

ÖSTERREICHISCHE GITARRE ZEITSCHRIFT

Austrian Guitar Review

⟨English Edition⟩

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To our Readers

For the first time, the Ö. G. Z. appears to its esteemed readers in an altogether new guise. The keen interest with which its successive issues have met on the part of subscribers in musical circles all the world over, has encouraged us to render contact with the friends of guitar music in distant countries more intimate by publishing our periodical in English. From America in particular we have received much encouragement and approbation, which we hope to meet by this extension of our enterprise. This would not have been possible, however, without the liberal assistance of a generous devotee of the guitar. On the occasion of a visit to Austria, Mr. George Krick of Philadelphia, inspired by the noblest idealism, very amiably placed a sum of money at the disposal of our Review, which gift we believe we shall be best employing in the spirit of its donor by thus making our news and articles accessible to thousands of his countrymen. It is not only a duty but a heartfelt desire which prompts us to express to him in these columns our sincerest gratitude in our own name and in that of all English-speaking friends of the guitar, for this exemplary instance of the active promotion of art. We trust that the success which has hitherto attended the Österr. G. Z. will likewise attend the Austrian Guitar Review and assure our readers that we shall continue in future to maintain the level of this recognised musical periodical and do our utmost to comply with the desires and suggestions expressed by our readers.

The Editor



The Revival of the Guitar in England

It is about four years ago that the Guitar reentered the London musical world as a solo instrument. The Recital given by Senor Andrés Segovia at the Aeolian Hall in December 1926, may be said to mark the beginning of its revival in England.

The history of the Guitar in this country is very curious and no other instrument — except, perhaps, the Lute — has passed through so many vicissitudes. It would be impossible to state definitely the date on which it entered England, but Dr. Burney in his History of Music, mentions that in the 16th and 17th Century "it was an indispensable adjunct to every Lady's boudoir". Furthermore, a Guitar which belonged to David Rizzi, the foreign secretary of Mary, Queen of Scots, is still on view at the Royal College of Music Museum at South Kensington. No doubt Rizzi, who originally joined Queen Mary's Court as Bass Singer, accompanied himself on this instrument.

Soon after Rizzi's death in 1566, the Guitar, which hitherto had four strings only, received through the addition of a fifth string a considerable impulse, as its potentialities were vastly increased. Whereas until then it had been generally an accompanying instrument, used either by the people (as in Spain) or by polite society (in England and Scotland) it now began to supersede, to a very large extent, the Lute (or its equivalent in Spain, the *Vihuela de mano*). There arose all over Europe, a multitude of musicians who wrote innumerable pieces for the five stringed Guitar.

The greatest of all — according to contemporary accounts — was Francisco Corbetta, an Italian who, after having held positions at the Courts of Spain and France (he was Chamber Musician to Louis XIV) came to England and was appointed by Charles II as the Queen's Guitarist. He was a great favourite at Court and the instrument, which he played masterly, became Society's

fashion. He taught, among others, the Duke of York, Lord Arran and Lady Chosterfield.

Corbetta is the author of, at least, two works on the Guitar, copies of which are extant at the British Museum. One, published in Milan during 1643, contains, besides the author's portrait, several dance tunes. The other, which is of considerable interest for the English history of the Guitar, was published in the French language at Paris 1671 and bears the quaint title: "The Royal Guitar, dedicated to the King of Great Britain, composed by Francisque Corbett." It contains numerous solo pieces, including Preludes, Corants, Gavottes, Menuets, Sarabands, Giges, etc. Some of the compositions have a peculiar political interest, one being written on the imprisonment of the Duke of Buckingham, another on the death of the Duke of Gloucester, whilst a third is dedicated to the Duke of Monmouth.

The Guitar in England, seems to have gone out of fashion again soon after Corbetta's death in Paris 1681. Whereas abroad interest was still maintained and, through the addition of a sixth string, the instrument became as we now know it, there appears to be very little known about its playing here.

At the beginning of last Century however, London Society flocked to hear Mauro Giuliani, the Italian, and Fernando Sor, the great Spanish virtuoso and composer for the Guitar, whose influence on modern playing is now an acknowledged fact. It would appear that Giuliani was the more successful, although George Hogarth in his book on the Philharmonic Society, considers that the technique of Sor has never been equalled. A proof of the Italian's popularity is shown by the fact that a monthly magazine entirely devoted to the Guitar, was called "The Giulianiad". Among the musical supplements issued with this Review (it first appeared in January 1833) were Guitar compositions of Giuliani,

Horetzky, Legnani, etc., who, at the time, included London in their European concert tours.

A host of other foreign virtuosi visited London during the first half of last Century, including the Russians Szokolowski and Makaroff, the Viennese Leonhard Schulz, who was introduced to the London concert public by the famous pianist Moscheles. Schulz remained in this country and established himself as a teacher of the Guitar. Another virtuoso who afterwards taught in this country was Luigi Regondi, who first performed at the age of eight.

Whereas, hitherto, London had been a centre of attraction for foreign players of renown, there now arose a number of English Guitarists. Among these were Miss Pelzer (afterwards Mrs. Sidney Pratten) who, although born in Germany came to this country in very early childhood and appeared on the concert platform before she had attained the age of ten. She enjoyed the patronage of Royalty and gave numerous concerts at which she played some of her own compositions. The outstanding figure among the English players was Ernest Shand, whose death took place in 1924. He was probably better known by the older generation as Variété Artiste (he did not, however, use his Guitar on the Music Hall Stage) but

those who met him in private life testify to his being a devoted lover of his instrument. This is borne out by the fact that he wrote several hundred compositions — including a concerto for Guitar and Piano — showing a considerable general musical knowledge and, especially, a thorough acquaintance with the technique of the Guitar. A number of his shorter pieces were published by Schott & Co.

It is not possible to mention all the other English players, most of whom belong to the older school whose technique is based on the teachings and methods of Giuliani, Regondi, etc.

As a concert platform instrument the Guitar had again fallen in desuetude, and was mainly practised by a few amateurs as a means for accompanying ballads at informal drawing-room receptions. This state of decadence, which in England lasted from about the middle of last Century until three years ago, was — though perhaps to a less extent — pretty general in all European countries. Even in Spain it had almost entirely come to be looked upon as an instrument suitable only for the populace.

At the turn of the Century, there appeared some slight signs of an impending revival. They came from Spain where the technique underwent a colossal change, and in 1912 a recital was given in London, by Senor Emilio

Arnold Dolmetsch

the founder of the Haslemere (England) Festival of Chamber Music, will during the month of August 1930 give some performances of valuable music of the XVIth and XVIIth centuries, played on historical instruments.





Pujol, at which some modern Spanish compositions were played, including one or two of Francisco Tarrega, a Catalan, of whom it can safely be said that he revolutionized the art of Guitar-playing and was the moving spirit of the renaissance. However, the War intervened and matters were left in abeyance.

After Sr. Segovia's first recital in 1926 which, as will be remembered from the Press notices at the time, caused a great sensation in the English musical world, the outlook changed completely. Those few who, after the War had "taken up" the Guitar as a recreation, realizing the vast interpretative possibilities of this most difficult instrument, of which Berlioz — himself a good player — wrote in his *Treatise of Instrumentation* that

it was "a small orchestra", went back to study the new technique. The hearty support given by the concertgoing public to the various recitals of Llobet, Pujol, Sainz de la Mazza and Segovia, which have taken place during the last three years, should be of great encouragement to the English Guitar students, and it is to be hoped, that, ere long, one or to at least of them may step on to the concert-platform.

It would appear that the present revival is likely to last, as, owing to the improved construction, greater quality and volume of sound, the instrument is deemed by serious modern composers a suitable medium for the interpretation of their music.

