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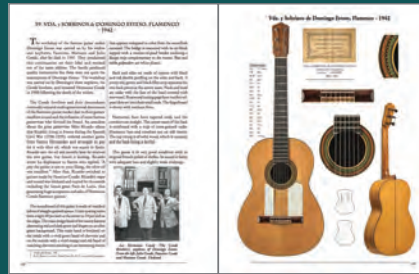
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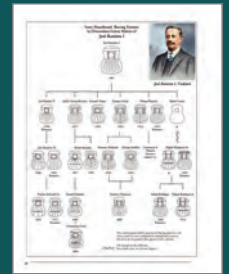
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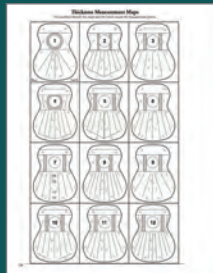
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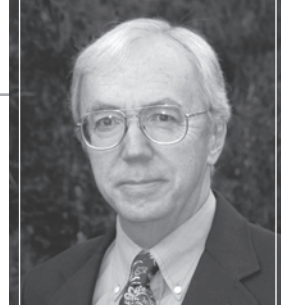
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LETTER FROM THE EDITOR

by Thomas Heck



Thomas Heck,
Soundboard Scholar
General Editor

It is gratifying to be able to continue serving the scholarly community of guitar enthusiasts with *Soundboard Scholar*, one of very few peer-reviewed journals of guitar studies. Our goal continues to be the encouragement and publication of research of the highest caliber related to the guitar. Submission guidelines are posted on the GFA website. Publication frequency has so far been annual, with free distribution to all GFA members and subscribers, and online sales as well.

While the current official roster of referees is listed on the masthead, other appropriate readers (who must remain anonymous) have also kindly agreed, when asked, to participate in the vetting process based on their areas of expertise. We hope that the quality of the results will be apparent to all—well worth the extra collective effort.

Last year we put out a call for scholarly reviews; this year, thanks to Richard Long's editorial efforts, we have five timely ones to share with you. We could certainly use more! Publishers and authors are invited to send review copies of their scholarly publications related to the guitar directly to Mr. Long. His address is on the previous page along with that of our new CD and media Review Editor, Mr. Colahan.

The co-publishing of supporting documentation on the GFA website, about which I speculated in the introduction to *Sbs 1* (2015) and which became a reality with *Sbs 2* (2016), has become an integral and valuable complement to *Sbs 3* (2017). Many other scholarly journals are doing this very thing to accommodate color illustrations, facsimiles, and figures that might otherwise be too large or expensive to print. As to the question of feedback (i.e. "Letters to the Editor"), we may all want to think in terms of an *online* forum for the sake of timeliness if a controversy erupts. So far there has not been a need for one, but we hope to be responsive if the need is felt.

Our parent magazine, *Soundboard* quarterly, will continue, as it has in the past, to welcome review copies of a broad range of guitar-related publications. Please refer to the *Soundboard* page on the GFA Web site for the names and addresses of its current Review Editors.

About *Soundboard Scholar 3*

Documents and documentation, whether published or in manuscript, seem to set the tone for this issue of *Sbs*. Erik Stenstadvold's presentation of an unknown letter of 1827 by Fernando Sor, written in French (and now reproduced as both a facsimile and a transcription) and translated into English, accompanied by a probing series of annotations, goes far in enabling us to comprehend the way the "publication game" was played in Paris at that time. Following other clues, the author even throws new light on Sor's rocky relationship with the French dancer, Mlle. Hullin.

The publication history of Segovia's famous "scales," as narrated by Andreas Stevens, shows that nothing in the world of guitar methods and studies, especially after Segovia's involvement with them, is as simple as it might seem. Which of us had ever heard of

earlier editions of those scales than what first came to us in 1953 by way of the Columbia Music Co.? It is very gratifying to be able to copublish online with this article, for the first time, the *true first edition* of Segovia's scales: *Estudios de Técnica Elemental, primer cuaderno, escalas diatonicas—guitarra* (Buenos Aires, ca. 1928).

There are two interesting articles in our BIBLIOGRAPHICA section. The first, by Ellwood Colahan, MLIS, proposes an online answer to the question "How can I find a particular score of guitar music buried in an anthology or collection of pieces?" The second essay, by Ricardo Aleixo, shines light on the development of staff notation for guitar around 1800, as illustrated in a manuscript score in the Senate Library of Madrid.

Finally, much thanks goes to Richard Long for his service not only as our Review Editor, but also as the author of four reviews that enrich this issue. His observations on recent publications by A. Van Vliet, M. Ophee, P. Pouloupoulos, and instrument restorers D. Sinier and F. de Ridder show his deep and wise appreciation for the work of each of these authors.

Prof. Stanley Yates' review of the 7-CD set *The Russian Guitar 1800-1850* is substantial enough to be a separate, feature "review article" by itself. One can and should savor the level of engagement of both the artists being reviewed, Oleg Timofeyev and John Schneiderman, and the reviewer. Prepare to be educated by this substantial essay!

Cover Illustration

The color portrait of Fernando Sor which appears on the cover of this issue, not previously published as far as we know, is a hand-colored version of a printed (b&w) copy of a painting—an original portrait (now lost) of Sor—by one Innocent Louis Goubeau. Before it disappeared it was copied, in the mid-1820s, by both a lithographer and an engraver, probably in response to public demand. The lithograph, according to the British Museum exemplar now online and well documented (No. 1893,0123.45), bears the attribution "Goubeau pinxit / Lith de Engelmann / Lithod par Bordes," which means that the original painter was Goubeau, the preparer of the image on the lithographic stone was Joseph Bordes, and the craftsman who inked the stone and pulled the prints was Godefroy Engelmann. The engraved copy, slightly sharper than the lithographic one, has this attribution: "Drawn by L. Goubeau / Engraved by M.N. Bates." Our cover illustration apparently began its existence as a paper print and was over-painted by hand (water-colored). It is a one-of-a-kind miniature version (the inner oval being 9.5 x 7.3 cm.—about 3.7 x 2.9 in.) of how the original portrait might have appeared. The present owner, Norbert Fischer, who kindly gave us permission to reproduce the portrait, is "a classical guitarist and guitar teacher who lives with his family in a little N. German village some 60 km. from Bremen." He acquired it from an antiquarian dealer in response to an eBay posting of 2015.

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by Thomas Heck

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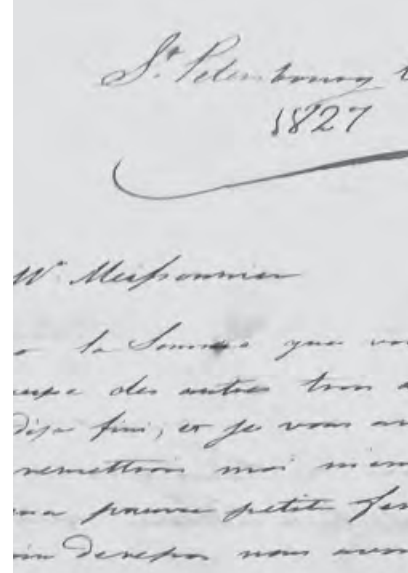
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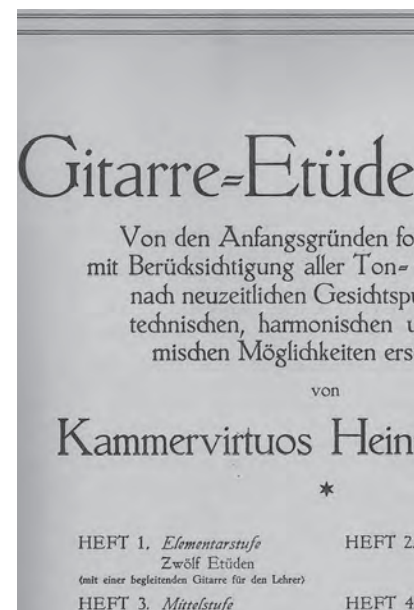
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Sor's newly discovered letter, page 4.



Discover Segovia's method, page 13.



Lithograph of F. Sor (after Goubeau) c. 1825 on which cover portrait is based.

A NEWLY DISCOVERED LETTER OF 1827 BY FERNANDO SOR¹

By Erik Stenstadvold

Since 1994, when the second edition of Brian Jeffery's standard biography of Fernando Sor was published, various studies have added to our knowledge and understanding of the guitarist and composer.² Now a hitherto unknown letter, written by Sor in Saint Petersburg, has come to light which makes a significant addition to the array of documents pertaining to his life and work. Dated 1 April 1827, this remarkably long letter provides new insight into the publishing and personal relationship between Sor, his Paris publisher Meissonnier, and various intermediaries; it also mentions some unknown Sor works, including a book of drafts at Málaga, and some pieces mistakenly published under Sor's name. Finally, it reveals his attitude toward the engraving by M. N. Bates of his portrait after Goubeau—the only sure pictorial record of Sor we have—and his great affection for Paris.

Note on the text: Sor writes a passable French, though his spellings (e.g. applaudir, defunct) sometimes depart from the current literate norm. His spellings have been retained in the transcription. Sor generally knew when a French word should carry an accent, but he almost invariably writes something indeterminate between a dot and an acute. All the accents Sor marked have been brought into line with modern usage, but none has been supplied where he omits an accent, and those that he adds unnecessarily have been retained.

—Christopher Page

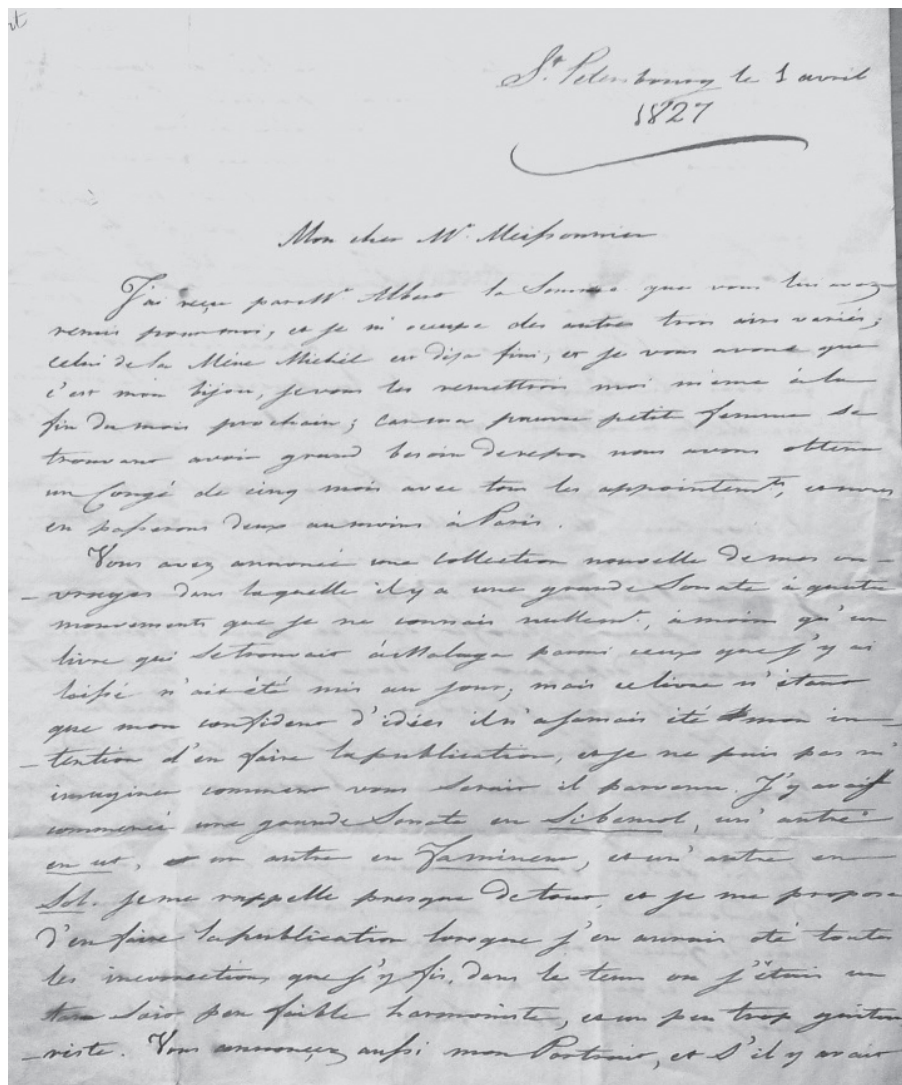


Figure 1: Sor autograph letter of 1 April 1827, p. 1.

¹ The author is grateful to the various people who have made this study possible: first and foremost to the owner of the Sor letter, Mr. Norbert Fischer, who generously provided images of it and gave permission to publish them; furthermore to Andreas Stevens, who first announced the letter's existence at the 6th Lake Konstanz Guitar Research Meeting (March 2017) and later put me in contact with the owner; and to Luis Briso de Montiano for valuable suggestions. I would also like to extend my gratitude to Wolf Moser who, although himself planning an article on this important document, munificently had no objections to sharing it. Finally, my thanks go to Christopher Page who prepared the edition of the French text of the letter and the English translation, and whose many comments throughout my work on this article have been most encouraging.

² Brian Jeffery, *Fernando Sor, Composer and Guitarist*, Second Edition (London: Tecla Editions, 1994). More recent studies include the many essays in Luis Gáser, ed., *Estudios sobre Fernando Sor – Sor Studies* (Madrid: Ediciones del ICCMU, 2003); Kenneth Hartdegen, "Fernando Sor's Theory of Harmony Applied to the Guitar: History, Bibliography and Context," PhD diss. (University of Auckland, 2011); Brian Jeffery, "Sor in trouble with the Spanish Inquisition, 1803 to 1806," *Soundboard* 38, no. 3 (2012): 15–19; Christopher Page, "New light on the London years of Fernando Sor, 1815–1822," *Early Music* 41, no. 4 (2013): 557–69; Erik Stenstadvold, "Fernando Sor on the Move in the Early 1820s," *Soundboard Scholar* 1 (2015): 16–25; Josep María Mangado Artigas, "Fernando Sor (1778-1839): Documenti inediti – Riflessioni e ipotesi, I-V," *Il Fronimo* 172–176 (Oct. 2015–Oct. 2016).

moyen d'en retarder la livraison, au lieu de donner au public la copie d'un mauvais portrait (ce que suppose que ce ne peut être que celui défini par Goubeau et estropié par un mauvais graveur Anglais.) ou au moins celle d'un excellent portrait que je vous prêterai, et rectifiée par quelque science d'après nature. Il me semble que si vous annoncez tout simplement la chose telle qu'elle est, le public ne pourra qu'applaudir au cas que vous lui témoignerez de lui présenter la marchandise de la meilleure qualité qu'il vous est possible.

J'ai arrangé pour le Sicco à quatre mains l'ouverture de Cendrillon et une marche triomphale composée à l'époque du gouvernement. Je ne l'ai point publiée parce que cela ne tourne point à profit dans ce pays et lorsque les morceaux dépassent les deux pages: outre cela, comme lorsque je dédica la marche funèbre à l'impératrice elle me fit un cadeau de 2000 roubles, (valeur d'une bague que Sartaposte m'envoya) je ne pouvais publier l'autre sans lui la dédier, et je trouvais que ça avait l'air d'endormir un autre; car elle ne pouvait me que de faire pour un ouvrage dédié à son mari vivant ce qu'elle avait fait pour celui qui était fait pour son beau-frère défunt. Peut être

Figure 2: Sor autograph letter of 1 April 1827, p. 2.

en deux ouvrages vous conviendront

J'en fais une fête de plaisir & de voir mes
anciens amis dont vous faites partie. Présenter
je vous prie mes salutations amicales à Mad^e.
Mispoune et à M^r. votre frère ainsi qu'à
M^r. et Mad^e. Miné. Recevez tout bien des
choses aimables de la part de ma femme
et croyez à l'attachement. Sincère de
Votre très dévoué

J. Sor

P. S.

J'ai toujours oublié de vous dire que parmi tous les
lambours que l'on vous présentera sachez que
vous aimez ce qui étoit de moi, ou vous a présen-
té la partie de guitare d'un duo de guitare et
flûte ou Violon, comme Sonate; et c'est ainsi que
vous l'avez publiée; aussi il y a des endroits
qui ne signifient rien du tout dans l'autre
partie; ou vous a donc aussi deux mémoires
qui ne sont pas de moi mais d'un tel M^r.
Mercader de la ville Cervera en Catalogne.

Figure 3: Sor autograph letter of 1 April 1827, p. 3.

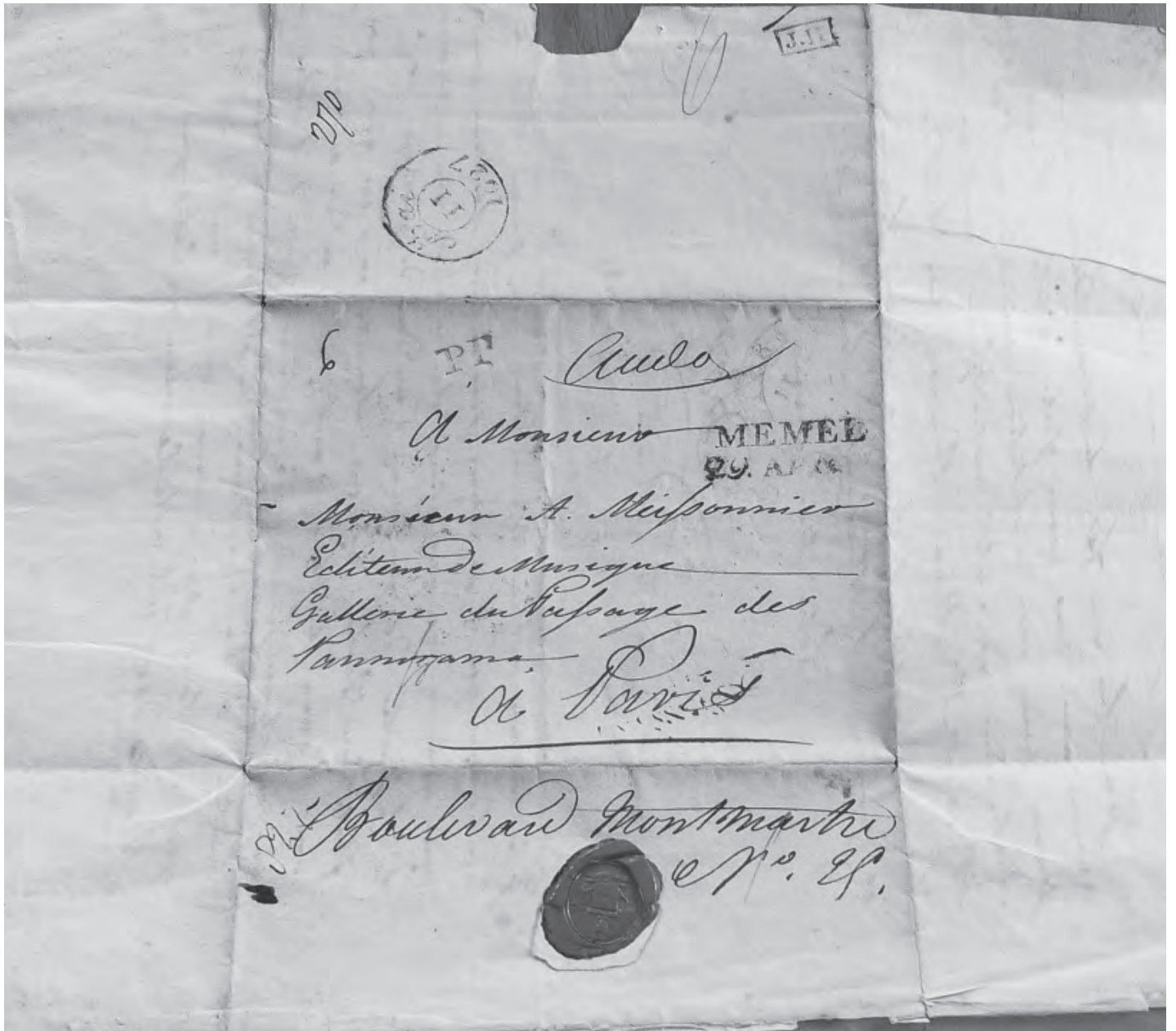


Figure 4: Sor autograph letter of 1 April 1827, exterior showing addressee, postal stamps, and the customary wax seal.

A NEWLY DISCOVERED LETTER: (cont.)

TRANSCRIPTION

St. Petersburg le 1 avril 1827

Mon cher Mr. Meissonnier

J'ai reçu par Mr. Albert la somme que vous lui avez remis pour moi, et je m'occupe des autres trois airs variés ; celui de la Mère Michél est déjà fini, et je vous avoue que c'est mon bijou, je vous les remettrai moi même à la fin du mois prochain; car ma pauvre petite femme se trouvant avoir grand besoin de repos nous avons obtenu un congé de cinq mois avec tous les appointements, et nous en passerons deux au moins à Paris.

Vous avez annoncé une collection nouvelle de mes ouvrages dans laquelle il y a une grande sonate à quatre mouvements que je ne connais nullement, à moins qu'un livre qui se trouvait à Málaga parmi ceux que j'y ai laissé n'ait été mis au jour ; mais ce livre n'étant que mon confident d'idées il n'a jamais été mon intention d'en faire la publication, et je ne puis pas m'imaginer comment vous serait il parvenu. J'y avait commencé une grande sonate en si bemol, un' autre en ut, un['] autre en fa mineur, et un' autre en sol. Je me rappelle presque de tout, et je me propose d'en faire la publication lorsque j'en aurais oté toutes les incorrections que j'y fis, dans le tems ou j'étais un tant soit peu faible harmoniste, et un peu trop guitariste. Vous annoncez aussi mon portrait, et s'il y avait [p. 2] moyen d'en retarder la livraison, au lieu de donner au public la copie d'un mauvais portrait (car je suppose que ce ne peut être que celui dessiné par Goubeau et estropié par un mauvais graveur Anglais) on aurait celle d'un excellent portrait que je vous préferais, et rectifié par quelque séance d'après nature. Il me semble que si vous annoncez tout simplement la chose telle qu'elle est, le public ne pourra qu'applaudir au désir que vous lui témoignerez de lui présenter la marchandise de la meilleure qualité qu'il vous est possible.

