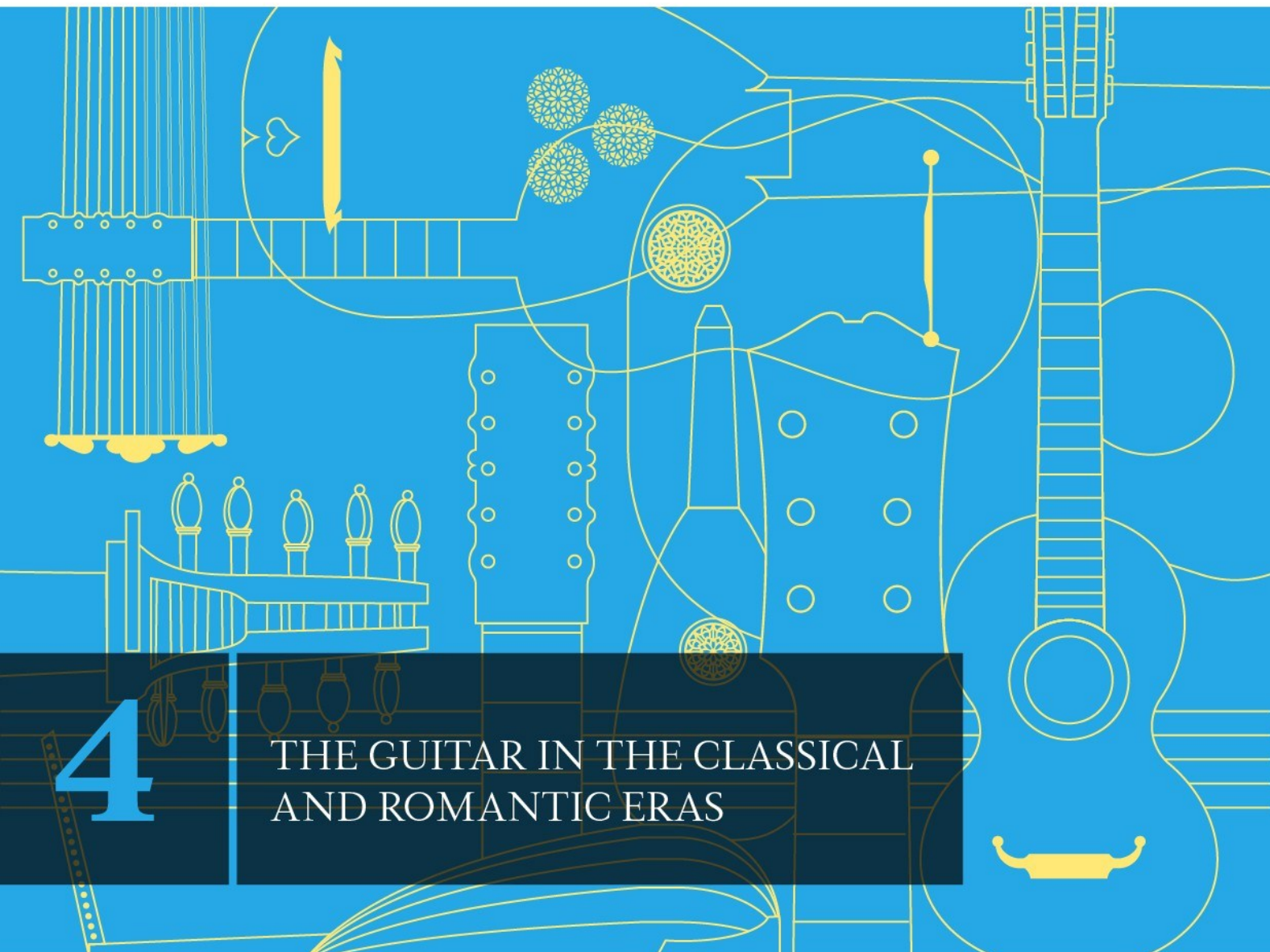


MUSIC FOR GUITAR, LUTE AND VIHUELA *THROUGH THE AGES*

LANCE BOSMAN

CHAPTER PREVIEWS



4

THE GUITAR IN THE CLASSICAL
AND ROMANTIC ERAS



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THROUGH THE AGES

VOL 4: THE GUITAR IN THE CLASSICAL AND ROMANTIC ERAS



PREVIEWS

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First Rudiments for the Spanish Guitar. P. Verini, 1825. Illustrated by Sir George Hayter.

CHAPTER PREVIEWS

55. The Classical and Romantic Eras.

An Overview

As the eighteenth century progressed, a fresh spirit swept Europe, giving rise to an outpouring of literature, political upheavals and economic advances. In this, the Age of Enlightenment, histories were written and philosophical tomes compiled. Their authors espoused liberation, the rediscovery of self-awareness and release from the stranglehold of repressive institutions. In word, thought and action the 18th century was also one of turbulence. Established practices were thrown into question and establishments overthrown. The touchpaper of democracy flared in France with the Revolution in 1789. Crowds in streets milled into mobs rallying to slogans of liberty and equality. Groundswells of insurrection led to the downfall of the French monarchy and governing classes. Reverberations of the Revolution rocked the seats on which they presided. Their legs teetered and down they toppled – head first. Across the Atlantic another conquest for self-determination had erupted, the American Declaration of Independence in 1776. Amid these momentous events, other uprisings took place of a productive kind. In Britain and elsewhere the wheels of the Industrial Revolution churned through the later years of the century. Cultural ties with the church and court loosened, relaxing the leash on artistic patronage. Doors opened to communal entertainments. Music publishing flourished for a growing domestic market. And as the 19th century dawned concerts proliferated with crowd-pleasing programmes for the multitudes to share.