O. C. Cabot

Louis Götz

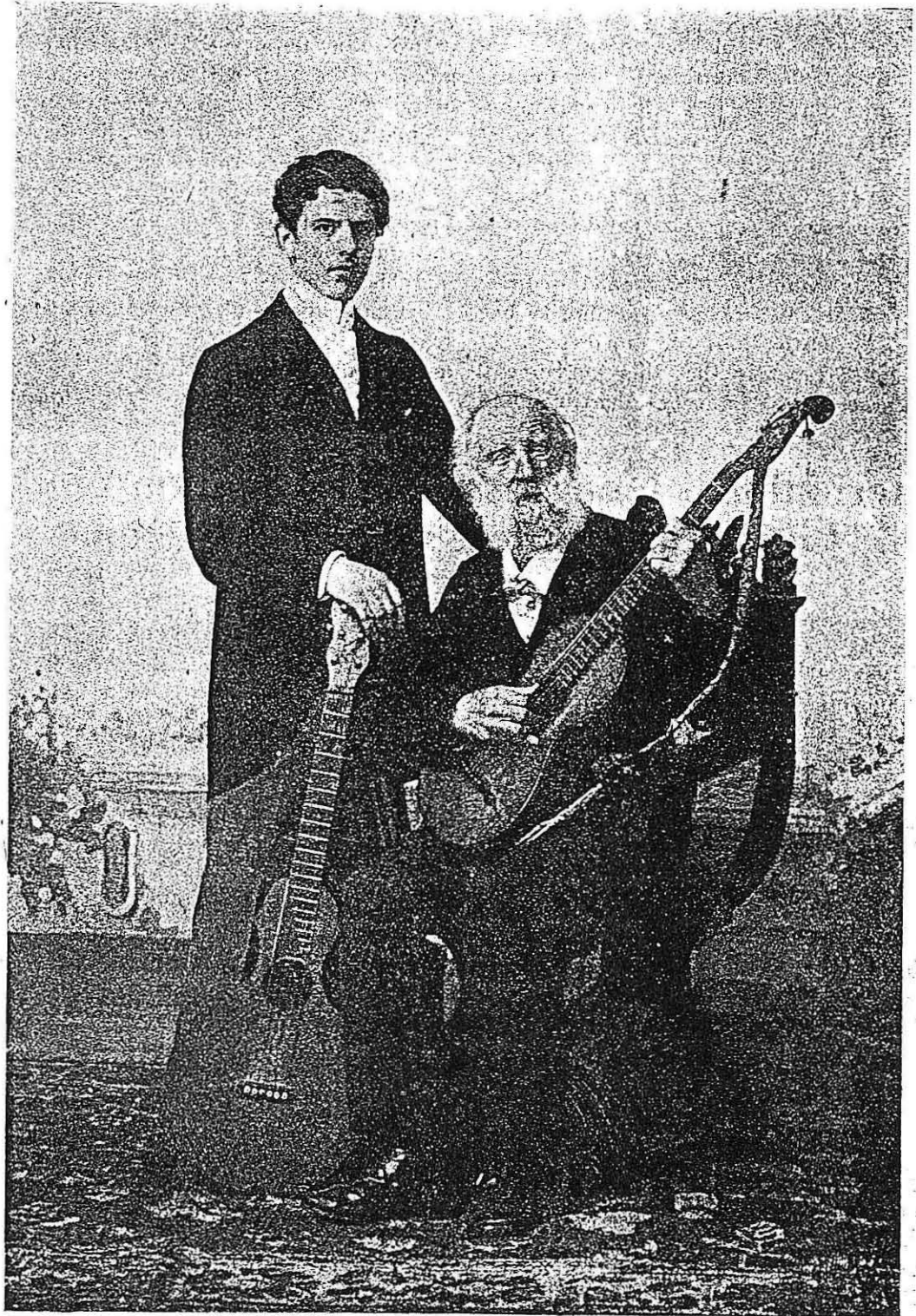
⟨1822–1905⟩

On June 9th it was just 25 years since the Imperial Councillor and forest overseer Louis Götz died at Innsbruck (Tyrol) at the age of 83. In him we lost one of the most fervent devotees of our instrument, a man who even at an advanced age continued to make energetic propaganda by word and deed for the cult of guitar music. He was from first to last a fighter and never was he better characterised than in an article he contributed to a Vienna newspaper in the year 1904.

Initiated by his brother August, a pronounced virtuoso, into the secrets of the guitar, Götz had while still a student opportunity to prove the practical adaptability of this instrument in the little chamber orchestra he had founded together with some friends of his. True, he had at that time no idea of the full beauty of modulation of which the guitar is capable, and it was only when an old Viennese guitar-player of the name of Schulz, who had spent many years of his life in England, drew his attention to these possibilities in 1844, that he

began to study Schubert and Mendelssohn and to work out with the help of the piano his rich chords for all keys together. A few years later we find the energetic young forestry official practising not only the guitar alone but also accompaniments to singing in connection with the flute, the violin, and the cello. Once, indeed, in honour of God and for the diversion of the pious, he recruited his guitar to take the place of a striking church-organ. Subsequently he paid increased attention to church music and practised choral effects with the local choir ladies, or at any rate with the younger ones.

That was at the height of his musical career, when he frequently had occasion to play in the presence of that great patron of all art, King Louis II. of Bavaria. After his retirement from public life, he was long besieged by those who were anxious to have him as their teacher. Being fully convinced of the adaptability of the guitar, Götz not only championed its use as a solo instrument and as an accompaniment to song, but



Louis Götz and his Pupil Jakob Ortner

⟨Photographed in 1900⟩



also advocated its employment in chamber music, in duos, trios, and quartettes.

Among those who were once his pupils we may mention: Gilbert Heidegger, the painter, University Professor Dr. A. Lieber, Professor R. von Feder, Hans Auer, the opera singer, and Götz's favourite pupil Jakob Ortner, Professor at the Federal Academy of Music and Representative Art in Vienna.

It was Götz who in 1890 had the first quint-bass guitar constructed according to his indications by Otto Body at Innsbruck. It was only quite recently that this instrument came to be recognised as an excellent member

of guitar trios and guitar quartets. Indeed, it was the quint-bass guitar that rendered possible the musical promotion of the use of guitars alone in chamber music and thus opened up for the guitar the treasures of classic composition for chamber orchestras.

Though the present generation may have forgotten Götz as a musician and a composer, the quint-bass guitar keeps his name alive and his memory green.

To me, his pupil, Götz was more than a teacher; he was a sincere and upright man and a truly fatherly friend.

Jakob Ortner

International Congress and Exhibition of the "Guitar and Lute Friends" in Vienna

By Max Danek, Vienna

Even those, who have up to now kept aloof from the Guitar, or the even more historic Lute will find the interest for these instruments spreading fast, proved by the circumstance that the "Oesterreichische Zeitschrift für Gitarre und Laute" will be published in Spanish and English to the same extent as it was published up to now in German. Therefore our instrument cannot be regarded as a mere hobby for idle hours, or only an agreeable pastime, as is largely presumed; there must be something more in this instrument, although people have often been found inclined to deny its higher musical merit, if such an interest is aroused at home and abroad that a professional magazine like ours is able to spread beyond our narrow borders and finds readers across Russia as far as Japan in the East and in North as well as South America in the West.

But we, who work for it, know what is behind it: a movement based on deep motives of a musical and aesthetic nature, the resurrection of an instrument with an ancient tradition, the conquest of the modern conception of music for and through the guitar.

There is something else which the publication of our magazin in three languages, places before our minds: it is a mental export from Austria, from Vienna, the old home of musical refinement, trying to make friends all over the world, not only in our own line, the art of Guitar-playing, but also for our country and our town.

It is a quite peculiar and singular thing; friends of the Guitar in all the world are friends amongst themselves, they know each other, they understand each other through having the same ideal and speak to each other through this magazine.

It is quite a natural consequence that the publication of the Oe. G. Z. in three languages will make all those interested in Guitar Music, wish to get personally acquainted, and to have an opportunity for a personal exchange of ideas.

In consequence of the extensive correspondence with our friends in the country, in Germany, and abroad, the plan for the First International Congress of Guitar and Lute-Friends in Vienna was conceived. It will take place next year during



the "Music Festival Week" in Vienna. This time was chosen because this "Music Festival Week" brings a lot of music friends to Vienna, who expect to find here recreation and stimulation, and who find it through the medium of good music. Without doubt our Congress will not only bring our professional friends to Vienna, but also those who have not yet come to know and appreciate our modern artistic Guitar music, and who will certainly take the opportunity to come to know our endeavours and our work in the untransformed interpretation only a personal hand can render.

The program of this Congress is so set up that it gives a comprehensive view of the development of artistic Guitar-playing, beginning with the classical period up to the present, not only as regards Vienna, but also the leading Spanish Guitarists.

Also the art of playing on the historical Lute, to which of late renewed interest has been extended, will not be forgotten.

The first evening will be dedicated to greet the guests and a lecture will be delivered on the present state and aims of modern Guitarists. There will also be an opportunity for free debate on actual topics.

Teachers of the instrument will be able to discuss professional subjects as f. i.: Methodic of instruction, technical skill, and touch etc.

Two further evenings will be devoted to performances on the Guitar showing it in its various application. There will be recitals of folksongs, modern songs, Solo-Guitar (works of foreign and home composers) Chamber music (Guitar trio and Guitar with different instruments) and the historical lute will not be forgotten. An exhibition of ancient and modern instruments, recommendable exercises and guitar literature will be held during this festival week.

The organisation of this Congress will be carried through by the Oe. G. Z. under the protectorship of Professor Ortner. The authorities and the management of this festival week have already expressed their interest and promised their assistance.

The Viennese will be only too happy to welcome their friends here and they will do their best to help and guide their guests.

We only hope and request that our invitation will be followed and that suggestions and proposals will come in regarding arrangement, so that they may receive due consideration. A happy "au revoir".



The Famous Italian Guitar Virtuosa
Theresa de Rogalis
of Cairo, Egypt.



Polemics for Guitarists

The Dilemma of Tones

For nothing have so many definitions been put forward as for undefinable things, says Becquer.

It am not aware whether the eminent poet, in his anxiety to find a satisfactory definition of sound, has ever had the unhappy idea to have a look at any of those books which are meant to enrich the knowledge of eager musicians.

If so, he must on closing the book have found himself corroborated in his wise inference by the void it must inevitably have created in his mind.

These books have a highly learned way of explaining that sound is "something" which is brought forth by the oscillations of a body in an elastic medium, through which it continues in the form of waves, and that its colour, strength, and number of oscillations are extremely varied. Obviously all this must be so, but there is something "more" in connection with our conscious sensibility, which is not mentioned in the dry scientific definition. A "something" of a different nature, which ranges from what is quite insignificant to what is most important for the human mind. A "something" which the mind is able to turn into an immaterial element of a wonderful and fantastic world, a "something" which of itself is able to strengthen the soul as a ray of sunshine strengthens the body.

