

Justin Holland's Guitar Music Collection

ROBERT COLDWELL

THE NAME JUSTIN HOLLAND (**figure 1**) has appeared many times on the pages of *Soundboard* and *Soundboard Scholar*—first in 1976, when Peter Danner's "Return with Us Now" series featured Holland's *Angel's Serenade*.¹ Much information on Holland's biography and compositions has been published since that first article, but little research has been done on how he acquired his deep knowledge of the guitar and guitarists. This article will explore his work as an editor and collector, drawing on bound volumes of guitar music that I have recently discovered.

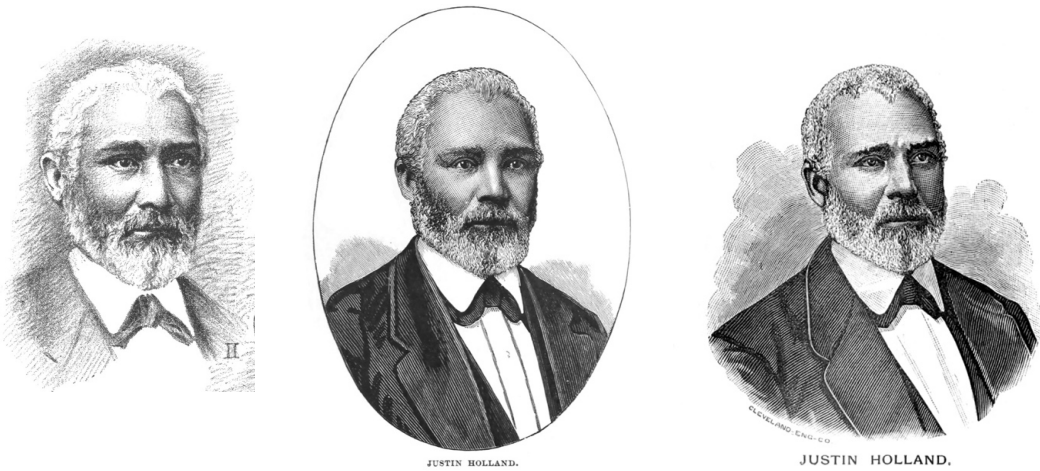
Justin Holland, the father, and Justin Minor Holland, his elder son, were often confused or conflated, starting in the late nineteenth century, when both were actively publishing; this confusion has continued into the modern era in numerous articles and books. The son's middle name, Minor, was his mother's maiden name and did not denote a "junior." Justin Holland's younger son was named Exum Minor Holland. In this article, when full names are not used, any mention of the name "Holland" by itself will refer to Justin Holland, the father, and any mention of "J.M. Holland" will refer to Justin Minor Holland, the son.

1 Peter Danner, "Return with Us Now," *Soundboard* 3, no. 2 (May 1976): 28. See also the facsimile of Holland's arrangement of Edward Mack's *Weston's March to Chicago* in Danner, "Return With Us Now: Featured Facsimiles," *Soundboard Scholar*, no. 7 (2021), doi.org/10.56902/SBS.2021.7.17. The three portraits in **figure 1** are taken from the following sources:

¶ (1) Illustration for the article "Das Grossbeamten-Collegium der farbigen Grossloge von Ohio in Amerika" [The Grand Officers' College of the Colored Grand Lodge of Ohio in America], *Der Freimaurer: Illustrierte Monatschrift für die gesammte Freimaurerei*, February 1877, 13 (title page), data.onb.ac.at/rep/1052C597. The information in the article was supplied by Holland himself. The portrait is reproduced with the permission of the Österreichische Nationalbibliothek. The title page of this journal is damaged, and the image presented here was corrected by the author. ¶ (2) The most well-known portrait of Justin Holland, from James Trotter, *Music and Some Highly Musical People* (Boston: Lee and Shepard, 1878), 115, archive.org/details/musicsomehighlymootrot. The same engraving appears in Rev. William J. Simmons, *Men of Mark: Eminent, Progressive and Rising* (Cleveland: Rewell, 1887), 385.

¶ (3) From the title page of *Brainard's Musical World*, June 1887, 1. It was reproduced at a reduced size in Barbara Clemenson, "Justin Holland: African-American Guitarist of the 19th Century," *Soundboard* 21, no. 2 (Fall 1994): 15. All three portraits appear to be based on a single original, perhaps an undiscovered photograph. Two later portraits have been found that are poor copies based on these originals: "Distinguished Composers: The Musical Writers of the Colored Race," *The Freeman* (Indianapolis), May 18, 1889, 4; and Russell H. Davis, "Memorable Negroes: Musician with Many Talents," *The Plain Dealer* (Cleveland), March 30, 1969, 4-H.

Figure 1 Three portraits of Justin Holland. From left to right: (1) 1877, (2) 1878, and (3) 1887.



I have always admired Holland for his expansive knowledge of guitarists and guitar music and for his copious publishing during his long career. His acquisition of knowledge required endless patience and determination, with much self-directed learning after his studies at Oberlin’s preparatory department in the school year 1841–42.² Since he is not known to have traveled outside of the United States, except to Mexico and Haiti, it would have taken much effort and time to acquire the material for his collection, which was likely done by mail. Undoubtedly, he corresponded extensively with guitarists and collectors in the United States and other countries.

His collection most likely was inherited by his son J. M. Holland, who was also a guitarist, composer, and collector. I have spent years researching Holland’s extended family in the hope of uncovering information about the collection, but without much success.

In December 2020, Erik Stenstadvold asked me about rumors of a pre-1850 American edition of Sor’s opus 9. I vaguely recalled seeing old editions of Sor from American publishers, and this led me to a search of libraries.³ I came across a curious catalog entry in the Louisiana State University library (LSU): “Œuvres de guitar, by Ferdinand Sor.” Expanding on my search at LSU, I found two more interesting volumes, one simply titled *Guitar music*, containing music by Carulli already cataloged by Mario Torta,⁴ and another titled *Guitar music: Arranged by Justin Holland*. After the library sent me scans of all the pages, it immediately became clear that all three had belonged to Holland and represented the first glimpse of his collection. Further

² Clemenson, “Justin Holland,” 15.

³ The search outcome is detailed in Robert Coldwell, “Early US editions of Fernando Sor,” Digital Guitar Archive, digitalguitararchive.com/2021/06/early-us-editions-of-fernando-sor, published June 19, 2021.

⁴ Mario Torta, *Catalogo tematico delle opere di Ferdinando Carulli* (Lucca: Libreria Musicale Italiana, 1993).

research uncovered four more volumes that were originally in the LSU library. One is located in the Cleveland Public Library, and the other three are at Washington State University. The combined collection of Holland and J. M. Holland appears to have been dispersed in the years between 1917, when J. M. Holland died, and 1947, when LSU sold the volumes to the Cleveland and Washington institutions. It is fortunate that these volumes survived and can provide insight into the types of material the collection would have contained.

Biography

Holland's career and reputation are widely known among guitarists, but the following overview offers additional context for his musical and publishing activities and his family. The first modern biography of Holland appeared in 1987 and was a master's thesis by William A. Banks.⁵ Banks included a list of known publications, which remained the only major catalog until I published a more extensive catalog online.⁶ In the Fall 1994 *Soundboard*, Barbara Clemenson expanded on the work of Banks with much additional research.⁷ Both Banks and Clemenson included quotes from Holland's obituary in the June 1887 issue of *Brainard's Musical World*. At the time of his death, Holland had been publishing with Brainard for thirty years. It seems appropriate to include the entire obituary here for a perspective on his life and musical activities as seen by a contemporary:

JUSTIN HOLLAND

The name of this musician is familiar to guitar players all over this country, yet very few were aware of the fact that he was a colored gentleman. We have known him personally and bare witness to the excellency of his character and the superiority of his mind. We have seen papers which bore evidence of the fact that he was highly honored by Masonic bodies abroad. Mr. Holland was familiar at least with three languages. He was a constant reader and an independent thinker. He was a man with whom anyone might have associated. He felt the ban that rests on his [*sic*] and more than once he alluded in conversation to the fact, that while everybody was kind to him, he realized that social bars were in his way of success.

Justin Holland, born in 1819, in Norwalk County, Virginia, was the son of a farmer. He lived in Virginia with his parents until 1833, when he went to Boston, Mass., shortly afterwards moving to Chelsea, near by, where he spent his youth and early manhood. In Chelsea he became acquainted with Signor Mariano Perez,

5 William A. Banks, "Justin Holland: The Guitar's Black Pioneer" (MA thesis, American University, 1987).

6 Robert Coldwell, "The Works of Justin Holland and Justin Minor Holland," Digital Guitar Archive, digitalguitararchive.com/2022/10/the-works-of-justin-holland-and-justin-minor-holland, published October 4, 2022.

7 Clemenson, "Justin Holland," 13–20.

a Spanish musician, who was an artistic performer on the guitar, and young Mr. Holland determined to learn that instrument. His first music teacher was Simon Knaebel, a member of Ned Kendall's famous brass band, and who enjoyed a high reputation as an arranger of music. Subsequently Mr. Holland began lessons with William Schubert, also one of Kendall's band, and a correct and brilliant performer on the guitar. After making good progress on this instrument Mr. Holland took lessons on the eight-keyed flute from a Scotchman named Pollock. While learning music he had to work hard to secure the money necessary to meet the expenses of his musical education, and the time for practice was always taken from that usually devoted to sleep by others. In 1841 he went to Oberlin College, where he remained for about two years. In 1843 he went to Mexico, partly for the purpose of learning the Spanish language so as to be able to read the works of Signor Aguado, and other Spanish writers of guitar works. Returning to Oberlin in 1845, Mr. Holland married and went to Cleveland, then a small city of less than 9,000 inhabitants. He began to give lessons on the guitar, and decided to make Cleveland his future home. From that time he devoted himself to teaching and writing music for the guitar, and it is said that he has written more and better music for that instrument than any American writer. His principal compositions are "Winter Evenings," (15 pieces); "Flowers of Melody," (23 pieces); "Gems for the Guitar," (20 pieces); "Summer Evening," (Songs); "Bouquet of Melodies," (24 arrangements from the most popular operas). He is also the author of two methods for the Guitar, "Holland's Complete Method for the Guitar" published by Oliver Ditson & Co., and "Holland's Modern Method for the Guitar" published by Messrs. S. Brainard's Sons.

In July, 1884, in connection with some of his advanced pupils Mr. Holland organized the Cleveland Guitar Club, which organization gave a public recital of guitar music in the following December. The performance was highly spoken of by the press and musicians generally.

Mr. Holland continued teaching until last October, when his health failed, and he went South with the hope that a change of climate might restore his failing powers. He did not recover, however, but died on the 24th of March last, at the age of sixty-seven years and eight months.

Whenever we have been in Cleveland we always made it a point of duty and pleasure to visit Mr. Holland, and we never left his presence without having enjoyed his genial manner and his interesting conversations. He was unassuming and modest, in fact, he was a perfect gentleman in all his ways and dealings. No doubt it is as great a gratification to those of our readers who play the guitar to hear so much good of a man whom they knew only by name, as it is to us to lay these facts before them.⁸

8 *Brainard's Musical World*, no. 282, June 1887, 204; the author's name is not given. Spelling and other mistakes as in original. A scan of the source may be found via the article's abstract page, digitalcommons.du.edu/sbs/vol9/iss1/11/, under the heading "Additional Files." *Western Musical World* and *Brainard's Musical World* issues were accessed in the microfilm series

Guitar Music References in Publications

Among Holland's works were twenty-four opera transcriptions in a series titled *Bouquet of Melodies: Selections from Favorite Operas Arranged for the Guitar*, published in 1868 by S. Brainard & Sons. Opera transcriptions by American guitarist-composers at the time were not uncommon, but twenty-four by one composer was unique. This was more reminiscent of European guitarist-composers from decades prior, such as Sor, Giuliani, and Mertz, than of Holland's contemporaries. Another example of his preference for European music was the wide range of research he did for *Holland's Comprehensive Method for the Guitar*, first published in 1874 by Oliver Ditson, then revised with additions in 1888.⁹

In both the 1874 and 1888 *Comprehensive Method* editions, Holland included music examples from Sor, Carulli, Carcassi, Bathioli, Meignen, Giuliani, Aguado, Fierlein, Diabelli, Horetzky, and W. L. Haydn. One of the nine Sor examples Holland used in his *Comprehensive Method* was *March du ballet de Cendrillon*.¹⁰ This piece is one of the *Œuvres de Guitar* published by S. Brainard & Sons, which will be discussed later in this article. In the preface, Holland lists the major methods he consulted:

In compiling and arranging this work I have consulted the following standard works and made such extracts from them as I judged adapted to my purpose. They are all foreign works.

Methode pour la guitare, par F. Sor. Vingt-quatre leçons progressives, F. Sor.
Método de guitarra, por D. Aguado. Ejercicios faciles y muy utiles, D. Aguado.
Vingt quatre petites pieces pour servir de leçons, F. Sor. Complete method, by
F. Carulli. Sequel à la methode, F. Carulli. Methode complete pour la guitare,
M. Carcassi. Twenty-five Etudes melodiques progressives, Carcassi op. 60.
Studio per la Chitarra, Mauro Giuliani. Schule fur die guitare, von J. K. Mertz.
Soixante leçons pour deux guitares à l' usage des commençants J. Kuffner op. 168.¹¹

Brainard's Musical World, New Haven, CT: Opus Publications at the University of North Texas.

- ⁹ In his 1876 *Modern Method for the Guitar*, Holland states that he compiled the *Comprehensive Method* in 1867–68. An article describing Holland's work in progress appeared in late 1868: "An Important Musical Work in Preparation," *Cleveland Daily Plain Dealer*, December 24, 1868. The reason for the six-year delay from the completion of the work to its publication is unknown. The 1888 edition was perhaps already complete upon Holland's death in June 1887 or was finalized for publication by J. M. Holland.
- ¹⁰ The examples by Sor in the *Comprehensive Method* are op. 44, no. 2 (p. 39); op. 44, no. 12 (simplified by Holland, p. 50); *Six divertissements*, no. 5 (p. 75); *Méthode, Exercices pour les tierces*, nos. 1 and 2 (p. 81); *Méthode, Exercices pour les sixtes*, no. 5 (p. 92); op. 32, no. 2 (p. 93); op. 16, var. 8 (p. 97); *Méthode*, example 78 (p. 101); *March du ballet de Cendrillon* (pp. 117–18). In his *Modern Method*, Holland included only four of the Sor examples from the *Comprehensive Method* while adding two new ones, op. 31, nos. 1 and 9.
- ¹¹ Justin Holland, *Holland's Comprehensive Method for the Guitar* (New York: J. L. Peters, 1874), 3. All quoted material follow the orthography of the original sources, including misspellings, missing or incorrect diacritics, and mistakes in punctuation.

