



The Guitar and Steel Guitar Round Table

The Round Table welcomes your questions and suggestions at all times. No question is too simple or too long for a reply. Enclose postage for a personal reply.

Sophocles T. Papas

CONDUCTOR

It is with great pleasure that I take over the work of conducting The Guitarist's Round Table. With the ever increasing interest in the guitar, more and more information will be wanted on technical and other points, and it will be my aim to make this feature of the Crescendo as helpful and interesting to readers as the subject is worthy.

Now that we are so fortunate as to have one of the greatest artists in the world touring the country, playing our beloved instrument there is an ever greater demand for the better class of music, even for the works of so strict a classicist as Bach. This, of course, is due directly to Segovia who, with his marvellous interpretations has made the public better able to understand and appreciate the works of this great composer.

To know how to interpret Bach, however, necessitates study of the particular construction and character of his works. This, of course, applies no less to the other great composers. The Segovia arrangements are such that the guitarist is able to interpret their works correctly and with proper effect, and many of them are not technically difficult.

I am hoping to receive a great many questions on these points and thus help to establish a greater understanding and appreciation of the great masters of music.

The Hawaiian guitar will receive equal attention and consideration as the Spanish and perhaps through these columns students will be helped to discover and appreciate all the effects of which this instrument is capable. That this is a truly "musical" instrument is understood only by a few and it will be the writer's privilege to help students to a fuller realization of this fact.

Reverting to the Spanish guitar: One extremely beautiful number which Segovia has made known to the public in this country is the Sor Variations on a theme of Mozart. This has been revised by Segovia and,



SOPHOCLES T. PAPAS

Soloist, Teacher, Publisher
Washington, D. C.

through his genius, made as beautiful as it could possibly be. There is also an edition by Albert which differs quite a little from that of Segovia, but it is advisable for the student to have both editions in order that he may study both and compare them and choose whichever one most accords with his taste and technical equipment.

The theme is typical of Mozart — tuneful and appealing. This should be played with the repeats in order to preserve the balance and impress it upon the minds of the audience so that they may the more readily recognize and follow it in the variations.

The slurred accompanying notes should be played very gracefully and care should be taken that the slurring finger does not touch the first string which carries the melody. A little rubato in the sixth and seventh measures of both parts of the theme is very effective.

The first variations should be practised very slowly and care must be taken to make the slurs clear and even. Speed should not be attempted until the difficulties are thoroughly mastered and the passage memorized.

The second variation is in the minor key and should be played rather slowly. This passage gives the player opportunity to employ vibrato and the whole variation should be more serious and dramatic in character than the others.

The third variation, which is perhaps the most beautiful, gives full scope for the utmost delicacy of tone and shading, and again neatly-executed slurs.

Those who have both the Segovia and Albert editions can choose which of the fourth variations they will study according to their taste. In the Segovia edition, the letters a, m, i, above the first three notes stand for 3rd, 1st and 2nd fingers. This is somewhat unusual fingering but it is ideal for enabling the player to get an even rippling effect. Those who find this fingering difficult could play the middle note of each group with the thumb. In the sixty-fourth-note group of the Albert edition the first half of the group can be played as indicated with the 1st, 2nd and 3rd fingers, and the second half by sliding the 3rd finger toward the sixth string. This group should be played in strict tempo with the last note accented. The trun which occurs several times in the second part must be very clear and legato.

The triplets in the last variation should be neatly executed and the melody should stand out. A very slight accelerando is effective beginning at the fifth bar, and a correspondingly slight ritard just before the double bar. The Coda may be played somewhat faster bringing the whole work to a brilliant close. The run which appears twice toward the end should be played piano the first time, and forte the second. The rests which occur in the last three measures should be strictly observed.

Segovia has made an excellent record of this composition for the Victor Company and those who would

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like to have a better idea of it as a whole would do well to get it and observe carefully the tone production, tempi and nuances. There is an introduction in the Albert edition but Segovia omits this in his.