The faculty of hearing, which is the property of every human being, subjects the tone to such an amplitude of estimates as there are different physical and mental natures among those who hear it. Hearing means concentrating our entire sensibility upon the organs accessible to sound. According to temperament, education, and perception, this sensibility is different in practically each individual.

A normal hearer perceives not only the

tone but at the same time its timbre (or its "colour", as Helmholtz calls it) and connects its height, intensity, and duration to make up a uniform total impression. To the tone, timbre is what the scent is to the flower, the form to the body, or the character to the soul.

We need but regard the importance which appertains, especially in an orchestra, to each instrumental group and to that of each separate tone-timbre. In the harmonic entirety, each group represents a special element, which may be sub-divided into as many tonal individualities as there are types of instruments in the group.

None of these types combines such a wealth of timbre as do the instrument with plucked strings, a fact that is explained by the diversity of forms, sizes, thickness, and preparation of the strings, and the manner of playing.

Tonality, the most essential thing about a tone, is liable to classification; it can be good or bad, better or worse, according to its estimation in the critical feeling of the judge. Since this estimation depends on the sensibility of the ear, the susceptibility, the accessibility to suggestive influences, the musical and mental education, the force of habit, the prejudices and other qualities of the judge, as also on a host of other things, the classification of tones is infinitely variable.

Nevertheless, there is within these indefinite limits a prevalent estimation which claims to be regarded in an absolute sense. It is the outcome of aesthetics which have been gradually established through the perceptible influence of the best schools and artists of all times and civilisations.

This spirit prevailed in the training of voices such as those of Jenny Lind, Melba, Gayarre, Patti, and Caruso. It has established the fame of the Stradivarius, Guanerius,



and Amati in regard to violin instruments, the Bechstein, Pleyel, Erard, Steinway among pianos, the Pajés, Beneditt, Altamira, Torres among the older guitars, and is the same spirit by which every musician seeks to get the individual timbre out of an instrument.

Of all instruments which ever existed and ever will exist, there is probably none that has given its devotees more material for discussion than has the guitar.

The guitar can be played in two ways, with or without the use of the finger-nails. The respective timbre is very different and as it is impossible for the same set of fingers to exercise both methods at once, the guitar-player must decide in favour of the one or the other. There lies the problem. Which method is to be preferred?

This dilemma has long caused passionate discussion. For guitarists it is just as important a question of dogma as is a problem of belief for a moralist. The aesthetic opinion of each partisan reflects his personal nature. Every preference requires an attitude distinctive from the rest and finally leads to diametrically opposed positions.

In his "Apothegmi Laconici", Plutarch de-

clares that the tone of a string sounded with the finger is considerably more agreeable to the ear than that called forth with the aid of a plectrum.

In the Middle Ages a marked preference was shown for such string instruments as were played either with the bow or with the finger. The Archpriest de Hita designated the string instruments of a harder, sharper timbre as "twanging" and "screeching".

Such works on guitar playing as appeared down to the end of the XVIIIth century, say nothing special in regard to timbre; they leave the formation thereof to the free will of the player. It was only when the guitar of six single strings first made its appearance that an attempt was made to establish the manner of touch. Sor, Carassi, Meissonnier, and others banned the technique of the finger-nail, while Aguado, Giuliani, and Carulli recommended it. What reasons may have prompted these opinions? The mentality of the individual? Conventionalism? — Let us take the cases of Sor and Aguado, respectively, since their works and details of their biographies are best known to us. (To be continued.)

Emilio Pujol

Schuberts Guitar Quartet

By Dr. Georg Kinsky, Cologne

The pride of the guitar enthusiasts in the one and only classic piece of chamber music composed for their instrument, Franz Schubert's quartet for flute, guitar, alta viola, and violin-cello, which was written in 1814 but was not "discovered" until twelve years ago, was not destined to remain unalloyed. Professor Otto Erich Deutsch, the most experienced authority on all questions regarding the life and work of the great master of songs, is of opinion that from the beginning to the — unfortunately missing — end this work is no new creation but only the adaptation of the trio of an unknown

composer for flute, guitar, and alta viola, the manuscript itself being nothing but "a genuine, not fully completed, rendering of some one else's trio by insertion of the cello part". The substantiation of his adverse opinion, Deutsch published in an article tellingly entitled "Schubert without a Guitar", which was contained in the Schubert number of the Austrian Guitar Review, a special publication that appeared in June 1928, edited by Jakob Ortner. It is on this article that Deutsch's discussion of the quartet, published in the November (1928) issue of the Leipsic "Periodical for Musical Science", was

based. As editor of the work in question, I attempted to refute the opinion of the well-known student of Schubert in an elaborate response in the April (1929) number of the same journal. My arguments are based in the first place on characteristics of style, which bely the conception of the most disputed variations being merely adaptations. Besides this, I pointed to the intrinsic value of the other phrases, the musical importance of which far surpasses the entire fairly shallow Vienna guitar music of that time. Is it possible that even in the third slow phrase, which is not only "genuine Schubert" but "altogether Schubert" and which in its thorough-going sincerity can hardly be equalled in other early works of the master, doubts are justified? Could that *lento e*

patetico possibly have been achieved by a man like Giuliani, von Call, Matiegka, or by any of the other minor composers of that time? It is a question which can never be solved.

Another question, however, which has hitherto remained unanswered, can now be settled, the question as to the origin of the theme underlying the final variations of this work. In Schubert's manuscript this song theme is merely called "Serenade: Maiden, do not slumber yet" ("Ständchen: Mädchen, o schlumm're noch nicht"), without any further remark. The words, which in certain passages, it is true, do not entirely suit the music, are to be found coupled with an altogether divergent melody in a manuscript collection of songs from around 1810, recently acquired by the music department of the Vienna National Library. (Compare the Schwarzweiss Imitation on Page 24 of the "Schubertgabe"). Thus the wording has been established, but the name of the composer both of this song and of that used by Schubert remains unknown. That this musically altogether harmless little serenade could — contrary to H. K. Schmid's opinion, which I do not share — not have been composed by Schubert, who in the October of that same year 1814 wrote the masterly song "Gretchen at the Spinning-Wheel", has rightly been recognised by O. E. Deutsch, who has also drawn attention to certain resemblances to the wording and melody of the lullaby. "Sleep, my prince, go to sleep!" („Schlafe, mein Prinzchen, schlaf' ein!"), wrongly attributed to Mozart. It was this clue, which I followed up, that entailed the explanation of the mystery.

The explanation as to the origin of the pretty lullaby, which since the appearance of Nissen's biography of Mozart in 1828 had been ascribed falsely to that composer, is one of the many merits of Max Friedländer, that authority on songs. In two articles published in the eighth annual of the "Quarterly Review of Musical Science" (1892) and in Peters' Annual of Musical Bibliography for



The Italian Guitarist and Composer
Benvenuto Terzi



1896, he proved that the text of this lullaby originated in the drama "Esther" written in 1795 by Friedrich Wilhelm Gotter and that the composer was the Berlin physician Bernhard Flies, who put the song to music shortly after its appearance (presumably in 1796) and had it printed by G. F. Starcke of Berlin. "His melody soon became fairly popular"; says Friedländer, "it was copied repeatedly and influenced another musical rendering of the same words by Fleischmann."

Detailed biographical data in regard to Friedrich Fleischmann (1766—1798), who in his latter years was a doctor of philosophy, Cabinet Secretary and orchestral conductor of the Duke of Saxe-Meiningen, are contained in the first volume of the "General Musical Review" ("Allgemeine Musikalische Zeitung" No. 27 of April 3rd, 1799) and in E. L. Gerber's New Lexicon of Musicians 2nd Part, Leipsic 1812, col. 144). In Gerber's list of the compositions of this gifted musician, who died at the premature age of 22, we may see, under No. 10, a "Lullaby from Gotter's 'Esther' with Accompaniment of Guitar or Piano, Offenbach, at Johann André's, 1796". Soon after — still prior to 1800 — the same song was included in a work appearing at Brunswick and called "Apollo's Temple of Song. A Collection of the Best Songs of Older and Modern Times", as also in a somewhat altered form in a Hamburg collection of about the year 1810, "Selection of the Best Songs by the Most Renowned Composers". It is also preserved in separate copies. Friedländer, who reproduces the song on Page 282 of the said quarterly, adds the following remark: "A certain similarity between this composition and that published under the name of Mozart will probably strike every reader. Not only do they coincide in their general structure, but the first two feet of the melody are identical, while the fine chromatic measure in the penultimate foot is only very slightly changed." Seeing that both these musical renderings date from 1796, it will presumably be hard to decide which of them has the priority, i. e. whether

Flies may be assumed to have influenced Fleischmann or Fleischmann Flies.

Be this as it may, Fleischmann's melody shared the fate of all popular tunes' inasmuch as it had to submit to all sorts of alterations and to the insertion of a new set of words, which actually, substituted "sleep not yet" („o schlumm're noch nicht") for the original "go to sleep" ("schlaf ein"), so that, as Deutsch points out, the sense was entirely reversed.