The last years of the 18th century and the first of the 19th marked the high Classical period of music. Nourished by Italian and Central European strains later noted, it reached its apex in Vienna, personified in Mozart, Haydn and Beethoven. These presiding composers and their contemporaries brought to a peak the symphony, string quartet, concerto and keyboard sonata.

Though the transformation from Baroque styles to these now Classical musical trends took place much under its own momentum, it could hardly have done so in isolation from social stirrings. So touching for a moment on happenings of the Enlightenment and wider artistic currents in force, we gain an inkling of the ambience, the liberated climate in which music came into the hearing of mass audiences.

The libertarian ideals of equality and personal freedom were enshrined internationally in literature, the deliberations of Voltaire, Rousseau. The missions of the great pensmiths were to compile and disseminate knowledge. Not least was their concern for common folk under the yoke of despotic rulers. A new awareness from the educated elite promulgated ‘The Enlightenment’, otherwise ‘The Age of Reason’. Its ethics circulated Europe in the 1730s–40s. Dominant in France, though influenced by English literati, the movement ran into the later 18th century. Calling for freedom of thought was Pierre Bayle (1647–1706) with his weighty tome, the *Dictionnaire Historique* from 1695–97. Bayle railed against dogma, championing justice and free speech. Also giving vent to word, Jean-Jacques Rousseau (1712–78) countered what he saw as the heartless, selfish culture of royalty.

56. Musical Trends of the 18th and Early 19th Centuries

Characteristics of Classical music

In certain respects the surface features of music from the Classical era at its height bear an affinity with the poise, graceful proportions and finishes of neo-Classical objects. Epitomized in the names of Mozart, Haydn and early Beethoven, their music conveys an impression of noble universality. It has stood the test of time for its harmonious permanence. Heard against the unfurling lines of Baroque contrapuntists, the swirls of the Galant style, music of the present period is outwardly arched and tuneful. Melody abounds: never has a melodic contour been so paramount. Pronounced and undulating, it breaks through lighter movements and dances with folklike buoyancy. Wending wistfully through arias, its dolorous twists lend pathos to adagios. Where Baroque line-spinning gives rise to rapid turnovers of chords, Classical harmony is more gauged, swinging pendulously between tonic and dominant. Triadic chords and their components preponder, suffusing the fabric of this music with euphonious consistency.

No one line of musical activity was decisive in the evolution of the Classical style from the closing years of the 18th century. Inevitably it drew sustenance from several and varied sources. Widening the picture to glimpse these influences, they are ultimately traced to their convergence at Vienna, where, as it happens, guitarists also flourished.

Stylistic Turning points: from Baroque to Classicism

Galant and leading spirits of the Classical symphony

Vienna, the fountainhead of musical Classicism, was nourished by musical tributaries from Italy, France, North and South Germany and Bohemia. Even while Baroque movements still held sway, divergent currents were already astir. One, the Galant style. Where Baroque note spinning tends towards consistent figuration, the Galant style is more kaleidoscopic. A diversity of melodic segments and rhythmic impulses now come into play.¹ Among notable composers is the Milanese Giovanni Sammartini (1701–1775). His Galant style attains a happy blending of variously patterned motifs aligned as arched phrases. Also identified with the style is Johann Christian Bach (1735–82) the last son of Johann Sebastian. Resident in London, he acquired the epithet ‘London Bach’. Johann Christian is remembered for his graceful melodies and cantabile expressiveness of his symphonic, chamber and keyboard writing. Giovanni Battista Pergolesi (1710–36) is likewise known, now for his lively and graceful manner of Galant music. Then was a founding father of the emergent Classical symphony, the Viennese organist Georg Matthias Monn (1717–1750). Setting in place the symphony’s four movements as early as 1740, he also anticipated another forthcoming inclusion, the minuet. Renowned for his prolific sonatas is the harpsichordist Domenico Scarlatti (1685–1757).

¹ Refer also to Chapt. 36, ‘The Lute in Germany and the Central Lands / The 18th century and the Galant style.’

57. Burgeoning of the Classical Guitar

Like swings of fashion, the progress of the guitar has been one of ups and downs. From being a cherished instrument of the day, it gradually slipped from favour to languish at the sidelines. Such were the guitar's fortunes in the early 18th century. Weathering its lean years it came into vogue once more from the mid-1700s with a proliferation of teaching manuals released in Paris. Attuned to the musical times and tastes of amateurs, self-accompanied songs and solos by their reams came within public reach.

And further upturns for the guitar lay ahead. Just into the 19th century it was again to thrive, now with a prodigious repertoire from all corners of Europe. Before this though, guitarists from the later years of the 18th century staked out the ground that was to be so fruitfully cultivated by their successors. For one, pitch notation took hold in prints. While preserving tablature, some composers recognized the advantages of also notating their music with crotchets and quavers. Others though were forthright in their dismissal of tablature. For them it was time to integrate the guitar and its music more readily into mainstream activities through the lingua-franca of pitch notation.

Among other initiatives the guitar's pitch compass was augmented with a sixth course. With two bourdons now there was scope to add breadth and density to harmony. Moreover, certain players dispensed with octave or unison bourdons and the attendant problems of keeping them in tune for single-stringing. These years also mark a time of further procurements for the instrument that were to pave the way for its unparalleled resurgence in the early 19th century as the six-string 'Classical' guitar.²

Equipped now with customary diapasons, a sixth course and on occasions a complement of single strings, guitars could accommodate full swept chords, ranging arpeggiations and sure-footed bass lines. Together these factors catered for what had now become harmonically conceived writing rather than line spinning. Dispensing with Baroque-like perpetually motioned counterpoints, this change of compositional style is marked by a propensity for Galant simplicity, at least for novices. Everyday chords routinely arrayed now held sway on melodic shaping and content. Wiping the slate clean, it's as if those audacious harmonies, syncopations, the entwined linework and idiosyncrasies of the Baroque guitar music never existed.



