Master Album

For Guitar Solo

RARE ORIGINAL WORKS OF THE MASTERS
WITH BIOGRAPHICAL SKETCHES

EDITED AND FINGERED BY

Vahdah Olcott-Bickford

PUBLISHED BY
AMERICAN GUITAR SOCIETY
LOS ANGELES, CALIF.

MADE IN U.S.A.

FOREWORD

The works used in this Album are all from the private library of the Author, having been permanently out-of-print for many years and in one or two cases never before published,- although they all rank among the finest in guitar literature. It therefore gives the Author great pleasure to restore to the guitar world some of these long-lost gems through The American Guitar Society. For the numbers from "The Giulianiad" the Author wishes to express her gratitude to her friend, Mr. J. B. Millet for the gift of the original volume. A brief sketch of the various composers represented follows:

AGUADO, Dionisio,- Born in Madrid, April 8, 1784 and died there in Dec., 1849. One of the most celebrated guitarists. Inventor of the "tripodion", a three-legged wooden stand with an attachment for holding the guitar at the proper forty-five degree angle without its resting on the lap. A picture of this invention with the guitar in position appears on the original edition of the cover of the work used in this book, which was put out under the copyright of the author, in Paris. Aguado was a pupil of Manuel Garcia, the elder, the renowned singer and voice teacher. He was the most distinguished of all those who use the nails of the right hand in playing. Later he became an intimate friend of Ferdinand Sor, who was bitterly opposed to the use of the nails in playing,- and Aguado, after hearing Sor play, told him that he much regretted ever having used his nails and that were it not for his advanced age he would commence all over again, using Sor's method and refraining from using the nails. The Contre Dance is from the original edition published by the composer in Paris.

BLUM, Carl Ludwig,- Born in Berlin in 1786 and died there July 2, 1844. All of his music has been out of print for probably at least fifty years, except the number reprinted in the "Advanced Course for Guitar" by the author of this work and published by Oliver Ditson Co., Boston, Mass. Perhaps the best description that can be given of him is to quote a celebrated music critic, a contemporary, although of different nationality, as did Mr. Philip J. Bone, in his masterly work, "The Mandolin and Guitar",- who says: "a universal genius, uniting in one person the poet, the dramatist, composer, singer and performer. He writes verses to his own songs, music for his own operas, and when necessary he takes the role of the lover and serenades his lady on the guitar, on which instrument he is a consummate artist. He possesses a very fine voice and acts remarkably well." The guitar was his only instrument, and he has written some of the most pleasing compositions to be found in guitar literature. He was a friend of Carl Maria von Weber and other famous musicians. Was appointed composer to the Court of the King of Prussia, and was also guitar instructor to the royal Princesses. Composed several successful operas. From 1822 to 1826 was director of the Royal Theatre of Berlin. He was also the first to introduce comic operas into Germany.

BOBROWICZ, de J. N.,- Born May 12, 1805, in Cracow, Poland and was living in Leipzig as late as 1857. The date of his death does not seem to be known. He was a pupil of Giuliani and one of the greatest of all Polish guitarists and composers. He was also a remarkable linguist and litterateur, noted for his translations and the editions of the Polish classical writers. He commenced his musical career in a professional way when only sixteen years of age. He may be said to be the Paderewski of the guitar and his career as a patriot also reminds one of the great pianist. He was Secretary of the Cracow Senate, but the following year joined the army of his country and served throughout the entire struggle which began in 1830. For personal bravery and military ability in the campaign of 1831, he was promoted to a lieutenancy and placed in command of a regiment of horse artillery, and for his valour in succeeding engagements he was awarded the Cross of Virtue, according to Philip J. Bone, eminent historian. He appeared in 1833 at a concert given by Clara Wieck- afterwards Mme. Schumann. In his day he was called the Chopin of the guitar. The Polonaise, Op. 11, No. 7, was dedicated to the Baron Victor de Ferber and bears his Coat-of-Arms on the title page.

COSTE, Napoleon,- Born June 28, 1806, in a village of the department of Doubs, France and died in France on Feb. 17, 1883. He was the son of an officer in the Imperial Army. At the age of six he began to play the guitar, taught by his mother, an excellent performer. Appeared at eighteen in Valenciennes at the concerts of the Philharmonic Society. He moved to Paris where he was famous as a teacher and soloist. He was perhaps the greatest of the French guitarists and composers for the instrument. As Coste was his own publisher, most of his works were out of print soon after his death. Some have been reprinted abroad, but so far as is known, the work used herein was an original manuscript, never before published. This work was performed by Vahdah Olcott Bickford for the first time in America on March 22, 1929 at a Lecture-Recital of this master's works in Los Angeles, Calif. Coste bequeathed his guitar to the Museum of the National Conservatoire, Paris.

GIULIANI, Mauro,- Born at Bologna, Italy, about 1780. Date of his death unknown but is said by some authorities to have lived in London where he published his 3rd Concerto in 1836 by public subscription, and was living as late as 1840. He was universally considered one of the greatest if not the greatest guitar virtuoso the world has ever known. Having made a name for himself in Italy before he was twenty, he toured the continent of Europe with great success and about the end of 1807 located in Vienna, where he was engaged in playing in concerts with the greatest musicans of the day, including Beethoven, Hummel, Spohr, Mayseder and Moscheles – and where he taught numerous royal and notable persons. The most celebrated of his pupils were the two Polish guitar virtuosi, Bobrowicz and Horetzky and various Counts and Princesses. Inventor of the terz guitar and was equally famous as a composer and a virtuoso. He returned to his native land on a tour in 1821 and later toured Holland, Germany and Russia, where he lived for several years. He paid his first visit to London in 1833 in the company of Hummel and it was here that he met F. Sor, his only rival. "The Giulianiad," a monthly journal was published here in Jan. 1833 and continued for one year. He was a prolific composer for the guitar and of chamber works employing it and the number used here also appeared in "The Giulianiad" in 1833. He was the first to employ full harmonies and many strings in his compositions.

MATIEGKA, Wenzel,- Born in July, 1773, in Chotzen, Bohemia and died Jan. 19, 1830. He was organist in both St. Leopold's and St. Joseph's Churches in Vienna and was an accomplished guitarist and composer for the instrument. He went to Vienna in 1788, as a boy soprano. As early as 1802 he had made a name for himself as a teacher of music and ranked as one of the most remarkable pianists in the city. At about this time he transferred his attention to the guitar, to which he applied himself with great zeal. Was Choir Director at St. Leopold's in 1817 and four years later at St Joseph's. That he was very popular and much sought after as a teacher of the guitar is shown by the numerous names from the Royalty and best society of Vienna to which his compositions were dedicated. His compositions were all published by himself. He was married and had several children. He wrote about thirty works for the guitar, either alone or in combination with various chamber instruments. He was said to have been a personal friend of Beethoven, who commissioned him to write the guitar part in one of his trios.

NÜSKE, J.A.- A German guitarist and composer who in the early part of the nineteenth Century visited England and established himself as a teacher of the guitar. His compositions were published in London and Germany and the Divertimento on Theme di Mozart appearing here was published in "The Giulianiad" in 1833.

SOR, Ferdinand - (José Ferrán Sors) Born Feb. 17, 1780, in Barcelona, though some authorities give it as Feb. 14, 1778. Died in Paris on July 8, 1839. One of the most renowned guitarists and composers who ever lived. At the age of five he composed little airs which he played on his father's violin and guitar. He composed some operas which were successfully performed in Barcelona and later in London. He also wrote oratorios, symphonies and string quartets, church music and Spanish songs in addition to being a prolific composer for guitar. He was a Captain in the Spanish army, in which he enlisted in the war with Portugal. He went to Paris and associated himself with Cherubini, Mehul and Berton. He went to England in 1809 and is credited with having introduced the Spanish guitar into that country. The most successful and prosperous part of his career was spent in London. He was the only guitarist who has performed at the London Philharmonic Concerts (1817.) Sor left London and went to Paris and Moscow for the performances of his ballet, "Cendrillon." While in Russia in 1825 he wrote a funeral march for the obsequies of Alexander I, and composed the music for the ballet "Hercules and Omphale" for the accession of Nicholas. He went to Paris in 1828, returning to London in 1833, where he remained but a short time.

