 4 generations of Madrid makers, beginning with José Ramirez I (1857-1923) who was apprenticed to Francisco Gonzales at the age of 10. José I taught his younger brother Manuel (1866-1916) but they fell out and Manuel set up on his own. José II (1885-1957) lived for many years in Buenos Aires and returned to take over the Madrid workshop on his father's death. José III (b. 1922) trained with his father and with Barbero; he now has a son José IV (b. 1952) and a daughter Amalia (b. 1956) who both make guitars.

Many famous makers have passed through the Ramirez workshop; included are ESTESTO, SANTOS HERNANDEZ, GARCIA, SIMPLICIO, VIUDES, and BARBERO. The firm currently employs 17 master builders and turns out 1,000 concert guitars a year. Typically they are large bodied with wide fingerboard, high action, and long scale. 8 and 10-string guitars are also produced.



**Ramirez, Julian G.** (d. 1920) Maker who studied with José Ramirez I, but no relation. Set up in Paris.

**Ramos, Manuel Lopez** (b. 1929) Mexican guitarist and teacher. Studied with Miguel Michelone. Many recitals, including in the USSR.

**Randolph, Laurie** (b. 1950) US guitarist. Studied with Jesus Silva, Shearer and Carlevaro, etc. Joint winner of the Lanchester Guitar Competition in 1974. Has toured widely.

**Raponi, Orlando** Italian maker whose guitars are played by Alirio Diaz.

**Rasgueado (Sp.)** (Rasgueo in Andalucian) Technique in which all or several strings are struck, more or less simultaneously, by any number of fingers or the thumb. In modern music it is notated by a straight or wavy line sometimes with an arrow to indicate the direction.

In the baroque, all guitar music was initially rasgueado, as punteado was thought more appropriate for the lute. The baroque guitar books were mostly a mixture of the two. In Latin American music and flamenco rasgueado playing requires good knowledge of the idiom — in the latter over 20 varieties of rasgueado exist.

**Rasguido** Latin American term for rasgueado.

**Rawsthorne, Alan** (1905-71) English composer. Wrote “Elegy” for guitar, but died with the final section unfinished. Bream completed it from the composer’s sketches and it was published in 1975.

**Redoble (Sp.)** Name given in the 16th century to a run. The matter is discussed by the vihuelists: Fuenllana gives 3 methods: 1. dedillo — a finger strikes downward with flesh then upward with nail. 2. alternation of o and i. 3. Alternation of i and m. Milan says they should be played out of time.

**Re-entrant tuning** Baroque guitar tuning in which the 5th, and sometimes 6th, courses were tuned an octave higher. See

## CAMPAÑELLAS.

**Regondi, Giulio** (1822-72) Italian guitarist; eminent throughout Europe at 9 years when he settled in England. Later took up concertina, wrote for both instruments and played both in recitals.

**Renaissance guitar** see FOUR COURSE GUITAR

**Repicco** Complex ornamental rasgueado, used by baroque guitarists.

**Requinto** Small guitar, tuned a 4th higher than the standard instrument. Used in Mexican groups; also adopted to good effect by Omega Guitar Quartet.

**Resonance** Response of other strings, or the air within the guitar body, to a struck string. A small paper rider placed on a string at rest will fly off when the string resounds to another struck nearby.

**Rey de la Torre, Jose** (b. 1917) Cuban guitarist; studied with Orbon and in Barcelona with Llobet. Moved to New York in 1939.

**Reyes, Manuel** Contemporary maker in Cordoba. Began as a player but his professional career terminated when his right elbow was injured. Received guidance from Barbero. Made first flamenco guitars in 1949 and first classical around 1968. Best known for the former which are now much sought after.

**Ricardo, Niño** [Manuel Serrapi] (1909-72) Flamenco guitarist from Seville. Worked in his youth as second guitarist to Javier Molina. Recorded extensively, especially with Niña de los Peines. His virtuosic style was extremely influential.

**Riera, Juan** Self taught guitar devotee. One of the principal organisers of the Lerida course (1965-9); wrote a biography of Pujol (1974).

**Riera, Rodrigo** Contemporary Venezuelan guitarist; studied



with Borges and with Segovia at Siena. Has composed several works in the Latin American idiom.

**Roberts, John David** (b. 1919) British guitar theorist; History Editor of "Guitar" magazine. Took a degree in physics, then took up guitar in 1939 and studied with Pujol. Wrote "Guitar Travels" (1977).

**Robledo, Josefina** (b. 1897) Spanish guitarist who studied as a child with Tárrega. Went to Argentina in 1914 and spent 10 years teaching and performing in South America, including several years in Rio before abandoning her career on marriage.

**Roch, Pascual** (1860-1921) Valencian guitarist, maker and teacher. Emigrated to Havana in 1909. Wrote a 3 volume method, but was chiefly respected as a maker.

**Rodrigo, Joaquin** (b. 1902) Spanish composer, blind from age 3. In 1929 met Segovia in Paris, who asked him to write a concerto. The result was "Concierto de Aranjuez" (premiered 1940 by Sainz de la Maza.) It was to become the most popular of all guitar concertos, attracting nearly 30 recordings. He followed with "Fantasia para un Gentilhombre" (1954) written for Segovia and based on themes of Sanz, "Concierto Madrigal" (1966) for Presti/Lagoya, and "Concierto Andaluz" (1967) for the Romeros (4 guitars). Has also written a Tonadilla for 2 guitars and about 20 solo guitar pieces, including "En Los Trigales", "Tres Piezas Españolas", "Invocation et Danse", "Entre Olivares", "Sonata Giocosa".

**Rodriguez, Manuel** (b. 1927) Spanish maker; trained with José Ramirez II. Settled in US in 1959, establishing a strong reputation in Los Angeles. Returned to Spain in 1973 and set up in Madrid.

**Rodriguez, Miguel** Contemporary maker in Cordoba; trained with Casana.

**Romanillos, José L.** (b. 1932) Spanish maker, resident in England. Met Bream in 1970 and set up a workshop for a time on



Sharon Isbin (photo by Alix Jeffrey).



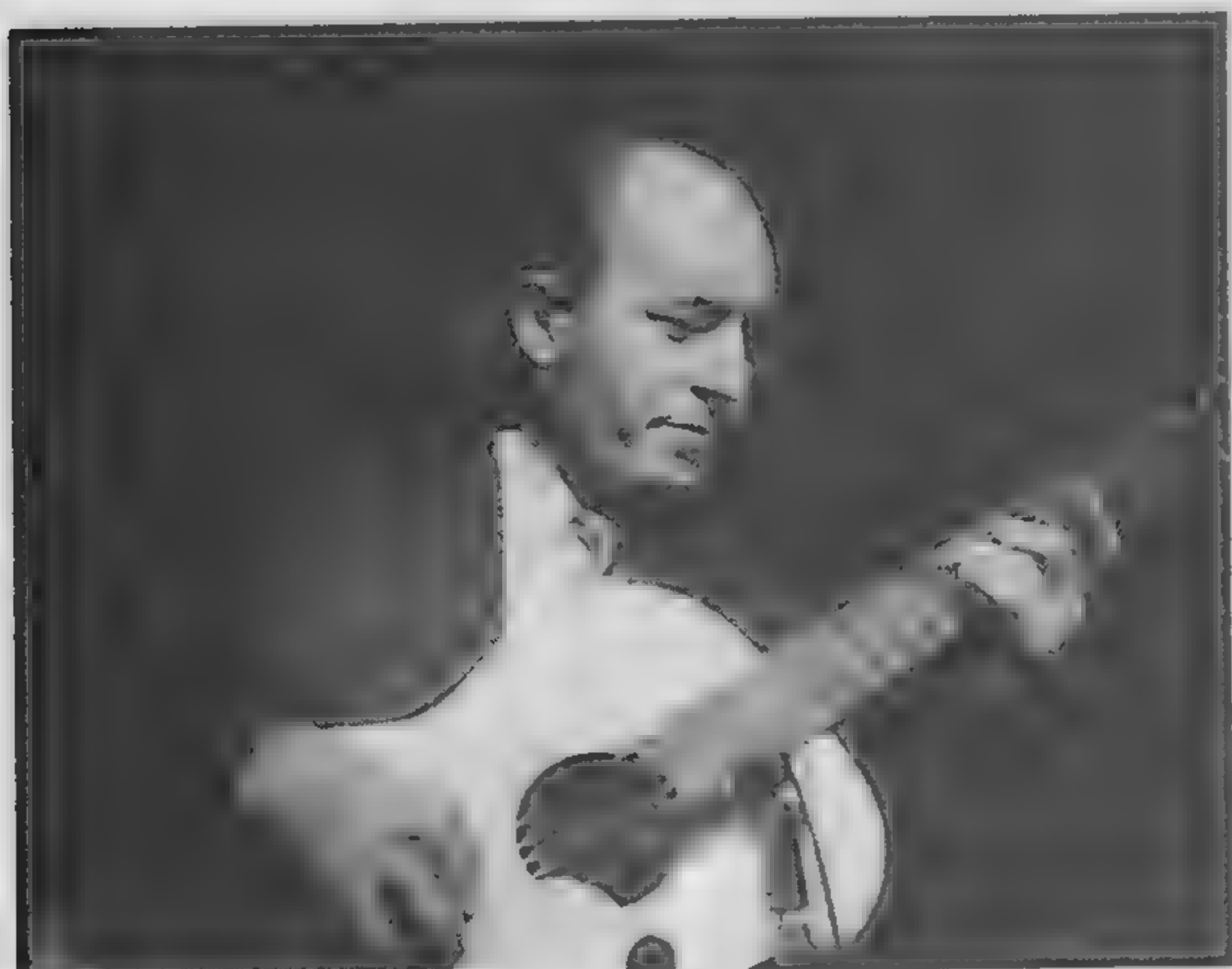
Laurie Randolph.



Maria Livia São Marcos.



Louise Walker.



Charlie Byrd  
(photo Duncan P. Schiedt).



Baden Powell  
(photo courtesy Els Breukers).



Pepe Martinez.



Paco de Lucia

*(photos by George Clinton)*





Three great personalities, (L-R) Enrique Garcia, Miguel Llobet, Emilio Pujol

Manuel de Falla, Andres Segovia, Nice cerca 1930 (*photo courtesy Burnett James*).



*below:*  
Daniel Benko  
(photo Brassnyo  
Klara).



*above:* Castres 1979 (L-R) Paco Peña, John Williams,  
Robert Vidal, Antonio Lauro.



*Juan Martin (photo by George Clinton)*



*left:* Constantinos Cotsiolis.





Sabicas (photo by George Clinton)



Paco Peña (photo by Theo Germann)



*above: Alexandre Lagoya.*

*right: Turibio Santos*



*(photos by George Clinton).*



Manuel Reyes  
*(photo by George Clinton)*



Aguado and Hernandez  
*(photo by Malcolm Weller)*



Ignacio Fleta  
*(photo by Siegfried Hogemüller)*

Leo Brouwer  
*(photo by Max Koot  
Studio).*



Manuel Barrueco  
at the Wigmore Hall  
1981  
*(photo by George Clinton)*





Hermann Hauser I



Hermann Hauser II



Mario Maccaferri in 1933.

*(photos courtesy of José L. Romanillos).*



Maccaferri cabaret act as "The Unknown Guitarist being introduced to audience by comedian Robert Vidal. (During period of injured hand — *Guitar* Jan. 1976)



Ramirez Personnel: Two repairmen, accountant, Manuel Ramirez, Santos Hernandez, Modesto Borreguero, Domingo Estes, apprentice.

Alirio Diaz.



Antonio Lauro at the Wigmore, 1980.



*(photos by George Clinton)*





Gregg Nestor.



Michael Lorimer  
(photo by Basil Douglas Ltd).

Gilbert Biberian. (photo by George Clinton)



Betho Davezec.

*right: Manuel Contreras  
(courtesy Juan Teijeiro Music Co).*



Harald Petersen.

*right: Martin Fleeson  
(photo by George Clinton)*







*left:*  
Niño Ricardo with  
Conde brothers,  
2nd left Julio, 3rd  
Faustino, 6th  
Mariano (*photo*  
*courtesy of*  
*William Glover*).



*right:*  
Denis ApIvor, Trinidad  
1957.



*left:*  
John Roberts  
receiving his diploma  
from Pujol, Cevera  
1972.



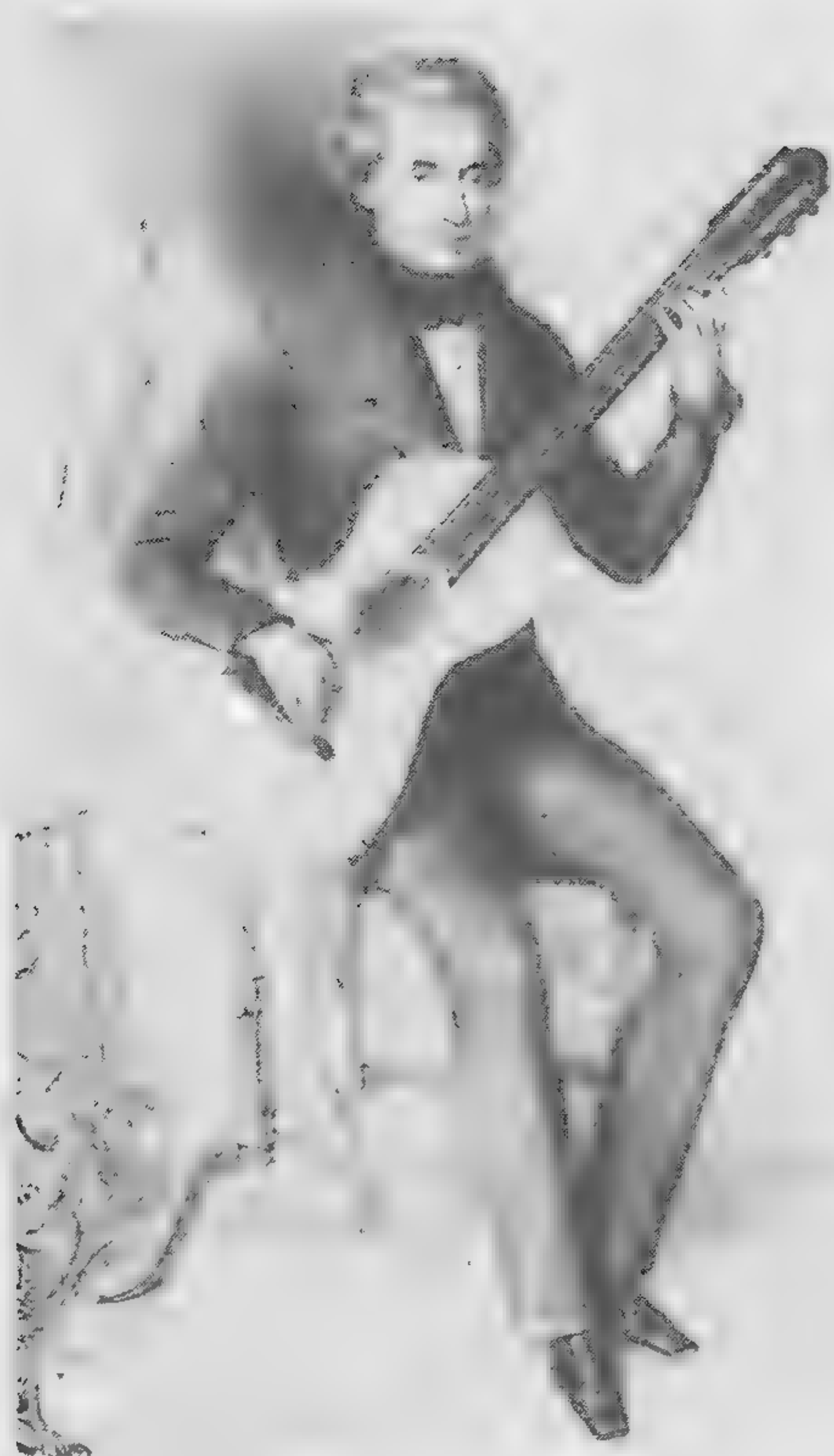
Leo Witoszynskj (photo by George Clinton)

Julian B. Coco.

