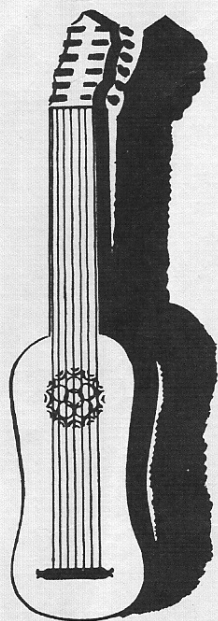


Goya



bolri

C L A S S I C G U I T A R S



Vihuela • 1555

During recent years the Classic Guitar has reached a popularity as never before and the demand for instruments of the highest quality has also risen enormously. We are proud to present in this catalogue the complete line of GOYA Classic Guitars, all models built in accordance with the latest acoustical findings. Each instrument undoubtedly represents, in each price classification, the finest Classic Guitar ever produced with this tone, workmanship and artistic beauty of design.

Only the very finest selected woods such as the flamed maple, beautifully figured walnut and rich mahogany are used. In order to get the delicate and rich tones necessary these specially aged and seasoned woods are used exclusively. Each style Classic Guitar Neck is made of mahogany and reinforced with a T-rod made of strongest duraluminum. Upon examination of the GOYA Guitar one will marvel at the beautiful glass-like hand rubbed finish. The talent and creative ability of generations of craftsmen have gone into the design and creation of the GOYA Classic Guitar.

These fine expressions of old-world musical genius and dexterity are all fashioned by hand, through the facilities of the shop and personnel of A.-B. Herman Carlson in Gothenburg, Sweden. Each and every instrument, before it is delivered to our authorized distributors, is carefully adjusted, tested and approved by personally appointed Classic Guitar specialists.

"The guitar," said Berlioz, "is a miniature orchestra." The truth of this statement is apparent to anyone who has heard a competent performer play the works of the great masters on the instrument: its harmonic and polyphonic richness, its clear, singing treble supported by deep and sonorous basses, its variety of tone color, all contribute to make it a completely worthy member of the family of instruments.

The guitar has a long and honorable history. Its origins are lost in the remote past, but its popularity, although it has waxed and waned over the centuries, has endured to reach new heights today. With its near cousin, the lute, it was the favorite instrument of the Renaissance; the first published music was for the guitar or vihuela, as the early Spanish guitar was called. These instruments retained their place of eminence until well into the eighteenth century. By this time the more ponderous and complex, and thus more versatile, harpsichord and piano swept their fretted and plucked predecessors out of their formerly uncontested popularity. Strings struck by hammers replaced strings plucked by the fingers; the machine was replacing man. Even today, however, there exists more music written for the guitar and lute than for any other instrument except the piano.

The composers who wrote all or most of their music for the guitar and lute are legion. Although less known than those for other instruments more in vogue, some brief mention may help acquaint the reader with them. Among the early Spanish masters, such names as Luís Milán, Enríquez de Valderrábano, Esteban Daza, Miguel de Fuenllana, Diego Pisador, Luís de Narváez and Alonso Mudarra deserve to be known. In Italy, Vincenzo Galilei, the father of the astronomer Galileo Galilei, is among the great composers for the lute; with him may be mentioned Simone Molinari. The English lute school is perhaps the most famous, with such names as John Dowland and Thomas Campion, a poet as well as a musician. Among the French, Pierre Attaignant and Adrien Le Roy were the direct precursors of the French clavecinist school. Among the many Central Europeans who wrote for the lute, two in the eighteenth century may be mentioned: Count Johann Anton Logy, an Austrian, and the German Sylvius Leopold Weiss, who probably influenced Johann Sebastian Bach to write his six suites and other pieces for the lute.

Besides Bach, both Handel and Vivaldi wrote for the lute; when that instrument fell into disuse, Boccherini was among those who carried on the tradition by writing for the guitar. Berlioz himself, Schubert, von Weber and Paganini are some of the other great composers who distinguished themselves by writing for the guitar. Wagner, paraphrasing Berlioz, called the orchestra a "great guitar"; Debussy characterized it as "a harpsichord—but an expressive one"; Manuel de Falla, who wrote his *Hommage to Debussy* for the guitar said of it that it was "the instrument most complete in its harmonic and polyphonic possibili-

ties." Among contemporary composers who have devoted themselves to works for the guitar may be mentioned Villa-Lobos, Castelnuovo-Tedesco, Tansmann, Turina, Ponce, Torroba, and Roussel.