One of these slightly diverging renderings of Fleischmann's song had also reached Vienna, and this it was which Schubert employed as the theme in his guitar quartet. A comparison between the two versions will suffice to prove this.

The final outcome is therefore that, as Deutsch rightly assumed, the "Ständchen" out of the guitar quartet is no original creation of Schubert's but was composed by Friedrich Fleischmann. Deutsch's query as to the genuineness of the variations and of the whole work is, however, not influenced by this establishment, for it is well known that in certain four-handed studies the great composer also employed for the purpose of variation foreign themes, all of which happen to be of French origin. These are the well-known variations of a French song, which were dedicated to Beethoven (op. 10 of 1821), the variations written in February 1827 on a theme from Hérold's opera "Marie" (op. 82, No. 1), and the andantino varié and rondeau brillant from French motifs, probably written in 1826 (op. 84, Nos. 1 & 2).

A weighty argument in favour of the genuineness of Schubert's original work is thought by some authorities to be the guitar part itself and its insertion into the whole quartet. The guitar part is so technically self-contained and musically perfect, and the conception of all the parts is so uniform and well worked out, that it is difficult to imagine that the guitar part could have been subsequently composed and grafted upon the entire composition in place of a cello part.
(The Editor.)



Walter von der Vogelweide

(In Remembrance of 700th Anniversary of his Death)

By Josef Neumeir

The instrument on which Walter von der Vogelweide was wont to accompany his songs was not a guitar in the present sense of the word; it was an instrument of accompaniment, the nature of which is unknown. He was a knight and a wandering minstrel, roaming "from the Elbe to the Rhine and thence again to Hungary". Everywhere he bore with him his instrument, whatever it was, a lyre or a small harp, a lute or a guitar. On it he accompanied his songs and his proverbs, either with a melody or with single chords. In short, he was one of us. Thus we too may well celebrate his memory and honour it, now that 700 years have passed since he departed this world.

Not even this do we know quite for certain. It is assumed that the beautiful elegy which begins "Owe, war sind verswunden allin minin jar" ("Woe, where are swooned all mine years") was his last composition, and that, we know, was written in 1228.

700 years have passed since then, but the great German singer's memory is still green among us as on the day of his death. Whenever his name is mentioned, it evokes happy smiles and sentiments of joy in every German. Walter von der Vogelweide, a singer of love, a minnesinger, a representative of German cordiality and German splendour in far, far distant times, a man who sang the praises of the German spirit.

Diutsche man sind wolgezogen,
recht als engel sind diu wis getan,
swer si schildet, der ist betrogen,
ih enkan sîn anders niht verstan.

That must have been true at the time, for Walter was an honest and upright man who

had travelled far and seen much; he knew it, was convinced of it; otherwise he would not have spoken thus. And he was a prominent man, a man of heart and reason and a man of influence. Emperors and bishops sought his favour and appreciated his songs. Apart from his songs, there is but a single written reference to him, and that is contained in an account of travelling expenses made by the Bishop of Passau and later Patriarch of Aquileia and reads thus: "Waltaro cantori de Vogelweide pro pellicio quinque solidos longos" ("To the singer Walter von der Vogelweide, five great pieces of gold for a fur coat.") No prince or king wore a more costly mantle; he was a gentleman, held in due respect, this minstrel and singer, and yet one of the people, as popular as ever poet could hope to be. He is surrounded by an atmosphere of general affection and veneration. He had a warm German heart in his breast and noble thoughts were reflected on his brow.

Probably, as Tyrolean literary authorities affirm, he was born in southern Tyrol — there is at any rate no evidence to the contrary — but so much is certain, he was an Austrian who "learnt to sing and say in Vienna", whither he was so often happy to return from his sojourn at various German courts. So much is proven by his speech and by his amiable and versatile nature.

And his lute went with him everywhere. To his instrument he owed much of his influence; without it we cannot even picture him. Let us think of him with pride and gratitude, we devotees of the guitar, in remembrance of the words of Hugo von Trimberg:

„Herr Walter von der Vogelweide,
swer des vergaez, der taet mir leide.“



Catalan Music

The Present Position

The Catalan school of music may be said to be still in its infancy. The endeavours made by certain energetic musicians, particularly in the direction of choral development, have undoubtedly attained considerable local approbation, but they have so far not succeeded in acquiring universal popularity.

The Catalan character, which is distinguish-

ed by a very pronounced sense of individual independence, has frustrated all attempts that have been made to emancipate the so-called Catalan school from its rudimentary stage. Every one preferred to act for himself and to pursue his own ideals.

The lack of unity engendered a fatal divergence, which is undoubtedly one of the



Susanne Bloch

Daughter of the Music-Director
& Composer Bloch, San Francisco



reasons of the small degree of personality to be observed about the majority of Catalan composers at the present time. Most of them are unduly influenced by all manner of outside musical influences.

Among the younger composers, three distinct movements can easily be remarked. The one group is ruled by purely tonal sentiments and fails to depart from the channels prescribed by classicism and romanticism. Others, pursuing more up-to-date tendencies, have many points in common with the modern Latin-French school. The third group, which is the most advanced, wanders in the uncertain fields of politonality and extratonality with eyes directed principally at Stravinsky and Schoenberg.

Catalan folk-songs are of extraordinary amplitude and beauty. They possess quite special characteristics which enable them to impart to our music a special and independent note. Many of our songs, perhaps the most beautiful, are composed in strictly Greek form — Doric and Phrygian, to be exact — which gives them a delightful dignity and transparency. Through the transition to modern rules of tonality, some of these oldest melodies have suffered unconscious mystification by small changes which are observable in the one or other of the verses but are not sufficient to veil the Greek origin. Many of the songs also

show Arabian influence of quite a special character. Again others, the outcome of Gregorian traditionalism, possess the pure and spiritual dignity of the liturgy.

In summing up we may say that the Catalan folk-song, which gives proof of a historic, almost distant, traditionalism, is diatonical by nature. It reflects all the wonders of the Mediterranean, above all that eternally blue sky of the Catalonian coast.

This inexhaustible treasure of beauty and inspiration has been unjustly forgotten by the younger Catalan composers, whose energies have been wasted in constant discord and who frequently seek at a greater distance that which they can find nowhere better than at home.

Should it one day be possible — after the pattern of the famous Big Five in Russia, to unite the efforts of several competent men, ready to explore and further to develop the peculiarities of our incomparable folk-songs, while giving them precise and elegant forms free of all anti-aesthetic chromatism, it is certain that a school would arise in Catalonia of which it would be possible to foretell a truly universal extension, such as has been denied it so far in consequence of the inconstancy and discord of those who are best suited to represent it.

Augustin Grau

Johann Gänsbacher

(1778–1844)

Johann Gänsbacher was born on the 8th of May 1778 in the little town of Sterzing on the Brenner, Tirol, where his father lived as choir-master and teacher. His father, a born musician, was master of almost all string instruments known at that time. The highly gifted boy received a thorough musical instruction, and hardly six years old, he delighted the pious listeners in the grand mass on Sundays with his clear child's voice.

Because of his fine voice and the good training he had received, he became a choir-boy in the St. Jacob Church in Innsbruck and later on in Hall, where he received instructions on the piano from the organist of this town, Josef Holzmann, and on the violin from a Franciscan friar. Later on he studied the organ and the violoncello and became a virtuoso on these instruments.

He finished his grammar-school education



in Bozen. There he had an opportunity to show his brilliant tenor by taking part in the opera performances in the house of the rich merchant Anton Menz.

As Gänsbacher had no means at all, he was not quite sure what to take up for a living. At last he followed his inclination and became a musician. He was encouraged and patronised by Count Firmian and found a famous teacher in Abbé Georg Josef Vogler who gave his talents the higher musical education. He belonged together with his friends, Mayerbeer and Carl M. von Weber, to the most prominent pupils of this distinguished master, with whom he had great success as concertist in Darmstadt, Mannheim and other big towns and at this time he came to make the personal acquaintance of Wieland and even of Schiller.

The first compositions of Gänsbacher go back as far as his time in Bozen, and are mainly Church-songs, Serenades, Menuets and Quartets. During the great war he composed war-songs and marches, and they were sung by a chorus of comrades in the camp. Later on he composed an overture and a chorus to Kotzebue's "Crusader", which attracted great attention.

The Tyrolese mainly favour mass and other

church-songs, and as this stimulated his creative powers, he produced quite a number of compositions. The main composition of this sort is his grand Requiem which was written in 1811, and which is still performed on state-occasions. It was dedicated to his patroness, Countess M. von Firmian. On the whole he wrote 109 church-compositions, among them 29 masses. He further composed 34 vocal and instrumental scores of music and 36 pieces for the piano. Gänsbacher rendered a special service to Innsbruck by enlivening the idea of the foundation of a philharmonic society in Innsbruck; in 1824 he became conductor of the choir of St. Stephan's Cathedral in Vienna, leading that famous choir to new honours, also improving the conditions of the performing musicians in spite of unfavourable circumstances. He held this honourable post to his credit till 1844, in which year he died at the age of 66, torn away from a happy family life and deeply mourned by his friends.

