2006

The classical guitar in Paris: Composers and performers c.1920-1960

Duncan Robert Gardiner

Edith Cowan University

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The Classical Guitar in Paris: Composers and Performers c.1920-1960

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December 2006
USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.
Thesis Abstract

The rise in status and popularity, and even the acceptance of the classical guitar, is a twentieth-century phenomenon which owes much to the labour of the famed Spanish guitarist Andrés Segovia. It is because of the talents of Segovia and his contemporaries that the classical guitar has a wealth of first-class repertoire to call its own. Since the conception of the first twentieth-century work composed specifically for the classical guitar by Manuel de Falla, and because of the efforts of Segovia, a great interest in the instrument—and a large body of guitar music—has come out of France.

This dissertation examines the key figures in relation to the guitar in Paris in the mid twentieth-century, approximately between the years 1920 to 1960. Special emphasis has been given to important French guitarists and French composers who wrote for the guitar. The nature and importance of the works composed for guitar and their relevance and popularity (both in the past and at present) will also be discussed. It is with hope that this thesis may open the doors to a body of works to which many guitarists may be ignorant.
Declaration

I certify that this thesis does not, to the best of my knowledge and belief:

(i) incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education;

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Acknowledgements

I wish to express my sincere thanks to all those persons who assisted me with the writing and production of this thesis. In particular, my thanks go to my thesis supervisor, Dr. Jonathan Paget, for his expert advice, genuine interest and ongoing assistance. My thanks go to all the lecturers in the classical music department for their assistance throughout the years, and not least to my dear family and friends for their continual love and support.
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Introduction

Throughout the long history of the classical guitar, never had there been more activity than during the period in which the great guitarist Andrés Segovia was active as an international performer. From humble beginnings, the guitar world has seen countless virtuosi such as Fernando Sor, Mauro Giuliani, Francisco Tárrega, Johann Kaspar Mertz and the like, but it was Segovia who attracted the attention of composers of note to write new music for the instrument. Apart from developments in advanced structural design, the most important factor in the development of any instrument is the growth of quality repertoire. Traditionally, the only music that was composed for the guitar was done so by players of the instrument—by virtuosi who would write music to show off their own ability, or studies and method books which explained the basics of technique. Often, the music was created 'around' the guitar, so it was music that suited the technical idioms of the instrument and as a result of this purely musical qualities were often sacrificed.

Segovia showed the musical world what the classical guitar was really capable of. Thanks to him, and the others that were to follow, the guitar has a rich and vast repertoire to call its own. Mainstream composers—those who wrote mainly for orchestras, the chamber and the opera house—began to write for the guitar. Many of these composers had never played the instrument and, as many found, it is unusually difficult to write for. Nonetheless, the value of this new repertoire was that the music was to come first—music for music’s sake. The very fact that music has been written for the guitar by mainstream composers is evidence that the instrument has secured its rightful place, as Segovia had always dreamed, alongside the violin and the piano in the concert halls and conservatories worldwide.
This thesis explores the series of events that unfolded during the forty years that followed the momentous occasion of Segovia's Parisian premiere in April 1924. It focuses on activities that occurred in France, and in particular, Paris, and will attempt to explore the important history surrounding these times. From musical life in Paris, to Segovia, to the new breed of composers and their music, this thesis is an attempt to piece together a part of history that is largely neglected. Commencing in 1920 as it is generally understood that this was the year in which the first work for the guitar by a non-guitarist composer was written. This thesis will take on a sort of narrative based around the analogy of a pond; the pond representing Paris, a vast expanse of musical activity. The pebble describes Segovia and the rather large splash he made in Paris. The ripple refers to the explosion of activity that resulted from Segovia's entrance to the pond. Finally, the reflection will look back to these times and will attempt to evaluate the significance of them all.

The aim of this thesis is to enlighten readers, and especially guitarists, of this fascinating part of the history of the guitar. Much of the repertoire which came out of France at this time is quite obscure and rarely performed. It is with much hope that this may stir somewhat of a revival, the sort of revival that the music deserves. Today, there are few composers who don't write for the guitar, but during the period in question the opposite was true.
Imagine dropping a large pebble into a pond. As you would expect, the impact of the pebble in the water causes a major splash, a splash that ripples the body of water right to its edges. It creates a stir that could take some time (or in our case, several decades) to settle. This is exactly the sort of impact that Segovia made when he featured in his Paris debut of April 1924.

Now to suggest that musical, artistic and cultural life in Paris in the 1920’s was still, like a pond, would be an utter fallacy. It was, on the contrary, the musical capital of Europe. It does perhaps amplify even more the importance of Segovia’s in this case, given that he made the impact that he did in such a busy musical environment.

Segovia was born on the 21st of February 1893 in the Andalusian city of Linares, Spain, into a well-off family. His father was a prosperous lawyer and from a young age he was encouraged by his parents to learn a musical instrument to help widen his cultural background. The Instituto de Música de Granada was home to some well-known professors of violin and piano, with whom Segovia’s parents wished him to study. Segovia wasn’t interested in these instruments, however, as he became fixated on learning the guitar after hearing it being played in the home of a friend.

As one would expect, the guitar was already popular as a folk instrument in the streets and taverns of Spain. Its main function was to accompany songs and dances and it was usually strummed in the flamenco style. However, it was precisely these folk associations that Segovia abhorred. He dreamed of a guitar that was as equally respected in the great concert halls of Europe as the violin and the piano. Despite his parents’ greatest efforts to halt these interests (there are unsubstantiated accounts of his father actually breaking three of his guitars),
Segovia became both student and master of the guitar at the same time. Although he makes reference to the impact and inspiration of one guitarist from an earlier generation—Francisco Tárrega—he was almost exclusively self-taught.

Segovia was not content with simply mastering the instrument—he insisted that its rightful place was on the concert stage. It is a well-known fact that Segovia’s *raison d’etre* was to both “extend the repertory of the guitar and to present it to as wide a public as possible, the aim of both labours being to establish the guitar finally as a respected instrument.”

To quote Segovia directly:

> From my youthful years I dreamed of raising the guitar from the sad artistic level in which it lay... Since then I have dedicated my life to four essential tasks. The first: to separate the guitar from the mindless folklore-type entertainment... My second item of labour: To endow it with a repertoire of high quality, made up of works possessing intrinsic musical value, from the pens of composers accustomed to writing for orchestra, piano, violin etc... Today, new works for the guitar number more than three hundred... My third purpose: To make the beauty of the guitar known to the philharmonic public of the entire world... Today, at seventy-seven, I continue my artistic activities throughout the civilised world. Like the poet, I can say: “I have felt the roundness of the world beneath my feet.”... I am still working on my fourth and perhaps last task: That of influencing the authorities at conservatories, academies and universities to include guitar in their instruction programs on the same basis as the violin, cello, piano, etc...