J'ai arrangé pour le piano à quatre mains l'ouverture de Cendrillon et une marche triomphale composée à l'époque du Couronnement. Je ne l'ai point publiée parceque cela ne tourne point à profit dans ce pais ci lorsque les morceaux dépassent les deux pages : outre cela, comme lorsque je dédiais la marche funèbre à l'Imperatrice, elle me fit un cadeau de 2000 roubles (valeur d'une bague que Sa Majesté m'envoya), je ne pouvais publier l'autre sans la lui dédier, et je trouvais que ça avait l'air d'en demander un' autre ; car elle ne pouvait moins que de faire pour un ouvrage dédié à son mari vivant ce qu'elle avait fait pour celui qui était fait pour son beau frere défunct. Peut être [p. 3] ces deux ouvrages vous conviendront.

Je me fais une fête du plaisir de voir mes anciens amis dont vous faites partie. Présentes je vous prie mes salutations amicales à Made. Meissonnier et à Mr. votre frere ainsi qu'à

Mr. et Made. Miné. Recevez tous bien des choses aimables de la part de ma femme et croyez à l'attachement sincère de
Votre très dévoué
F. Sor

P.S.

J'ai toujours oublié de vous dire que parmi tous les lambeaux que l'on vous présentait sachant que vous aimiez ce qui était de moi, on vous a présenté la partie de guitare d'un duo de guitare et flûte ou violon, comme sonate ; et c'est ainsi que vous l'avez publiée ; aussi il y a des endroits qui ne signifient rien du tout faute de l'autre partie ; on vous a donné aussi deux ménuets qui ne sont pas de moi mais d'un tel Mr. Mercader de la ville Cervera en Catalogne.

TRANSLATION, followed by comments corresponding to the embedded tags.

<C01> Saint Petersburg, 1 April 1827 <C02>

My dear Monsieur Meissonnier,

<C03> I have received by Monsieur Albert the sum that you gave him for me, and I am busy with the other three airs with variations; I have already finished [the variations on] *Mère Michel* and I promise you that it is my jewel; I will give them to you myself at the end of next month; <C04> my poor little wife finds herself in great need of rest so we have obtained five months of paid leave and will pass at least two of them in Paris.

<C05> You have announced a new collection of my works <C06> in which there is a grand sonata, in four movements, of which I know nothing unless a book which is at Málaga, among those I left there, has been brought to light. Since this book is only my private record of ideas I never had any intention to publish it and I cannot imagine how it came into your hands. I had started there a grand sonata in B-flat, another in C and another in F minor and another in G. I remember virtually everything and I propose to publish them when I have removed all the faults that I made there in the time when I was rather too little of a harmonist and a little too much of a guitarist. <C07> You also announce my portrait, and if there is a way to delay the delivery, instead of giving the public a copy of a bad portrait (for I suppose it cannot be other than the one drawn by Goubeau and ruined by a bad English engraver) one might have a copy of an excellent portrait that I will lend you, corrected after the original in a sitting. It seems to me that if you just announce the thing as it is, the public could only applaud the desire you show them to present them with the best quality merchandise that it is possible for you to do.

<C08> I have arranged for four-hand piano the overture from *Cendrillon* and a triumphal march composed at the time of the Coronation. I have certainly not published it because in this country there is no profit whatsoever to be got from a piece that exceeds two pages. What is more, when I dedicated the funeral march to the Empress, since she gave me a present of 2000 roubles (the value of a ring that her majesty sent me), I could not publish the other [i.e. the triumphal march] without dedicating it to her, and I found that would make it appear as if I were asking for another [present], for she could not do less for a work dedicated to her living husband than she had done for one that was made for her deceased brother-in-law. Perhaps these two works will suit you?

<C09> I rejoice to think I will see my old friends of whom you are one. Please give my friendly greetings to Madame Meissonnier and to your brother, also to Monsieur and Madame Miné. Please accept warm greetings on behalf of my wife and trust the sincere friendship of your very devoted

F. Sor.

P.S. <C10>

I have forgotten to tell you that, among the scraps that you have been given by those who know that you like what I compose, you have been given the guitar part of a duo for guitar and flute or violin, as a sonata, and that is how you have published it; there are places which are absolutely meaningless without the other part; you have also been given two minuets which are not of my composing but are rather <C11> the work of a Monsieur Mercader from the town of Cervera in Catalonia.

COMMENTS

<C01> Although dated St. Petersburg 1 April 1827, the letter has two postal stamps (**Figure 4**) showing that it took a full month to reach the addressee; one stamp reads “MEMEL 29. APR...” (Memel was the old name of the Lithuanian coastal town Klaipėda), the other appears to be “*Mai* II 1827,” which may be the date of the letter’s arrival in Paris.

<C02> It has previously been assumed that Sor returned to Paris in late 1826 or early 1827,³ but the letter shows that he remained somewhat longer in Russia and that he and his wife expected to be back in Paris before the end of May.

<C03> The Monsieur Albert mentioned here is the French dancer-choreographer François Décombe-Albert, whom Sor would have known from London. They cooperated in the production of the ballet *Cendrillon* in 1822, for which Sor composed the music and which Albert choreographed in addition to dancing a leading role. The sum must have been payment for some compositions which Sor had sent to Meissonnier, in all likelihood opp. 24–29, for which a subscription with the title *Six nouveaux morceaux* was advertised in the *Revue Musicale* of February 1827. (It is also possible, but less likely, that the money included advance payment for the “three airs with variations.”) Most probably Monsieur Albert had brought the money in person, but he could have arranged the delivery through an intermediary, perhaps a French dancer going to Russia.

The text indicates that Sor must have promised Meissonnier three new sets of airs with variations, one of which was already finished, the *Mère Michel* (better known as “C’est la mère Michel”), which was published in 1828 as Sor’s op. 30, with the title 7e. *Fantaisie et Variations Brillantes*.⁴ Of the two other sets we know nothing (they were not published by Meissonnier) unless perhaps they were op. 40, *Fantaisie sur un air favori Ecossais*, and op. 54, *Morceau de Concert*, which Sor published later in cooperation with Pacini.

<C04> “My poor little wife” (*ma pauvre petite femme*) was the young ballerina Félicité Hullin, whom Sor probably married in Paris before heading east with her in 1823. The text implies that they were planning to return to Paris together for a couple of months in 1827. In Russia, Félicité most likely had been engaged with a regular salary at what would have been the Bolshoi Petrovsky Theatre in Moscow.⁵ Perhaps Sor was also employed there; his reference to *their* receiving “five months of paid leave” suggests that they were highly valued and that both were expected to return in the fall. But they were destined to break up their relationship; see below.

<C05> “You have announced a new collection of my works in which there is a grand sonata, in four movements...” The “new collection” most certainly refers to the *Six nouveaux Morceaux de guitare*, opp. 24–29, a subscription for which was advertised in the *Revue Musicale* in February 1827⁶ and in the *Journal général d’Annonces* on 7 March 1827, i.e., a month or two before Sor’s letter

³ Jeffery, *Fernando Sor*, 82.

⁴ Advertised in *Revue Musicale* (1828): 120.

⁵ An article in a journal called *Guitare et Musique* in 1958, which was based on the research by the Russian guitar historian V. P. Mashkevich, claimed that she was engaged at the Moscow ballet at an annual salary of 17,000 rubles (Jeffery, *Fernando Sor*, 75).

⁶ Jeffery, *Fernando Sor*, 82.

A NEWLY DISCOVERED LETTER: (cont.)

was written.⁷ The advertisements list the individual works, including “a grand sonata, composed of four movements” (*une grande Sonate composée de quatre morceaux*);⁸ this is almost verbatim the same as Sor wrote. The advertisement also stated that “This Collection will be adorned by a portrait of the composer” (*Cette Collection doit être ornée du portrait de l’auteur*), a portrait of which Sor has a less-than-favorable opinion (see comment <C07>).

<C06> “... of which I know nothing,” Sor clearly had no idea what sonata Meissonnier was publicizing. In hazarding a guess at what it may have been, he reveals the existence of a book of drafts or sketches left at Málaga. During the turmoil of the final years of the Peninsular War, in 1810 and 1811, Sor was in Málaga (where, of all things, he managed a factory making playing cards).⁹ Subsequently he moved to Jerez and finally to Valencia before fleeing to France in 1813. Sor tells us that the sketchbook contained draft versions of four grand sonatas (implying that they were multi-movement works), two in the unfriendly keys of B-flat and F minor, and two in C and G. At the time of writing the letter, he realized that these pieces would need revision, for they were composed at a time when he “was rather too little a harmonist and a little too much a guitarist.” This is a finely turned phrase expressing Sor’s fundamental belief that his art as a guitarist was now distinctive for being founded upon a secure knowledge of harmony, counterpoint and the ability to compose “a good bass.”¹⁰ Unfortunately, no copies of these sonatas, either in their early states or revised, have been found; it is quite likely that Sor never revised them. Upon returning to Paris he may have realized that there was no longer a market (if ever there were) for such guitar music.¹¹ The fact that Sor did not acknowledge the sonata, op. 25, may have implications worth considering. It seems unlikely that it indeed was one of the Malaga sonatas; the style, particularly of the two first movements, is quite different from that of other known works from his Spanish period, including the sonata, op. 22 (which, although first published in 1825, had been composed in Spain two decades earlier).¹² The music

of op. 25 bears nevertheless the unmistakable hallmark of Sor; perhaps Meissonnier (or someone else?) put together movements from different sources, thereby constructing a grand, four-movement sonata.¹³ This may explain the unusual—and one may argue, weak—formal structure of the sonata, with just a minuet as the final movement.

<C07> Two versions of a portrait of Sor are known;¹⁴ one is an engraving made in London by M. N. Bates after a drawing or painting by Goubau(d), the other is a lithograph by Engelmann and Bordes in Paris, showing the same image of Sor with a guitar. The letter indicates that the Paris lithograph was new and made after the English engraving, at Meissonnier’s request. Sor was far from happy with the portrait “ruined by a bad English engraver,” and appealed to Meissonnier not to republish it, but to wait for another portrait the guitarist would lend him when back in Paris. Meissonnier did not honor this request; the lithograph was already on the market,¹⁵ and nothing more is known about the new portrait that Sor described. Sor’s verdict on M. N. Bate (the engraver) is perhaps unduly harsh, and may conceal a story that cannot now be reconstructed. This artist was responsible for some very capable engravings of paintings by the noted Regency artist, Adam Buck.

<C08> The triumphal march for the Coronation of the Tsar is not known to survive, unless it was an arrangement of the “Tempo di Marcia” from the first act of Sor’s ballet *Hercule et Omphale*, which, according to the title-page annotations of the autograph score, was performed for the first time in Moscow in 1826 for the coronation celebrations of Tsar Nicholas I. The four-hand piano arrangement of the overture from *Cendrillon* is also unknown, whereas a piano score of the ballet music, including the overture, survives; it was allegedly arranged by Sor himself and published in London in 1822.¹⁶ Meissonnier did not act on Sor’s proposal to publish the two arrangements.

The Funeral March was composed for the funeral of Tsar Alexander in March 1826. No copy of the original score for military band has survived, but there are versions

⁷ I am obliged to Luis Briso de Montiano for this suggestion; I had initially assumed that Sor was referring to the *Collection complète des œuvres de Sor*, opp. 1–23, which had first been advertised in the *Journal général d’Annonces* on 28 October 1825 and then again on 6 December 1826.

⁸ The complete list reads: “12 new Etudes [op. 29]; three sets of variations on well-known Airs [opp. 26–28]; a grand Sonata, composed of four movements [op. 25]; and finally eight small pieces [op. 24].”

⁹ Josep M. Mangado, “Fernando Sor (1778–1839): documenti inediti, riflessioni e ipotesi (parte prima),” *il Fronimo* 172 (Oct 2015): 45–54.

¹⁰ Sor, *Méthode pour la guitare* (Paris, 1830), 3.

¹¹ A letter from Napoléon Coste to the Swedish amateur guitarist A. H. Hallberg, written in Paris on 21 December 1876, gives us a glimpse of the situation: “I must tell you, dear Monsieur, that in Sor’s final years he had his scores engraved at his own expense, because the publishers no longer wished to buy his works or to give him a reasonable price.” *Il faut vous dire, cher Monsieur, que dans les dernières années*

de l’existence de Sor il faisait... graver sa musique à ses frais, parce que les éditeurs ne voulaient plus acheter ses œuvres, ou ne voulaient pas lui en donner un prix raisonnable. Napoléon Coste, *spâte Briefe 1867–1882*, published by Ingrid and Werner Holzschuh (Hamburg: Privately published, 2014), Letter Ha2.

¹² For a discussion of Sor’s sonatas, see Stanley Yates, “Sor’s guitar sonatas: Form and style,” in *Estudios sobre Fernando Sor – Sor Studies*, ed. Luis Gásser (Madrid: Ediciones del ICCMU, 2003), 447–92.

¹³ The two first movements, the *Andante Largo* and *Allegro non troppo*, are so closely linked that they most probably were conceived as a unity.

¹⁴ Both versions are reproduced on facing pages in Jeffery, *Fernando Sor*, 44–45.

¹⁵ An advertisement in *Journal général d’Annonces* on 7 February 1827 shows that Meissonnier sold the portrait for two francs.

¹⁶ Advertised in the *Morning Post* on 2 July 1822; that is relatively soon after the premiere at the King’s Theatre on 26 March, and while Sor was still in London.

both for solo piano and four-hand piano.¹⁷ In the letter Sor confirms what previously was known only from secondary sources: that Tsarina Alexandra, Nicholas' wife, bestowed a very valuable ring upon him for his services.¹⁸

<C09> Meissonnier's brother was the publisher Joseph Meissonnier, also called Meissonnier *jeune*. Monsieur Miné probably refers to the organist and composer Adolphe Miné (1797–1854).

<C10> The postscript again shows that Meissonnier received music attributed to Sor from various questionable sources. It is, however, impossible to determine what publication Sor has in mind when he claims that Meissonnier had published, as a solo piece, the guitar part of an unknown duo for guitar and flute or violin ("sonate" here probably means just a solo piece without necessarily implying sonata form). The publication would have had to be before op. 24 but after op. 16—a work which had been published in early 1823,¹⁹ that is, during Sor's seven- or eight-month sojourn in Paris before departing for Russia.²⁰ However, none of the works in question has a texture suggesting a missing melody part. Perhaps a possible candidate is one of the three brief pieces from the *Divertissement*, op. 23, which Meissonnier, perhaps on Sor's request, replaced in a later issue of the publication, even though all three, a *Valse*, a *Minuetto*, and an *Allemande*, appear to be quite complete as they stand.²¹

<C11> It is impossible to establish the identity of these two minuets by Mercader. Other "Sor" minuets may also be spurious; according to Jeffery, a printed copy of op. 11, *Deux Thèmes variés et Douze Minuets*, contains a manuscript note to the minuet no. 3, possibly in José de Lira's hand, stating that Francisco María de Sabater claimed to have composed this piece in 1803.²² It is quite possible that the majority if not all of the Spanish-style minuets published by Meissonnier under Sor's name, and which doubtless are early compositions (if by Sor), were acquired from persons other than Sor himself—probably as manuscript copies originating in Spain. In the introduction to his method Sor writes: "Several of these pieces [composed in Spain] would have never been exposed to the public, had I been consulted; but some persons who had copies (most of them incorrect) communicated them to the editor (publisher), who, doing far too much honor to my talents, seized with

pleasure everything that bore my name."²³ Sor's method was published two years after he ended his cooperation with Meissonnier, and the description of the unnamed, over-reaching Parisian *éditeur* (publisher) in this passage fits well with what the letter tells us of Meissonnier's business practices.

* * *

From our perspective it may seem devious for a trusted publisher to engage in such activities. Yet Sor does not show much indignation. The notion of intellectual property rights, which only gained the force of law with the Berne Convention of 1886, was little developed at this time. Copyright legislation in France and England secured the rights of the composer or publisher of a *published* musical work only if it had been correctly registered. The Meissonnier-Sor case was not unique; Joel Sachs has shown that Boosey in London continued to issue pirated editions of Hummel's earlier works after he became the composer's authorized English publisher from 1819 on, apparently without objections from Hummel.²⁴

There are other works by Sor deriving from his Spanish period which Meissonnier probably also acquired indirectly. They include the *Thème varié*, op. 3, the *Grand solo*, op. 14, and *Sonate*, op. 15; perhaps they also encompass the two variation sets included in op. 11. Op. 23 seems also not to have originated with the composer himself. Although they may all be by Sor, the music survives in versions he did not necessarily review or deem satisfactory.

Félicité Hullin and Sor

Although no marriage certificate is known, it is generally assumed that Sor and Félicité Hullin were married, despite their huge age difference. This is corroborated by Sor calling her "my little wife" (*ma petite femme*) both in this letter and in another addressed to Monsieur Albert;²⁵ in the latter she is also mentioned by name. Furthermore, in contemporary Russian sources and later ballet literature, she is regularly named "Hullin-Sor." The present letter implies that in early 1827 they still had a functioning relationship, and that they were planning a journey back to Paris together for a brief sojourn. There is no indication that Sor intended to leave Russia for good, yet we know that he never returned, whereas Félicité, after

17 Jeffery, *Fernando Sor*, 81; Richard M. Long, "Fernando Sor's Funeral March for Tsar Alexander I," in Gasser, *Sor Studies*, 63–72.

18 See discussion in Jeffery, *Fernando Sor*, 81.

19 The *Cinquième Fantaisie*, op. 16, was advertised in *Le Miroir des spectacles* on 25 February 1823.

20 For details on this previously little-known Paris period, see Stenstadvoll, "Fernando Sor on the Move."

21 The waltz and minuet had previously been published by Castro de Gistau, also as solo pieces.

22 Jeffery, *Fernando Sor*, p. 25. Sabater is also mentioned briefly twice in Josep María Mangado Artigas, *La Guitarra en Cataluña 1769–1939* (London: Tecla Editions, 1998), 11–12.

23 *Sor's Method for the Spanish Guitar*, translated by A. Merrick (London, 1832), 6. Original French text: *Plusieurs de ces morceaux n'auraient jamais été exposés au public si l'on m'eût consulté; mais des personnes qui en avaient des copies (la plupart incorrectes) en firent affaire avec l'éditeur, qui, faisant beaucoup trop d'honneur à mon talent, s'emparait avec plaisir de tout ce qui portait mon nom.* (Sor, *Méthode*, 4.)

24 As Hummel had lost the opportunity for English copyright of those early works, he had no complaints about this activity; on the contrary, in a letter of 1824, he wrote that he had never found reason to be dissatisfied with Boosey. (Joel Sachs, "Authentic English and French Editions of J.N. Hummel," *Journal of the American Musicological Society* 25 (Summer 1972): 207.)

25 Reproduced in Jeffery, *Fernando Sor*, 79–80.

A NEWLY DISCOVERED LETTER: (cont.)

some months, went back and remained in Russia the rest of her professional life. (She is credited with a profound influence on the Moscow ballet tradition.) So they must have separated. What is more, in the detailed Sor article in Ledhuy's *Encyclopédie Pittoresque* of 1835, considered to be partly autobiographical, there is no mention of her whatsoever, although Sor's journey to Russia and the success he had there with his ballets are amply covered. This cannot be a mere oversight; it rather demonstrates that he no longer wanted to be associated with her in any way.

There is further evidence of this. The Bibliothèque de l'Opera in Paris holds the autograph scores of two Sor ballets: *Alphonse et Léonore ou l'Amant Peintre* and *Hercule et Omphale*. They stem from his Moscow period; *Alphonse et Léonore* has a title-page note, also in Sor's hand, that it was performed there in 1824, while *Hercule et Omphale* has a similar note that it was first performed for the coronation of Tsar Nicholas in 1826. (Sor must have brought the scores with him back to Paris or had them sent when he decided to remain in France.) The title pages of both scores name Mademoiselle Hullin as the choreographer of the ballet, and she is listed among the dancers who performed in the various numbers. It is conspicuous that she is always called "Mademoiselle," which is odd indeed if she was married to Sor. But a closer look reveals that her name has been altered throughout. In **Figure 5** one can clearly see an erasure overwritten by "Mademoiselle," although here and in most other places we can only guess what had been obliterated.



Figure 5

However, in the list of dancers for *Alphonse et Léonore* there is one occasion where the erasure is not overwritten. Here we can discern her original name, "Sor-Hullin," relatively clearly, even in the reproduction shown in **Figure 6**. From this it is possible to establish that, in the other cases, her name was probably originally written as "Made. Sor-Hullin" and that Sor, in order to fill the empty space left by the erasure of "Sor-," wrote "Mademoiselle" out in full instead of using the common abbreviation "Mlle."

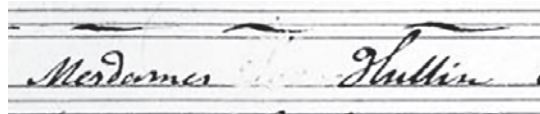


Figure 6

A severe split or rupture must have occurred in the Sor-Hullin relationship, probably during those summer months of 1827 before Félicité returned to Russia—a split so distressing that Sor later did all he could to literally blot her name out of his life. Thanks to the new information provided in the letter of 1 April 1827, we now can infer a little more about the timing of the breakup and the circumstances surrounding it.



ANDRÉS SEGOVIA'S UNFINISHED GUITAR METHOD: Placing His “Scales” in Historical Context

By Andreas Stevens

Introduction

For over sixty years, guitarists of my generation have been familiar with the so-called *Segovia Scales*—the systematic scale fingerings advocated by the Andalusian maestro.¹ They have been an influential—some might say a definitive—bestseller since their first USA publication in 1953. Countless guitar students have incorporated them into their daily practice routines. For the publisher, Columbia Music Co., they seem to be the goose that laid the golden egg. Are they everything that Segovia wanted them to be?