Narciso Yepes  
(photo by George Clinton)







Dionisio Aguado.



Madame Sidney Pratten

Ferdinand Sor



Napoleon Coste.



Francisco Tárrega.



*below:* Ramón Montoya (seated)  
with Pépe Martinez.

*below right:* Francisco Tárrega  
with Walter Leckie.







Antonio Carlos Barbosa Lima.

Seppo Siirala.



Vladimir Mikulka.



*right:* Julian Byzantine.



Kevin Peek.



Oliver Hunt.



Guitar maker John Mack (left) with guitarist John Mills.

*(photos by George Clinton).*





*above: John Williams age 4½.*



*right: John Williams age 6½.*



*Milaan Williams, John, Len Williams. (photos courtesy of Len Williams)*



Carlos Bonell (photo by Sophie Baker).



John Williams at Ronnie Scott club, 1972

(photo by George Clinton)





Eduardo Ferrer



Edward Jones.

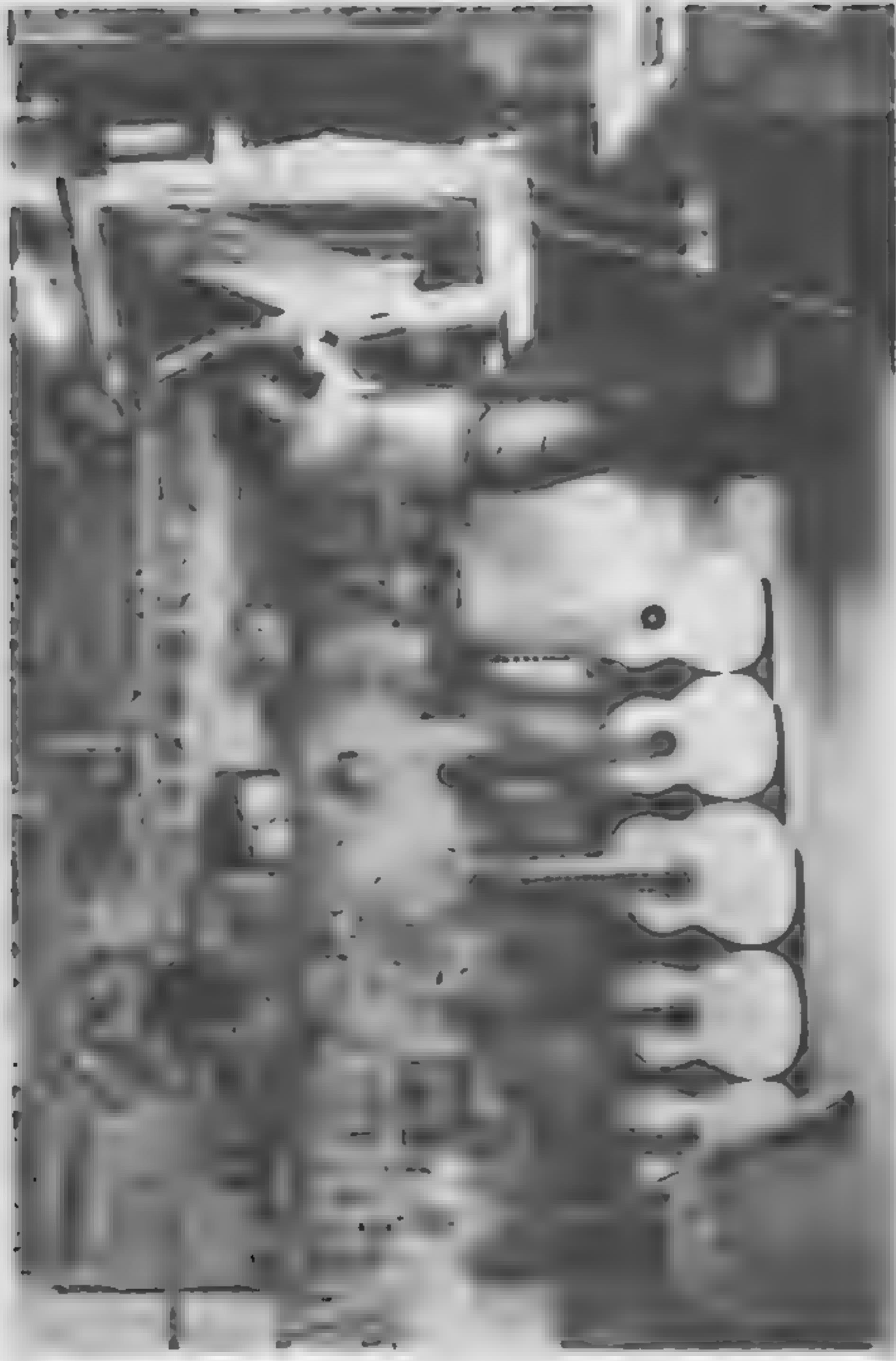
*(photos by George Clinton).*



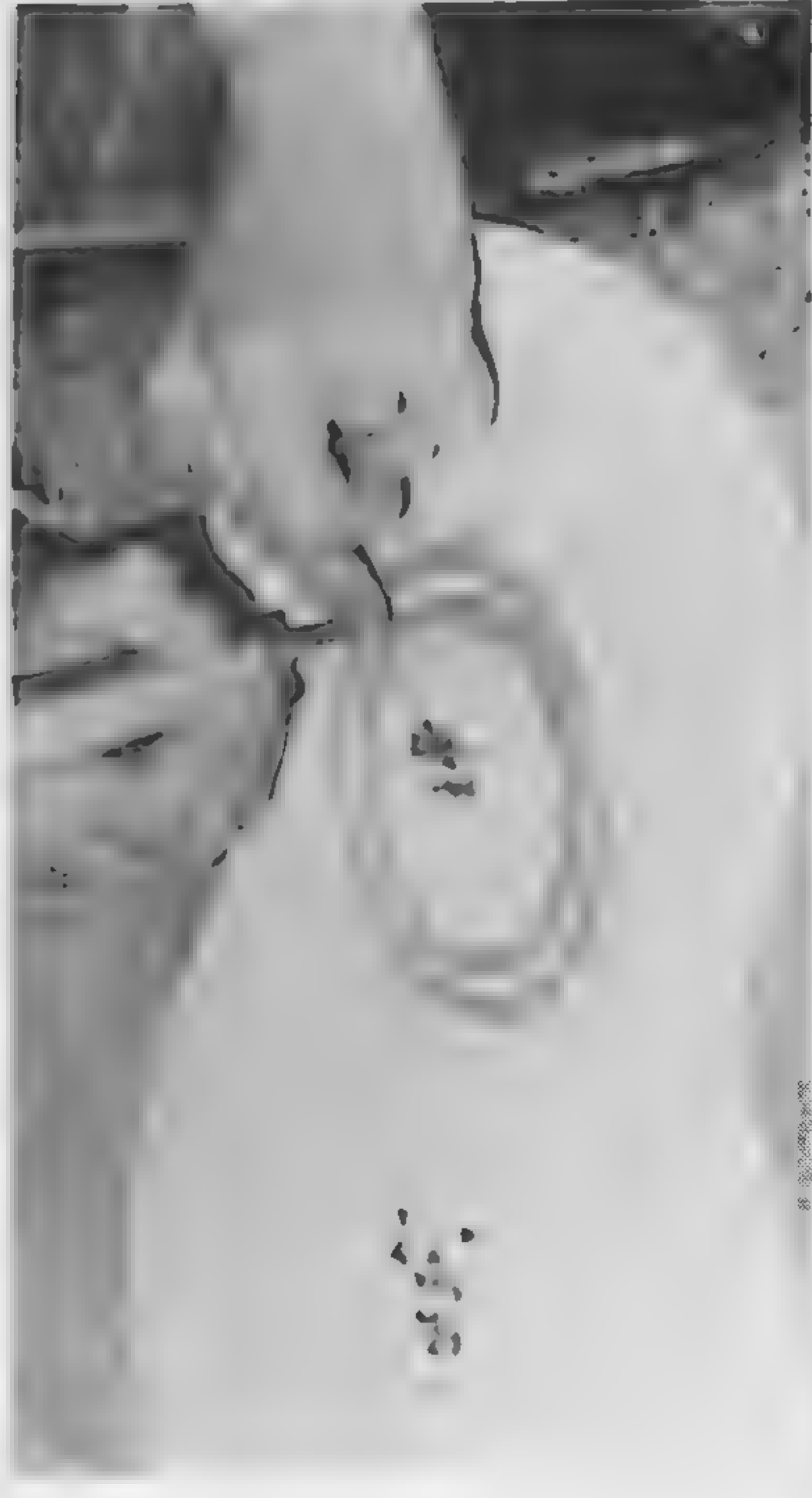
Paul Fischer



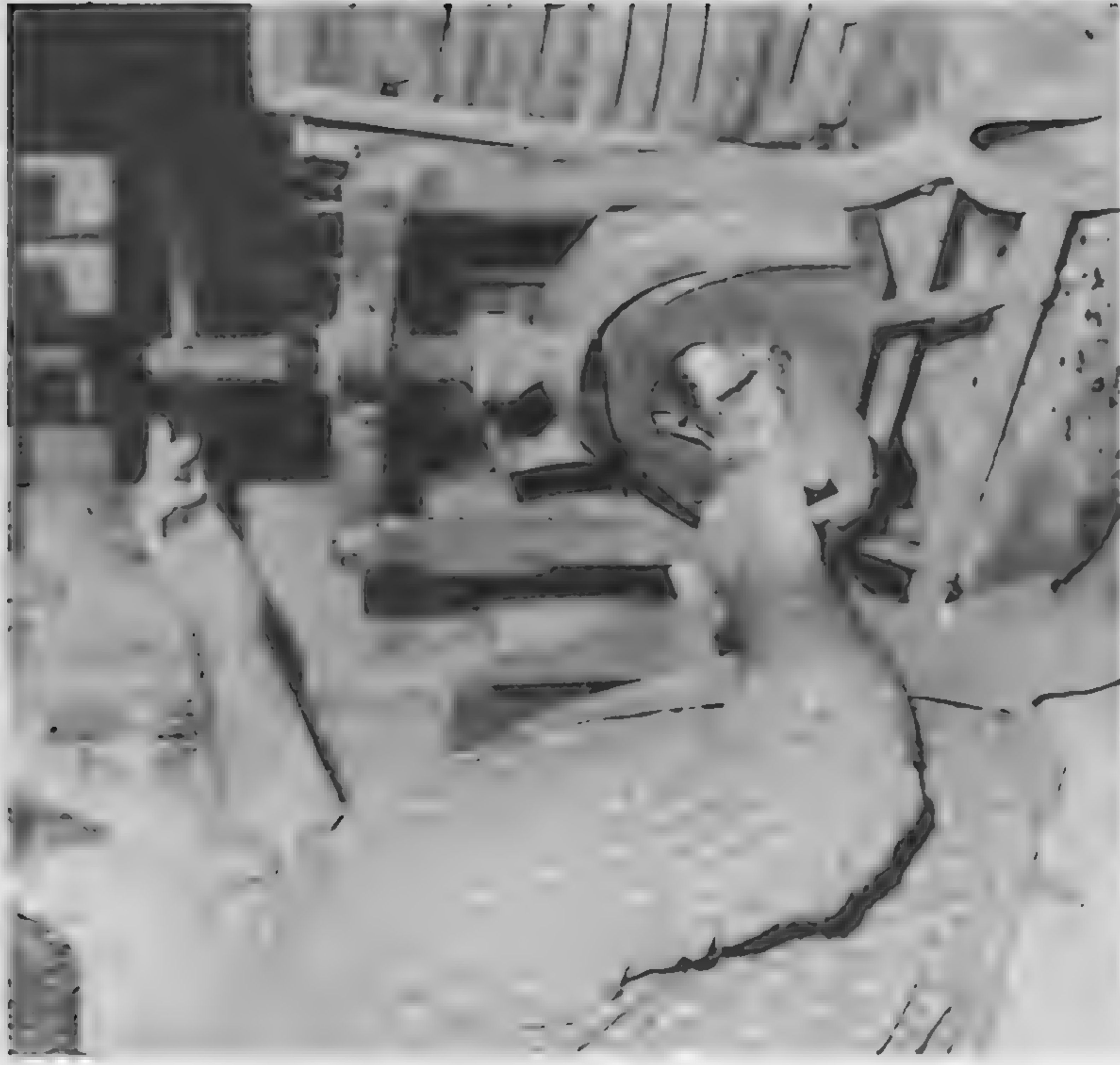
Antonio Marin



The Sanchis factory, Valencia:



Making the rosette.



Bending the ribs.

*(photos by George Clinton).*





Julian Arcas.



Javier Molina



Daniel Fortea



Matteo Carcassi



*above:* Antonio Torres.



*top right:* João Pernambuco

*right:* Eduardo Falú.







*above:* The Romero family (L-R) Celin, Angel, Pepe, Papa Celedonio seated.

The Omega Guitar Quartet (L-R) Forbes Henderson, John Taylor, Bernard Watson, Colin Downs.





Jean Pierre Jumez.



Ricardo Fernandez Iznaola



Ivor Mairants.

*(photos by George Clinton).*



Akinobu Matsuda





Evangelos and Lisa (*photo by John Prior*).



Angelo Gilardino  
(*photo by Lance Bosman*).



Jorge Morel. (*photo courtesy Juan Orozco*)



Milan Zelenka (left) with Lubomia Brabec.



Stephen Dodgson (left) with Alexandre Tansman at Segovia International Competition, Leeds Castle, 1981.



Reginald Smith Brindle.

*(photos by George Clinton).*





above: Segovia playing in the Alhambra 1976  
right: Segovia at the Royal Festival Hall, 1974.

*(photos by George Clinton).*





H. Villa Lobos





Peter Sensier

*(photos by George Clinton).*



Segovia with Tsuyoshi Horiuchi, winner of Segovia International Guitar Competition, Leeds Castle, 1981.

his property. Now established nearby in Semley, Dorset. His guitars have earned an international reputation.

**Romeros, Los** (Celedonio, Pepe, Angel and Celin Romero) Celebrated family of Spanish guitarists now living in US. Celedonio (b. 1917), a pupil of Fortea, taught his 3 sons from an early age. The family left Malaga in 1958 and settled in California, making their debut in the early sixties. Famous for their work as a quartet, they have had works dedicated to them by Rodrigo, Torroba. Pepe and Angel also work as a duo, and as soloists.