VAHDAH OLCOTT BICKFORD.
Los Angeles, California, Nov., 1939

Contents

AGUADO

Contre Danse. 5

BLUM

Caprice 15

BOBROWICZ

Polonaise. 8

COSTE

Les Soirées d'Auteil 10

GIULIANI

French Air, "Partant pour la Syrie". 18

MATIEGKA

Minuetto with Variations 20

NÜSKE

Divertimento on Theme di Mozart 6

SOR

Thema 19

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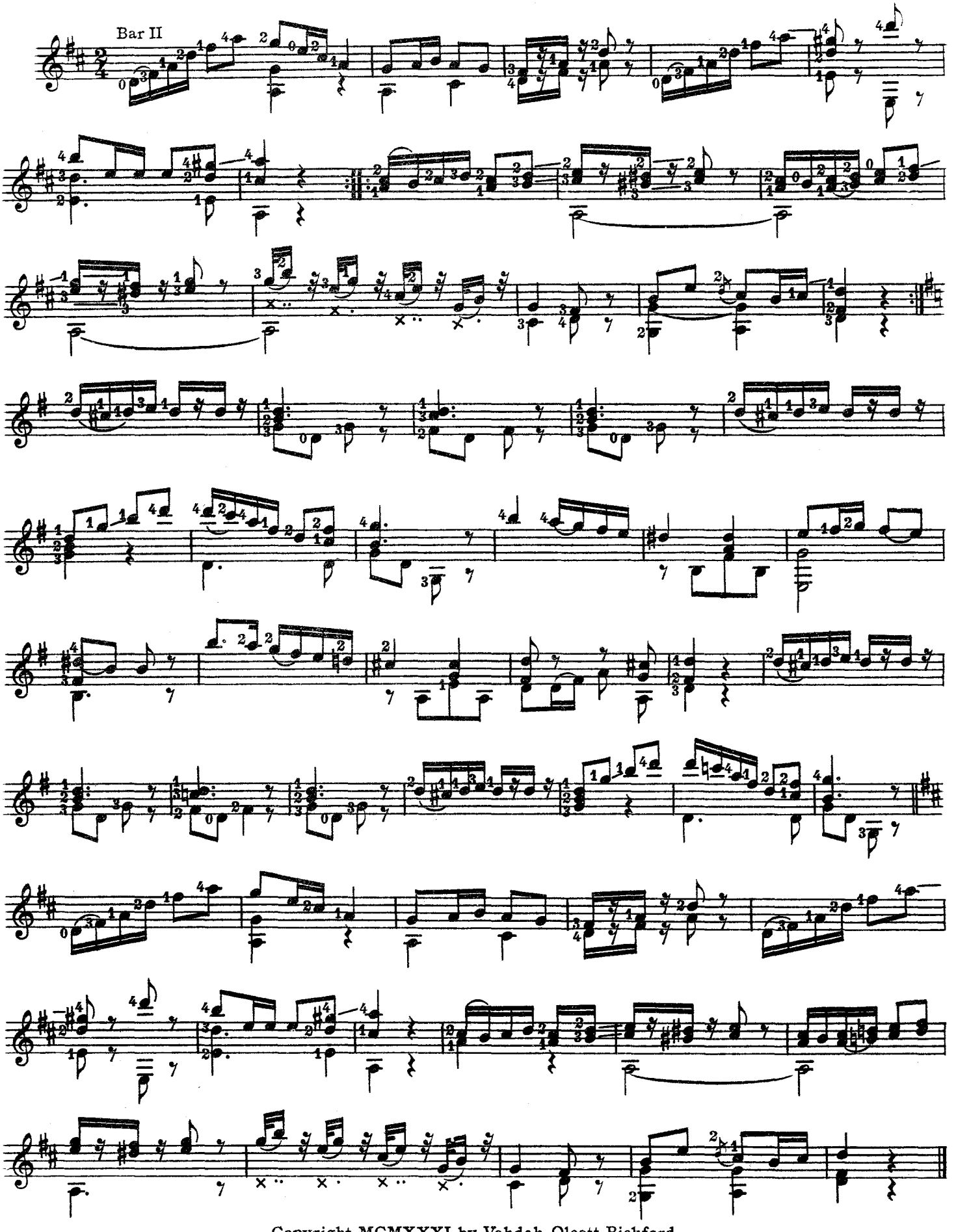
Contre danse

D. AGUADO
Op.11. No.1.



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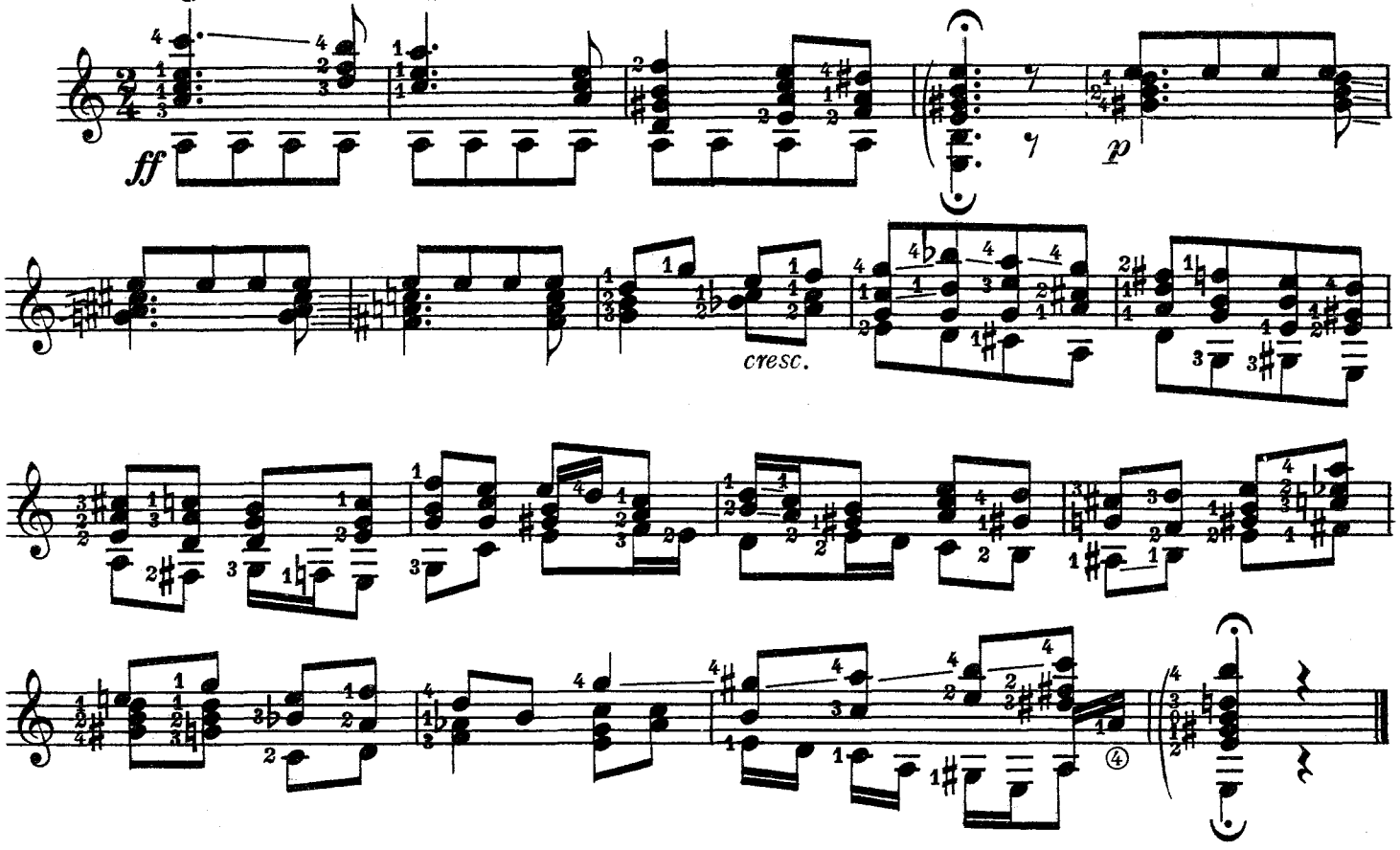
Divertimento on Theme Di Mozart