In 1876 he published *Holland's Modern Method for the Guitar* with S. Brainard's Sons, which was an abridged version of his *Comprehensive Method*.¹² In the introduction, he included separate lists of suggested music for students and more difficult music for performers. His list of consulted works was different and shortened from the list in the *Comprehensive Method*. In the *Modern Method* we see Holland's familiarity with a wide range of European guitarist-composers:

The following works have been consulted and extracts and translations made from them as deemed necessary;

Methode pour La Guitare, por *F. Sor*. French and German.
 Vingt-Quatre lecons progressivos, *F. Sor*. "
 Vingt-Quatre petite pieces pour Servir de lecons, *Sor*. Fre[nch].
 Methode Complete pour La Guitare, *M. Carcassi*. "
 25 Etude Melodiques progressives. " " "
 Metodo de Guitarra, por *D. Aguado*. Spanish.
 Exercicios faciles y muy utiles, *Aguado*. "
 Complete Method, by *F. Carulli*. English.
 Second Suite a La Methode, *F. Carulli*. French.
 Studio per La Chitarra, *M. Giuliani*. Italian.
 Schule fur die Guitare, von *J. K. Mertz*. German. (p. 3)

A BRIEF LIST OF MUSIC SUITABLE FOR USE AS LESSONS, RECREATIONS,
 AND ENTERTAINMENT.

- 1st. 36 *Divertimenti*, *M. Giuliani*. Not difficult.
- 2d. *Recreations des commençaus*, *M. Carcassi*, op. 21. Easy.
- 3d. *Amusement*, *M. Carcassi*, op. 10. Easy.
- 4th. XVIII *Lecons progressives*, *M. Giuliani*, op. 51. Good, as lessons.
- 5th. *Exercicios faciles*, *D. Aguado*, op. 10. Useful, as lessons.
- 6th. *Recreations musicales in 4 suits*, *M. Carcassi*, op. 50. Good, as practice and for entertainment.
- 7th. *Schule fur die Guitare*, *J. K. Mertz*, Contains some fine exercises as daily practice for obtaining rapidity of execution and equality of force in the right hand.
- 8th. *Studio per la Chitarra*, *M. Giuliani*. Very useful for the intervals and the ornaments.
- 9th. *Second Suite a la Methode*, *F. Carulli*, op. 71. Contains a great variety of very useful practices.
- 10th. 25. *Etudes Melodiques progressives*, *M. Carcassi*, op. 60. Very good and useful as practice, after having studied well a good instruction book.

A FEW GOOD THINGS FOR A GOOD PERFORMER.

- 1st. *Trois Nocturnes*, *J. K. Mertz*, op. 4.

¹² For more details on the *Modern Method*, see Jimmy Everett Moore, "The Significance of Justin Holland's *Modern Method for the Guitar*" (DMA diss., Florida State University, 2009).

- 2d. *Opfern Revue ausgewahlte melodien*, A series of very fine arrangements from the operas by J.K. Mertz, and not very difficult. Nos. 1 to 38, No. 10, (*La Straniera*) is most excellent.
- 3d. 3 *Airs Suises*, M. Carcassi, op. 44.
- 4th. 3 *Morceaux*, J.K. Mertz, op. 65. No. 3 of this set, very good, a very beautiful composition in the Minor Mode.
- 5th. 6 *Fantasies, from the operas*, M. Carcassi, op. 33 to 38. All good.
- 6th. *Flora di Italia*, Part 1 and 2, M. Giuliani, op. 164. [sic for op. 146]
- 7th. *Rossiniana*, M. Giuliani, Nos. 1, 2, and 3; ops. 119, 120, 121.
- 8th. *Grandes Variationes*, M. Giuliani, op. 104.
- 9th. *Fantaisie*, M. Giuliani, op. 62.
- 10th. *5th Fantaisie*, F. DeFossa, op. 12. Follies of Spain.
- 11th. *Six Waltzes*, F. Sor, op. 17 and 18. 2 suites.¹³ (p. 117)

Holland's eldest son, Justin Minor Holland (1848–1917), was a guitarist who also published with S. Brainard as early as 1866, but the majority of his compositions were not published until 1885 and later. There is no indication that J.M. Holland performed in public or taught. After his father died, he wrote a monthly series of articles titled “The Guitar” for *Brainard's Musical World*, first announced in December 1887, with the first full article appearing in January 1888. The series ended in December 1888. In the first article, in response to a reader's question about music for terz guitar, he responds with a detailed list of works:

The following music is recommended for the two [terz and standard] instruments:

Diabelli, A., Orpheus. Melodische Satze zur Bildung des Vertrages und Geschmackes, books 1 to 12.

Giuliani, M., Op. 66, 3 Rondeaux: Op. 69, La Lira Notturna.

Mertz, J. K., Op. 51. Duc sur Alessandre Stradella.

Muller, J. J., Op. 3, Potpourri sur Le Freischutz; 4, Potpourri sur La Muette de Portici; 5, Potpourri sur Fra Diavolo; 33, Potpourri sur I Puritani.¹⁴

In this same article in response to another reader's question regarding exercises or pieces in B \flat , E \flat , or A \flat available for purchase in America, he responds with this list:

The following exercises will afford practice in the “flat keys”:

Carulli, F., Op. 114, L'Utile et Agreeable, 48 preludes et 24 morceaux.

De Fossa, F., Op. 5, Fantaisie pour Guitar Seule.

De Fossa, F., Op. 11, Les Adieux a l'Espagne.

Giuliani, M., Op. 100, Etudes Instructives, Faciles et Agreeables.

Praeger, H., Op. 48, Suite des Exercises.

¹³ *Holland's Modern Method for the Guitar*, 3, 117.

¹⁴ Justin M. Holland, “The Guitar,” *Brainard's Musical World*, January 1888, 35. Available online at: digitalguitararchive.com/2021/03/justin-m-holland-the-guitar.

Sor, F., Op. 11. Deux Themes varies et douze menuets.

Sor, F., Op. 25, Deuxime Grande Sonate.

Sor, F., Op. 29, Douze Etudes.

For concert pieces the following are recommended as being brilliant and not too difficult:

Sor, F., Op. 9, O Dolce Concento.

Sor, F., Op., [*sic* for WoO] March du Ballet de Cendrillon.

Carcassi, M., Op. 38, Le Dieu et la Bayaders.

Holland, J., Home, Sweet Home.

Holland, J., Carnival of Venice.

Mertz, J. K., Op. 17, Die Zigeunerin (Bohemian Girl).

In Holland's methods and J. M. Holland's articles, music is listed for well-known artists, as well as those who would have been lesser known in America at the time, such as Bathioli, Horetzky, Praeger, and de Fossa. In J. M. Holland's article above, note the inclusion of Sor's *O dolce concento* and *March du ballet de Cendrillon*. Recall that Holland's *Comprehensive Method* mentioned above also includes the *March du ballet de Cendrillon*. All these compositions will be discussed below, along with editions of Sor published by S. Brainard & Co. and S. Brainard & Sons.

Arling Shaeffer and Justin Minor Holland

Arling Shaeffer (1859–1943), an American guitarist active in Chicago from the 1890s, wrote a series of articles in 1934 for *The Serenader* reminiscing about various guitarists and memorable moments from his musical career. Shaeffer's October 1934 article describes a meeting with J. M. Holland. This article confirms not only the existence of an extensive collection but also highlights J. M. Holland's position and connections in the wider guitar community, with his ability to purchase music from Josephine Mertz:

The next worthy exponent of the guitar was a Mr. Holland, who was the son of Justian [*sic*] Holland who was a prominent teacher in Cleveland, Ohio for many years and published a method in 1888 of which I have a copy. The former Mr. Holland resided in New Orleans, La., was in charge of the U. S. Port of Entry, held that office for over twenty five years, spoke and wrote some seven languages. No matter what political faction were in power in the U. S. Government, Mr. Holland retained his position for all those years. At the time I met Mr. Holland, I was filling an engagement with an Opera Co. playing guitar solos on my 35 stringed guitar of which I was the inventer and patentee. After a matinee performance Mr. Holland remained in the theatre and sent up his card on the stage by one of the ushers, I complied with his request, in meeting him in the lobby of the theatre. After a special appointment I met Mr. Holland at his office, when he disclosed to me "That he had one of the most elaborate libraries of guitar music, mostly of old

masters — Ferd Sor—Regondi—Pettoletti—Zani de Ferranti—Mauro Giuliani and others. One of which was a guitar method in manuscript by J. K. Mertz, purchased in Berlin of the widow of J. K. Mertz for which he paid a large sum. I have often wondered if this method has ever found its way to the printing press. If not, to my idea, the guitar loving fraternity has lost a most valuable asset, should it had been published, for above all writers for the guitar the life work of J. K. Mertz stands out foremost, for it was he, who opened up the possibilities of the guitar, carrying full accompaniment formation with the melody, making the guitar as complete as the piano or harp in effect. This is not found so fully developed in any of the old masters of the guitar. Mr. Holland presented me with the photographs of Ferd Sor—Mauro Giuliani [*sic*]—Zani de Ferranti which I place a high value upon to anyone deeply interested in the guitar.¹⁵

The portraits Shaeffer received could have been copies of those that J. M. Holland had gathered for a planned book on the history of the guitar. The book was never published, but his letters to Frank H. Martin of C. F. Martin & Co. in Nazareth, Pennsylvania offer much intriguing information regarding his methods of obtaining music and ephemera from Europe and the state of his collection.

The following are extracts of some of the letters written by J. M. Holland currently in the C. F. Martin & Co. archives. The complete set of letters in the archive ranges from August 12, 1880, to May 12, 1897.

April 15, 1895:

The present understanding is that Mr. Flanner will issue for me the little work I am now engaged upon, and later an instruction book on an entirely different method from any yet published, designed to greatly reduce the time now required to learn the instrument. The books of today have not at all deviated from the work published by Carulli, the founder of the modern school for the guitar, in 1810.

April 18, 1896:

The guitar history is still in an uncompleted state, as is also the new method which I have in view. I have been in such an unsettled frame of mind during the past year that I have done little on the work beyond corresponding with parties in Europe relative to guitar virtuosos of the beginning of the century. Am now awaiting a reply as to the authenticity of a picture I think to be Carcassi, whose autograph I have succeeded in getting. I am also awaiting some further information as to the history of Legnani, particularly as to the time of his death. You know that he was

15 Arling Shaeffer, “Reminiscence [*sic*] of a Guitarist,” *The Serenader*, October 1934, 6. A scan of the source, with a picture of Shaeffer, may be found via the article’s abstract page, digitalcommons.du.edu/sbs/vol9/iss1/11/, under the heading “Additional Files.” In the article, Shaeffer mentions J. M. Holland working as a Customs Inspector for twenty-five years, and since the latter started this work in 1871, Shaeffer’s encounter must have happened around 1896. No newspaper references to Shaeffer performing in New Orleans have been located.

the greatest of the guitarists with the exception of Zani de Ferranti, whose picture, history and autograph I now have.

I have pictures for you of the parties whose pictures will be put in the little work, and you shall know before it goes to the printer and I shall probably send it to you to look over before that time.

April 25, 1896:

My guitar history is yet in fragments, requiring to be put together and copied. There are things lacking, which I would like to supply, some facts regarding the old virtuosi of Europe not given in any of the encyclopedias of music, which would make the work much more complete. These I am still endeavoring to get through dealers or U. S. Consuls at two or three of the European capitals.

August 12, 1896:

I have had the pictures of Giuliani, Carulli and Zani de Ferranti enlarged for framing and while at it had a set made for you. I had also the frontispiece of Carcassi's method, the foreign edition, copied as I had always been under the impression that the picture was that of the author. I have tried to verify my impression by correspondence with parties in Europe, but now give it up as the publishers state that owing to the great time that has elapsed since the publication of the work no one now connected with the house can give any information on the subject, and no authenticated picture can be found by them of Carcassi. But as I have his autograph traced on the negative and copied with the picture the work is not without interest and value to those who prize guitar literature and curiosities.

September 12, 1896:

I received your two letters of recent dates, was glad to hear from you, and especially to learn that the photographs arrived in good condition. I have not been able to identify with certainty the picture above the autograph of Carcassi, but of the others there is no doubt. The photograph of Carulli, the founder of the modern school for the guitar, is enlarged from an engraving in the third edition of his method, a copy of which I succeeded in getting from Versailles [*sic*], France. The picture of Giuliani, one of the most celebrated of the virtuosi of the early part of this century, is copied from an engraving I got from his publisher, Artaria – Vienna, some years ago. The photograph of Zani de Ferranti, is an enlarged copy of one obtained from his son, now in Brussels, Belgium, by Mr. J. M. Miller, now of Vinton, Iowa. I have since received directly from the son copies of newspaper notices, both European and American, which I intend to use in my sketch. So the identity of three of the four is perfectly established. Sketches of Carcassi and Carulli, prepared by me, appeared in the Musical World in 1888, which I shall enlarge upon in the contemplated work. I think I shall be able to give you copies in advance for your scrap-book.

October 10, 1896:

I have J. K. Mertz's compositions complete now, over 50 of Carcassi's, and over 200 of Carulli's. So you see, that with the three authors I give you above, I am doing quite well.

May 12, 1897:

Since last writing you I have found no music but one method containing an excellent engraving of Aguado, one of the old Spanish masters, who lived in Paris many years at about the same time as Sor, De Fossa, Giuliani, et als. I shall have this copied later and will send it to add to your collection.