**Rondeña** Sombre flamenco toque libre for solo guitar, created by Ramón Montoya. The 3rd and 6th strings are re-tuned to F sharp and D.

**Roncalli, Ludovico** Italian baroque guitarist who wrote "Capricci armonici" (Bergamo 1692) comprising 9 suites for 5-course guitar. Although often performed on classical guitar, the re-entrant tuning of the original makes it difficult to reconstruct on the modern guitar.

**Rose** On lutes and early guitars, decorative parchment or carved wood (or a mixture) covering the soundhole.

**Rosetta, Giuseppe** (b. 1901) Italian composer, mostly of organ, choir and chamber music. Began writing for guitar in 1968 at the request of Gilardino. Works include 2 sets of preludes, "Sei Poemi brevi", "Sonatina" and "Preludio and Capriccio". (Berben)

**Rose of Lima, Saint** (1586-1617) Also amateur guitarist; according to Prat, the patron saint of the guitar.

**Rosette** Decorative inlay around the soundhole; often built from multicoloured mosaic of small slivers of natural or dyed wood.

**Rosewood** Used for back and sides of good classical guitars. The Brazilian variety is generally favoured over Indian.



**Roussel, Albert** (1869-1937) French composer of orchestral, stage, and choral works etc. Wrote "Segovia" Op 29 for solo guitar.

**Rubio, David** (b. 1934) English maker, the first to achieve international recognition. Studied flamenco guitar with Pepe Martinez in Spain; settled in Madrid from 1958-61 and was an observer in the Esteo workshop. Gained further experience in New York then returned to England in 1967 and began to collaborate with Bream. Now established in Duns Tew, Oxfordshire. Also makes lutes, vihuelas and harpsichords.

**Rubio, Juan Manuel Garcia** Spanish guitarist; wrote a method for 6-course guitar (Madrid 1799).

**Ruiz de Ribayas, Lucas** Spanish baroque guitarist. Wrote "Luz y norte musical para caminar por las cifras de la guitarra Española y arpa" (Madrid 1677). A facsimile is published by Minkoff.

**Ruiz, Pipo Antonio** (b. 1933) Spanish composer, settled in Paris. For guitar: "Cancion y Danza", "Estancias", "Tablas" for guitar and orchestra, and "Cantos a la noche" for voice and guitar.

**Rumba** Cuban dance in 8/8 time (accents on 1st, 4th, and 7th beats) which achieved worldwide popularity in the thirties.

**Rumba flamenca** Toque reflecting the influence of the Cuban rumba. The guitarist uses the handslapping technique common in Latin America.

**Russell, David** (b. 1953) Concert guitarist; born in Glasgow, grew up in Menorca, where his father taught him guitar from an early age. Studied with Quine at R.A.M. where he was twice winner of the Julian Bream prize, and in Spain with Tomas. Won first prize at Santiago de Compostela in 1975 and in the Benicassim, Segovia and Tárrega competitions in 1977. Has toured Europe, North America and Far East.



**Sabicas, [Agustin Castellon]** (b. 1917) Gypsy guitarist from Pamplona with international reputation. A child prodigy, he gave his debut in his birth place at age 8 and was established at 20 when he moved to US, settling in New York. Was self taught but influenced by Ricardo and others. Became very influential, introducing many subtle innovations, and was the first to dedicate himself to a solo concert career.

**Sagreras, Julio Salvador** (1879-1942) Argentinian guitarist and teacher. Founded an Academy for Guitar in Buenos Aires in 1905. Wrote 70 works for guitar, of which the best known is "El Colibri" and 6 books of lessons.

**Saddle** Piece of ivory or bone (plastic in cheap guitars) let into a groove in the front part of the bridge, over which the strings pass.

**Sagrini, Luigi** (1809-?) Italian guitarist and teacher. Active in Paris from 1824-8, where he performed frequently with Coste, and for many years in London. Wrote a Guide to the Guitar (1850).

**Sainz de la Maza, Eduardo** (b. 1908) Spanish guitarist, composer and teacher. Younger brother of Regino. Settled in Barcelona. Wrote "Platero y Yo", "Habanera" and other guitar works.

**Sainz de la Maza, Regino** (1897-1981) Spanish guitarist, composer and teacher. Studied with Fortea. Became the first professor at guitar at Madrid Conservatoire in 1935. Premiered Rodrigo's Concierto Aranjuez in 1940. Wrote "Zapateado" "Peteneras", "Rondeña", "El Vito" and other works in the Spanish idiom; also published many transcriptions.

**Saite** German for string.

**Sakellariou, George** (b. 1944) Greek guitarist, now living in



US. Studied with Ekmetsoglou. Moved to California in 1963. Read medicine at University of California. Attended Segovia's master classes at Berkeley in 1964. Teaches now at Conservatory of San Francisco and Berkeley. Has toured Canada, US and South America.

**Sanchez, Raul** Uruguayan guitarist. Studied with Casal Chapi in Montevideo, attended Siena and Cervera master classes. Settled in Switzerland as a player and teacher. Summer course in Estoril, Portugal.

**Sanchis, House of** Guitar factory founded in 1915 in Valencia Spain. Student models upwards.

**Santiago de Compostela** Site of annual summer course in Spanish music — several instruments. The guitar class was taken for many years by Segovia, and later taken over by Tomas. At the end of the course a competition is held in which the best guitar student is awarded a Ramirez guitar.

**Santorsola, Giudo** (b. 1904)/Italian composer and cellist; lives in Uruguay. Wrote 5 preludes for guitar in 1959, each dedicated to a well known guitarist. Other works: "Suite Antiguas", "Concerto a cinque", "Cuatro Tientos" (1970) in 12-tone style, 2 sonatas (1969 and '71) and a double concerto (1966).

**Santos, Turibio** (b. 1943) Brazilian concert guitarist. Studied with Antonio Rebello and Caceres. Debut 1962. Gave first complete performance of Villa Lobos studies in Rio in 1963. Won ORTF in 1965 and settled in France. Worldwide recitals.

**Sanz, Gaspar** (1640-1710) Spanish baroque guitarist and composer. Studied theology in Salamanca; subsequently travelled to Naples, where he became organist in the Royal Chapel; studied guitar in Rome with Lelio Colista, and made contact with Granata, Corbetta and others. On his return to Spain wrote "Instruccion de musica sobre la guitarra Española" (Zaragoza, 1674) which had run to 8 editions by 1697 and was one of the most important for the 5-course guitar. The style combined

that of the Italian guitarists with popular Spanish elements. “Canarios” and other pieces are much played on the modern guitar, but invariably with extended range and thickened texture which drastically alter the character of the original.

**São Marcos, Maria** (b. 1942) Brazilian guitarist and teacher, now at the Geneva Conservatoire. Her father Manuel is a well known teacher in São Paulo.

**Sauguet, Henri** (b. 1901) French composer, disciple of Satie. Wrote “Soliloque” (1958) for solo guitar, dedicated to the memory of Falla, and 3 preludes (1970).

**Savijoki, Jukka** (b. 1957) Finnish guitarist. Studied at Sibelius Academy where he now teaches, and with Duarte and Ghiglia. London debut 1977. Performs with chamber group “Cluster”. Has had works written for him by Erik Bergmann and other compatriots.

**Savio, Isiais** (1900-77) Uruguayan guitarist, teacher and composer. Studied with Conrade Koch and Llobet. Moved to Rio de Janeiro in 1931 and to São Paulo in 1940. Wrote over 100 original works of Brazilian flavour and published many transcriptions.

**Scheit, Karl** (b. 1909) Viennese guitarist; self taught. Became professor at Vienna State Academy of Music at age 24. Has recorded solo and ensemble music, but is best known as a teacher (for many years at Hochschule, Vienna) and an editor for Universal Edition.

**Scheidler, Christian Gottlieb** (1752-1815) German guitarist and lutenist. Began career as court lutenist, but turned to guitar as lute went out of fashion; became influential teacher in Frankfurt towards the end of his life. Wrote solo music for lute and guitar, duets for guitar and violin etc.

**Schubert, Franz** (1797-1828) Austrian composer who founded 19th century German song. Played and composed on the guitar,



being reportedly too poor to buy a piano. His songs were arranged with guitar accompaniment with his approval by Diabelli and other contemporaries. A quartet for flute, guitar, viola and cello (1814) published in 1926 by Kinsky as a piece of Schubert, is now known to have been a Matiekga original to which Schubert added the cello part. His "Arpeggione Sonata" for guitar d'amour is the only extant work for the instrument.

**Searle, Humphrey** (b. 1915) English composer; pupil of Webern. Wrote "Five" Op 61 (1974) for Bream.

**Segovia, Torres Andrés** (b. 1893) Spanish guitarist, self taught, who established the classical guitar as a concert instrument and is still active today.

Made debut at Teatro Ateneo in 1916, travelled to South and Central America in 1918, made Paris debut in 1924 in the presence of Falla and Roussel. In the following year concertised in USSR and in 1928 made New York debut. Conscious of the need for a more weighty repertoire if the guitar was to be sustained as a concert instrument, he encouraged composers with whom he made contact to write for it. The resultant works from Torroba, Turina, Tedesco, Tansman, Ponce etc still form the core of the modern repertoire.

Through his recordings and worldwide tours, (and directly through his master classes at Compostela, Siena and Berkeley), he influenced a whole generation of guitarists. A biography of the years 1893-1920 was published in 1976 in New York. See also "Andrés Segovia" by George Clinton (London, 1978) and "The Segovia Technique" by Vladimir Bobri (New York, 1972).

**Seguiriyas** The most profound of all flamenco toques. The compás has 12 beats with accents on 1st, 3rd, 5th, 8th and 11th (usually counted 1 & 2 & 3 & 4 & 5 &). The lyrics often allude to death.

**Seguidilla** Spanish folk dance in 3/4 time.

**Selias Mateo** 17th century maker of 5-course guitars active in Vienna 1630-41.

**Sensier, Peter** (1918-77) English guitarist who performed with his wife as the “Dorita y Pepe” duo. Also maker of guitars and vihuelas, and restorer. Compered the BBC Radio 3 classical guitar programme.

**Serranito, (Victor Monge)** (b.c. 1940) Leading contemporary flamenco guitarist resident for a time at Café de Chinitas. (Madrid). Has a dazzling technique and a lyrical style. Worldwide tours.

**Serrano, Juan** (b. 1937) Flamenco guitarist from Cordoba; has lived since 1963 in US.

**Serrapi, Manuel** see RICARDO

**Seven string guitar** Russian folk guitar (see Appendix for tuning).

**Sevillanas** Andalucian folk dance, now usually associated with flamenco. It is in 3/4 time and danced with castanets.

**Shand, Ernest** (1868-1924) English guitarist and composer; also music hall comedian. Studied with Madame Pratten. Wrote a method, 2 concertos and many solos.

**Sharpe, A.P.** Author of “Make your Own Spanish Guitar” (London 1971) and “The Story of the Spanish Guitar” (4th edition, London 1968). Also Editor for many years of “Banjo, Mandolin, and Guitar” (BMG).

**Shearer, Aaran** (b. 1919) US guitarist and teacher. Author of a method and other didactical material.

**Shift** Movement of the left hand as a whole along the fingerboard.

**Siena** The Palazzo of Count Chigiani in Siena has been the site for several weeks each year of a summer course taken by famous masters. In 1951 Segovia set up a guitar course, which many of today’s leading players attended in their formative years. Pujol became master of the vihuela class in 1953. Segovia was later



assisted by Diaz and succeeded by Ghiglia.

**Sight-reading** To play at first sight. With a few exceptions, guitarists are notoriously poor at it, possibly due to pre-occupation with the left hand and to a lack of ensemble experience in formative years. Dodgson/Quine and Hunt have published guitar sight-reading books in England.

**Siirala, Seppo** (b. 1952) Finnish guitarist. Studied with Ivan Putilin in Finland, Jorge Morel, and John Duarte. Gained 1st prize in amateur section of Lanchester International Guitar Competition in 1972. Wigmore Hall debut 1976.

**Simplicio, Francisco** (1874-1932) Spanish maker in Barcelona, trained with Enrique Garcia. Miguel Simplicio continues.

**Silk strings** Before the advent of nylon strings, covered strings had a core of fine strands of silk.

**Sinopoli, Antonio** (1878-?) Argentinian guitarist, teacher and composer. Pupil of Sagreras and friend of Prat. Many transcriptions and original works in Latin American/Spanish idiom.

**Six-course guitar** The first book for the 6-course guitar was Antonio Ballastero's "Obra para guitarra de seis ordenes" (1780). This was succeeded by books from Moretti, Abreu, Ferandiere and Rubio. See OTTO.

**Sloane, Irving** US artist/designer. Author of "Classic Guitar Construction" (N.Y. 1966) "Guitar Repair" (London, 1973)

**Smith, Anthony J.** (b. 1949) English maker and restorer of baroque and 19th century instruments. Based in East End of London.

**Smith-Brindle, Reginald** (b. 1917) English composer, author and professor at Surrey University. Has composed over 70 guitar works, beginning with "Nocturno" in 1944. His most celebrated

work is “El Polifemo de Oro” (1956), which is a tribute, in serial style, to Garcia Lorca. From 1957–70 he published no guitar works, however in the last decade he has turned his attention once again to the guitar. Recent output includes “Four Poems to Garcia Lorca” (1975), “Sonata El Verbo”, (Musical New Services Ltd.), “Pillars of Karnak” (1979) for 4 guitars and “Guitarcosmos” (1979) comprising 3 volumes for students.

**Sojo, Vicente Emilio** (1887–1974) Venezuelan composer, teacher of Lauro. Collected and harmonised over 400 Venezuelan songs and dances. Wrote “Tres Piezas para guitarra” (1952), however 5 arrangements by Diaz are better known.

**Soleares** Fundamental flamenco toque in solemn vein, often referred to as the “mother of Flamenco” It is in the Phrygian mode and has a 12 beat compás with accents on the 3rd, 6th, 8th, 10th and 12th.

**Sollscher, Goran** (b. 1955) Swedish guitarist; studied with Per Olaf Johnson. Winner of ORTF in 1979. Debuts in Stockholm in 1978 and London in 1980. Uses Bolin alte-guitar for early and baroque repertoire.

**Sor, Fernando** [The birth certificate reads “Sors”] (1778–1839) Catalan guitarist and composer. Received musical education at Monserrat monastery; served for a time in the Spanish army but became a supporter of the French occupation and was thus forced to flee to Paris when Napoleon retreated in 1813. Remained in Paris for 2 years, then travelled to London where he lived for 8 years, establishing a reputation as performer, composer and singing teacher. Travelled via Berlin to Petersburg where he performed before the Russian royal family; returned to Paris and devoted last 12 years increasingly to guitar composition and pedagogy.

His concert works are elegant and often substantial; they include 4 sonatas, 7 fantasias, several sets of variations (including a famous set on Mozart’s “Oh Cara Armonico”) and 12 guitar duets. His pedagogical material includes a method and 97 studies. In 1828 he broke with his former publisher Messoonnier and took over the publication of his own works — it proved a bad



move for posterity as unlike his earlier works, Op. 34-63 were not kept in print after his death and have only recently been revived in facsimile form (see JEFFERY). Also wrote songs, operas and ballets.