He applied his rich creative mind also to write compositions for the Guitar. Only one of his works may be mentioned here, the quartet op. 12 for Flute, Viola, Cello and Guitar, which is often found in the programme of high class Chamber-Concerts.

Jacob Ortner

Tárregas Home

By Emilio Pujol, Paris

(Translated from the Spanish)

"If men lived like men indeed,
Their houses would be temples."

When occasionally at Barcelona I turn my steps from the Calle de Balmas to the Calle de Enrique Granados by way of the Calle de Valencia and find myself there opposite house No. 234, I am invariably a prey to feelings of deep emotion and a number of memories rush in upon me. It is the two balconies on the right in the second storey that call to my mind the flat in which

Tárrega, one of the noblest and most unselfish of musicians that ever lived, resided for wellnigh 20 years and in which he died in the early morning of December 15th, 1909.

It was in this flat, which formed the second floor of a narrow, outwardly unambitious and very simple house, that I got to know the great master who revealed to me that art which was later to absorb all my enthusiasm and every fibre of my being. How often under the spell of his wonderful guitar did my



thoughts take wing and soar through unknown regions of supernatural beauty!

Tárrega's home was a modest sanctuary, where all was imbued with harmony. The rejuvenating rays of the morning sun penetrated into the little dining-room, which after meals became the study of the master, the schoolroom of his pupils, and often also the lecture-hall for his intimate friends, whenever it occurred to them to visit him. A rectangular table of white wood with two lateral flaps, which when in use at meal times gave it an oval form, covering it a table-cloth which by long use and frequent washing had forfeited both design and colour, a sideboard of the simplest shape, on the walls oil-paintings, water-colours, caricatures, and photographs with dedications expressing admiration for the great master, a hanging clock with a soft tick and a pleasant, though frequently unwelcome, strike, and a few chairs of hard wood composed the modest equipment of the room. One of the chairs had a cane seat and was reserved for the pupils, and in the corner between the sideboard and the door, through which the morning sunshine likewise entered, stood the small, low chair of soft, black-varnished wood, on the sunken seat of which — the bast worn and shabby from constant use — the master passed the greater part of his laborious existence.

I can still see him vividly before me when in the early morning he entered the room. With tangled beard and hair, a grayish-yellow cloth loosely tied around his neck with its ends hanging down over his chest, a dark-coloured jacket of a thin cotton material with a white handkerchief protruding from one of the side pockets, around his waist a gray sash after the manner of the peasantry, his feet in large and comfortable shoes — thus he appeared, walking with a thoughtful but not a ponderous step. His face betrayed the pain which the bright light caused his poor, long-suffering eyes, but the rhythm of his movements expressed something of a resigned inward dignity, a weariness after unremitting

struggles, inspired by hopes which found their victorious fulfillment in uncertainty.

On his brow were reflected with equal lustre the last thoughts of the past night and the first mental inspirations of the dawning day; his whole being seemed governed by a single feeling, which raised him above the earth on which he walked and the air which he breathed — his passionate love of art. This passion would have caused him completely to forget the cares of bodily welfare, were it not that his guitar by an almost magnetic force maintained a perfect equilibrium between the body and the soul.

Every morning, directly after rising, Tárrega took his guitar and, sitting on his wonted chair, preluded certain of his fantasies, almost as though indulging in philandering caresses with the familiar strings. Breakfast is brought, but the guitar still rests on the master's knees. After breakfast (a modest cup of coffee and a bit of milkbread) Tárrega lays his watch on the dining-room table at which he is sitting, and this means that there must be an end to his idle philandering. For a full hour he practises scales with a strict adherence to minutes and seconds, according to the difficulties of execution, the rhythm, and the obstacles he encounters. The following hour is dedicated similarly to arpeggi, a third hour to ligatures and trills, and finally an hour to the particular difficulties which alone might well be calculated to lame the hand of an athlete. During the final exercises the watch has been removed to make place for a table-cloth, some plates, glasses, knives, and forks, without Tárrega having so much as noticed the change. "Time for lunch, Paco", says Tárrega's wife. — The master rises anon with a sigh which expresses both weariness and regret at the rapid flight of the precious hours. The guitar is carefully replaced in its bag and the musician returns to the dining-room to partake of the midday meal with his wife, his brother, and his two sons, a meal at which the spirits are revived by affectionate cordiality just as much as the body by food. After lunch the guitar is



once more in use. Difficult passages, repetitions, corrections, and lessons occupy the time until six o'clock of the evening. At this hour the friends and pupils of the beloved master were wont to make their appearance, knowing that he would not let them depart without having afforded them the pleasure of listening to him. Such home concerts would generally last until suppertime. At times the rôles were changed, Tárrega offering his friends the use of one of his excellent guitars, so that all should have occasion to give proof of their talent. Each attempted to give of his best, while the master would listen with benevolent and appreciative interest. Often I heard him say that he had had occasion to learn things of real value from modest guitar players. After supper, when all had already retired, the master would continue to play to himself softly in the dark, and it was at such times that his whole soul would enter the guitar and awaken the glorious creations of Bach, Beethoven, and Schumann to new life through the force and passion of his own noble spirit.

On entering Tárrega's flat, the whole being right into its least accessible crannies appeared to be suffused with the special atmosphere that reigned there. It was like a spiritual bath, in which the heart and the mind were set to rights and made fit for the purest possible conception of all things. Neither in this flat nor in those who inhabited it was there room for anything like haughtiness, selfishness, vanity, or mean sentiments. That simplicity and modesty which arose from a fervent veneration of all that was true, from the very cult of truth itself, furnished the basic key to which the human mind was tuned in its greatest possible beauty. It made me think of a casket in which virtue and purity of thought are preserved, pervading all that is placed therein with the precious atoms of their being. He who was fortunate enough to listen in these hallowed premises to the tones brought forth by those miraculously inspired hands, must have been fil-

led with surprise and emotion as with a blessing from above.

One morning while Tárrega was engaged with his studies and was working at his exercises by the minute and the hour, his son Paquito, then barely nine or ten years old, came to him in fear and whispered: "Father, the hall-door is open and outside there is a man who makes me frightened." — Tárrega paused, reflected for a moment, then rose and said to his child: "Go and tell the man to come in". His son obeyed him, though not without fear, and a man entered with respectful hesitation." Tárrega asked him, "What do you want, my friend?" — "Nothing, sir. I heard something that seemed so wonderful to me that I could not help listening." — "Are you fond of music?" — "It is what I like best of all things." — "If you have nothing to do, sit down and you shall hear still better music," said Tárrega, offering him a chair. The stranger sat down and soon the master's guitar had drawn from him tears of emotion, while a rare beatitude shone in his face. He was one of those beggars who in Barcelona generally wander from house to house and who, on arriving at the master's half-open door, had forgotten his want and his misery in listening to the tone of the guitar and had thus been surprised by the little boy and reported to the father. Knowing no distrustful prejudice, Tárrega had guessed what it was the man wanted and had therefore invited him to enter. After a fairly long time, the child came in with a bottle of "mistela" and a plate of biscuits, and the happy listener was treated by the kind musician to a glass of wine which strengthened his body as the music had revived his soul. When the man rose to go, Tárrega remembered that he had done his duty towards a fellow-creature and an admirer of the arts but not towards the stranger in his capacity of a beggar; he therefore took from his very modest purse a bit of silver which he pressed into the poor fellow's palm. For once at any rate, that beggar must have felt that



he was surrounded by real and sympathetic humanity.

On the same chair on which this beggar sat, other admirers from the most varied classes of society seated themselves, and for all of them Tárrega's guitar possessed the same gift, the same stirring expression; all

of them were bound to feel that in that home they were nearer the region of the blessed and farther from all worldliness and convention.

(From Pujol's book "Vida de Francisco Tárrega", now in preparation.)

The Aguilars

Three brothers and a sister of the family Aguilar, from Madrid, playing on four Spanish lutes, made their American debut at the Town Hall last night and immediately disproved the theory that there is nothing new under the sun.

A quartet of lutes is a thing that one may encounter in years of concertgoing, but the appearance of such a strange combination would in itself not altogether constitute a cause for rejoicing. The originality of the Aguilars is based on something more satisfying than a musical outlandishness. These Spaniards are true artists who by accident or predilection took up the lute. If they had learned to play the piano or the violin or the organ the results would probably have been as momentous.

The lutes the Aguilars played on last night looked, except for the largest of the instruments, like mandolins and often sounded like them. But the range all four encompassed was the overlapping gamut of the string quartet. What is more noteworthy, the players were animated by the devout spirit of artistic co-operation which at its most fervent produces the one or two first-rate string quartets destined to make history every quarter of a century or so.

In these days of hasty concoctions and slipshod preparation, the finesse of the Aguilars is astonishing to the point of unbelief. The lute, like its relations, the guitar and the mandolin, is not a sustaining instrument, yet by dint of what must have been enormous labour the Spaniards have perfected

an imitation of a legato that for musical purposes serves for the real thing.

In addition to this essential, the quartet plays with a rhythm of the fatalistic, inevitable kind that seems to be the birthright of true artists only. It goes without saying that they are prepared to adorn the contemporaneous music written and arranged for them by their countrymen, de Falla, Nin and Turina, with the most up-to-date variety of instrumental colours, but their enduring strength lies rather in their possession of the basic musical qualities of good taste, a nice comprehension of form and balance, and a sensitive flair for the just exposition of nuances.