The Martin & Co. Archives contain an engraving of Sor and a single page with pasted-on photographic reproductions of engravings of Giuliani and Carulli. Possibly these were the ones J. M. Holland mentioned in his letters. No other images, music, or manuscripts sent by J. M. Holland have been located in the archives, and there are no letters after 1897.

In his letters to Martin, J. M. Holland discusses two book-publishing projects he was pursuing with Joseph Flanner, a music publisher in Milwaukee. Letters to Flanner could shed more light on J. M. Holland's acquisitions. I was informed, however, by a descendant of Joseph Flanner that no records from the early days of Flanner's company remain.¹⁶

I was unable to locate any records indicating that J. M. Holland traveled outside of America, but his letters make it apparent that he actively corresponded with many people both in America and Europe. His acquisition of music, such as the Mertz method he purchased from Josephine Mertz, must have all happened by mail.

The Holland Family in New Orleans

Holland's obituary in *Brainard's Musical World* mentions him traveling south to improve his health. He left Cleveland in November 1886 for New Orleans, where his children and wife were living at the time, and planned to return in April 1887.¹⁷ He died in New Orleans on March 24, 1887.¹⁸ A newspaper announcement of his departure stated that he had been suffering from asthma for the previous eight

16 John Flanner, correspondence with the author, October 22, 2023. J. M. Holland appears to have made the acquaintance of Joseph Flanner in New Orleans, before Flanner moved to Milwaukee in 1891. Joseph Flanner was in a poor financial state at the time of his death in 1913.

17 *The Cleveland Gazette*, November 13, 1886, 4.

18 The death certificate states the cause of death as "brain fever." He was buried in Greenwood Cemetery in New Orleans. The burial location is 55 Live Oak Avenue, between Hawthorne Walk and Cedar Walk. Also buried at this location are his son Justin Minor Holland (August 1848, Cleveland, OH – October 26, 1917, New Orleans, LA), son Exum Minor Holland (c. 1854, Cleveland, OH – September 17, 1919, New Orleans, LA), daughter Lavinia S. Holland (December 1856, Cleveland, OH – January 26, 1918, New Orleans, LA), and daughter Clara Montieth Holland (March 1862, Cleveland, OH – April 1, 1936, New Orleans, LA).

months,¹⁹ and newspaper obituaries stated that he had been in ill health for several years.²⁰ J. M. Holland traveled to Chicago and Cleveland in April 1887 during a ten-day work absence, presumably to manage his father's estate.²¹

Cleveland, from the 1840s through the 1860s, had been one of the most favorable cities for Black musicians and composers such as Holland. It was a progressive and racially integrated city, with the growth in population and prosperity providing enough students for Holland to make a living teaching music. He would supplement his teaching income with publishing work for Brainard. Holland published at least four hundred works over thirty years with Brainard. Since he was not an active performer, his income would have come only from teaching and publishing.

In the late 1860s, previously integrated organizations and occupations in Cleveland began to become segregated, with more extensive segregation occurring in the following decades. The Black population in Cleveland had not been large, and the rapidly growing population of the city made them an even smaller minority. It became more difficult for the Black population to obtain jobs in the growing number of white-collar occupations.²² By 1870, Holland and his sons perhaps realized that Cleveland could not provide the right career opportunities. Holland's wife and children relocated to New Orleans in the 1870s. His wife Delphine was born near New Orleans and may have been aware of work opportunities there through family connections.²³ Holland continued to teach and publish in Cleveland over the next seventeen years while his family was living in New Orleans. His publishing work with Brainard and a roster of dedicated students may have made it more economically beneficial for him to remain there. He is known to have visited New Orleans at least once in 1874 before his final visit in 1887.²⁴

J. M. Holland appears to have been the first to arrive in New Orleans in 1870.²⁵ He started working for the Customs Service in 1871 and continued his career, working every day from 10 a.m. in the morning to 11 p.m. at night, until ten days before his death on October 26, 1917.²⁶ He never married, and upon his death his entire estate

19 *The Cleveland Gazette*, November 6, 1886, 2.

20 *Cleveland Daily Plain Dealer*, March 31, 1887, 4.

21 *The Weekly Pelican*, April 2, 1887, 2. The Probate Court of Cuyahoga County, Ohio has no records for Justin Holland that could help determine the details of his estate.

22 For details of race, economics, and occupations in Cleveland during this time period, see Kenneth L. Kusmer, *A Ghetto Takes Shape, Black Cleveland, 1870–1930*, (Urbana: University of Illinois Press, 1978).

23 Delphine Howard Minor was born around 1830 in Ascension Parish, Louisiana. Her birth name may have been Josephine, but no birth record has been found.

24 An advertisement announces Holland's arrival in Leavenworth, Kansas, from Louisiana. He advertises musical instruction from August 26 to September 3 in *The Leavenworth Daily Times*: August 26, 1874, 4; August 27, 1874, 1; August 28, 1874, 1; August 29, 1874, 1; September 3, 1874, 1.

25 Louisiana, Orleans and St. Tammany Parish, Voter Registration Records, 1867–1905. Orleans Parish Register of Voters. FamilySearch, accessed July 18, 2022, familysearch.org/search/collection/3326775

26 "Death of Justin M. Holland, of New Orleans, La., Who Was One of the Best Known Colored Men in That Section of the Country. Special to the Broad Ax," *The Broad Ax*, November 10, 1917, 2.

Figure 2 Succession of Justin Minor Holland

One Book Case in Room 233 of the United State Customhouse, which the said appraisers value at three dollars	3.00
One Lot of Miscellaneous Books in Room 233 of the United States Customhouse, which th said appraisers value at the sum of twenty-five dollars	25.00
One Revolving stand for Books in Room 233 of the United States Customhouse, which the said appraisers value at fifty cents.50
One lot of Miscellaneous Books, which the said appraisers valued at the sum of twenty-five dollars.	25.00
One Book Case, which the said appraisers valued at the sum of five dollars	5.00
RECAPITULATION.	
Cash on hand and Deposits	\$3885.81
Stocks and Bonds	800.00
Promissory note and Claims.	251.67
Books and Furniture at 233 U. S. Customhouse.	39.50
Books, Jewellery and Furniture at 1722 St. Philip.	42.00
Lot in Greenwood Cemetery	75.00
	\$5093.98

was transferred to his sister Clara Montieth Holland (1862–1936). In the succession documents there are books and bookcases inventoried in his Customs Service office and at his home (figure 2).²⁷ Not enough detail is given in the inventory to determine whether the books constituted his music collection. Most of the family, including Clara, were living together in a house at 1722 St. Philip Street.

J. M. Holland’s brother, Exum Minor Holland (1854–1919), arrived in 1873, while Clara arrived in 1874.²⁸ It is not known whether Exum was a musician. After he arrived in New Orleans, he also joined the Customs Service. Clara was a schoolteacher and musician but was not known to perform or compose. Holland’s wife, Delphine (1830–1902), also moved to New Orleans in the 1870s with their other daughters Lavinia (1856–1918) and Justina (1859–1910).

Clara never married, and when she died on April 1, 1936, she was the last living Holland family member. She was still living in the house at 1722 St. Philip Street. The inventory in her succession documents lists some musical instruments, books, and bookcases (figure 3).²⁹ There is not enough detail to know whether the guitar music collection was still in the house. On April 27, 1936, all contents of the estate were auctioned, and the house was offered for sale in May 1936 (figure 4).

27 Will book, v. 38, 1915–18, 555–56. Louisiana, Orleans Parish Will Books, 1805–1920, City Archives & Special Collections, New Orleans Public Library. FamilySearch, accessed July 18, 2022, familysearch.org/search/collection/2019728.

28 See footnote 25.

29 New Orleans, April 7th, 1936. Inventory in the Succession of Clara M. Holland No. 216,575, Div. “D” C.D.C.

Figure 3 Succession of Clara Montieth Holland.

CONTENTS OF THE LATE RESIDENCE OF
DECEASED AT NO. 1722 ST. PHILIP ST.

Room #1

Bed and Spring	1.00
Towel Rack	.10
Chest of Drawers	1.00
1 box of ore	.10
1 Armour	2.00
2 small tables, 10¢ each	.20
1 show shine box	.10
1 trunk	.25
1 mandolin and case	1.00
1 ukulele	.50
1 guitar case	.25
1 alarm clock	.10
1 clock	.50

Appraised by the said appraisers as above
set forth or at the total sum of SEVEN
AND 10/100THS. DOLLARS.

Room #2

2 armours at \$1.00 each	2.00
1 book case	1.00
5 book cases, 25¢ each	1.25

Contents of room in rear of house, con-
sisting of old clothes, books, papers,
etc. included herein as memorandum only.

Figure 4 The Daily Picayune (New Orleans), April 27, 1936.

BY WISEMAN'S AUCTION EXCHANGE

JUDICIAL ADVERTISEMENT

Succession Clara M. Holland, No. 215373, Div. "D." C: D. C., on order Judge
W. L. Gleason, signed April 13, 1936, all movables, furniture, clothing, personal prop-
erty, vast collection odds and ends.

AT PUBLIC AUCTION ON PREMISES
1722 ST. PHILIP ST., MONDAY, APRIL 27,
AT 11 O'CLOCK A. M.

Fine enameled ice box, gas stove, Heatrola, 4 armoures, clothes chests, sewing ma-
chine, beds, bookcases, books, boxes of ore, kitchen utensils, art squares, mandolin,
collection old coins.

TERMS: Cash. SAM WISEMAN, Auctioneer.

A. W. NEWLIN, Public Administrator; JAS. N. BRITTINGHAM, Jr., Atty.
T-P April 15, 19, 26, 27, 1936; States April 15, 25, 1936.

The Guitar Music Volumes

Together, I have found seven bound volumes of guitar music connected to the Hollands. The first three of the seven are located at Louisiana State University in Baton Rouge, Louisiana. They are all in new library bindings, resulting in the loss of any information that the original bindings might have contained. The library has no provenance or acquisition information for these volumes. These are the only three bound guitar music volumes in the library holdings, and no other guitar music at the library appears to be connected to the Hollands. There may be other items at LSU,

such as books, that have not yet been linked to the Hollands. The other four volumes were originally at LSU, with records for the sale of three of them to Washington State University, Pullman, in 1947.

The first volume at LSU contains music by Sor published by S. Brainard & Co. and S. Brainard & Sons. Most of the printed editions in the volume have “Complimentary” stamps. The manuscripts are in Holland’s hand, with his signature appearing in a few places, and one manuscript carries a Brainard date stamp. This evidence points emphatically to Holland’s involvement with the Brainard *O dolce concerto* and *Œuvres de Guitar Sor* editions.

The second volume at LSU contains print editions of guitar music published in Europe and several manuscripts. Some manuscripts are in Holland’s hand, one is by William Foden, and others are by unknown copyists. There are three nearly identical manuscripts of a Finale to the *Ronde des Fées* by Zani de Ferranti, each copied by a different person. The music is the “unpublished Finale” of the American publication of *Ronde des Fées*, with additional music not appearing in any published editions.³⁰ An additional Zani de Ferranti manuscript is of the previously undiscovered *Rondoletto à la Kosaque*. Engravings of the Finale and *Rondoletto* are appended to this article, along with a full facsimile of the *Rondoletto* manuscript.³¹

A German edition of a Carulli method in this volume includes annotations by Holland stating his preference for using a similar layout in his method. Indeed, the preface in both of Holland’s methods is laid out the same as the Carulli preface. Interestingly, Holland does not mention this particular edition of Carulli’s method in either his *Comprehensive Method* or *Modern Method*.

The third volume at LSU contains arrangements by Holland in both print editions and manuscripts. A “Complimentary” stamp appears on one print edition. These must have been his proofreading prints based on the content of the annotations he added. A manuscript of an unpublished work titled *The Battle of Waterloo: Arranged and improved by additions from other authors; By Justin Holland* is in this volume.

Washington State University in Pullman, Washington purchased three volumes of guitar music from LSU in 1947. One of these volumes has “J. Holland” stamped on the front cover. The other two have no references to Holland. One was rebound in a new library binding, with any markings on the original binding now lost. With one of the WSU volumes connected to Holland and all three purchased from LSU, I assume that all three volumes were originally owned by the Hollands. They all carry a “Hill Memorial Library Louisiana State University” stamp with a separate “Withdrawn” stamp over it. The first WSU volume contains a mix of printed editions from Europe and the United States. The other two volumes are both dedicated to works by Giuliani.

30 For details on the manuscripts, see below, under “Notes on the Louisiana State University Volume 2.” The title page of the American edition states “N. B. this Edition (with all alterations introduced and the Finale never before published) is the only one acknowledged by the Author, and the very same which he uses in his Concerts.”

31 These materials may be found via the article’s abstract page, digitalcommons.du.edu/sbs/vol9/iss1/11/, under the heading “Additional Files.”

Cleveland Public Library has a single volume of works by Carulli that was acquired from Louisiana State University at an unknown date (the library has not found records of the acquisition). This volume has a “Hill Memorial Library Louisiana State University” stamp with a separate “Withdrawn” stamp over it, similar to those in the wsu volumes. Although apparently in its original binding, no markings or annotations indicate a connection to Holland. Only the unique situation of the removal from Louisiana State University suggests that it may have been previously owned by the Hollands.

Details of the Volumes

Contents of the Louisiana State University Volume 1

Location: Louisiana State University, Special Collections

Title: Œuvres de guitar, by Ferdinand Sor.

Author: Sor, Fernando, 1778–1839.

Call Number: M126 .S6 1866 FLAT

Description: New black library binding with “ŒUVRES / DE / GUITAR / SOR” printed on the spine.

-
- 1 Œuvres de Guitar / BY / FERDINAND SOR // March du Ballet // [COMPLIMENTARY.] / CLEVELAND / Published by S. BRAINARD & SONS, 203 Superior St. [plate 12098-3].
- Stamp on the title page: “COMPLIMENTARY.”



