

The Way We Were: A Review of Early Efforts to Find Classical Guitar Music in Collections

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In the printed article that accompanies and anchors this copublished essay,¹ I mention a number of general and specialized bibliographies of guitar repertoire. I have found these earlier bibliographic works to be of limited use in finding elusive compositions in collections. However, many of them were (and still can be) useful in other ways, even if they are not especially helpful in exploring the content of collections. Some of these publications, perhaps obsolete today, were pioneering in their own time and deserve recognition for their positive contributions to the emerging field of guitar music indexing.

Allow me to describe more fully my own appreciation of these past efforts. At the same time, kindly indulge me while I specify in this paper-free cyberspace environment exactly how each one falls short as an index to the guitar music with which it is concerned. Look back nostalgically with me as I indulge my fondness for poring over old reference books. I offer this modest copublished essay as a deeper and more sympathetic look at the progress that has been made in roughly the last half-century.

I will first offer a detailed examination of general bibliographies of the guitar's literature, and afterwards look very briefly at some more specialized resources that focus on one or another aspect of that literature.²

Three early indexes are of considerable historical value, even if they are not of much practical importance today. They span the period from the mid-1960s to the early 1970s, and come from three major Anglophone countries: Great Britain, Australia, and the United States. Together, they give us a sketch of the repertoire available to the guitarist of roughly a half-century ago.

Guitars and Guitar Playing ... (1966)

Guitars and Guitar Playing: A List of Selected References and Music is a 43-page typescript document published in facsimile by the State Library of Victoria in Melbourne, Australia in 1966.³ This early bibliographic work is still held in a handful of libraries in North America. The author is "J. Maslen," possibly the Joan Maslen who was employed as a reference librarian at the State Library for almost four decades and was known as an authority on the Melbourne theatre scene.⁴ The index itself was prepared primarily but not exclusively for local use, as evidenced by the double asterisk that

1 Ellwood Colahan, "Guitar Music in Collections: A New Web-based Index is Launched," *Soundboard Scholar* 3 (2017): 24-29.

2 Although this essay focuses on the indexing of printed scores of guitar music, it is worth noting as well efforts to compile discographies of guitar recordings. Prominent among these are Ronald C. Purcell, *Classical Guitar, Lute, and Vihuela Discography* (Melville, NY: Belwin-Mills, 1976) and Jacques Châiné, *The Orphée Data-Base of Guitar Records* (Columbus, OH: Editions Orphée, 1990).

3 J. Maslen, *Guitars and Guitar Playing: A List of Selected References and Music*. Research Service Bibliographies, 1966 no. 4. (Melbourne: State Library of Victoria, 1966.)

4 Internet search on "Joan Maslen" Melbourne.

adorns each item available in the State Library and the single asterisk that marks items available for purchase in Melbourne.

The repertoire index portion is divided into sections for “Guitar,” “Spanish Guitar,” “Plectrum Guitar,” “Guitar and Piano,” and “Guitar and Voice.” Each of these is subdivided by performing forces, and each resulting subdivision has subsections for “Collections,” “Individual Works,” and “Arrangements,” as appropriate. The author’s lack of familiarity with the guitar repertoire can be seen in such inconsistent details as her attribution of lute pieces by John Dowland to the category of arrangements, while works by Silvius Leopold Weiss and Miguel de Fuenllana are grouped with guitar compositions.

The categories of collections in the various sections reveal thirty-five titles for solo “classical” or “Spanish” guitar music. (The distinction is not defined.) The contents of collections are not described. The short sections of citations to books and articles on the guitar and on guitar instruction are notable mostly in the paucity of literature they reveal.

Published Solo Music for Classical Guitar (1971)

