Hi there. First, I’d like to say ‘thanks’ for coming to the last session of the day. I know it’s often tempting to cut out early.

I’d like to tell you a little about what to expect from this session. I’m not presenting a polished paper documenting research that’s been completed. Instead, I’m describing an investigation I’ve undertaken over the past several years, and where the research has taken me so far. We’ll end with a discussion about where to go next. All righty? Let’s dig in.

Francisco Tárrega was a Spanish guitarist and composer. He was born in 1852 and died in 1909. In addition to extensive concertizing in Europe, he taught guitar privately.

His compositional output was chiefly for solo guitar. In addition to approximately 100 original works for this medium, he produced roughly 120 transcriptions for solo guitar and guitar duet. These arrangements were chiefly of 19th century repertoire, including composers as diverse as Chopin, Mendelssohn, and Gottschalk. His music reflects a nationalistic style; a Spanish influence is evidenced in his own compositions, much as you might hear in the piano music of Albéniz and Granados.

Tárrega is considered by many to have led the revival of the guitar as a solo instrument in the last quarter of the 19th century, and—through his teaching—to have had a major impact on 20th century guitar playing. It was common for him to dash off manuscript copies of short compositions and give them to students and friends. Because of this, numerous of his
small-scale works are represented in multiple versions in his own hand, and it’s not uncommon for the manuscripts to lack titles. These factors have helped generate some controversy as to what exactly constitutes his body of work. There are no less than 5 editions that claim to include his complete original works, though the actual content varies widely. Several of these editions also include his many transcriptions.

Tárrega’s shorter pieces are very popular as ‘stocking stuffers’; they’re often used to fill out recordings of longer works. This practice is especially common with his preludes. Recitalists frequently choose three to five of them to include on a recording. Because The University of Akron has a very strong program in guitar performance, I have always attempted to uniquely identify and provide access to each work on such recordings. That’s really the genesis of this investigation: trying to determine the best way to identify Tárrega’s preludes.

Let me provide a bit of history. During his life, nine preludes were published at different times by different publishers; they were numbered one through nine. That’s very straightforward. Flash forward to 1961: Universal Edition published his “Sämtliche Präludien” (or “Complete Preludes”), edited by Karl Scheit. The edition included fifteen preludes. Curiously, not even all of the original nine preludes were included, though no explanation is offered for the omission.

Let’s look at the complete editions of Tárrega’s music. In 1968, Ricordi of Buenos Aires published a 4-volume set of Tárrega’s music, edited by G. Bianqui Piñero, which included 30 works identified as preludes.
In 1971-1978, Bèrben published another 4-volume set of Tárrega’s music, edited by Mario Gangi and Carlo Carfagna, which included 39 preludes.

In 1991-1993, Soneto Ediciones Musicales issued a 5-volume collection of Tárrega’s music, edited by Melchor Rodríguez, in which the number of preludes fell to 35.

Also in the 1990s, Chanterelle published a 2-volume edition of Tárrega’s music. However, it only reprinted previously published scores, so it’s not relevant to this investigation.

In 2008, Productions d'OZ issued a single volume, which is identified as Tárrega’s complete original works; it contains 67 compositions. Michel Beauchamp was the editor, and the preludes here number only 24.

In almost every one of these editions, the numbering of the original 9 preludes was replaced with a more comprehensive numbering conceived by the editor.

Another work has particular significance for identifying Tárrega’s output; that is a biography by Wolf Moser, which was originally published in 1996. It included a thematic catalog of Tárrega’s original compositions with comprehensive numbering; this was followed by a numbered list of his arrangements, which lacked incipits.

Moser identified 37 preludes. I compared these to the 39 preludes included in the Bèrben edition. Strangely, only 27 of the works identified as preludes in the Bèrben edition were also identified as preludes in Moser’s thematic catalog. Some works were unique either to Moser or to Bèrben; other works were identified as etudes in one source and as preludes in the other. Obviously, there was quite a bit of disagreement between these two sources;
nonetheless, their coverage of Tárrega’s compositions was the most extensive I’d seen thus far in my investigating.