- Title on the first page of music: “MARCHE DU BALLET / DE CENDRILLON / POUR GUITARE. / Par F. SOR.”
 - Copyright on the first page of music: “Entered according to Act of Congress, A. D. 1866, by S. Brainard & Sons, in the Clerk’s Office of the District Court of the Northern District of Ohio.”
 - The music is Sor’s *Marche du ballet de Cendrillon pour guitare*, WoO.
-
- 2 Œuvres de Guitar / BY / FERDINAND SOR // Six Airs from Magic Flute // [COMPLIMENTARY.] [COMPLIMENTARY.] / CLEVELAND / Published by S. BRAINARD & SONS, 203 Superior St. [plate 12675-4].
- Stamp on the title page: “COMPLIMENTARY” stamped twice.



- Title on the first page of music: “SIX AIRS / For Guitar, from Magic Flute. Op: 19. / Arr’d by F: SOR.”
 - The music is Sor’s *Six airs choisis de l’opéra de Mozart: Il flauto magico*, op. 19.
-

3 Œuvres de Guitarr / BY / FERDINAND SOR // Six Divertissements // [COMPLIMENTARY.] / CLEVELAND / Published by S. BRAINARD & SONS, 203 Superior St. [plate 12676-4].

- Stamp on the title page: “COMPLIMENTARY.”



- Title on the first page of music: “SIX DIVERTISSEMENTS for GUITAR. / by F. SOR. Op: 8.”
 - The music is Sor’s *Six Divertissements*, op. 8.
-

- 4 A single-sheet manuscript with music on the front and back by Holland.
- Front, first piece: The first piece has no title and is incomplete, with only five staves written. The music is the same as the top of page 5 in the Brainard printed edition of *Three Waltzes*, and is the end of the third waltz. The music is Sor’s *Six petites pièces*, op. 42, no. 6. In the top right corner is a number “7” in pencil.
 - Front, second piece: The title of the second piece is “Waltz No. 2. 6 divertissemens op. 11 F. Sor.” This is not in the Brainard published *Six divertissements*. The music is the first two thirds Sor’s *Six divertissements*, op. 2, no. 2.
 - Back: The title of this piece is “Six divertissemens op. 8 F. Sor. / Waltz No. 6.” This is the same as number 6 in the Brainard edition of *Six divertissements*. The music is Sor’s *Six divertissements*, op. 8, no. 6. In the top left corner is a number “8” in pencil.
-

5 Œuvres de Guitarr / BY / FERDINAND SOR // Six Waltzes & Galop // CLEVELAND / Published by S. BRAINARD & SONS, 203 Superior St [plate 1653-8].

- Title on the first page of music: “SIX WALTZES FOR GUITAR / F. SOR. Op 57.”
 - In the top right of the title page is a signature in pencil, “J. Holland.”
 - The music is Sor’s *Six valse et un galop*, op. 57.
-

6 Œuvres de Guitarr / BY / FERDINAND SOR // Three Waltzes // [COMPLIMENTARY.] / CLEVELAND / Published by S. BRAINARD & SONS, 203 Superior St. [plate 2113-4].

- Stamp on the title page: “COMPLIMENTARY.”



- Title on the first page of music: “THREE WALTZES. / FERDINAND SOR.”
 - The music is Sor’s *Six Walzes*, op. 18, no. 2, *Six Walzes*, op. 17, no. 2, and *Six petites pièces*, op. 42, no. 6.
-
- 7 A two-sheet manuscript with music on the first three pages by Holland.
- The pages are bound in the middle of the *Three Waltzes* edition above.
 - Title on the front of the first sheet: “Three Waltzes / Ferdinand Sor.”
 - Stamp on the front of the first sheet: “S. BRAINARD & SONS. / DEC 20 1866 / CLEVELAND.”



- The back of the first sheet and front of the second sheet have the print edition plate number “2113-4” written at the bottom.
 - The back of the second sheet: a single bar of music crossed out.
-

Notes on the Louisiana State University Volume 1

Silas Brainard (1814–71) opened a music shop in Cleveland in 1834 with Henry J. Mould called Brainard and Mould. By 1845 it was known as S. Brainard & Co. and began to publish music. In 1866, when Brainard’s children joined the company, it became known as S. Brainard & Sons. Upon the death of Silas Brainard in 1871, two of his children took over and the company became known as S. Brainard’s Sons. The company expanded to Chicago, New York, and Louisville, with the headquarters moving to Chicago in 1889. The company ceased business in 1931.³² Holland also published some works with G.W. Brainard of Louisville, Kentucky, in 1853. George Washington Brainard was a brother of Silas Brainard.

Brainard plate numbers appear to be generally chronological. There are many cases of editions in libraries where a “1” prefixes the plate number. The copy of *O dolce concerto* in the Vahdah Olcott-Bickford Collection ([figure 5](#)) is an example of this case: it is identical to a copy in my collection ([figure 6](#)) except for the added “1” to the plate number. Because this was common in Brainard editions throughout the publishing history of the company, it perhaps indicates a second printing. A suffixed number, often after a dash, indicates the number of pages of music.

³² D.W. Krummel and Stanley Sadie, eds., *The New Grove Handbooks in Music, Music Printing and Publishing* (New York: Macmillan, 1990), 183.

Figure 5 *O dolce concerto*. Vahdah Olcott-Bickford Collection, California State University Northridge.



Figure 6 *O dolce concerto*. Private collection of Robert Coldwell.



The Brainard Sor editions are listed in **table 1**. Of these works, the only one not in the LSU volumes is *O dolce concerto*. This would be the earliest edition, as it is the only one that was published by S. Brainard & Co. *O dolce concerto* would have been published before 1866, when the company name changed to S. Brainard & Sons. Erik Stenstadvold notes that the Brainard edition of *O dolce concerto* is the same as Meissonnier's first edition in 1819, which was also published in Germany by Simrock and Peters.³³

The only edition with a copyright date on the print is the *March du ballet*. In 1866, when the company changed its name, it appears that many pieces had their copyright renewed under the new company name. Based on the plate numbers and advertisements in table 1, the dating should be reasonably accurate. Since I could not find copyright records or advertisements for *O dolce concerto* before 1866, I made a judgment of the date based on plate number alone, compared against other advertised Brainard editions with similar numbers.

A search of the journals *Western Musical World* and *Brainard's Musical World* published by Brainard revealed the earliest advertisements of the editions in 1867 and 1869, as detailed in **table 2**.³⁴ Note that in January 1867 Holland is prominently listed; then, in February 1867, Sor's *Six Waltzes and Galop* is added without removing any of Holland's listings. In January 1869 the *Six divertissements* and *Six Airs from Magic Flute* appear alongside two of Holland's arrangements.

³³ Erik Stenstadvold, email correspondence with the author, January 4, 2021.

³⁴ *Western Musical World* and *Brainard's Musical World* issues were accessed in the microfilm series *Brainard's Musical World* (New Haven, CT: Opus). All images in **table 2** were sourced from the microfilm reels.

Table 1 Known copies of the Brainard Sor editions.

Title	Publisher	Earliest published date	Sor opus	Plate no.	Locations
<i>O dolce concerto / Varied for Guitar</i> / BY / F. SOR.	S. Brainard & Co.	ca. 1863–64	9	1549-4 11549-4	RJC CSUN
<i>Six Waltzes & Galop</i>	S. Brainard & Sons	<i>Western Musical World</i> , Feb. 1867	57	1653-8 11653-8	LSU, RJC, CSUN RJC
<i>March du Ballet (de Cendrillon)</i>	S. Brainard & Sons	Copyright 1866; <i>Western Musical World</i> , Mar. 1867	WoO	2098-3 12098-3	CSUN LSU, RJC
<i>Three Waltzes</i>	S. Brainard & Sons	<i>Western Musical World</i> , Apr. 1867	op. 18 no.2, op. 17 no.2, op. 42 no.6	2113-4	LSU
<i>Six Aires from Magic Flute</i>	S. Brainard & Sons	<i>Brainard's Musical World</i> , Jan. 1869	19	2675-4 12675-4	CSUN LSU, RJC
<i>Six Divertissements</i>	S. Brainard & Sons	<i>Brainard's Musical World</i> , Jan. 1869	8	2676-4 12676-4	CSUN LSU

LSU (Louisiana State University, Baton Rouge, Louisiana); RJC (Private collection of Robert Coldwell); CSUN (Vahdah Olcott-Bickford Collection, California State University Northridge, California).

Table 2 Advertisements in *Western Musical World* and *Brainard's Musical World*.

Western Musical World
January 1867, vol. 4, no. 1

GUITAR INSTRUMENTAL.
 FLOWERS OF SPRING SCHOTTISCH, WILL J. BOSTWICK, 25
 LAUGHING HEART SCHOTTISCH, " 25
 DREAM WALTZ, " 25
 SILVER WAVE BARCAROLE, " 25
 FAIRY LAND WALTZ, GEO. N. ALLEN, 30
 SEA FOAM WALTZ, JUSTIN HOLLAND, 20
 WEBSTER'S FUNERAL MARCH, " 20
 THE PRIMROSE, " 30
 HER BRIGHT SMILE, " 20
 ROMANTIC POLKA, " 20
 SWEET THOUGHTS MAZURKA, " 20
 IVY LEAF WALTZ, " 20
 PREMIER AMOUR REDOWA, " 20
 DANISH DANCE, " 20
 A choice collection of new guitar music.

Western Musical World
February 1867, vol. 4, no. 2

GUITAR INSTRUMENTAL.
 SIX WALTZES AND GALOP, FERDINAND SOR, 50
 FLOWERS OF SPRING SCHOTTISCH, WILL J. BOSTWICK, 25
 LAUGHING HEART SCHOTTISCH, " 25
 DREAM WALTZ, " 25
 SILVER WAVE BARCAROLE, " 25
 FAIRY LAND WALTZ, GEO. N. ALLEN, 30
 SEA FOAM WALTZ, JUSTIN HOLLAND, 20
 WEBSTER'S FUNERAL MARCH, " 20
 THE PRIMROSE, " 30
 HER BRIGHT SMILE, " 20
 ROMANTIC POLKA, " 20
 SWEET THOUGHTS MAZURKA, " 20
 IVY LEAF WALTZ, " 20
 PREMIER AMOUR REDOWA, " 20
 DANISH DANCE, " 20
 A choice collection of new guitar music.

Western Musical World
March 1867, vol. 4, no. 3

GUITAR INSTRUMENTAL.
 MABEL WALTZES, D. GODFREY, 30
 GRAND WALTZ, CARCASSI, 30
 HILDA WALTZES, D. GODFREY, 30
 GUARDS WALTZ, " 33
 MARCHE DU BALLET, F. SOR, 00
 SIX WALTZES AND GALOP, FERDINAND SOR, 50
 FLOWERS OF SPRING SCHOTTISCH, WILL J. BOSTWICK, 25
 LAUGHING HEART SCHOTTISCH, " 25
 DREAM WALTZ, " 25
 SILVER WAVE BARCAROLE, " 25
 FAIRY LAND WALTZ, GEO. N. ALLEN, 30
 SEA FOAM WALTZ, JUSTIN HOLLAND, 20
 WEBSTER'S FUNERAL MARCH, " 20
 THE PRIMROSE, " 30
 HER BRIGHT SMILE, " 20
 A choice collection of new guitar music.

Western Musical World
April 1867, vol. 4, no. 4

GUITAR INSTRUMENTAL.
 THREE WALTZES, FERDINAND SOR, 35
 MABEL WALTZES, D. GODFREY, 30
 GRAND WALTZ, CARCASSI, 30
 HILDA WALTZES, D. GODFREY, 30
 GUARDS WALTZ, " 33
 MARCHE DU BALLET, F. SOR, 00
 SIX WALTZES AND GALOP, FERDINAND SOR, 50
 FLOWERS OF SPRING SCHOTTISCH, WILL J. BOSTWICK, 25
 LAUGHING HEART SCHOTTISCH, " 25
 DREAM WALTZ, " 25
 SILVER WAVE BARCAROLE, " 25
 FAIRY LAND WALTZ, GEO. N. ALLEN, 30
 SEA FOAM WALTZ, JUSTIN HOLLAND, 20
 WEBSTER'S FUNERAL MARCH, " 20
 THE PRIMROSE, " 30
 HER BRIGHT SMILE, " 20
 A choice collection of new guitar music.

Brainard's Musical World
January 1869, vol. 6, no. 1

FOR GUITAR.
 Champagne Charlie.....Lee, 30
 This popular song finely arranged for guitar.
 Barbe Bleue.....Offenbach, 30
 A brilliant arrangement of popular airs from this new French opera.
 Six Divertissements.....F. Sor, 35
 Six Aires from Magic Flute....." 35
 Excellent guitar pieces.

Brainard's Musical World
March 1869, vol. 6, no. 3

GUITAR INSTRUMENTAL.
 Barbe Bleue.....Offenbach, 30
 A brilliant arrangement of popular airs from this new French opera.
 Six Divertissements.....F. Sor, 35
 Six Aires from Magic Flute....." 35
 Excellent guitar pieces.

Writing about the guitarist Antonio Martínez (1810–57), Jan de Kloe observes that “less known is his first American issue of Sor’s *Mozart Variations*, op. 9, with S. Brainard’s Sons in Cleveland (VOB 2082)—but without opus number and under the title *O dolce concerto varied for guitar*, although the name Martínez does not figure in this work.”³⁵

Antonio Martínez does not appear to have published extensively, with just a few known editions and only one published by S. Brainard & Co.³⁶ Newspaper records for Martínez began in 1826 using the name “B. Martinez” and “Bartolome Antonio Martinez” with later newspapers simply calling him “Signor Martinez” or “A. B. Martinez.” After his death, most newspaper obituaries claimed he was forty-seven, putting his birth year as 1810, and stated that he arrived in the United States in 1833 at age twenty-three. But in his 1842 marriage record, he is listed as twenty-eight years old, making his birth date 1814. Unfortunately, no death record has been found to help settle his exact age at his death or confirm the year of his arrival. Based on the works he performed, as advertised in newspapers from 1826 through 1857, and the consistent reporting of his amazing talent throughout these years, it appears there was only one Antonio Martínez.³⁷ On March 13, 1835, he performed “O dolce concerto, with variations—Guitar—Rossini” in Charleston, South Carolina.³⁸ No other records of him performing this piece have been located and why it was attributed to Rossini is unknown. He performed in Cleveland, Ohio in the years 1842–43, 1849–51, 1855, and 1857. His last known concert appearance before his death was on February 3, 1857, at the Cleveland Melodeon, with a *Farewell Duo* finale performed with a guitar in each hand.³⁹

The copy of *O dolce concerto* in the Vahdah Olcott-Bickford Collection was actually published by S. Brainard & Co., thus dating it to before 1866, rather than after 1871, as would be the case if de Kloe was correct in referencing S. Brainard’s Sons. If Martínez was involved in the publishing, it would have been before his death in 1857. The S. Brainard & Co. plate numbers for 1858 range from 300 to 500. *O dolce concerto* has plate number 1549, suggesting a date of 1863–64. The additional evidence of

35 Jan de Kloe, “European Guitarists in the United States in the First Half of the Nineteenth Century, Part 2,” *Soundboard* 48, no. 2 (June 2022): 15. Also see the first version of this article: Jan de Kloe, “Chitarristi Europei negli U. S. A., durante la prima metà dell’ottocento,” *Il fronimo*, no. 182 (April 2018): 38.