Elizabeth Thompson’s *Published Solo Music for Classical Guitar*⁵ of 1971 is an even longer (85 pages) typescript index of compositions for solo guitar, arranged alphabetically by composer, and by title under each composer. Prefatory material includes tables of abbreviations for publishers and contact information for distributors. There are no subcategories in the main index. Anthologies are interfiled by editor’s name with individual pieces. The listed anthologies are few and are not specifically identified as such, and their entries do not list contents, which often makes it difficult to identify them as collections. Clark’s almost exactly contemporaneous *Music for Guitar and Lute*, described below, can be used to some effect as a cross reference to identify titles of collections, notwithstanding that it was prepared in Exeter while Thompson’s was prepared in Chicago. Such a comparison reveals in Thompson a handful of collections by mid-century names like Theodore Norman, Anton Stingl, Emilio Pujol, and Karl Scheit, but offers no insight into the contents of those collections. Thompson’s index seems, like Maslen’s and Clark’s, to be useful mainly historically, as a glimpse into the repertoire available in a particular place and time, as well as for its extensive list of music publishers and distributors of the day. It also tells us that in North America, even an index as basic and skeletal as this one was felt to be worth the effort of gathering, collating, formatting, and hand-typing (all eighty-five pages of citations). We may be reasonably certain that no better tool for identifying published guitar music existed at the time.

Music for Guitar and Lute (1972)

David Lindsey Clark’s *Music for Guitar and Lute* of 1972 is a short pamphlet that lists 548 titles;⁶ it seems to have been prepared primarily as a guide to the holdings of the Exeter City Library, in Southwest England. Clark later authored or co-authored several important bibliographies concerning

5 Elizabeth S. Thompson, *Published Solo Music for Classical Guitar* (Chicago: 1971).

6 David Lindsey Clark, *Music for Guitar and Lute* (Exeter, U.K.: Exeter City Library, 1972).

wind ensemble music.⁷ This work is divided into sections for pedagogical works and repertoire, the latter organized into subcategories according to performing forces, with a special section for “Solos – Anthologies.” Outside of this particular section, the work interfiles anthologies with individual works.

Entries for anthologies generally show the composers represented therein, but in no case do they list the compositions. An index of names in the back of the work does reference composers represented in anthologies, providing a useful first step toward finding pieces in collections, but the hopeful searcher will still need to browse through volume after volume to find or confirm the absence of a sought-after composition. This work is interesting mainly as a primary historical source, in that it gives a snapshot of the guitar scores held by a typical British public library in the early 1970s, and implies an effort on the part of the institution to promote the repertoire.

Guitar Music Index (1976 and 1981)

The *Guitar Music Index* of 1976 and 1981 was the next notable attempt to index the literature for classical guitar; it witnessed to the instrument’s growth in popularity. This work consists of two relatively slim volumes (108 and 113 pages respectively) compiled primarily by George Gilmore; the first in collaboration with Mark Pereira and the second with Peter Kun Frary.⁸ Although brief compared to later sources, each of the two volumes is longer than either Thompson’s or Clark’s, reflecting the continued growth in published repertoire. Pioneering and ambitious in its time,⁹ it is by its own admission incomplete, and specifically of no use in locating pieces within collections. In terms of organization, it does Thompson slightly better, having both a title index and a composer index. However the former simply lists collections by title alongside single compositions, and the latter lists collection editors by name alongside composers. As with Thompson, the contents of collections are not described.

Guitarist’s Resource Guide (1983)

Joseph Rezits’ *Guitarist’s Resource Guide* of 1983 was a qualitative advance toward the creation of a truly comprehensive bibliographic resource for the guitarist.¹⁰ At 574 pages, it was substantially larger than previous efforts, and relied conspicuously on automated indexing to manage its content. This work, most of which was directly reproduced from computer-generated printouts, is divided into multiple sections with separate indexes of repertoire for guitar, lute, vihuela, and even mandolin, each with both a title index and a composer index. A helpful preface offers a detailed guide to deciphering the sometimes-terse index entries. Another section lists “Books on the Art of the Guitar,” again with a title index and an author index, as well as a classified index. The largest section is “Guitar Music in

7 A. Marshall Stoneham, Jon A. Gillaspie, and David Lindsey Clark, *Wind Ensemble Sourcebook and Biographical Guide* (Westport, CT: Greenwood Press, 1997); A. Marshall Stoneham and David Lindsey Clark, *The Wind Ensemble Catalog* (Westport, CT: Greenwood Press, 1998); David Lindsey Clark, *Appraisals of Original Wind Music: A Survey and Guide* (Westport, CT: Greenwood Press, 1999).

8 George Gilmore and Mark Pereira, *Guitar Music Index* (Honolulu: Galliard Press, 1976); George Gilmore and Peter Kun Frary, *Guitar Music Index: Vol. II* (Honolulu, Galliard Press, 1981). Gilmore published *Guitar and Lute* magazine and co-founded the Honolulu “Guitar and Lute Workshop” and its offshoot, the Galliard Press.