Two books of recent date on guitar technique attest to their enduring value and relevance. Thomas Offermann wrote in 2015: “The fingerings of the scales used here mostly correspond to those of Andrés Segovia.”² And Hubert Käppel explained their use and their origins (as he understood them in 2011) in even more detail: “The Segovia Model that originates from the tradition of Tárrega and Llobet (slightly varied) has proved to be very useful because of the order of the fingers within the frame of the hand on one string.”³

A revised edition of the 1953 publication came out in 1967.⁴ It was republished in 2011 and has remained in print. The original preface by Segovia was partly removed and replaced by a “Historical Note” by Thea E. Smith, the granddaughter of the publisher, Sophocles Papas. She attested that they were “one of the best-selling guitar publications of all time.”⁵

To reinforce this point, here is a quote from her 1998 biography of Sophocles Papas: “In 1975 Columbia Music Company was selling about 10,000 copies of the scales a year.” So far so good. But what aspects of this scenario invite further research? What demands a closer look?

Origins

Segovia himself described on several occasions how his fingerings came about. It seems that it was important for

him to communicate the circumstances to the interested community of guitarists. When one takes a closer look, it becomes clear that all the versions of this story are based on the bilingual first autobiography of Segovia published in 1947 in *Guitar Review*. His motivation for working on scales was inspired, he says, by an attractive piano student a few years his senior—Laura Monserrat. In 1909 Segovia had moved to Córdoba, where he came to appreciate how carefully she practiced her piano scales. He conjectured that such systematic exercises would translate well to the guitar. So he started to work out the fingerings.

Was the development of Segovia’s scales, then, his own invention? In large part it would seem so. In the apparent (to him) absence of any comparable technical scale studies for guitar at the time, at least in remote Andalusia, it could even be called a pioneering effort. Segovia would have been sixteen years old. This says much for his vision and his determination to become a leader in the revival of the classical guitar.

We also have to consider his motivation: Segovia wanted to raise his instrument to the same artistic level that the piano had enjoyed for a long time. A logical step was to study and advocate for the same kind of technical exercises that a serious pianist would practice. Segovia’s nearly word-for-word description of how he developed his scales was published in this chronological order:

- a) First publication in *Guitar Review* 1, no. 4 (1947), in English and Spanish.
- b) The text, read by Segovia, was recorded in August 1970 in *Decca: A Centenary Celebration*.
- c) In written form it appears again in *Segovia an autobiography of the years 1893-1920* (London: Macmillan, 1976).
- d) Transcription of Segovia’s recording in “La guitarra y yo” (2004).⁷

Another more freely worded description was written by Larry Snitzler in 1993.⁸ Here Snitzler recalls what Segovia

¹ Andrés Segovia, *Diatonic Major and Minor Scales* (Washington DC: Columbia Music Co., 1953).

² Thomas Offermann, *Moderne Gitarrentechnik: integrative Bewegungslehre für Gitarristen* (Mainz: Schott, 2015): 211. “Die Fingersätze der hier aufgeführten Skalen entsprechen meist denen von Andrés Segovia.”

³ Hubert Käppel, *Die Technik der modernen Konzertgitarre: Detailliertes Kompendium zu den Grundlagen und Spieltechniken der Gitarre im 21. Jahrhundert mit umfassenden progressiv aufgebautem Übungsteil* (Brühl: AMA Verlag, 2011): 115. “Das aus der Tradition Tárregas und Llobets hervorgegangene Segovia-Modell (hier leicht abgewandelt) hat sich aufgrund der Anordnung der Finger der LH in den Handrahmen auf einer Saite bewährt.”

⁴ Andrés Segovia, *Diatonic Major and Minor Scales, Revised Edition, With an English Translation of the Original Spanish Preface* (Washington, DC: Columbia Music Co., 1967).

⁵ Andrés Segovia, *Diatonic Major and Minor Scales* (Washington DC: Columbia Music Co., 2011).

⁶ Elisabeth Papas Smith, *Sophocles Papas: The Guitar, His Life* (Columbia Music Co., dist. by Theodore Presser Co., 1998): 30.

⁷ Andrés Segovia, as quoted in *Colección Nombres Proprios de la Guitarra, no. 2, Andrés Segovia* (Córdoba: Ediciones de la Possada, 2004), 79.

⁸ Larry Snitzler, “Segovia: His Century,” *Guitar Review* 93 (1993): 30.

ANDRÉS SEGOVIA: (cont.)

had told him in the early eighties about the origins of his scales. In this version the chronology becomes blurred: Córdoba turns out to be Granada and the sixteen-year-old boy is now only ten years old.

But let us now consider Segovia's own words, as found in the first version of his story:

I understood then that the methods for studying the guitar were of a Franciscan poverty compared to the number, variety and progressive order of the exercises contained in any book of piano technique, whether elementary or advanced. Far from discouraging me, however, this realization kindled in me a new interest in the problems of my own instrument. I carefully observed the efficacy of each study, how it made the fingers work, and what degree of independence, strength and agility it developed in them. When I got back to my room, I would try to apply my observations to the technique of the guitar, and it brought me an incredible joy to discover that the exercises I had worked out were also increasing the vigor, elasticity and rapidity of my fingers.⁹

Quoting Segovia's own words, he "carefully observed the efficacy of each [piano] study," and analyzed the exercise's effect on the "independence, strength, and agility" of the fingers. In other words, he claims to have been nothing if not systematic in his approach to mastering guitar technique. And there is evidence to support his claim. The problem is that most guitarists have been unaware of the full extent of the published evidence. The story doesn't actually begin with the *Guitar Review* statement in 1947, but much earlier.

Publication, Circulation, and Reception

With a better understanding of Segovia's motivation from an early age, it should be easier to appreciate the true publication history of the *Segovia Scales*. It may come as a surprise to discover that their earliest version was in Spanish:

Estudios de Técnica Elemental – Primer Cuaderno, Escalas diatónicas (Buenos Aires: Romero y Fernandez, no plate number or date, [pre-1928])

This first edition of the scales is an extremely rare bird. None of the Segovia experts whom this author queried had a copy or even knew of it. As chance would have it, the art collector and guitar aficionado Matthias Hans in Hamburg gifted me with a copy of it that had belonged to Adi Haug, a German guitarist, who had studied this book under the guidance of Segovia in the 1920s. The signatures of Haug and Segovia can be seen on different pages of this copy. (See **Figure 1**, and the uncropped reproduction on copublication website, www.guitarfoundation.org/page/SbS03.)

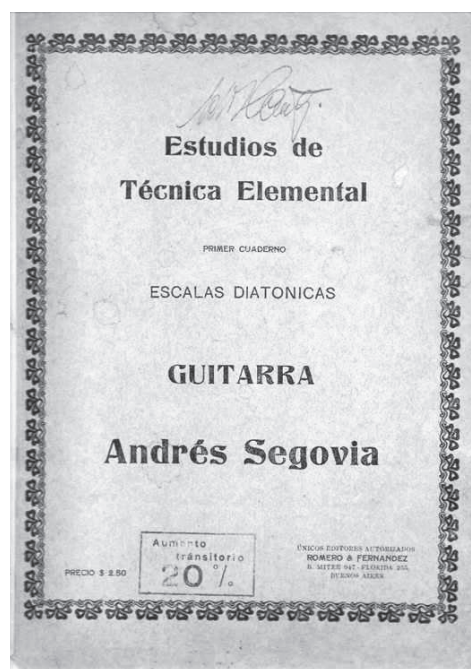


Figure 1: Title page of first edition of the "Segovia Scales" (Buenos Aires, ca. 1928) (continued on pages 15–18).



Figure 2: Advertisement of the availability of the "Segovia Scales" in a 1928 issue of *Gitarrefreund*.

The next-earliest edition evidently appeared in German-speaking lands: *Estudios de Técnica Elemental* (Schlesinger, 1928) [German imported version]. See **Figure 2** for a Viennese vendor's ad in *Der Gitarrefreund* (1928). Although preserving the Spanish text, it included an anonymous German translation of Segovia's preface on a separate insert.

⁹ Andrés Segovia, "The Guitar and Myself," *Guitar Review* 1, No. 4 (1947): 80.a.

Estudios de Técnica Elemental

ESCALAS DIATONICAS

Primer Cuaderno

ANDRES SEGOVIA

Mi hijo Rodrigo con My Hamburg

GUitarra

Ha de sorprender al músico juicioso que revise desde sus comienzos la historia de la guitarra, la falta de un sistema razonable de estudios y ejercicios de tal manera ligados entre sí, que pueda el alumno ascender por ellos desde las primeras letras al dominio superior del instrumento. De ésta falta de método podría tal vez culparse a los dos ó tres nombres en que la guitarra ha resumidamente y Tarrega — si no los excusara una razón admirable: la de haber invertido religiosamente sus horas en dotarla de las únicas obras estimables que hoy posee. Sobre todo Sors y Tarrega. En Aguado existe la preocupación de la enseñanza de un modo permanente y no del todo baldío. Su obra didáctica es superior á su meneguada tarea de compositor, á pesar de que su "Escuela de la guitarra" es un conjunto inorgánico de estudios sin lógica progresiva, pero válidos, desde luego, para quien ha pasado de las primeras nociones y va llegando á las últimas. El estudiante de los primeros cursos se encuentra allí desamparado; las bellas lecciones intuitivas que componen una parte de ese método adulan el oído del alumno sin adiestrar sus dedos y para las otras necesita previamente

la categoría de doctor. De los tres nombres citados, únicamente Tarrega — el admirable sensibilizador de la guitarra — pudo haber dejado escritas mejor que nadie, algunas páginas en que se hubieran sintetizado eficazmente la amplitud de su talento y la sabiduría de su experiencia. Desde el libro hubiera aconsejado con tanto provecho y discreción como aconsejó durante su vida, y explicita su voluntad de maestro en un testimonio inmutabile habría prestado un servicio fecundo al respecto porvenir de la guitarra y otro de igual importancia en nuestros días: la excomunicación de cuantos falsos continuadores, enseñan torpemente en su nombre. Vemos pues que la técnica de nuestro bello instrumento no ha tenido aún su arquitectura definitiva y creemos que á nosotros corresponde fundarla. Nadie ha querido dejar huella de sus primeros pasos en la guitarra, como si temieran entregar al alumno el misterio de su aprendizaje ó como si jamás hubieran estudiado. A nosotros, en cambio nos complace extraordinariamente fiarlas para ayudar, con ejemplos de propios esfuerzos vencidos, al completo desenvolvimiento de las posibilidades artísticas del alumno.

Para conseguir una técnica firme en la guitarra no debe abandonarse el paciente ejercicio de las escalas. Trabajándolas dos horas al día, se irá corrigiendo la mala posición de las manos, graduando la fuerza de los dedos y preparando las articulaciones para posteriores estudios de velocidad. Gracias á la independencia y elasticidad que proporcionan á los dedos, puede adquirirse tempranamente una cualidad muy difícil de poseer mas tarde: la belleza física del sonido; y digo física porque la sonoridad y sus matices infinitos no son el resultado de tercios propositos de voluntad, sino de inmatas excelencias del espíritu.

Para que los ejercicios que siguen sean provechosos, pulsenle lenta y vigorosamente primero y mas suave y ligeramente despues. En una hora de escalas se condensan otras muchas de penosos ejercicios con frecuencia esteriles, y se logra resolver en menos tiempo mayor número de problemas técnicos.

ANDRES SEGOVIA

NOTA: Aparecerán sucesivamente otros cuadernos con estudios progresivos para ambas manos. El próximo constará de 20 fórmulas distintas de arpeggios sencillos y dobles.

Figure 1 (continued)

ANDRÉS SEGOVIA: (cont.)

The image displays two systems of guitar sheet music for Andrés Segovia. Each system consists of six staves of music. The first system is marked with a '4' at the beginning, and the second system is marked with a '3'. The music is written in treble clef with a key signature of one sharp (F#). It features complex melodic lines with numerous fingerings indicated by numbers 1-5 in parentheses. The notation includes various rhythmic values and slurs, with some handwritten annotations in blue ink.

Figure 1 (continued)

The image displays two systems of guitar sheet music, labeled '5' and '6'. Each system consists of six staves of music. The notation includes notes, stems, and various fretting techniques indicated by numbers in parentheses: (1), (2), (3), (4), (5), and (6). The music is written in treble clef with a key signature of one sharp (F#). The first system (labeled '5') contains six staves, and the second system (labeled '6') also contains six staves. The music appears to be a single melodic line with complex fingering and fretting patterns.

Figure 1 (continued)

ANDRÉS SEGOVIA: (cont.)

The image displays a page of musical notation for guitar, consisting of six systems of music. Each system is written on a single staff with a treble clef and a key signature of two flats. The notation includes various rhythmic values, slurs, and fingering numbers (1-5) in parentheses. The systems are arranged in two columns of three. The right column ends with the name 'Segovia' written vertically in cursive.

Figure 1 (continued)

To my great surprise this edition also was not available even in the largest guitar music collections. Only in the estate of Karl Scheit has one copy survived. Here we find a remark that in the Argentine publication was printed as a footnote:

The Spanish Maestro Andrés Segovia has just finished the first volume of technical studies for the guitar. The next volume will contain twenty different formulas of simple and double arpeggios. Further volumes of progressive exercises are planned.¹⁰

It is probable that this edition was quickly made available to German guitarists. In the September/October issue of *Gitarrefreund*, Fritz Buek, the editor and chairman of the *Gitaristische Vereinigung*, wrote an article, “Scale Studies of Andrés Segovia.”¹¹ Here Buek underscored the importance of scale studies for the ambitious guitarist. But in fact, systematic scale studies were not unknown to European guitar teachers at that time. Consider for instance Luigi Mozzani’s three-volume *Studies for the Guitar* (New York: F. A. Mills, 1896). Ever since 1905, Mozzani had become a leading figure in the guitar’s revival among German guitar players. Even earlier, in 1901, these *Studies* had been extensively reviewed by Heinrich Scherrer, and they were available in the association’s library.¹²

Scales as a pedagogical focus had also been previously dealt with by Heinrich Albert, who as a trained orchestral musician was well aware of their importance. As early as 1915, he had written an essay entitled “A Detailed Study of Scale Playing.”¹³

In the preface to the third volume of his *Moderner Lehrgang* . . . [*Modern Method of Artistic Guitar Playing*], Albert wrote in his introductory article (September 1916): “Many players take the view that scale playing on the guitar is not necessary, whereas it is in fact one of the ten commandments.”¹⁴ And a little later he adds: “. . . scale exercises and mastering any instrument at all are inseparable, and this especially applies. Nothing forms the fingers of both hands better than scales.”¹⁵ The fourth volume of his method contains not only single-line scales

but, in contrast to Segovia, also scales in thirds, chords, and two-voiced scales in countermovement.

Constant practice of scales in those days in Germany may well have been what separated ambitious guitarists from the many guitar amateurs. Fritz Buek wrote in his review of Albert’s 4th volume:

The basic element of any technique on every musical instrument is the scale; its study in most guitar methods is underrepresented. And this is completely wrong, because even if somebody knows the fingerboard quite well, he usually plays scales poorly, which is the downfall of most guitar players. H. Albert is the first among modern guitar players to have understood this shortcoming. He has eagerly remedied it in this part of his method. The way in which scales are dealt with is excellent and exhaustive.¹⁶

But also in other countries scale playing was described and promoted before Segovia’s publication. In 1921, Pascual Roch’s *Modern Method for Guitar* . . ., based on the method of Tárrega, was published in New York.¹⁷ Roch himself, having been a student of Tárrega, had arranged scales not in the most common way following the circle of fifths, but in chromatic steps from C major to B major. He dealt with the minor scales the same way; but astonishingly, he treated scales in thirds and sixths in the traditional way (following the circle of fifths).

In his article of 1947 Segovia addressed the interested community with these words:

I would like to say to the guitarists who have the patience to read these lines that the fingering of diatonic scales and certain unpublished exercises, used by teachers and students at the present time, date from that period. Such was the firmness of my dedication to the guitar and the sureness with which it guided my studies, that I have not had to change or modify any of these exercises later, and after long years of practice and experience I am still satisfied with the results of those early labors.¹⁸

Amazingly, he does not even mention his Argentine edition of 1928. In another interview that he did two years later, under the pseudonym Vicente Espinel, he

¹⁰ “Nota: Apareceran sucesivamente otros cuadernos con estudios progresivos para ambas manos. El proximo constara de 20 fórmulas de arpeggios sencillos y dobles.” Thanks go to Stefan Hackl who provided this information to me.

¹¹ Fritz Buek, “Tonleiterstudien von Andrés Segovia,” *Der Gitarrefreund* 9/10 (1928): 72–74.

¹² Andreas Stevens, “Luigi Mozzani in Germany,” in *Luigi Mozzani, vita e opere*, ed. Giovanni Intelisano (Bologna: Minerva Edizioni, 2008), 111–115.

¹³ Heinrich Albert, “Über das Tonleiterstudium im besonderen” (sic), *Der Gitarrefreund*, 5/6 (1915): 19–21.

¹⁴ Heinrich Albert, *Moderner Lehrgang des künstlerischen Gitarrespiels, III. Teil. Die Gitarre als Soloinstrument* (Berlin–München–Wien: Verlag Gitarrefreund, 1916), 5. “Viele Spieler sind der Meinung, das Tonleiterspiel sei bei der Gitarre nicht nötig, während es doch gerade eines der zehn Gebote ist.”

¹⁵ “. . . daß das Skalenstudium vom Erlernen eines jeglichen Instrumentes unzertrennlich ist, und hauptsächlich trifft das bei der Gitarre zu, nichts bildet die Finger beider Hände mehr als gerade Tonleitern.”

¹⁶ Fritz Buek, “Zum vierten Teil der Albert–Schule,” *Der Gitarrefreund* 4 (1919): 38. “Das Grundelement jeder Technik auf jedem Instrument ist die Tonleiter und ihrem Studium wird in den meisten Gitarreschulen nur ein ganz geringer Platz eingeräumt. Und sehr mit Unrecht! Denn wenn mancher schon sich einer gewissen Beherrschung des Griffbretts erfreut, so fehlt es in der Regel doch immer am Tonleiterspiel und hierin versagen gewöhnlich fast alle Gitarrespieler. H. Albert ist unter unseren modernen Gitarrespielern der erste, der diesen Mangel erkannt hat und bestrebt gewesen ist, in diesem Teil seiner Schule ihm abzuhelpfen. Die Art wie hier das Studium der Tonleiter behandelt worden ist, ist ganz vortrefflich und erschöpfend.”

¹⁷ Pascual Roch, *A Modern Method for the Guitar, School of Tárrega* (New York: Schirmer, 1921).

¹⁸ Andrés Segovia, “The Guitar and Myself,” *Guitar Review* 1, no. 4 (1947): 80.

ANDRÉS SEGOVIA: (cont.)

recommends his own fingerings: “I would advise the student to play scales daily—those fingered by Segovia.”¹⁹ Obviously the success of Segovia’s publication started during the years he resided in New York.

Segovia’s Preface of 1953

The introductory text to Segovia’s first volume of his technical studies is quite remarkable. It reveals much about his views regarding guitar history and pedagogy. The comparison made by him between the piano and the guitar affirms how the guitar was lacking in adequate methods. He becomes more precise, bemoaning: “...the lack of a practical system of studies and exercises coordinated in such a way as to permit the faithful student to progress continuously from the first easy lessons to real mastery of the instrument.”²⁰

Heinrich Albert, who also had access to the teaching methods of Carulli, Giuliani, Sor, Legnani, and Mertz, came to very similar conclusions with his analysis:

The technique of the guitar is so very different from the technique of other instruments concerning posture as well as the fingering and the touch, that there are absolutely no comparable elements to be found; the guitar stands at a distance from all other instruments and hampers its evolution and acceptance through its inadequate literature and because pedagogical and systematic teaching methods are extremely rare, compared to the wealth of material for the violin and piano.²¹

In contrast to Segovia, who developed his guitar technique following the example of the piano, Albert saw no common ground with other instruments. But this did not prevent him from using piano and violin etudes in his method without saying so.

Let us not forget that there was a teaching method in Spain already in 1535 that claimed to offer a careful progression of studies: “The intention of this book is to explain the music of the vihuela de mano to a beginner who might never have played before, and to maintain with him the same order that a teacher would with a student.”²²

At the time of his writing, it appears that Segovia was not yet familiar with the approach taken by Luis de Milan.

So he only refers to the contributions of Fernando Sor, Dionisio Aguado, and Francisco Tárrega, from whom he had fully expected a method that fulfilled the requirements. He probably had been searching in vain for suitable didactic literature. Not finding it, he had come to the conclusion that there was a genuine lack of scale studies for the guitar—even from the most important guitar composers. Fernando Sor, whose method of 1830 Segovia does not mention (probably because at that moment he was not yet familiar with it), nevertheless is praised by Segovia as a musician, because he left a substantial legacy of concert pieces. Later on, however, Segovia must have stumbled upon a number of Sor’s studies, which he (Segovia) later edited and published with great success in 1945.

Sor himself spoke in terms similar to what Segovia later would say about the need to develop a logical structure for teaching and learning guitar technique: “If I write a method it should contain only the rules that required me to fix my own playing through reflection and experience.”²³

Segovia reproached Dionisio Aguado for having left his studies to posterity without putting them in good pedagogical order:

Aguado did continuously interest himself in the problems of teaching, and with worthy results. Indeed his didactic works are superior to his scant output as a composer. Although his “School of the Guitar” is a disorganized compilation of studies without progressive logic, it is useful for the student who is already far advanced and who does not require elementary lessons. The beginner who tries to learn from Aguado’s book will find himself floundering helplessly. The beautiful, useless lessons which comprise one part of the method please his ear without limbering his fingers, and the others will be far beyond his capabilities.²⁴

Heinrich Albert reached a similar conclusion in the case of Aguado: “... whereas the Aguado method can only be partly regarded as such, because there are gaps in the logical progression of the left-hand- and playing-technique.”²⁵

Despite its shortcomings, he (Espinel/Segovia) recommended Aguado’s work in the absence of more adequate pieces, as the best available method in print:

¹⁹ Vicente Espinel (Andrés Segovia), “The Academy,” *Guitar Review* 8 (1949): 47. Note: the real Vicente Espinel (1550–1624) was a Spanish writer and musician.