36 *Dark Eyed One from the Magic Flute Arranged for the Spanish Guitar by A. B. Martinez* (New York: Allen R. Jollie, [c. 1830s]); *May Bell Waltz*, *Witches Dance*, and *Tyrolean Air* listed in the *Complete Catalogue of Sheet Music and Musical Works* (n.p.: Board of Music Trade, 1870). “May Bell Waltz, by Signor Martinez” was listed as published by S. Brainard & Co. in a “New Music” column in the *Cleveland Daily Plain Dealer*, January 27, 1858, 3.

37 150 newspaper articles from 1826 to 1860 were reviewed, along with Detroit marriage records from 1842 and his probate record from 1858, to determine if all resources were referencing the same Antonio Martínez.

38 *The Charleston Courier*, March 13, 1835, 3. In this same concert, he performed “Fantasie – Upon two Guitars, a la Paganini.” This was not a duo; he performed on two guitars at the same time, as at his last performance in 1857. This is evidence that there was only one Martínez referenced in newspapers from 1826 to 1857.

39 *Cleveland Daily Plain Dealer*, February 3, 1857, 2.

Martínez's activity in Cleveland and his relationship with S. Brainard & Co. suggest that he could have been involved in the publishing of *O dolce concerto*. Nonetheless, a thirty-year career of constant performances, a six-year gap between his death and the publication date, and a negligible number of previously published works are perhaps not enough evidence to confirm his involvement in the publishing of this work by Sor.

Instead, though Holland's name does not appear on any of the Sor editions, the manuscripts in his handwriting for some of the music and an "S. Brainard & Sons" stamp with the date "Dec 20, 1866" on the *Three Waltzes* in this volume strongly suggest that not only was he involved with *O dolce concerto* but he was also the editor of all the *Œuvres de Guitar* editions. A similar situation happened with Brainard's 1868 edition of *Method for the Guitar, by M. Carcassi*, which was edited by Justin Holland without his name appearing anywhere in the method. His involvement was only confirmed by statements J. M. Holland made in his 1888 *Brainard's Musical World* articles.⁴⁰

Contents of the Louisiana State University Volume 2

Location: Louisiana State University, Special Collections

Title: [Guitar music.]

Author: Carulli, Ferdinando, 1770–1841.

Call Number: 787.61 G941 FLAT

Description: New black library binding with "GUITAR / MUSIC / CARULLI" printed on the spine.

-
- 1 Six / CONTREDANSES / Quadrillées avec les figures / Pour Guitare seule / Avec Accompagnement / d'une secondo Guitare ad Libitum / Composées / par Ferdinando Carulli / Opé. 193. Prix 4f. 50c. / A PARIS / Chez CARLI, Editeur Md. de Musique, Boulevard Montmartre, No. 14. / vis à vis le Jardin Frascati. // 1564
 - Signature on the title page: "J. Holland."
 - Stamp on the title page: "FINE ARTS DEPOT / G. DAELLI & Co. / 86 CHARTRES. N. O." The company was located at Chartres & Canal streets in the French District.
 - The music is cataloged in Mario Torta, *Catalogo tematico delle opere di Ferdinando Carulli*, volume 2, *Opere 121–366* (Lucca: Libreria Musicale Italiana, 1993), 444–45.
 - A "Collection des Œuvres de Carulli" published by Carli is between the title page and the first page of music.
 - 2 A manuscript by Holland.
 - The title on the first page: Rondeau pour deux Guitares / composé sur la Barcarolle Favorite / de Fiorella / par / F. Carulli / op 302 / Justin Holland.
 - A pencil annotation at the top of the title page lists other opus numbers by Carulli.

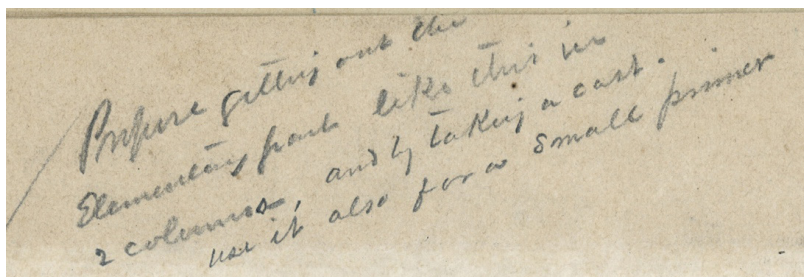
⁴⁰ "Carcassi's Guitar Method. This Standard Method for the Guitar, edited by Justin Holland, the celebrated Guitarist, is the only correct edition of the foreign work, and contains numerous additions and notes." *Brainard's Musical World*, January 1888, 35.

Op 34 – 2 livres
" 72 – 2 "
" 89 – 2 "
" 86 – P + G

- In Torta, *Catalogo*, 600–1.

3 Neue practische / Guitarrenschule / EINE FASSLICHE ANLEITUNG / Schüler gründlich und schnell zu bilden / enthaltend: / DIE NÖTHIGSTEN VORKENNTNISSE DER MUSIK, DIE VORZÜGLICHSTEN REGELN / DER FINGERSETZUNG NEBST VIELEN ÜBUNGSSTÜCKEN UND BEISPIELEN / IN DEN GEBRÄUHLICHEN DUR-U.MOLL-TONARTEN / VON / FERD. CARULLI. / PR. 1 Thlr. / Schuberth & Co. / HAMBURG & LEIPZIG. / NEW-YORK. / Hierzu als Beilage: Schuberth's musikalisches Fremdwörterbuch. / 521.

- On page 2, which has only an engraving of a guitar marking the notes for each fret and string, there is an annotation: "Have just got this see it is same as 'Rise Waltz.'"
- On page 3 an annotation in the margins has a line drawn to a vertical divider line in the introductory text: "Prefer setting out the Elementary part like this in 2 columns, and by taking a cast[?]. use it also for a small primer." In Holland's *Comprehensive Method*, the Preface is laid out in a similar fashion to this Carulli method, in two columns of text with a vertical line separating the columns.



- In Torta, *Catalogo*, 687–92.

4 A two-sheet manuscript by an unknown copyist.

- The title on the first page: *Finale / Rondo des Fées / Capricietto / par / M.A. Zani de Ferranti / Opus 2.*
- The music is on the back of the first sheet and the front of the second sheet. The back of the second sheet is empty.
- The paper is stamped "Nr. 1a. – Carl Fischer, New-York." in the right margin of the last blank page. This indicates that an American guitarist made this copy sometime after 1872, when the Carl Fischer company was founded.
- This is the first of three copies in this volume of a previously unknown *Ronde des Fées Finale*.



- 5 A two-sheet manuscript by William Foden.
- The title on the first page: FINALE / OP. 2. RONDO DES FÉES CAPRICIETTO / PAR / M. A. ZANI DE FERRANTI.
 - The music is on the back of the first sheet and the front of the second sheet. The back of the second sheet is empty.
 - This is the second of three copies in this volume.



- 6 A manuscript by an unknown copyist.
- The title on the first page: Rondoletto / a la / Kosaque / pour / Guitare Seule / par / M. A. Zani de Ferranti / Opus 29.
- 7 A two-sheet manuscript by an unknown copyist.
- The title on the first page: FINALE / RODE [sic] DES FEES / capricietto / par / M. A. Zani de Ferranti / Opus 2.
 - The music is on the back of the first sheet and the front of the second sheet. The back of the second sheet is empty.

- The paper is stamped “Nr. 1a. – Carl Fischer, New-York.” in the right margin of the last blank page. This indicates that an American guitarist made this copy sometime after 1872, when the Carl Fischer company was founded.
- This is the third of three copies in this volume.



8 Quatre / Divertissemens / pour la / Guitare seule / extraits des Œuvres de F. Haydn / arrangés et dédiés / à Mademoiselle B. C. Delaforest / par / F. DE FOSSA. / Op: 13. / Prix 2 Fr: 50 Cs. / Bonn chez N. Simrock [plate 2614].

- Stamp on the title page: “P. K. WEIZEL / BROOKLYN / N.Y” This company appears to have been active ca. 1850s.

9 A two-sheet manuscript by Holland.

- The title on the first page: Cinquieme Fantaisie pour la Guitare Seule / pour l'air des Folies d'Espagne Composée & / dediée à Mademoiselle Rosalie Henin par Fr de Fossa / op. 12. // Bonn Chez N. Simrock.

10 Grande Sonate / pour la / Guittare / composés / par / w. MATIEGKA / Professeur / No 1 / No. 2013 / Publiée a Vienne chez Artaria et Compagnié.

11 DEUX / VARIATIONS / Brillantes / No. 1 / Thème Allemand, / No. 2 / Thème de Rossini, / pour Guitare, / Composés et Dédiées / à Miss Holdship, / PAR / LUIGI SAGRINI / Œ. 11 et 12. / Prix: 6r. / Paris / Chez SCHONENBERGER, Editeur Boulev.d Poissonniere, 10. / Mayence et Anvers, chez les Fils de B. Schott. / 2921 2987.

12 LIEBLINGS-WALZER / FÜR / GUITARRE / von / Joh. Strauss. / No. 9. // — 9. Mein schönster Tag in Baden. / Wien, bei Tobias Haslinger [T.H. 5669].

- All pages are stamped: “A. E. BLACKMAR / PIANOS MUSIC / AND / STATIONERY / JACKSON, MISS.” This company appears to have been active ca. 1860s.

Figure 7 *Ronde des Fées* Finale from the manuscript set “Der Freischutz par M.A. Ferranti” (no date) in the Foden-Hoskins Collection, Missouri Historical Society, St. Louis.



Figure 8 Detail from the copy of the *Ronde des Fées* Finale in the Foden-Hoskins Collection, Missouri Historical Society, St. Louis.

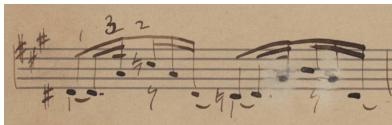


Figure 9 Advertisement of Zani de Ferranti’s *Œuvres de guitare* in *Journal de La Haye* (Brussels), November 7, 1836.

ÉDITION COMPLÈTE
DES
OEUVRES DE GUITARE
COMPOSÉES PAR
M.-A. Zani de Ferranti.

40 OEUVRES EN 60 LIVRAISONS.

CATALOGUE.

Op.	Liv.	
1	1	FANTAISIE VARIÉE sur un motif favori du Frey-
28	39	<i>never mention her!</i> TROIS SOUVENIRS DE MOISE. — Divertissement avec accompagnement de quatuor, ou piano.
—	40	<i>Les mêmes.</i> Pour deux guitaristes.
29	41	RONDOLETTO à la Kosaque.
30	42	GOD SAVE THE KING, varié avec accompane- ment de quatuor.

Notes on the Louisiana State University Volume 2

All three copies of the *Ronde des Fées* Finale are nearly identical, with only minor differences that are noted in the appended engraving. Another manuscript copy of this finale is located in the Foden-Hoskins Collection at the Missouri Historical Society in St. Louis, Missouri (figure 7).⁴¹ This copy, clearly in Foden's hand, is very similar to copy number two in the Holland volume. The copyists of the other two copies are unknown, and the handwriting does not match that of Holland. No manuscripts by J. M. Holland are known, so it remains possible that he was one of the copyists.

The music in all copies, including the one in the Foden-Hoskins Collection, is nearly the same as the Finale in the Philip Ernst edition published in New York in 1846, but with fifteen extra measures of arpeggios inserted at the end.⁴² The copy in the Foden-Hoskins Collection is identical to the second copy in this LSU volume except for measure 57, where Foden appears to have mistakenly copied reversed fingering in the source and then corrected it (figure 8).

The *Rondoletto à la Kosaque*, op. 29, was listed in the "Édition complète des œuvres de guitare de M. A. Zani de Ferranti" of forty works, first announced in *L'émancipation* on October 20, 1832, and the second edition announced in *Journal de La Haye* on November 7, 1836 (figure 9).⁴³ No printed edition of this work has been previously discovered, making this manuscript the only known extant version of the music. The "v. s." on the first page of the manuscript and the extension of bars into the margin seem to indicate that it was copied from a printed edition. A new engraving and a facsimile of the original manuscript are appended to this article.

Contents of the Louisiana State University Volume 3

Location: Louisiana State University, Special Collections.

Title: [Guitar music. Arranged by Justin Holland.

Author: Holland, Justin.

Call Number: 787.61 G94 FLAT

Description: New black library binding with "GUITAR / MUSIC / HOLLAND" printed on the spine.

- 41 Box 19, folder 4 of the Foden-Hoskins Collection contains a paper folder with the title "DER FREISCHUTZ / par / M. A. Zani de Ferranti / Op. 11," with the manuscripts "Fantaisie Variee Du Freischutz," "Rondo des Fées / Final to printed copy," and "Walpurgis Night." When Foden wrote on the paper folder, it appears that he mistakenly read the "(op. 1)" in ink on the *Freischutz* manuscript title page as "op. 11." The *Freischutz* manuscript is in a style similar to copy three of the *Ronde des Fées* Finale in the Holland volume. The *Ronde des Fées* and *Walpurgis Night* manuscripts in the Foden-Hoskins Collection are in Foden's hand.
- 42 M. A. Zani de Ferranti, *Ronde des Fées – Capricietto* (New York: Ernst, 1846). Library of Congress, Music for a nation: American sheet music, 1820–60, loc.gov/item/sm1846.060210, accessed November 28, 2023.
- 43 For details on Ferranti's subscription announcements see Marc G. S. Van de Cruys, *The King's Guitarist: The Life and Times of Marco Aurelio Zani de Ferranti (1801–78)* (Wijnegem: Homunculus, 2005), 44, 60–61. For the complete MVdC numbering of his compositions see pages 217–83. The *Rondoletto* is catalog number MVdC 140.