The poet Shelley played the guitar and wrote poems in its praise; the painter Goya listed it as one of his necessities of life; the greatest monarch of his time, Louis the Fourteenth of France, was an able guitarist.

The guitar reached a high point in the nineteenth century, following the success of the guitar composers Gaspar Sanz, Robert de Visée, and Francesco Corbetta in the seventeenth century, and François Campion and Fernando Fernandiere in the eighteenth. Fernando Sor (1778-1839) is generally recognized as the greatest composer to dedicate himself primarily to the instrument. He was followed by Dionisio Aguado, Mauro Giuliani, Matteo Carcassi, and Luigi Legnani, who was associated with Paganini. Wenzel Matiegka, a Bohemian and close friend of Schubert, and Anton Diabelli, whose relations with Beethoven are well known, were also guitar composers of note. It was again a Spaniard, Francisco Tárrega, who developed a modern technique of guitar playing. In this he was aided by Francisco de Torres, who created what is today the standard classic guitar.

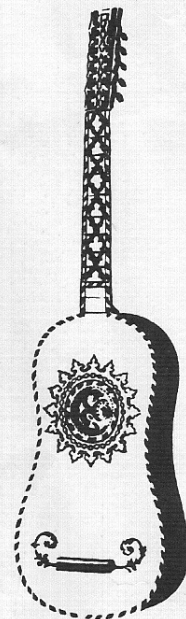
The classic guitar of today preserves the characteristic shape of the figure eight of its predecessors, but is somewhat larger and wider. Its wider fingerboard (approximately two inches in width) accommodates the strings without crowding or hampering the fingers in any way; there are twelve frets (or one octave) between the body of the instrument and its head, and six or seven over the soundboard. The strings are attached to a flat bridge glued directly to the soundboard of the instrument, rather than passing over a bridge, as is the case with the violin, or being held by pegs which go through the bridge into the top of the instrument, as was the earlier practice. The whole instrument is made of the choicest seasoned woods, selected for resonance and strength; it is tastefully decorated with an inlay around the circular sound-hole, and sometimes on other parts of the instrument. A classic guitar is never *painted*, as are many so-called guitars which one sees today, but is varnished to preserve and decorate it. The interior construction is characterized by a fan-shaped system of bracing under the soundboard, to give it maximum strength and vibrational elasticity.

The classic guitar, unlike most instruments, produces its sounds by the direct contact of the fingers, whence the suavity of the sound which it gives. The pitch of the notes is determined by the position of the left hand fingers on the strings, as with the violin and 'cello; thus ligatures, slides, trills, and other such effects can be produced with ease and brilliance. Its range is from E two octaves below middle C to B an octave and a seventh above middle C; it is thus not only distinguished by its deep basses, but also by a considerable treble range. It is capable of realizing full harmonies, and chords of up to six notes.

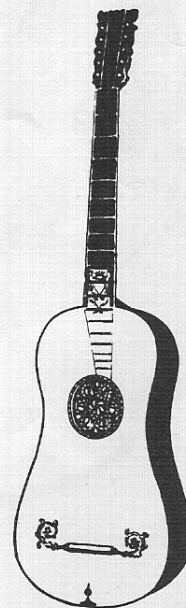
Thousands have flocked to the concerts of eminent guitarists since the beginning of the last century, and more especially since the turn of this one. The disciples of Tárrega, Miguel Llobet and Emilio Pujol, have received world-wide acclaim. Today there is hardly a music lover to whom the name of Andrés Segovia is unknown; his many concerts and recordings have done much to acquaint the public with the capabilities of the instrument. Also known all over the globe are the brilliant guitarists Rey de la Torre, Ida Presti, Maria Luisa Añido, Julian Bream, and many others.