Pl. 57.1. *La Joueuse de guitare* by Louis Rolland Trinquesse (c.1746–1800). Bibliothèque Nationale de France.

² Three late 18th century six-string guitars are illustrated in Evans 1977, 46–47. One is by luthier François Lupot, Orleans, 1773; another by Antonio Vinaccia, Naples, 1790; and another still is from Gioacchino Trotto, Naples, 1792.

The widened pitch compass and stylistic changes of guitar music at this phase inevitably occurred at different times and locations, with advances and retentions overlapping. Even so, the gradual transition from five-course guitars to those with six, and ultimately six single strings can be ascertained from teaching manuals and observations of the stringing of instruments enduring from the mid-18th century. Tutors were initially for guitars with fourth and fifth course bourdons. These bass strings are pinpointed in books with exercises in both tablature and pitch notation.³

Guitars with five and more courses

Alongside guitars with a sixth course, others emerged with six single strings. Instruments from the 1770s–80s reveal, if not quite the time of inception of a six course or string, then at least the presence of them. Spanish models with more than five courses were built in the 1750s by the luthier Francisco Sanguino working in Seville. Six-course instruments were favoured in Spain, notwithstanding the eventual acceptance of single-strung models elsewhere. The resonance, carrying power of double-stringing was, it would seem, preferred for the songs and dances cherished by aficionados.

Glimpsing representative Spanish guitars from the late 18th century are those presently held in the Music Museum of Barcelona. One by the luthier Francisco Sanguino has a broad neck and stout body (Pl. 57.2). Then with graceful incurves is a model by Ignacio de los Santos, Seville, 1796 (Pl. 57.3). The family tree of Pagés is renowned for the guitars of Juan (Pls. 57.4–5). Born in Seville, 1741, he set up a workshop in Cadiz and died in that city, 1821.



Pl. 57.2. Francisco Sanguino (Seville 1780s). Seven double courses. Museu de la Música, Barcelona.



Pl. 57.3. Ignacio de los Santos (Seville 1796). Six double courses. Museu de la Música, Barcelona.

³ For a comprehensive listing of guitar methods published in Europe from 1760 to 1860 see Stenstadvold 2010. Regarding French treatises and music from 1770 to 1830 see Valois 2009.

58. Bloom of the Classical Guitar

The guitar is an instrument for accompanying the voice and for figuring in a few unnoisy compositions, as also for executing singly pieces in several parts, which possess a true charm when performed by really good players.

Hector Berlioz, 1843.⁴

Vienna from the dawn of the 19th century: a city of thriving musical galas, salon concerts and outdoor entertainments. This capital, the musical hub of Europe, attracted musicians from all over the continent. Homing in on its bustling cultural life, composers and performers penned and played mixed fares to the varied tastes of citizenry and upper society. Programmes ranged from lightweight to substantial, of popular songs to chamber and symphonic works. Guitarists from neighbouring countries also sallied forth, seeking prospects from Vienna's music patrons and public acclaim.

Through the early decades of the 19th century they performed this now most fashionable instrument at salons, taverns, coffee houses and nocturnal gatherings. For the public at large the guitar enjoyed a wide following of keen amateurs plucking away and singing to their own accompaniments. Judging by the plethora of beginner's music marketed as the days rolled on, there must have been no shortage of note spilling, no end of twiddling, twanging and buzzes.

For professional players, Paris, London and Vienna provided havens for visiting and resident guitarists. They crossed paths, exchanged ideas and composed by reams for novices and accomplished enthusiasts.

Away from the public eye this slender pinch-waisted instrument so becomes the subjects in parlour room portrayals. Dapper young men are seen with a hand to it. And attractive to ladies of substance, we see a guitar lapped in the sitter's bloomed skirts. The presence of an opened music book, poised hands and footstool disclose an informed posture, for purposeful music-making.



Pl. 58.1. A picture of eloquence from Francesco Molino's *Grande méthode complète* (Paris 1823), dedicated to Madame Duchess de Berry.

⁴ Berlioz 1843, 83.

59. Studies for Guitar

Their centre-pieces apart, the present generation of guitarists will be remembered for their abundance of miniatures they crafted for novices. Facile to challenging, they guide learners from first pickings to a fair command of the fingerboard. Lying comfortably under the fingers or as yet just beyond reach, they cater for all tastes and abilities. For tender hands are primers quick to the touch and with their endings reassuringly in view. Then for players with some time behind them are extended undertakings. If not one study then another offers an attainable objective; and each one mastered marks a further notch of proficiency.

Whether they stem from just a few fanned chords or amount to sizeable workings, studies are musically enlightening as well. They introduce by stages the elements of composition and throw light on its structuring. Progressively they reveal the ways of counterpoint, rudimentary chordal applications and wider reaches of fretboard harmony.

An overview of the study repertoire

Turned out in their reams during the early years of the 19th century, exercises and fingerboard explorations were well aired beforehand. We recall Ferandiere's fingerboard excursions from 1799 (see Pl. 57.14) and Abreu's exercises from that year. Yet even before these Baillon scaled the fingerboard through sharp keys initially, then flats and minors, Ex. 59.1:

Ex. 59.1. P-J. Baillon: *Préludes* (1780)

Prélude

Prélude

7^e pos. 9^e pos. 7^e pos. 5^e pos. 3^e pos.