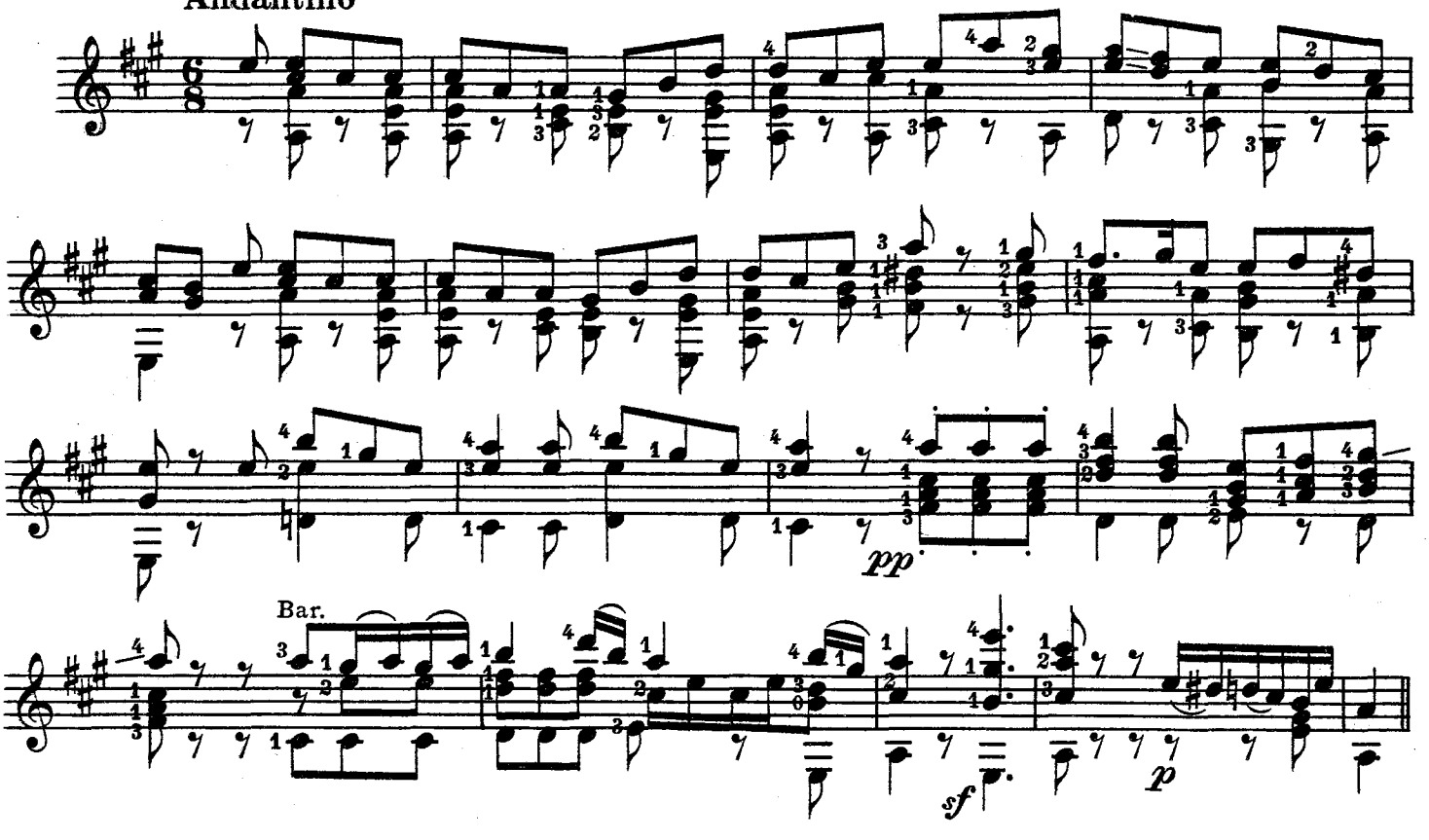
Adagio ma non troppo

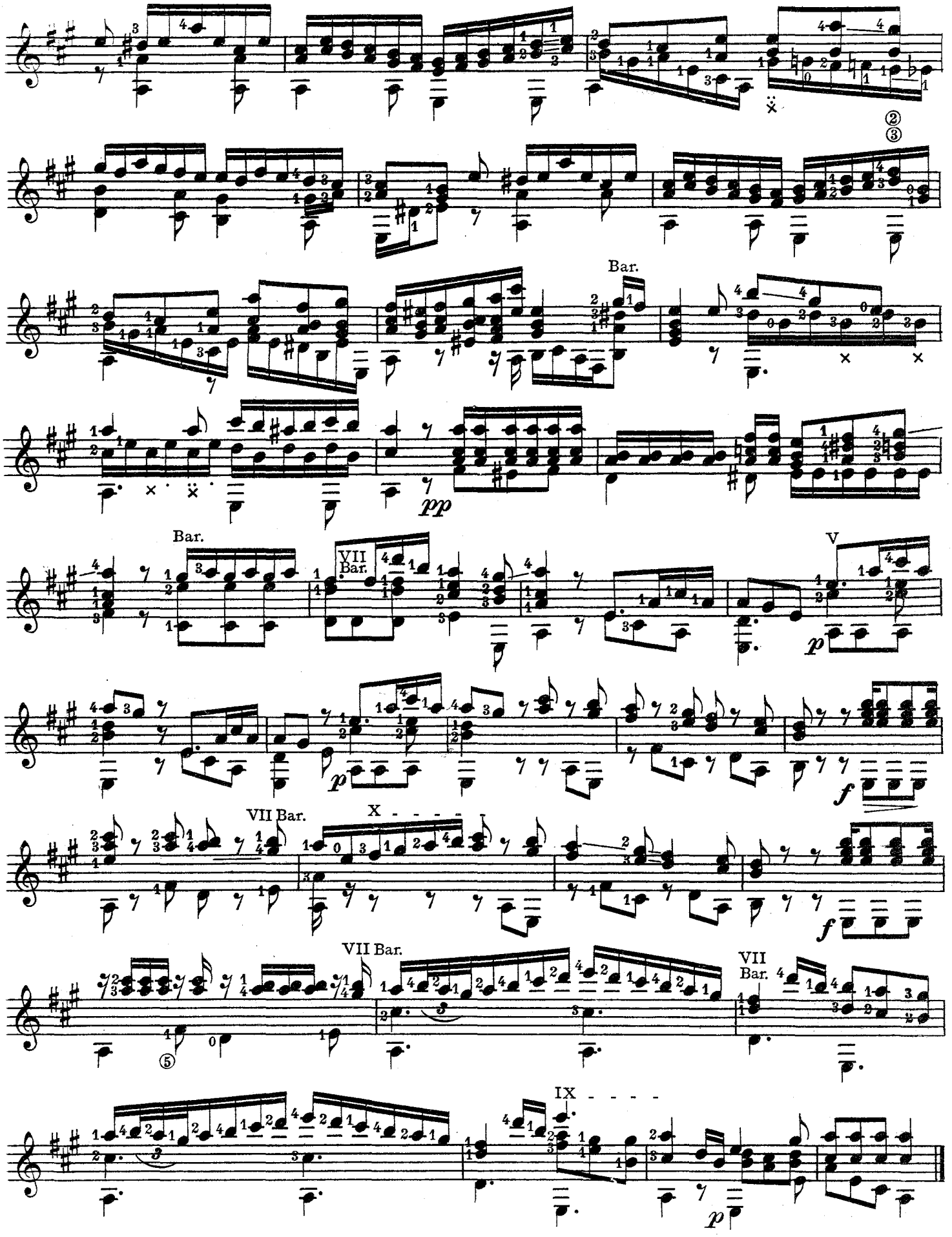
J. A. NÜSKE



Theme Di Mozart

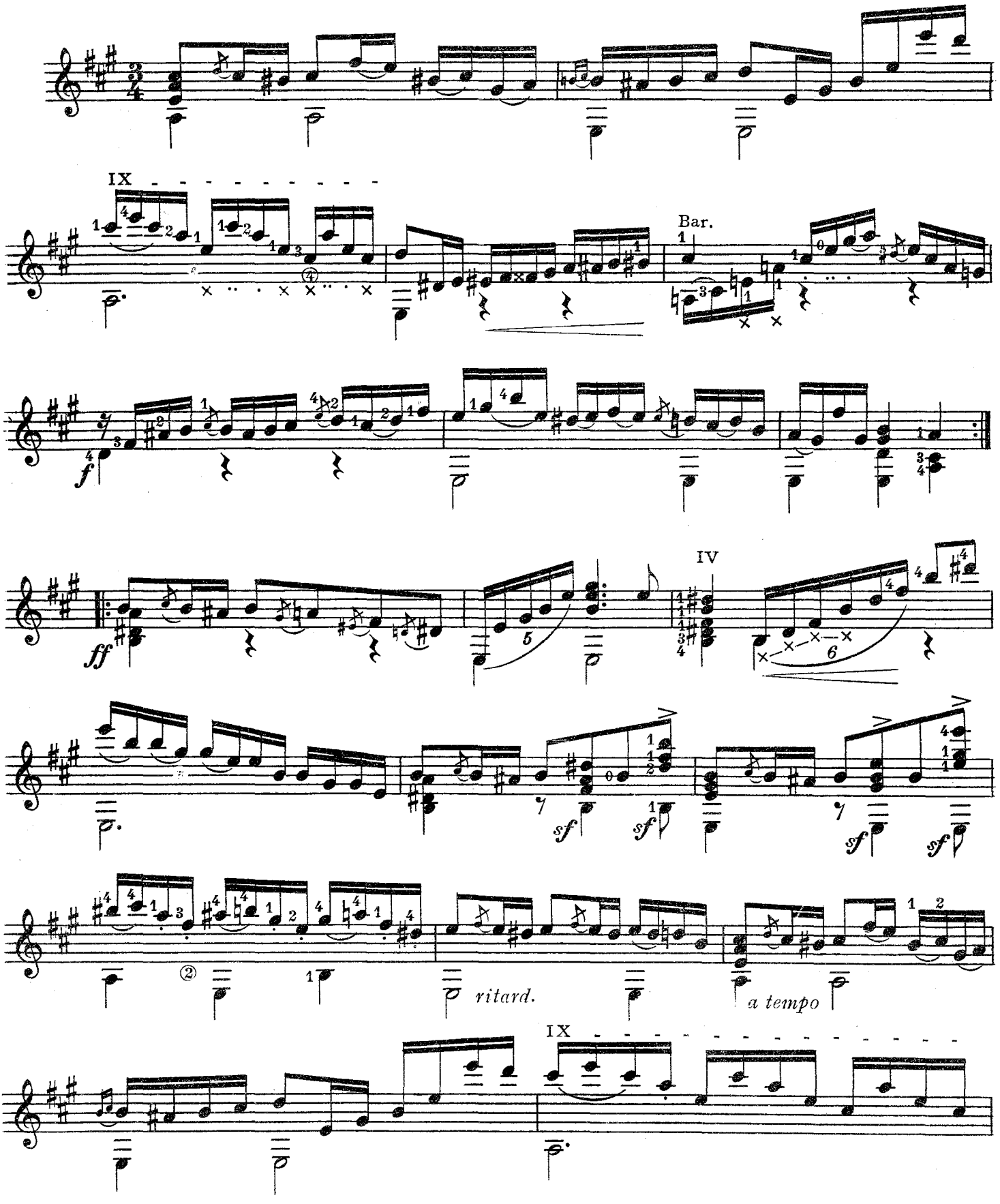
Andantino

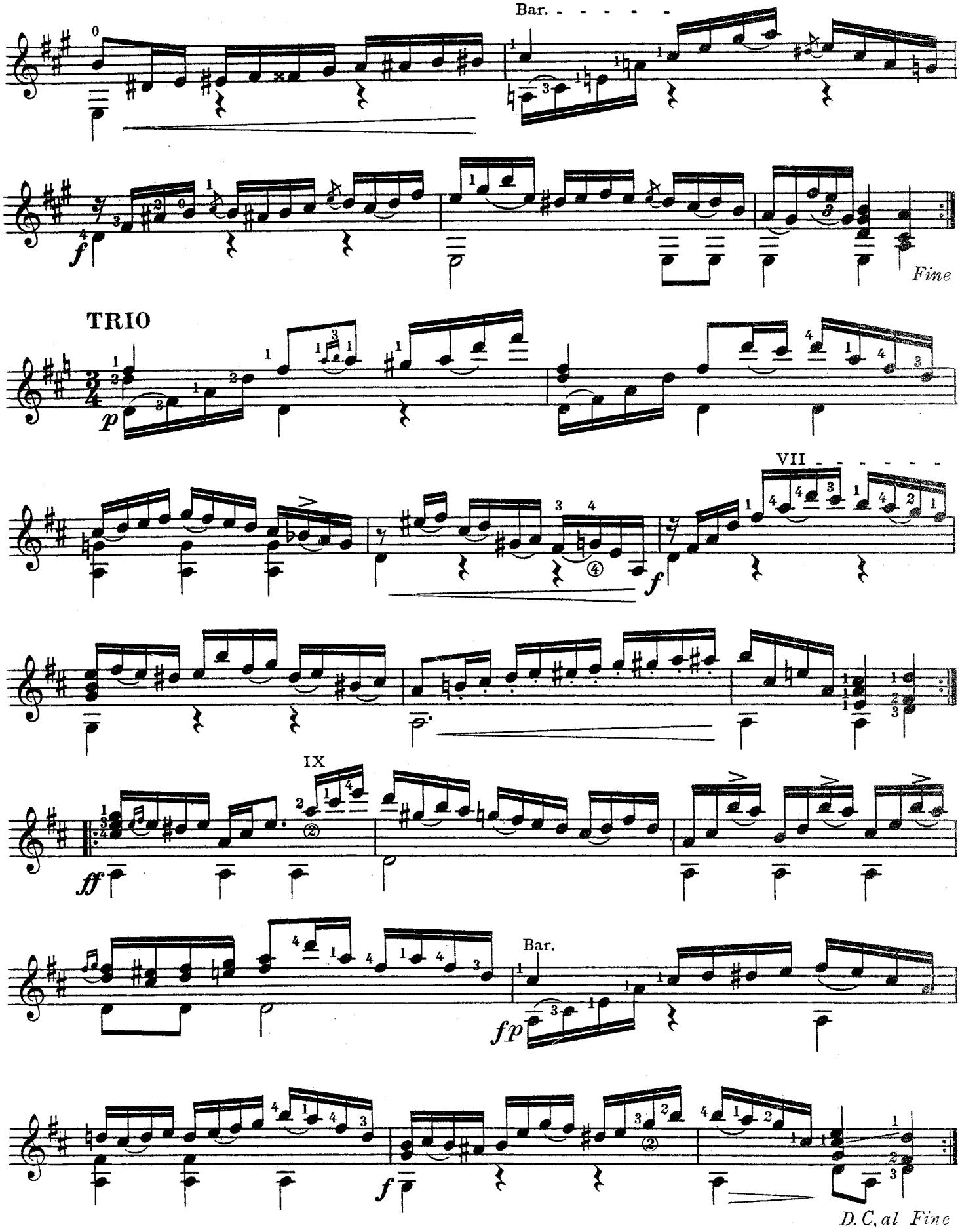



VAR.
Bar.