**Soundboard** The front, table or belly of the guitar, to which the strings are attached through the bridge. Alpine spruce (known to violin makers as “Swiss pine”) is generally preferred for concert guitars, but Sitka spruce and Red Cedar from North America are also used.

**Soundhole** Orifice in guitar table, through which sound is projected.

**Spanish guitar** Term used to describe 5-course guitar as it spread outside Spain. In modern times refers to the classic or flamenco guitar.

**Spruce** See SOUNDBOARD

**Staccato** Shortened or detached note, achieved on guitar by  
1. replacing right hand finger 2. lifting stopping finger  
3. damping with fingers of either hand. Indicated by dots or wedges placed above (or below) the note heads.

**Stadler, Jakob** 17th century Viennese maker of ornate instruments.

**Stauffer, Johann** (1777-1853) Viennese maker; fond of innovations such as double backs, detachable necks etc. Inventor of the ARPEGGIONE. His son continued from 1833.

**Stoker, Richard** (b. 1938) English composer; studied with Berkeley and Boulanger. For guitar: “Pastoral” (OUP Modern Guitar Series), “Improvisation” and “Sonatina” (for Berben series).

**Stop** To shorten the sounding length of a string by depressing it with a left hand finger.

**Straube, Rudolphe** (c.1720-1780) German composer, pupil of Bach. Settled in London in 1759. Said to have been a virtuoso on the English guitar, lute and harpsichord. Wrote 3 sonatas for guitar, 2 for lute and several duets for guitar with violin or harpsichord.

**String** The modern classical guitar is strung with nylon strings, the top 3 of plain nylon and the bottom 3 of nylon thread, wound with a wire of alloy or copper. On more expensive strings the wire winding is flat, which helps to eliminate string whistle (squeak or scratching noise caused by fingers moving along the string.) See GUT, SILK, AUGUSTINE, GAUGE, TENSION.

**Stroke** See APOYANDO and TIRANDO.

**Struts** Wooden strips or bars that strengthen the guitar table or back. See FAN STRUTTING.

**Sycamore** Wood similar to maple, sometimes used for bodies of flamenco guitars.

**Szendry-Karper, László** (b. 1932) Hungarian guitarist; directs Esztergom Festival.



**Tablao** Spanish nightclub where live flamenco is performed. In Madrid 'Café de Chinitas', 'Torre Bermeja' and 'Los Brujos' are well recommended.

**Tablature** System of notation which shows the location of the notes on the fingerboard, rather than their pitch, the advantage



being that it enables the player to change tuning without restudying the fingerboard.

All guitar music from the 16th to late 18th century was in tablature, as was vihuela and lute music. The Italian system used numbers to indicate frets and the top line of the stave represented the 5th course. In the French system, letters were used instead of numbers and the top line of the stave represented the 1st course. The vihuelist Luis Milan used a combination of the two (ie numbers, but 1st course at top). See MIXED TABLATURE, ALFABETO, CIFRA.

**Takemitsu, Toru** (b. 1930) Japanese composer, of orchestral and other music. Wrote “Folias” (1974), “12 Songs for Guitar” (1977) and several chamber works including guitar.

**Tambor** (Sp.) Drum effect produced by striking the strings close to the bridge, or the bridge itself, with the underside of the right hand or the thumb.

**Tañer** (Sp.) To play

**Tango** Dance, originating about 1890 in the poor districts of Buenos Aires.

**Tanguillo** (Sp. diminutive of Tango) Dance found on Atlantic coastal villages around Cadiz.

**Tansman, Alexandre** (b. 1897) Polish composer, pianist and composer. Settled in Paris in 1919 and apart from a brief spell in US (1941-6) spent most of his life there. Wrote for guitar at Segovia’s prompting. His style is tuneful, tonally conservative and incorporates Polish rhythms; guitar works include “Mazurka” (1925), “Cavatina Suite” (1951) which gained a 1st prize at Siena and “In Modo Polonico” (1968).

**Tapajos, Sebastiao** Leading Brazilian guitarist and composer (classic and popular). Studied with Pujol. Popular in Europe and Japan.

**Tap plate** .see GOLPEADOR

**Tarantas** Flamenco toque libre from Levante

**Taranto** Zambra like dance, usually combined with Tarantas in a guitar solo.

**Tárrega, Francisco** (1852-1909) Catalan guitarist/composer, the most eminent of his age. Suffered eye damage as young child in canal accident; first teacher was guitarist Manuel Gonzales, known as the “blind sailor”. At age 10 heard Arcas, who made lasting impression. After military service he studied piano and harmony at Madrid Conservatory (1874/5) while continuing to play guitar. Gave concerts in Alicante in 1879; travelled to Paris in 1881. Spent most of life in Barcelona/Valencia region, studying, transcribing, composing and performing on a modest scale. Died of apoplexy.

He laid the foundation of modern right hand technique, developing the previously neglected third finger and use of apoyando. Also introduced the practice of raising the left leg to support the guitar.

Pujol (a leading disciple) lists 76 original works and 141 transcriptions. Original works were lightweight, romantic, and sometimes overly sentimental; among them are the famous tremolo study “Recuerdos de la Alhambra”, “Capricho Árabe”, mazurkas, preludes and studies. Transcribed a wide variety of classical and romantic repertoire, some in bad taste, some (eg Albéniz and Granados) highly successful, thereby laying the foundations for the Segovia repertoire.

**Tasto** (It. literally “fingerboard”) “Sul tasto” means play towards (or over) the fingerboard.

**Tatay, Hijos de Vicente** Spanish family of makers who founded a shop in Valencia in 1894. Though more expensive models are made, they are best known for good student guitars.

**Taylor, John** (b. 1951) English guitarist. Read Physics at Oxford, then took up guitar full time, studying with Hartman and Pujol. Joined Omega Guitar Quartet in 1975. Author of “Tone



Production on the Classical Guitar” (Musical New Services Ltd. 1978).

**Tension** Tightness or otherwise of the strings, which is dependent on the string thickness, length between the nut and saddle, and certain structural features of the instrument.

**Ten-string guitar** 4 additional bass strings, all of them on the fingerboard and usually tuned C, Bb, Ab, Gb. Pioneered by Yepes, his rationale being 1. to better accommodate transcriptions of lute and piano music and 2. to create a more even overall response, the bass overtones strengthening weak treble notes. The main drawback is the difficulty of continually damping unwanted bass strings. Some contemporary composers have written for it.

**Terz guitar** Guitar two thirds the standard size and tuned a 3rd higher. Popular in early 19th century, solo or in trios with a standard and quint bass guitar. Giuliani’s Op 70 concerto is for terz guitar.

**Theorboed guitar** One with extra bass strings off the fingerboard supported by an extension attached to the peghead. Music for it is contained in Granata’s 1659 book and Gallot’s manuscript (c. 1680).

**Thompson, General Thomas Perronet** (1763–1869) English politician, traveller, and scholar. Wrote several guitar treatises and devised the ENHARMONIC GUITAR.

**Tielke, Joachim** (1641–1719) Famous Hamburg maker. Made guitars of elaborate design, usually decorated with ivory, tortoise shell and mother of pearl etc. There is a 6-course Tielke guitar in the Victoria and Albert Museum, London.

**Tiento (Sp. 16th century)** Instrumental piece, generally short and more technical than musical, to establish the mode to be used and its cadences.

**Tientos** Fundamental flamenco toque in serious vein; common time.

**Tinctoris (De Vaewere)** Flemish scholar; wrote the first music dictionary (1472) in which he mentioned vihuela and lute.

**Tiple** Spanish renaissance treble guitar with 4 or 5 double courses. An obvious descendent is the Columbian tiple, a folk instrument with 4 courses of 3 strings each, played also in Venezuela and Argentina.

**Tocar (Sp.)** To play.

**Tomas, Jose** (b. 1934) Guitarist and teacher based in Alicante, Spain. Studied with Sainz de la Maza and Segovia at Siena. Became Segovia's assistant at Santiago de Compostela and later took over guitar class himself. Teaches at Oscar Espla Institute in Alicante and runs an annual summer course there. Plays an 8-string guitar.

**Tone** Quality of sound which varies from instrument to instrument and player to player. The tone of an instrument is mainly dependent on the quality of wood and the skill of the maker, while the tone of a player is dependent on position of the right hand along the string, the shape and texture of the nails and the manner of striking the strings, among other factors.

**Top** Soundboard or front of a guitar.

**Top stroke** see APOYANDO

**Toque** Flamenco form played on the guitar, each with distinctive compás. Toques are divided (like the Cante) into Jondo, Intermedio and Chico (most profound to lightest styles).

**Torok, Alan** (b. 1948) Austrian born guitarist and composer. Lived since 1956 in Canada. Studied with Lagoya, Ghiglia and others. Works include "Variations and Fugue" (1976) on the theme from Beethoven's piano sonata Op 26.

**Tornavoz** Resonator fixed inside the soundhole.

**Toronto** Site of tri-ennial guitar festival, held since 1975 for one



week in June. Incorporates a course, competition and recitals. Sponsored by Guitar Society of Toronto.

**Torres, Antonio Jurado** (1817-92) Spanish maker whose instruments replaced those of Panormo and Lacote and established the prototype for the modern guitar. On the advice of Arcas he developed a larger body and established the vibrating length of the string at 65cm. Perhaps even more importantly he devised the system of fan strutting still standard today.

**Torroba, Federico Moreno** (b. 1891) Spanish composer of zarzuelas, orchestral and choral music. Has written many guitar works, initially in response to requests from Segovia. These include "Suite Castellana", "Sonatina in A" "Pieces Caractéristiques", "Nocturno", "Madrónos" and "Fantasie Iberia" for 4 course guitars. His style is conservative and strongly based in Spanish folk music.

**Transcription** Turning tablature into staff notation. The adaptation of music for an instrument for which it was not written (with varying degrees of alteration) is more correctly termed **ARRANGEMENT**.

**Tremolo** Right hand technique consisting of rapid repetition of a note to obtain an unbroken melody line. Celebrated examples are "Recuerdos de la Alhambra" by Tárrega and "Una limosna el amor de dios" by Barrios. The classical tremolo is usually fingered *ami* while in flamenco a 4-fingered tremolo fingered *amim* is more common.

**Trillo** Term describing 1. left hand trill 2. ornamental *rasgueado* on baroque guitar.

**Tripodion** Device invented by Aguado which held the guitar in the correct position so that no effort from either hand or arm was needed to support it, and the back was free to vibrate. It was this latter aspect which led to the development of the double-back guitar. Sor is said to have composed his "Fantasie Elegiaca" for the tripodion held guitar.

**Tuning** See Appendix.

**Turina, Joaquin** (1882-1949) Spanish composer, pianist and conductor. Studied with D'Indy in Paris. As a result of contact with Segovia he produced a small number of highly successful guitar works "Sevillanas", Op 29 (1923), "Fandanguillo" Op 36 (1926), "Rafaga" and "Sonata" Op 61 (1931), "Hommage á Tarrega" (1935). His works draw on Andalucian folk music.

**Turnbull, Harvey** Author of "The Guitar from the Renaissance to the Present Day" (London, 1974).

**Tylor, James** (b. 1940) US authority and player of early plucked instruments. Member of "Musica Reservata", "Julian Bream Consort" and other groups. Author of "The Early Guitar" (London, 1980).

## U

**Ukelele** ("jumping flea") Small 4-course guitar of Koa wood, patented in Hawaii in 1917. Soon popular in US and elsewhere.

**Uhl, Alfred** (b. 1909) Austrian composer. For guitar: "Sonata Clasica" and "10 pieces".

**Urshalmi, Joseph** (b. 1942) Iranian born guitarist. Studied with Aquilar and Tomas. Moved to Jerusalem in 1968 where he now teaches at the Rubin Academy.

## V

**Valdambrini, Francesco** Italian baroque guitarist. Author of 2 books of tablature for 5-course guitar (Rome 1646 and c. 1647).



**Valderrabano, Enrique Enriquez de** Spanish vihuelist. Wrote “\*Libro de musica de Vihuela intitulado Silva de Sirenas” (Wood of Sirens) Valladolid 1547. This was printed towards the end of his life; it comprised 7 volumes of original works, and arrangements of sacred and secular vocal music. Some of his “sonetos” are short pieces which make a good introduction to vihuela music.

**Valdes-Blain, Albert** (b. 1921) Cuban guitarist, living in New York. Studied with Oyanguren. Carnegie Hall debut 1941. Published “700 Years of Music for Classic Guitar” (1967).

**Valdes-Blain, Roland** (b. 1922) Cuban guitarist living in US; brother of preceding. Studied with Oyanguren.

**Valler, Juan** (1835–1926) Spanish guitarist and composer. At 11 he received the encouragement of Arcas and became known in Seville as a concert player. After giving a recital in Buenos Aires (1878) he was persuaded to stay and continued active as a teacher and player till 1900.

**Van der Staak, Pieter** Contemporary Dutch guitarist, composer and teacher. Studied with Segovia and Pujol at Siena. Has composed much educational and ensemble music.

**Van, Jeffery** (b. 1941) US guitarist. Studied with Albert Bellson and in master classes with Bream and Segovia. Has composed an “Elegy” in homage to Falla (1978) and other guitar works. Teaches at University of Minnesota. Debuts: Wigmore Hall 1972 and Carnegie Hall 1979.

**Verdier, Andre** (1886–1957) French guitarist, teacher and flautist. For many years president of “Les Amis de la Guitare” (formed Paris, 1901) which met weekly at his house. Left a large library of music and books relating to the guitar.

**Verini, Filippo** (1783–1849) Italian guitarist who settled in London as a teacher. Published a method, guitar solos and many songs.

**Vibrato** Fluctuation of pitch, achieved on a stringed instrument by rocking right hand in a direction parallel to the string. The rolling type used on bowed instruments is not possible on the guitar; instead the fluctuation is achieved by fluctuating the string tension, by pulling and pushing away from the bridge. It is used to sustain or emphasise certain notes. For a strong vibrato it is necessary to free the thumb from the neck. Below the 5th fret a vertical vibrato (raising the pitch) is often used instead.

Excessive use is vulgar, especially in early music where it was used specifically as an ornament.

**Vicente, Gascon Leon** (1896-?) Spanish guitarist and composer. Settled in Argentina at an early age; studied with Tarantino, Sinopoli and Prat. Established own academy and wrote a 3 volume method.

**Vidal, Robert** (b. 1925) French organiser. Responsible for the annual French radio competition (ORTF); also for many other guitar functions on radio and TV and for annual summer course in Castres.

**Vihuela** Before the 16th century the term (along with its Italian counterpart "viola") was used generically for necked stringed instruments and sometimes specifically for a plucked instrument. At first there were three types: vihuela "de pendola" (with plectrum), vihuela "de arco" (with bow) and vihuela "de mano" (with hands). In the 16th century the latter became established and thereafterwards monopolised the term "vihuela".

The vihuela had 6 pairs of strings, tuned in unison, a flat back, gut frets and ribs of shallow curvature. It used lute tuning and occupied a similar place in Spanish life as did the lute elsewhere in Europe; being closer to the modern guitar than was the baroque guitar, its music is better suited to transcription than that of the baroque guitar.