Last night's program began with some inconsequential "Caprices" by the fifteenth century Gabriel de Mena and proceeded with a dull "Romance" conceived in the century following, a charming "Sonata in D" by the less ancient P. Antonio Soler and a rather tame "Orgy" by the modern J. Turina. After an intermission the Aguilars offered a "Serenade" by Mozart, none other than the celebrated "Eine Kleine Nachtmusik", which rejoiced in a performance so musical and right that one was led to believe that the piece had actually been written not for bowed instruments but for a quartet of lutes. The final group devoted to Spanish morceaux by de Falla, Albeniz, Granados and Nin, was delivered with equal artistry, but with a sensational bravura appropriate to the character of the music.

The Aguilars play again at the Town Hall next Saturday afternoon. I should advise you not to miss them.



William Foden

By George C. Krick

William Foden, guitar virtuoso and composer, was born in St. Louis in 1860. As a boy of seven he first started learning to play the violin and subsequently he also studied the theory of music. By the time he was 15, he had made such progress that he was able to act as conductor of a small orchestra, which gave some public performances. Shortly before this, his attention had been drawn towards the guitar by reason of the fact that a young man

was wont to accompany his violin-solos on that instrument. He came in the course of time to occupy himself very much with the guitar and started taking lessons, first of Jeremiah McGrath and later of William O. Bateman, the latter being not only an excellent guitar-player but also a well-trained musician. Encouraged by the delightful play of this master, the young man made prodigious progress in guitar-playing during the next



William Foden

The American Guitar Virtuoso and Composer



few years and, after his first concert in his native city, was acclaimed as the greatest guitarist of America. Subsequent concerts in Chicago, New York, and numerous other big cities in the States confirmed his reputation as a Virtuoso, and in 1911 there ensued a great concert tour through all the cities of America together with the mandolin virtuoso Giuseppe Pettine and with Frederick Bacon, a famous banjo-player. In the following year he settled with his family in New York, where he has since then resided, greatly occupied both as a composer and as a teacher of the guitar. Of his pupils the best known is George C. Krick, of Philadelphia, who has been in touch with many German and Austrian guitarists of late in connection with his various visits to Europe.

As a virtuoso, William Foden is distinguished by a brilliant and infallible technique and a richness and fulness of tone. In tremolo playing he is as yet unparalleled and

any one studying his fantasy on the song "Alice, where art Thou?" (which was published in 1894) must regard him as the father of modern tremolo playing.

During his great concert activity between 1890 and 1915, his programs comprised, apart from his own compositions, mainly the best pieces by Sor, Mertz, Giuliani, and Ferranti, all of which he played with excellent virtuosity.

As a composer he has also proved very fertile. More than 100 of his compositions and compilations are in print, besides which he has set a number of things for mandolin trios, quartets, and orchestras. His biggest achievement in the interest of guitar playing is his copious "Guitar School" in two volumes, which was published in 1921 by the Wm. J. Smith Music Co.

The Hawaiian Guitar

(Hawaiian Guitar, Banjo, Ukelele)

By Max Danek

Jazz has brought quite a number of string instruments to the forefront of general interest, the most used being the banjo, the Hawaiian or steel guitar, and the ukelele. All at once, so to say over night, these instruments appeared; they have their own literature and their virtuosos and for the classical guitar-player it is undoubtedly of interest to learn something of the nature of these instruments and of their relation to the guitar.

From a historical standpoint it may be pointed out that there is as yet no exact and reliable information in regard to the origin of all these instruments. They are all called exotic instruments, but to what extent they are connected with any particular spot on the map of the world in the sense of having originated among the aborigenes of

one region or another, or again to what extent they may be supposed to have been developed wholly or partly by trained modern musicians, still requires to be investigated and explained. The fact remains that the music produced with these instruments has adapted itself to the most usual modern tonal conditions and that they have become essential parts of the up-to-date orchestra.

For guitar-players the banjo is probably the most interesting. On a metal hoop a drumskin is stretched, across which there are four strings over a bridge and an independent fifth string at that side of the neck which is nearest to the player; this is the highest of the five strings and is called *g*. The names of the other strings from the highest to the lowest are *D*, *H*, *G*, and *C*. The strings are gut, sheathed. The notes are one octave



higher than the tone. The manner of playing is the same as in the case of the guitar, i. e. alternate strokes of the thumb and the first three fingers or what is known as "finger style". This manner of playing is very popular both for the accompaniment of songs and for solo performances.

For purposes of jazz dance-music, the banjo is strung with four steel strings and played like a mandolin with a plectrum; there are, moreover, two varieties, the g-banjo, the four strings of which (from highest to lowest) are D, H, G, and C, and the tenor banjo, which has strings called A, D, G, and C. It is the tenor-banjo that is generally employed in jazz-bands. Both varieties of banjo are also employed as solo instruments with or without piano accompaniment. The barrée technique is an essential point in banjo playing.

The Hawaiian guitar or steel guitar is of exactly the same shape as the Spanish guitar; the strings are all steel and rest on steel supports at the bridge and saddle, by which means they are held rather higher than is the case in the ordinary guitar. The scale from top to bottom is e', cis', a, e, A. E. In playing, the guitar is held straight over the knees, so that it lies horizontally like a zither; on the fingers of the right hand the player wears steel caps which represent a prolongation of the nails; with these the strings are plucked. The thumb is furnished with a ring, as in zither-playing. The stopping of the strings is not done with the fingers alone but with a so-called "steel", which is as long as the breadth of the finger-board and is pressed with the left hand against the board and allowed to glide from string to string without pressing the strings quite down to their bases. This instrument is also used either as an accompaniment to singing or else for solo performances. Certain tricks of touch makes it possible to produce all sharp or flat harmonies.

The name of the Ukelele means "jumping flea". According to the account given by Alban Voigt, the little guitar known in Portu-

gal by the name of "machate" is said to have been introduced on the Sandwich Islands by Portuguese emigrants. The merry movements of the fingers on the finger-board caused the natives to give the instrument the above name, by which it has become known in America, Great Britain, and the European Continent.

This very satisfactory instrument, a guitar of the smallest dimensions, allows of the rendering of all harmonies, sharp and flat; the strings are of gut, the scale of strings beginning at the top being as follows: N, fis, d, a; the last string is thus higher than that preceding it. There are two manners of playing as regards the movement of the right hand; either the strings are plucked with a plectrum of felt or soft leather as in the case of the banjo, or else the instrument is played "rasgado", a fact which points to its Iberian origin.

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CATALOGUE
OF
SPANISH MUSIC
FOR THE
GUITAR

Regino Sainz de la Maza

This eminent guitarist has distinguished himself remarkably and may be considered one of the most striking figures among our younger generation of guitar-players.

Born at Burgos, he pursued his early studies in that town and subsequently perfected them in Madrid and Barcelona.

Gifted with rare musical talent, Regino Sainz de la Maza has elected to devote his affections entirely to the guitar, which beautiful instrument he has succeeded in mastering to such a degree that he already occupies a position among the foremost representatives of modern guitar-playing.

His first concert he gave at Bilbao when he was 16 years of age; subsequently he made several tours through Spain, giving concerts in the most important musical circles. One of the most interesting performances was that given in collaboration with Senor de Falla in

the "Sociedad Nacional de Musica" of Madrid.

His reputation abroad is just as great as it is well merited. His concerts in London, Paris, Berlin, and Brussels were events of great artistic value and were highly praised by the severest critics.

Sainz de la Maza is now on his way back from an extensive tour in South America, where he gave more than a hundred concerts in Brazil, Uruguay, and Argentina, his art being everywhere accepted with the greatest enthusiasm.

He is the author of various works, the most famous of which are the following: "Zamba", "Boceto Andaluz", "Alegrias", "Cantinela".

Wolf

Remark by the Editor: In the spring of 1931, Sainz de la Maza intends to give a concert in Vienna.



Regino
Sainz
de la
Maza



SHORT NEWS ITEMS

The Vienna musical season, now drawing to its close, was characterised during the last three months by a series of interesting events. Arturo Toscanini came to Vienna with the New York Symphony Orchestra and gave two concerts at the Opera House, which showed not only the famous conductor to be a most eminent interpreter but also the orchestra to combine technical excellence of the individual with exemplary training and discipline of the entire body. Toscanini's conception of Beethoven possibly diverges somewhat from what we are accustomed to, but it appears to be fully justified in its accuracy and logic.

After their successful concert tours to London and Paris, the Vienna Philharmonic orchestra lost their wonted conductor Doctor Furtwängler; to conduct their concerts in the coming season they elected Clemens Krauss, director of the Vienna State Opera, and Doctor Richard Strauss; who will conduct four concerts each.

Bruno Walter paid another visit to the city in which he first rose to fame, and with the Philharmonic gave a brilliant performance of Gustav Mahler's Second Symphony.

Anton Bruckner's Fourth Symphony was performed in an exemplary concert by the united orchestras of the Philharmonic and the Symphonic under the guidance of Franz Schalk, once director of the State Opera and a well-known champion of the Bruckner tradition.