1 AVE MARIA / HYMNE AN DIE JUNGFRAU. / FR. SCHUBERT / Op:52. / Arran'd by Justin Holland [plate 1429-2].

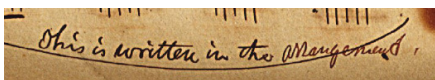
- For voice and guitar.
- No title page or publisher mentioned, but this was probably published by Brainard, based on the plate number and Holland's annotations.
- Annotations on the first page of music: guitar bar 2 has an A marked out and "G" is written in the margin; voice bar 4 "s" is crossed out in "maid_ens" and "S. off" is written in the margin; guitar bar 6 has a sharp added to a D natural and "# D" is written in the margin.
- Annotations on the second page of music: guitar bar 10 has a C and A crossed out and "G" and "B" are written in the margin; voice bar 11 has a D crossed out and "E" is written in the margin.
- Listed in the series "The Musical Album: A Choice Collection of New Guitar Songs," published in 1866 by S. Brainard & Sons.

2 A manuscript by Holland. A scan and an engraving are provided with this article.⁴⁴

- The title on the first page of music: The Battle of Waterloo. / Arranged and improved by additions from other authors / By Justin Holland.
- The sections "Advance to the battle," "The battle," the G-major "The French retreat," "The rejoicing," and the D-major "Lament for the slain" are transcribed from a work for piano with the same title published before 1820 by G. Willig and E. Riley.⁴⁵ Sources for the other sections have not been located.
- The text on the front of the first sheet: "Maestoso. advance to the battle," "Cannon," "Allegro en spirito / The Battle," "The English horse guards advancing to attack the french curassiers. / Harmonics on the D. str.," "Prussians advancing / Harmonics."
- The text on the back of the first sheet: "Heavy cannonade," "Allegro Moderato / General attack," "Cannon," "Fusillade."
- The text on the front of the second sheet: "Cannon."
- The text on the back of the second sheet: "The french retreat / A."
- The text on the front of the third sheet: "The french retreat / A."
- The text on the back of the third sheet: "Lament for the slain. Slow, solemn funeral march / B," "Lament for the slain / Adagio". The second "Lament" on this page has a margin line encompassing the entire section with the annotation "This is written in the arrangement."

44 Scan and engraving may be found via the article's abstract page, digitalcommons.du.edu/sbs/vol9/iss1/11/, under the heading "Additional Files."

45 "The / Battle of Waterloo, / Composed / and dedicated to / The / Duke of Wellington, / by C. Ogilvy, Esqr. / of Tannadice, / Author of the Funeral Pile &c.; / arranged for the PianoForte, / by / Mr. G. Anderson, Organist. / Philadelphia / Published and Sold at G. WILLIG's Musical Magazine No. 171 Chestnut Street"; "Battle of Waterloo, / Composed / and dedicated to the / Duke of Wellington / Arranged by / G. Anderson. / New York Published by E. RILEY 29 Chatham St."



- The text on the front of the fourth sheet: “Lively / The rejoicing. (The flush of victory)”, “Lament for the slain / Adagio. / B”. The “Lament” on this page is nearly the same as the second “Lament” on the previous page.
- The text on the back of the fourth sheet: “The English National Hymn, followed by a / Andante, in Majestic style, God Save the King”, “General rejoicing / Allegretto grazioso.”

-
- 3 Flowers of Melody / A / Selection of / Waltzes, Marches & Easy Pieces / for the / GUITAR. // LAUGHING MAY SCHOTTISCHE / Holland [in red pencil] / [COMPLIMENTARY.] / CLEVELAND / Published by S. Brainard & Co. 203 Superior St. [plate 11749-2].
- Stamp on the title page: “COMPLIMENTARY.”



- The title on the first page of music: LAUGHING MAY SCHOTTISCH / Arr'd by J. Holland.
- Copyright: “Ent'd according to Act of Congress 1866 by S. Brainard & Son, in the Clerk's Office of the Dt: Ct: of the Northn. Dt: of O.”

-
- 4 A two-sheet manuscript by Justin Holland.
- A stamp in the upper left corner of the title page: “S. BRAINARD & CO. / SEP 16 1865 / CLEVELAND O.”



- The title on the first page: “Laughing May Schottisch / Guitar.”
- The text on the back of the first sheet: “2 plates”, “Laughing May Schottisch / Arranged for the Guitar / by / Justin Holland”, “1749-2 / Entered [illegible].”

-
- 5 Favorite Compositions / OF / JUSTIN HOLLAND / FOR THE GUITAR. // LAST ROSE OF SUMMER // CLEVELAND: / Published by S. Brainard's Sons, 203 Superior St. [plate 10774].
- Copyright: “Entered according to Act of Congress, in the year 1871, by S. Brainard's Sons, in the office of the Librarian of Congress at Washington.”
 - The title on the first page of music: “'TIS THE LAST ROSE OF SUMMER. / FOR THE GUITAR / ARR: AND VARIED BY / JUSTIN HOLLAND.”

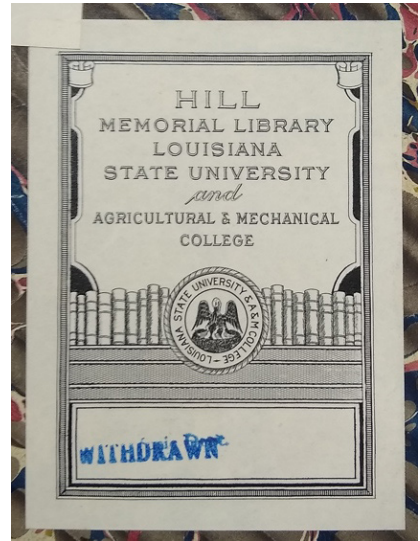
-
- 6 A two-sheet manuscript by Holland.

- The title on the first page of music: Last Waltzes of a Madman / arranged for the guitar by / Justin Holland.
-
- 7 A two-sheet manuscript by Holland.
- The title on the first page of music: The Long Long weary day / a favorite ballad / as Sung by Mrs. G. Barton Hill / arranged for the guitar by / Justin Holland.
 - At the bottom of the first and second sheets is the print edition plate number “1426.”
 - A print edition in the University of Michigan lists a copyright of “1866 by S. Brainard & Co.”
-
- 8 LA MANOLA / OR THIS HAPPY DAY / Arranged for the Guitar / by Justin Holland [plate 505-3].
- There is no title page or publisher listed, but this is likely published by Brainard. It is listed in the *Complete Catalogue of Sheet Music and Musical Works Published by the Board of Music Trade 1870*.
 - On the first page of music “OR THIS HAPPY DAY” is crossed out, voice bar 17 has a crescendo symbol added in pen, voice bars 20–23 have “rall.” added in pen, voice bar 24 has a “p” within the stave lines and an annotation to move out of the lines and place at bar 25.
 - On the second page of music voice bar 39 has “rall.” added, voice bar 40 has a crescendo symbol added with a double bar line marked at the end of the bar, voice bar 41 adds “Animato”, guitar bar 47 first note D is marked out and an A note is written in red pencil, guitar bar 52 has an F# marked out and “A” written in the margin, voice bars 55–58 have “rit” added, voice bar 61 has “tempo” added.
-
- 9 A two-sheet manuscript by Holland.
- The title on the first page of music: La Manola, or This Happy day. / arranged for the guitar / by / Justin Holland.
-
- 10 A two-sheet manuscript by Holland.
- On the front of the first sheet there is no music, just “Spring Flowery” crossed out and “Summer Evening” written below it. These annotations seem unrelated to the music on the following pages.
 - On the back of first sheet at the top of page is the title “Some one to Love / arranged by for the guitar / by Justin Holland.” On the left side is an annotation “Mr. Lemon will please make small notes in all places where I have written them – Holland.”
 - This title is listed in the series “Summer Evenings: A Collection of Favorite Melodies for the Guitar Arranged by Justin Holland,” published in 1858 by S. Brainard & Co. No printed edition has been located.
 - On the front of the second sheet at the bottom, there is a seemingly unrelated musical sketch of eight bars and the title “first part of introductory symphony.”

Figure 10 “J. Holland” on the cover of wsu volume 1.



Figure 11 Pastedown on the inner cover of wsu volume 1.



Contents of the Washington State University Volume 1

Location: Washington State University, Manuscripts, Archives, and Special Collections.

Title: Each piece cataloged under its own title.

Call Number: M127.G58 op. 146b

Description: Original green and brown binding with “J. HOLLAND” in gold letters on the cover (**figure 10**). A pastedown is inside the cover printed with “Hill / Memorial Library / Louisiana / State University / and / Agricultural & Mechanical / College” with “WITHDRAWN” stamped at the bottom (**figure 11**).

Note: Note: I have not yet examined this volume in person. Numbers 1 through 25 of the table reproduce an incomplete and undated typewritten catalog inserted into the volume: a scan of this document is provided in this article’s additional files.⁴⁶ It was compiled after 1977, since it mentions Brian Jeffery’s first biography of Sor: *Fernando Sor, Composer and Guitarist* (London: Tecla, 1977). At the top of the catalog the word “Partial” is written in pencil next to a typed “Contents” header. Not having seen every page of this volume, I am limited in the details I can add. Items 26 through 39 are not for guitar and were cataloged from photos of the title pages provided by the library.

-
- 1 Mauro Giuliani. *Flora d’Italia*. (Leipsig (Lipsia): Hofmeister, 1829–30.)
 - Heck, vol. 2, pp. 142–3.
 - [This is mentioned in *Holland’s Modern Method*. – RC]
-

⁴⁶ This scan may be found via the article’s abstract page, digitalcommons.du.edu/sbs/vol9/iss1/11/, under the heading “Additional Files.”

- 2 F. Sor. Fantasia Élégiacque (Frankfort: Dunst (sold, NY: CF Hoyer)).
- Jeffery, p. 166. Op. 59.
-
- 3 F. Sor. Trois Pièces de Société (Bonn: Simrock, 1830).
- Jeffery, p. 160. Op. 33.
-
- 4 F. de Fossa. Cinquième Fantasia (Folias variations) (Bonn: Simrock, Plate 2613)
- Op. 12...? (No opus confirmation available)
 - [This is op. 12 and is mentioned in Holland's *Modern Method*. – RC]
-
- 5 F. de Fossa. Ouverture du Calife de Bagdad (Plate 2749, no frontispiece or publisher.)
-
- 6 M. Carcassi. Valse Favorite (Bonn: Simrock). Op. 52. Same as facsimile which appears in F. Noad's Golden Music Press Vol., p. 143.
-
- 7 M. Carcassi. Melange sur les Airs de Zaneta ("Mayence & Anvers et Bruxelles chez les Fils de B. Schott," Plate 6693). Op. 70...?
- [This would be Carcassi's op. 70. – RC]
-
- 8 M. Carcassi. Augusta Polka #3 (Philadelphia/NY: A. Fiot/W. Dubois, no plate #, etc.). Probably lifted from the method.
- [The typewritten catalog has the entry below number 16 stating: "Inserted between #7 & #8 is..." This has been moved into the correct position here, with subsequent numbering shifted by one. – RC]
-
- 9 F. Carulli. La Prise d'Alger ("Sold by Fiot, Meignen & Co., Philadelphia," Plate 3424). Op. 327...?
- [This would be Carulli's op. 327. – RC]
-
- 10 F. Carulli. Ma Normandie ("Mayence & Anvers . . . chez Schott," Plate 4512]. Sold by Hoyer, NY. Op. 364...?
- [This would be Carulli's op. 364. – RC]
-
- 11 J. Kuffner. Douze Airs Gracieux (from unfortunate Auber/Bellini operas) ("Mayence & Anvers . . . chez Schott," Plate 4564]. Hoyer, NY. Op. 269.
-
- 12 F. Tretbar Bodstein. Variationen (from obscure source) ("Braunschweig im Musikalischen Magazine von JF Spehr," Plate 1922). Op. 9...?
- [This would be Bodstein's op. 9. – RC]
-
- 13 D. Tomas de Medel. Valses de la Esperanza ("Publicados por JF Edelman, calle de la Obra Pia No.12, Habana...!!!" No frontispiece, plate #.
-

- 14 F. A. Bodstein. Potpourri (Theme from Auber's Opera, Die Stumme von Portici) (Braunschweig . . . von JF Spehr, Plate 1999). Hoyer, NY. Op. 13.
-
- 15 ??????. Theme avec Variatione . . . "Composé et Dédié à Madame Elise de C**** par E*****" (Paris: chez Mme Duhan, no plate #). Initialed: [copy of initials from title page]
- [The cataloger entered "?????" for the composer, which is in fact "E*****" according to the title page, which the author has seen. – RC]
-
- 16 J. B. Coupa. Gems of Norma (NY: JF Nunns. "Entered according to Act of Congress AD 1844 . . ."). No plate #, opus.
-
- 17 J. B. Coupa. Seventh Waltz (NY: JF Nunns, 1844). No frontispiece, opus, plate #.
-
- 18 J. Ballard. Two arrangements from Balfe's Bohemian Girl: 1. "I Dreamed that I Dwelt in Marble Halls." 2. "Then You'll Remember Me" (NY: WH Geib). Handwritten dedication, "Presented by the author Ja. Ballard, Esq 1845." No frontispiece.
-
- 19 G. H. Derwort. "When the Morning First Dawns" (from the opera Amilie) (NY: Hewitt & Jaques, no plate #, etc.).
-
- 20 O. Torp. "Morning Its Sweets is Flinging" (from the opera Cinderella (Cenerentola)) (NY: Firth & Hall, no plate #, etc.).
-
- 21 D. Tomas de Medel. "La Mona" (Habana: JF Edelman, no plate #, etc.).
-
- 22 A. Schmitz. "Still so Gently o're Me Stealing" (from Bellini's La Sonnambula) (Philadelphia: G. Willig, no plate #, etc.).
-
- 23 L. Meignen. "To Win the Love of Thee" (Philadelphia/NY: Fiat/Dubois. "Entered according to Act of Congress AD 1846 . . .").
-
- 24 J. Flint Jr. "Mozart's Celebrated Requiem" (A little white lie – actually, this is a Pamina/Papageno duet from the Magic Flute) (Boston: H. Prentiss, no plate #, etc.).
-
- 25 F. Weiland. "A Life on the Ocean Wave" (NY: Hewitt & Jaques. "Entered according to Act of Congress AD 1840 . . .").
-
- 26 J. Flint Jr. A Selection of Popular Sacred Songs:
1 "How Cheering the Thought" – GJ Webb

