

LETTER FROM THE EDITOR

by Thomas Heck



Thomas Heck,
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General Editor

Thank you, dear readers, GFA members and supporters, for making possible this second annual issue of *Soundboard Scholar* (*SbS*). As a new peer-reviewed journal of guitar studies, it has special value for those of us with academic connections, being a vetted publication.

The goal of *Soundboard Scholar* is to encourage, recognize, and publish research of the highest caliber related to the guitar. Submission guidelines are posted on the GFA website. Publication frequency is expected to be annual, with free distribution to all GFA members and online sales as well.

As the General Editor of *SbS*, I see my job as primarily steering a constructive course among four players: *a.* our prospective contributors; *b.* the unnamed referees assigned to give submitted articles careful blind-review; *c.* the requirements of the journal's production staff; and most importantly, *d.* our readership.

Complications always arise when English is not the mother tongue of an author. The preparation of such a submitted article for substantive (not just stylistic) peer-review can involve many hours of preliminary work on the part of the "acquisitions editor," whether myself or another colleague. (In this regard, let me thank my translator / proofreader wife, Anne Goodrich Heck, for her meticulous editorial and stylistic sensibilities.)

While the current official roster of referees is listed on the masthead, other appropriate readers (who shall remain anonymous) have already kindly agreed, when asked, to participate in the vetting process, based on their areas of expertise. We all hope that the quality of the results will be worth the collective effort and apparent to all.

What more does this journal need to fulfill our readers' desires? Last year we put out a call for scholarly reviews; this year, thanks to Richard Long's efforts, we have a couple that are well worth reading. We could certainly use more. Publishers and authors are invited to send review copies of their scholarly publications related to the guitar directly to Mr. Long. His address is on the previous page.

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. The co-publishing of supporting documentation on the GFA website, about which I speculated in the introduction to *SbS* no. 1, has become a reality in the present issue. Many other scholarly journals are doing this very thing to accommodate color illustrations and figures that might be too large to print.

Our parent magazine, *Soundboard*, will continue, as it has in the past, to welcome review copies of a broad range of guitar-related publications. Please refer to the *Soundboard* page on the GFA website for the names and addresses of its current Review Editors.

ERRATA for the 2015 issue: In the Pouloupoulos article, on p. 9, col. 2, second to last paragraph, please change the B_♭ to G_♭ in this sentence: "The three bass strings would then sound (ascending): A_♭-D_♭-G_♭ [not B_♭]."

About *Soundboard Scholar* no. 2

The pendulum has swung to this side of the pond—to the guitar in the nascent United States—for this issue of *SbS*. But Europe has not been forgotten. Our introductory article is a long and informative essay by ROBERT FERGUSON, editor-in-chief of *Soundboard*, about a remarkable Anglo-American guitarist, Henry Worrall. In reading and rereading it,

I have absorbed quite a lot that I did not know about guitar culture and music education in general in nineteenth-century America.

Perhaps you will be surprised (as was I) to learn about the once popular "Pestalozzian, or inductive system of instruction." Henry Worrall was one of many American immigrants who advocated the incremental methodology of Johann Heinrich Pestalozzi (1746–1827) in all manner of instruction, including music. Worrall was also enough of a realist (some might say a populist or a "democrat") to promote open (harmonious, chordal) guitar tunings for the untutored masses. He published various pieces for guitar tuned chordally, as in *Sebastopol*—a "battle piece" for D-major tuning full of ruffles and flourishes.

Robert has additionally contributed to this issue, as a "Return With Us Now" featured facsimile from his private collection, *Spanish Retreat*, the one score by Worrall which so far has not been digitized and made available by the Kansas State Historical Society (see note 7 of his article for access to all Worrall's other editions).

ANDREAS STEVENS specializes in the history and literature of the guitar primarily in German-speaking lands. His intervention helped to save the old *Gitarristische Vereinigung* collection: he negotiated a new home for it at the Bavarian State Library. Andreas' article, shedding new light on J. K. Mertz's life and times, would have been impossible without access to the letters of his widow, Josephine Mertz (1819–1903), preserved in that collection. They provide a new lens by which to view her husband's compositions and performances. They also suggest strongly that the photographic portrait currently proposed as showing Mertz's likeness is not credible.

The names NICOLETTA CONFALONE and GREGORY LECLAIR will not be unfamiliar to our readers who have been following the growing literature on Emilia Giuliani, one of the first woman guitarist/composers to achieve real fame in her profession. This article finally shows how papa (Mauro Giuliani) managed to have both a *family* in Italy and a *household* in Vienna. The former produced Michele (1801–1867), a talented son who taught voice at the Paris Conservatoire. The latter gave us the incomparable Emilia (1813–1850). If an actual "walking tour" of Giuliani's Naples is not in your stars, this virtual excursion might be the next best thing.

We have two reviews in this issue, both prepared by our reviews editor, RICHARD LONG, and both about publications of significance. The first discusses Christopher Page's *The Guitar in Tudor England: A Social and Musical History* (2015). The reviewer considers it a major contribution to a better understanding of the early variants of the guitar—the gittern and cittern—and their place in England's social and cultural history.

The second review, of the CD *German Romantic Guitar Duets* by Adam Darr (1811–1866), performed by JOHN SCHNEIDERMAN and HIDEKI YAMAYA, refocuses our attention on the continent at roughly the same time Worrall was breaking new ground with the guitar in the developing USA. The guitar in central Europe at mid-century, alas, was falling out of favor, making it impossible for Darr's music to break into print. Fortunately not all was lost. Much of the music recorded on this two-CD set was preserved in the very collection that Andreas Stevens helped to save, the *Gitarristische Sammlung Fritz Walter und Gabriele Wiedemann* in Munich.