Several years later, Segovia’s dream started to become a reality when in 1909 (at the age of sixteen) he made his public recital debut in Granada for an audience of local musicians and artists at the *Circulo artístico*. Several concerts were to follow in Madrid and Barcelona. By 1919 Segovia was ready for a fully-fledged tour of South America.

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After the insistence and organization of Segovia’s friend—the cellist, Pablo Casals—Segovia set-off to perform in his first concert series in Paris. It would later become the tour that would change the history of the classical guitar forever. Segovia’s debut was held on the 7th of April, 1924 in the Salle de concert of the Paris Conservatoire. Reviews of the concert suggest that the well-attended concert had an audience that included several musicians, composers, and reviewers, such as Paul Dukas, Manuel de Falla, Madame Debussy, Albert Roussel and others.3

Unfortunately, the programme of this debut concert has not “come to light,” as Allan Clive Jones states in his series of articles for the U.K.-based guitar periodical Guitar Review.4 Without this, we have to rely on the evidence that can be found in early reviews of his concerts. One such review is to be found in the June edition of La Revue musicale from 1924.5 The review, by Marc Pincherle, gives Segovia high praise for his artistry and musicianship. It also alludes to several of the works that he may have performed, such as transcriptions of works by J.S. Bach, Domenico Scarlatti, Sylvius Leopold Weiss, Isaac Albéniz and Enrique Granados, as well as original works by Fernando Sor and Francisco Tárrega, and new works by contemporary composers such as Joaquin Turina, Federico Moreno-Torroba, and Manuel de Falla. Though the review does not state all of the actual pieces performed, his later concert programmes confirm his great interest in, and frequent performance of, works by these composers.

La Revue musicale was a periodical devoted to music founded in 1920 by the French musicologist Henry Prunières. It appeared monthly and featured


articles on subjects ranging from contemporary to mediaeval and ethnic music. Each issue also featured concert reviews and announcements for up-coming concerts in Paris and other European capitals. Most editions included a piece of music, which would typically be a work for piano, or a song with piano accompaniment. Usually, the concert reviews were quite short (a paragraph or two at most), but it is interesting to note that the review of Segovia’s Paris premiere spans almost two entire pages.

Up to the beginning of the twentieth-century, the only works that were composed for guitar were by guitarist-composers, mostly from Spain and Italy but also from France, Germany, and Hungary. Many of them well-known, included Fernando Sor, Mauro Giuliani, Dionisio Aguado, Ferdinando Carulli, Matteo Carcassi, Francisco Tárrega, Napoléon Coste, and Johann Kaspar Mertz, to name a few. These artists, many of whom were virtuoso performers in their own right, were themselves the sole contributors to the guitar’s repertory.

To quote Segovia:

When I began, the guitar was enclosed in a vicious circle. There were no composers writing for the guitar because there were no virtuoso guitarists. There were no virtuoso guitarists because there was no great repertory. I tried to break the circle by calling upon my friends who were composers to write for my instrument. But I never commissioned. They wrote spontaneously, and after hearing me play their pieces, they continued to write for me.⁶

Earlier in this chapter, reference was made to the repertoire that was performed by Segovia in his Paris debut. One work that has stirred some controversy is a work entitled Ségovia, composed for Segovia by Albert Roussel. Some sources suggest that it was written in 1923 or 1924. There is much debate, however, as to whether

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⁶ This was sourced from an electronic version of a newspaper article by Michael McGovern, "‘El Maestro’ Dies in Madrid at 94," Daily News. It appears on the website of Harry George Pellegrin: http://pellegrinlowend.com/segovia.html.
it was premiered in Segovia’s Paris concerts or in a concert in Madrid in 1925. Either way, it has been confirmed that it was published in 1925 by Durand. It has also been confirmed that it was played in Paris at least once during concerts held on December 28th 1925 and January 16th 1926 at the Salle Gaveau. We also know that Roussel was present at Segovia’s premiere in Paris, but was it to hear the premiere of his new composition or was he in-fact inspired to compose for Segovia as a result of attending one of these recitals?

In a review that featured in La Revue musicale in February 1926 following Segovia’s latest concerts in December of 1925 and January of 1926, the critic Arthur Hoérée made detailed references to four works that were performed. The pieces discussed were all contemporary works and three of them were French: the Roussel work Ségoria, Andantino (composed especially for Segovia by Raymond Petit), and the Serenade by Gustave Samazeuilh. The article, entitled: “Works Written for the Guitarist Andres Segovia by Albert Roussel, Samazeuilh, Samazeuilh, Raymond Petit, Ponce, Turina, Carlos Pedrell,” La Revue musicale (February 1926): 151-2.

If the review of Segovia’s premiere in Paris is correct, and Segovia did indeed perform the Sonatina by Federico Moreno-Torroba, then I think an inspection of the score may help to clarify the situation. Roussel’s work seems to imitate and quote thematic material from Torroba’s Sonatina. This, to me, would suggest that Roussel (who attended the premiere) heard it in performance and was, perhaps, so taken by it that he couldn’t resist imitating later on in his own composition. Please refer to Appendix C for a comparison of the scores.

Raymond Petit, Ponce, Turina, [and] Carlos Pedrell,” is devoted to a lengthy discussion of these new works which began to creep into his concert repertoire at the time.

It takes an artist of the calibre of an Andrés Segovia to stimulate such a renaissance of the guitar, an accursed instrument, or at least a discredited one, considered in the main suitable only for strumming or, by a refined few, for popular songs of Spain. Segovia, with such a disreputable instrument, has given more than one lesson in good manners to a good number of virtuosi who make concessions to the public in spite of their so-called ‘noble’ instruments... the guitar cannot survive unless it is fed with new works. The talent of Segovia has been enough to inspire composers of merit to write for an instrument they wouldn’t have dreamed of unless it was handled by such an artist.  

Segovia’s fame brought with it a rising interest in the instrument itself. The rich and vibrant sonority that Segovia produced, the sensations and subtle nuances, and above all, the intimacy of its idiom excited in listeners the desire to play the guitar themselves. During the span of Segovia’s career he had seen the guitar change from being on the periphery of music (when he was a child) to being one of the most popular and studied instruments in the world. It is often said that Segovia was to the guitar as Kreisler was to the violin, as Casals was to the cello, or like Wanda Landowska and her achievements in regards to the renaissance of the harpsichord.

