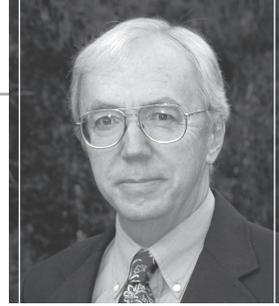


# LETTER FROM THE EDITOR

by Thomas Heck



Thomas Heck,  
Soundboard Scholar  
General Editor

Last year we put out a call for scholarly reviews and they began to appear, thanks primarily to Richard Long's efforts. You may notice a quantum leap in the number of AV (CD and video) reviews in the current issue, thanks to the initiative of our new AV Review Editor, Ellwood Colahan (Univ. of Denver). He can be reached at [SbsMediaRev@guitarfoundation.org](mailto:SbsMediaRev@guitarfoundation.org). Our print review (books, scores) editor, Mr. Long, can be reached at [SbsPrintRev@guitarfoundation.org](mailto:SbsPrintRev@guitarfoundation.org). Submission guidelines are at [www.guitarfoundation.org/page/SubmissionsSbs](http://www.guitarfoundation.org/page/SubmissionsSbs).

The co-publishing of supporting documentation on the GFA website, about which I speculated in the introduction to *Sbs* 1 (2015) and which became a reality with *Sbs* 2 (2016), has continued apace with *Sbs* 3 (2017) and the current fourth volume (2018). Many other scholarly journals are using websites now to accommodate color illustrations, facsimiles, figures and essays that might otherwise be too large or expensive to print. As to the question of feedback (i.e. "Letters to the Editor"), we may all want to think in terms of an online forum for the sake of timeliness if a controversy erupts. So far there has not been a need for one, but we hope to be responsive if the need is felt.

## About Soundboard Scholar 4

Much scholarship lately has been focused on *la guitare en France*, in part because of France's remarkable documentation of the guitar's passage from a five-course instrument in the late 1700s to a six-string one in the early 1800s. France being adjacent to the two countries which were the driving forces in defining the Baroque and Classical instrument-types, Spain and Italy, Parisian music publishers came to play a unique role in tracking the evolution of the guitar's notation from tablature to standard notes on a treble-clef staff.

Our first feature article, in fact, is about the (until now) obscure guitarist Charles de Marescot, who gave posterity the satirical print series *La Guitaromanie*. Its hand-colored lithographs depict aspects of the guitar frenzy that seized the Parisian public in the late 1820s. Spanish contributor Damián Martín's original research brings Marescot's life and works into clearer focus than ever before.

Our second feature article is about a French five-course guitarist, Barthélemy Trille Labarre (1758-1797), saved from historical oblivion thanks to Swedish scholar Kenneth Sparr. Trille Labarre (T-L) lived in hazardous, revolutionary

times in France, when anyone accused of royalist sympathies might have his or her hair parted by the guillotine. Probably this situation caused T-L to emigrate to Boston around 1791-93, where he became a successful theater musician and music teacher. His most important legacy may well be his comprehensive *Nouvelle Méthode pour la Guitare*, exclusively for a five-course instrument, which he published in the years 1788-1791. Once in America, T-L became best known as a pianist and composer; he never returned to the guitar, regardless of how it was strung or tuned.

The reviews in this issue of *Sbs* explore much of the terrain uncovered by the feature articles, and are especially focused on music for voice and guitar. The Spanish political and military songs identified by Jeffery await nothing more than imaginative performances, while Confalone's book on Schubert and the guitar (for those who read Italian) espouses some fresh perspectives on the questions already raised.

The CD review-article by Nathan Cornelius focuses on chamber music with guitar, as do some of the titles reviewed by Ellwood Colahan. My personal favorite AV experience reviewed in this issue, however, is the video lecture series by Prof. Christopher Page.

## Cover Illustration

It was in about 1828-29 that Parisian guitarist and publisher Charles de Marescot brought before the public a short collection of his easier solo guitar pieces entitled *La Guitaromanie*. It was enhanced with six unpaginated satirical lithographs, of which the most memorable one ("Discussion entre les Carulistes et les Molinistes") appears on this issue's cover. Readers are welcome to review the publication details, found in the accompanying article by Damián Martín. See his text between footnotes 16 and 17. A complete digital copy of the *Guitaromanie* collection, represented as being in the public domain, was posted during the preparation of this issue at the Petrucci Music Library at: [imslp.org/wiki/La\\_Guitaromanie\\_\(Marescot%2C\\_Charles\\_de\)](http://imslp.org/wiki/La_Guitaromanie_(Marescot%2C_Charles_de)).