2 “I would not Live Alway” – G Kingsley

3 “Vesper Hymn”

4 “Weep not for Me” – GJ Webb

5 “Nary’s Tears” J Shaw

6 “Come Ye Desconsolate”

7 “Go let Me Weep”

8 “Jeptha’s Daughter”

9 “The Saffron Tint of Morn Appear”

- [All items below do not appear in the typewritten catalog and were referenced from images provided by the library to the author. – RC]
-

- 27 “Laddie Oh Leave Me” / Ballad / Sung by / Mr. Wood, / adapted and arranged to an original / Scotch Melody / and respectfully dedicated to / Miss Sullivan / by / James G. Maeder. / Philadelphia, Kretschmar & Nunns No. 70 So. Third & 196 Chestnut St. / Entered [sic] according to act of Congress in the year 1834 by Kretschmar & Nunns at the Clerks office in the Eastn. distt. of Pena. (for piano)
- Stamp at the bottom of the first page: “Sold by / H. Prentiss / No. 3 / Pemberton’s Hill / Boston.”
-

- 28 Il segreto per esser felici / Ballata / (It is better to laugh than be sighing) / Sung in the Operas / Lucrezia Borgia & Il Campanello / Composed by / Donizetti. / Boston: Published by Oliver Ditson 115 Washington Street. [plate 1023] (for piano)
-

- 29 The Heart Bow’d Down. / Ballad. / from Balfe’s Opera of the Bohemian Girl. / New York Published by Firth Hall & Pond 239 Broadway. (for piano)
-

- 30 This dear hand, / The Celebrated Cavatina Cara Mano as Sung by Sigr. Velutti, / with the Chorus, / Youthful Hero or Fortunato Vincitore / in the Opera of / Il Crociato in Egitto / Composed by Sigr. Meyerbeer. / The Italian words faithfully translated into English Poetry & adapted to the accent of the Music / London, Pubd. by J. Willis & Co. Royal Musical Repository, 55 St. James’s St. & 7, Westmorland Street, Dublin. [plate 194] (for voice and piano)
- Stamp at the bottom of the first page: “Royal Musical / Repository.”
-

- 31 Hear me, Norma. / The celebrated / Duet. / Words by C. Jeffry’s, Composed by Bellini. / Boston. / Published by Oliver Ditson, 135 Washington St.
-

- 32 Thoughts of Home, / Notturmo for two voices / sung by / Miss Shirreff & Mrs. Alfred Shaw / Music Composed by / John Blockley. / Boston / Published by G. P. Reed 17 Tremont Row.
-

- 33 The Swiss Boy / sung by / Mrs Rowbotham / With Unbounded Applause in the Popular Farce of / The Bold Dragoons. / Arranged with an Obligato Flute
-

Accompaniment Expressly for / & / Respectfully Dedicated to / Mrs Rowbotham
/ By / Edward Cuddy. / Philada. Published by George Willig 171 Chestnut Street.
[plate 5] (for flute and piano)

- Stamp at the bottom of the first page: “Sold by / H. Prentiss / No. 3 / Pembertons Hill / Boston.”
-

34 13th Fantasia, / for the / Flute, / With an Accompaniment for the / Piano Forte,
/ In which is Introduced / The Favorite Air, / “Nel cor piu non mi sento,” / With
Brilliant Variations, / Composed and Dedicated to / Thos. Fletcher Robinson,
Esqr. / By / Chas. Nicholson. / London / Published by R. Cocks & Co. 20,
Princes St. Hanover Sqre.

- Stamp at the bottom of the first page: “Imported by / Hewitt & Jaques / New York.”
-

35 No. 4 / Twelve / Fantasias / for the / Flute & Piano Forte, / Viz. / No. 4, Di tanti
palpiti. / Composed by / Charles Nicholson. / London, / Printed & Sold by / Ro.
Cocks & Co.

- Stamp at the bottom of the first page: “Sold by / H. Prentiss / No. 3 / Pembertons Hill / Boston.”
-

36 A Celebrated / Air / from the Ballet of / Nina / Arranged with Variations for the
/ Flute / with an (ad lib.) Accompaniment for the / Piano Forte / by / Nicholson,
/ and Performed with the most unbounded applause at the New York Musical
Fund Concert by / Mr. Cuddy, / and by him Dedicated to / Pierce Butler Esqr.
/ Philadelphia. / NB. This Piece is now Published for the first time from Mr.
Nicholson’s original Manuscript / in the possession of the Publishers. / New York,
Firth & Hall, 1, Franklin Sqr.

37 Practische / Floetenschule / oder / Sammlung leichter / Arien und Romanzen /
für / eine Flöte / 14s. Heft. / Leipzig, / bei Friedrich Hofmeister.

38 Benedette sia la madre / A Celebrated Italian Air / with an / Introduction
& Variations / for the / Piano Forte. / By / François Hünten. / New York /
Published by Firth, Hall & Pond 239 Broadway.

39 The / Love Not, Quick Step. / As performed by the / N.Y. Brigade Band /
arranged by / W.T. Peterschen. / New York / Published by C. G. Christman 104
Pearl St. / Entered according to act of Congress A.D. 1842 by C. G. Christman in
the Clerks Office of Dist. Court of Southn. Dist. of N.Y. (for piano)

Contents of the Washington State University Volume 2

Location: Washington State University, Manuscripts, Archives, and Special Collections

Title: Each piece cataloged under its own title.

Call Number: M127.G58 op. 2 1828

Description: New black library binding with “Giuliani / Compositions de M. / Giuliani” on the cover in gold letters.

Note: I have not yet examined this volume in person. Numbers 1 through 14 of the table reproduce an incomplete and undated typewritten catalog inserted into the volume: a scan of this document is provided in this article’s additional files.⁴⁷ The last three items were roughly handwritten on the typewritten catalog page and detailed here based on photos of the title pages provided by the library. The cataloger has cross-referenced the works listed with Heck’s study of Giuliani and Whistling’s 1828 *Handbuch* of published scores.⁴⁸

-
- 1 Six Variations, op. 2. (Vienna: T. Haslinger, 3rd print – Hbuch 1828), pl. #4211. Also in Meissonnier ed., other WSU Giuliani volume, though this is in more advanced guitar notation.
 - [The Meissonnier edition is in WSU Volume 3. Stamp on the title page: “Hill Memorial Library / Louisiana State University” with “WITHDRAWN” stamped on over it. – RC]



-
- 2 Nuovo Rondo, op. 5. (Vienna: T. Haslinger, 3rd print – Hbuch, 1828), pl. #4213.
-
- 3 Six Variations, op. 7. (Vienna: Artaria, 1807), pl. #1952.
-
- 4 Caprice, op. 11. (Vienna: Artaria, 1810), pl. #2061.
-
- 5 Six Rondeaux, op. 14. (Vienna: Artaria, 1811), pl. #2134.
-
- 6 Pot-Pourri, op. 18. (Vienna: Artaria, 1808), pl. #2026.
-

47 This scan may be found via the article’s abstract page, digitalcommons.du.edu/sbs/vol9/iss1/11/, under the heading “Additional Files.”

48 Thomas Heck, “The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)” (PhD diss., Yale University, 1970); C. F. Whistling, *Handbuch der musikalischen Literatur*, 2nd edn (Leipzig: C. F. Whistling, 1828). Heck published two revisions of his study: *Mauro Giuliani: Virtuoso Guitarist and Composer* (Columbus, OH: Orphée, 1995); *Mauro Giuliani: A Life for the Guitar*, GFA Refereed Monographs 2 (Austin, TX: Guitar Foundation of America, 2014), Kindle. The cataloger’s annotations can only refer to the thesis.

7 Potpourri, op. 26. (Vienna: Haslinger, 3rd print, Hbuch, 1828), pl. #1477.

8 3eme Grand Pot-Pourri, op. 31. (Vienna: Artaria, 1811), pl. #2152.

9 VI Variations, op. 34. (Vienna: Artaria, 1812), pl. #2249.

10 36 Divertimenti, op. 37. (Vienna: T. Haslinger. 1816 reprint), pl. #1977, 78.
Supposedly in three parts. Included are cover pieces for Parts 1 & 2, but only certain selections from both (Part 1 contains what appears to be numbers 1–6 bearing pl. #1977, followed by a Part 2 cover and what Haslinger calls numbers 7–12, which are plate #1978 and are termed 1–6 of Part 1, No. 2, in Heck’s study). These could be a source for Dr. Heck’s missing Part 1.

11 Les Variétés Amusantes, op. 43. (Vienna: Artaria, 1814), pl. #2283.

12 12 Laendler, op. 44. (Vienna: Artaria, 1814) pl. #2290.

13 Choix de mes Fleurs cheries, op. 46. (Vienna: Artaria, 1817), pl. #2287.

14 XII Variations (Air nationale Autrichien), op. 47. (Vienna: T. Haslinger, 3rd print, Hdbuch 1828), pl. #2111.

[The following pieces are not bound but loose in new envelopes and inserted into the volume. They were referenced from images provided by the library to the author. – RC]

15 Gran / Duetto Concertante / per / Flauto, o Violino, e chitarra / Composta da Mauro Giuliani / Op. 52 / a Vienna presso Artaria et Comp. [plate 2317].

- Sales stamp on title page: “G. Schirmer / New-York / 701 Broadway”
- Partial “Withdrawn” stamp on title page.
- In pencil on the title page: “Exchange / Louisiana State University / 1-29-47”

16 Grand Potpourri / pour la / Flûte et Guitarre / composée / par / Mauro Giuliani / Op. 126 / Leipsic, chez Frédéric Hofmeister. [plate 1447].

- “Library / Louisiana State University” stamp with “Withdrawn” stamp over it on the title page.
- In pencil on title page: “Exchange / Louisiana State University / 1-29-47”

17 Pot-pourri / pour / deux Guitarras, / composé par / Mauro Giuliani. / Oeuvre 67. / A Offenbach s/m, chez Jean André. [plate 5377]

- “Library / Louisiana State University” stamp with “Withdrawn” stamp over it on the title page.

Contents of the Washington State University Volume 3

Location: Washington State University, Manuscripts, Archives, and Special Collections

Title: each piece cataloged under its own title

Call Number: M127.G58 op. 2 1828b

Description: Original red binding and red leather spine with “Giuliani Obras Escogidas / Musica de Guitarra” in gold letters on the spine.

Note: Not having had the opportunity to examine this volume in person, I reproduce an incomplete and undated typewritten catalog inserted into the volume. A scan of the document is provided in this article’s additional files.⁴⁹ The cataloger has cross-referenced the works listed with Heck’s study of Giuliani and Whistling’s 1828 *Handbuch* of published scores.⁵⁰

-
- 1 Six variations, op. 2 (Paris: A. Meissonnier. 3rd or 4th print – Hdbuch 1828), number given is 4(35). This is also found as first selection in second Giuliani collection belonging to WSU library, in a more sophisticated notation by Haslinger.
 - [The Haslinger edition is in WSU Volume 1. – RC]

 - 2 Sonata, op. 15. (Paris: J. Meissonnier, Hdbuch 1828), pl. #669. Original dedication to Mademoiselle Joseph noble de Maillard.

 - 3 Douze Valzes, op. 57. (listed incorrectly as op. 21). (Paris: A. Meissonnier – 3rd print, Hdbuch 1828), pl. #24.

 - 4 Following is a page of Giuliani Collection *Qui se trouve chez Meissonnier,* not all of which are included in this WSU collection.
 - [A printed Meissonnier catalog with 23 pieces in the original print and 28 items added in pencil. – RC]

 - 5 Theme Varie, op. 38. (Paris: A. Meissonnier – Hdbuch 1828), pl. #286.

 - 6 Dixhuit Etudes, op. 51. (Paris: A. Meissonnier – Hdbuch 1828), pl. #245.

 - 7 Etude Contenant, op. 98. (listed incorrectly as op. 90). (Paris: Richault – Hdbuch 1828), pl. #621. R.

 - 8 Theme Varie, op. 91. (Paris: A. Meissonnier – Hdbuch 1828), pl. #287.
-

⁴⁹ This scan may be found via the article’s abstract page, digitalcommons.wsu.edu/sbs/vol9/iss1/11/, under the heading “Additional Files.”

⁵⁰ See note 48 above.

- 9 Etudes Instructives Faciles et Agreeables, op. 100. (Paris: A. Meissonnier – Hdbuch 1828), pl. #374.
-
- 10 Theme Varie, op. 104. (Paris: A. Meissonnier – Hdbuch 1828), pl. #290.
-
- 11 Grandes Variations, op. 114. (Paris: Richault – Hdbuch 1828), pl. #1337. R.
-
- 12 Le Rossiniane, op. 119. (listed as Parte 1, op. 121). (Firenze: Ricordi – Not mentioned in Heck; only partial printing; several pages fire damaged).
-
- 13 Trois Airs Varies, op. 72, 20, 7. (not listed on cover plate). (Paris: PH Petit – Hdbuch 1828), pl. #346. P.
- [This edition contains three opus numbers: 72, 20, and 7. The title page states “Choisis dans les Œuvres de Mauro Giuliani.” It could be a version of an unlocated work listed by Heck in the Unresolved Works section of all his Giuliani publications: “Trois airs variés, Meissonnier” (ArMs.). Listed in Hdbuch, 1828. – RC]
-
- 14 Marche des Deux Tournees & la Valse et de la Chasse de Robin des Bois. op. not listed, nor is there reference made to these in Heck; pieces appear to be by Giuliani, but not his best. (Paris: G. Gaveaux.)
-

Contents of the Cleveland Public Library Volume

Location: Cleveland Public Library, Fine Arts Department

Title: Compositions

Author: Carulli

Call Number: M 777.6 C25G

Description: Original binding in green and red with “COMPOSITIONS / DE / F. CARULLI” in gold letters on the cover.