It is important to reflect yet again on the idea of the pond. Most of Segovia’s concert activities before Paris were confined to South America, but after his debut in 1924, Segovia toured incessantly throughout Europe, the Americas and other arts of the world until the day that he died in his home in Madrid aged ninety-four. Even towards the end of his life he reputedly maintained a six-hour-a-day practice routine. Furthermore, his death resulted in what was

only the second time in his entire career where a concert had to be cancelled. It would be appropriate to suggest that Segovia maintained unexcelled success for the rest of his life after the momentous occasion of his Paris premiere.

Fig 1: Albert Roussel: Ségovia (excerpt).
2: The Ripple

2.1: Falla’s Homage

The work that is usually considered to be the first in the twentieth-century written for the guitar by a non guitarist composer is the *Homenaje: Pièce de guitare écrite pour 'Le Tombeau de Claude Debussy'* (see fig. 2), composed by Manuel de Falla in 1920. The “Tombeau of Claude Debussy” was a special edition of *La Revue musicale* that was published in December 1920 in memoriam of the death of Debussy two years earlier. The article included a lengthy discussion of Debussy’s life and work and also featured many compositions that were written especially for the publication. De Falla’s work appeared alongside other homages composed by Paul Dukas, Albert Roussel, Béla Bartók, Igor Stravinsky, Maurice Ravel, Erik Satie and others. This work was in fact not written for Segovia, but for his fellow guitarist Miguel Llobet. The premiere of the *Homenaje* was given in a concert on the 24th of January 1921 in the Agricultural Hall in Paris. At this concert, all of the homages that were published in the December 1920 supplement of *La Revue musicale* were performed. However, in this concert, with the absence of a guitarist, de Falla’s homage was performed on a harp-lute by Marie-Louise Casadesus. In describing the piece, the reviewer Georges Migot states:

> From Spain wafts the scent of music perfumed like a garland of carnations. De Falla sings his song on the vibrant and responsive

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14 Several sources suggest that other composers, and indeed French composers, had beaten de Falla at this. Both Charles Gounod (1818-1893) and Camille Saint-Saëns (1835-1921) are known to have composed for the guitar. Gounod, who wrote a *Passacaille* and Saint-Saëns who was the president of *L'Estudiantina* a musical society for guitar and mandolin. Of course, Gounod was not composing during the 20th century, but he may at least have secured the place as the first non-guitarist to have composed for the guitar. Alexander Bellow, *The Illustrated History of the Guitar* (U.S.A.: Belwin/Mills Publications, 1970), 172.


instrument of the improvisers of his race: the guitar. The rhythm of the slow Spanish dance admirably serves for a dreamer to lull away sorrows. Manuel de Falla’s homage is of a penetrating, irresistible emotion. And who won’t savour the nice skill with which, in the closing bars, he alludes to the delicious *Soirée dans Grenade*, in which Debussy captured the sense of intoxication?

**Fig. 2:** Manuel de Falla: *Homenaje: ‘Le Tombeau de Claude Debussy’* (excerpt).

In a book that studies the compositions of de Falla, the author Suzanne Demarquez describes (more analytically) the *Homenaje* as follows:

Falla's piece is a funeral dirge, a symbolic threnody, so frequent in Spanish poetry, influenced by the musical essence and spirit of his departed friend. Its harmony rests on the fundamental fourth of the typical - and so beautiful - chord of the guitar, E-A-D-G-B. Falla places a short rhythmic phrase on this fourth, a kind of muted and bitter lamentation which resounds like a knell throughout the piece. Several echoes of *Ibéria* (a symphonic poem by Debussy) form the beginning of a theme, a brief motif in triplets marked by the characteristic chromaticism and the augmented second. The special resources of the guitar are skilfully exploited through the arpeggios, very open chords, glissando scales, punteado effects and octave harmonics.\(^{18}\)

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This work was to have a huge impact on the development of the guitar. Because of this sophisticated and inspired composition, the guitar was seen as a novel (if not ideal) instrument for which to compose new music. But what is the use of a great instrument without a great performer to play it? With the arrival of Segovia on the Parisian music scene and the invention of the *Homenaje*, what followed proved to be a turning-point for the guitar.

### 2.2: A String of New Works

Segovia was mistaken when he stated in his autobiography:

> Then there was a ‘first’ in the field of guitar: for the first time, a composer who was not a guitarist wrote a piece for guitar. It was Federico Moreno Torroba... In a few weeks he came up with a slight but beautiful Dance in E major.

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The Dance in E major would eventually become the final movement of Torroba’s *Suite Castellena*. Segovia did indeed perform Torroba’s *Sonatina* in his 1924 recital but it may simply come down to geographical location that led to Segovia’s ignorance of de Falla’s *Homenaje*. In a series of letters between Segovia and the Mexican composer, Manuel Ponce, a letter dating from 1923 included a provisional list of composers who were “collaborating with [his] eagerness to revindicate the guitar.” Segovia’s list of composers promising new works included Roussel (who did indeed write for him) and, even more surprisingly, Ravel and de Falla.

It seems that it would not take long for the impact of Segovia and the fascination in the guitar itself to spread. Just four years after de Falla’s composition in memory of Debussy, another work, perhaps in imitation of it,

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appeared. This work, entitled *Hommage à Claude Debussy*, was composed by Georges Migot in 1924. Migot had close ties with *The Review*, and made frequent contributions to it, in addition to his interests in composition, writing and painting. Working closely with *La Revue musicale*, perhaps Migot was inspired to compose his very own homage after seeing and hearing de Falla’s work. In the same year Henri Collet, another reviewer for *La Revue musicale*, finished writing his work *Briviesca (Poème)*. Records show that he began this work sometime in 1921 (soon after which he must have become aware of de Falla’s *Homenaje*) and completed it in 1924. It would seem then, that *La Revue musicale* was important to the history of the guitar because many of those who worked for or contributed to it were at some stage inspired to compose new works for the guitar. Of course, *La Revue musicale* also did a great deal for the promotion of guitar performers, compositions, and recitals.

As was mentioned in the previous section, in 1925 at least three more works were composed for the guitar and indeed for Segovia. There was *Ségovia* by Roussel, *Andantino* by Raymond Petit and *Serenade* by Gustave Samazeuilh. In the article in *La Revue musicale*, Arthur Hoërée describes the works as such: 21

In *Segovia* by Albert Roussel, the guitar retains its colour and marks out with its graceful rhythms an expressive phrase supported by fleeting harmonies, appropriately for the author of *Padmavātī* [an epic opera-ballet]. A melodic diversion on a repeated note secures the return of the gracious A major that sits so happily on the guitar.