The music survives in a set of tablatures which appeared between 1536 and 1576 by 7 composers: DAZA, FUENLLANA, MILAN, MUDARRA, NARVAEZ, PISADOR and VALDERRABANO. No satisfactory example of a vihuela survives — that discovered in the Jacquemart Museum in Paris



by Pujol (1936) is unplayable and is now considered to have been a bass vihuela, or perhaps even a luthier's model.

**Vihuelita** Type of guitarra de golpe used in mariachi bands.

**Villa-Lobos, Heitor** (1887–1959) Leading Brazilian composer of prolific output (over 2,000 works); also pianist.

As a boy he played violão (Brazilian folk guitar) in the street *chôros*; significantly too his first piece was for guitar ("Mazurka in D", 1899), but this along with several other guitar pieces has been lost. His first extant work was "Suite Bresilienne", comprising 4 dances (1908–12) with the addition of a "Chôrinho" in 1923. The style was a synthesis of Brazilian folk music and the European tradition, both Debussy and Milhaud being early influences. In 1920 he composed the famous 'Chôros No 1' for solo guitar, the first 14 such pieces for various instruments.

In 1923 he travelled to Paris and there met Segovia, to whom he dedicated his "Douze Etudes" (1929) which brought a revolutionary approach to the fingerboard and have been compared to those of Chopin and Scarlatti for their "disinterested musical beauty".

"Cinq Preludes" ( a 6th was apparently lost) were written back in Brazil and are examples of the composers mature style. His last guitar work was the concerto, written in 1951, combining elements of the studies and the Brazilian *chôro*. Although small in comparison to his total output, his guitar music occupies a prominent and influential position in the repertory.

**Violão** Portuguese and Brazilian name for the guitar.

**Visee, Robert de** (c. 1660–c. 1724) French baroque guitarist and theorbist. Pupil of Corbetta, whom he succeeded at the court of Louis XIV. Author of "Livre de Guitarre ..." (Paris 1682) and "Pieces for theorba and lute" (1716). His suites are among the most sophisticated for the baroque guitar, and also the best known to modern guitarists.

**Visser, Dik** (b. 1928) Dutch guitarist. Studied with Sainz de la Maza and Niño Ricardo. Had a guitar trio with Emile Kopman and Theo Drumeich.

**Viudes, Antonio Emilio Pasqual** See PASQUAL

**Voabam** Family of makers in 17th century France. Their guitars were sometimes very ornate.



**Wade, Graham** (b. 1940) British guitarist and teacher at Leeds College of Music. Author of “Traditions of the Classical Guitar” (London, 1980).

**Wager-Schneider, John** American guitarist and writer. Studied composition at University of California. PhD in Physics and Music (University of Wales), ARCM; Author of “The Contemporary Guitar” (University of California Press); and presenter of own Radio programme, ‘Soundboard’ (Pacifica Radio). He is also President of the Guitar Foundation of America.

**Waist** Narrowest part of the guitar body.

**Walker, Louise** (b. 1910) Austrian guitarist and teacher. Studied with Llobet. Works include “Daily Training for Guitarists”.

**Walker, Timothy** (b. 1943) South African born guitarist, now resident in London. Studied with Yepes. Wigmore Hall debut 1970. Known for his interest in contemporary and avant-garde music both for solo guitar and in consort with other instruments eg. Fires of London, London Sinfonietta.

**Walnut** Decorative hard wood sometimes used for back and sides of cheaper guitars.

**Walton, Sir William Turner** (b. 1902) British composer in late Romantic tradition. Wrote “Five Bagatelles” (1971) for guitar, on the occasion of Malcolm Arnold’s 50th birthday.



**Ward, John M.** US musicologist; author of an unpublished dissertation entitled “The vihuela de Mano and its Music” (1954)

**Warming up** An essential prelude to practice or performance. Scales are universally recommended; frantic last minute practice or spirits are not.

**Warping** Under stress (mechanical or climatic) wood is liable to move and take up new shape or position. On guitars this is especially noticeable in two parts 1. The strain of the strings on the bridge may cause it to distort upwards and the part in front to dish downwards. 2. The guitar neck may pull upwards making the action too high for comfort, or backwards, causing the strings to be brought close to the frets and resulting in buzzing.

**Watanabe, Shin** (b. 1946) Japanese researcher. Author of a thesis on Fuenllana (Strasbourg) Inventor of an educational vihuela-guitar on which all such music can be played.

**Watkins, Michael Blake** (b. 1948) English composer, pupil of Lutyens and Richard Rodney Bennett. Guitar works include “Solus”, “Spirit of the Earth” (both premiered by Carlos Bonell) and a quartet.

**Weiss, Sylvius Leopold** (1686-1750) German baroque lutenist who composed prolifically for his instrument. Competed in fugal improvisation with Bach.

**Wigmore Hall** Wigmore St. London W1. Opened in 1901 as Bechstein Hall. Sold by auction by order of the Board of Trade in 1916. Re-opened in 1917 as Wigmore Hall. The hall is renowned for its excellent acoustics, and is the mecca for all guitarists. Present Manager William Lyne.

**Williams, John** (b. 1941) Australian born guitarist of international renown. Was taught from an early age by his father (see below). Came to England in 1952, met Segovia and studied with him for 5 summers at Siena. Studied piano and harmony at R.C.M. and became first guitar professor there. Made Wigmore

Hall debut 1958, followed by debuts in Paris, Madrid and Russia.

Has had works written for him by Dodgson, Gowers, Previn, Torroba and others; has also recorded most of standard repertoire. In the 70s he began to experiment with electric guitar and combined classical with pop and jazz arrangements in same programme in such groups as "John Williams & Friends". Founded classical/rock group "Sky" in 1978.

Has worked with Julian Bream (tours and records), Paco Peña, singer Cleo Laine and harpsichordist Rapheal Puyana, among others.

**Williams, Len** English guitarist, ethologist and father of the preceding. Arrived back in England in 1952 after some years in Australia and formed the Spanish Guitar Society in 1953 which organised the training of a large number of guitarists and teachers. Retired to study the Amazonian Woolly monkey, about which he has written several books.

**Wills, Arthur** (b. 1926) English composer and organist. For guitar: "Sonata" "Hommage a Ravel", "Moods and Diversions" and "Pavane and Galliard".

**Wilson, Thomas** (b. 1927) Composer born in Trinidad and educated in Glasgow. For guitar: "Soliloquy", "Cancion" and "Coplas de ruiseñor".

**Witoszynskyj, Leo** (b. 1941) Austrian guitarist and teacher. Studied with Louis Walker. Debut Nurenburg 1964. Won ORTF in 1968. Has toured Europe and America, and given recitals with Tim Walker.

**Wolf note** Note which does not respond equally to the rest of the notes on a string. Very few instruments are entirely free of them.

**Woods** Those used traditionally for guitar construction are getting rarer and it is possible that makers of the future will have to investigate alternative.



# Y

**Yacopi, Jose** Spanish maker, resident in Buenos Aires. His workshop produces guitars at a reasonable price as well as finer instruments made by him personally. His father Gamaliel, was also a maker in Barcelona and made vihuelas for the use of the Conservatory.

**Yepes, Narciso** (b. 1927) Spanish guitarist of international renown. Studied with Asencio and Enescu. Made Madrid debut in 1947 as soloist in Rodrigo's "Concierto de Aranjuez", followed by international tours. Since the mid 60s has used a 10-string guitar. Works have been written for him by Bacarisse, Ohana, Maderna, Ruiz-Pipo and Balada.

**Yocoh, Yuquijiri** Japanese composer who wrote a set of variations on the "Sakura" theme for guitar.

**Yradier, Sebastian** (1809-65) Spanish composer. Spent some years in Paris and in Cuba. It is due to him that the Habañera is known world wide.

# Z

**Zani de Ferranti, Marco Aurelio** (1802-78) Italian guitarist and teacher. Trained on the violin and turned to guitar at age 16. Led a much travelled life, giving concerts in both Russia and US.

**Zaradin, John** (b. 1943) English guitarist and composer. Studied at Royal Northern College of Music and with Lagoya. Many recitals and work in the theatre. Compositions often influenced by Brazilian style.

**Zarate, Martinez Jorge Remigio** (b. 1928) Argentinian guitarist and composer. Formed a duo with Graciela Pomponio, which later expanded into a quartet.

**Zapateado** Flamenco dance in 3/4 time.

**Zayas, Rodrigo de** (b. 1935) Spanish guitarist and musicologist. Studied with Rey de la Torre and Sainz de la Maza. Specialises in renaissance and baroque; also plays lute, theorbo and vihuela. His mother (Virginia Harrison de Zayas) was a singer, specialising in vihuela songs and flamenco.

**Zelenka, Milan** (b. 1939) Czech guitarist and teacher. Studied with Stepan Urban at Prague Conservatorium and took up post there in 1963. His wife Jana Obroska is a prolific composer for guitar.

**Ziryab** Persian lutenist and singer at the court of Harun ar-Rashid until the jealousy of the chief official lutenist, Ishaq, forced him to emigrate. Reached Cordoba in 821/2 and was handsomely received by Abd-er-Rahman. Becoming a favourite, Ziryab had a great influence not only on the music, but also on the manners, of Moorish Spain.

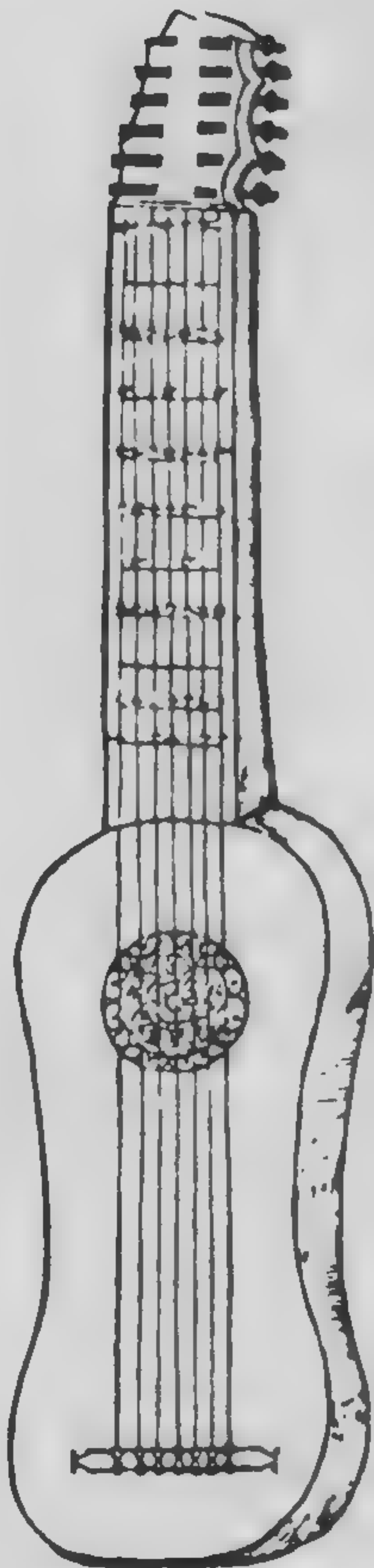
**Zoe, Lisa** See EVANGELOS and LISA.

**Zortziko** Basque dance in 5/4, the 2nd and 4th notes being dotted.



# Guitar

The magazine for all guitarists.



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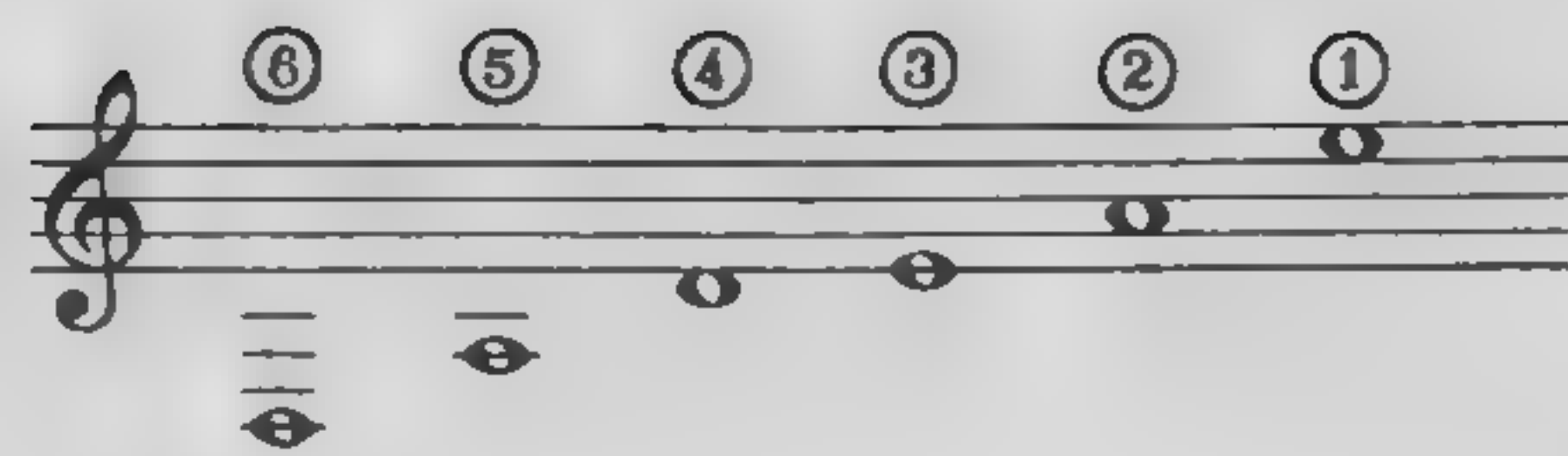
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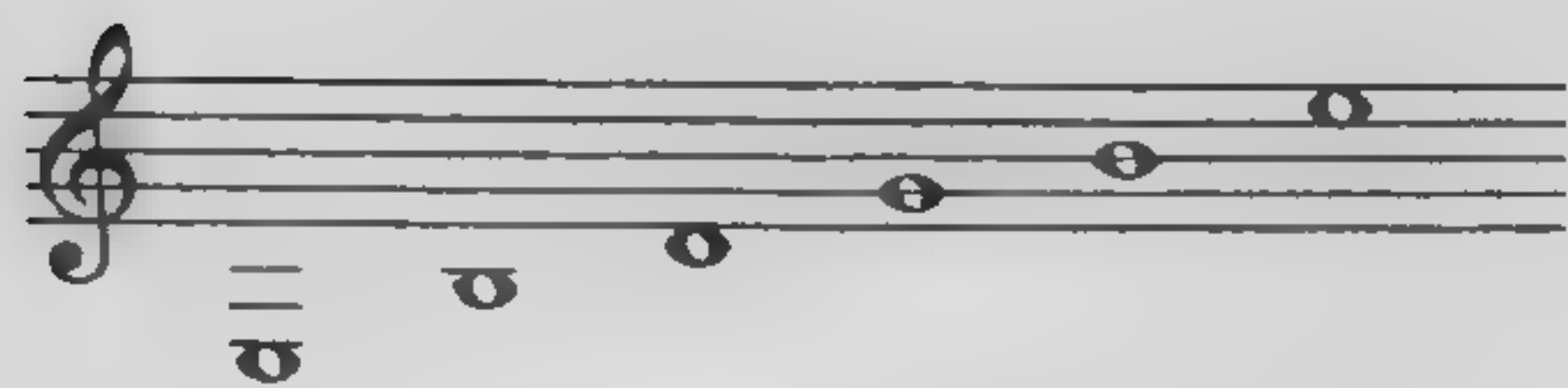
TYPE

\*  
FOLK-TUNING

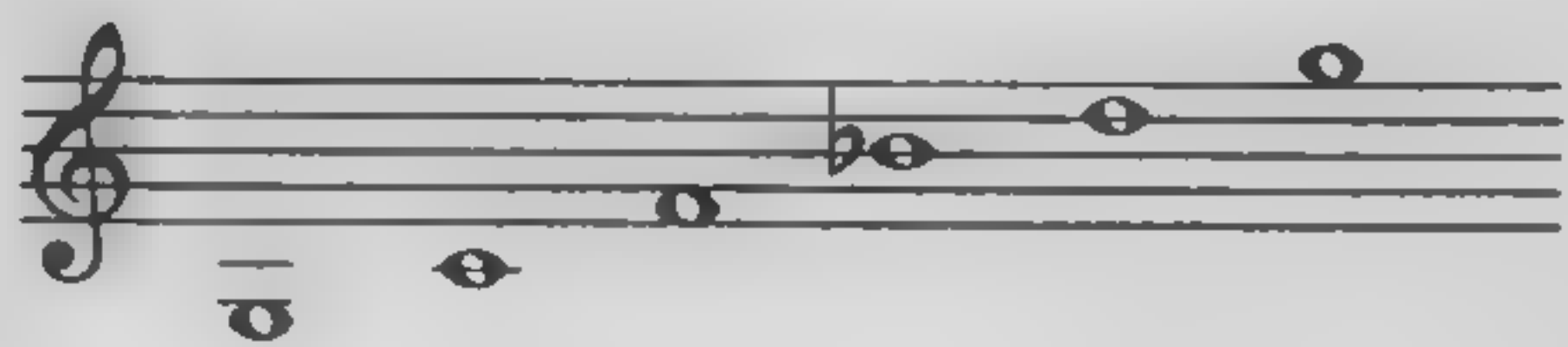
Strings



FOLK-TUNING (Argentina)  
“Temple del diablo”



TERZ GUITAR



QUINT BASS GUITAR .