- 1 Trois / Divertissemens / Pour la Guitare / accordée en Mi Majeur, / Composés / Par Ferdinando Carulli / Opéra 223. Prix: 4f. 50c. / à Paris, / A la Nouveauté, au Magasin de Musique et d’Instrumens de PH. PETIT, Succ.r de P. Gaveaux, / Rue Vivienne, No. 18, ci-devant Passage Feydeau. / Propriété de l’Editeur / 477. P. In Torta, *Catalogo*, 495–96.
- Stamp on the title page: “Hill Memorial Library / Louisiana State University” with “WITHDRAWN” stamped on over it.



-
- 2 Les Adieux / Solo / Pour Guitare / Composé Par / Ferdinando Carulli. / Op. 229. Prix: 4f. 50c. / à Paris, au Magasin de Musique de PACINI, Boulevard des Italiens, No. 11. / ou l'on trouve tous les Ouvrages de Carulli, Carcassi, Giuliani [*sic*] et Sor. / 2086 A.L.
- In Torta, *Catalogo*, 505–6.
-
- 3 Improvisations Musicales / ou / 54 Petits Preludes / Composés / Pour la Guitare / par / Ferdinando Carulli / Op: 265. Prix: 6fr. / à Paris, / à la Nouveauté, au Magasin de Musique et d'Instrumens de PH. PETIT, Succ.r de P. Gaveaux, / Rue Vivienne, No. 18, ci-devant Passage Feydeau. / Propriété de l'Editeur / 539.P.
- In Torta, *Catalogo*, 692–93.
-
- 4 Fantaisie et Variations / pour la Guitare / sur Différens Motifs / de Robin des Bois / (Freischütz) / Par / Ferdinando Carulli. / Op. 267. Prix 4f. 50c. / à Paris / A la Nouveauté, au Magasin de Musique et d'Instrumens de PH. PETIT, Succr. de P. Gaveaux, / Rue Vivienne, No. 18, ci-devant Passage Feydeau. / Propriété de l'Editeur 545.P.
- In Torta, *Catalogo*, 556–57.
-
- 5 L'Anti-Méthode / ou / l'Elève guidé par le Maître / Grand Recueil Complètement gradué / pour la Guitare / Contenant Cinquante morceaux agréables de divers caractères, où / sont employés toutes les positions et tous les genres de traits, / classés progressivement par ordre de leçons dont l'étude seule suffira / pour conduire aux plus grandes difficultés, et terminé par deux / Grands Caprices ou véritables fantaisies, / Composés par / Ferdinando Carulli. / Op. 272. Propriété de l'Editeur. Prix 12f. / (N.ta les deux grands Caprices séparément 4f. 50c.) / à Paris / A la Nouveauté, au Magasin de Musique et d'Instrumens de PH. PETIT, Succ.r de P. Gaveaux, / Passage du théâtre Feydeau, N.os 12 et 13.
- In Torta, *Catalogo*, 693–94.
-
- 6 Un Peu de Tout / Grand Recueil / Pour la Guitare / par / Ferdinando Carulli / 1ere Livraison / de l'Œuvre, 276 Contenant, / Divertissement, Sicilienne, Tyrolienne, Chasse, Larghetto, / Petite Polonaise, Allegretto, d'une Exécution Facile / Propriété des Editeurs. Prix: 4f. 50c. / A PARIS, / Chez V.tor DUFAUT et DUBOIS, Editeurs, Marchands de Musique. / Rue du Gros Chenet, No. 2, et Boulevard Poissonnière, No. 10 [v.D. et D.1518]
- In Torta, *Catalogo*, 566–72.
-
- 7 Un Peu de Tout / Grand Recueil / Pour la Guitare / par / Ferdinando Carulli / 2eme Livraison / de l'Œuvre, 276 Contenant, / Trois Contredanses, Trois Souteuses, Trois Walses, / et Trois Menuets, d'une Exécution Facile. / Propriété des Editeurs. Prix: 4f. 50c. / A PARIS, / Chez V.tor DUFAUT et DUBOIS, Editeurs,

Marchands de Musique. / Rue du Gros Chenet, No. 2, et Boulevard Poissonnière,
No. 10 [v.D. et D.1519]

- In Torta, *Catalogo*, 566–72.
-

8 Un Peu de Tout / Grand Recueil / Pour la Guitare / par / Ferdinando Carulli /
3eme Livraison / de l'Œuvre, 276 Contenant, / Theme avec Variations, Arpège
Modulé, Andante, / Rondoncino ou Petit Rondo, d'une Exécution Progressive. /
Propriété des Editeurs. Prix: 4f. 50c. / A PARIS, / Chez V.tor DUFAUT et DUBOIS,
Editeurs, Marchands de Musique. / Rue du Gros Chenet, No. 2, et Boulevard
Poissonnière, No. 10 [v.D. et D.1520]

- In Torta, *Catalogo*, 566–72.
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9 Un Peu de Tout / Grand Recueil / Pour la Guitare / par / Ferdinando Carulli /
4eme Livraison / de l'Œuvre, 276 Contenant, / Larghetto, Polonaise, Andantino,
et Caprice. / Propriété des Editeurs. Prix: 4f. 50c. / A PARIS, / Chez V.tor
DUFAUT et DUBOIS, Editeurs, Marchands de Musique. / Rue du Gros Chenet,
No. 2, et Boulevard Poissonnière, No. 10 [v.D. et D.1521]

- In Torta, *Catalogo*, 566–72.
-

10 Un Peu de Tout / Grand Recueil / Pour la Guitare / par / Ferdinando Carulli /
5eme Livraison / de l'Œuvre, 276 Contenant, / 10. Fantaisie sur un Air de la Dame
du Lac de Rossini. / 20. Introduction et Thème Varié. / Propriété des Editeurs.
Prix: 4f. 50c. / A PARIS, / Chez V.tor DUFAUT et DUBOIS, Editeurs, Marchands
de Musique. / Rue du Gros Chenet, No. 2, et Boulevard Poissonnière, No. 10 [v.D.
et D.1522]

- In Torta, *Catalogo*, 566–72.
-

11 Un Peu de Tout / Grand Recueil / Pour la Guitare / par / Ferdinando Carulli /
5eme Livraison / de l'Œuvre, 276 Contenant, / Deux Grandes Walses, Un Largo &
Un Grand Rondo. / Propriété des Editeurs. Prix: 4f. 50c. / A PARIS, / Chez V.tor
DUFAUT et DUBOIS, Editeurs, Marchands de Musique. / Rue du Gros Chenet,
No. 2, et Boulevard Poissonnière, No. 10 [v.D. et D.1523]

- In Torta, *Catalogo*, 566–72.

Conclusion

Justin Holland is known today as one of the most prolific and erudite American guitar composers of the nineteenth century. Apart from confirming how much this recognition is deserved, the information presented here shows that the full extent of his activities goes beyond what was previously known. He was involved in important publications without his name appearing on them, suggesting that his complete output has been underestimated. He was persistent in teaching and publishing throughout his career, succeeding in a racially discriminative system and under economic pressures

that would eventually force his family to move from Cleveland to New Orleans in search of better work opportunities.

The life and activities of his eldest son, Justin Minor Holland, have likewise remained relatively unknown until now. The confusion of the father's and son's names have perhaps contributed to the work of the son being overlooked in the past. J. M. Holland carried on the legacy of his father by continuing to promote his father's methods and music, while also adding to his father's collection. He had intentions of publishing a method of his own and a book on the guitar, which involved much correspondence and gathering of material.

The discovery of guitar music previously belonging to the Hollands, acquired by either the father or son, provides significant new information on their activities. Their knowledge was fueled by the acquisition of a large range of music from Europe and America both in print and manuscript form. The music they listed in their books and articles indicates that they owned a large collection many times the size of what has been discovered. Across the seven discovered volumes, there is a wide range of music and information indicating extensive correspondence and collaboration with other American guitarists, a previously unlocated composition by Zani de Ferranti, manuscripts and editing annotations directly connecting Holland with his publications, and a large amount of rare music by Giuliani and Carulli. Scaling this amount of information to the size of their original collection shows that what the Hollands must have gathered was truly unique and valuable.

It is to be hoped that the discovery of these volumes will lead to more research and the uncovering of additional parts of the collection.

Acknowledgments

Germain J. Bienvenu, Special Collections Public and Research Services, and Dr. John Miles, Curator of Books, both at Louisiana State University Libraries, provided initial research scans and high-quality scans for this article, helped locate other items possibly owned by Justin Holland elsewhere in the LSU libraries, and attempted to locate records of the 1947 sale of the guitar music volumes from the library. I am especially grateful considering they did all of this during the height of the pandemic.

Greg Matthews, Special Collections Librarian at Washington State University, Pullman, patiently answered my many questions about the three volumes in the library and provided catalogs and photos of music in the volumes to help me create a more complete catalog of the contents for this article.

Andrew Kaplan, Subject Department Librarian – Music, Cleveland Public Library, provided many scans of the Carulli volume to confirm the contents as cataloged by Mario Torta, as well as scans of the Louisiana State University stamps and binding to determine any connections to Justin Holland.

The Special Collections department at California State University Northridge provided scans of music and methods by Justin Holland, and the University of North Texas allowed me access to their microfilm holdings of *Brainard's Musical World*.

Dr. Brian Torosian kindly contributed guidance on historical American guitarists and insights on items in the Foden-Hoskins Collection.

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Anonymous

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Op. 114, Grandes Variations	WSU 3 (11)
Op. 119, Le Rossiniane	WSU 3 (12)
Op. 126, Grand Potpourri pour la Flûte et Guitarre	WSU 2 (16)
Op. 146, Flora d'Italia	WSU 1 (1)
Giuliani Collection Qui se trouve chez Meissonnier	WSU 3 (4)
Marche des Deux Tournees & la Valse et de la Chasse de Robin des Bois	WSU 3 (14)
Trois Airs Varies	WSU 3 (13)
Holland, Justin	
Ave Maria	LSU 3 (1)
La Manola, or This Happy day	LSU 3 (8)
La Manola, or This Happy day (manuscript)	LSU 3 (9)
Last Rose of Summer	LSU 3 (5)
Last Waltzes of a Madman	LSU 3 (6)
Laughing May Schottisch	LSU 3 (3)
Laughing May Schottisch (manuscript)	LSU 3 (4)
Some one to Love (manuscript)	LSU 3 (10)
The Battle of Waterloo	LSU 3 (2)

The Long Long weary day	LSU 3 (7)
Küffner, J.	
Op. 269, Douze Airs Gracieux	WSU 1 (11)
Matiegka, W.	
Grande Sonate	LSU 2 (10)
Meignen, L.	
To Win the Love of Thee	WSU 1 (23)
Sagrini, Luigi	
Op. 11, 12 Deux Variations Brillantes	LSU 2 (11)
Schmitz, A.	
Still so Gently o'er Me Stealing	WSU 1 (22)
Sor, Ferdinand	
Op. 33, Trois Pieces de Societe	WSU 1 (3)
Op. 59, Fantasia Elegiaque	WSU 1 (2)
[various pieces by Sor] (manuscript)	LSU 1 (4)
March du Ballet	LSU 1 (1)
Six Airs from Magic Flute	LSU 1 (2)
Six Divertissements	LSU 1 (3)
Six Waltzes & Galop	LSU 1 (5)
Three Waltzes	LSU 1 (6)
Three Waltzes (manuscript)	LSU 1 (7)
Strauss, Johann	
Liebings-Walzer	LSU 2 (12)
Tomas de Medel, D.	
La Mona	WSU 1 (21)
Valses de la Esperanza	WSU 1 (13)
Torp, O.	
Morning Its Sweets is Flinging	WSU 1 (20)
Weiland, F.	
A Life on the Ocean Wave	WSU 1 (25)
Zani de Ferranti, M. A.	
Op. 2, Finale Rondo des Fées Capricietto (manuscript)	LSU 2 (5)
Op. 2, Finale Rondo des Fées Capricietto (manuscript)	LSU 2 (4)
Finale Rode [<i>sic</i>] des Fees (manuscript)	LSU 2 (7)
Op. 29, Rondoletto à la Kosaque (manuscript)	LSU 2 (6)

Other Instruments

Anonymous

Il segreto per esser felici (piano)	WSU 1 (28)
The Heart Bow'd Down (piano)	WSU 1 (29)
This dear hand (piano)	WSU 1 (30)
Hear me, Norma (voice, piano)	WSU 1 (31)
Practische Floetenschule	WSU 1 (37)

Cuddy, Edward	
The Swiss Boy (flute, piano)	WSU 1 (33)
Blockley, John	
Thoughts of Home (2 voices, piano)	WSU 1 (32)
Hüntten, François	
Benedette sia la madre (piano)	WSU 1 (38)
Maeder, James G.	
Laddie Oh Leave Me	WSU 1 (27)
Nicholson, Charles	
13th Fantasia (piano)	WSU 1 (34)
A Celebrated Air from the Ballet of Nina (flute, piano)	WSU 1 (36)
Twelve Fantasias, No. 4 (piano)	WSU 1 (35)
Peterschen, W.T.	
The Love Not, Quick Step (piano)	WSU 1 (39)



About the Author

ROBERT COLDWELL began his guitar research activities in 1991 with his first article, “History of the Guitar in Japan,” published on Matanya Opee’s website *Guitar and Lute Issues* in 1997. Online and print output of his research was formalized with his creation of Digital Guitar Archive and DGA Editions in 2005. Digital Guitar Archive, digitalguitararchive.com, contains numerous articles, over fifty thousand pages of historical guitar journals, and a database of over thirty thousand sheet music editions in library collections. The print catalog of DGA Editions, dga-editions.com, consists of over twenty titles. He currently resides in Dallas, Texas.

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