Hoërée the goes on to describe the *Sérénade* of Samazeuilh:

[It] evokes an imaginary Spain both by its accompanimental figuration and by its strongly articulated melody. One doesn’t admire Debussy with impunity without keeping a few souvenirs of him here and there in the harmony; but M. Samazeuilh also absorbs from him the taste for subtlety, for reflective uncertainty, and

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knows, what’s more, how to allow the strings their natural eloquence.

He describes the *Andantino* by Raymond Petit as such:

> We recross the Pyrenees and are transported into the French 17\textsuperscript{th} century. Recalling a little the style of the lute, this piece borrows from the *sicilienne* its rhythmic formula but develops very freely without paying any tribute to inappropriate modernism, or to facile archaism.

The following year (1926) saw even more new works being composed for the guitar. Pierre-Octave Ferroud composed his *Spiritual pour la guitare*, Pierre de Bréville composed a *Fantaisie* (especially for Segovia) and Jacques Ibert composed his *Française*. Both the Bréville and the Ibert compositions are lengthy virtuoso works of the highest calibre (see figures 3 and 4 respectively). As has been discussed previously, *La Revue musicale* frequently published musical supplements alongside written articles and the works were often composed for piano or voice as they were obviously quite popular.

**Fig. 3:** Pierre de Bréville: *Fantaisie* (excert).

![Musical notation](image)
It is quite interesting to note that in the April 1926 edition the musical supplement featured a work for guitar composed for Segovia by Alexandre Tansman (see fig. 5).²² To publish a work for guitar in a periodical of this stature was quite momentous and it was surely a sign of the growing interesting both in Segovia and in the guitar itself.

2.3: Pujol the Musicologist

Emilio Pujol was another guitarist (a contemporary of Segovia) who was active in France as a performer at this time. However, he was mostly interested in digging up the music of the distant past. Most of the music he performed was, in fact, not composed for the guitar, but for its ancient ancestor: the vihuela. The difference, then, between he and Segovia, was that Segovia looked towards the future rather than to the past for the repertoire that was needed to give the guitar more significance. Though Segovia was not the only guitarist making an impact at this time, it was thanks to him that much interest was generated in the guitar not only as an instrument to compose for but also as an instrument which was important and respectable enough for musicological study.

Pujol was perhaps equally active as a musicologist, pedagogue and composer as he was a performer. He was heavily devoted to work as a musicologist during his lifetime and contributed a wealth of research to the guitar and to music in general. Pujol was a very enthusiastic scholar (though he had little formal training) and was largely responsible for popularising the Spanish vihuelistas. Noted for writing one of the first guitar encyclopaedia of the twentieth century, much of his research was devoted to the music of the Spanish Renaissance, which in turn contributed to the renaissance of the guitar. In addition to composing over 125 original works for the guitar, he published nearly 300 transcriptions and arrangements in a series of publications devoted to ancient and modern guitar music. He also edited four volumes in the series *Monumentos de la musica española* as well as publishing his own multi-volume method book. His studies revealed that the guitar’s ancestry encompassed a vast repertoire of quality

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art-music, a past which was largely unrelated to the folk-like flamenco music of his Spanish homeland.

In 1927, the *Encyclopédie de la musique et dictionnaire du conservatoire* was published featuring a lengthy article written by Emilio Pujol entitled "The Present-day Guitar." Pujol describes the current state of the guitar and in so doing discusses Segovia in some detail, along with several of his contemporaries.

Andres Segovia is one of the most admired artists of our time. An exquisitely gifted virtuoso, he knew, while still very young, universal success. His expressive and remarkably lyrical art, with its delicate timbres, possesses a strange power of fascination over the public's soul... The guitar owes to his zealous and indefatigable propaganda one of the best reasons for its current prestige. As with Llobet, he exerts a decisive influence on the best modern composers, recently won over to the cause of the guitar... To this Spanish contribution are added attempts, often successful, at music in the Spanish style from the Frenchmen Roussel, Samazeuilh, Collet, etc. Other works of a non-regional character have come from Ponce, Migot, Petit, Tansman and others.

Segovia’s prestige and renown as a performer was a significant factor in attracting new works from composers. As Allan Clive Jones points out, composers often benefited greatly by association with a high-profile performer:

> Just like anyone else, do not always act from the purest of motives. They want to have their works performed widely and often, so a globe-trotting virtuoso is a very attractive proposition to them.

Many composers established solid international reputations having their works performed by artists such as Segovia. In other parts of Pujol’s entry on the modern-day guitar he makes it clear that there were many other guitarists who were performing and touring at the same time that Segovia made his debut in Paris. But it is also clear that Segovia was important for the vast number of contemporary composers who wrote new works for him.

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In the *Encyclopédie*, Pujol lists numerous guitarists who had solid reputations as performers at the time. He mentions performers from Italy, Germany, Holland, Spain and Argentina as well as several from France. Those included in the section on France include Lucien Gélas, David del Castillo, Madeleine Cottin, Mlle Doré, Zurfluh, Marcelle, Müller, and others. Intriguingly, many of these guitarists are relatively unknown today, and this may be due to their lack of newly commissioned works. Pujol makes reference to Alfred Cottin, a relatively unknown guitarist who “died in 1923, [was] the author of some widely disseminated works, and was one of the most zealous promoters of the guitar in this country.” We must remember that this list was compiled and was current at the time of printing in 1927.

Importantly, a considerable proportion of Pujol’s musical findings (from the renaissance) worked their way into the programmes of Segovia and his contemporaries.

### 2.4: Presti and Lagoya

Segovia’s influence in Paris would take some time to penetrate. Several years later the new generation of guitarists would slowly begin to emerge. Perhaps the most important of this new breed of virtuoso performers were Ida Presti (who was born in the same year as Segovia’s premiere) and Alexandre Lagoya (born five years later).

Important as Segovia was for the development of the guitar and its repertoire, it is interesting (and quite surprising) to note an excerpt of an article written for *Guitar Review* by Allan Clive Jones, in which he states: “The development of a substantial 20th century guitar repertoire by French composers, which had somewhat of a false start in the period we have examined, is almost
entirely a post-war phenomenon, owing much to the work of Ida Presti and Alexandre Lagoya.  

Presti (fondly called Ida Prestissimo by Segovia) is often described as one of the greatest guitarists of all time. Born in Suresnes (near Paris) she was introduced to the classical guitar by her father who was able to lull her to sleep with it. Not long after this she began learning the instrument and by the time she was six she was giving concerts. By the age of ten she gave her Paris debut, which caused critics to hail her as the “Female Mozart,” and by the age of fourteen she was recording and touring abroad. Lagoya was born in Alexandria, Egypt, to parents of Greek and Italian descent. By the time he was nineteen he is said to have performed in over five hundred concerts throughout the Middle East. He decided to move to Paris to learn from Jean Saudry and it was there that he met Presti. They met at a guitar society concert where Presti reportedly declared Lagoya the best guitarist she had ever heard. Soon after (in 1952) they married and left behind their careers as soloists to focus on what was to become one of the greatest guitar duos in history: the Presti-Lagoya duo.