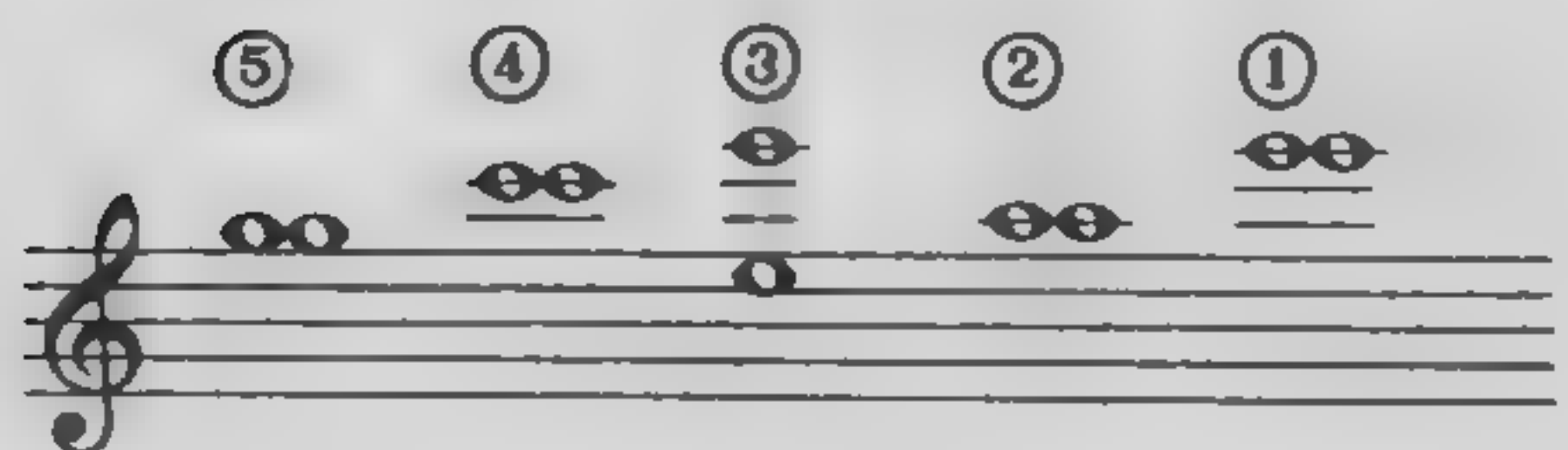


REQUINTO  
(Latin America)



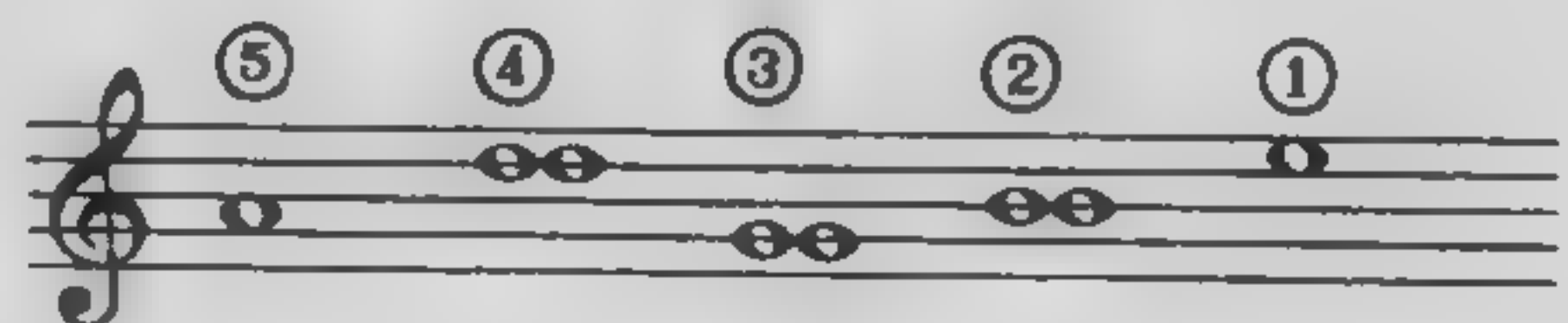
Courses

CHARANGO  
(Argentina, Bolivia, Peru, etc.)



Courses

JARANA JAROCHA  
(Mexico)  
Basic tuning





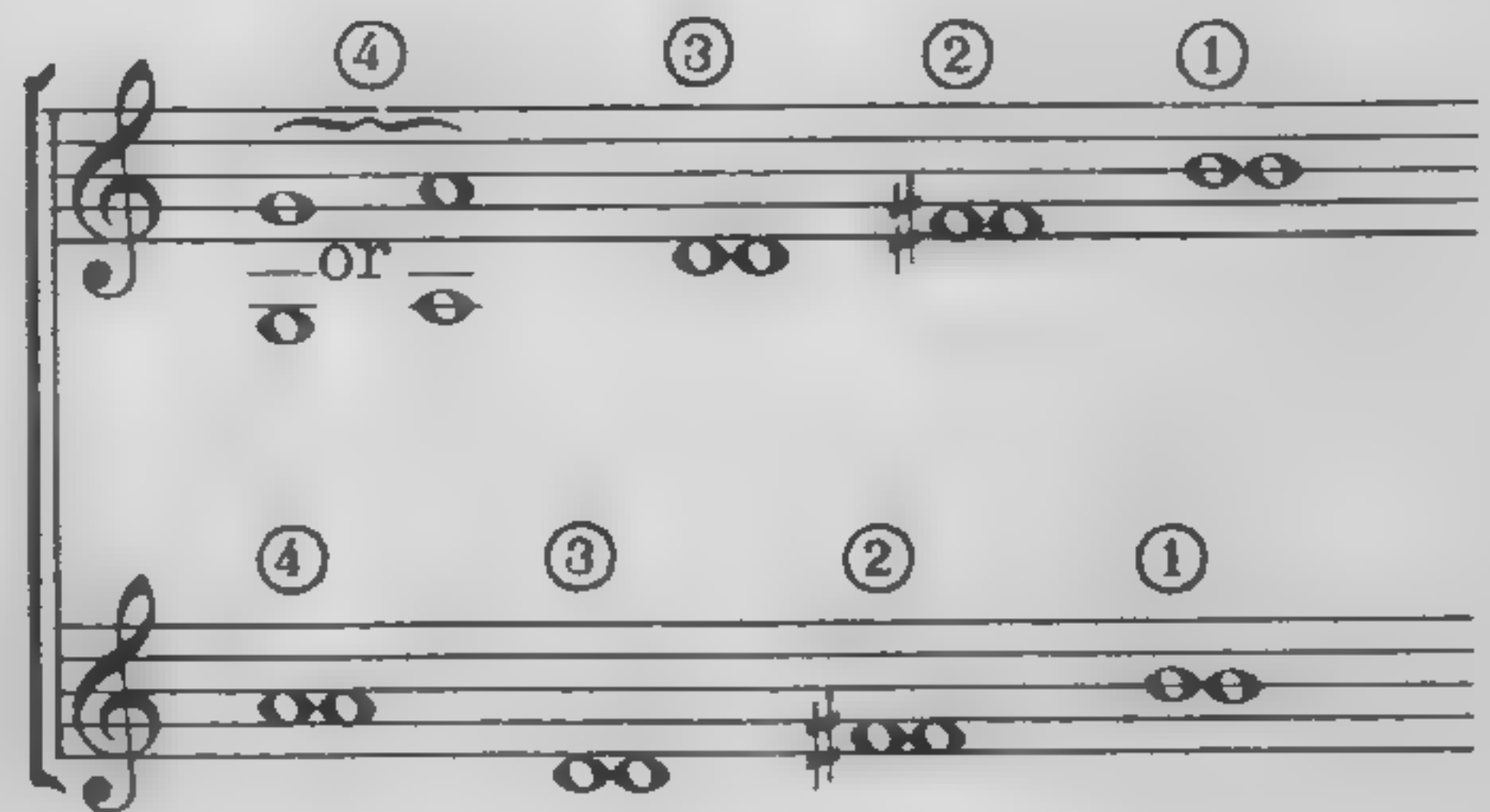
All tunings are given in guitar pitch i.e. an octave higher than actual sound

TYPE

Courses or strings

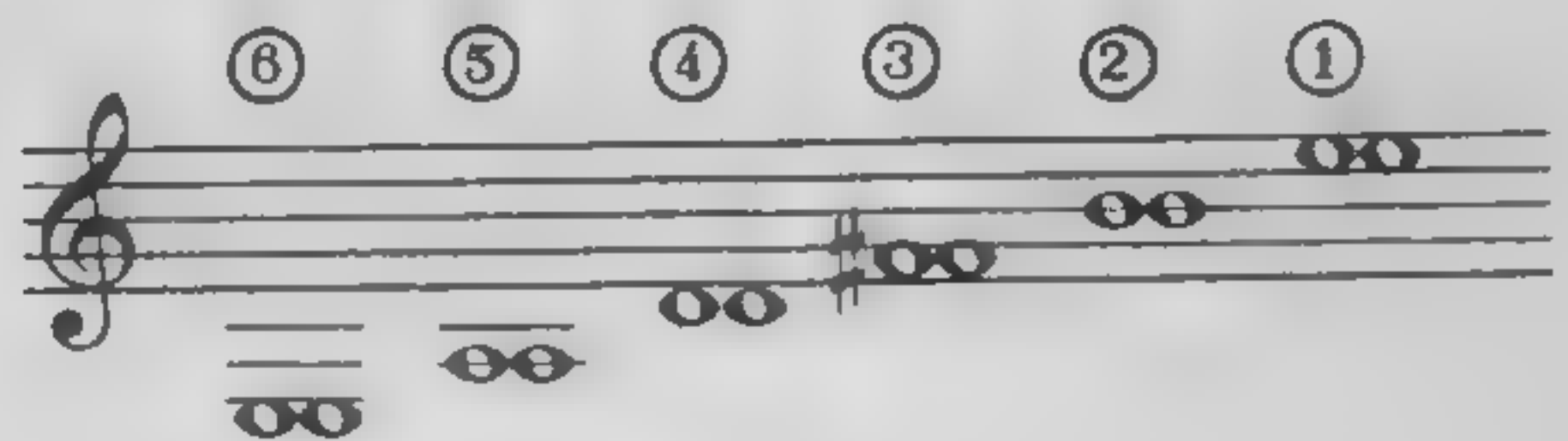
RENAISSANCE (4 course) GUITAR  
After Alonso de Mudarra

ALTERNATIVE TUNING



VIHUELA

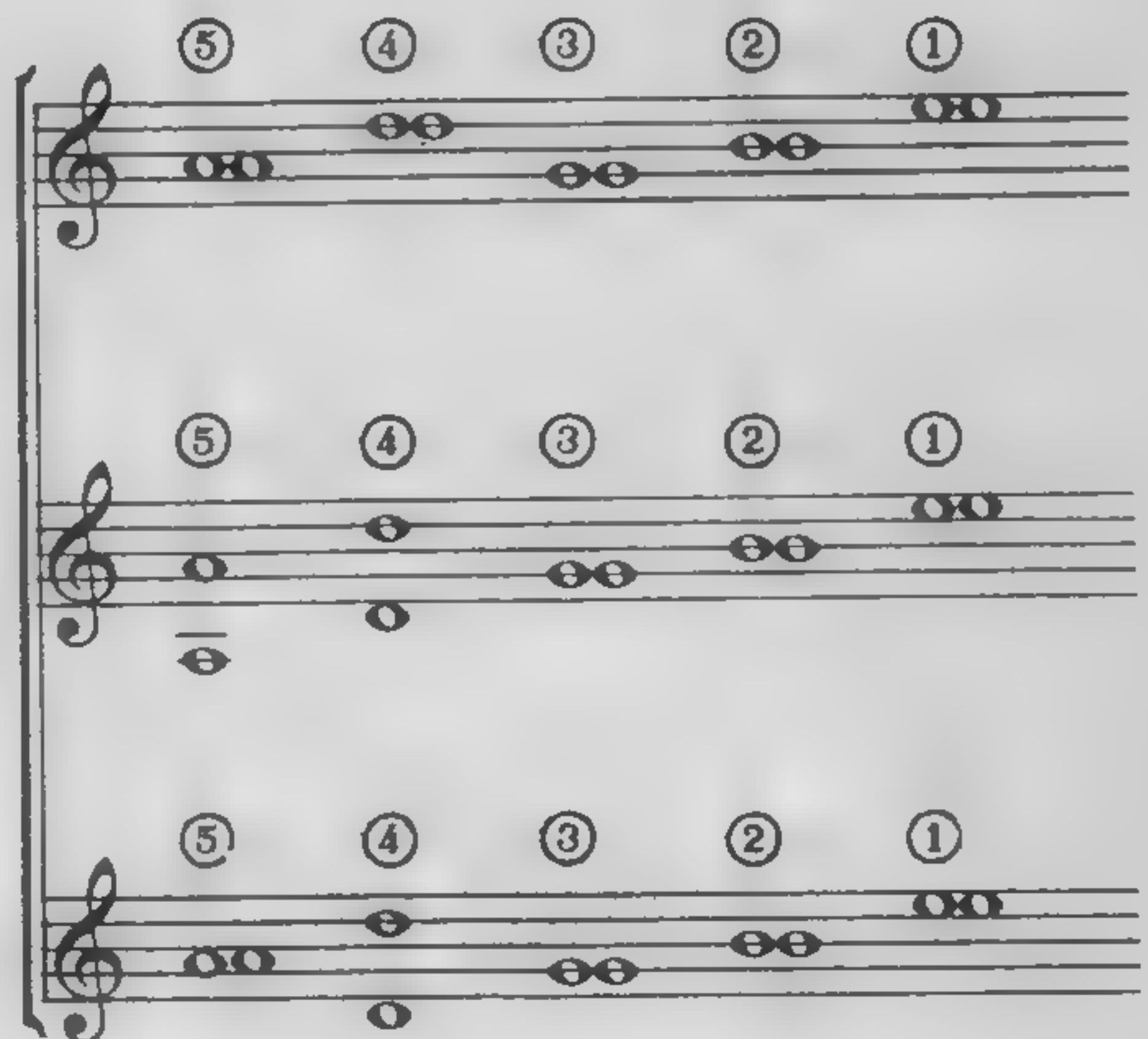
The vihuela could be tuned a tone lower or as much as a fourth higher than these notes.