Prélude

Play

Supplementing his *Principes* (1801) Doisy entered fourteen etudes, extensive, lyrical and fully harmonized. Texturally and rhythmically varied, octave runs are encountered, tremolos, chromatic divergences and chordal tracts, Ex. 59.2:

Ex. 59.2. F. Doisy: *Septième Etude: en Fa mineur* (1801)

Andante

Moderato

Fm E^b7 C Fm C^o D^bm

Play

60. Dances and Salon Pieces


Dance music was just the ticket as musical diversions for Viennese society. As patrons sipped and dined, lounged in the park, gathered in town squares, they could while away time to the background lilt of a minuet, a waltz, a foot-tapping march. From open-air concerts to evening venues, dance-like movements would again strike up. Far from being incidental music now, they also engaged audiences as customary inclusions in chamber works and symphonies. Springing up within, there was nothing like a jaunty dance to shake a listener from a reverie induced by a forerunning adagio. Piano recitalists programmed them, violinists likewise, and guitarists propagated them in some numbers. Of course guitarists would, for dances in courtly and popular guises were part and parcel of their traditional fare. And not only were local ones fashioned by them, but those from further afield in which they had already played a hand. Culled from various quarters, then, we can find within the repertoire melanges of Alpine stomps, waltzes, minuets, marches and Spanish varieties.

Minuets

As their Baroque forerunners, minuets continued apace with springing steps to triple metres. Within mixed bags of miniatures for guitar under the heading of a Divertimento, minuets are bound to figure. They also occupy a place in multi-movement sonatas. Like other instrumental dances of the day, they undergo a variety of motions eloquent, restrained or otherwise. Ex. 60.1 is a running kind.

Ex. 60.1. A. Diabelli: *Menuetto Allegro*, Op. 29 (1807)

Allegro



Play

Like lighter dances from earlier times, those at present are equally tuneful and buoyant. Following the eight-bar announcement of Ex. 60.1 is an interceding passage after which is a return of the opening line.

Ex. 60.2. F. Sor: *Six Divertimentos*, Op. 2, No. 1 (*Tempo di minuetto*) (c.1813–15)



Play

61. Variation Settings

By their reams variation settings reeled from the presses during the early 19th century. Topical tunes, operatic arias, folksongs eddied forth, then to dissipate. Unleashed from drawing rooms, heard with half an ear as musical diversions, run off at concerts, variations were all the rage. Movements of symphonies were given over to them; from chamber ensembles they cascaded. And the energy expended on them by solo instrumentalists, were it harnessed, would have been sufficient to power the Industrial Revolution. Guitarists not least turned their hand to them, elaborating songs of the day and occasionally themes of their own making. From slight to dazzling, they range from mere spin-offs to outpourings. Yet for all their effervescence, glimmers of the first-heard theme can often be discerned later breaking through. Should the tune that set them underway be familiar or otherwise easily grasped in the first place, then so much easier is it to detect its trace elements within subsequent recastings. By the same token, themes written for the occasion would likely be as lucid.

Unlike Renaissance variations in which a tune, chord sequence or whatever also served as the opening cycle, those of this time begin with an actual ‘theme’ often declared as such on the page. Should the composer opt for an ‘ornamental’ variation, the prestated melody is then embellished in the manner of Renaissance divisions. Meanwhile the initial harmony and bass line retrace their steps unchanged. Should however the writer opt for a ‘melodic-harmonic’ treatment, both the melody and harmony are dispersed. Granting more leeway still are ‘harmonic’ variations. Pronouncing the melody first off it’s then dropped, allowing the variations to break loose, criss-crossing their prescribed chords. Granted the widest latitude by this means, the linework spirals within and often beyond the margins of the foregoing harmony.

Given the distinction between melodic-harmonic variations and harmonic, a setting is not pledged to either one or the other. Its tack might well change under way from melodic-harmonic to harmonic. Either way, successive cycles tend to become increasingly animated. Then, as often happens, they cease running for a slow interlude. Be the music in a major key, this reflective oft-named Adagio episode stands apart in being cast in the minor. To contrast this could then be a round of dance-like steps. As another tangent still an aria might be heard stealing through. As their last go-round they surge to a crescendo sealed with a spirited coda.

A concert favourite is Sor’s casting of five arabesques on a tune from Mozart’s opera *Die Zauberflöte*, ‘The Magic Flute’ (1791). As harmonic variations in the main, though with trace elements of the melody, each cycle unwinds as a theme unto itself. Seeing their notes dotting the page, it’s as though they were viewed through a kaleidoscope. With each shake, as it were, the particles of the harmony crystallize as a different image, Ex. 61.1:

Ex. 61.1. F. Sor: *Introduction et Variations sur un Thème de Mozart*, Op. 9 (1821)





A glance at the full score of Sor's setting reveals a binary theme with its first section a period. Pausing a fraction in the fourth bar on E, it ends with a full close at 8. Within the second section are two pauses, at 10 and 12. From 13 the melody swings upwards and subsequently closes with a firm cadence, 16. As ear markers within the course of the variations, the placements of these pauses and cadences more or less coincide with those of the theme.

Typical of the day these are sectional variations, with successive cycles each demarked by a terminating cadence. Though each round traverses the theme's harmony, they are nevertheless individually patterned: the first for its quicksilver runs; the second for its minor mode and solemn bearing on the theme; the third with lively melodic exchanges; arpeggiated rushes occupy the fourth, and the fifth of triplets runs to a spirited coda. With their honed patternwork, these variations abide for their sheer lyricism.