pp
Bar.
VII Bar.
V
p
VII Bar.
X
f
VII Bar.
VII Bar.
IX
p

Polonaise

J. N. De BOBROWICZ.
Op.11- No. 7.

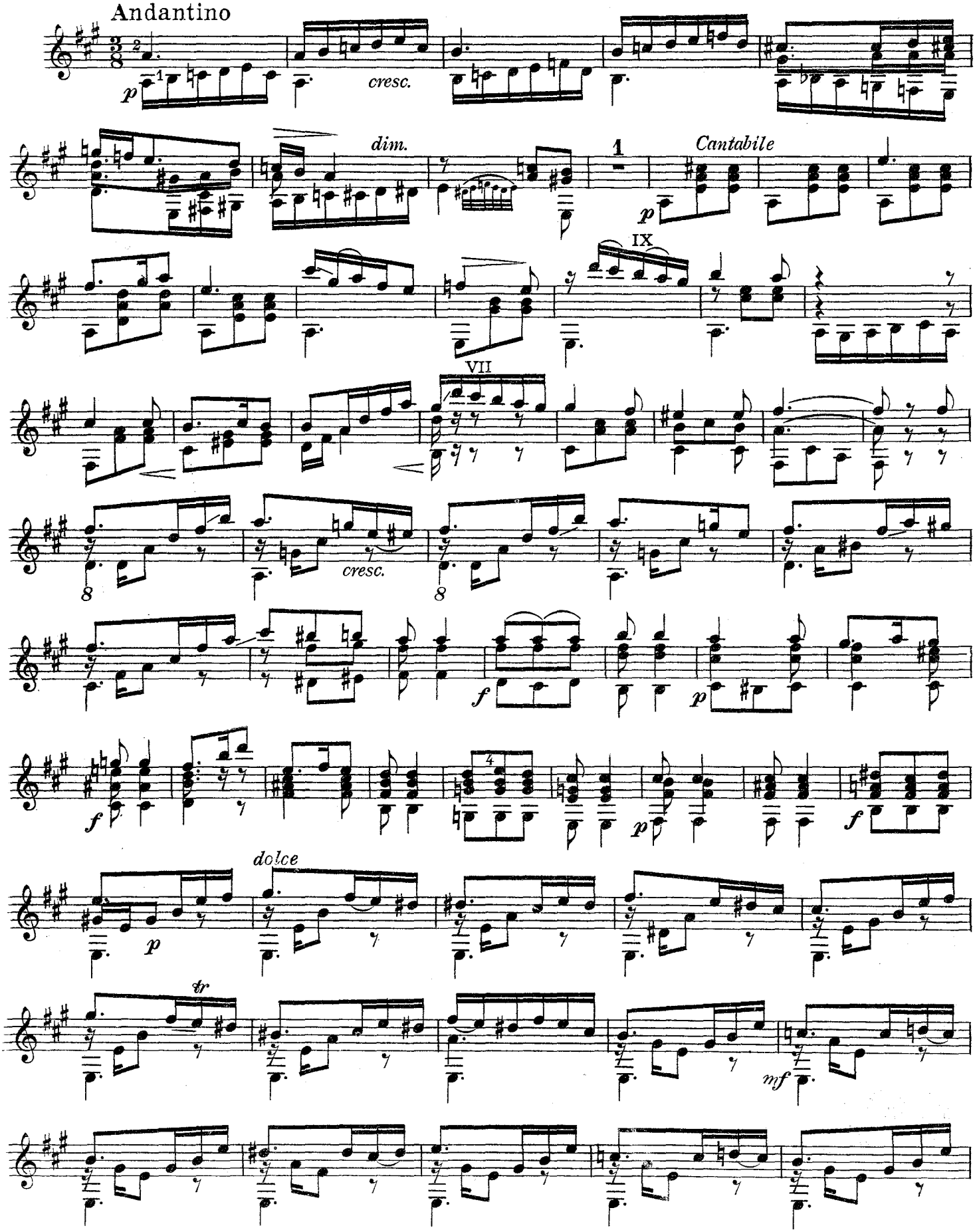


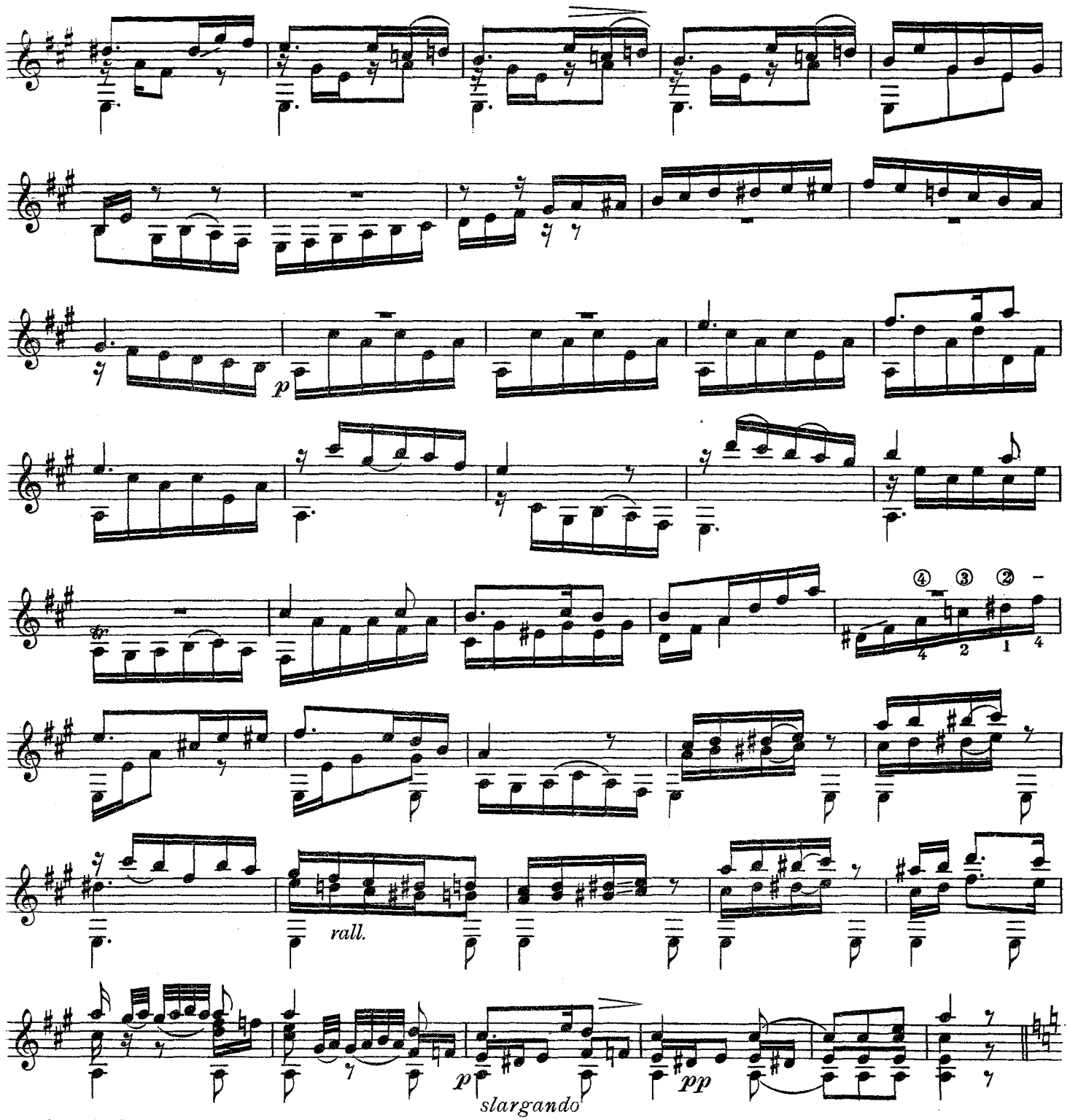

Bar.
Fine
TRIO
VII
IX
Bar.
D.C. al Fine

Les Soirées d'Auteil