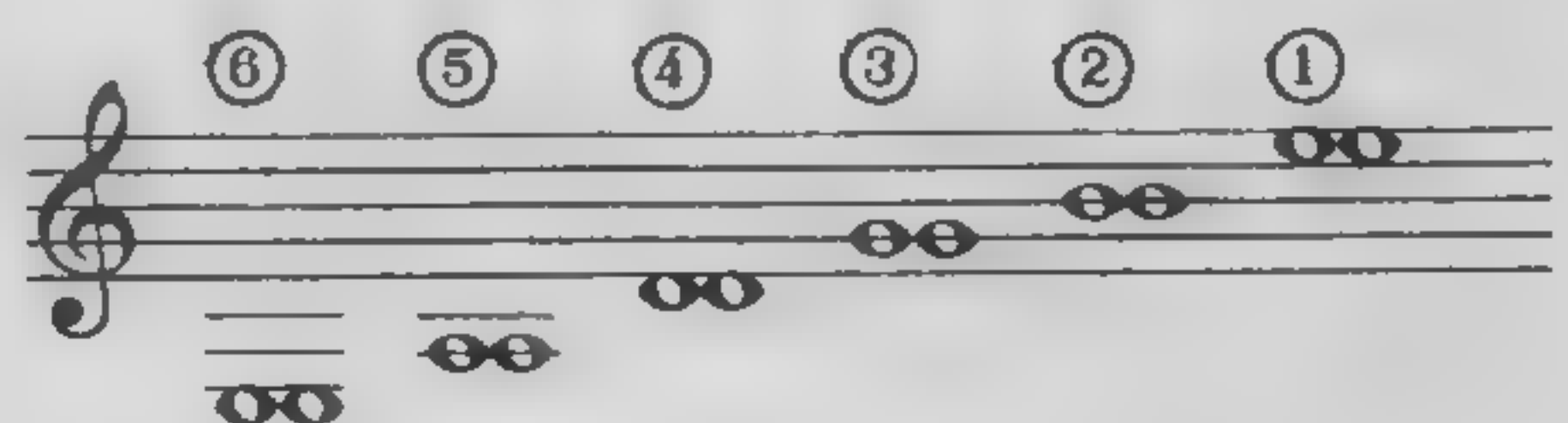
BAROQUE (5-course) GUITAR  
After Gaspar Sanz 1694

After J. Carlos y Amat 1586

After Francesco Corbetta 1671  
and Robert de Visée 1682



SIX-COURSE GUITAR  
Spain c. 1780 to turn of century.



HAWAIIAN TUNINGS

Strings

HIGH BASS

A musical staff in treble clef showing six notes: G4 (fingering 6), A4 (fingering 5), B4 (fingering 4), C5 (fingering 3), D5 (fingering 2), and E5 (fingering 1). The notes are written as half notes.

A<sup>7</sup>

A musical staff in treble clef showing the notes of an A7 chord: A4, C#5, E5, and G#5, all written as half notes.

E high bass

A musical staff in treble clef showing the notes of an E high bass chord: E4, G#4, B4, and C#5, all written as half notes.

E<sup>7</sup>

A musical staff in treble clef showing the notes of an E7 chord: E4, G#4, B4, and D#5, all written as half notes.

C# min.<sup>7</sup>

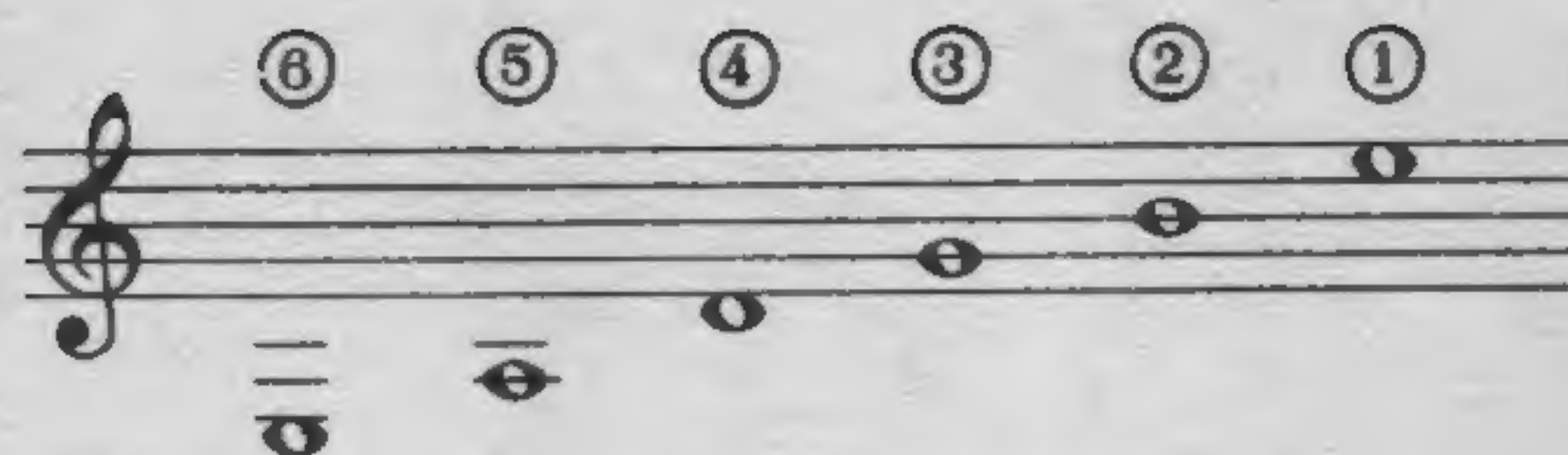
A musical staff in treble clef showing the notes of a C# minor 7 chord: C#4, E4, G#4, and Bb5, all written as half notes.



**TYPE**

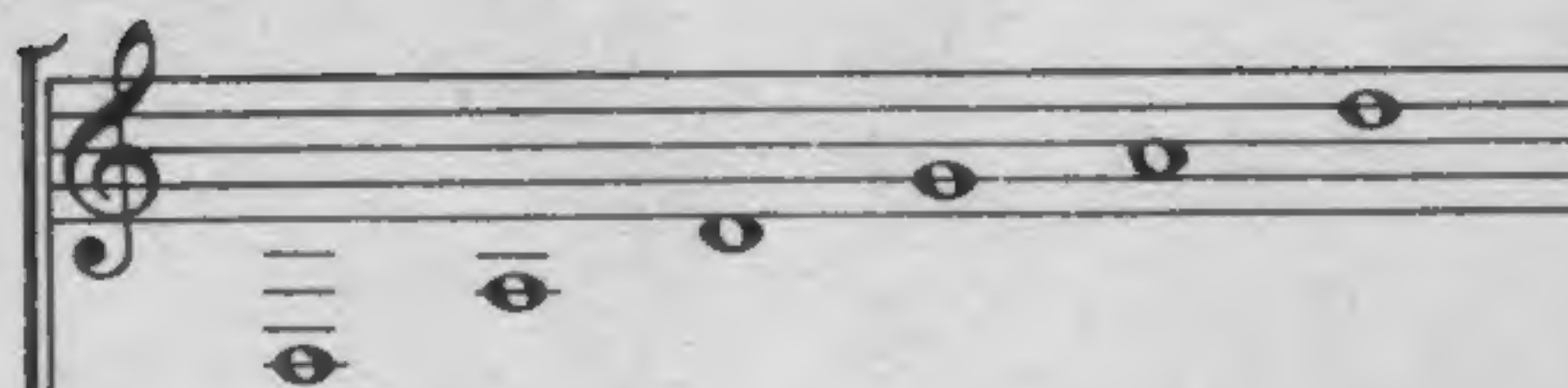
Strings

**STANDARD GUITAR**  
(Normal)

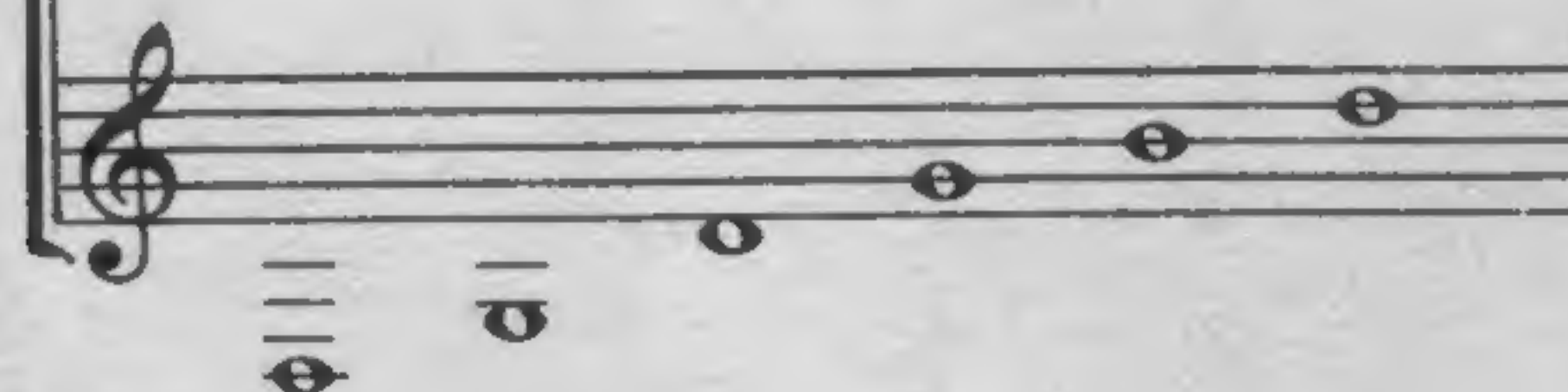


**OTHER TUNINGS**

“D” Tuning

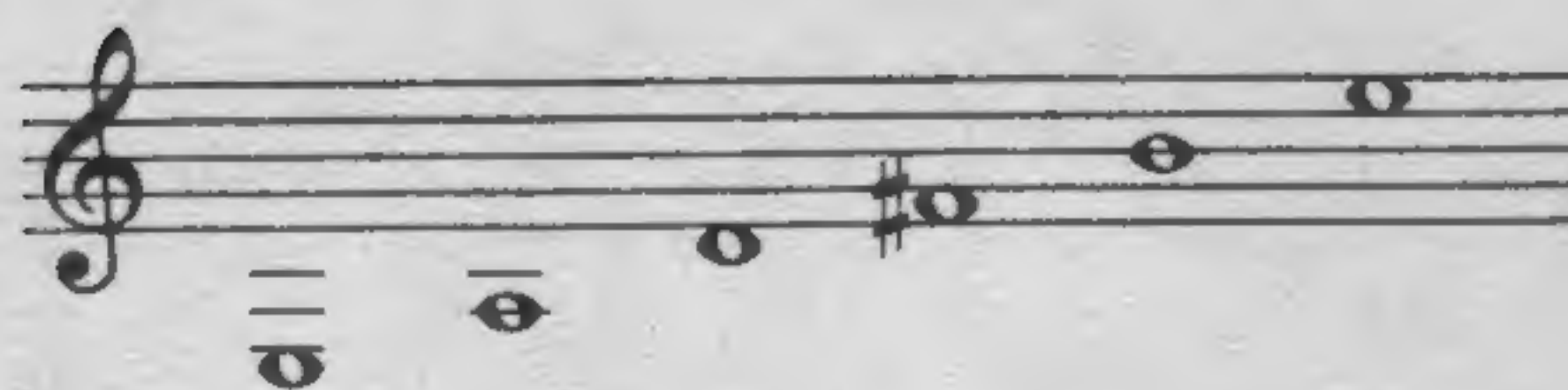


“G” Tuning



**“LUTE” TUNING**

Guitarists often use this tuning  
when playing lute or vihuela music.