²⁰ Segovia, *Diatonic* (1953), Preface.

²¹ Heinrich Albert, *Lehrgang für künstlerisches Gitarrespiel, IV. Teil: Das virtuose Gitarrespiel* (Berlin-Lichterfelde: Verlag Robert Lienau, 1952), 30. “Die Gitarrentechnik ist von der Technik anderer Instrumente so grundverschieden, sowohl was die Haltung als auch den Fingersatz und Anschlag betrifft, daß absolut keine Vergleichsmomente zu finden sind; sie steht abseits von allen Instrumenten und hindert ihre Entwicklung und volle Anerkennung durch ungenügende Literatur und weil pädagogisch-systematische Lehrwerke äußerst selten sind, an dem Reichtum der Geige oder des Klavieres gemessen.”

²² Luis Milan, *El Maestro*, [imslp.org/wiki/Libro_de_M%C3%BAsica_de_Vihuela_de_mano_\(Mil%C3%A1n,_Luis\)](https://imslp.org/wiki/Libro_de_M%C3%BAsica_de_Vihuela_de_mano_(Mil%C3%A1n,_Luis)), accessed 05. 07. 2017. “La intention deste presente libro es mostrar musica de vihuela de mano a un principate q nunca huiesse tanido: y tener aquella horden con el como tiene un maestro con un discipulo.”

²³ *Fernando Sor, Gitarre-Schule* (1830), ed. Wolfgang Dix (Heiligenhaus: private reprint, 1973). “Wenn ich eine Schule schreibe, so soll sie nur die Regeln enthalten, welche Nachdenken und Erfahrung mich zur Bildung meines Spiels festzusetzen nöthigten ...“

²⁴ Segovia, *Diatonic* (1953), Preface.

²⁵ Heinrich Albert, *Lehrgang für künstlerisches Gitarrespiel, IV. Teil Das virtuose Gitarrespiel*, (Berlin-Lichterfelde: Verlag Robert Lienau, 1952), 30. “während selbst die Aguado-Schule nur bedingt als solche angesprochen werden kann, wegen ihrer Lücken im logischen Aufbau der Greif- und Spieltechnik.”

“My advice is to get the Aguado method, but instead of following the fingering given, use the fingering which will appear in the *Guitar Review* from time to time.”

Segovia had high hopes that Francisco Tárrega would be the one to create the ideal teaching method for the newly rediscovered classical guitar. He called Tárrega the “...admirable *sensibilizador de la guitarra*,” which in the English translation sounds somewhat flat: “Tárrega who did so much to make the guitar the sensitive instrument it is today.”

Segovia had little respect, it seems, for Tárrega’s students. He called them “false followers who misguidedly teach the guitar in his name.”²⁷ This translation is somewhat milder than the literal translation of the Spanish word “torpemente,” which means “clumsy.” In moving words Segovia describes his hope and desire to find: “a few pages synthesizing his rich talent and the wisdom drawn from his [Tárrega’s] experience,” which could serve as a kind of artistic testament to guitarists: “The express statement of his intent as a teacher, unalterably preserved, would have rendered fruitful service to the guitar in the future in our own time by excommunicating all the false followers...”²⁸

Having called for the creation of a well-grounded guitar method, and having found all previous efforts to be inadequate, Segovia here declares that *he himself* would take over the responsibility of creating it: “Since there is as yet no definitively established architecture of the study of our beloved instrument, we believe it is our duty to try to fill this lack.”²⁹ At the time of that writing he drafted his concept in a way that was intended to show how he had systematically overcome the problems he had encountered. The title of this series of publications was to be *Basic Technical Studies*. The volume that included the scales was intended to be the first of a series with progressive studies for both hands. The second volume was already announced: it was to contain 20 different simple and double arpeggios.

A New Concept, a New Coauthor

In 1923 Segovia met Manuel Maria Ponce, the Mexican composer who from that moment on would dedicate much of his creative output to enlarging Segovia’s repertoire. Inspired by this happy and fertile cooperation, Segovia got the idea to integrate this esteemed composer into his pedagogic project. He says as much in a letter he wrote to him in May 1928:

My dear Manuel: here are some formulas for the studies. I have arranged (them) for right and left hands. As you do them so easily, do not be content with one from each type,

rather do two to choose the one that is closer to the proposed difficulty, or the two of them.³⁰

Obviously Segovia’s idea of asking Ponce to take over the musical part of this project still was quite new. So he explained his concept in greater detail in the same letter: Every day I am more happy with the idea of these studies that will serve so that the guitar is worked like any other instrument. I will bring you a method of Sor and another of Aguado, so that, reviewing the text, you can note many other didactic formulas.

In the meantime, Segovia also proposed that Sor’s *Method* be consulted for inspiration. Here is how he introduced his ideas about a prospective publication to his composer friend:

If you think it is a good idea, two or three volumes will be published; Elementary Studies, Medium Difficulty, and Superior. Each one of these volumes will have studies for both hands and small pieces that do not go beyond the given difficulty. In those for the last grade, velocity and polyphonic studies. For the last ones you could compose little preludes followed by fugues, something that will have a formidable success. (*Segovia-Ponce*, 31.)

When he made this proposal to Ponce, Segovia might have had Johann Sebastian Bach’s *Das wohltemperierte Klavier* in mind, with its famously paired preludes and fugues. In Segovia’s own words:

While you are doing these studies you should be sending them to me so that I see what difficulty they take, numbering them and writing the appropriate text. The text will not immediately precede each study, but instead everything will go at the beginning of the book, in the form of an explication and the studies will remain connected by the same number. I think that will be the best way to present it. I hate those methods where the exercises are always preceded by a series of verbal instructions. (*Segovia-Ponce*, 31.)

It is surprising that Segovia’s passionate enthusiasm for this project did not lead him to invest more in its realization. This pedagogical “Leitmotiv” of creating a definitive method for his beloved instrument haunted him for many years. Nine years later, in 1937, he made a second attempt:

What we can do is return to the idea of the method for guitar. This would be quite nice. Published in the United States, with the *enormous* increase in the study of the guitar

²⁶ Vicente Espinel (Andrés Segovia), “The Academy,” *Guitar Review* 8 (1949): 47.

²⁷ Segovia, *Diatonic* (1953), Preface.

²⁸ Segovia, *Diatonic* (1953), Preface.

²⁹ Segovia, *Diatonic* (1953), Preface.

³⁰ Andrés Segovia and Manuel M. Ponce, *The Segovia-Ponce Letters*, ed. Miguel Alcázar and trans. Peter Segal (Columbus: Editions Orpheus, 1989), 31.

that the whole world is taking, (it) would be a financial success of the first order. I am so certain of it, that I propose, to begin planning it during the first break. (*Segovia-Ponce*, 179.)

Once again Segovia expresses his unfulfilled longing and makes a new attempt to put it into effect:

You compose all the studies, from the simplest to the most complicated. I organize and finger them, and write the appropriate text for its exercise as well. The method can bear this title or something similar: “Methodical Study of the Guitar, collection of elementary and advanced exercises, composed by Manuel M. Ponce, organized, fingered and with a commentary by Andrés Segovia.” Half of the profit belongs to you. And I think we would both do good business... (*Segovia-Ponce*, 179.)

Segovia describes for Ponce in detail once again the existing classical guitar methods, providing this list of authors: “The best thing would be that you guide yourself by the exercises of Aguado, Carulli, Carcassi, Sor, and Giuliani. You understand the difficulty each of those studies proposes to conquer, and then you do one with the same idea.” (*Segovia-Ponce*, 180.)

Ponce had already written some preludes that were intended to be part of the method, but they proved to be too advanced for the given purpose. Segovia begs Ponce to simplify them: “Steal some time to write the studies for the method. They have to be much easier than the preludes you wrote in Paris. (Some of those if you have kept a copy, can be used).” (*Segovia-Ponce*, 180.)

But it seems that Ponce’s reply was not as positive as Segovia had hoped. So with a slightly bitter undertone he writes to the composer a year later, in 1938: “The idea of the Method is paralyzed because of you. You will tell me when you feel up to it so we can finish it. I assure you the economic success would be very important.” (*Segovia-Ponce*, 185.)

Even the repeated promise of enormous economic success was not enough to inspire Ponce to complete this work. The method was not mentioned again in their correspondence. With Ponce’s death in 1948, this project came to a halt.

Segovia’s “Méthode sonore”

Segovia also tried another approach to realize his pedagogical goals—one that seemed more under his control. In 1939, while in Montevideo, he wrote to Sophocles Papas, who was very busy promoting the classical guitar in Washington DC:

I had also intended to record a collection of 20 études chosen from among the most useful and progressive of different composers. But the president of His Master’s Voice has doubts about the commercial value of such a recording because he does not know about the current surge of interest throughout the world in the study of the guitar.³¹

To counter such ignorance Segovia tried to persuade Papas to initiate a petition to convince the managers at his recording company:

Nevertheless something good has come of this; and that is to give me the idea of asking you to gather gradually a fair number of signatures on a petition addressed to Victor (Records), to the effect that I should record this kind of “Méthode sonore.” One could also present this proposal to the Victor agencies here in South America, in Europe, and in Japan.

In the end, a volume of the CD series, *The Segovia Collection*, was published in 1990 exclusively dedicated to 37 guitar studies by different composers. But this is a compilation of different recordings made between 1944 and 1972 in different studios and at different locations. It contains eight lessons by Aguado, fifteen studies from Sor, nine from Giuliani, five by Napoleon Coste, and one from Tárrega, with one authored by Segovia himself for good measure. There is no indication that an actual, deliberate *Méthode sonore* was ever realized, despite Segovia’s good intentions.

The American edition of Segovia’s scales, first published in 1953, did not include any information that might have hinted at a greater context. Meanwhile, the maestro had distanced himself from this initial project. Ponce’s death and Segovia’s numerous concerts, recordings, editions, and master classes had totally absorbed his energy. The revised edition of the *Scales* (1967) signaled in a way Segovia’s decision to retire from any grand design to restructure the fundamentals of classical guitar technique. It might have been an important part of Segovia’s legacy. It might have elevated the reputation and the level of classical guitar performance to that of other established concert instruments. Although he abandoned this project, Segovia never stopped regretting, as he put it in 1950, that his: “... beautiful instrument has so far been deprived of a well-structured pedagogy.”³²

³¹ Elisabeth Papas Smith, *Sophocles Papas: The Guitar, His Life* (Columbia Music Co., dist. by Theodore Presser Co., 1998), 124.

³² Stefano Picciano, “Andrés Segovia in Italia (1926–1950),” *Il fronimo* XLIV/173 (2016): 8. “Il mio bello strumento è stato privo, finora, di qualunque pedagogia razionale.”

Some Alternative Realizations of Segovia's Didactic Vision

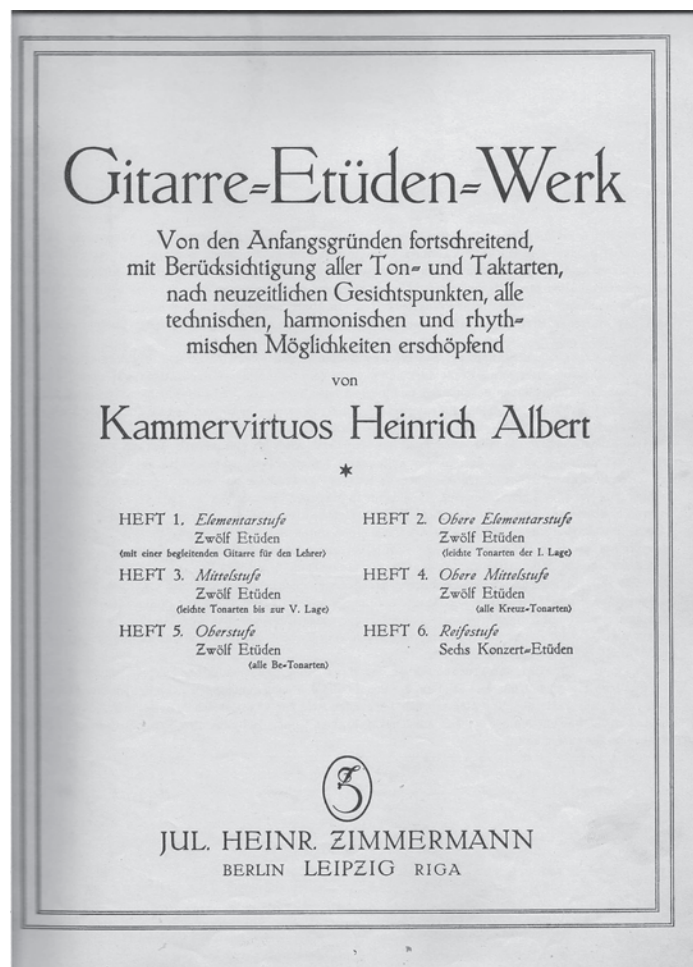


Figure 3: Heinrich Albert's comprehensive method of 1927–28.

The first complete compendium of guitar technique incorporating progressive studies appears to have been Heinrich Albert's *Gitarre=Etüden=Werk* (1927–28). See **Figure 3**. It presented a series of 66 studies in six volumes. The dense German title may seem puzzling, but Albert's objective becomes clear if we accept this simplified English translation: *Guitar=Studies=Opus. Progressing from the Rudiments, Including All Keys and Meters, Based on Modern Principles, Thoroughly Covering All Technical, Harmonic and Rhythmic Possibilities*.³³

As we have noted, Segovia lamented that Aguado's musical and pedagogical legacy was inadequate, and that Tárrega's was virtually nonexistent. We meet both names again in an introductory essay that was written in 1933 by Manuel de Falla for Pujol's *Escuela Razonada de la Guitarra*.³⁴ Pujol, one of the so-called "false followers" of Tárrega, took several years to write his four-volume method based on the technique of the master he so admired. It was dedicated "to the memory of Francisco Tárrega with gratitude and admiration."

Although the idea for Pujol's project originated as early as 1923, decades separated the publication of the first volume in 1934 and the fourth volume in 1971. A fifth volume, containing Pujol's thoughts about interpretation, transcription, composition, pedagogy, aesthetics, and ethics, was never completed. So we have in the *Escuela Razonada* a comprehensive if unfinished guitar method on a scale that would have done Segovia proud.

More recently, Abel Carlevaro brought out another multivolume, systematic guitar method in parallel Spanish and English: *Serie Didáctica para Guitarra* (1966–1975). Observe that Vol. 1 is dedicated to the diatonic scales and Vol. 2 to the development of right-hand technique, mainly through a variety of arpeggios. One may reasonably speculate that Abel Carlevaro—one of the foremost students of Segovia—got the inspiration for this didactic work from none other than the maestro himself.³⁵

For the sake of completeness it has to be mentioned that another volume of technical studies attributed to Segovia, dealing with slurs, trills, and octave exercises, first published in 1970, was revised by Larry Snitzler in 2014.³⁶ Besides that, there is a book of detailed photographs (by Vladimir Bobri) showing how Segovia held and played his guitar. *The Segovia Technique*³⁷ made its appearance in 1972. Another Segovia-inspired book, coauthored with George Mendoza and intended for juvenile guitarists, has the title *Segovia: My Book of the Guitar*.³⁸

But with none of these publications did Segovia pursue or accomplish his initial objective: to publish a structured compendium of guitar technique for future generations of guitarists. Once (in 1949) when he was asked about the publication date of his planned method, Segovia simply answered: "I will publish it when I feel that I have acquired enough experience."³⁹

³³ Heinrich Albert, *Gitarre=Etüden=Werk Von den Anfangsgründen fortschreitend, mit Berücksichtigung aller Ton und Taktarten, nach neuzeitlichen Gesichtspunkten, alle technischen, harmonischen und rhythmischen Möglichkeiten erschöpfend, Heft 1–6*, (Berlin, Leipzig, Riga: Jul. Heinrich Zimmermann, 1927–1928).

³⁴ Emilio Pujol, *Escuela razonada de la guitarra, Libros I–IV* (Buenos Aires: Ricordi Americana, 1934–1971).

³⁵ Abel Carlevaro, *Serie Didáctica para Guitarra, Cuadernos 1–4* (Buenos Aires: Barry, 1966–1975). A digitized version of this entire method was freely available online at

the time of this writing (June 2017) at www.academia.edu/6582961/Abel_Carlevaro_Serie_Didactica_para_guitarra_Tomo_1_al_4.

³⁶ Andrés Segovia, *Slur Exercises, Trills and Chromatic Octaves*, rev. and ed. Larry Snitzler (Washington DC: Columbia Music Co., 2014).

³⁷ Vladimir Bobri, *The Segovia Technique* (New York: Macmillan, 1972).

³⁸ *Segovia—My Book of the Guitar: Guidance for the Beginner* (Cleveland and New York: Collins, 1979).

³⁹ Espinel (Segovia), "The Academy," 47.

GUITAR MUSIC IN COLLECTIONS: A New Web-based Index Is Launched. Copublished with “THE WAY WE WERE: A Review of Early Efforts to Find Classical Guitar Music in Collections.” (See www.guitarfoundation.org/page/SbS03)

By Ellwood Colahan,

Music and Performing Arts Reference Librarian, University of Denver¹(endnotes begin on p. 29)

Is there any really *good* way to locate specific pieces of guitar music within published collections and anthologies? Might there be already a *best* way? Anyone who has taught or studied classical guitar is familiar with collections like *Das Gitarrespiel* or the Noad anthologies.² But it is hard to remember with accuracy which pieces are in which of these editions or in dozens of others like them. Library and trade catalogs are not of much help. What is needed for this problem is in-depth *indexing* rather than traditional cataloging. As a music reference librarian, I have begun working on an online solution to this problem. If it is widely accepted, supported, and used, it should give us all precisely the tool we need.

Titled *Classical Guitar Music in Printed Collections* and published online at <http://guitarmusicincollections.com>, my index (hereafter **CGMPC**) is and will remain a free and open-access resource for any and all guitarists and students of the guitar and its repertoire. It is already up and running.

Background—Song Indexes

In the world of vocal music, there have long been published indexes to help performers and teachers locate particular songs hidden away in anthologies and collections. Minnie Earl Sears' 1926 *Song Index* and its 1934 *Supplement* list the contents of 368 such volumes. Already in the 1920s, music librarians were devising ways for singers to locate—to make “discoverable” in library jargon—the songs they desired. Several decades later, in 1966, Desiree de Charms and Paul F. Breed indexed 411 other song collections, published after 1940, under the title *Songs in Collections: An Index*.³ Thomas Goleeke's 1984 *Literature for Voice: An Index to Songs in Collections and Sourcebook for Teachers of Singing* indexed a more modest 58 collections, but included the key and range of each song, along with a bibliography of instructional literature and a discography of particular relevance to voice students. Goleeke later produced a second volume covering 72 more collections published through 2000.⁴

These efforts focused on art songs. A different area of the vocal literature was addressed by Patricia Pate Havlice in her 1975 *Popular Song Index*, indexing 301 collections of “folk songs, pop tunes, spirituals, hymns, children's

songs, sea shanteys and blues.”⁵ Havlice followed up with supplements in 1978 and 1984, adding 72 and 156 collections respectively.

Computerization

These print indexes of song anthologies and collections have more recently been supplemented by a number of Web-based resources that are designed to satisfy the same need. The online format has the obvious advantage that it can be updated as often as its creators may wish, and if properly maintained, it will never go out of date. Indeed, we may have already come to the end of the era of print indexes to the ever-expanding world of music scores in collections.

Margaret Kaus describes in a 2006 article how, as long ago as 1980, the University of Tennessee began creating its own local index with the help of a mainframe computer. The *UT Song Index* was later made available as a searchable online database, and is accessible in that form still.⁶ Her article also describes ten more online song indexes that had been created to fill the gaps left by the obsolescence of existing print indexes.⁷

The “discoverability” of particular titles in an online database via Google (or other Web-based) searches is not 100% reliable. Search engines cannot “crawl” and index a database in the same way they do a static website. The page that displays the answers to a database query does not have an independent existence; it is dynamically generated in response to a unique request.

In response to this challenge, engineers have devised ways to systematically query online databases and index the results, which is one reason that results from the online vendor *Amazon.com* are so often prominent in the first page of results of a search executed with Google, the dominant keyword search engine today. However, not all database designs are compatible with this approach. For example, the *UT Song Index* described by Kaus is implemented in such a way that its content is discoverable with Google, as a simple query using the Google “site:” operator will confirm.⁸ A similar song index maintained by Arizona State University, the *ASU Song Index*, is not.

Background—Indexes to Other Repertoires

In addition to song repertoire, another area where indexing is relatively advanced is that of critical (scholarly) editions. These include both “collected works” editions devoted to a single composer, such as the *Neue Mozart-Ausgabe*, and so-called “monumental” editions like *Musica Britannica* or *Denkmäler deutscher Tonkunst*. These large and imposing editions, along with the creation of scholarly thematic catalogs, formed the core of musicological endeavor in the first, or “positivistic,” phase of the discipline, as experts labored to bring to light the great music of the distant past in reliable critical editions. Later they applied the same critical tools and procedures to more modern music, bringing out performance scores typically called Urtext editions, based on the earliest available sources. Thematic catalogs, like Wolfgang Schmieder’s well-known *Bach-Werke-Verzeichnis* (“BWV”),⁹ were (and remain) the tools of choice in identifying those early sources.¹⁰

A genre closely related to these two is that of historical series and sets, devoted to shedding the same critical light on more narrowly circumscribed and less-known areas of the repertoire.¹¹ Though musicology has developed many new branches and subdisciplines in recent decades, this fundamental work still goes on. Many projected score series are not yet complete, and new ones are initiated from time to time.

These three types of critical editions together make up the non-circulating “reference” section of a typical music library score collection. They are a place where music students often fear to tread; such large collections can be quite difficult to navigate. Fortunately, there are tools available to help us find our way. “Collected works” editions are usually indexed at the end of the corresponding entry for the same composer in the *New Grove Dictionary of Music and Musicians*. As helpful as this may be, the most recent edition of the New Grove is now sixteen years old, and its indexing of newer collected works editions is correspondingly out of date. Since the *New Grove* is now available as an online resource, it is unlikely that we can look forward to a third print edition. Unfortunately, the works lists are not always kept current in the online version.