9 It includes music for lute as well as for guitar, and attempts to indicate the historical period and level of difficulty of each piece.

10 Joseph Rezits, *The Guitarist’s Resource Guide* (Park Ridge, IL: Pallma Music Co., 1983).

Print,” with multiple subsections in the composer index divided according to performing forces. One of these subsections is “Solos: Collections and Anthologies,” where guitar collections are listed by title, though not by editor. Like others before it, however, the work makes no gesture toward listing the contents of those collections. A separate section is “Part V: Special Interest Listings.” Some collections are listed here, but in every case, they are duplicated from the section “Guitar Music in Print.”

***Gitarre-Musik* (1985)**

Wolf Moser’s *Gitarre-Musik*, at 620 pages, was by far the most complete index of its kind when it was published in 1985.¹¹ Like the *Rezits*, it is explicitly a work of computer indexing, with few compromises for readability. Its listings are divided into twelve top-level categories, covering solos, various chamber music and large ensemble configurations, and flamenco. Every category for which it was possible to list even one anthology has a separate, designated subsection for that purpose. However, these subsections are in most cases invisible even with a careful examination of the table of contents, which identifies them only where they occur within the categories of solo repertoire and flamenco. Otherwise they lie hidden, waiting to be discovered by detailed and patient inspection. Finding them can be challenging; the sectional title-pages (at least in the copy I examined) are sometimes missing, or even located in the wrong place. A thorough exploration also yields other interesting surprises. The section for guitar and string instrument, for example, has subsections for violin, viola, and cello, all concealed from the table of contents; while the violin and cello subsections each have their own hidden subsections for collections. A similar situation pertains in the section for chamber music with several instruments: there are multiple, hidden levels of organization, with subsections for specific numbers of instruments, and subsections within each of these for collections.

In all of these subsections of collections, whether hidden or not, the listings vary widely in the information they offer. They may show the compositions included, along with the composers; or they may show only the composers represented, or only the number of pieces, or nothing at all. There is no apparent organizing rule to this variety of approaches. An entry for a collection with as many as twenty pieces may list full information on them all, while one with as few as six may remain cloaked in obscurity. It seems fair to assume that the inconsistency stems from the greater or lesser availability of information from publishers and other sources. Certainly listing the contents of some collections is preferable to listing the contents of none, as had been normative up to this time. However the approach has incompleteness built into it, and the work’s utility for exploring the contents of collections is further limited by the fact that where compositions are listed, they are still not brought together into a single index that a reader may browse. On the other hand, one positive feature in Moser mitigates this lack, and harks back to David Lindsey Clark’s little book of 1972. An extended “Name Index” at the end of the work helpfully references composers whenever they are listed under a collection title, as well as elsewhere in the volume. Used in conjunction with a knowledge of the relevant page ranges for appropriate subsections, this allows a searcher to save some time by only examining the pages where collections are identified as containing pieces by the composer they are interested in.

11 Wolf Moser, *Gitarre-Musik: Ein Internationaler Katalog* (Hamburg: Joachim Trekel, 1975).

Classical Guitar Music in Print (1989 and 1998)

By the late 1980s, the guitar had evidently gained enough stature—or enough of a published literature—that the publisher Musicdata turned its attention to it. Musicdata had already been publishing the *Music in Print* series since 1973,¹² when in 1989 *Classical Guitar Music in Print* appeared for the first time.¹³ A supplemental volume appeared nine years later.¹⁴ The *Classical Guitar Music in Print* series offers an intricate structure, full of delightful revelations.

Comparable in scope and detail to Moser, it differs in using historical style-period as one of its organizing principles. It follows Moser in listing collections in separate sections, although it also follows Moser in omitting this fact from the otherwise exhaustively detailed table of contents. The work uses a detailed numbering system to classify its various sections and subsections, and in the 1989 volume, each sub-section of the repertoire is followed by a corresponding sub-section of collections, designated with suffix “-Coll.” Thus section

- I/IA, “Guitar Solos: Studies,” is followed by section
- I/IA-Coll, “Guitar Study Collections.”