**NORMAL HAWAIIAN TUNING**  
(also used by some folk singers.)

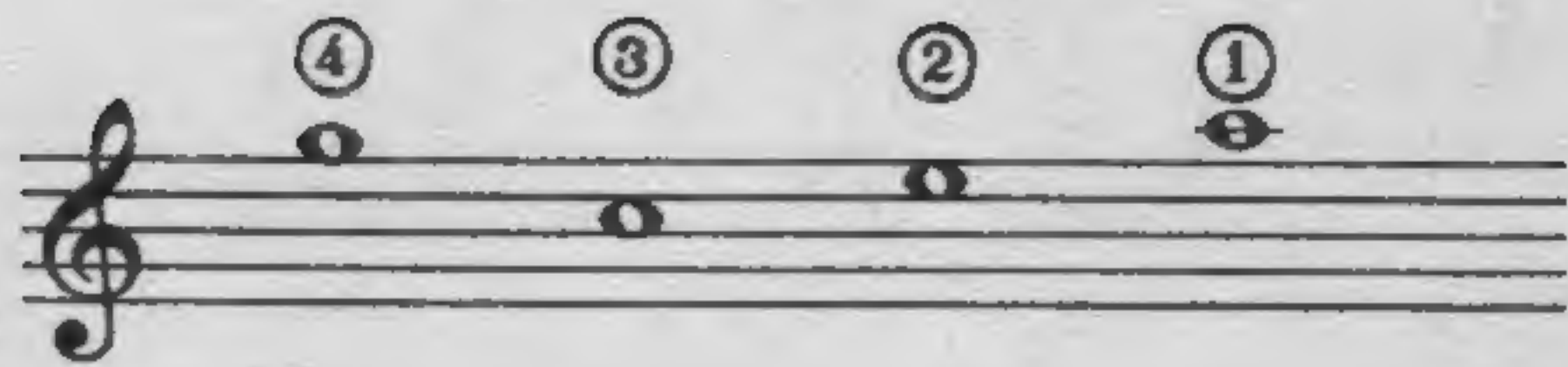




**TYPE:**

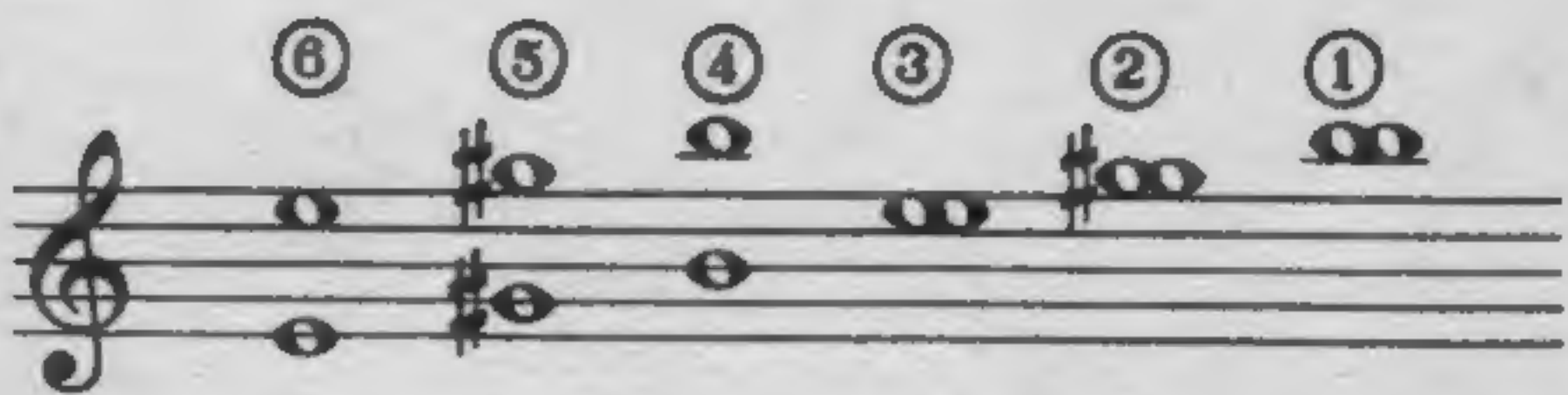
strings

**UKELELE (Hawaii)**  
Sometimes tuned a tone lower or  
a tone higher than these notes.

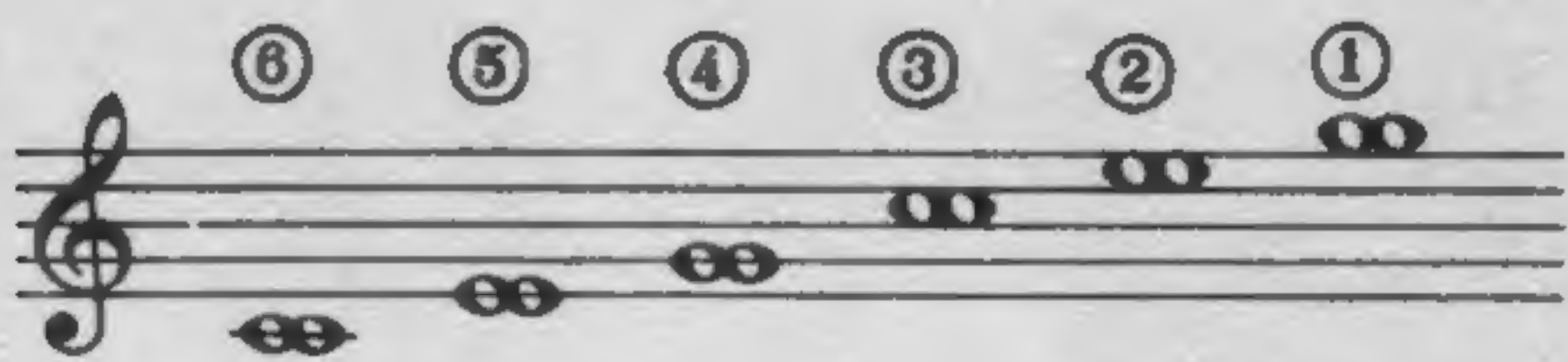


courses

**PORTUGUESE GUITARRA**  
(after E. Rejol)



**ENGLISH GUITAR**  
18th Century



**FOLK TUNING**  
\*“A” tuning



✦ **GUITARRON**  
(Argentina)





# TYPE

courses

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(Colombia)



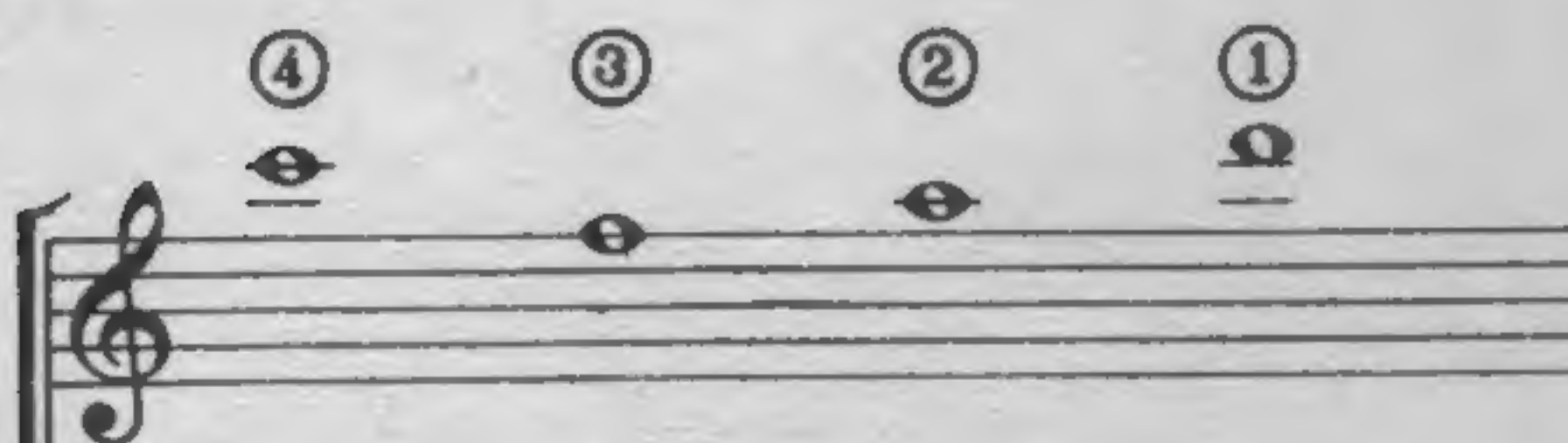
strings

CUATRO  
(Venezuela)

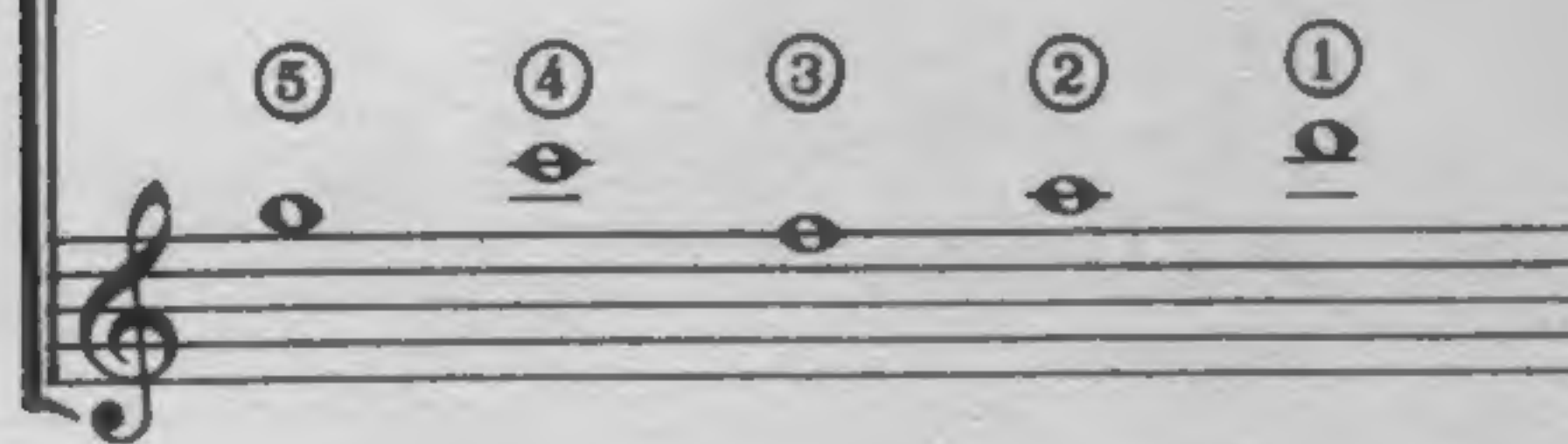


TIPLE (4 str.)

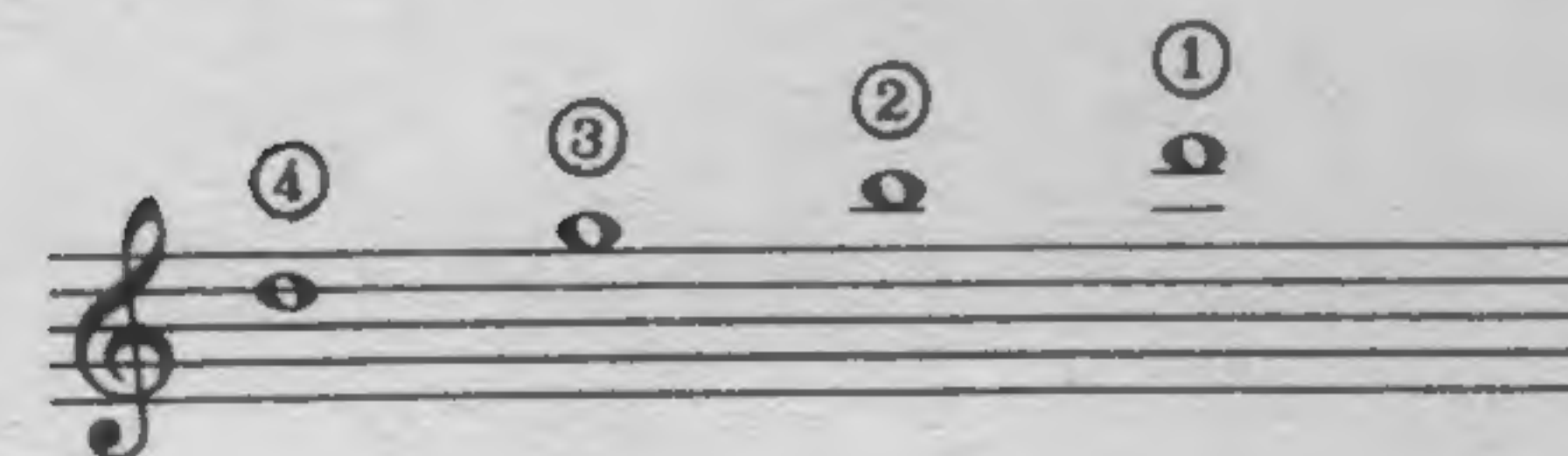
(Canary Islands)



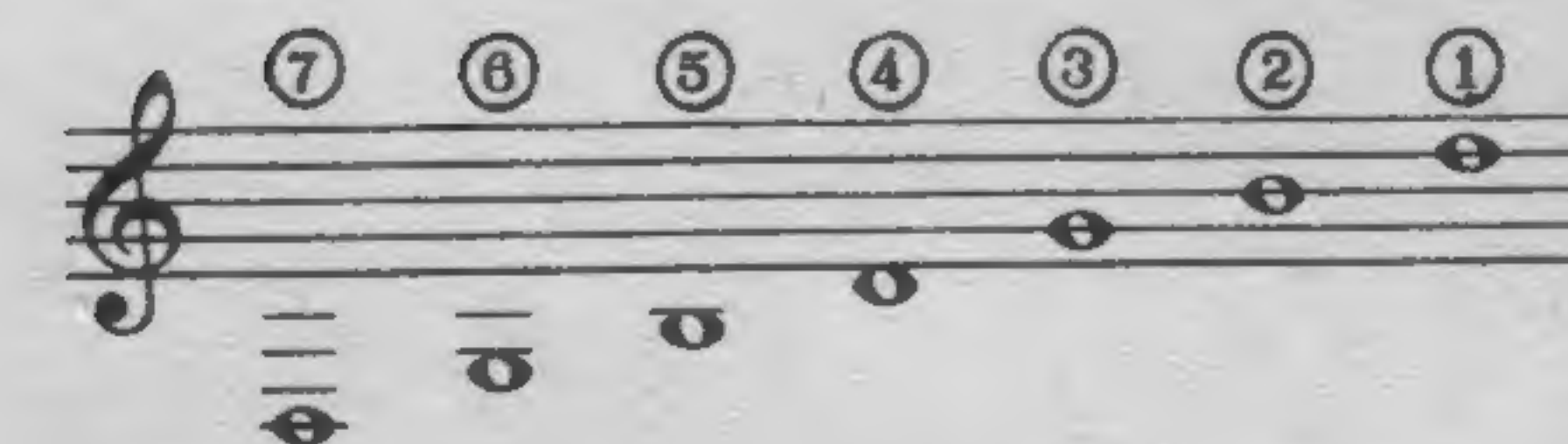
TIPLE (5 str.)



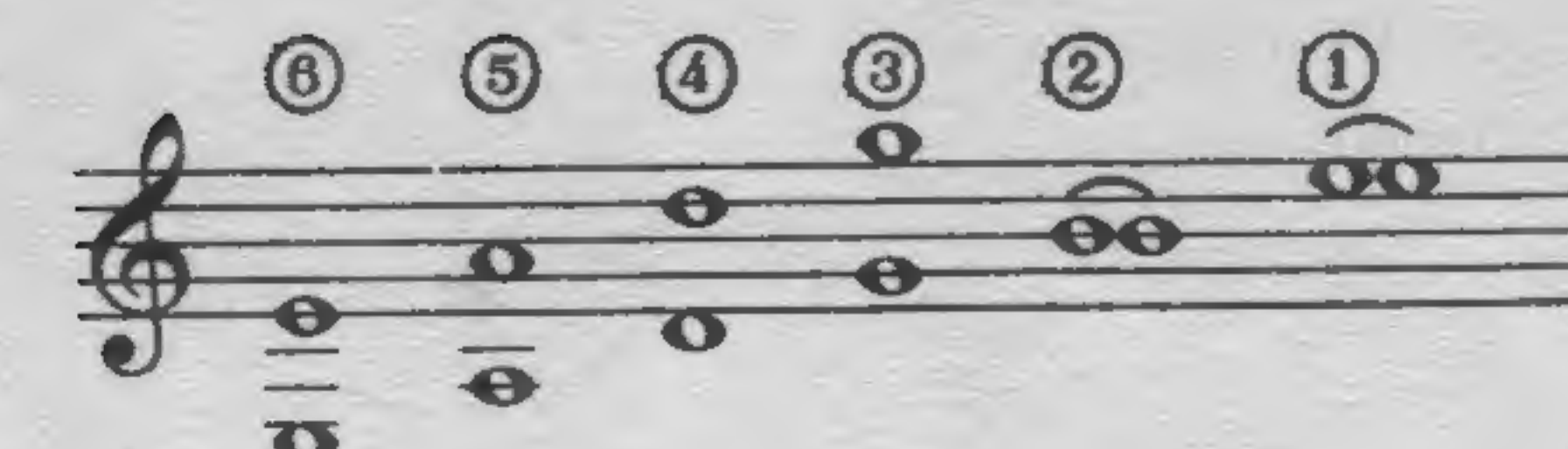
MACHETE  
(Portugal)



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