Collected works editions are also sometimes indexed in the appendices of monographs on individual composers. Thomas Heck’s books on Mauro Giuliani published since 1995¹² contain an itemized catalog of every piece by Giuliani, with and without opus numbers, appearing in the Tecla edition of Giuliani’s complete works. This kind of indexing, however, is only included in some monographs, and is only useful for the minority of composers who have been honored with “complete works” editions.

All three types of scholarly editions—collected, monumental, and serial—are indexed in Anna Harriet Heyer’s *Historical Sets, Collected Editions, and Monuments of Music*, which was for years the reference tool of choice for accessing their contents.¹³ First published in 1957, Heyer’s index managed to stay on top of the growth of this literature in ensuing decades by bringing out new editions in 1969 and 1980. In the years since 1980, however, the landscape has changed considerably. Much exists now that was never indexed by Heyer, including dozens of volumes of the *Hallische Händel-Ausgabe* and more than half the extant volumes of Telemann’s *Musikalische Werke*, among many others.¹⁴

A successor project to the Heyer was George Hill’s and Norris Stephens’ 1997 *Collected Editions, Historical Series and Sets, and Monuments of Music*.¹⁵ Where Heyer was published in two print volumes – an “index-to-the-index” and a “text” volume that actually indexed the content of the collections – Hill and Stephens was planned for release in a hybrid format, with a printed bibliography and an accompanying CDROM database.¹⁶ The CDROM was never produced, however, and the project was instead recast as a searchable online subscription database, now called *Index to Printed Music*.¹⁷ The online format makes the data updatable, and the parent publisher, EBSCO, makes an effort to keep the resource current. One drawback is that it can be accessed only by persons associated with an institution that subscribes to it. Individual subscriptions are not available. Another is that it is still, regrettably, incomplete. Book I of Bach’s *Well-Tempered Clavier*, for instance, is indexed for its location in the *Neue Bach-Ausgabe*, while Book II, for no apparent reason, is not.

Background—Previous Indexes to Guitar Music

Having reviewed the literature of vocal music collections and the literature of historical and collected critical editions, a look at comparable indexes for classical guitar music in collections shows that our music has not fared very well. This may have something to do with the sloppy way that particular pieces in collections have come under what librarians call “title authority control,” reflecting a collective failure to establish uniform versions of the titles of each piece. How many times, for instance, have we seen a composition by Fernando Sor given the title “Allegretto” in one collection and “Etude” in another, with no reference to opus number or other identification?¹⁸

Songs have the advantage of fixed titles and lyrics, for the most part, which means it is generally a straightforward task to identify a song using a combination of the composer and the title or first line. This makes it relatively easy to

COLLECTIONS: (cont.)

index and retrieve song literature. Collected and historical editions often deal with repertoires that have already been carefully organized and indexed in thematic catalogs. The more famous the composer, the easier the job of indexing his legacy becomes.

The bibliographer who would try to bring to heel the relatively chaotic world of music for classical guitar, as gathered in collections, faces a far more daunting task. Established catalog numbers or other unique identifiers are lacking for most guitar music. It comes as no surprise that past efforts to index guitar music in collections have been less than satisfying. The urgency of the problem is aggravated by the fact that many pieces are difficult or impossible to find outside of collections. Ricardo Iznaola's *Miniature No. 1* and *Miniature no. 2*, for example, are only published in Robert Brightmore's series, *Modern Times*,¹⁹ and in the case of many lesser-known composers of the past, like the Czech composer Hansmaria Dombrowski or the Danish composer Frederik Rung, the few works they wrote for guitar are long out of print and survive only in collections.²⁰

It is not that indexing of the repertoire has never been attempted. Since the 1970s, guitarists have had access to a number of well-meaning indexes of their music. These include general ones such as *Classical Guitar Music in Print*²¹ and its *1998 Supplement*,²² as well as the older *Guitar Music Index*,²³ *Gitarre-Musik: Ein internationaler Katalog*,²⁴ *Guitarist's Resource Guide*,²⁵ and the more recent *Guitarist's Repertoire Guide*.²⁶ These general works, however, are of limited or no use in identifying pieces in collections. Many of them fail to list the contents of collections at all; those that include them list their contents only under the collection titles, making it impossible to efficiently look up a specific composition.²⁷

In addition to these past indexing efforts, there are also more specialized bibliographies of the guitar's repertoire. They include such titles as (listed chronologically): *La guitare en concert: Catalogue des oeuvres avec guitare du XX^e siècle*,²⁸ "Instrumental Chamber Music with Guitar in the Late Twentieth Century: A Bibliography,"²⁹ *Guitar and Lute Music in Periodicals*,³⁰ *The Guitarist's 20th Century Repertoire Guide / Guida al Repertorio della Chitarra nel Novecento*,³¹ *Guitar Music by Women Composers: An Annotated Catalog*,³² and *An Annotated Bibliography of Guitar Methods, 1760-1860*.³³ Each of these works achieves its own particular importance by shining a bright light on a specific part of the repertoire, but like the general works already examined, none is especially useful for locating compositions within collections.³⁴

What this tells us is that the need is real for a current, updatable, comprehensive index to classical guitar music in collections. Today, fortunately, a catalog or index can

be published online more easily than on paper, and can be updated whenever new information comes to light.

Project Design Elements for CGMPC

It was when I examined an online bibliography and index of the United Nations Centre for Regional Development publications at <http://www.virtualref.com/uncrd> that I found a potential design solution to indexing collections of guitar music. This index of UN publications was created by Christopher Brown, the librarian charged with managing U.S. Government documents and information at the University of Denver. In essence, the design uses database software and HTML tags to create formatted reports for screen display. The results can be easily viewed in a web browser.

My index, entitled *Classical Guitar Music in Printed Collections*, is based on this model and has a three-part structure: a *composer* index, a *works* index, and a *publication* index. Users may begin by browsing the alphabetical *composer* index. There are headings under each composer's name for different performing forces; compositions are listed alphabetically by title within each of those categories. Or they may choose to browse the *works* index, where works are listed alphabetically by title, then sorted by composer when there are multiple instances of the same title.

Both indexes include the same "gold standard" for musicians: a musical *incipit* image for each piece, digitally photographed from the collection where it is found (see **Figures 1** and **2**). If the same composition appears in several different collections, each occurrence will have its own incipit. The inclusion of incipits is the main feature that makes this index altogether different from most print precedents. Musical incipits are a defining feature of thematic catalogs, so it is fair to call *CGMPC* a *thematic* index of guitar music in collections.

Because of the space they would require if printed, digitized incipits are considerably more economical when provided in an online environment. As with the critical-scholarly thematic catalogs found on library shelves, the incipits in *CGMPC* allow a user to identify every piece with specificity and precision—no small matter when dealing with a large number of compositions with similar or identical titles.

Along with the incipit, each entry includes the composer and title of the piece, and the title and editor of the collection where it is found. In both the *composer* index and the *works* index, the collection title takes the form of a web link pointing to a corresponding listing in a third index, the *publication* index. Here the user will see a full citation for the collection referenced, along with the titles of all the pieces in that collection. The titles of the pieces

also take the form of web links, pointing the user back to the entry for each piece in the *works* index.

In a traditional print index, the user would at this point need to search a local library catalog for the collection title in question, or try to find a copy for purchase. *CGMPC* takes advantage of its online environment to facilitate this part of the process. In the *publication* index, the citation for each collection takes the form of a web link that brings the user directly to the global database of library holdings, *WorldCat*, which in turn informs the user of the nearest locations of copies of that collection.

It is common for *WorldCat* to have two or more cataloging records for the same item. Cataloging quality varies widely among *WorldCat* records. The *WorldCat* references provided in the *CGMPC publication* index (as stable “permalinks”) have all been reviewed and chosen for their professionalism and wide acceptance by peer libraries.

Armed with a reliable *WorldCat* permalink, users can seek to borrow a copy from a nearby institution if they do not already have the volume,³⁵ or request one from an institution farther away through Interlibrary Loan. If the collection is available for purchase through a major online seller like Amazon or Barnes & Noble, a link in the *WorldCat* record will also allow the user to go directly to the corresponding entry on the appropriate commercial website.

Earlier I mentioned a number of online indexes to vocal literature, as described by Margaret Kaus. These are all structured as searchable databases, returning an answer in response to a query. *CGMPC* is significantly different. It is structured as a browsable index, made up of static pages a user can peruse according to any method she may wish, with or without random keyword searching. The familiar search functionality of web-browsing software can be used to locate a particular title or composer (or even an arranger) within one of the pages, by pressing the “control” and “F” keys together and entering a desired search term. Alternatively, a user can scroll back and forth through the ordered listings on each page, just to see what is there.

A browsable index like this has two advantages over a structured database. The first, and most obvious, is one’s ability to browse in the first place. A searchable database will, in the best of cases, return the information sought. But it is generally not capable of leading users to make new discoveries, revealing to them pieces they would not have searched for in the first place.³⁶ The second advantage is greater visibility to keyword search engines like Google. We saw earlier that visibility to search engines of contents in an online database can vary: entries in a song index created by University of Tennessee can be found through Google, while entries in a similar index created by Arizona State University cannot. The mass of information invisible to

search engines because it is hidden away in databases has been written about extensively by authors like Maureen Henninger and William Scheeran.³⁷ By contrast, a static webpage is easy for web-crawlers to index, minimizing this problem of invisibility. Knowing that the index pages of *CGMPC* are hosted by the University of Denver allows one to search Google for a work title in combination with the string, “site:du.edu,” and find relevant listings. Analysis of site analytics data for *CGMPC* indicates the majority of queries from some countries, notably China, bypass the home page and access the index pages directly—indicating that they are being searched in this way.

In conclusion, there has never been a systematically organized, reliable resource for discovering pieces of guitar music in published collections. The situation for the guitar is quite unlike that of other repertoires, whether for the voice or in scholarly editions.

I am offering *Classical Guitar Music in Printed Collections*, published at <<http://guitarmusicincollections.com>>, as a pilot project to fill this particular gap. Because it is being published online, it is continuously expandable and updatable, and can offer features like musical incipits and automated searching in *WorldCat*, which are impractical or impossible in a print index.

The content indexed in *CGMPC* is, as yet, modest. In July 2017, it included 2,273 compositions in 61 anthologies for guitar solo, guitar ensemble, guitar and voice, or guitar and other instruments. As the site has expanded from its original, pilot stage in late 2013 to something that aims to be of real use to guitarists, it has undergone a certain amount of evolution.

As an unfunded project, the development of *CGMPC* has generally been subject to the limitations of the time I can find to work on it outside of my professional responsibilities at the University of Denver. There are three possibilities for overcoming this limitation. First, I have been able to devote some DU Music Library staff resources to the project, particularly to improving the quality of some of the incipits captured when the project was in its initial phase. Second, as the project moves forward, it may be possible to obtain grants that will fund staff support. The third, and possibly most sustainable, option is to crowdsource the content in *CGMPC*, developing a team of contributors that will collaborate to capture incipits and index composers, titles, and other information. This information will then be added to the “home” database and appear in what we hope will be frequent updates.

I strongly encourage anyone interested in contributing to such an effort to contact me through the email address indicated on the site.

Babell, William

1 Guitar

Babell, William
Rigadoon



Altenglische Lautenmusik für Gitarre
Behrend, Siegfried

Figure 1: The composer index sorts first by composer, then by performing forces, then by title.

Rigadoon

Composer: Babell, William



Altenglische Lautenmusik für Gitarre
Behrend, Siegfried

Figure 2: The works index sorts first by work title, then by composer.

CGMPC is far from complete as it stands, but it has to be said that a work of this kind can never be complete. As a result, it will always be a work in progress. The goal of the project is to shine an ever-expanding light on this

important source of repertoire, and to make it gradually more useful to guitarists. If teachers, students, and performers are able to benefit from it in this way, it will be serving its purpose well.

- 1 An earlier version of this article appeared under the title “Classical Guitar Music in Printed Collections: A New Index and a Model for Indexing Instrumental Music in Score Collections,” in *Music Reference Services Quarterly* 17, no. 3 (July 2014): 115–124.
- 2 Bruno Henze, *Das Gitarrespiel: ein Unterrichtswerk vom Anfang bis zur Meisterschaft* (Leipzig: Friedrich Hofmeister, 1976). Frederick Noad’s anthologies are period-defined, i.e. *The Renaissance Guitar* (1974), *The Baroque Guitar* (1975), *The Classical Guitar* (1976), *The Romantic Guitar* (1986), etc.
- 3 Desiree de Charms and Paul F. Breed, *Songs in Collections* (Detroit: Information Service, 1966).
- 4 Thomas Goleeke, *Literature for Voice: An Index to Songs in Collections and Sourcebook for Teachers of Singing*, 2 vols. (Metuchen, NJ: Scarecrow Press, 1984–2000).
- 5 Patricia Pate Havlice, *Popular Song Index* (Metuchen, NJ: Scarecrow Press, 1975).
- 6 Margaret Kaus, “Online Song and Analysis Indexes at the University of Tennessee Music Library,” *Music Reference Services Quarterly* 9, no. 1 (2006), 30.
- 7 *Ibid.*, 32–34. The flaw in this kind of information, as with all information about online resources, lies in its perishability. Only two of the indexes listed by Kaus can still be accessed through the URLs she gave more than ten years ago. *The Song Collection Index* at Morton Grove Public Library seems to be gone forever. Others have all been migrated to new web URLs.
- 8 Search engine operators are subject to constant evolution and change as web search companies compete aggressively for market share. At the time this article was written, more complete information on Google search operators could be found at <https://support.google.com/websearch/answer/2466433?hl=en>.
- 9 Wolfgang Schmieder, ed., *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach: Bach-Werke-Verzeichnis*, 2nd ed. (Wiesbaden: Breitkopf & Härtel, 1990).
- 10 Barry Brook and Richard Viano, *Thematic Catalogs in Music: An Annotated Bibliography*, 2nd ed (Stuyvesant, NY: Pendragon Press, 1997), xv. A good example of how this played out in the guitar world was when Brian Jeffery published *Mauro Giuliani: The Complete Works in Facsimiles of the Original Editions...* (1984), based on the Giuliani thematic catalog which Thomas Heck published as Vol. 2 of his dissertation, *The Birth of the Classic Guitar and Its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani* (1970).
- 11 For a representative listing of these types of editions, see Laurie Sampsel, “Indexes to Music in Complete Works Editions, Musical Monuments, Historical Sets, and Anthologies,” in *Music Research: a Handbook*, 2nd ed. (New York: Oxford University Press, 2013), 82–96.
- 12 *Mauro Giuliani: Virtuoso Guitarist and Composer* (Editions Orphée, 1995) and *Mauro Giuliani: A Life for the Guitar* (E-book published by the Guitar Foundation of America, sold by Amazon [Kindle ed.] and other online vendors, 2013).
- 13 Anna Harriet Heyer, *Historical Sets, Collected Editions, and Monuments of Music*, 3rd, ed., 2 vols. (Chicago: American Library Assoc., 1980).
- 14 Georg Friedrich Händel, *Hallsche Händel-Ausgabe* (Kassel: Bärenreiter, 1955–); Georg Philipp Telemann, *Musikalische Werke* (Kassel: Bärenreiter, 1950–).
- 15 George R. Hill and Norris L. Stephens, *Collected Editions, Historical Series and Sets, and Monuments of Music* (Berkeley, CA: Fallen Leaf Press, 1997).
- 16 Notes to this effect are still to be found in the original catalog records for this work used by many libraries. See, for instance, <http://iucat.iu.edu/catalog/4272027>.
- 17 See “Index to Printed Music (IPM),” EBSCO Information Services, accessed 24 October 2016, <https://www.ebscohost.com/academic/index-to-printed-music-ipm>.
- 18 It is true that standards in this area are gradually improving. Consider the venerable Andrés Segovia edition of Sor’s studies. When this collection first appeared, immediately after WWII, the contents bore no indication of whence each piece was drawn. Identification of the compositions therein was made even more difficult by the fact that Segovia had revised every one of the tempo indications to suit his own artistic and pedagogical vision. However, when the collection was re-issued in a second edition in 1995, the publisher restored the original opus and number of each composition and referenced Sor’s original tempo indication (while still leaving Segovia’s in place). Many other modern collections reflect this more accountable approach to titles and other aspects of the composer’s legacy. Still, many do not, making the task of identifying pieces difficult and frustrating.
- 19 Robert Brightmore, ed., *Modern Times: Original Graded Contemporary Works for Guitar*, 5 vols. (Heidelberg: Chanterelle, 1987–1989).
- 20 Bruno Henze, *Das Gitarrespiel: ein Unterrichtswerk vom Anfang bis zur Meisterschaft*, vols. 9–10 (Leipzig: F. Hofmeister, 1950), for example.
- 21 Mijndert Jape, ed., *Classical Guitar Music in Print* (Philadelphia: Musicdata, 1989).
- 22 Donald Reese, ed., *Classical Guitar Music in Print: 1998 Supplement* (Philadelphia: Musicdata, 1998).
- 23 George Gilmore and Mark Pereira, *Guitar Music Index* (Honolulu: Galliard Press, 1976); George Gilmore and Peter Kun Frary, *Guitar Music Index: Vol. II* (Honolulu, Galliard Press, 1981).
- 24 Wolf Moser, ed., *Gitarre-Musik: Ein internationaler Katalog*. (Hamburg: Joachim-Trekell-Verlag, 1985).
- 25 Joseph Rezits, *The Guitarist’s Resource Guide* (Park Ridge, IL: Pallma Music, 1983).
- 26 Andrew Liepins, *The Guitarist’s Repertoire Guide* (Nottingham: SCG Publications, 1999).
- 27 For a detailed survey of these and other works of guitar bibliography, please visit the *SbS* copublication site www.guitarfoundation.org/page/SbS03.
- 28 Laurence Helleu, *La guitare en concert: Catalogue des oeuvres avec guitare du XX^e siècle* (Paris: Editions musicales Transatlantiques, 1983).
- 29 Kevin Garry, “Instrumental Chamber Music with Guitar in the Late Twentieth Century: A Bibliography” (masters thesis, Washington State University, 1994).
- 30 Dorman H. Smith and Laurie Eagleson, *Guitar and Lute Music in Periodicals: An Index* (Berkeley, CA: Fallen Leaf Press, 1990).
- 31 Vincenzo Pocci, *The Guitarist’s 20th Century Repertoire Guide / Guida al Repertorio della Chitarra nel Novacento* (Rome: VP Music Media, 1999).
- 32 Janna McAuslan and Kristan Aspen, *Guitar Music by Women Composers: An Annotated Catalog* (Westport, CT: Greenwood Press, 1997).
- 33 Erik Stenstadvold, *An Annotated Bibliography of Guitar Methods, 1760-1860* (Hillsdale, NY: Pendragon Press, 2010).
- 34 I again refer the interested reader to the *SbS* copublication site www.guitarfoundation.org/page/SbS03 for more detailed descriptions of each of these bibliographical efforts.
- 35 Lists of libraries attached to *WorldCat* records are, by default, sorted by proximity to the user.
- 36 Believe it or not, librarians have a technical term for this: “serendipitous discovery.”
- 37 Maureen Henninger, *The Hidden Web: Quality Information on the Net* (Sydney: UNSW Press, 2008); William O. Scheeran, *The Hidden Web: A Sourcebook* (Santa Barbara: Libraries Unlimited, 2012).



GUITAR MUSIC MANUSCRIPTS IN THE SENATE LIBRARY OF MADRID: the *Canción patriótica de la alianza* and Its Experimental Notation

By Ricardo Aleixo¹

The modest collection of manuscripts of guitar music preserved in the Senate Library of Madrid seems to provide a representative sampling of the types of guitar repertoire circulating in Spain in the late 18th and early 19th centuries. Despite its small size, this corpus contains the most typical genres of the period, namely: two chamber music works for guitar with bowed string instruments (one by Federico Moretti and another one by Antonio Ximénez), a guitar duet by Pierre-Jean Porro, a solo guitar work by D. G. G. M. A., and two songs with guitar accompaniment (one by Francisco Xavier Moreno, the other by the mysterious *señor* D. G. G. M. A.) (See **Table 1**).

The fact that these scores exist only in manuscript should come as no surprise. They remind us of how widespread the custom was of distributing music in hand-copies, even at the beginning of the 19th century. With the sole exception of the song entitled *Seguidillas*

Gachonas, each piece shows its selling price on its front page. This implies that it was the work of a copyist, intended to be sold on the open market.

The *Canción Patriótica de la Alianza* and the Notation System of D. G. G. M. A.

The front page of this manuscript (**Figures 1, 2, and 3**) has the price of 10 reales, which, as mentioned above, indicates that it was commercially sold. We also see that its enigmatic author disguised his identity under the initials D. G. G. M. A., the first of which corresponds presumably to the word “Don.” The remaining initials do not match with the name of any of the guitarists we know of the period.²

If one takes into consideration the other work by this composer preserved in the Senate library, *Doce Balls nuevos Para Guitarra*, it could be said that the score of the patriotic song does not seem to be the work of an untrained

	Composer	Work	Price (in reales)	Classification number
1	D. G. G. M. A.	<i>Cancion Patriotica p.^a Guitarra / de la Alianza compuesta / Por / D. G. G. M. A.</i>	10	FH 42918
2		<i>Doce Balls nuevos / Para Guitarra / Por / D. G. G. M. A.</i>	50	FH C-42926-19
3	MORETTI, Federico	<i>Divertim^{to} / A Guitarra y Violin / Del Cavallero Dⁿ federico Moreti</i>	10	FH C-219-37 (1)/(2)
4	PORRO, Pierre-Jean	<i>Duo / Concertante / Para dos Guitarras / Del sig^r Porro</i>	12	FH C-219-36 (1)/(2)
5	XAVIER MORENO, Francisco	<i>Seguidillas Gachonas, / Caractèr Andaluz / ai, ai, ai, que dolor: / à solo, con acompañam.^{to} de Guitarra. / Dedicadas à Señoras aficionadas; / por el profesor / d.ⁿ Fran.^{co} Xavier Moreno.</i>	--	FH 42922
6	XIMÉNEZ, Antonio	<i>4 / Sobresalientes Trios / A Guitarra, Violin, y Basso / Del Sig^r Ximenez</i>	40	FH 42919

Table 1: The Guitar music manuscripts in the Senate Library of Madrid

¹ The original version of this article was published in Italian as “Il fondo di musica per chitarra della biblioteca del Senato di Madrid: la *Cancion patriotica de la Alianza* e il suo peculiare sistema di notazione,” *il Fronimo* 173 (2016): 32-40. The present text is a revision of the original. For more information on this subject and on the history of the guitar in Spain in the second half of the eighteenth century, see the author’s recently published book, *La guitarra en Madrid (1750-1808): Con un catálogo de la*

música de ese periodo conservada en las bibliotecas madrileñas (Spain: SEdeM, 2016). It was awarded the 2015 Musicology Award from the Sociedad Española de Musicología.