There are additional complicating factors tied to the thematic listing in Moser’s biography. The original 1996 edition was in German. Moser revised the biography for a Spanish translation which has had two editions: 2007 and 2009. The numbering of the works changes between the original 1996 edition and the 2009 edition.

While investigating Beauchamp’s edition of 2008 a couple weeks ago, I became aware of another thematic index of Tárrega’s preludes, studies, and exercises. It’s included in Classical Guitar Music in Print, which was edited by Mijndert Jape and published by Musicdata, Inc. in 1989. The thematic index runs 25 pages, followed by 10 pages of critical commentary.

Let’s change our focus for a minute and look at the authority records for Tárrega’s preludes; these are reproduced at the end of the handout. If you flip to the last page of the handout, you’ll see that there are currently three relevant authority records. The first authority record, which represents all of the preludes, cites a 1984 edition containing 20 preludes (Venti preludi). This edition of preludes was edited by Ruggero Chiesa, and is included in the table that makes up most of the handout. The same authority record also cites the 1961 “Sämtliche Präludien” which consists of only 15 works; for reasons I’ve already mentioned, this edition is not included in the table.

Below that, the 2nd authority record is for an individual prelude. If you look at how the access point is constructed, you’ll see that the punctuation and structure indicate that there is a single work or set which contains all of Tárrega’s numbered preludes and that this is
number 2 in that set. Keep in mind that even the 9 preludes issued during Tárrega’s lifetime were published at several different times, by different publishers. So, the notion that there is a single work or even collection of preludes is not really supported by the evidence.

To the right of the 2nd example, I’ve included the 3rd authority record—the one for selections—for the sake of being complete. It doesn’t really have an impact on this investigation. That’s all our authority file has to contribute.

Realizing that the authority records didn’t really adequately give guidance on constructing access points for these works, I went in search of other ways to accomplish that. In an attempt to compare sources and make some sense out of this body of work, I began preparing the table which covers pages 1-7 of the handout. I attempted to draw together every numbered work which at least one editor or author had identified as a prelude by Tárrega. I know the incipits are small; hopefully they’re large enough to be legible.

At one point, I considered trying to distinguish the preludes by key. When I realized key wouldn’t be sufficient, I thought of adding the meter; the second column in the table proves why that would not be a useful means of distinguishing these works: for example, there are seven preludes in A major, which are ¾ time. All the same, this is useful information for tracking purposes, so I retained it in the table.

I need to explain the numbering you see in the table. The cells in the columns for Gangi/Carfagna, Chiera, Piñero, and Rodríguez each start with the number they assigned to a particular prelude. If an editor identified a work as something other than a prelude, that’s reflected in the cell.
As you look down the third column, you see the numbering used in the Bèrben edition prepared by Gangi and Carfagna. If you slip to page 7 of the handout, you’ll see works which in this edition, are identified as ‘studì’. An early idea of mine was to use the numbering of the preludes from this edition as the device to distinguish the preludes because it contains more preludes than any other source. However, even though this edition is complete, it lacks a comprehensive numbering that would facilitate identifying those works which appear under different titles.

The following column documents the numbering used in the original German edition of Moser’s biography, which includes almost as many preludes. One appeal of this numbering is that it is independent of title; preludes, etudes, and other works all share a single, comprehensive numbering scheme. If you look at the 3rd entry—a prelude in A major, in triple meter—you’ll see that a work which Gangi and Carfagna identified as a prelude is identified as an etude by Moser and other editors.

The next column documents the numbering used in the 2009 Spanish edition of Moser’s biography. Note the changes in numbering between the two editions. Also look at the next-to-last last entry on the first page, another composition in A major; you’ll note that while it was numbered 95 and called a prelude in the 1st edition, in the latest edition, it is numbered 32 and is now called an etude.