62. The Classical Sonata

One of several catch-all titles, the ‘sonata’ surely tops the list of those musical terms with multiple meanings. Across the ages, compositions of all shapes and sizes have come under its wing. Casting back were those revolutionary Italian violin sonatas earlier mentioned from the first years of the Baroque. Capricious, wild things are they, abounding in fits and starts. Then later in the 17th century, chamber and church sonatas – the former with dance movements, and church ones listing tempo titles. Of these Corelli’s name springs to mind, and Bach, especially those of his for violin. Again with soloists in mind are the single movement keyboard sonatas of Scarlatti. Then the mixed bags of piano sonatas from Sammartini, Clementi and J. C. Bach. Turning to plucked strings, Weiss headed certain of his suites *Suonata*. For the Baroque guitar, Carbonchi chose the title for a collection of dances. Guitarists from the mid-18th century likewise labelled assortments. Merchi for instance batched an allegro, andantino, presto, a rondo and a minuet as one sonata out of a dozen. Again, and to show just how loosely the term was applied, the same writer chose it to head a minuet coupled to a theme and variations.

From the Baroque onwards the sonata drew under its heading one to several instrumental movements. And it continued to do so into the age of Mozart and Haydn. By now, though, certain procedures and features associated with the ‘Classical sonata’ of this time had settled in place. Three or four contrasting movements became the norm, spirited, slow, dancelike, rapid. Another application of the term pertains to the run of events of certain movements. Call it a ground plan, a scheme for setting out themes, it is known variously as ‘sonata form’ otherwise ‘sonata-allegro’ or a ‘first-movement’ structure. Though interchangeable, these terms can however be misleading; while the recognized disposition of opening themes does indeed take place in first movements, it also occurs in others. Moreover, they might be slow in tempo – in contradiction to ‘sonata allegro’. Then again, as an otherwise-called ‘first-movement’, well some sonatas are of one movement only. So better perhaps to settle for the non-committal first-named here, ‘sonata form’. Whatever designation we give it, it has proved a highly productive blueprint for compositions from modest to symphonic proportions.⁵

Sonata form

As textbooks define it, the Classical sonata form covers three successive areas of activity. First is its ‘exposition’ which announces the principal themes. Two are usual, but there might be just one or even three. After an optional introduction, the first theme or ‘subject’ is presented in the tonic key. For a rousing send-off this would be marchlike or buoyant. With that dispensed, a ‘transition’ follows. As a bridging passage this wends until fixing on a modulation to summon the next theme or ‘second subject’. For this the dominant key is favoured if the sonata sets foot in the major; be it minor, the second subject will likely be cast in the relative major. Should the first be brisk, the second is usually serene. So with the principal themes of the sonata announced, and perhaps with a codetta to round them off, the exposition ends.

⁵ For the evolution of sonata form see Newman 1983, 26.

<i>Exposition</i>	<i>Development</i>	<i>Recapitulation</i>
1st subject - transition - 2nd subject – codetta : (tonic) bridge (dominant) (C major) (- D7) - (G major)	1st / 2nd subjects varied - retransition - 1st - 2nd subjects - and/or new material bridge (tonic - tonic) (various keys) - (- G7) - (C major)	

After a customary replay of the exposition from its repeat sign the sonata embarks on the next phase, its ‘development’ or ‘working out’. Thematic extracts from the exposition are singled out, varied, transposed and juxtaposed. When the development has run its course it then narrows into a ‘retransition’ passage. Indeterminate at first perhaps, this line subsequently winds round to fasten on the principal dominant chord in preparation for reinstating the home key to herald the ‘recapitulation’. First and second subjects are recalled. Convention has it that the first is repeated as earlier stated in the tonic key. The second however is transposed from its former dominant key to the tonic.

An overview of events for many Classical sonata movements, by no means is this procedure hard and fast. Alongside those sonatas more or less conforming to it are numerous others going their own ways. An exposition might have just one theme presented first in the tonic then echoed or varied from the dominant. Moreover, while these keys generally hold sway in the exposition, they are not necessarily all-presiding. Fugitive modulations prompting thematic offshoots in neighbouring tonalities are not unknown to spring up soon from the start. Acknowledging such divergences, some theorists regard the exposition not so much as constituting two themes with dual tonalities, but as two tonal provinces, or zones of activity. As for transitional passages, these don’t necessarily entail modulations. They might be there just to provide a spell of levity to counter what might otherwise be a hasty turnover of thematic statements. Regarding the developments, aside from juggling with extracts from the themes, it’s not unknown for these stretches to comprise some or even entirely new matter. This is, after all, a freely formed area within the movement. As for the sonata’s recapitulation, just one of the original themes might be restated or both recalled but shortened.



Pl. 62.1. Lithograph by Daubonne after Robert Lefèvre (1755–1830) of Pierre-Jean Porro (1750–1831), dating from 1800–30. Bibliothèque Nationale de France.

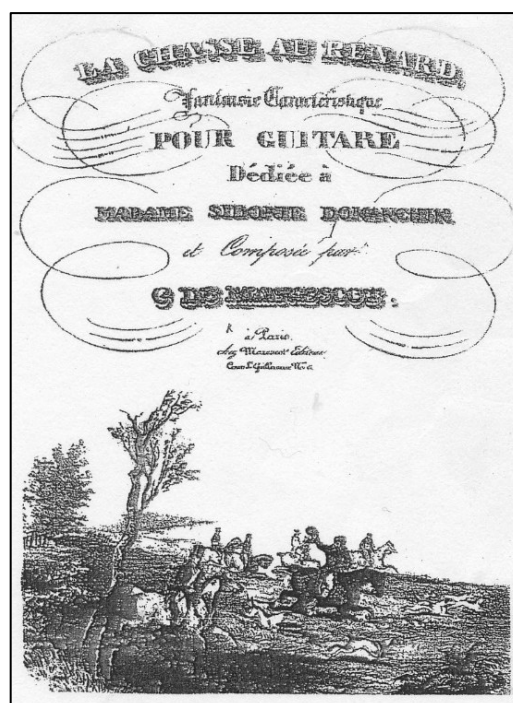
63. Tonal Depictions, Fantasias, Potpourris