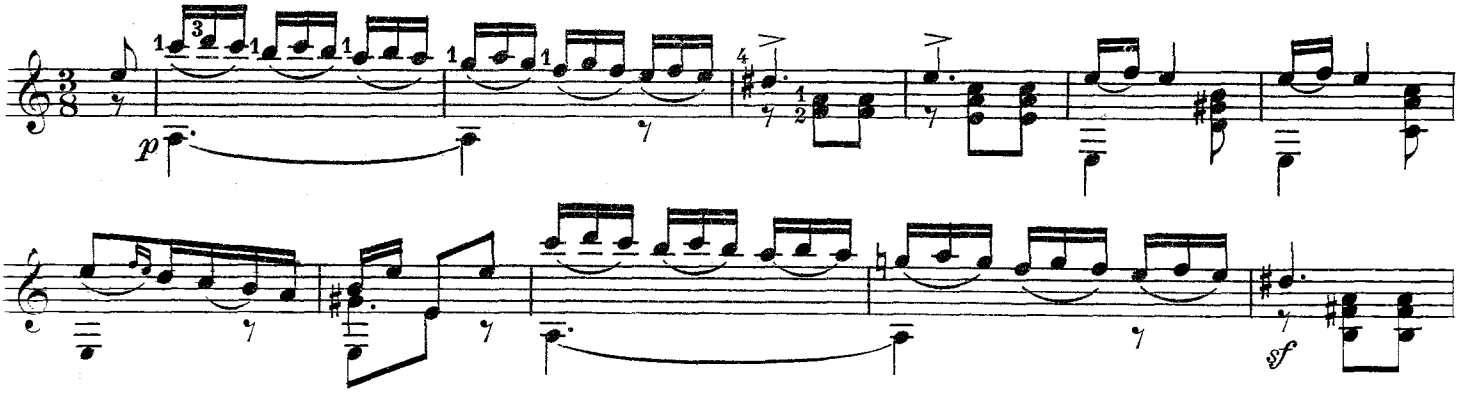
Sérénade

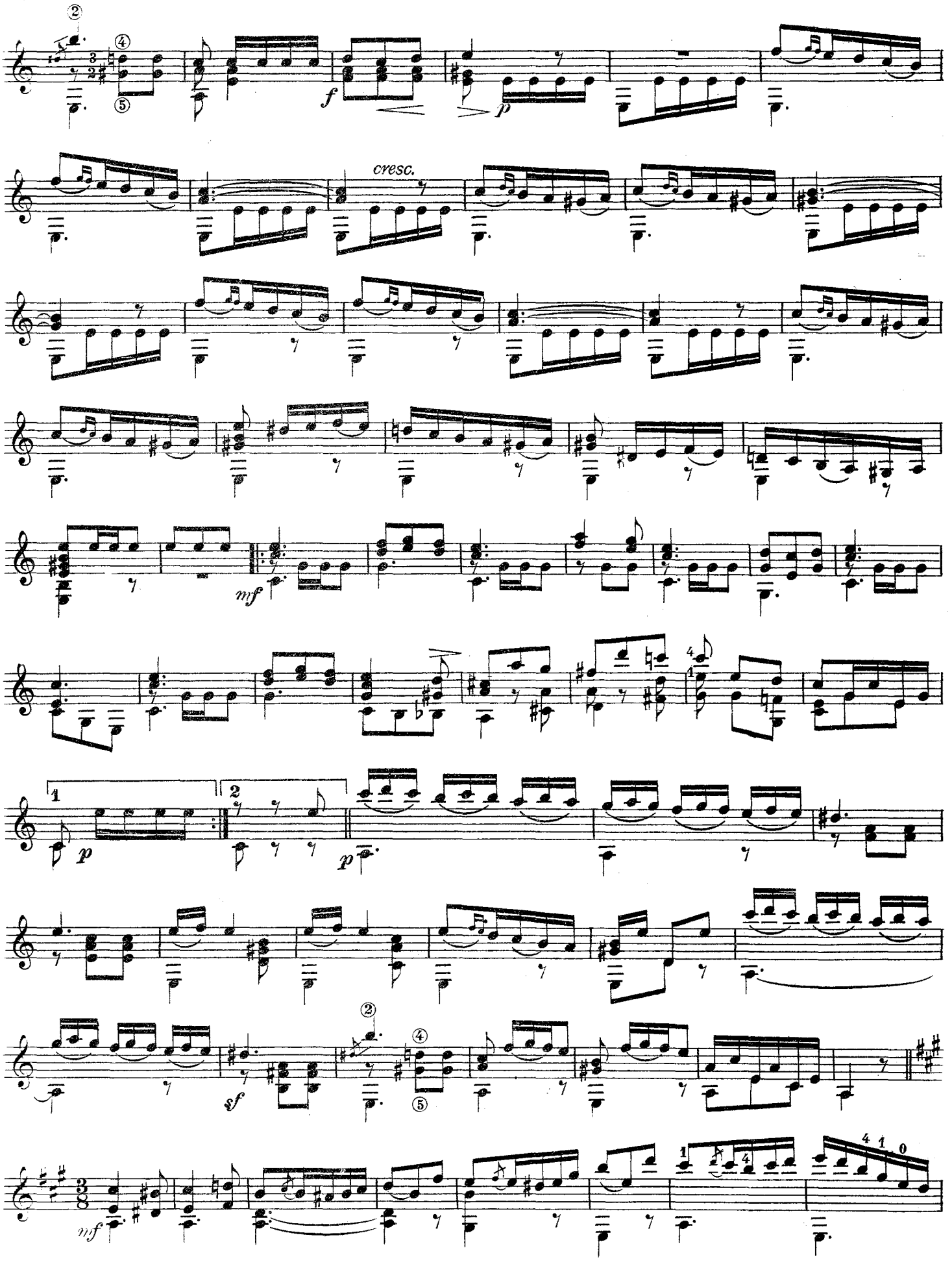
NAP. COSTE Op.23





SCHERZO

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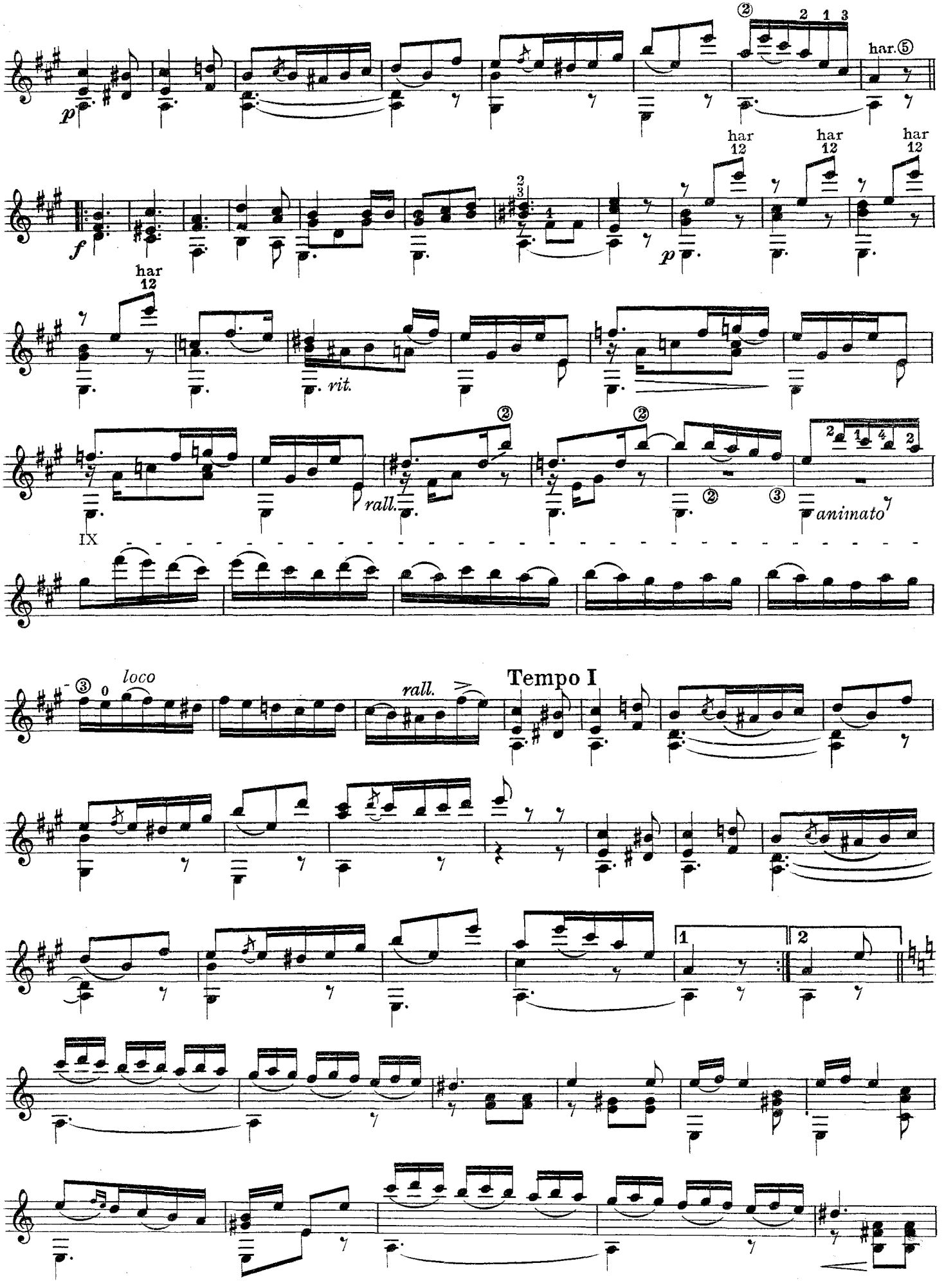
p