Easter afforded the great choral associations occasion to perform the masterpieces of Johann Sebastian Bach. The Gesellschaft der Musikfreunde and their choral association had chosen the mass in h-flat, the Singakademie, conducted by Paul von Klenau, the "Johannes-Passion", the Sängerbund Dreizehnlinden, under the guidance of the cathedral choir-master Habel, the "Matthäus-Passion". A most meri-

torious performance was that of G. F. Händel's "Jephtha" by the Wiener Oratorienvereinigung under the guidance of Rudolf Nilius. An interesting choral composition for male choirs with orchestral accompaniment, is Julius Bittner's "Lied von den Bergen", a vocal "pendant" to Richard Strauss's *Alpensymphonie*; it was performed for the first time by the Schubertbund conducted by Victor Keldorfer.

The State Opera continued its new staging of Richard Wagner's "Ring der Nibelungen" in producing the "Walküre" with Marie Jeritza in the role of Brunhilde. The new version satisfies modern requirements without contradicting the Wagnerian spirit. Clemens Krauss's musical treatment was wholly satisfactory, though Wagner's music is difficult to adapt to the transparency of orchestration requisite for modern musical compositions. Marie Jeritza had adapted herself surprisingly to the unaccustomed style of acting, while vocally her performance was unparalleled. After arduous preparation, Alban Berg's "Wozzeck" experienced a technically and stylistically excellent performance, though as a work of art it was not convincing despite the undoubted sincerity of its composer. Finally, in connection with the Festival Weeks, the State Opera produced a ballet by Grete Wiesenenthal, "Der Taugenichts von Wien" (after J. von Eichendorff's romance), the music being provided by Franz Salmhofer, who may, if anything, be taxed with a certain lack of self-criticism.

A. O.

On the occasion of his 50th birthday, the Editor of the Austrian Guitar Review received congratulations and musical dedications from all parts of the world, e. g. from Jensen (Chicago), musical director Pickford (Los Angeles), Sawaguchi (Japan), from Russia, Germany, Spain, etc. He is not a position to



thank all in person who so kindly remembered him, wherefor he begs to do it through these channels, at the same time soliciting a continuation of their kind favour for his further efforts.

Heinrich Albert, the German chamber-music virtuoso, has turned 60. Our next issue will contain a detailed article on his life and work.

Our eminent collaborator Ferdinand Rebay, Professor at the Vienna Academy of Music, well-known by his compositions of chamber-music for the guitar, celebrated his 50th birthday recently. We beg to transmit him our heartiest felicitations.

After two years' activity at the Vienna College of Music, opera singer Professor Carl Clewing, well-known as a lute performer and composer of songs for the lute, has again shifted his domicile to Berlin.

The opera singer Georg Maikl, a friend of the guitar which at times he also plays himself, was distinguished, on the occasion of the 25th anniversary of his first connection with the Vienna Opera, by the accordance of the Gold Medal of Honour of the Republic by Federal President Wilhelm Miklas.

In connection with the anniversary in question, Gänsbacher's four-part Serenade (op. 12) was played to a circle of invited guests. Those performing were as follow: Guitar, Dr. Josef Klima, violin, Karl M. Titze, viola, Karl Heinz Stössel, cello, Hans Reznicek.

At the Vienna Federal Academy of Music and Representative Art, three male and one female pupil successfully passed their maturity-examination for the guitar in the school-year just completed, the examiner being Professor Jacob Ortner. At the music-pedagogical seminary (section for the guitar, conducted by the well-known pedagogue Univ. Prof. Dr. Meister) there were this year four graduates, the first to complete the curriculum of this new institution.

The examinations were held in the presence of Ministerial Councillor Prof. Dr. U. Kobald and Hofrat Dr. Wisoko representing the Ministry of Education.

We hear from England that the Sixth Annual Festival of Chamber Music under the direction of Arnold Dolmetsch will take place at Haslemere in Surrey from August 25th to September 6th.

The Concerts will consist of English, French, German, Spanish and Italian music of the 16th, 17th and 18th Centuries. Among the composers represented will be Dowland, Gibbons, Lawes, Jenkins, Couperin, Marais, D'Anglebert, J. S. Bach, Kühnel, Telemann, Milan, Cabeçon, Oritz, Trabaci, Allegri, Vecchi, Albinoni and Corelli. One concert will be devoted to sacred, vocal and instrumental music. There will be a concert every evening at 8, except on Wednesdays, when it will be held in the afternoon at 3.

In connection with the seventieth anniversary of the birth of Gustav Mahler, a monument is to be erected to him in Vienna, to be executed by the well-known architect B. Behrens and by the sculptor A. Hannack.

CONCERT NEWS

Andre Segovia, the famous Spanish guitarist, made a successful concert tour to Japan and North America during the winter season. Next year, he intends again to give concerts in Russia and Austria.

The concert management of the Austrian Guitar Review is at present negotiating with Maria L. Anido (of Buenos Aires) and with Llobet regarding a proposed joint tour of the two musicians through Germany and to Austria.

Maestro Domingo Prat, the well-known guitarist and professor of music at the national college of "Nicolas Avellaneda", is about to leave Argentina to spend his well-earned holiday on a journey to various countries of the Old World.

Senor Prat has worked for 22 years in the Argentine Republic, where his meritorious and strenuous activity has earned him fame and respect in musical and social circles.



The eminent concert-player is travelling in the company of his wife, Donna Carmen Farré, and of his two small daughters Nydia Azucena and Blanca Delia.

Rosita Rodés (Barcelona), the guest of our local guitar-players club, played in the Palmengarten last Sunday. This young musician is the most successful pupil of the Spanish guitar virtuoso Miguel Llobet, and the fame which preceded her from concerts abroad and from various Odeón records, was confirmed by her first appearance here. It was

indeed a pure and rare pleasure to listen to such perfected art. Rosita Rodés plays her instrument with astounding virtuosity and inspires her hearers by her southern, wellnigh gipsy, temperament. An interesting characteristic, too, was the exclusively Spanish program. Guitar music of older date, a delightful "parana" by Caspar Sanz, who lived around 1700, two graceful items by Fernando Sors (round 1800), and some later compositions, among which the "danza" by Enrique Granadas was particularly fine, a motif still in remembrance from one of the Argentina



Rosita Rodés
Barcelona (Spain)



dances. The last item on the programme was the "Recuerdos de la Alhambra" (Tárrega), a piece requiring quite particular skill. The well attended concert aroused much applause.

On June 27th and 28th, respectively, the famous master Llobet gave a couple of concerts in London. Needless to say, the applause was tremendous, the wonderful execution and unparalleled technique of the great musician astounding all who heard him. On the 29th, Llobet played for the British Broadcasting Company. At both the concerts, the Spanish Singer Carmen Anduyar, wife of the well-known composer Eduardo L. Chavarri, sang Spanish songs, accompanied by her husband. The voice and art of this lady are excellent and aroused great applause. Besides some old Italian songs harmonised by Senor Chavarri, the program contained six original songs of his own composition and songs by other Spanish composers.

The great artist Llobet intends to give a concert in Vienna in the month of October.

On May 1st the children's choir of the "Freie Typographia" under its conductor, Viktor Korda, singing for the Vienna broadcasting company, included in their program a novelty of particular interest to guitar-players in the form of six songs out of the collection called "Waldliederlein" by J. H. Schein (1586—1630), arranged for a three-part children's chorus with the accompaniment of lutes.

J. H. Schein was one of the great masters — unjustly forgotten — of the 17th century who combined Italian melody with German polyphony. The songs, culled from the "Musica Boscareccia" or "Waldliederlein", a collection that appeared about 1621, were originally arranged for three voices with a corresponding bass. Viktor Korda, the meritorious conductor of the children's choir, with a view to enriching the scant literature available for children's choirs, re-arranged this setting for a three-part children's choir with the accompaniment of lutes. The original arrangement of the singing parts was adapted with very small changes, while the lute arrangement embodies an accompanying part freely invented in keeping with the nature and technique of the instrument. It was a particularly happy thought of Herr Korda's to make use of the lute, the household instrument of the 17th century, for providing the accompaniment. What a wide and thankful realm is still open to the musical specialist, if he sets himself the task of furnishing the wrongfully neglected lute

with new literature and thus of reviving the cult of this instrument. Viktor Korda has set a praiseworthy example in this direction. In the 17th century there was very much music arranged for the lute. We need but call to mind such names as Dowland, Reussner, Gaultier — even the great J. S. Bach himself composed for the lute.

In Professor Jakob Ortner and the ladies G. Hammerschmid, M. Linert, M. Zechle, and Hild. Vavrovsky, we have interpreters of lute composition who have contributed to ensuring the deserved success of these songs and their producer.

At a spring entertainment on the part of the Breitensee Men's Choral Union, Vienna, Danek Guitar Trio (consisting of Max Danek, Theo Koblischek, and Otto Larisch) played original compositions by Max Danek with great success.

Hermine Ortner, well-known by her performances for the Vienna Broadcasting Company, has had four of her most popular Tyrolean jodle-songs reproduced on Odeon records. These records have succeeded extremely well and do full justice to the delivery and guitar accompaniment of this unparalleled interpreter of the Alpine folk-song.