Pictorials in tone

So graphic are some musical depictions that the visual associations conjured up by listeners could well-nigh be those initially entertained by their creators. Most vivid are those musical impressions of festive occasions. To dance rhythms, fiddlers elbowing away, guitar strumming and raucous instrumentation, pictures cross the mind's eye of carnivals and impromptu merry-making. Then to what sounds of trumpet fanfares, an image of pageantry is aroused. From the guitar alone and with a dash of imagination, operatic scenarios cross the mind's eye in the hearing of Giuliani's concoctions. Orchestral overtures are sensed, solo arias take the lead, tremulous violins are detected in the background. Though less revealing are those introspective musical manifestations. Through tonal nuances and expressive turns of phrase, the awareness dawns that these somehow allude to sentiments, feelings. Without need of blatant demonstrative effects, an envisaged subject or state of mind is engendered now through telling musical gestures.

Across the ages, illustrative themes have resonated on. Among legendary musical depictions is that by the Renaissance chansonist Janequin for his evocations of birdsong trills in *Le chant des oiseaux*. Onwards to the Baroque, Couperin at the keyboard convincingly mimics the clucks and braying of farmyard animals. And a topic weathering the centuries, a battle enactment. Dowland pitched into one, invoking an age-old marshalling call for his rousing 'Battle Galliard'. Into the 17th century the violinist Heinrich Biber mobilized an ensemble to evoke a clash of arms by way of dissonant, jolting counterpoints. With the music's last twitching, the battle's aftermath is conveyed with a palpable sense of tragedy.

Guitarists likewise have conceived descriptive pieces that have variously amused, amazed and appealed to the heart. A favoured subject, the chase of a foxhunt. One such cameo was drummed up by the French guitarist Charles de Marescot who annotated the run of events within the score of Pl. 63.1 Soft harmonics simulate muted horns rallying riders to their assembly point, Ex. 63.1. Echoing rounds of repeated notes summon what is surely an exchange of beckoning calls. Off they trot to a springy tune and drumming pedal bass. The gallop accelerates to a sprint. Recurring dotted rhythms suggest hammering hoofs of galloping mounts. Nearing the target we are informed the fox is cornered alas by baying hounds. Then from the guitar, a resonant chordal swish, the quarry's death cry.



Pl. 63.1. Title page of *au Charles de Marescot's La Chasse Renard*. London [c.1829].

64. Songs at the Guitar

*For the plaintive ballad, the heroic verse of romance,
or for any simple melody portraying some of the finest
feelings of poesy, the all-subduing tones of the guitar
are unquestionably the fittest.*

‘The *Giulianiad* London, 1833.

Music the handmaiden of poetry

Arias, theatre songs and topical serenades lent a lyrical tone to everyday city life of the early 19th century. These were the tunes remembered from concert halls, the opera house, communal entertainments. They would also be those issuing from brass bands and ventilated in town square musical gatherings. To vocals adrift in the open, there was plentiful crooning within doors. These would be aired in the drawing rooms of polite society. Well-read, the mercantile and professional classes of the 19th century were musically informed too. Alongside the ponderous tomes lingering from the Enlightenment, the great novels of the time, came an outpouring of lyricized poetry. And nothing pleased educated society more than to peg these poems to song.

Setting their sights on amateurs, composers accordingly presented their songs with unadorned melodies and modest accompaniments. They were intended for parlour recreation, singing for oneself or to family and friends. And likely as not these days, the performer would be a woman. Wives and daughters of the early 19th century now more than ever managed the household and participated in cultural pastimes at home. So often depicted in the midst of salubrious surroundings a lady is seated at the keyboard. She sings alone or for the delectation of listeners in close attendance. Her fingers poised she completes the image of the fashionable musical sophisticate. But if it was not a keyboard around which listeners gathered, the focus of attention might well be a woman with a guitar. As the eulogy above extols, the guitar’s intimacy of tone, sympathetic responses, its cradled hold merited it an ideal visual and aural companion to confide feelings, narratives and sorrows. Authors of teaching manuals from the late 18th century onwards made capital of the guitar in this role with selections of songs simply rolling off the tongue. Having run through preliminary exercises, a novice could then readily render a song to an arpeggiated accompaniment. Newly-conceived airs shaped to existing poems waxed lyrical on pastoral scenes. They could also be reflective, ruining the passing of summer and suchlike. Dwelling on mythical sentiments too, there were others still with a moralizing tone, voicing the preachings of the Enlightenment.

At times these sound like pastiches of folksongs. And as those, the melody line is given priority and presented without frills. The last thing amateur singers wanted was a tune with awkward leaps. Gentle rising and falling lines by scale steps and triadic skips of thirds facilitated the enunciation of lyrics.⁶ Phrases spanned the average duration of a breath, and accorded with the punctuation of the verse. Self-accompanied, there were few chordal surprises. Commonplace progressions, a sprinkling of arpeggios sufficed. Accessible keys

⁶ See for instance Ex. 57.2.

were chosen, C, G, A, D major utilizing open bass strings, hence entailing few barré chords. Being strophic, the given tune and accompaniment would serve each verse. All the better then that the melody be straightforward; for should the tune be given an emotive twist to enhance a dramatic exclamation within say the text of the first stanza, chances are that the same melodic turn would be inappropriate for lyrics of subsequent verses.

