

FROM THE SOUNDBOARD ARCHIVE

*Carlos Pedrell's Al atardecer
en los jardines de Arlaja*

The Guitarist's Album

MATANYA OPHEE (1988)

MOST OF YOU, sad to say, did not come to the annual GFA conclave in Tempe. Yes, I know, life is full of things to do that are not related to the guitar. But we missed you just the same. I enjoyed some of the things I heard in Tempe and could well have done without some others. This column is not a review, but a way of sharing with you one of the things that touched me.

As we were packing up to leave the beautiful ASU campus, this little-ol'-lady comes by and asks me if I wanted to buy some guitar music. I always pay a great deal of attention to little-old-ladies who sell guitar music. I learned that often it is they who are able to provide us with the links to the past that we seek. You see, Mrs. Williams's husband passed away a month ago and left behind a large amount of guitar music. He closely followed all his life the career of Andrés Segovia. That was enough for me. I went to see what was there. Roland Williams, apparently, was one of those professional amateurs who dabbled in plucked instruments of all sorts. He had a large assortment of banjos and music for them, a couple of Ramírez guitars, old copies of *BMG*, *Guitar News*, and *Guitar Review*, and most of the guitar music one could buy in the 1920s and '30s. The complete Segovia repertoire, complete Pujol, Fortea, Mertz, Sor, etc., etc. The surprising discovery, as always, was finding music I knew about but had never seen. So here is one example: *Al atardecer en los jardines de Arlaja*, by the Uruguayan composer Carlos Pedrell. We all know well the three miniatures Pedrell wrote for Segovia and that were published by Schott: *Lamento*, *Pagina romantica*, and *Guitarreo*. Apparently, there is more.

Carlos Pedrell was born in Minas, Uruguay, in 1878 and died in Montrouge near Paris in 1941. He was the nephew of the eminent Spanish musicologist and composer Felipe Pedrell, with whom he studied. Later he studied with Vincent d'Indy at the Schola Cantorum in Paris. He returned to South America and until 1921 worked as an inspector of music in the public schools of Buenos Aires and also lectured at the

University of Tucuman. His list of works includes operas, symphonic music, and many songs.

It appears that besides his relationship to Segovia, Pedrell also knew and wrote for Segovia's main rivals, Pujol and Llobet. The present collection consists of five works: *Impromptu*, dedicated to the Argentine Guitar Society; three *Danzas de las tres princesas cautivas* (*Zoraida*, *Dona Mencia*, and *Betsabe*), which are dedicated to Segovia, Pujol, and Llobet, respectively; and the present work, which is dedicated to Matilde Cuervas, Emilio Pujol's first wife.

According to P.J. Bone, there were five pieces with these names that were supposedly published by Schott of London. Bone lists the pieces under the name of Felipe Pedrell and not under the composer's. One would suspect that his information is a bit garbled here, to say the least. I have not been able to establish if indeed such pieces were actually published. One of the three dances, *Zoraida*, is currently in print by Ricordi Americana.

The edition does not carry any date, place of publication or publisher's name, although it probably was issued by Casa Romero y Fernández, which produced similar pieces with a separate, outer title page (now missing). It certainly dates after 1923, when Cuervas and Pujol were married. The composer was living at the time in Paris, where the marriage between dedicatee and editor took place. The pieces are not listed by Domingo Prat in his 1934 *Diccionario*. This could give rise to the idea that perhaps they were not yet published in 1934. On the other hand, Prat may not have listed them, for whatever personal reasons of his own.

In the current frenzy of cheap South American guitar music, it is a refreshing pause to consider the music of the past generation. The 1920s were years of volatile activity in the guitar world. Much of the music of that era is almost forgotten, particularly those pieces that were not associated with the name of Andrés Segovia. Like his countryman Alfonso Broqua, Pedrell wrote some beautiful pages for the guitar that deserve a revival. If South American music is indeed a "growing force," as Richard Stover would have us believe, it is good to remember that the music of Falú, Barrios, Piazzolla, Bonfá, and Lauro is but the icing on the cake. The cake itself is yet to be removed from the oven. The force of this music does not need pompous buzzwords. It needs a realistic appraisal of its merits and a clearer historical perspective.