This pattern is followed throughout the repertoire section, so that, for example, I/IB3, “Guitar Solos: Romantic and Post-Romantic Music (1850-1914)” is followed by a corresponding section I/IB3-Coll; and I/IIC3, “Quartets for Guitar, Voice, and Other Instruments,” is followed by its own, brief section I/IIC3-Coll. Indeed, section I/IB6, listed in the Table of Contents as “Guitar Solos: Miscellanea,” is not to be found inside the book at all, being entirely given over to I/IB6-Coll, “Guitar Solo Collections: Miscellanea.”¹⁵

The entries for collections here show a more consistent pattern of detail than those in Moser. They list the contents only if there are no more than six pieces in the collection; otherwise they list just the names of composers represented. However, special attention is given to works by Bach and Tárrega. These are described in detail where they are included in a collection, irrespective of the overall number of pieces in the collection.¹⁶

The *1998 Supplement* to this volume lists collections differently, interfiling them by title with individual compositions in each repertoire category. Though this change eliminates the “hidden” quality from the collection listings, it comes with the disadvantage that collections are no longer grouped together, making it much more tedious to browse specifically for collections within each section.

12 See Walter A. Frankel, “The Music-in-Print Series,” *Fontes Artis Musicae* 31, no. 1 (January-March 1984): 41-44. The inception of the series goes back even farther, to Margaret K. Farish, *String Music in Print* (New York: R. R. Bowker, 1965).

13 Mijndert Jape, ed., *Classical Guitar Music in Print* (Philadelphia: Musicdata, 1989).

14 Donald Reese, ed., *Classical Guitar Music in Print: 1998 Supplement* (Philadelphia: Musicdata, 1998).

15 It is here that anthologies spanning multiple style periods are found, which is to say, most anthologies.

16 Evidently because the volume also includes special sections with thematic indexes to the works for guitar (or transcribed for guitar) of these two composers. Adjacent subdivisions of these sections list collections that contain works by Bach and Tárrega, respectively. These listings resemble those for collections elsewhere in the volume in form and content. The listings for mixed anthologies are duplicated from listings elsewhere, but the listings for collections devoted to works by the two composers are unique to these pages.

Classical Guitar Music in Print and its *1998 Supplement* each have a “Composer-Title Index,” that has some of the functionality of the “Name Index” in Moser. However these indexes, unlike the one in Moser, are of no help with collections since they reference the names of composers only as listed with individual pieces, and not as listed under collection titles.

The Guitarist’s Repertoire Guide (1999)

Not to be confused with *The Guitarist’s Resource Guide*, Andrew Liepins’ *The Guitarist’s Repertoire Guide* of 1999 does have a section on collections—three separate sections, in fact: a section for “Classical Collections,” a section for “Popular Collections,” and a special one for “Christmas Music,” which is mostly comprised of collections.¹⁷ The various sections for guitar and other instruments or voice also list collections, interfiled with individual compositions. The listings in these sections vary widely in the amount of detail they offer. At one extreme, the entry for Thierry Meunier’s collection, *The Baroque Guitar*, offers only the title of the publication, with no indication of its contents. Some other listings are comparably taciturn. At the other extreme, the entries for Brightmore’s *Modern Times* series list the title and composer of every piece in every volume, along with its graded difficulty level. Again, several other listings provide a comparable level of detail. Between the two extremes, the majority of the listings provide some information about the contents of the listed volume, but not too much; as for example: “11 pieces” (Liona Boyd’s *Favourite Solos*), “Famous melodies of great composers in simple two part arr.” (Volker Luft’s *Meister der Klassik*), or “12 clock works by Handel & Haydn” (Alan Lawrence’s *Time Pieces*).

Like previous bibliographies, *The Guitarist’s Repertoire Guide* also falls short as an index to collections. In addition to being inconsistent in its listing of collection contents, nowhere does it index the pieces found in collections. Also, its listings are far from comprehensive: For example, it lists Frederick Noad’s solo anthologies *The Renaissance Guitar*, *The Baroque Guitar*, *The Classical Guitar*, and *The Romantic Guitar*, all published in the 1970s and 1980s, but fails to include his collection for voice and guitar, *The Guitar Songbook*, published in 1969; its 1985 revision, *The New Guitar Songbook*; or his 1977 collection of guitar/recorder duets, *Popular Elizabethan Tunes*. Another shortcoming is that it fails to provide publisher information for its listings. Both of these facts are understandable in terms of its intended function, for it is primarily meant to serve as a catalog for ordering music from its publisher, the Spanish Guitar Centre of Nottingham, England.