France

Backtracking to the latter half of the 18th century, Parisian guitarist-singers could have chosen from over a hundred amateur collections.⁷ Variety the spice, they offered amateurs arrangements of vaudeville songs, chansons, operatic arias, duo and trio vocals with the guitar and occasionally other instruments. A French specialty was the Romance relating historical fables, burlesques or otherwise giving voice to tender sentiments, Ex. 64.1.

Ex. 64.1. MM. de Piis et Barré: *Romance Nocturne* (c.1795)

Oh vous bel-le dor-meu - se, ces - ses de som - meil - ler



⁷ For a selected list of songs published in Paris 1750–c. 1800 see Tyler-Sparks 2002, Appendix V. For guitar methods 1760–1860 with songs noted see Stenstadvold 2011.

65. Guitars in Company

Lending a hand to singers and dancers, guitarists were as readily welcomed into instrumental gatherings. Alongside the exchanges between a flute and fiddle, a guitarist would string along. To a serenade cutting across the chatter of coffee houses, seated patrons might well tap a finger or foot to the chord strokes of the said party. For domestic and outdoor bands they pitched in, at town squares, tea gardens, and within gatherings as musical backdrops for day trippers on barges wending the Danube. Public gatherings aside, guitarists of course took turns at soirées and salon concerts. And this could be for the performance of chamber compositions penned by this very participant. For besides their solo offerings, notating for other instruments blown and bowed came within their reaches.

Taking to the stage a violinist and guitarist might well begin the evening's proceedings together. After a couple of duos another member, a flautist, then makes up a trio. According to this particular programme listing, the two frontline players slope off leaving the guitarist to vie with a pianist. By virtue of the balanced scoring before them, six plucked strings measure up to the keyboard in equal dialogue. Being a concert of mixed instrumentation, the following turn is a quartet; if not it could be a guitarist and four string players completing a quintet. Casting an eye over the titles selected for that



Pl. 65.1. Detail from the title page of *Instructions for the Spanish Guitar* by Alfred Bennett (London 1829).

evening, several items would be familiar as instrumental arrangements of songs from operas. Moreover a large body of original chamber works endures from the pens of guitarists. In these cases they sometimes assigned themselves an incidental part, plucking away at the sidelines. On the other hand, by assigning the guitar an active role they ensured it received a hearing. Collaborating on equal terms, it could be the lot of guitarists to set things in motion with a solo introduction and thereon exchange phrases with other members. Above and beyond these participations they ultimately took place as soloists fronting orchestras.

With numerous ensemble works involving the guitar to his credit, Antoine de Lhoyer left duos with a violinist, and duets and trios for guitars themselves. In addition he wrote a concerto for the instrument.⁸ For a five-course guitar are overtures by him, dances, caprices, divertissements and sonatas. Among the latter, *Trois sonates pour la guitare avec un violon obligé*. In the opening movement of the second one of these, the guitarist leads with the themes.

⁸ For a listing of Lhoyer's ensemble works see Stenstadvold 2003.

SONATE II
ALLEGRO
MODERATO
GUITARE

The musical score is presented in three systems. The first system features a single staff for the guitar, marked with a treble clef and a key signature of one sharp (F#). It begins with a high-pitched, soaring line. The second system consists of two staves: the top staff is for the violin, marked with a treble clef and a key signature of one sharp, and the bottom staff is for the guitar, marked with a treble clef and a key signature of one sharp. The violin part introduces a second subject in A major. The third system also consists of two staves: the top staff is for the violin, marked with a treble clef and a key signature of one sharp, and the bottom staff is for the guitar, marked with a treble clef and a key signature of one sharp. The violin part introduces a recapitulation of the second subject, varied and transposed to D major.

Pl. 65.2 No. 2 from *Trois Sonates pour la guitare avec un violon obligé*, Op. 17 by Antoine Lhoyer (Hamburg c.1802). Upper staves, 1st subject in D major; middle staves, 2nd subject in A major. After a restatement of the first subject are the lower staves, a recap. of the 2nd subject varied and transposed to D major.

High-pitched, the first subject sounds over in contrast to the second, softer toned, dolorous. In this case too the guitar has the leading edge with soaring lines, against the violin's running accompaniment. A double bar then opens the way for a flurry of arpeggiations, after which the first subject breaks through intact, and from there is a derivation of the second.

66. Romanticism.

A Preview

Paradoxically, movements of art, literature and music of the 19th century branched outwardly, and at the same time retreated into the recesses of individual imaginations. Shunning the objective world for their own ruminations, writers, artists, composers strove through word, image and sound to re-present feelings, happenings from distant pasts, and to probe the present mysterious. Directing their visions beyond everyday occurrences for the other-worldly, their quests were necessarily undertaken in solitude; yet they revelled in it. They contemplated the old and new, heaven and earth, humankind, the animal kingdom. They pondered on their roles in the universe. Given expression through word, vision and tone these sentiments became recognized under the broad banner of 'Romanticism'.

Romanticism is less a style or movement than a multiplicity of realized personal expressions. It is distanced from the cultural conventions of 18th century rationalism, of conformity and reasoning. Rather it is a manifestation of fantasies, awe-inspiring portrayals. It venerates untamed nature, the supernatural. It rekindles a spirit of national identity, invoking the atmospheres of homeland localities through a reawakened awareness of folklore and ancestral deeds. Less tangibly, Romantics conveyed through sonorities and pictorial representations emotional states, literary and philosophical notions.