Presti had achieved somewhat of a celebrity status through her prodigious talents (she even had a starring role in the film Le Petit Chose). Paired with Lagoya (a guitarist of equal standing), they were a force to be reckoned with. They are widely regarded to be the finest guitar duo ever. They had achieved much fame as soloists, but it is said that their pairing brought them even greater renown. In fifteen years of playing together they had performed in over 2,000 concerts. Tragically, in 1967 whilst preparing for concerts in New York, Presti fell ill and died suddenly at the age of just 43.

Just as Segovia had done much for the promotion of the guitar, so too, did the Presti-Lagoya duo. While solo guitar repertoire was rare, duo repertoire was even rarer. Through their unexcelled ability as guitarists, their electric (yet intimate) stage presence, and their celebrity, they managed to attract the attention of composers of note. For instance, Pierre Petit composed at least two works for the duo: a *Tarantelle* and a *Toccata*. Similarly, André Jolivet’s first attempt at writing for guitar was expressed through the *Sérérade*, composed for the duo in 1956 (though, he is widely known for his latest solo guitar composition *Tombeau de Robert de Visée* of 1972). Likewise, Migot (who wrote the stunning solo work *Hommage à Claude Debussy*) wrote at least two works for guitar duo, those being the *Deux Préludes* of 1961 (composed for the duo) and a *Sonata* for two guitars dating from 1962 (presumably written for the duo also). Moreover, Pierre Wissmer must have been so taken by the duo that he was compelled to compose a work in their honour—*Prestilagoyana*, composed in 1959—as well as other works for guitar duo including *Barbaresques*, *Ritratto Del Poeta* and *Tre Pezzi Valcrosiani*. Furthermore, Henri Tomasi wrote two concertante works for two guitars and orchestra which may have been intended for the duo. These were the *Trois Pastorales Provençales* for two guitars, strings and piccolo composed in 1965 and a Concerto for two guitars from 1966. Segovia himself was apparently so taken by the duo that he went to the trouble of writing to several composers, including Mario Castelnuovo-Tedesco, asking them to write new works for Presti-Lagoya.

### 2.5: Les Six and the Guitar

Of the many French composers who wrote for the guitar it is interesting to note that four of *Les Six* wrote at least one work each for the instrument. The group formally received its name after an article was published by Henri Collet in
January 1920.\textsuperscript{27} The title reads ‘Les Cinq Russes, Les Six Français et M. Satie’, though most of the six had been appearing in concerts for several years before under the title of ‘Les Nouveaux Jeunes’. The principle qualities of Les Six were dryness, brevity and straightforwardness. In 1920 Jean Cocteau wrote an article in the magazine Comoedia that was considered to be the founding statement of Les Six:

We grew up in the middle of the Wagnerian downfall (débacle) and began to write among the ruins of Debussyism. Since then we have had the circus, music-hall, travelling shows and American Orchestras.\textsuperscript{28}

The members of Les Six who wrote for the guitar were Georges Auric, Darius Milhaud, Francis Poulenc and Germaine Tailleferre. Auric composed his Hommage a Alonso Mudarra after the fruitions of Pujol’s tireless efforts in uncovering the music of the ancient vihuelistas. Milhaud composed his tribute to Segovia: Ségoviana, in 1957 (see fig. 6).

Fig. 6: Darius Milhaud: Ségoviana (excerpt).


\textsuperscript{28} Danielle Ribouillault, “Germaine Tailleferre,” Classical Guitar (May, 2006): 26
Poulenc wrote his melancholy Sarabande for Presti in 1960 (see fig. 7) leaving Tailleferre to be, by far, the most prolific writer for guitar from Les Six. Tailleferre composed a Concerto for two guitars in 1961 (perhaps for the Presti-Lagoya duo), a work for solo guitar named simply Guitare, as well as a Concertino for solo guitar and chamber ensemble dating from 1964.

**Fig. 7: Francis Poulenc: Sarabande (excerpt).**

2.6: Repercussions

While there were many composers who wrote a few works for the guitar, there were a few composers who wrote many works. It is assumed most of these composers continued to write for guitar past 1960 but they all began writing for the instrument towards the beginning of their careers. One of these important composers was Jacques Ibert who composed four works for or including guitar: Francaise 1926, Entracte for fl/vn, hp/gui 1935, Paraboles for 2 guitars 1935 (see fig.8) and Ariette 1935.
Similarly, Jean Françaix wrote at least eight works including a concerto and Jacques Bondon wrote at least six works including several solo works and two concerti. Germain Diguilloff, Eynas Demillac and Charles-Kiko Doerr composed a staggering twenty-three works between them. Eugène Bozza wrote at least six works including chamber music and a concertino. Pierre Petit and Georges Migot (who both composed for Segovia and the Presti-Lagoya duo) composed at least five more works in addition to those mentioned previously. Similarly, Henri Sauguet was another composer who was equally prolific with his offerings for guitar, his scores numbering at least eight.
3: Reflection

As we have now seen, throughout the twentieth century the guitar made some serious advances towards achieving and maintaining its position as a respected concert instrument. Through the efforts of Segovia and other important performers, the composers who wrote for the instrument, the promotion of guitarists, guitar music and events etc, through *La Revue Musicale* and the media in general (and the yet to be discussed matter of recordings), there is a vast repertoire of French guitar music available. However, there is one question that immediately comes to mind: Why do we rarely hear of these pieces?

Part of the answer lies in relation to their initial reception. As was discussed earlier, in many cases, for a work to establish itself it needs to be played by a virtuoso performer and it needs successful and repeated performances. The majority of the guitar music in circulation today was made popular by performers such as Segovia, Llobet, Pujol and the later generations of touring artists. Great performers, such as these, would have a huge impact on the repertoire choice of subsequent generations. Often, the majority of musicians are followers rather than leaders when it comes to repertoire, so it is likely that if leading performers aren’t playing a certain work, there is probably little chance of anyone else doing so. One only has to think of the popularity of Tárrega’s *Recuerdos de la Alhambra* or Albérez’s *Asturias* (*Leyenda*) (not to mention many works composed by Segovia’s favoured ‘quartet’ of Ponce, Turina, Torroba and Castelnuovo-Tedesco) to realise this.