We see, then, that among the general bibliographies available to the student or scholar of the guitar, none is designed to serve as a tool for finding pieces in collections, though each is commendably useful in its own way. Over time, as such resources grew in scope and organization, the trunk of this bibliographic tree also put out a few slender shoots of a more specialized nature, some of which deserve examination. They are simpler to evaluate, being generally briefer and less rich in structure, since they do not attempt to organize as varied a body of literature. For the most part, we will approach them chronologically.

Lute, Vihuela, Guitar to 1800: A Bibliography (1978)

17 Andrew Liepins, *The Guitarist’s Repertoire Guide* (Nottingham: SCG Publications, 1999).

David Barry Lyons' *Lute, Vihuela, Guitar to 1800: A Bibliography* is included here specifically to clarify that it is *not* in any way an index of music for the modern guitar.¹⁸ What it *is*, is an enormously useful research sourcebook for students and scholars of the 4- and 5-course versions of the early guitar, as well as of other early fretted instruments like the lute and vihuela. Most of the work is devoted to unannotated citations of the historical, biographical, organological, and iconographic scholarship that forms the basis of our understanding of this topic today. There is a section on “editions,” but these are scholarly or facsimile editions unsuitable for performance on the modern instrument. Almost 40 years old, this work deserves to be updated by some enterprising bibliographer.

La Guitare en concert (1983)

Laurence Helleu's *La Guitare en concert* of 1983 is a well-organized guide to 20th-century repertoire for guitar in combination with any number of other instruments.¹⁹ It is notable in its inclusion of several unusual categories, such as orchestral works with integral guitar parts, operas that call for a guitar in the pit, and plucked-string orchestras with guitar. Helleu also makes a point of listing in separate sub-categories those pieces that specify electric guitar or bass guitar. It leaves aside entirely the issue of collections.

Catalogo delle opere per chitarra ... (1988)

Carlo Barone's *Catalogo delle opere per chitarra edite fino all'anno 1900* is a catalog of editions and manuscripts of guitar music dating from before 1900, held in Italian libraries.²⁰ These are not likely to be of interest except to the historical specialist. It does list collections of works by one composer, such as Legnani's *Recueil des mélodies modernes pour guitare*, Op. 222, but does not list their contents. Anthologies of works by several composers are not represented.

Guitar and Lute Music in Periodicals (1990)

Smith and Eagleson's *Guitar and Lute Music in Periodicals* of 1990 deals only with the contents of serial publications. But by analogy, it is similar in concept to an index of collections.²¹ This useful resource is now so old that it, too, deserves an update.

Instrumental Chamber Music with Guitar ... (1994)

“Instrumental Chamber Music with Guitar in the Late Twentieth Century” is a 1994 master's thesis by guitarist Kevin Garry.²² It merits attention here as a well-researched guide to an often-neglected part of the repertoire, and because it includes thoughtful and substantive annotations of entries for the 196 compositions Garry was able to examine, as well as a 29-page bibliography of other pieces, without

18 David B. Lyons, *Lute Vihuela, Guitar to 1800: A Bibliography* (Detroit: Information Coordinators, 1978).

19 Laurence Helleu, *La guitare en concert: Catalogue des oeuvres avec guitare du XX^e siècle* (Paris: Editions musicales transatlantiques, 1983).

20 Carlo Barone, *Catalogo delle opere per chitarra edite fino all'anno 1900*. 2nd ed. (Vigevano: Archivio generale italiano delle fonti musicali, 1988).

21 Dorman H. Smith and Laurie Eagleson, *Guitar and Lute Music in Periodicals: An Index* (Berkeley, CA: Fallen Leaf Press, 1990).

22 Kevin Garry, “Instrumental Chamber Music with Guitar in the Late Twentieth Century: A Bibliography” (Masters thesis, Washington State University, 1994).

annotations. At the time of writing, this document was available only by loan from Washington State University, but Dr. Garry has indicated his willingness to consider making it more widely available by posting it to an appropriate online repository. His work makes no reference to collections or to their contents.