Encouraged by such organizations as the Society of the Classic Guitar in New York*, and its outstanding publication the "Guitar Review", people in all walks of life are turning more and more to the guitar for the relaxation so badly needed in our modern world, and for the satisfaction that can only be attained by the performance of good music on an instrument that, besides being full and rich musically, has the added practical virtues of being portable and inexpensive. This is not the harsh, metallic instrument of our "cowboy" singers, but a sweet and pure creation of master craftsmen, strung with the new nylon strings, and designed to give expression to great music to the taste of the most delicate ear and the satisfaction of the most sensitive temperament.

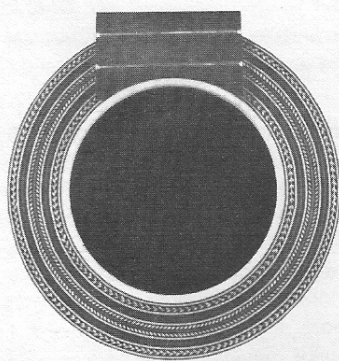
*Our sincere thanks and acknowledgement go to the Society of the Classic Guitar, 409 E. 50th St., New York 22, for their coöperation in supplying the information and data contained herein, and especially to Mr. Vladimir Bobri, its president.



Rizzio Guitar • Scotland,
ca. 1700



Guitar by Antonius Stradivarius, ca. 1680

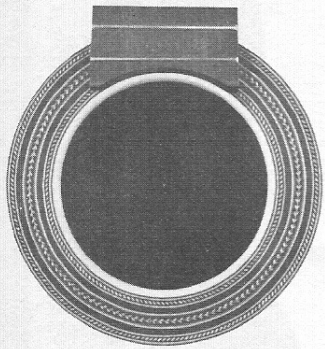


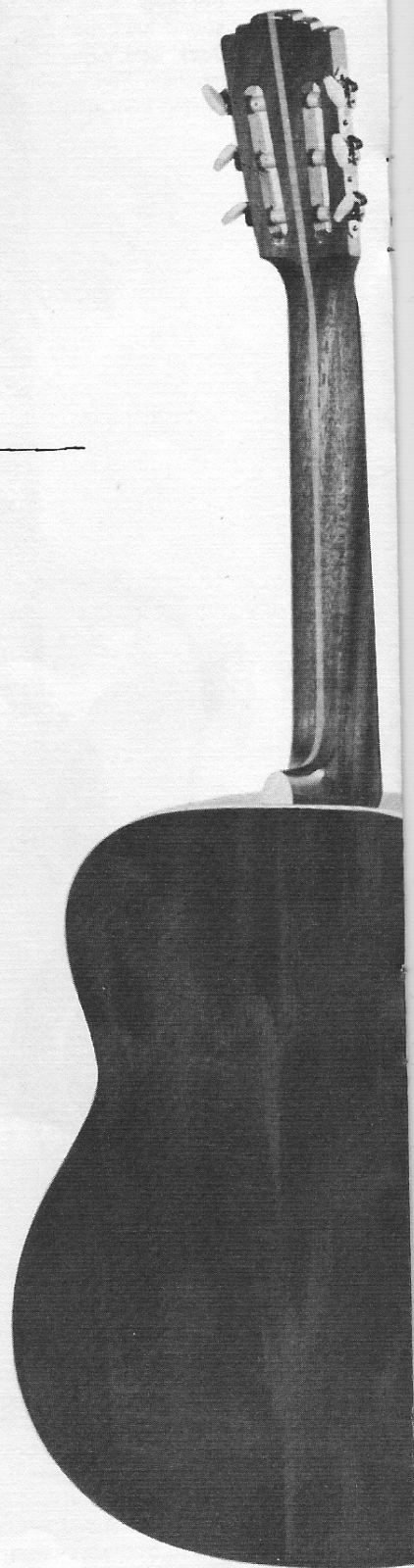
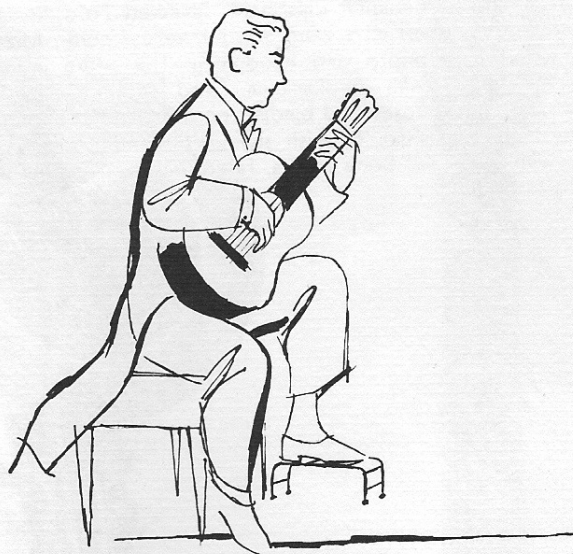
Goya MODEL G-30