Looking back at Segovia’s concert and recording activities it is surprising to note that he rarely performed any of the French works that were composed for

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29 Please refer to page 30 for a sample of the programmes that Segovia used for concerts during the middle of his career. Notice how frequently the names Castelnuovo-Tedesco, Ponce, Albérez etc., appear.
him (with the possible exception of Roussel's *Segovia*). In fact, after about 1932 Segovia started to receive very few reviews in *La Revue musicale*. In a letter to Ponce, Segovia questioned the reasons behind this, speculating that perhaps he was becoming unpopular in Paris because he had not been continuing to perform the works that had been composed for him by several prominent Parisian composers. In an article published in the periodical *Notes*, author Silvio Jose dos Santos, observes that “the list of [French] works dedicated to and later rejected by Segovia is as significant as the ones [such as the works by Torroba, Ponce, Castelnuovo-Tedesco, etc] that he championed throughout his performance.”

Over the period in which Segovia was performing, he received many works by composers from all around the world. Most of them were manuscripts and they were given to Segovia so that he could try them out, though many were never performed or published during his lifetime. The ones that Segovia disliked were stored away into a bunch of old suitcases. It was in these old suitcases that they were to remain, unknown to the musical public, until several years after he died when his widow, Mrs. Emilia Segovia, gave her permission for them to be opened. This was to become known as the *Andrés Segovia Archive*. The Artistic Director of the Andrés Segovia Foundation, Angelo Gilardino, was responsible for the opening of the collection, which occurred between the 6th and the 8th of May, 2001. Since then, with the efforts of Angelo Gilardino and the support of Mrs. Segovia, all of the manuscripts (including the French works by Ferroud, Collet, Bréville) have begun to be published. Each of the works in this new collection (published by Bérben) contains in-depth information on the composer,

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31 Silvio Jose dos Santos, “Guitar Music Composed for Segovia (review),” *Notes* (September 2006): 201-207.
the composers’ relationship with Segovia, and information on the composition. At the end of the score is a facsimile of the manuscript. A complete list of those composers whose works were discovered in the ‘Segovia Archive’ can be found in an article in the GFA’s Soundboard magazine dedicated to the promotion of these works.\(^{32}\) It has only been five years since these works were published and for this reason many remain little known.

The answer to why Segovia avoided performing much of the repertoire that was composed for him is quite obvious. Segovia was known to be a true romantic at heart and he had little time for works which explored serial or avant-garde techniques. Segovia described such works as being ‘experimentalist’. Segovia was known to put his own ability on the line to avoid telling composers the truth of what he thought of their music, preferring instead to explain that the music was too difficult for him to play. Segovia’s personal tastes in music “combined tonal conservatism with a delight in exploring the gentler side of modernism: the impressionistic school of Debussy and Ravel with Spanish atmospherics” explains Brian Hodel in his series of articles which discuss 20\(^{th}\) century guitar music, published in Guitar Review.\(^{33}\) Of the large amount of repertoire that was accepted by Segovia, thus making up a large proportion of his recital and recording material, much of it was in the most conservative of modern styles. In an interview for The New York Times, Peter Mennin, stated:

What I don’t understand is why Segovia went after composers like Turina, Ponce and Torroba rather than composers like Stravinsky or Webern – the truly great, or at any rate, much more significant composers of his day. He had an opportunity to seek out first-class


music from first-class composers, but instead, he developed a literature that is not very substantial musically.34

Segovia did, however, have his audiences in mind a lot of the time. He had to find ways of attracting and keeping audiences, and it was largely due to his conservative repertoire that he was indeed able to do this. There was a large market for this repertoire and it is often said that his audiences were ‘conditioned to the Segovia style.’ Hodel states:

In Segovia’s wake, any guitarist seeking an audience had to conform to his conservative repertoire, if not to his approach to interpretation. And a composition for guitar had little chance of success without him performing it.35

Another explanation is that Segovia was interested in performing large, serious works that could add to the stature of the guitar, making its reputation compare more favourably to that of other mainstream classical instruments. Much of the music that was composed for him by the French composers consisted of miniatures often composed in an archaic or neo-classical style. In fact, when Villa-Lobos composed for Segovia a Fantasia Concertante, he refused to play it, preferring instead a ‘proper’ concerto. When Segovia heard the harp concerto by Villa-Lobos (complete with cadenza) he was furious and demanded the addition of a cadenza to the Fantasia Concertante with the change of the title to concerto. It is obvious that Segovia was hungry for fame and prestige and he wanted for the guitar works comparable to the great repertoire of the violin and the piano.36

36 Segovia’s nickname ‘El Maestro’ (The Master) reminds us of Luys Milan’s publication for the vihuela that shares the same name. Many of the vihuelistas were prone to believing themselves to be descendents of the gods or at the very least, believed themselves to hold a place of much more grandeur than they really held.
Another reason why Segovia failed to perform or record certain works is that he was extremely busy. He was frequently touring internationally, if not locally, so he probably had very little time to work on the repertoire that he planned to perform. In many cases, he may simply not have had the time to prepare, or at the very least read through, the many new works that he was receiving from contemporary composers. If he didn’t have the time to prepare a new work by a well-known composer, it would have been unlikely for him to make time for someone he was not familiar with.

There was also a changing trend in concert programming that was emerging throughout the middle of the twentieth century. Segovia was trying very hard to find large-scale works to keep up with the programmes of other instrumentalists and attempts to programme miniatures and ‘one-offs’ would begin to cause quite a few problems. However, this would indeed seem contrary to much of Segovia’s concert activities, as Segovia’s standard programme ‘formula’ would usually include many short original compositions or transcriptions (for guitar) of individual movements of baroque, classical and romantic works. Perhaps this was a deliberate attempt to create contrasts within his programmes. While he was continually adding new, large works to his programmes, only through transcriptions would he be able to include works from the Baroque or Renaissance (and in many cases, transcribing whole works such as suites or sonatas etc, from instruments other than lute or vihuela would prove difficult, so only suitable movements were selected).

All of the composers that we are dealing with are those who did not play the guitar, so it could be fair to assume that the only experience they had with the guitar was through observation. Quite understandably, many of the composers had little idea how to compose a work for the guitar and so in many cases their works
were short and straightforward, or simply un-playable. In fact, Berlioz (who played and composed for the guitar) wrote in his *Treatise on Modern Instrumentation and Orchestration*:

> It is almost impossible to write well for the guitar without being a player on the instrument. The majority of composers who employ it are, however, far from knowing its powers; and therefore they frequently give it things to play of excessive difficulty, little sonority and small effect.\(^{37}\)

It is important to note that besides the technical restraints of the instrument there were current trends and styles that were fashionable at the time and these trends would have been equally or perhaps over-riding factors that would no-doubt effect the resultant compositions.