Guitar Music by Women Composers (1997)

McAuslan and Aspen's *Guitar Music by Women Composers* of 1997 is a fine and well-researched volume, but does not address finding the compositions it indexes within published collections.²³

La guitare et son répertoire au XIX^e siècle ... (1999)

"La guitare et son répertoire au XIX^e siècle, 1850-1920: novations et permanence" is a 1999 doctoral dissertation by Guy Chapalain that traces lines of compositional influence in nineteenth-century guitar music.²⁴ Its third appendix is a catalog of works from the period, organized by composer. In some cases, a collection title is noted as the source of a work, as for instance under Antonio Cano, whose *Pot-pourri des aires espagnoles*, along with his transcription of a duet from Bellini's *Norma*, is credited to the collection *El Guitarrista Moderno*. Moreover, where a composer published a number of pieces in a set, as with Auguste Zurfluh's *Recueil de vingt morceaux très faciles*, the titles of individual numbers are given. The catalog is based almost entirely on examinations of the catalogs of European libraries and publishing houses.

The Guitar in American Banjo, Mandolin and Guitar Periodicals, 1882-1933 (2009)

Jeffrey Noonan's much newer *The Guitar in American Banjo, Mandolin and Guitar Periodicals* is similar to to Smith and Eagleson's older *Guitar and Lute Music in Periodicals* in that it deals with a serial literature, in this case that of the BMG movement.²⁵ In addition to printed compositions, it also indexes articles, illustrations, and even advertisements, making it useful as a research sourcebook.

An Annotated Bibliography of Guitar Methods, 1760-1860 (2010)

Stenstadvold's *An Annotated Bibliography of Guitar Methods, 1760-1860* of 2010 is an especially valuable work of bibliographic research, with extensive annotations on almost every aspect of the works listed.²⁶ Regrettably, it does not go so far as to index the many compositions included as musical examples in important tutors by authors such as Sor, Aguado, or Carulli.

23 Janna McAuslan and Kristan Aspen, *Guitar Music by Women Composers: An Annotated Catalog* (Westport, CT: Greenwood Press, 1997).

24 Guy Chapalain, "La guitare et son répertoire au XIX^e siècle, 1850-1920: novations et permanence" (doctoral diss., Université de la Sorbonne, 1999).

25 Jeffrey Noonan, *The Guitar in American Banjo, Mandolin and Guitar Periodicals, 1882-1933*. MLA Index and Bibliography Series (Madison: A-R Editions, 2009).

26 Erik Stenstadvold, *An Annotated Bibliography of Guitar Methods, 1760-1860* (Hillsdale, NY: Pendragon Press, 2010).

Guitarist's 20th Century Resource Guide (1999)

Among specialized bibliographies, Pocci's *Guitarist's 20th Century Resource Guide* does the best job of addressing the contents of collections.²⁷ It contains an extensive section of 45 two-column pages, "Antologie e Raccolte / Anthologies and Collections," which reveals the contents of most, if not all, of the collections listed (exceptions include Oscar Rosati's *Duos para guitarra* and Zarko Veljovic's *Compositions for Classical Guitar*). Unfortunately it does not collocate and index those pieces by title or composer, only listing them under the entry for each respective collection. And of course, the entire work deals only with one part of the repertoire—music composed in the 20th century.

Conclusion

I conclude this tour through the bibliographic landscape of the guitar by noting that these titles date almost entirely from before 2000—the turn of the 21st century (with the exception of Noonan's work from 2009 and Stenstadvold's work from 2010, each of which deals with a specific historical literature). With the advent of the 21st century, significant bibliographies of guitar repertoire have ceased to appear. It seems unlikely that works of this type will ever again be committed to print, the superior reach, timeliness, and relevance of online indexing being obvious. The *Music in Print* series ceased publication in 2000, was briefly replaced by a series of CDROM products, and is now maintained online by a successor organization called *emusicquest*, although it is not evident that their database has been updated since 2011. Music scores, on the other hand, will probably continue to be published in print for some time to come. The demand for tools to discover repertoire will certainly persist, and new ones will appear online in one form or another to satisfy that demand.

27 Vincenzo Pocci, *The Guitarist's 20th Century Repertoire Guide / Guida al Repertorio della Chitarra nel Novecento* (Rome: VP Music Media, 1999).