The finest GOYA Classic Guitar for the Artist. Brilliant treble and a large and rich bass. Special graduated top of old choice fine-veined, alpspruce, highly selected and seasoned. Back and sides in highly flamed curly mountain maple in a natural blonde finish. A mahogany neck with ebony fingerboard and dark rosewood headpiece. The entire instrument highly polished. Neck reinforced with duraluminum T-rod. Exquisite marquetry purfling around sound hole with decorative purfling on both top and back of body. Decorative inlay on the front of the headpiece. Gold plated machine heads with oversized bone rollers and oval buttons of pure mother-of-pearl. Spanish style rosewood bridge with specially designed mother-of-pearl plate. Fitted with finest quality nylon strings. Grand concert size body.

Goya MODEL G-25

Graduated top of choice beautiful alpspruce. Selected hard flamed mountain maple back and sides finished in a warm reddish-yellow color. Mahogany neck with dark rosewood fingerboard and headpiece. The entire instrument highly polished. Neck reinforced with duraluminum T-rod. Marquetry purfling around sound hole and top edges. Rosewood binding on front and back edges of body. Back and sides highly polished. Spanish style rosewood bridge. Nickle-plated machine heads with oversized bone rollers. Fitted with best quality nylon strings. Grand concert size body.





Goya MODEL G-20

Selected alpspruce top with flamed maple back and sides finished in a grey-brown coloring. Mahogany neck and rosewood fingerboard. The entire instrument highly polished. Neck reinforced with a duraluminum T-rod. Attractive inlay and purfling around sound hole. White binding on back and front edges of body. Spanish style rosewood bridge. Nickle-plated machine heads with oversized bone rollers. Fitted with best quality nylon strings. Grand concert size body.

Goya MODEL G-15

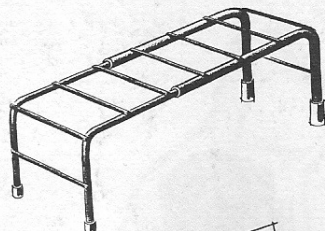
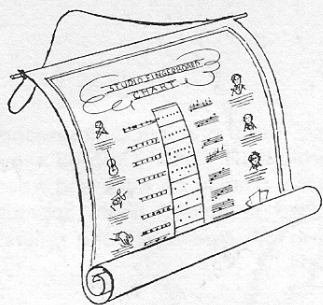
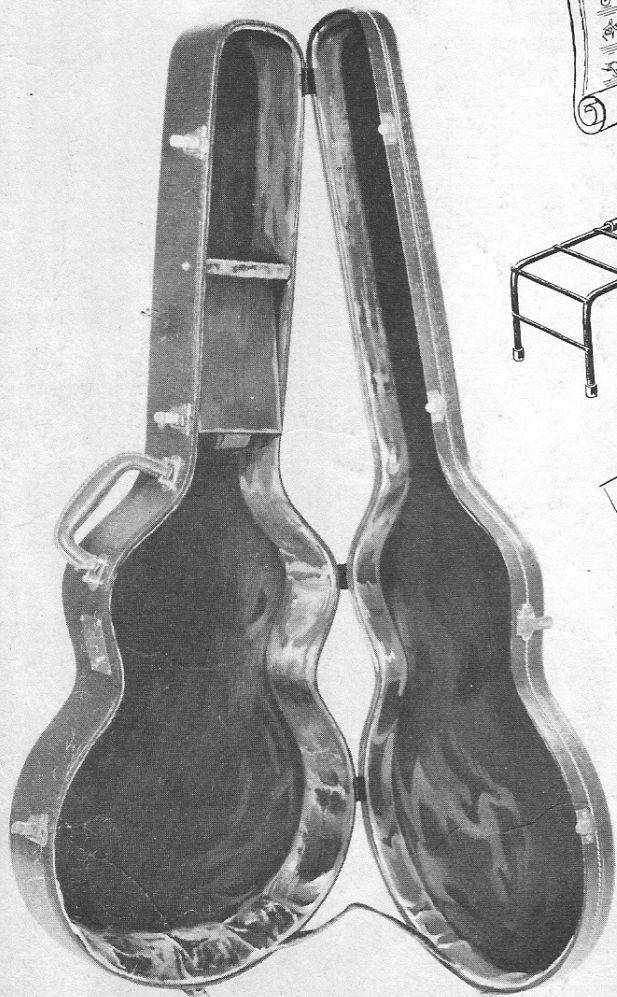
Selected alpspruce top with pure mahogany back, sides and neck. Rosewood fingerboard and head. Neck reinforced with a duraluminum T-rod. Colored inlay and purfling around sound hole. Black and decorative binding on back and front edges of body. Complete instrument highly polished in natural finish. Spanish style rosewood bridge. Nickle-plated machine head with oversized bone rollers. Fitted with best quality nylon strings. Concert size body.