The French have always been known to have had a keen interest in exoticism and the music from places as diverse as the Orient, Java and of course Spain. Many composers, such as Ravel and even those Spanish composers such as de Falla, Albéniz, Granados, and others were known to have imitated the sounds of the guitar in their orchestral works. The guitar was seen as the essence of Spain, and so too was Segovia, so the combination of the two proved to be too good to miss. Much of the work for guitar then, was in imitation of the music of Spain. Although it is often said that 'The best Spanish music ever composed was written by the French,' it is a pity that the guitar missed out on a lot of music that was so typically French.

In November 1945, Segovia gave three recitals at the *Palacio de Belles Artes*, in Mexico City. The following (fig. 9) is a list of programmes for each of the three recitals which afford us a chance to see exactly what sorts of repertoire he was performing during the middle of his career.\(^{38}\)

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Most instruments have an impressive list of substantial compositions written by many of the greatest composers. In fact, of all of the great composers who wrote for the guitar during these times (including those from other countries), many of them were from France. The *New Grove Dictionary of Music and
Musicians is widely regarded as one of the most comprehensive sources of information for an all-encompassing range of music-based topics from classical music to opera, and jazz. For a composer to get a mention in this dictionary is a sure sign of the recognition of their talents and/or their contributions to music. Many of the French composers who feature in the guitar’s history during these times do not get a mention in Grove. It may be fair then for one to question whether this is a reflection of the quality of their work or of their status in general.

However, if we were to look at a timeline of all the important twentieth century French composers, it is quite exciting to note that many of them did indeed compose for the guitar (refer to appendix B for such a timeline). At the same time, it seems such a pity that composers such as Debussy, Dukas, Satie, Keochlin, Hahn, and Ravel never composed for guitar.

An interesting observation is that although this period was important for the development of a new repertoire for the guitar by mainstream composers, it was also a period which reflects the trends of the 19th century, in that what emerged was a new generation of performer-composers. In other words, it sparked an interest in players of the guitar to compose music for the instrument just as Sor and Tárrega had done in the previous century. Segovia and Presti were not immune to this either, as they too made a generous contribution to the repertory.

Like all performances of new compositions, often the response by audiences and performers is mixed. It usually takes a while for real interest in the

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40 In one of Segovia’s letters to Ponce, he mentions a list of composers from whom he is expecting new works from: “I already have a small, beautiful work of Albert Roussel, the promise of others on the way by Ravel, and ‘cheerful pages’ from Volmar Andreas, Suter, Schoenberg, Weles [sic], Grovéz, Turina, Torroba, Falla, etc.” Quote also appears in: Silvio Jose dos Santos, “Guitar Music Composed for Segovia (review),” Notes (September 2006): 201-207.
music to gather. The notable English composer, Lennox Berkeley, once stated: 
"[As to the French] their love of and interest in anything new (in which they differ so strikingly from the English) assures a fair hearing for the young composer..."[41]

It would be safe then, to suggest that the music that was composed between 1920 and 1960 is more popular now than it ever was when it was first conceived, though it still has a long way to go before it is fully appreciated. Evidence of its popularity can be seen through the discographies of today’s concert artists, catalogues of publishing houses and even exam syllabuses. The French repertoire still has a long way to go though, before it achieves the status of standard classical guitar concert repertoire.

In the current repertory of the guitar, there is nothing like the music that came out of France between the years 1920 to 1960. Putting aside comments regarding the merits and the quality of the music, it has to be said that these works do fill a void in the repertory. Many of the works could be considered to be rare gems of equal standing to many of the other works that were composed during the same period. While there were many short works being composed, there were equally as many that are substantial—such as suites, sonatas, fantaisies and concerti, not to mention single movement works which are by no means any less substantial.

Did Segovia finally achieve the goals that he set out to do as a child? Did Segovia manage to secure the guitar’s place in the conservatories and concert halls? And did he manage to leave the guitar a body of first-class, substantial repertoire? Quite simply, the answer to these questions is yes. Today, the classical guitar is a respected concert instrument, which is as familiar to the concert hall as

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the violin or the piano. Today, in any major city in Europe, the U.K., the U.S.A. and Australia (as well as many others), one can regularly attend recitals and concerts featuring the classical guitar either in solo, chamber or concerto settings. Any gifted student of the guitar wishing to pursue further studies in the instrument can expect to be able to enrol in courses at even the most prestigious academies, colleges and universities. And the repertory is vast, unique and is often equally as recognisable and as popular as that of other instruments.


Tansman, Alexandre. “Mazurka pour Guitare.” *La Revue Musicale* 7:6 (April 1926) 1:4,


Appendix A: French Works Catalogue  
(Alphabetical listing)

Presented here is a selective catalogue of works composed by non-guitarist, French composers. While this catalogue of works does not claim to be fully comprehensive nor exhaustive, and that the author acknowledges certain composers or works may not be represented, it is hoped that it will be effective in detailing many of the works that were composed during the period in question. Many of the works are indeed available in print and are published by the notable French publishers: Leduc, Billaudot, Salabert, Durand, Heugel, Choudens, Editions Max Eschig, Editions Translantiques, and Bèrben, to name but a few. Where possible, the date of composition is listed alongside the title but in many cases it was not provided by the publishers.

Ameller, André (1912-1990)  
*Catalunya, Suite.*

Amiot, Jean-Claude (b.1939)  
*Euterpe.*

Auric, Georges (1899-1983)  
*Hommage a Alonso Mudarra.*

Ballif, Claude (1924-2004)  
*Solfègietto No.6 op.35 1976.*

Barbier, René (1890-1981)  
*Petite Suite* for 2 gui, *Suite No.2* for 2 gui.

Belaubre, Louis-Nöel (b.1932)  
*Danses Vives et Mélancholiques, Berceuse* for 2 gui., *2 Symphonie Concertante.*

Bolling, Claude (b.1930)  
*Sonata for guitar, Concerto for classical guitar and Jazz piano.*

Bondon, Jacques (b.1927)  

Bozza, Eugène (1905-1991)  
Bréville, Pierre de (1861-1949)
Fantaisie 1926.

Castérède, Jacques (b.1926)
Sonatine d’avril for fl, gui, 1985, Guitar Concerto no.1, 1973, Rhapsodie pour un Jour de Fete, Invention for guitar.

Chaynes, Charles (b. 1925)

Collet, Henri (1885-1951)
Briviesca (Poeme) 1921-1924.

Dandelot, Georges (1895-1975)

Daniel-Lesur (1908-2002)
Elégie for 2 gui, 1956.