I included a column for Chiesa’s edition for two reasons. Firstly, it is cited in the authority record for the complete preludes. Secondly, it includes a different beginning to one of the preludes, as noted in the two rows bracketed in red toward the bottom of page 2.
Throughout the table, I’ve used rows surrounded by red brackets to tie together versions of a single work or highly related works that some consider multiple versions of a single work.

Piñero’s complete edition of 1968 is also included here, in part because it identifies a work as a prelude that Moser considers to be an arrangement and that Gangi & Carfagna consider to be an etude. For this, see the last musical incipit, which is on the 7th page.

The next column documents preludes in a widely-held edition of Tárrega’s complete works from 1991, edited by Melchor Rodríguez. This edition has been the source for at least one recording of the ‘complete preludes’.

The next column reflects the newest ‘complete’ edition, edited by Michel Beauchamp, and published in 2008. Beauchamp provided new numbering for the preludes; he also included an additional comprehensive numbering scheme encompassing all of the works in this edition. Unfortunately, Beauchamp made the decision to exclude what he identified as ‘transcriptions, sketches, and exercises’; this accounts for the fact that Beauchamp includes only 67 original compositions while most other editors and authors identify roughly 100 original works by Tárrega. An additional limitation is that the numbering scheme Beauchamp developed to identify all the works in the edition does not appear with the music itself; it only appears with the commentary that precedes the music and in a table appearing after the music which compares the numbering used in three different catalogs.

As I mentioned, Beauchamp referred to thematic catalog by Mijndert Jape that’s hidden in a much larger work. It turns out to be a real gem! I’ll talk about it more momentarily.
If you turn to the last two pages of the handout, you’ll see that I’ve given full citations for each of these works. I’ve also indicated what sorts of holdings there are among U.S. libraries. You’ll see that copies of the various editions of Moser’s biographies are quite scarce in this country. In fact, I’ve tried unsuccessfully to acquire a copy of the original German edition for our library for the past 8 years. I’m now trying to get a copy of the 2009 Spanish edition. The Gangi/Carfagna edition is the most widely held version of the complete works with more than 80 holdings in the U.S. Also note that Jape’s Classical Guitar Music in Print is held by roughly 300 libraries in the States.

Over the years, I’ve experimented with various ways to uniquely identify these works. I’d temporarily settled on adding Moser’s numbering as a qualifier at the end of access points, but I have serious concerns about this approach for several reasons:

1. The editions of Moser’s biography are VERY difficult to acquire;
2. The numbering of works changes between editions;
3. Moser’s numbering doesn’t coincide with what appears on the original 9 numbered preludes published during Tárrega’s lifetime;
4. And there is at least one case where Moser has seriously misconstrued published versions of the preludes, as evidenced by the 6 rows bracketed in red at the bottom of page 6 of the handout.

At the end of the handout, I’ve included two examples of access points that incorporate Moser numbering from the 1st edition. The first example includes key and Moser’s numbering; the second is a modified version of the access point reflected in the 2nd authority
record; the construction is awkward, but this particular prelude is frequently recorded, and I felt a need to qualify the authorized access point to reflect which “prelude no. 2” is actually present.

So, where does that leave us?

Though I just discovered Jape’s thematic index, it looks like a very promising candidate. It has much more critical apparatus than any other source, and is very widely held. The only negative I can think of is that it does not include all of Tárrega’s compositions. However, most of the rest of his works have distinctive titles and should not be in need of distinguishing qualifiers. Jape does not explain the reasons for categorizing works as preludes, etudes, or exercises; I’m not sure if a problem might lie there-in or not.

Well, that’s what I have, after working with this repertoire for more than 10 years and pondering how best to provide access to it. Thanks for listening. Now, it’s time to open up the floor for discussion, questions, ideas, etc.