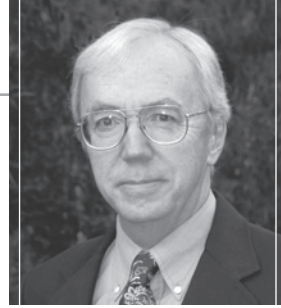


# LETTER FROM THE EDITOR

by Thomas Heck



Thomas Heck,  
Soundboard Scholar  
General Editor

It is gratifying to be able to continue serving the scholarly community of guitar enthusiasts with *Soundboard Scholar*, one of very few peer-reviewed journals of guitar studies. Our goal continues to be the encouragement and publication of research of the highest caliber related to the guitar. Submission guidelines are posted on the GFA website. Publication frequency has so far been annual, with free distribution to all GFA members and subscribers, and online sales as well.

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

Last year we put out a call for scholarly reviews; this year, thanks to Richard Long's editorial efforts, we have five timely ones to share with you. 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 along with that of our new CD and media Review Editor, Mr. Colahan.

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 become an integral and valuable complement to *Sbs 3* (2017). Many other scholarly journals are doing this very thing to accommodate color illustrations, facsimiles, and figures 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.

Our parent magazine, *Soundboard* quarterly, 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 Web site for the names and addresses of its current Review Editors.

## About *Soundboard Scholar 3*

Documents and documentation, whether published or in manuscript, seem to set the tone for this issue of *Sbs*. Erik Stenstadvold's presentation of an unknown letter of 1827 by Fernando Sor, written in French (and now reproduced as both a facsimile and a transcription) and translated into English, accompanied by a probing series of annotations, goes far in enabling us to comprehend the way the "publication game" was played in Paris at that time. Following other clues, the author even throws new light on Sor's rocky relationship with the French dancer, Mlle. Hullin.

The publication history of Segovia's famous "scales," as narrated by Andreas Stevens, shows that nothing in the world of guitar methods and studies, especially after Segovia's involvement with them, is as simple as it might seem. Which of us had ever heard of

earlier editions of those scales than what first came to us in 1953 by way of the Columbia Music Co.? It is very gratifying to be able to copublish online with this article, for the first time, the *true first edition* of Segovia's scales: *Estudios de Técnica Elemental, primer cuaderno, escalas diatonicas—guitarra* (Buenos Aires, ca. 1928).

There are two interesting articles in our BIBLIOGRAPHICA section. The first, by Ellwood Colahan, MLIS, proposes an online answer to the question "How can I find a particular score of guitar music buried in an anthology or collection of pieces?" The second essay, by Ricardo Aleixo, shines light on the development of staff notation for guitar around 1800, as illustrated in a manuscript score in the Senate Library of Madrid.

Finally, much thanks goes to Richard Long for his service not only as our Review Editor, but also as the author of four reviews that enrich this issue. His observations on recent publications by A. Van Vliet, M. Ophee, P. Pouloupoulos, and instrument restorers D. Sinier and F. de Ridder show his deep and wise appreciation for the work of each of these authors.

Prof. Stanley Yates' review of the 7-CD set *The Russian Guitar 1800-1850* is substantial enough to be a separate, feature "review article" by itself. One can and should savor the level of engagement of both the artists being reviewed, Oleg Timofeyev and John Schneiderman, and the reviewer. Prepare to be educated by this substantial essay!

## Cover Illustration

The color portrait of Fernando Sor which appears on the cover of this issue, not previously published as far as we know, is a hand-colored version of a printed (b&w) copy of a painting—an original portrait (now lost) of Sor—by one Innocent Louis Goubeau. Before it disappeared it was copied, in the mid-1820s, by both a lithographer and an engraver, probably in response to public demand. The lithograph, according to the British Museum exemplar now online and well documented (No. 1893,0123.45), bears the attribution "Goubeau pinxit / Lith de Engelmann / Lithod par Bordes," which means that the original painter was Goubeau, the preparer of the image on the lithographic stone was Joseph Bordes, and the craftsman who inked the stone and pulled the prints was Godefroy Engelmann. The engraved copy, slightly sharper than the lithographic one, has this attribution: "Drawn by L. Goubeau / Engraved by M.N. Bates." Our cover illustration apparently began its existence as a paper print and was over-painted by hand (water-colored). It is a one-of-a-kind miniature version (the inner oval being 9.5 x 7.3 cm.—about 3.7 x 2.9 in.) of how the original portrait might have appeared. The present owner, Norbert Fischer, who kindly gave us permission to reproduce the portrait, is "a classical guitarist and guitar teacher who lives with his family in a little N. German village some 60 km. from Bremen." He acquired it from an antiquarian dealer in response to an eBay posting of 2015.