Goya MODEL G-15

Selected alpspruce top with pure mahogany back, sides and neck. Rosewood fingerboard and head. Neck reinforced with a duraluminum T-rod. Colored inlay and purfling around sound hole. Black and decorative binding on back and front edges of body. Complete instrument highly polished in natural finish. Spanish style rosewood bridge. Nickle-plated machine head with oversized bone rollers. Fitted with best quality nylon strings. Concert size body.





CLASSIC GUITAR REFERENCE CHART

Designed by V. Bobri

Includes Message by Andres Segovia

This convenient wall chart shows at a glance exact position of every note on the finger board. (Actual size—printed in 2 colors—divided into monthly study sections.) Gives information on what to look for when buying a classic guitar. Diagrams for correct playing position of hands and body. Valuable data on strings, methods, guitar music, care of nails, etc. Indispensable for teachers and students.

FOOT-STOOL

A necessity for all solo classic guitar artists. The finest, most advanced foot-rest on the market today. Heavy metal construction, sturdy and durable. Artistically designed and detachable to fit into guitar case.

GOYA STRINGS

The "Goya" classic guitar strings are the logical companion to the "Goya" classic guitar. Made of the finest material available. Scientifically constructed and tested to insure the quality necessary to bring out their true tone.

GOYA GUITAR CASE

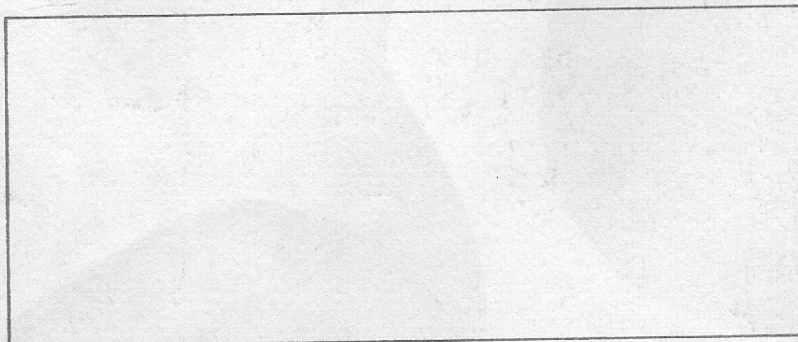
Deluxe carrying cases are available for the "Goya" classic guitar in two models to satisfy the needs of the most discriminating artists.

Model C-5c and C-5gc—A low priced economy case. Made of laminated chipboard and covered with imitation leather. Flannel lined with stitched and bound edges. Round handle, nickel-plated hardware. Ideal for beginners. In concert and grand concert sizes.

Model C-10c and C-10gc—The deluxe Goya case to make your outfit complete. Custom built to fit the Goya Classic guitars. All wood veneer case, lightweight construction. Attractive durable fabrikoid covering. Soft, padded plush lined throughout. Sturdy metal locks, bumpers and hardware. The finest case available for both the concert and grand-concert sized guitars.

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