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har 12
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Tempo I
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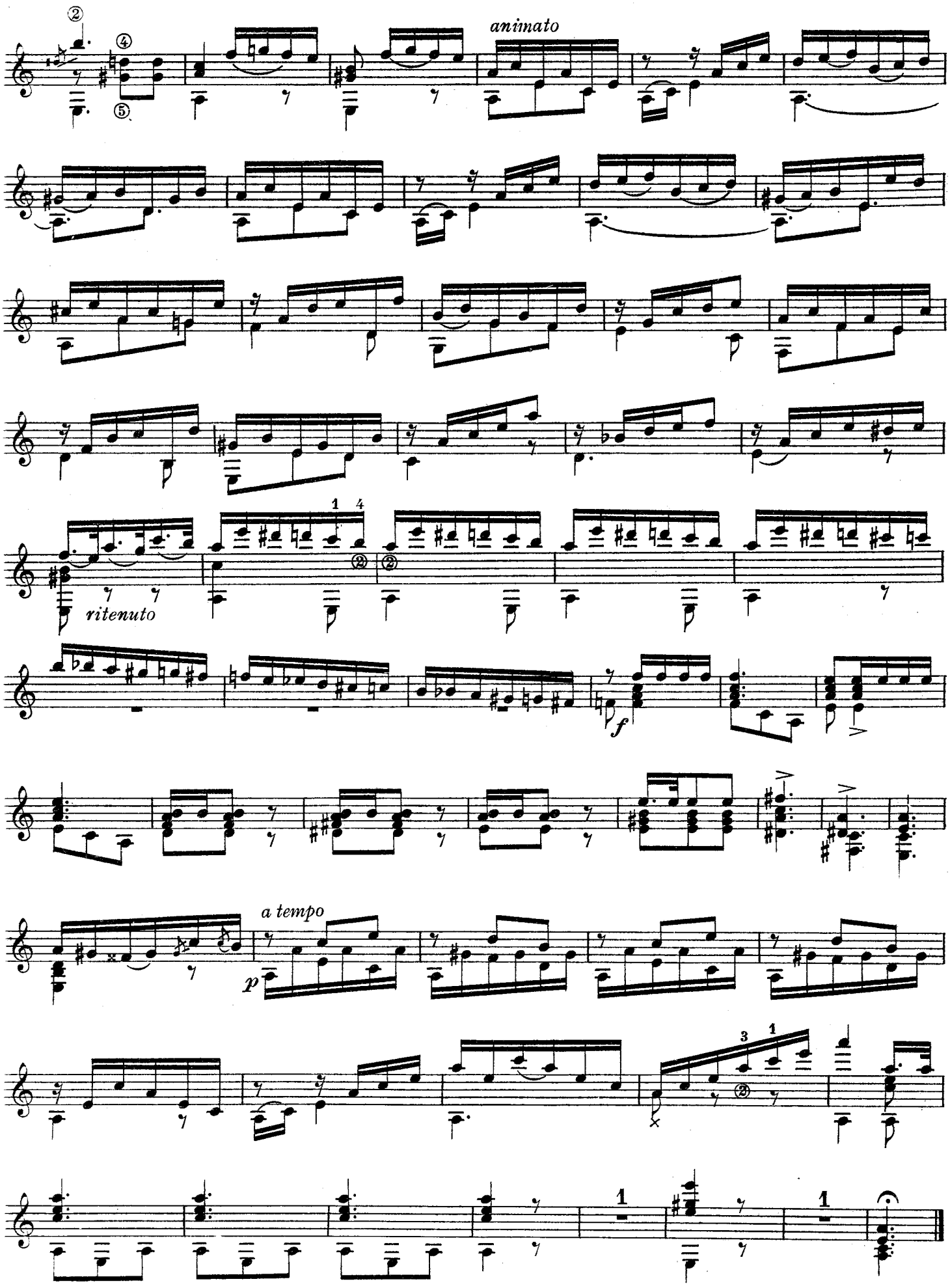
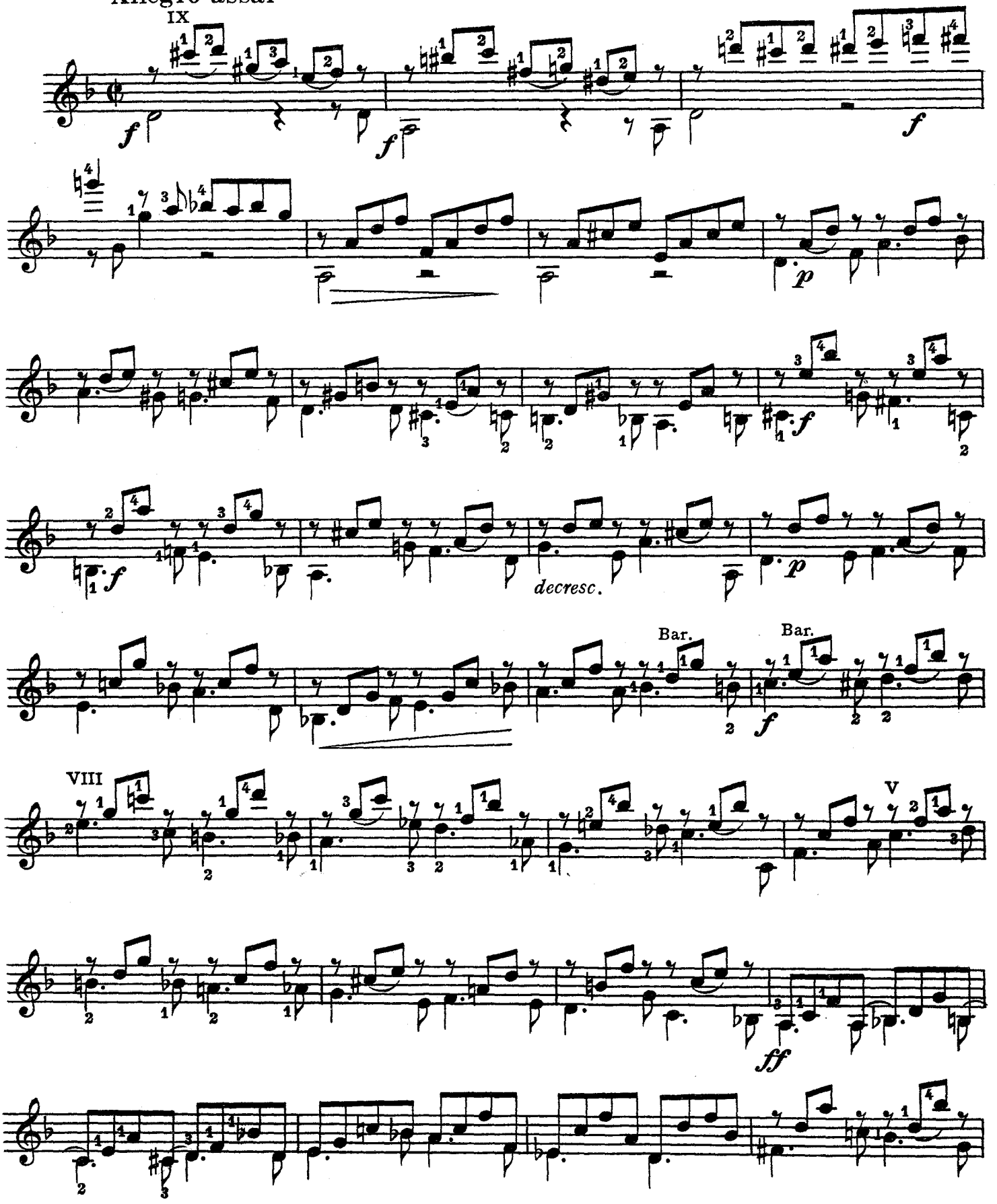
2