² Thomas Heck has suggested privately, however, that the initials might stand for Don Guillermo Gatayes, Magister Artis (1774–1846), author of a series of methods published in Paris ca. 1790–1825.

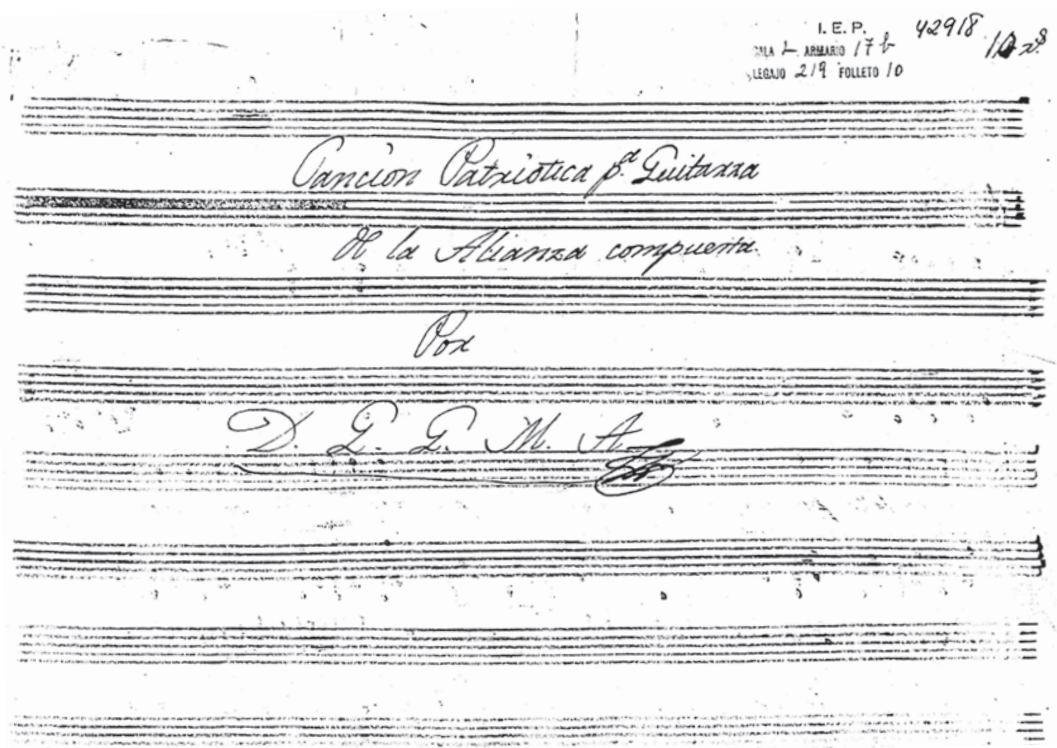


Figure 1: Canción patriótica de la Alianza, D. G. G. M. A., front page. © Senate Library (Madrid).³



Figure 2: Canción patriótica de la Alianza, first music page. © Senate Library (Madrid).

³ Biblioteca del Senado (Madrid). *Canción Patriótica para Guitarra de la Alianza compuesta Por D. G. G. M. A.*, FH 42918. I would like to thank the Senate Library of Madrid for authorizing the publication of the manuscript FH 42918.



Figure 3: *Canción patriótica de la Alianza*, second music page. © Senate Library (Madrid).

amateur, although it is also unlikely to be the product of a professional musician or copyist, given that there are some obvious metrical and notational errata. It could well be in the hand of an inventive guitarist with some experience—probably D. G. G. M. A. himself (in light of the front-page attribution).

Musical aspects of the *Canción*

As shown in **Table 2**, the *Canción patriótica de la Alianza* presents a simple formal and harmonic structure.

Table 2: *Canción patriótica de la Alianza* structure.

Formal structure	Tonality	Length in bars (measures)
Introduction (instrumental)	A major	1-11 (4 + 3 [+ 1] + 4)
A (Verse)	A major	12-19 (4 + 4)
B (Refrain)	F# minor/ A major	20-31 (4 + 4 + 3 [+1])
Coda	A major	31-36 (2 [+ 1] + 4)

What is truly remarkable about the *Canción patriótica de la Alianza* is that its author uses two G-clef staves in the introduction to write the music of a single instrument—something exceptional in the context of the guitar repertoire we know of in the second half of the 18th and early 19th centuries. He also uses this surprising notational device in the final piece of the *Doce Balls nuevos Para Guitarra* (*Twelve New Waltzes for Guitar*) (**Figure 4**).

Although this type of writing in two staves can solve the problem of voice separation and, therefore, is arguably superior to the “primitive” notation practices in vogue at the time, there are several factors that could have led

to its rejection by nineteenth-century guitarists. First, it is obvious that the functional use of stem direction in the same staff (upper voices=stems upwards; lower voices=stems downwards), or the solution found by Juan de Arespacochaga—in a passage of similar characteristics to those of D. G. G. M. A.—of writing the melody and bass stems upward but clearly separated, would have solved the problem of the texture density (**Figure 5**). On the other hand, the use of two staves in a piece for solo guitar could only be considered a luxury solution because of its excessive use of expensive paper.



Figure 4: 12th waltz of *Doce Balls nuevos / Para Guitarra*, D. G. G. M. A. © Senate Library (Madrid).⁴

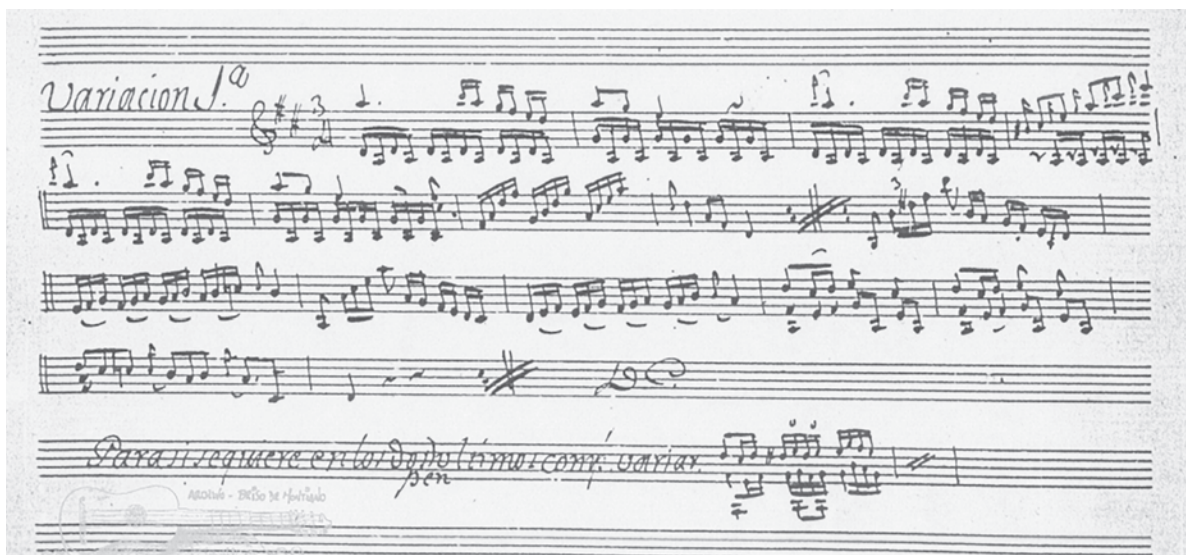


Figure 5: First variation from *Variaciones sobre la entrada de una Polaca*, Juan de Arespacochaga. © Municipal Historical Library of Madrid.⁵

⁴ Biblioteca del Senado (Madrid). *Doce Balls nuevos / Para Guitarra / Por D. G. G. M. A.*, FH C-42926-19. I would like to thank the kindness of the Senate Library of Madrid for authorizing me the publication of this fragment of the *Doce Balls*...

⁵ E-Mm. *Variaciones sobre la entrada de una Polaca para Guitarra*, Mus 720-21. I would like to thank the Municipal Historical Library of Madrid for permission to publish this fragment.

MANUSCRIPTS: (cont.)

But notating the music of a single guitar on two different staves was not an exclusive practice of D. G. G. M. A. Fernando Sor would go much further in his *Fantaisie pour la guitare*, Op. 7. The *Fantaisie* was published for the first time in France in 1814, with a notation system of two staves and three different clefs. With this system, the music is presented at its true pitch, while the dense textures of the work are perceived much more clearly (Figure 6).

It is interesting to note that Sor's works published after this fantasy did not appear on parallel staves. All the later editions of the *Fantaisie* would be published using the normative system for guitar music, that is, with a single staff and a G clef.

It appears that the only guitar-like instrument which prompted music publishers and composers to attempt to write for it using the grand staff with any consistency was the lyre guitar. Charles Doisy, the early 19th-century Parisian music publisher, recommended this kind of notation in his *Principes généraux de la guitare à cinq et à six cordes et de la lyre...* (addendum of 1804), p. 72.⁷ But in the end, the single staff with the octave-transposing G clef prevailed.

Figure 6: Fragment of the *Fantaisie pour la guitare*, Op. 7, Fernando Sor.⁶

⁶ I would like to thank Luis Briso de Montiano for permission to publish from his personal collection this fragment from the first edition of Sor's *Fantaisie pour la Guitare... Dediee A Son Ami Ignace Pleyel Par F. Sor* (No plate no. Listed in the *Bibliographie de l'Empire Francais* on 3 Sept. 1814.) As Brian Jeffery notes in *Fernando Sor* (1994), p. 152, this music is printed on two staves, and no opus number is given.

⁷ See Gonzalo Gallardo, "Alternatives in Guitar Notation: Towards a Practical Implementation of Clef and Score Reading on the Guitar" (Doctor of Music Treatise, The Florida State University, 2011), p. 20. Thanks to Thomas Heck for providing this reference.

Van Vliet, Ari.

Napoléon Coste: Composer and Guitarist in the Musical Life of 19th-Century Paris. Zwolle: Cumuli Foundation, 2015. 2 vols.



Emerson once proclaimed that there was no history, only biography. He might well have been commenting on the present state of musicological research into the seminal first century of the classical guitar. This era, roughly 1775–1875, is finally receiving the sort of detailed scholarly attention it merits, but mostly in the form of biographical monographs rather than surveys or summations.

Biography is a genre that lends itself well to academic theses and dissertations, and many of these biographies were so conceived. The first wave began in the 1970s with theses on Mauro Giuliani and Leonhard von Call by Thomas Heck (1970) and Alois Mauerhofer (1974) respectively. Brian Jeffery’s study of Fernando Sor—not his dissertation—was published by Tecla Editions in 1977.¹ The following decades saw more studies of a scholarly bent,² as well as important catalogues and/or compilations of the complete or collected works of Sor, Giuliani, Aguado, Coste, Molitor, Paganini, Diabelli, Sychra, and Zani de Ferranti. Biographical studies also appeared in various journals, notably the Italian journal *il ‘Fronimo,’* (founded by the late Ruggiero Chiesa in 1972) which continues to be an invaluable source for guitar history.

Looking back on the last half-century of such scholarship, it is amazing how research has been transformed by technology. In the 1970s this sort of research involved a great deal of travel to libraries and collections (often quite fun—*Ed.*) followed by hours of poring over hand-written ledgers, card catalogues, and dusty music periodicals. Photocopy machines were scarce and microfilming, when available, was expensive. The discovery of personal records such as actual birth and death documents was a significant achievement, and often corrected erroneous information in the standard secondary sources (Van Vliet notes that he found eight different birth dates and seven death dates for Coste in various sources!). Each successive decade has seen technological advances—searchable data bases, computerized card catalogues, digitized journals and public records—that have transformed research procedures. Recent biographical studies, for example, usually contain detailed accounts of concerts performed in remote venues and reviewed in provincial gazettes, now discoverable through internet searches. Such details can be invaluable in chronicling musicians’ travels, concert activity, and repertoires.

Ari Van Vliet’s new study, *Napoléon Coste: Composer and Guitarist in the Musical Life of 19th-Century Paris* (Zwolle: Cumuli Foundation, 2015), benefits greatly from

this progress in research methodology. Like many of the studies mentioned above, this two-volume work began as Van Vliet’s eight-hundred page thesis at the University of Utrecht, now available online (in the original Dutch) in PDF format.³ It is an ambitious, exhaustive (and sometimes exhausting) study that mingles biography and a fascinating picture of the cultural milieu—19th-century Paris—with descriptions of the music that the composer was producing in each epoch of his life. Van Vliet follows all of this with an analysis of Coste’s compositions in detail that is unprecedented in guitar scholarship. He even includes a CD of himself performing a sampling of Coste’s works for solo guitar. The first volume is also profusely illustrated with maps, photographs, etc.

Van Vliet’s organizational strategy is complex, somewhat reminiscent of John Dos Passos’ experimental trilogy *U.S.A.*, which intermingled chapters of narrative with historical background. It also reminded me of Anthony Burgess’ retelling of the life of Napoléon Bonaparte in a novel organized after the four movements of a Beethoven symphony. Van Vliet begins with a “Prelude” outlining his methodology and listing his principal sources. This is followed by eight chapters based on the events of Coste’s life, named for musical works composed during each period, interspersed with two *intermezzi* that illuminate the historical and cultural milieu in which he lived, followed by a ninth chapter summation entitled “Finale.”

Chapter I, “Introduction,” establishes the historical and geographical settings of Coste’s early life, including a map of the region and color photographs of the picturesque waterfall evoked musically in *La Source du Lyson*, Op. 47. Chapter II, “Caprice,” provides many new insights regarding Coste’s birth (carefully documented) and childhood. Coste’s father was a soldier in the Grande Armée of Napoléon I; Coste was born in a year of great victories and was named for the Emperor. As a child, he accompanied his father when the latter was stationed in the Kingdom of Holland during the ill-fated campaigns of 1813–14. Several of Coste’s *Souvenirs* are descriptive pieces of Dutch locations (*Delfzil* and *La Zuyderzée*, Opp. 19–20) that are apparently based on the composer’s childhood memories of those visits. Chapter III, “Thème varié,” discusses his youth and early concerts, including one with the young touring virtuoso Luigi Sagrini in 1828.

Next comes the first “Intermezzo,” which is dedicated to a broad description of the rich musical life in Paris in the critical years from the Revolution through the Romantic era, including the concert world, the venues, the critics, the publishers, the Conservatory and other institutions, guitar methods (130 of these were published in France in the century 1758–1857, all but one in the city of Paris!), and the *guitaromanie* phenomenon—all compressed and

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summarized in twenty dense pages. Van Vliet is thorough and his enthusiasm is contagious as we learn that chlorine bleaching of sheep gut improved the sound of guitar strings or that tuning forks were set by law to $a^4=435$ Hz.

Coste moved from the provinces to the capital in 1829. Chapter IV, “Aux parisiens,” paints a remarkable picture of musical life in the Paris of Liszt, Chopin, and Berlioz, where his neighbors included the critic Fétis and the publisher Richault. Coste was an instant success in a city that already knew the guitar well. He shared concerts with Sor, Moscheles, Malibran, and Panseron and was the dedicatee of Carulli’s *Duo concertant*, Op. 328, and Sor’s *Souvenir de Russie*, Op. 63. Coste dedicated his own *Le Tornoï*, Op. 15, to Berlioz, who played guitar, taught at the Conservatory, and wrote the *Symphonie fantastique* in 1830. Van Vliet intersperses reviews of Coste’s (and others’) concerts with detailed descriptions of his contemporaneous compositions and those of the great musical figures with whom he was associating and performing. Van Vliet quotes from the reviews of Castil-Blaze, who hated the guitar, and Fétis, who never seemed to make up his mind about it. Other anecdotes: Coste and the luthier Lacôte feuded over royalties for the sales of the heptachord guitar they developed; when Legnani injured himself prior to a much anticipated performance, Sor and Aguado stepped in to save the concert and preserve Legnani’s fee. I would observe here that the fall of the Bourbons in the July Revolution in 1830 probably paved the way for Coste’s early successes in Paris; in the previous decades the Bourbons had suppressed the careers of guitarists who opposed them, and would not have looked with favor on a composer whose *prénom* was “Napoléon.”

In Chapter V, “Souvenirs,” Van Vliet continues the narrative through the years 1840–1859, interspersing many more reviews from the contemporaneous press with digressions and anecdotes regarding the critics, Halévy’s opera *Le Guitarrero*, program music, the French fascination with Spain, a description of the Sor-Coste *Method*, and the composer’s relations with the Danish amateur Søffren Degen, whose library (now in the Kongelige Bibliotek in Copenhagen) and some of his correspondence (in the Statsbiblioteket in Århus) were important sources for this book. The key event in Chapter VI, “Grande Sérénade,” is the Nikolai Makaroff competition in Brussels in 1856. Makaroff clearly favored Mertz, but the latter’s death meant that the first prize had to be awarded to him posthumously. Coste, who won the second prize, was thus acclaimed as the greatest living guitar composer.

Intermezzo II provides a description of the transformation of both the city of Paris and of French society that took place after the convulsions of the mid-19th century. Van Viet provides a vivid and detailed context

for the next, final years of Coste’s career. Occasionally the historical details are confused, such as when the famous barricades of the Bloody June Days are moved from 1848 to 1851, but such complaints are minor amid welcome digressions on the dedicatees of guitar music, the luthiery business, and the decline of the musical press and periodicals.

Chapter VII, “Etudes de genre,” covers the time from Coste’s return from Brussels to the momentous years 1871–72, which saw the collapse of the Second Empire in the Franco-Prussian War, the siege of Paris, and the ill-fated Commune. In 1863, a serious fracture of his left arm almost ended Coste’s career (He injured the same arm again in 1874). Van Vliet also discusses Coste’s music for oboe, and the famous *Etudes*, Op. 38, are analyzed in detail.

Chapter, “Divagation,” deals with Coste’s last decade, 1873–83. Coste married in 1872 and his rearrangement of Sor’s *L’Encouragement*, Op. 34 (1879), for two equal guitarists was probably intended to be performed with his wife. His popular anthology of arrangements, the *Livre d’or du guitariste*, Op. 52 (1880), contained nine works by Robert de Visée that Coste transcribed from the Baroque guitar tablature (six more had also been included in the Sor-Coste *Method*). These transcriptions date to well before Chilesotti’s *Da un Codice Lauten-Buch* and *Lautenspieler* appeared in print, giving Coste claim to being a pioneer of the Early Music movement from which 20th-century guitarists have derived so much repertory. By the time Coste died, Regondi, Zani de Ferranti, Legnani, and Huerta had also died, severing the last direct connections to the first great generation of guitarists. It is intriguing to imagine that Coste, an avid concert-goer, might have attended the 1881 Paris recital of Francisco Tárrega.

Chapter IX, “Finale,” is a summary of what has gone before as well as an assessment of Coste’s reputation in the century after his death. There is also a detailed summary of the composer’s use of various formal and stylistic devices such as cadenzas, ornaments, *idée fixe*, onomatopœia, and so on. This is followed by over a hundred pages of descriptive analyses of all the works mentioned in the previous chapters, in chronological order, with incipits and occasionally extended examples. These, in turn, are followed by various appendices: chronological charts, lists, an exhaustive bibliography, facsimiles of important documents, and an index. And all of the above (389 pages) was just the first volume!

Volume II is a 285-page *Thematic Catalogue* of all of Coste’s works, including his transcriptions and arrangements, with numerous incipits, examples, and detailed analyses of the various formal and stylistic devices mentioned above. Plus, there are many appendices and tables (25 pages) enumerating the use of these devices in spreadsheet format, often with graphs.

Van Vliet concludes that Coste was the most significant of those he considers the three great guitarist/composers in the age of Romanticism—Coste, Mertz, and Zani de Ferranti.⁴ Gleaning consistently favorable reviews well into the *Belle époque*, Coste enjoyed a career that kept the concert guitar alive (or at least visible) well into the age of large symphony orchestras, grand pianos, and opera. Coste is certainly worthy of re-evaluation and serious scholarly study, but while his works deserve to be heard more often in recitals, they were never entirely forgotten. Several of his works have remained almost constantly in print (the *Études*, the *Livre d'or*) and others have entered the standard repertory without always giving him credit (his equal-guitar arrangements of Sor duos and his revisions of Sor *Studies* that were published by Segovia).

The Coste revival began in the 1980s when Simon Wynberg edited the nine-volume *Guitar Works of Napoléon Coste* (Monaco: Éditions Chanterelle S. A., 1981–83). David Russell and others soon added several pieces to their concert repertoires, and recordings followed. A brief search of the internet reveals five CDs of Coste's works in a Naxos *Guitar Works* series, performed by Jeffery MacFadden, Marc Teicholz, Pavel Steidl, and Frédéric Zigante. (Full disclosure: I wrote the sleeve notes to these, which Van Vliet's work has now rendered obsolete.) There are also notable Coste recordings by Marco Riboni, Philippe Villa, Raphaëlla Smits, Jean Vallières, Flávio Apro, and John Schneiderman. The CD accompanying Van Vliet's book joins this list with a well-considered selection of the composer's most significant and characteristic works,⁵ performed by the author on a Bernhard Kresse copy of Coste's seven-string Lacôte guitar. One of these pieces is an overdue first recording of the *Fantaisie symphonique* that Coste composed for the Makaroff competition in 1856.