The various Vienna mandolin orchestras are working diligently at their perfection and at the establishment of their position in musical circles. During the last few weeks the following concerts took place: I. Wiener Mandolinen Orchester Verein (conducted by Rudolf Schmidhuber), Mandolinen-Orchester-Verein conduct by O. Slezak), Mandolin Orchestra of the Arbeiter-Bildungsverein (conducted by Hans Ortmann-, and "Polyhymnia" Mandolin Orchestra (conducted by Vinzenz Hladky).

As we go to press, we are informed that the retired Director of the State Opera, Franz Schalk, has been envisaged for the post of General Director of the Federal Academy of Music and also of the College of Music. There is as yet no official confirmation of this report. The former position is filled by the Ministry of Education, while the Rector of the College is elected freely by the corps of professors.

Choir-conductor Karl Schmetterer, a Vienna composer, has written an interesting chamber quartet with guitar in A-flat.



The Danek Guitar Trio, Vienna,

play original compositions by Max Danek on a *terce a prime*, and a quint-bass guitar.

Inquiries for engagement should be addressed to Mak Danek, Vienna IX., Wiesen gasse 11.

Richard Hradetzky, graduate of the Music Academy in Vienna, has been entrusted with the position of a teacher of the guitar for advanced students at the Vienna Popular Conservatorium (Professor Ferd. Grossmann).

The Vienna "Männergesangsverein" has just completed a most successful tour through France and Switzerland, where its excellent performances were enthusiastically received.

They were conducted by Professors Grossmann and Lutze; the former has been engaged to perform in Paris in the coming season.

The Vienna School Board subjects all who desire to give guitar or mandolin instruction in Vienna to an informative examination. On the last occasion with — Hofrat Dr. Burger and Dr. Rebiczek in the chair — there were three candidates, only one of whom passed; the other two were allowed the prospect of repeating the examination.

For our next issue, Manuel de Falla, of Granada, Spain, has kindly promised us an interesting article on the guitar.

The Belgian mandolin virtuoso Ranière and the Greek virtuoso Dounis contemplate giving concerts in Vienna in the course of the season. The latter is already fairly well-known in this city.

In the coming autumn the radio company of Brünn, Czechoslovakia, will broadcast Philippe Gragnani's quartet for two guitars, clarinet, and violin and Rebay's three small items for clarinet and guitar. The guitar parts be played by our collaborator Fritz Czernuschka.

Elsa Laura Wolzogen, the well-known German artist, has, after a long interval, once again given a lute concert in Vienna. The occasion served to confirm her great gift for rendering international song.

At a recent musical soirée, Fräulein Ruth Schlesinger, a congenial young singer and lute-player, was heard to render a number of serious songs as well as some comic improvisations in humorous criticism of certain members of her audience.

This lady possesses a very agreeable voice and her instrument, besides which she has the personal attraction and charm so necessary for such performances.

We trust we shall be seeing more of her on the concert stage before long.

An interesting news item from Russia states that the seven-string guitar so long in use in that country has given place to the six-string instrument since the visits of various Spaniards, especially the great master Segovia. We are in receipt of various inquiries from Moscow and other parts of Russia regarding music for six-stringed guitars.

At the Lienz "Urania", Herr Emil Winkler of that town recently gave an entertainment at which he played and sang old German folk songs and some modern melodies by Kühmayer and Rosanelli, as also some of his own compositions and several guitar solos. This well-known interpreter of folk songs, who is likewise eminent as a soloist, reaped well-earned applause and appreciation.

In Brazil, guitar-playing is greatly on the increase. Eight well-known virtuosos, including Joaquin dos Santos, Joao Teixeira Guimaraes, Gustavo Ribeiro, Josué de Barros, Oswaldo Soares, Antonio Sinópoli, Juan A. Rodriguez, Augustin Barrios, Prof. Joao Pereira, Ivonne Rebello, are by means of playing in public making active propaganda for the spread of the art. Next year some of them also intend to play in Vienna.

DISCUSSIONS

Tyrolean Writers

The "Tyrolia" Publishing Concern, of Innsbruck, Vienna, and Munich, announces the publication of a number of novels and stories which give evidence of the new activity of



Tyrolean writers. Josef Weingartner has produced a novel "Ueber die Brücke" and Sebastian Rieger four new volumes including the Alpine tale "Der Geizkragen". Heinrich von Schullern, one of the most eminent of Tyrolean writers, affords in his romantic novel "Kleinod Tirol" a magnificent picture of events and customs in the Tyrol at the time of the Renaissance. In a volume entitled "Die schönsten Gedichte in Tiroler Mundart", Karl Paulin has produced an excellent collection of Tyrolean vernacular poetry, including poems by Carl von Lutterotti, Karl Deutsch, Franz Dolliner, Rudolf Greinz, Sepp Heimfelsen, Alois Jahn, Franz Kranowitter, Josef Pöll, Anton Renk, Otto Rudl, Karl Schönherr, Oswald Menghin and Sepp Fischnaller.

This was published by the Wagner'sche Universitätsbuchhandlung, Innsbruck.

My Austria

This song book by Goller u. Simmer, generally adapted to elementary, normal and middle-class

schools by the Ministry of Instruction, has a great number of advantages that render it especially valuable for its purpose. More than half of its contents represent songs of German speaking countries. Nearly all of them are set for two voices, most of them "ad libitum" also for three or four voices, the thirds and fourths of which do not appear as superfluous accessories but figure as self-consistent rhythmical and melodical formations. The one-voiced songs are set to an accompaniment of the guitar, five of them are also furnished with a fine violin-accompaniment. The very fine pictorial adornments of this handy book are a pleasure to the eye and seeing that Dr. Ottokar Kernstock has dedicated a motto to this collection of songs we may be convinced of its real success.

Professor E. Schnabel

Singing-teacher at the Theresianum
Vienna

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We here reproduce the Program of our esteemed Collaborator Ferdinand Rebay at his Concert on March 14th last, which we feel sure will interest the various associations of Chamber Musicians.

FERDINAND REBAY



1. Sonata in E-Flat for Hautboy and Guitar.

1. Vivace commosso, 2. Minuet, 3. Molto Calmo, 4. Rondo, allegro commosso.

Reg.-Rat Prof. Alexander Wunderer / Gerta Hammerschmid.

2. Songs.

a) "Der Verschmähte"* , b) "Schon fleißig, lieber Goldschieß?"*, c) "Das Buchenblatt", d) "Wenn ich der Himmel wär'"*.

Concert-singer Karl Seifert / Gerta Hammerschmid.

3. Quartet in D-Flat for Violin, Alta Viola, Violin=Cello and Guitar*.

1. Cominciando lento e a piano, irrequieto commosso, 2. Delicato e con sentimento (After the manner of a lullaby), 3. Intermezzo à la Scherzo, 4. Variations of the German Folk Song "Leid und Lust".

Fritz Sedlak (Violin), Gustav Gruber (Alta Viola), Professor Wilhelm Winkler (Violin=Cello), Gerta Hammerschmid (Guitar).

4. Old Viennese Waltz Cycle for String Quartette and Guitar.

Fritz Sedlak (1st Violin), Vittorio Borri (2nd Violin), Gustav Gruber (Alta Viola), Professor Wilhelm Winkler (Violin=Cello), Gerta Hammerschmid (Guitar).

5. Songs.

a) Lullaby, b) "Hätt' die Frau Mutter . . ."* , c) "Rose und Mägdelein"* , d) "Mauskätzchen"*.

6. Trio in D-Sharp for Flute, Bassoon, and Guitar*.

1. Lento e con espressione, vivace commosso, 2. "Lied ohne Worte", 3. Scherzo, 4. Rondo.

Willy Stukart (Flute), Ernst Panenka (Bassoon), Gerta Hammerschmid (Guitar).

* Virgin Performance.



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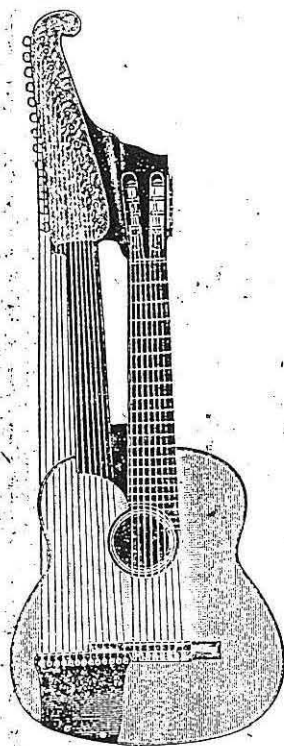
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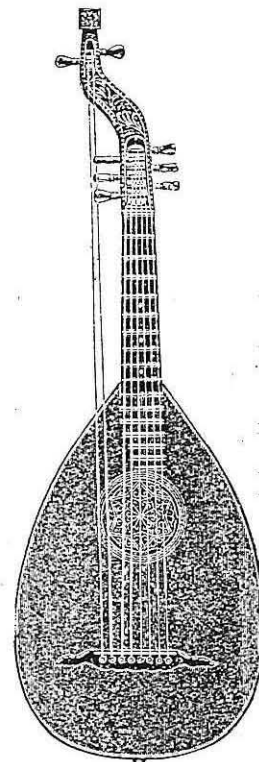
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