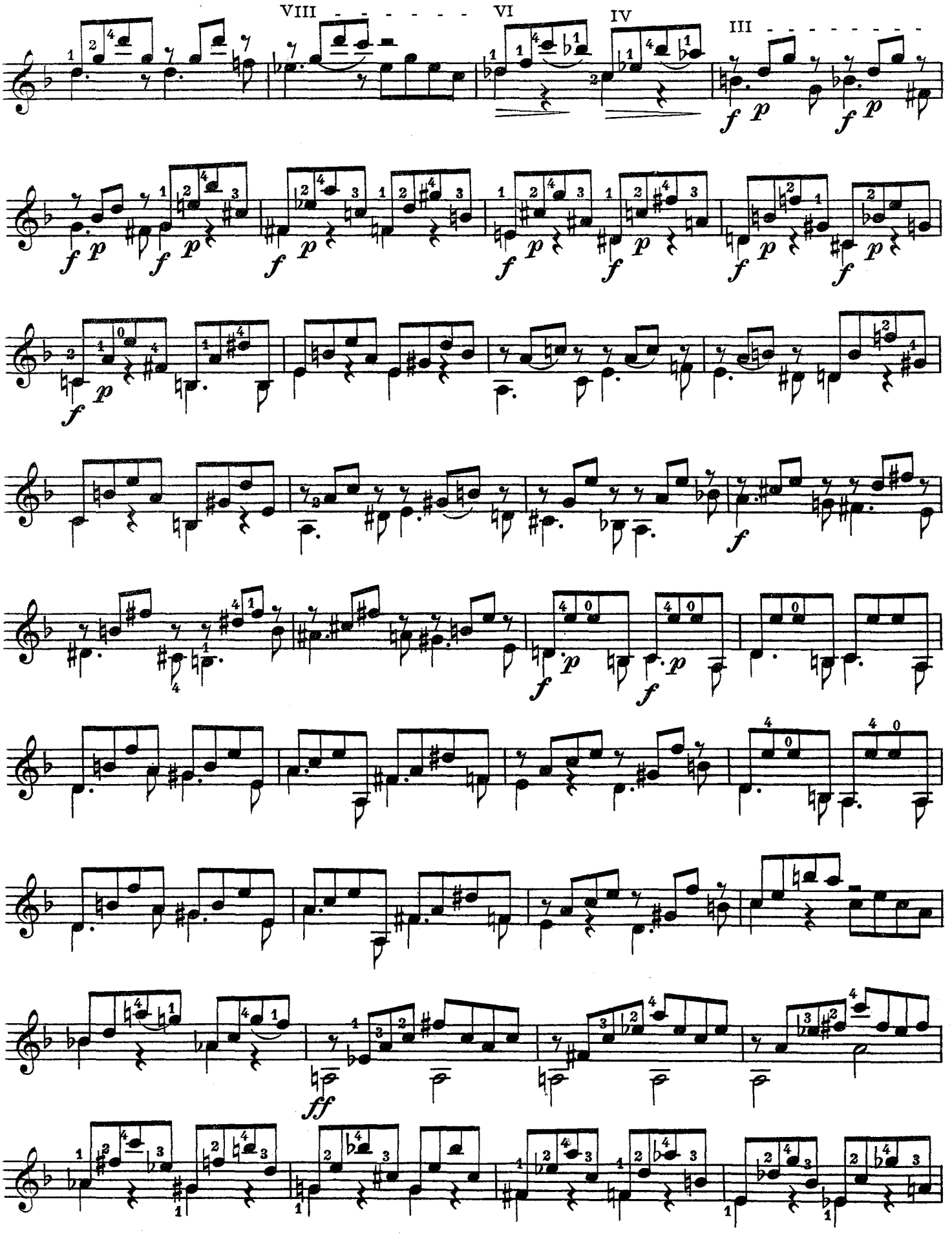

aninato
ritenuto
a tempo

Caprice

C. BLUM
Op. 25

Allegro assai

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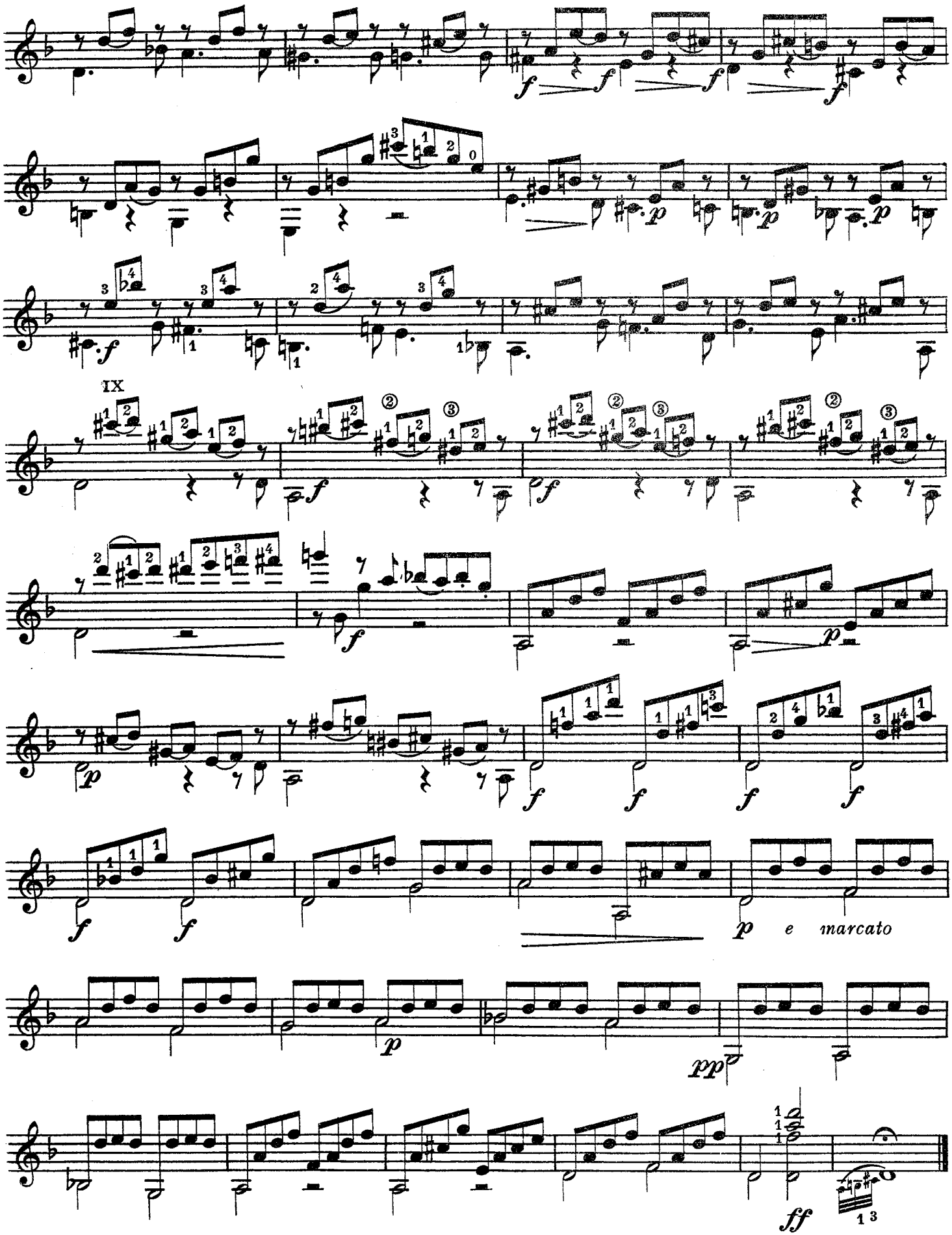
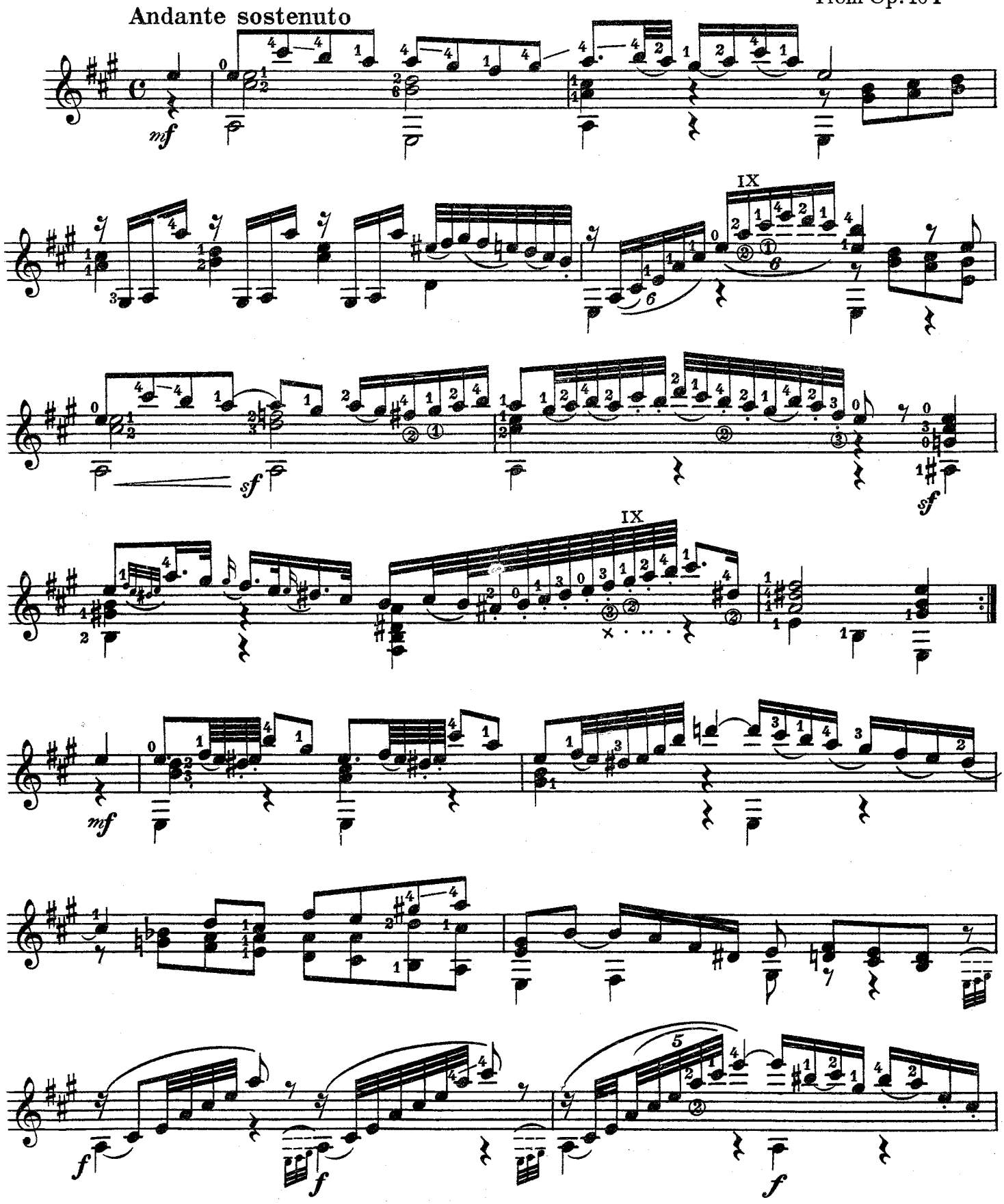
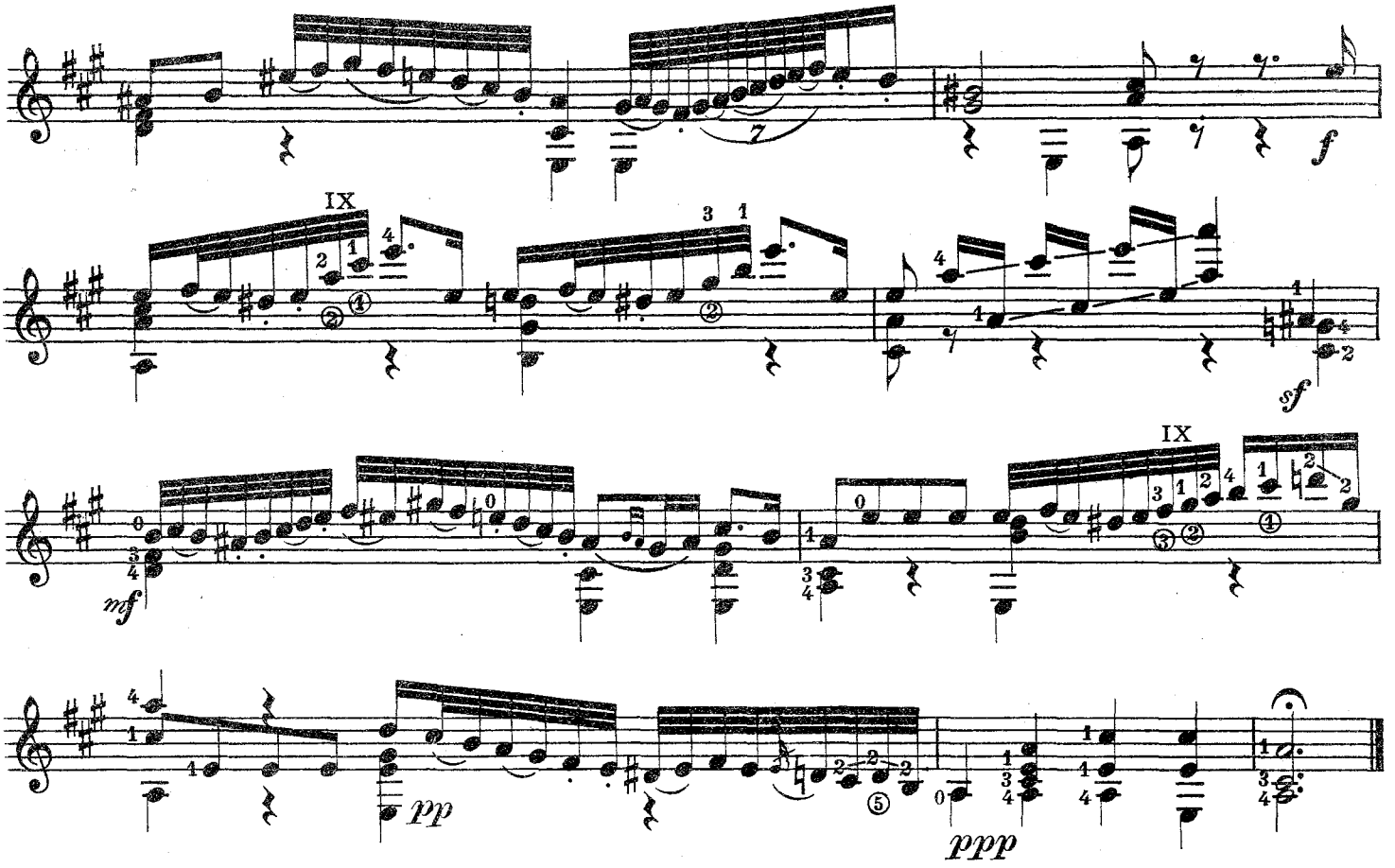

IX
e marcato

Elaboration on the French Air
"Partant Pour La Syrie"