Ari Van Vliet has produced a major work of scholarship that will not soon be superseded. It is set in a readable sans-serif typeface, printed on high-quality A4 paper, and sturdily bound with attractive glossy hard covers. It is not perfect, of course. The narrative makes frequent excursions into the historical present tense; perhaps this works better in the original Dutch but it seems idiosyncratic in English. The translation is occasionally awkwardly unidiomatic (“third guitar” instead of “terz guitar”) and the typos and proofreading errors are also numerous (e.g., Sor and Coste did not play a concert together in 1938). But dwelling on such details seem petty when balanced against a book that is so meticulously researched, imaginatively organized, judiciously reasoned, and richly illustrated. It is the magisterial modern biography that Napoléon Coste and the guitar have deserved.

—RICHARD LONG

¹ I did not include William Gray Sasser's earlier dissertation on Sor (1960) because it is more a study of his works than a biography. Likewise, Josef Zuth's *Simon Molitor und die wiener Gitarristik (um 1800)* (Vienna: Anton Goll, n.d. but 1920) actually contains only a scant ten pages of biography, which Zuth used as a key to unlock the phenomenon of the guitar in Vienna at the turn of the 19th century. Thomas Heck adopted a similar effective strategy in his 1970 Giuliani dissertation, as does Van Vliet with Paris in the work reviewed here.

² In the 1980s, biographical studies of Joseph Küffner (1985), Ferdinando Carulli (1988), Marco Aurelio Zani de Ferranti (1989), and Caspar Joseph Mertz (1989) were completed by Mathias Henke, Mario Torta, Simon Wynberg, and Astrid Stempnik respectively. (Unfortunately, the Carulli biographical profile in Torta's 1988 dissertation was not included in the subsequently published thematic catalogue of 1993.) The trend continued in the new millennium with studies of Dionisio Aguado by Pompeyo Pérez Díaz (2003), Anton Diabelli by Jukka Savijoki (2004), Zani de Ferranti by Marcus Van de Cruys (2005), Adam Darr by Joseph Costello (2005), A. T. Huerta by Javier Suárez-Pájeares and Robert Coldwell (2006), Mauro Giuliani by Marco Riboni (2011), Francesco Molino by Mario Dell'Ara (2014), and Luigi Legnani by Sergio Monaldini (2015). A brief but useful biography of Coste published in his hometown for his bicentenary is worth mentioning here: Noël Roncet, *Napoléon Coste: Compositeur, 1805–1883* (Amondans, 2005; reprinted by Tecla in 2008).

³ *Napoléon Coste: componist en gitarist in het muziekleven van het 19e-eeuwse Parijs—Biografie, Thematische Catalogus ... (with a Summary in English) ...*, (Utrecht, 2015). <https://dspace.library.uu.nl/handle/1874/311446>

⁴ I agree with this assessment, but must note that his list is debatable. Zani wrote some works of stunning virtuosity that are mostly unknown today because they require open–E major *scordatura*. Also (earlier, on page 183), Van Vliet appears to be unaware of some important works by Regondi, notably the *Ten Études*, first published in 1990, and several recent manuscript discoveries.

⁵ The CD contains the complete *Souvenirs: Sept morceaux épisodiques* (Opp. 17–23), *Le Passage des Alpes* (Opp. 27, 28, and 40), as well as the *Fantaisie symphonique*, Op. 28b.

Boccherini, Luigi. *Sinfonia concertante* (G. 523). Edited by Matanya Ophee. Ohio: Columbus, Ohio: Editions Orphée, 2016.

Luigi Boccherini's *Sinfonia concertante* for orchestra with guitar obbligato, G. 523 (1799), was one of several arrangements the composer made from his Concerto in C, Op. 7, G. 491, completed three decades earlier. Another adaptation was his String Quintet, Op. 10, No. 4, G. 268 (1771), which in turn inspired a string quartet arrangement attributed to Haydn. The *Sinfonia* survives in an autograph manuscript in the Bibliothèque de l'Opéra in Paris; the title page stipulates that it was composed for the Marquis de Benavent and scored for “due Violini principali, due di ripieni, Oboe, Chitarra, Viola, Corni, Fagotto, Violoncello obbligati e Basso.” The Marquis de Benavent was a wealthy amateur who commissioned at least some of the composer's guitar quintets at about the same time.¹

Considering the guitar's long struggle to gain recognition as a concert instrument with a credible repertory, it is remarkable that a performing edition of a significant work with an obbligato guitar part—especially one written by a famous composer—has remained unpublished until now. It is appropriate that this edition of the piece has ultimately been published by Matanya Ophee, who has championed guitar chamber music for decades

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and who has unearthed much new information about the provenance of Boccherini's Guitar Quintets.²

Ophee's exemplary and detailed Preface summarizes the modern history of the manuscript: discovered among other Boccherini manuscripts in the Bibliothèque de l'Opéra in 1929 by Charles Bouvet and listed in his inventory of the collection; recorded in 1957 and again in 1962 by Italian orchestras;³ printed for the first time (in score form only) in a scholarly "monument" edition in 1962; and cited in the Yves Gérard catalogue in 1969. Not mentioned in Ophee's Preface is his early attempt to put the work in print in association with the fledgling Guitar Foundation of America. Ophee first learned of the piece in 1975 from the Gérard catalogue; he obtained microfilm from the Paris library and began to prepare an edition. The GFA, only a few years old at the time, had formed a relationship with Belwin-Mills to publish a "GFA Critical Editions" series of guitar music; the *Sinfonia* was proposed, accepted, and scheduled for publication, but the project was cancelled the following year. I suspect the size of the score—24 minutes of music for 13 instruments, much larger than any other title in the GFA series—was deemed too expensive at the time. Given the difference between the guitar music marketplace of the 1970s and the present, the decision was probably sensible strictly from the economic perspective; the ultimate Orphée publication has a sixty-page score plus a folder of parts totaling another 116 pages. These events helped convince Ophee to establish his own publishing firm, Éditions Orphée, for which the guitar world can be grateful, but because of all this the publication of a performing edition of the *Sinfonia* was unfortunately delayed for almost four decades.

Boccherini was, of course, a major composer, a seminal figure in the 18th-century transition to the classical style, a cello virtuoso, and an international celebrity. There is no question that the *Sinfonia* (in the usual three movements) is charming, melodious, and well-crafted, a splendid example of 18th-century chamber music, and an important addition to the guitar's repertory. The guitar part has been unjustly maligned as "for a not very skilled amateur," when in fact the part requires at least intermediate competence and is no easier than the other orchestral parts, which it often echoes. This is not a concerto, and the Romantic era penchant for technical pyrotechnics for their own sake was just emerging in 1799. The guitar part blends well with the orchestral instruments, assuming an equal and integral role while still getting its share of little solos—far more solos than, for

example, in the majority of Viennese chamber works with guitar in the following decade. Virtuosi who choose music solely to demonstrate their technique might want to look elsewhere, but any competent musician who enjoys making good music with others will welcome this publication.

Unlike the manuscript scores of the Guitar Quintets, the original *Sinfonia* manuscript is autograph, so those complex debates over the identity and reliability of the guitar quintet arrangers/copyists are not relevant here. The score calls for a guitar with at least thirteen frets and with six strings (or courses)—an increasingly common configuration in 1799—and is idiomatic to the instrument,

indicating that Boccherini, like many musicians of his age, had a more than rudimentary knowledge of the guitar. Nevertheless, this edition is not Urtext. Ophee deemed it necessary to make "many... changes" to the score. He invites those concerned about this to consult the original manuscript, which is now available online as a PDF file from Gallica (www.gallica.bnf.fr). A more convenient solution might have been to provide an Urtext score along with the edited parts, but most will find such comparisons unnecessary; Ophee is an experienced and trustworthy editor. The engraving is clear and readable, and the presentation exemplary. Boccherini's Guitar Quintets, once greeted by traditionalists as of dubious attribution and minor importance, have become—driven by the popularity of the guitar—the composer's most performed and recorded works. The *Sinfonia* is a unique and long-overdue addition to the guitar repertory, and should join the Quintets in popularity.

—RICHARD M. LONG



The statue of Boccherini by the sculptor Daphné du Barry (b. 1950), in front of the Istituto Superiore di Studi Musicali "Luigi Boccherini" in the Piazza del Suffragio, Lucca. Photo by Richard M. Long.

¹ See Josep Maria Mangado Artigas, "Il Marchese di Benavent (1768–1849): ricerca biografica sul chitarrista che commissionò a Luigi Boccherini i quintetti con chitarra," *il 'Fronimo'* 30, No. 118 (April, 2002), 13–20 and No. 119 (July, 2002), 34–46.

² Matanya Ophee, *Luigi Boccherini's Guitar Quintets: New Evidence* (Boston: Editions Orphée, 1981). This book also served to introduce many contemporary guitarists to the guitarist-composer-arranger François de Fossa. The first three chapters, revised, were published as Matanya Ophee, "Boccherini Guitar Quintets — New Evidence," in Ophee, *Essays on Guitar History Compiled and Updated* (Columbus, Ohio: Editions Orphée, 2016), 45–74. Also see "A New Light on the Provenance of the Guitar Quintets by Luigi Boccherini," *Ibid.*, 74–83.

³ The 1957 recording, with Newell Jenkins conducting the Orchestra Accademia dell'Orso, was distributed widely by the Musical Heritage Society. The 1962 recording featured Umberto Cattini conducting the Orchestre de l'Angelicum de Milan, with the guitarist Elena Padovani. Another early recording, dating to 1980, with Jiří Stárek conducting the RIAS-Sinfonietta Berlin and with guitarist Sonja Prunnbauer, is still available on CD. A more recent recording, with Monica Huggett conducting the Portland Baroque Orchestra and with Richard Savino as the guitar soloist, dates to about 2001.

Poulopoulos, Panagiotis. *New Voices in Old Bodies: A Study of “Recycled” Musical Instruments with a Focus on the Hahn Collection in the Deutsches Museum.* **Deutsches Museum Studies, 2. Munich: Deutsches Museum, 2016.**

Panagiotis Poulopoulos is an organologist and musical instrument conservator whose 2011 Ph.D. thesis at the University of Edinburgh, “The Guittar in the British Isles, 1750-1810,” was summarized in an article in *Soundboard*, Vol. XXXVIII, No. 4 (2012). That year he was awarded a six-month “Scholar in Residence” status at the Deutsches Museum—a relationship that has outlasted his temporary appointment and ultimately led to a number of presentations as well as the present book. The museum, picturesquely situated on an island in the River Isar in Munich, is the world’s largest museum of science and technology, but it also includes collecting and preserving as part of its mission. It claims to have collected over 100,000 objects in 53 categories, one of which is Music.

The Hans Hahn Collection of musical instruments—the focus of the present study—was acquired in 1906, the year the museum opened to the public. The museum originally purchased about 170 instruments from Hahn, who was a Munich instrument maker, dealer, and repairer. The rationale was not to display instruments as works of art but instead “focused on their development from a scientific, technical and historical perspective.” The original exhibit was administered by the museum’s Physics department under the category “Technische Akustik.” Poulopoulos discusses in detail the process of the purchase, documented in the museum’s Verwaltungsarchiv and early publications.

All musical instruments will occasionally require routine repairs, but many extant antique musical instruments have been modified over the years to suit new owners and new musical fashions—a natural and predictable process Poulopoulos calls “recycling.” Modifications were common for stringed instruments from the 16th through 18th centuries, when Renaissance lutes were reborn as Baroque lutes, and five-course Baroque guitars became single-strung “classical” guitars. Guitars were frequently modernized by the addition of wire frets, machine tuners, and so forth, much as a modern guitarist might add a pickup to an acoustic guitar. In one memorable example of drastic transformation, Poulopoulos describes the “Jux-Guitarre” (joke guitar), a small instrument with a pear-shaped body, a soundboard decorated with old coins, and with a carved wooden figure added to the headstock, none of which could possibly be considered improvements. Apparently, it had been once a normal guitar that an owner

had seen fit to transform into a cittern. (Why? Perhaps the guitar’s upper bouts were badly damaged and this was a crude reconstruction; there seems no other excuse for the brutal changes.)

Poulopoulos points out that a study of modifications often provides insight regarding an instrument’s various owners and the evolution of musical fashion as well as technology. Forgery was yet another factor, and Poulopoulos provides an interesting discussion, including examples in the Deutsches Museum. And poor restoration could result in irreversible mutilation, as in the case of the Cristofori fortepiano acquired by the Metropolitan Museum in New York in 1889, on the assumption that it was the oldest extant piano (1720). It had been “put into playing order” in 1875, however, with major alterations to the hammers, then “drastically restored” in 1938 without adequate documentation.

Poulopoulos concludes with an evaluation of the Hahn Collection. He observes that the original purchase was hurried and authentication was based too much on the advice of antique dealers rather than experts, resulting in a number of acquisitions of dubious authenticity or with unusual features. The ten guitars ultimately purchased in 1906 bore little relationship to the museum’s 1905 “wish list,” and some were not in good repair. But Poulopoulos reminds us that recycled instruments (and forgeries, too) have intrinsic educational value for musicians, organologists, and luthiers. In the words of Rossi Rognoni, they are “important documents of a relevant moment in the history of taste, and [should] be preserved as such, independently from their aesthetic value.” Perhaps, ... but this also serves as a useful rationalization when a museum makes ill-considered acquisitions.

Poulopoulos provides many illustrations, a detailed bibliography, and an appendix with detailed measurements of three guitars. *New Voices in Old Bodies* is published in print form for € 29 but is also available for free downloading at the website of the Deutsches Museum using the link: http://www.deutsches-museum.de/fileadmin/Content/010_DM/050_Forschung/studies-2-gesamtlayout.pdf. The illustrations in the online version are of a lower resolution than in the printed book.

—RICHARD M. LONG

REVIEWS: (cont.)

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Paris, 1650-1950, Addendum.

Turin: Edizioni Il Salabue, 2015.

This striking oversized (25 x 34 cm. / 9.75 x 13.5 in.) and lavishly illustrated book emanates from Edizioni Il Salabue, a specialty publisher known for books and catalogs on violin making and luthiery in Piedmont and Emilia-Romagna, and renowned for the high quality of its photography and printing. It is the third publication in the series *La Guitare*, authored by the team of “Sinier de Ridder” (as the authors (Daniel Sinier and Françoise de Ridder identify themselves in the books). It is an addendum to their Volume I: *Paris, 1650-1950*, which appeared in 2007. Volume II, dedicated to instruments from Mirecourt and the provinces, came out in 2011. All three books are filled with sumptuous photographs; the thoughtful and authoritative text is provided in French, English, and Italian.

The authors have gained an impressive reputation for their painstaking restorations of museum quality instruments. After studies at the École nationale supérieure des arts appliqués et des métiers d’arts (ENSAAMA), they established a Paris workshop where they restored antique instruments for the city’s antique dealers. In 1979, they transferred their workshop to the commune of Saint-Chartier (Indre) in the Centre-Val de Loire region, close to the geographical center of France. Since then, according to their website, they have taken apart “over 3000 guitars, mandolins, lutes, zithers, theorbos, viols, etc.,” taking “notes, photos, drawings, casts and prints,” compiling a unique and priceless archive of documentation regarding antique musical instrument restoration. They were featured in *Soundboard*, Vol. XXXIII, Nos. 3–4 (2007) in a cover story about their resurrection of a 1676 Baroque guitar by the Prague luthier Leonhard Pratter, and they have also published articles in *Classical Guitar* and other journals. Although their expertise is international, they are particularly interested in French instruments.

The first volume was dedicated to guitars built in Paris. Its 70 pages of text were followed by a 130-page photo album of 54 museum-quality guitars, including splendid examples from luthiers such as the Voboam family (Baroque guitars) and Edmond Saunier and Lambert (18th-century transitional guitars). There are several spectacular early Classical guitars by the Pons family and many examples by René Lacôte, but also several guitars from the 1930s by Julián Gómez Ramírez, Selmer-type guitars, and a 1969 Bouchet. In many cases the photos are accompanied by full-color x-rays, and there is an appendix with detailed measurements of each guitar.



The second volume, following the same format, is focused principally on the curious phenomenon of Mirecourt, a village in the Vosges where luthiery became a local industry in the 18th and early 19th centuries. Literally thousands of musical instruments, often unsigned, were produced by a “remarkable professional system controlling ... each stage of the construction ... from the wood trade to the apprenticeship of the young, the finishing, the set-up and the sale” to a distribution network of travelling salesmen and to “the most prestigious workshops in France and abroad.” By 1835 there were as many as 600 workers employed, producing not only musical instruments but also bows, cases, and machine heads. One source states that in the year 1836 Mirecourt produced 2,000 guitars ranging in price from 5 to 100 francs. Perhaps this competition explains why the luthiers of Mirecourt were so innovative—even daring—in their designs, construction techniques, and decoration. The authors identify many of the luthiers and their workshops, including names such as Roudhloff (D. and A. were two brothers trained by their father François in Mirecourt; they relocated to London, where Regondi favored their guitars), and Nicolas Grobert, who made a guitar played and signed by both Berlioz and Paganini. Also included in Volume II are a few luthiers from Besançon, Lille, Lyon, etc.

The Addendum volume being reviewed here is the third volume to appear sequentially, but it is not intended to be a Volume III but rather a “Vol. Ia.” In the decade since the publication of Volume I in 2007, a number of significant but previously unknown guitars have passed through the Sinier de Ridder workshop or otherwise come to their attention, such that they decided an update was called for. The new book has the same dimensions and format as the previous two volumes, but is shorter and proportionally less expensive: thirteen guitars (including six by the Voboam family, five by Lacôte, and an award-winning Pons) are featured in 40 pages of text, with 25 pages of photos.

The Voboam dynasty flourished from around 1600 to 1730, and included at least six luthiers over four generations, spanning the reigns of the first four Bourbon monarchs of France. They prospered particularly during the long reign of Louis XIV, who himself played guitar and inspired his court to do the same. In addition to informative historical background, the Sinier de Ridder team have much to say about Voboam’s construction techniques, including the archaic neck setting and the top under tension. The Voboams were, famously, masters of ornate inlay and marquetry, but they tried to minimize embellishment on soundboards, which diminished the vibration and therefore the sound. The backs and sides, however, are often nothing short of spectacular, incorporating exotic woods, tortoise shell, ivory, and mother of pearl.

The Pons brothers also made exquisite instruments, one of them earning a prize in the National Exhibition in Paris in 1827. It featured a screw mechanism that enabled a performer to adjust the string height. That guitar, or one just like it, had rested forgotten in an attic until a few years ago, when it was brought in pieces to the Sinier de Ridder workshop for restoration. They were able to identify the guitar and to determine that the patent for the adjustable action had been registered to Louis-David Pons (Pons *jeune*), a son of César Pons. Louis-David may have had help from one of his brothers, a clockmaker and goldsmith who also probably “designed and made the sumptuous metallic flowers inlaid with precious stones on the Pons lyre-guitar roses,” as well as the Pons mechanical “butterfly” pegs. The Sinier de Ridder restoration is amazing, and the photographs of their progress are fascinating.

René Lacôte is perhaps the most famous of the early French guitar builders, internationally known and admired. Several unusual Lacôtes are featured here, including a *décacorde* (ten-string guitar) of the sort he built for Carulli. Another discovery involved several Lacôte guitars with unexplained but matching holes and the addition of a reinforcing cleat on the back. Sinier de Ridder were able to determine that the guitars had been modified for use with Aguado’s *tripodison*, and to identify other modifications, including an inner soundboard, related to the same device. Their observations on some of the problems caused by

the *tripodison* are fascinating. The most daring guitar in the book is an 1850 *enharmonique* guitar attributed to Lacôte, with six channels grooved into the fingerboard, one under each string. Into the channels were fitted individual moveable frets, allowing the player to adjust them, raising or lowering the pitch, to alter the standard equal temperament.

The Sinier de Ridder team plan three future volumes on guitars from Italy, England and the German states, and Spain, for a total of five volumes. And while on the subject of the publications of Edizioni Il Salabue, I should mention here another noteworthy book from that publisher, in the same size and format as the above but not the work of the French couple. It is *La Chitarra: Quattro secoli di capolavori = The Guitar: Four Centuries of Masterpieces*, edited by Giovanni Accornero, Ivan Epicoco, and Eraldo Guerci (Cremona: Edizioni Il Salabue, 2008). The text (about 90 pages) is in Italian and English, and there are more photographs (150 pages) depicting 72 guitars from across Europe, and spanning the Baroque era to the early 20th century (including Hauser I, Ramírez, Santos, Simplicio, etc.).

These are sumptuous books, heirloom publications documenting splendid instruments, with authoritative texts. They are expensive, but they are—like the guitars depicted within—museum quality.

—RICHARD M. LONG

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The Russian Guitar 1800-1850: Oleg Timofeyev and John Schneiderman Brilliant Classics 95405, 2016. 7 CDs.

This review-article considers the 7-CD set of recordings featuring Oleg Timofeyev and John Schneiderman (7-string guitars), with Etienne Aberlin (violin), Anne Harley (soprano), Dan Caraway (guitar) and Kenneth Slowik (fortepiano).



The past 40 years have witnessed a significant reappraisal of the historical guitar repertoire. Through the release of a multitude of facsimile editions of collected works, along with several survey recordings and a number of academic studies, the music of figures such as Mertz, Regondi, Coste, even Giuliani and Sor (whose music we thought we knew well), along with others whose music we were not so long ago happily oblivious to, is now well appreciated. The same can be said for much of our seventeenth- and early eighteenth-century repertoires (though certainly not all of it). All of this refers to the Western European guitar. While one remaining gap in our general knowledge of the European repertoire lies in the appraisal of the music of the late 18th century, a further even lesser known and perhaps even more deserving repertoire still awaits our broad appreciation: that written in Russia during the early to mid-nineteenth century for the guitar with seven open-tuned strings.