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Al atardecer en los jardines de Arlaja

Digitación de E. PUJOL

CARLOS PEDRELL

Guitarra

Moderato $\text{♩} = 66$

mp

f *mp* *a* *m* *i*

C. III *m* *i* *m* *i* *v* *v*

C. III

C. III

C. II *p* *m* *i* *a* *m* *i*

C. I

C. III

C. IV

mp

C. III *v* *v* *v*

C. I *f* *p* *p* *i* *m* *a* *i* *m* *a* *i* *m* *f*

C. I *p* *a* *z* *m* *p* *m* *i* *m* *f* *m* *i* *m* *p* *i* *m*

Musical score for guitar, page 6. The score is written in G major (one sharp) and consists of ten staves of music. The notation includes various dynamics such as *p* (piano), *f* (forte), *mf* (mezzo-forte), *a tempo*, *rall* (rallentando), and *rall poco*. There are also articulation marks like accents (*a*) and slurs. Fingering numbers (1-4) are indicated throughout. Several sections are marked with 'C.' followed by Roman numerals (C. II, C. III, C. V, C. VII), indicating capo positions. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and some complex chordal textures.

Un poco piú Moderato

C. VII. *m* *a* C. II. *m* *a*

C. II. *m* *a*

a *m* *i* *m* *i* *a* XII *i* *m* *i* *a* *m*

C. VII. *m* *a* C. II. *m* *a*

C. II. *m* *a*

XIX *m* *p* 1^a volta *i* *m* *i* *m* *i* *m* *i* *m* *a* 2^a volta

Moderato $\text{♩} = 66$

mp C. III. *a* *m* *i* C. III. *m* *a*

C. III. C. III.

C. II *p* *m* *a* *m*
 C. V
 C. VII
 C. II
 C. III
mp
 C. I
 C. I
f *p* *a* *m* *i* *m* *a* *p*
f *m* *i* *m* *p* *p* *p* *i* *m* *a* *p*
p *p* *p* *i* *m* *a* *p*
p *i* *m* *a* *p*
p *i* *m* *a* *p*
a tempo
rall. *p* *p* *i* *m* *a* *p*
 C. II
 C. III
a *v* *a* *v* *a* *p*
 C. III
 C. VII
a *m* *i* *m* *p*

Musical score for a piano piece, featuring multiple systems of music. The score includes various dynamics (p, mp, f, p, a tempo, rall.), articulations (accents, slurs), and performance instructions (C. II, C. V, C. VII, C. III, C. I). The music is written in treble clef with a key signature of one sharp (F#). The score is divided into systems, with some systems containing multiple measures of music. The piece concludes with a final measure marked with a fermata.

Staff 1: Musical notation in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *p* and an *am* (arco mandolin) instruction. The staff contains several measures of music with various fingerings (1, 2, 3, 4) and a *mf* dynamic marking.

Staff 2: Musical notation with dynamic markings *p* and *f*. It includes a *mf* marking and a *mf* marking. There are also *mf* and *f* markings. It features a *mf* marking and a *f* marking. It includes a *mf* marking and a *f* marking.

Staff 3: Musical notation with dynamic markings *p* and *f*. It includes a *mf* marking and a *f* marking. It features a *mf* marking and a *f* marking. It includes a *mf* marking and a *f* marking.

Staff 4: Musical notation with dynamic markings *p* and *f*. It includes a *mf* marking and a *f* marking. It features a *mf* marking and a *f* marking. It includes a *mf* marking and a *f* marking.

Staff 5: Musical notation with dynamic markings *p* and *f*. It includes a *mf* marking and a *f* marking. It features a *mf* marking and a *f* marking. It includes a *mf* marking and a *f* marking.

Staff 6: Musical notation with dynamic markings *p* and *f*. It includes a *mf* marking and a *f* marking. It features a *mf* marking and a *f* marking. It includes a *mf* marking and a *f* marking.

cerca del puente.....

Staff 7: Musical notation with dynamic markings *p* and *f*. It includes a *mf* marking and a *f* marking. It features a *mf* marking and a *f* marking. It includes a *mf* marking and a *f* marking.

Pizz.....