MAURO GIULIANI
From Op. 104

Andante sostenuto

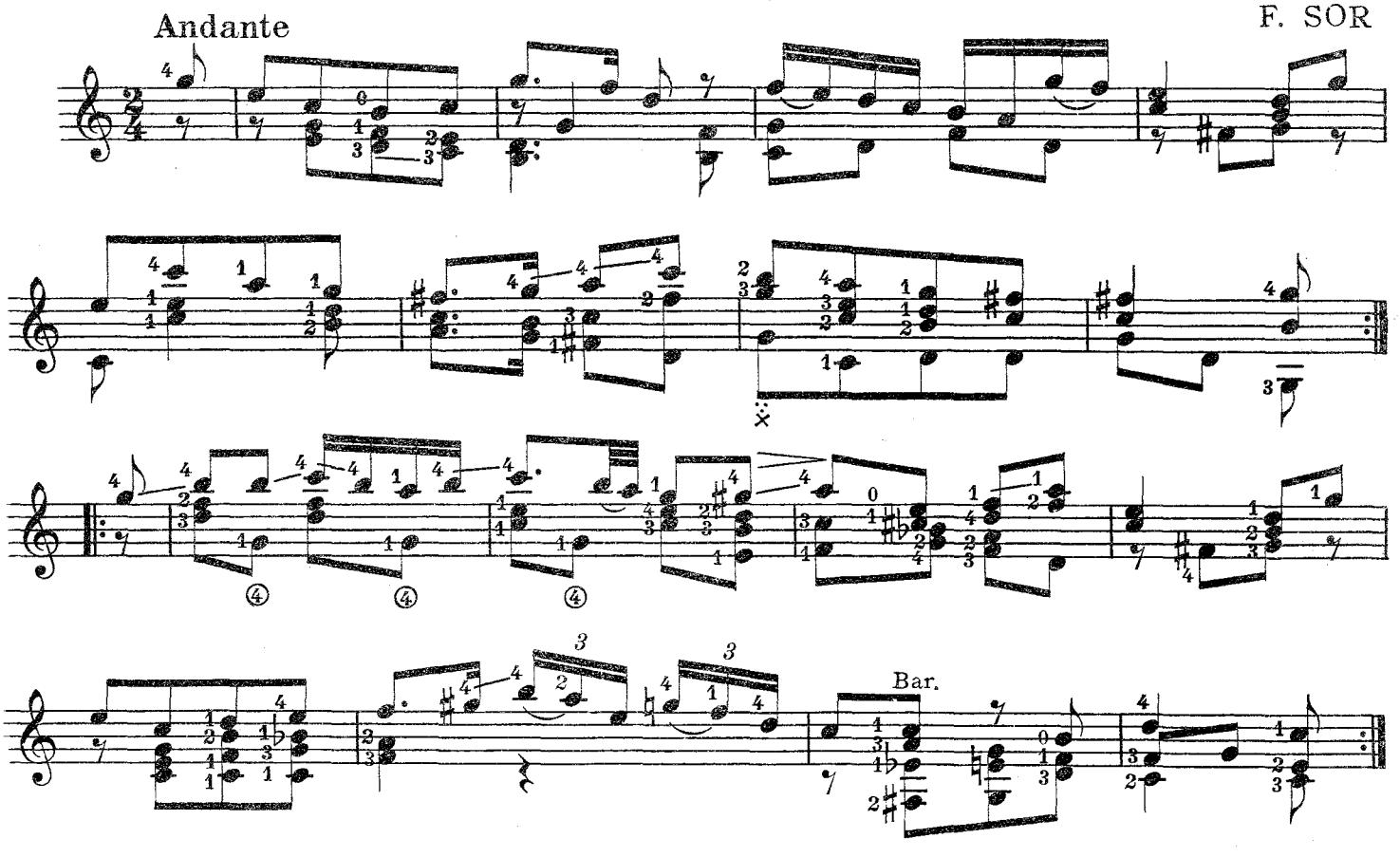




Thema

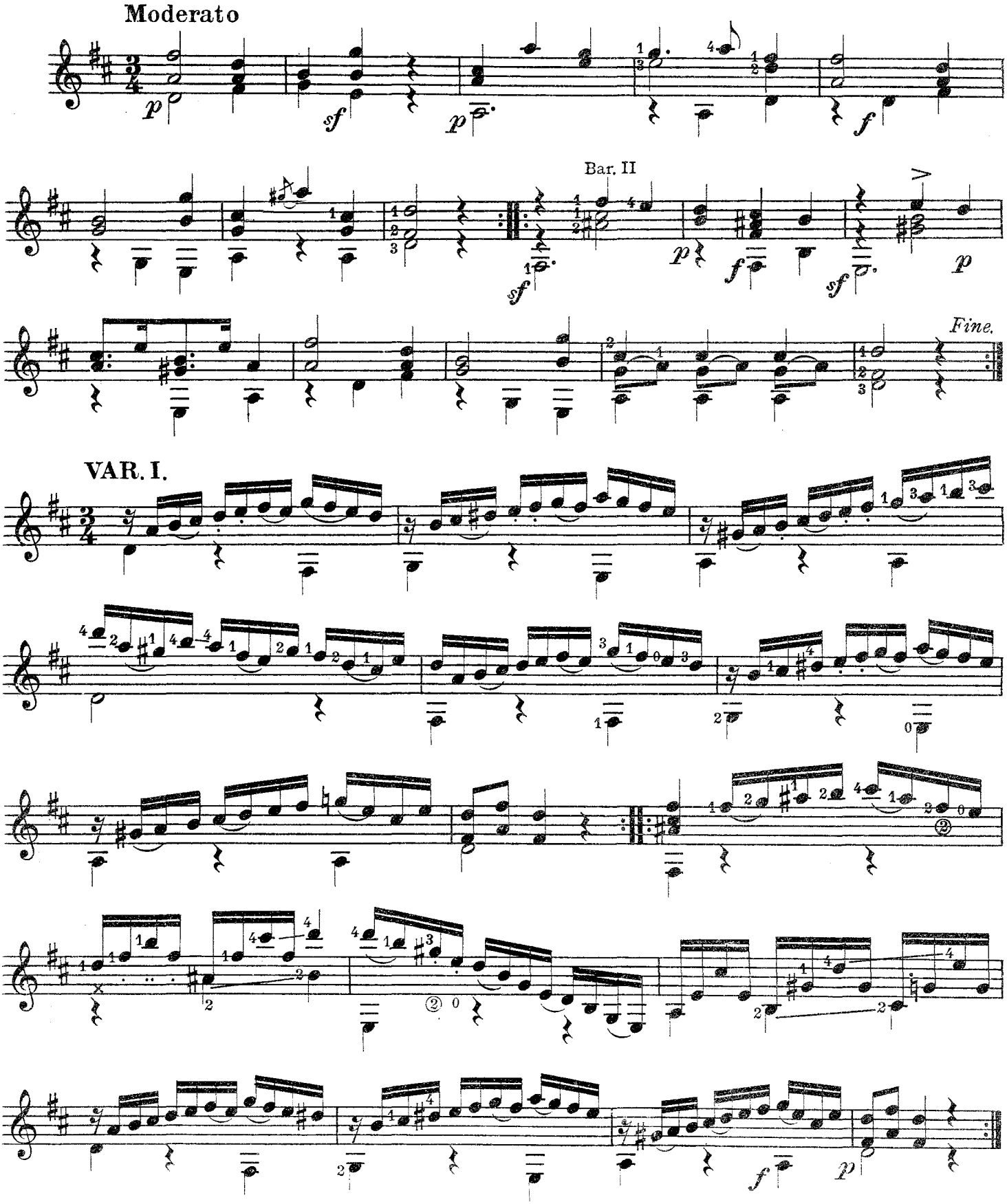
Andante

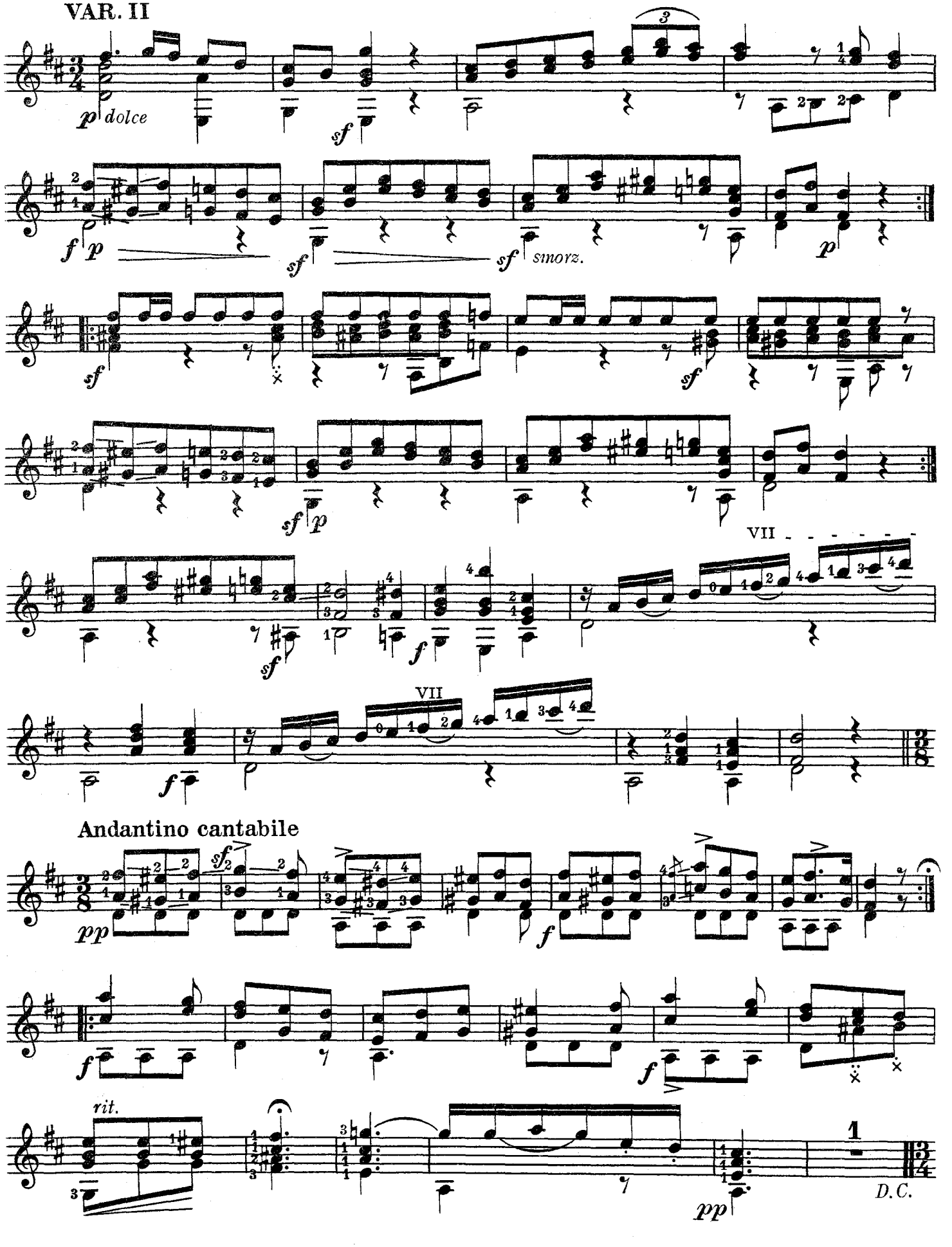
F. SOR



Minuetto with Variations

W. MATIEGKA.





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