Burgeoning in the 19th century, Romanticism took root in the 18th, receiving its impetus from German literature. An early tremor, *Sturm und Drang*, 'Storm and Stress' began as an outspoken literary movement from the later 1700s. Its leading spirits were Friedrich Schiller (1759–1805) known for his ruminations on nature; and Johann Wolfgang von Goethe (1749–1832) for his lovelorn and hallucinatory tragedies – 'the night spawned a thousand monsters'. Another visionary was the writer Ernst Theodor Hoffmann (1776–1822) for his uneasy juxtapositions of tender fables with horror tales and the grotesque. From London the poet Samuel Taylor Coleridge (1772–98) narrated the stormy encounters of a seaman in *The Rime of the Ancient Mariner*, a chilling tale of the supernatural. Pictorial Romanticism is depicted through the mysterious solitary figures inhabiting the canvasses of Caspar David Friedrich (1774–1840); and the tempestuous storms and distorted natural phenomena captured by Carl Wilhelm Kolbe (1759–1835).



Pl. 66.1. An exchange between Mephistopheles and archangel Gabriel in the sky. A vision on Goethe's *Faust*.

67. Guitarists of the Later 19th Century

Within the expanses of Romantic music, guitarists strove, making slender headway. Where across the wider European map the guitar was receding, recitalists nonetheless endured, perpetuating and enlarging their Classical legacy with novel genres. Like their predecessors, the foremost figures active around the mid-century and onwards were virtuosos. Upholding the guitar on concert platforms, they too were warmly received. Away from public venues are accounts of their appearances in fashionable salons and music societies. For more intimate occasions still the guitar is observed in homely situations. Captured in paintings from the advancing years of the 19th century, it lends an endearing touch to a mother serenading her youngster in Saint-Ange Chasselat's (1813–80) *Dors mon petit amour*.⁹

A perfect complement, the guitar merges with female sitters in the canvasses of Edgar Degas (1834–1917), Pierre-Auguste Renoir (1841–1919) and Edouard Manet (1832–83). Favoured by Renoir, through an endearing vision of a woman guitarist, the instrument she clasps is corpulent now and with an imposing presence (Pl. 67.1).

From Renoir again the guitar is displayed at private gatherings, now with stiff-collared listeners lending a discerning ear. Manet also chose it as a centrepiece for *The Music Lesson* (c.1868). An intriguing composition, it captures a seated woman and man elegantly dressed. She, whilst looking forward, points her finger at a page of music. He, the guitarist, also glancing ahead, appears equally detached from the undertaking in hand. Who then is informing whom? Perhaps they are distracted by a comment from an unseen observer.¹⁰

In concert circles the guitar also made news through gifted youngsters now taking the stands (Pls. 67.2–3). Enchanting their audiences, praise was heaped on these prodigies. Tender aged, their precocious talents were not squandered but nurtured into blooms of virtuosity. Indeed, their musical gifts in adulthood found release in expansive compositions for the guitar, each wholly individual.



Pl. 67.1. 'Woman Playing a Guitar' (1896) by Pierre Auguste Renoir (1841–1919). Oil on canvas.

⁹ Illustrated in Grunfeld 1969, 222, Pl. 161.

¹⁰ Grunfeld 1969, 239, Pl. 172.



Pl. 67.2. Portrait of a youthful Giulio Regondi. Lithograph by Engelmann after a drawing by A. Weber (1831). You can imagine them swooning over him!



Pl. 67.3. Catharina Josepha Pelzer aged 9 years, later known as Madame Sidney Pratten. From Frank Mott Harrison, *Reminiscences of Madam Sidney Pratten*. (Bournemouth 1899).

First impressions received of highlights in the guitar repertoire from the 1820s onwards would be of music ear-catching for its sheer breadth and richness. While continuing to turn out miniatures, dances and sundries, concert highlights attain impressive dimensions. Beginning musingly, they gain in magnitude, spiralling and dipping, crossing one plane of activity then another. Observing these features in due course, first for consideration are the leading guitarist-composers at this time.

68. The Classical and Romantic Guitar.

A backward glance

Over recent chapters, three seasons in the guitar's lifespan were scanned. From the mid-years of the 18th century, this instrument's yield of triadically harmonized songs and sundries marked a departure from Baroque line spinning. Next the proliferation of studies, variations, vocal arrangements, sonatas and ensemble works from the early 19th century. The last phase of the present guitar was left to the hands of successors to enlarge their traditions with Romantic traits.

As earlier retrospectives in these volumes the forthcoming selections earmark the inceptions, developments, and fulfilment of the present repertoire. Highlights endure as concert favourites; around these are miniatures singled out as microcosms of the Classical style. Here and there between them are those anomalies, ahead of their time.

To meet the surge of enthusiasm for the guitar that took place during the later decades of the 18th century, instruction manuals rolled from the presses. Among those primers easing the transition from tablature to the pitched note were the dual presentations from Don*** around the mid years, Pl. 57.6. Given the benefit of notation the fifth course is now specified as a bass bourdon, hence dispelling doubt about whether the tuning should be re-entrant or otherwise. Moreover, certain guitars acquired a sixth course or string. With this addition there was now provision to enter through-running bass lines and bolster harmony for what had become a chordally conceived manner of writing. Triads and their components now constituted the very fabric of guitar music, Ex. 57.2. Though many items of this time were contrived just to get the fingers activated by no means were all merely inducements. No longer confined to the lower reaches of the fingerboard, Merchi as one widened the amateur's grasp with his minuet, Ex. 57.3. A competent hand is also required for Phillis, Ex. 57.6.

Onwards, the early years of the 19th century saw the heyday of the guitar. Virtuosos crossed Europe into Vienna's bustling concert life and also sallied to Paris and London. Giuliani alighted in Vienna in 1806. Beforehand the guitar was already making its mark there with resident Austro-Germans, von Call, Diabelli and Molitor. Carulli opted for Paris, 1808 as did Molino, 1817. Sor also set his sights on the French metropolis then London making a splash in the latter, 1815. In Spain Aguado's extensive study of guitar pedagogy was being fine-tuned for its sealing in 1843.