Degeyter, Pierre (1848-1932)
The International.

Delauney, Paul
Le Petit Gitan, Prelude in D, Toccatta.

Delerue, Georges (1925-1992)
Mosaïque, Graphic, 3 Visages, Adolescence, Suite d’Ete, Concerto pour Quatre Guitares et Orchestre

Desportes, Yvonne (1907-1993)
Modes D’anton, Guitare Mozartienne, Six Danses Pour Syrinx for fl and gui., l’Horloge Jazzante for sax and gui., Play "Bach" Danses.

Digmeloff, Germain (1883-1981)
Melodie slave et la source, Petite Suite et Etude Nr. 3 en la, Valse et Le Ruisseau, Flamenco et Menuet, Pour un Anniversaire et Salterello, Valse Tendre et Grazioso, Etude No. 5 en mi mineur, Miniature et Mazurka, Souvenirs d’Espagne.

Djemil, Enyas (Demillac) (b.1917)

Doerr, Charles-Kiko (B.1911)
Menuet, Gavotte en mi Majeur, Gavotte en mi mineur, Fantaise, Nocturne en la mineur, Étude en si mineur, Petite Valse, Quartes et Sixtes.
Dubois, Pierre-Max (1930-1995)
*Sur Quelques Notes, Complainte du Vieux Papout, Classiquement Vôtre* for fl and gui.

Dumas, Louis (1877-1952)
*En Sous-Bois, Fétiche De Gassin, Tarrega-Mélodie.*

Eynard, Camille (1882-1977)
*Carnet de notes, Étude in C Major.*

Ferroud, Pierre-Octave (1900-1937)
*Spiritual pour la Guitare* 1926.

Françaix, Jean (1912-1997)

Gabus, Monique (b. 1924)
*Stèle pour une Jeune Indienne.*

Ibert, Jacques (1890-1962)

Jolivet, André (1905-1974)

Lemeland, Aubert (b.1932)
*Ys, Duo (variations)* for vla, gui.

Migot, Georges (1891-1976)

Milhaud, Darius (1892-1974)
*Ségoviana, op.366* 1957.

Mindlin, Adolfo (b. 1922)
*Prélude Aria Danse.*

Miroglio, Francis (b. 1924)
*Chorêïques,* gui 1958.

Petit, Pierre (1922-2000)
*Mouvement Perpetuel, Theme and Variations, Tarentelle* for 2 gui, *Toccata* for 2 gui, *Galop du grand chaudron* from *Sur les pistes de Flaine.*

Petit, Raymond (b. 1893)
Paubon, Pierre (b.1910)
*Suite* for fl and gui.

Poulenc, Francis (1899-1963)
*Sarabande* 1960.

Renaudin, Pierre (1912-1989)
*Galliare and Pavane* for rec, gui.

Richer, Jeannine (b. 1924)
*Rives, Piège 6."

Rivier, Jean (1896-1987)

Roussel, Albert (1869-1937)
*Ségovia* 1925.

Samazeuilh, Gustave (1877-1967)
*Serenade*.

Sauguet, Henri (1901-1989)
6 interludes for org, gui, tambourine 1942, *Soliloque* 1958, 3 Préludes 1970,
*Musique pour Claudel I, II* 1973, 6 Pièces faciles for fl, gui 1975, *Cadence* 1985,

Tailleferre, Germaine (1892-1983)
Music for the film ‘Le Petit Chose’ (possible work/s for solo guitar) 1938,
*Concerto for Two Guitars and Orchestra* c. 1961, *Guitare, Concertino for Solo Guitar and Chamber Ensemble* 1964

Tomasi, Henri (1901-1971)
3 pastorales provençales for 2 gui, str, pic 1965, *Concerto* for 2 gui. 1966,
*Recuerdos de los Baleares* for perc, pf (opt. 3 gui, ob) 1962, *Concerto* for gui.

Tournier, Marcel (1879-1951)
*Minicaractères, Quatre Visages*

Vercken, François (b.1928)
*Et l’Heure Apprivoisée qui sort de la Pendule, Pretextes, 3 Portaites* 2 gui,

Wissmer, Pierre (1915-1992)

Worschech, Romain (b.1909)
*Nocturne IX, 5 Pieces, Mouvement Perpétuel, Deux Transcriptions.*
Appendix B: Timeline of Composers

Presented here is a table showing two chronological listings of composers. The left column features the French composers who wrote for the guitar and the adjacent right-hand column features important contemporary composers who did not write for the guitar. As you will observe, there were a lot of composers writing for the guitar at the same time as the other ‘well-known’ composers. Many of those who feature in the left column are just as important as those on the right.

<table>
<thead>
<tr>
<th>Year of Birth</th>
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<th>Year of Birth</th>
<th>Did not write for the guitar</th>
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<td>1835</td>
<td>Camille Saint-Saëns</td>
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<td>Gabriel Fauré</td>
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<td>Pierre Degeyter</td>
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<td>Pierre de Bréville</td>
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Appendix C: Comparison of Scores

Here is a brief surface analysis of two works: *Sonatina* by Federico Moreno-Torroba and *Segovia* by Albert Roussel. Look closely at the scores and you will notice that there are many similarities between the two works that seem more than mere coincidence. Firstly, they are rhythmically similar (additionally, the opening and closing sections of Roussel’s piece remind us of the third movement of Torroba’s *Sonatina*). Secondly, the incorporation of the muted *pizzicato* (Fr: *étouffé*) on similar ascending *arppeggio’s* seem to be blatant quotation. This, to me, would suggest that Roussel (who attended the premiere) heard it in performance and was, perhaps, so taken by it that he couldn’t resist imitating later on in his own composition. Further explanations for the similarities in the scores (that do not attempt to solve this issue of the premiere of *Segovia*) might be that perhaps Segovia lent Roussel a copy of the Sonatina because he felt it would help give him a good idea of how to write for the instrument. Perhaps Segovia had an important role in the composing of the piece, and perhaps it was a suggestion of his. It would seem that Segovia had an important role in the production of works that were to be written for him; we need only look as far as some of the compositions by Manuel Ponce (who would write works in imitation of Baroque masters so that Segovia could claim he’d uncovered long-lost compositions), or Villa-Lobos (who was forced to dramatically alter both the content and the title of his ‘concerto’). “Segovia... often imposed himself on his composers when he saw something—technical or otherwise—that didn’t suit him.” If Torroba’s piece was indeed composed before Roussel’s work, then I think there are many similarities that suggest Roussel was in some way influenced by Torroba’s *Sonatina*.

Torroba: Sonatina (excerpt).

Roussel: Ségovia (excerpt).