The Russian repertoire is interesting for a number of reasons, not least of which are its unique musical-expressive qualities and highly idiomatic approach to guitar music making. While almost always the case in the West, the Russian guitarists only sometimes based their originally composed solo music on pre-existing instrumental models (usually pianistic, much less so violinistic or string-chamber-orchestral). Quite unlike Western guitarists of the period, however, the Russian *semistruniki* (7-string guitarists) devoted themselves to an almost relentless pursuit of a highly idiomatic use of the instrument, something not seen in the West since the five-course guitarists of the seventeenth and early eighteenth centuries. And this, perhaps more than anything else, is what has kept this remarkable repertoire out of the hands of modern players and far from the ears of their audiences. While this music can in many cases be effective on a conventionally tuned six-string instrument, it can never be as effective as it inevitably is on the open-tuned and idiomatically-fingered seven-string instrument for which it was conceived—sonority and texture were essential compositional considerations for those who created this music; once the idiomatic layer has been lost, so has a good deal of the expression.

Many of us are by now fairly well acquainted with the music of the main protagonists of the Russian guitar, the patriarchal figure Sychra, the brilliant improviser Vysotsky and, to a lesser extent, further second generation figures such as Morkov, Aksionov, Vetrov, and Sarenko. The championship of this repertoire by the publishing house of Editions Orphée, the numerous scholarly articles of its editor Matanya Ophee, and the comprehensive PhD dissertation and extensive recording catalogue of Oleg Timofeyev (one of the two principal performers on this recording) introduced us to the emotional depth and brilliant technical approach of the Russian guitarists. We have even programmed some of this music in our own concert performances. But what this seven-disc recorded anthology provides is a much richer, more direct realization of the musical qualities and stylistic breadth of the repertoire. Here we have a comprehensive recording from two highly expert and accomplished practitioners of the instrument and their collaborators. Guitarists Oleg Timofeyev and John Schneiderman (also a highly accomplished lutenist) bring a refined, expressive, and often brilliant approach to their seminal interpretations. They have, of course, been dealing with this music for quite some time now. But for the rest of us, this recorded anthology presents an invitation for our own explorations that can hardly be ignored. The contributions of their accomplished chamber collaborators, Etienne Aberlin (violin), Anne Harley (soprano), Dan Caraway (guitar) and Kenneth Slowik (fortepiano) only add to the embarrassment of riches.

The collection surveys the development of the Russian repertoire from its earliest music through the patriarchal figure Sychra, his students, their students, and their contemporaries. In some cases they freely adopted one another's ideas and, in others, broke with their mentors and adopted new approaches. It's a fascinating history, explored in detail in Timofeyev's dissertation and referenced in his extensive liner notes to this collection. It is something that contrasts with a much less clearly interconnected development of the guitar and its music in the West during the same period.

Just as interesting as the uniquely Russian repertoire itself, is the relationship that existed between the Western five- and six-string guitar and the Russian seven-string guitar, both at the outset and throughout the period. In addition to the repertoire-defining minor-mode variation sets based on decidedly non-Western Russian material, intermixed with the various adaptations of Western repertoire and intriguing mixture of stylistic elements (even within discreet works), with these recordings we are also exposed to an originally composed Russian repertoire

framed in the cosmopolitan European high classical and early romantic styles. In addition, we are able to directly discern the intermixture of influences that occurred between the Russian guitarists themselves and, in some cases, the almost reactionary developments that occurred within the repertoire as it moved from a Western cosmopolitan classical style through Sychra's 'harp-guitar' and Vysotsky's brilliant improvisational style to a mainstream romantic yet still somewhat idiosyncratic miniaturist style during the 1840s, at the close of the Russian instrument's Golden Age.

The anthology follows a broadly chronological course, beginning with two discs devoted to Sychra's Moscow period and the music of his students (and, in turn, their students), the 'Moscow School.' Disc 3 surveys the earliest music for the Russian guitar—music dating from around 1800. Vysotsky's music is surveyed in disc 4, while disc 5 returns to Sychra and the St. Petersburg School in the form of chamber music for two guitars and for guitar with violin. The music of the "true Romantics," Alexandrov, Sarenko, and Zimmerman, follows, and the anthology concludes with a survey disc devoted to further chamber music with the guitar (adding to that which appears elsewhere in the collection). What follows here amounts only to an overview of a comprehensive project that contains many high points. If reviews of CD recordings routinely included titles (as concert reviews in newspapers usually do), I would be titling or subtitling this one *A Sleeping Giant Roused*.

* * *

The music of Andrey Sychra (1773–1850), the instrument's omnipresent figure, receives a good deal of attention and is accorded two discs as well as being heard at further points throughout the anthology, both in his own music and in the influence he exerted on the music of virtually all other Russian guitarists who came after him. Sychra's harp-inspired textures, sophisticated cross-string ornaments, elaborate arpeggios, delicately balanced forms, and wistful mood are explored over several variation sets, including the iconic "Troika" and the brilliant, often dramatic, and always nostalgic "In the Valley." Of particular interest, we at last have a complete recording of Sychra's deceptively titled *Practical Rules of Playing the Seven-String Guitar in Four Large Exercises*. Consisting of a mixture of high-classical, early romantic and *alten* (old) styles, each movement of this intriguing twenty-seven-minute four-part cycle progresses through a series of texturally defined modulating sections, each giving the impression of a compilation of several etudes developed and combined into a homogeneous larger whole. The Parisian five-string guitarists had tried something along similar lines in their

sets of Preludes and Etudes but without coming close to the quality or ambitious scale of the *Four Practical Rules*. Further pieces by Sychra, directly inspired by Western music, are also represented, not least in his adaption and augmentation of the Viennese pianist Henri Hert's well-known variations on *Weber's Last Thoughts* and his settings of the famous aria "Di tanti palpiti" from Rossini's *Tancredi* and a Rode concerto polonaise, adopting in these pieces a somewhat more generic Western use of his instrument.

The music of Sychra's St. Petersburg years, following his move from Moscow, is dealt with in a disc of chamber music (music for two guitars and for guitar and violin) shared with his accomplished student, the nobleman Vladimir Morkov (1801–1864). Sychra's music for guitar and violin is represented by a pair of minor-mode polonaises, one originally composed and unusually melancholic, the other adopted from the aforementioned Pierre Rode violin concerto. Sychra treats the instruments equally, the guitar parts being particularly ornate. Two further polonaises, taken from the piano music of Michal Kleofas Oginski, are scored for two guitars in more conventional, not particularly harp-like settings. This is also somewhat the case with the extended 16-minute *Variations on Two Songs*, a piece that provides an opportunity for us to compare Sychra directly with his Franco-Italian contemporary Ferdinando Carulli, who used one of these themes in his equally brilliant and extended two-guitar variation set, *Deux Airs Russes, Op. 110* (c. 1817).¹

Morkov's particularly refined guitar-duo music is represented by arrangements of music written by his friend Mikhail Glinka, the most important Russian composer of the period. Pieces taken from Glinka's iconic opera *A Life for the Tsar* and the orchestral work *Kamarinskaia* provide an analogy to the Viennese two-guitar genre, substituting for the Viennese *terz-guitar* tuned a third higher than usual a *quart-guitar* pitched at a fourth higher for the principal guitar part.

With the disc dedicated to the music of the students Sychra left behind in Moscow, the "Second Generation" of Aksionov, Vysotsky and Vetrov, we are able to discern the continued influence of the patriarch as well as additions to and departures from his finely balanced style.

Semion Aksionov (1784–1853), the dedicatee of Sychra's *Practical Rules*, developed a more articulate instrumental style than that of his teacher, employing less overtly harp-like textures and adopting in places a slightly more Western approach to the instrument. At the same time he added to his variation sets on Russian songs an extended rapid legato technique once described as "luxurious legato"

¹ This work may be heard in my recent recording with Karl Wohlwend, *Guitaromanie* (vol. 2): *Music for Two Guitars by Ferdinando Carulli* (dbMusic/CGS, 2016).

CD REVIEW: (cont.)

(something not approved of by Sychra, who felt it to be “bad gypsy style!”). Aksionov also more fully introduces us to the free approach that Russian guitarists sometimes adopted when arranging material from other instruments. In this case, the source material was a setting of the St. Petersburg-resident pianist John Field’s variations on *Kamarinskaia* (itself an appropriation of Russian material by a Western composer).

The music of Aksionov’s brilliant student Mikhail Vysotsky is also introduced on this disc. Along with a programmatic march “On the Escape of the French Troops from Moscow,” there are a couple of brilliant, ingeniously fingered, improvisatory variation sets on the Russian peasant and “gypsy” songs, “Stop Singing, Oh Nature’s Friend” and “I Love Pear.”

Before looking more fully at Vysotsky’s music (which is given a later disc to itself), however, we should mention the music of his student, the medical doctor Alexander Vetrov (c. 1812–1877). In addition to a quite Western-sounding variation set on the ‘gypsy’ tune “You Won’t Believe” (a piece that borrows directly from his teacher), we are treated to three of Vetrov’s études for the guitar. These are interesting, effective pieces that, with their lute-toccatà-like *alten Stil* sequences, intermixture of Italianate passagework, and interesting modulations (analogous to Sychra’s *Practical Rules*, though on a much smaller scale), combine a typically Russian mixture of styles, both within and between items. These pieces, along with an Aksionov *Exercise* found on the same disc (and further pieces included in the anthology), remind us that when dealing with études and other short free-form pieces the Russian guitarists are unvaryingly interesting.

Mikhail Vysotsky (1791–1837), a student of Aksionov and a serf whose unusual musical ability led to his release from serfdom, maintained an association not only with the upper classes of Russian society but with gypsy guitarists as well, the influence of each making itself felt in his music. While strict formal procedures were not a primary feature of this brilliant improviser’s style, his music remains inventive, dramatic and virtuosic (especially in his variation set finales). Although Vysotsky studied with Aksionov only, we nevertheless detect many of Sychra’s technical ideas in his music. In addition to a half-dozen archetypical minor-mode variation sets on Russian themes such as “Ah Mother I have a Headache” and “Go Home, Dear Cow” (titles whose humorous literal English translations belie the serious and dramatic mood of the music), we are also presented with a decidedly Western-sounding approach in sets such as ‘I Loved a Rose’ and even the ubiquitous *Troika* and *Cossack*, regardless of mode. Also included are two of Vysotsky’s most idiosyncratic works, his *Fantasia* on themes from Cramer piano études and his arrangement of *Contrapunctus*

III from J. S. Bach’s *Art of Fugue*. As is the case elsewhere in the Russian repertoire, rather than adhering to any sense of literal transcription these “observations” on the music of Western composers amount to new compositions. Vysotsky appears to be the first in a very long line of guitarists to become fascinated with the music of J. S. Bach. With his adaptation of the *contrapunctus* we are presented with a celebration of sophisticated contrapuntal texture which, at the same time, dispenses with any real sense of the fugal aspect of the music; Vysotsky was far more interested in the sophistication of contrapuntal texture and the profound mood of Bach’s music than in its formal construction. Vysotsky’s few chamber works are represented by his variations on the minor-mode Russian song “I Loved a Rose,” a further polonaise taken from the piano music of Oginski (this time of the well-known “Farewell to the Fatherland”), and the aforementioned “Ah Mother I have a Headache” (presented, in an effort to augment Vysotsky’s limited output in the genre, with an effective second guitar part recently composed by the Ukrainian guitarist Vladimir Polinov).

CD3, the disc dedicated to the “Earliest Music for the Russian Guitar” would, on the face of it, perhaps threaten to be the least interesting of the collection. It turns out, however, to be the quite the opposite. Almost all of the music here is cast in a convincing cosmopolitan style that affirms the starting point of the Russian guitar repertoire as thoroughly Western European. We are treated to solo works (a Rondo and a Polonaise based on *La Marseillaise*) by the important Bohemian guitarist and cittern player Ignatz von Held (1766–1816), an early Polonaise by Sychra, and the sole surviving work by Sychra’s much lesser known brother, Ludwig (a three-movement Allegro-Polonaise-Rondo *Fantasia*). We also hear early settings of Russian source material in A. Sviensky’s c.1803 variation sets on the iconic Ukrainian *Kozak*, an untitled *Air Russe* (identified by Timofeyev as a well-known folk song, “The Landlady”), and a variation set for two guitars. Of particular interest, is the Sonata for Violin and Seven-String Guitar (1799) written by the little-known Joseph Kamensky. If we didn’t know any better, we would imagine ourselves listening to a defining example of late-1780s Parisian chamber music intended for the *Concert Spirituel*. The cosmopolitan Parisian style continues in the Sonata for Two Guitars by Kamensky’s student, Prince Vladimir Lvov (some of which is taken from the sonata by his teacher). Music for guitar and voice is represented by a group of French chansons and Italian arias taken from an 1808 manuscript compiled by one Piotr Naymanowsky, among them a setting of Domenico Cimarosa’s “Se m’abandoni” (Cimarosa was yet another influential European composer who spent time in Russia).

The chronological survey ends with music written in the 1840s by the Romantic miniaturists Alexandrov, Sarenko, and Zimmerman, stopping short of the era in which the Russian guitarists added even more strings to their instruments. These were accomplished professional men—the last students of Sychra—who broke with tradition by almost completely ignoring native source material and embracing instead a European Romantic miniaturist style. Nevertheless, the presence of their teacher is never far away; after all, they contributed to, compiled, and saw to the publication of Sychra’s *Theoretical and Practical Guitar Method*. The music of Nikolai Alexandrov (1818–1884) is represented by ten unassuming yet charming miniature character pieces along with nine exercises and études in the form of largely minor-mode, often poignant figuration pieces. The evocative music of Vasily Sarenko (1814–1881), a medical doctor and highly decorated military man, is represented by the melancholy “Song without Words,” the fantasia “At the Seashore,” a light-hearted major-mode “Ukrainian Dance,” and four captivating, mainly minor-mode études. The remaining composer represented here is the landowner and legendary improviser Fiodor Zimmerman (1813–1882), described at the time as the “Paganini of the seven-string guitar” and often compared with Vysotsky. Along with two short caprices and two waltzes, one a lively *Tyrolean Waltz* with passages of yodeling-inspired harmonics, are three short pieces for two guitars which make a rare return to more quintessentially Russian-sounding material.

CD7, the final disc, provides a period-wide chamber music survey, adding to the numerous chamber items found elsewhere in the anthology. For guitar and violin, we hear Sychra’s arrangement of Rossini’s well-known aria “Di tanti palpiti” from *Tancredi* along with an 1809 arrangement by the little-known A. Sazanoff of a witty, cosmopolitan Sonata for the two instruments by Antoine de L’Hoyer (this well-connected French five-string guitarist, an associate of the Empress Elizaveta Alekseevna, was himself resident in Russia between 1803 and 1812. His music was transcribed by several Russian guitarists). Music for guitar and fortepiano is represented by Piotr Naimanowsky’s light, cosmopolitan variation set on the popular French song “Que le jour me dure” (the two instruments are equally active) and two items by Morkov: the decidedly Russian-flavored *Potpourri of Russian Folksongs* (with a guitar part reconstructed from the composer’s version for two guitars) and a further Western guitar adaptation: the Polonaise from Mauro Giuliani’s Third Concerto. Morkov’s addition of legatos, glissandi, and harp-like textures in this piece testify to the one-way adaptability of this music from West to East, something that rarely occurred in the opposite direction. Music for guitar-accompanied voice is provided by a set

of three Russian songs (1806) by Maflovsky (with an editorially added violin part), the second and third of which are nevertheless thoroughly Italian major-mode ariettas; and by three songs scored by von Held for the unusual combination of guitar, fortepiano and voice, again in the style of the Italian arietta (despite their minor modality and Russian texts).

The sound quality of these recordings is excellent. Timofeyev’s liner notes are detailed and informative, and the interpretations are highly effective. All of this should be more than enough to get our attention. Certainly, we owe it to ourselves to take the opportunity to become more fully acquainted with the repertoire this project provides. As comprehensive and ambitious as this anthology is, however, let’s not be fooled into thinking that the Russian repertoire has nothing further to offer. The Krivoy Rog edition of Sychra’s music alone runs to well over 400 items, from which such works as the *Freischütz Fantasie*, *Two Rondos and a Divertimento on Russian Songs*, and *Ludoiska Overture* immediately spring to mind. Vetrov’s *Sonata* and Beethoven arrangements, Morkov’s *24 Preludes in All Major and Minor Keys*, Sarenko’s Chopin arrangements, along with numerous operatic fantasias and pots-pourri also come spontaneously to mind. And there remain, of course, many Russian guitarist/composers whose music isn’t touched upon in this anthology. Nevertheless, with these recordings a sleeping giant has been more than roused.

—STANLEY YATES





Amadeus Duo

Joaquín Clerch

Carlo Marchione

David Russell

Elena Papandreou

Trio Tangere

Antigoni Goni

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RICHARD M. LONG received his Ph.D. in European History from the Florida State University, where he was also active as a musician. He taught at Florida State University, the University of South Florida, and Hillsborough Community College, and was a Professor of History and Humanities for over three decades, retiring in 2007. He was the author of a textbook, *Studying Western Civilization* (2 vols., D. C. Heath, 1995) and a frequent contributor to the Consortium on Revolutionary Europe (now the Consortium on the Revolutionary Era). Beginning in the 1980s, Long switched his principal research interest from European diplomatic history in the Revolutionary era (1789-1815) to the history of the classical guitar in the same period. He has published many articles in the field as well as dozens of CD liner notes for Philips, Naxos, Azica, and other labels. He has also published dozens of critical editions and transcriptions. In 1982 he founded Tuscany Publications, an affiliate of the Theodore Presser Co. He also served as Editor of *Soundboard*, the journal of the Guitar Foundation of America for eleven years (2001-2012). In 2010 he was named to the Guitar Foundation of America Hall of Fame. He is currently a member of the GFA Board and Reviews Editor for *Soundboard Scholar*.

ERIK STENSTADVOLD is a noted guitar historian and authority on nineteenth-century guitar music and its performance practices. His research has led to the rediscovery of several lost or forgotten guitar compositions from that period. He has played a prominent role in the revival of the French guitarist-composer Antoine de Lhoyer (1768– 1852), having edited the three-volume critical edition of Lhoyer’s *Collected Guitar Duos* (Chanterelle, 2008). He also edited the *Collected Guitar Studies* by Leonard Schulz (Chanterelle, 2011). Stenstadvold has authored a number of articles in journals such as *Soundboard* (U.S.A.), *Notes* (U.S.A.), *Early Music* (U.K.), *Classical Guitar* (U.K.), *‘il Fronimo’* (Italy), and *Roseta* (Spain). His *Annotated Bibliography of Guitar Methods, 1760-1860* (Pendragon Press, 2010) has become a standard reference work on early guitar tutors. As a performer, Stenstadvold has recorded, on period guitars, several CDs devoted to early nineteenth-century music. For his musicological research, Erik Stenstadvold was awarded the *Chitarra d’Oro* prize at the 2008 Alessandria International Guitar Competition in Italy. In 2010 he was appointed *Chevalier de l’Ordre des Arts et des Lettres* by the French Minister of Culture for his “commitment to the promotion

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of French music, in particular the work of Antoine de Lhoyer.” Stenstadvoll is on the faculty of the Norwegian Academy of Music, Oslo, and is a founding member of the Consortium for Guitar Research, Cambridge, U.K.

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ANDREAS STEVENS has focused his research activities on the guitar’s history and repertoire in the German-speaking countries. His articles have been published mainly in German magazines (*gitarre aktuell*, *Concertino*, *Phoibos*) and books, but also in international magazines like *Soundboard* (USA), *il Fronimo* (Italy), *Classical Guitar* (UK), *Roseta* (Spain) and books. He is responsible for the recovery of the long-lost collection of the *Gitaristische Vereinigung* and its relocation to the *Bayerische Staatsbibliothek*, Munich, where it is now known as the *Gitaristische Sammlung Fritz Walter und Gabriele Wiedemann*. Stevens was awarded the *Chitarra d’oro* for musicological research in 2012, at the *17th Convegno internazionale di chitarra* in Alessandria. Together with Gerhard Penn he founded (in 2007) and has continued to convene the biennial *Lake Konstanz Guitar Research Meeting*. He has given lectures in Austria, England, Germany, Italy and Switzerland. In his series *Alla tedesca: Guitar music of the German-speaking countries* (Aurea Vox), he has recorded 2 CDs of selected compositions by Heinrich Albert and Anton Stingl. His editions of scores by Heinrich Albert are published by Trekel and Zimmermann; his edition of a newly discovered work by Regondi is in the Chanterelle/Allegra catalog. He is head of the Department of Plucked Instruments at the Clara-Schumann-Musikschule Duesseldorf.

British-born guitarist STANLEY YATES enjoys an international career as concert performer and recording artist, teacher, arranger, and scholar. A past prize-winner in such prestigious performance competitions as the Myra Hess (London) and the Guitar Foundation of America International Competitions, he has performed as recitalist and concerto soloist at major venues throughout the United States and Europe, as well as in Asia, South America, and Australia. His 1997 transcription and recording of the Bach cello suites received international attention, being described as “immaculate . . . a major landmark” (*Classical Guitar*, England), “distinguished...refreshing” (*Soundboard*, USA), and “compelling and technically flawless” (*American Record Guide*). His recordings for Naxos, Reference Recordings, Heartdance Music, Zillian Records, dbMusic, and Aeolian Recordings include his widely-acclaimed arrangements of the Bach Cello Suites, the first recording of major

chamber works by John Rutter, Michael Fink and Mario Castelnuovo–Tedesco, a recording of music by Lennon and McCartney, the first recording of late 18th-century Parisian concertos by Vidal, Doisy and Viotti, the first recording of Carulli’s period arrangements of Beethoven, Mozart, Haydn and Rossini, and a series of didactic recordings, among others. He is also the featured guitarist in the DVD film, *Francisco Tárrega: Life and Music*. A popular guest teacher and lecturer, he has presented masterclasses and lectures at numerous festivals, colleges, universities, and conservatories, including the Royal Academy of Music, London; the Royal Conservatory of Music, Glen Gould Professional School, Toronto; the Royal Northern College of Music; the Guitar Foundation of America; the Universidade Federal do Rio Grande do Sul Brazil; the Cincinnati Conservatory of Music; the Cleveland Institute of Music, and many others. He has been an advisory board member of the Guitar Foundation of America, an editorial board member of the *Journal of the European Guitar Teachers’ Association*, and *Guitar Forum* Editor for the *American String Teacher’s Association*. He has been described as “one of the leading pedagogues of our era” (*Soundboard*).

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