

## INTRODUCTION

### Student of Tárrega & Maestro to Segovia

The opening of the 20th century ushered in a new era for the classic guitar. With a new face-lift, alterations in size, and some important internal structural changes executed by the Spanish luthier Antonio de Torres Jurado (1817-1892), as well as the performances and compositions of Francisco Tárrega (1852-1909), the guitar was launched and firmly established on a course that has seen it develop into one of the most popular string instruments today.

Two guitarists, Miguel Llobet and Andrés Segovia (1893-1987), are largely responsible for this increased popularity. Segovia did not study with Tárrega; however, he admits to an indirect influence through Llobet (see Segovia autobiography, pp. 99-101) and speaks highly of the "Master's" school.

### Llobet: His Life

Miguel Llobet Soles was born October 18, 1878 and died February 22, 1938 in Barcelona, Spain. His father, a famous wood sculptor, nurtured the boy along in the graphic arts until he was eleven. Then in 1889 his uncle brought a guitar into the household. He began studying the instrument with Magín Alegre who in that same year took the young Llobet to hear the blind Spanish virtuoso of the guitar Antonio Jiménez Manjón (1866-1919). It was after this concert, on December 18, 1889, that Llobet decided upon the guitar as his life's ambition. He stated that Manjón had left an indelible impression upon him.

In October of 1892 Magín Alegre took his 14-year-old pupil to the guitar shop "Casa de los Guitarreros," a famous gathering place of guitarists in Barcelona which Tárrega himself frequented. Alegre presented the youth to Tárrega, whereupon the youngster performed exercises and studies demonstrating his abilities. This shop also had a small hall used for local performances. It was shortly after their first meeting that Llobet first heard Tárrega play in these intimate surroundings. Tárrega performed his arrangements of *Granada* by Albéniz and the *Overture to Tannhäuser* by Wagner.

At the age of 16 Llobet attended the Municipal Conservatory of Music where he continued his studies with Tárrega. Some of the students and friends at this music institute were Pablo Casals, Emilio Pujol, Ricardo Viñes, Gaspar Cassadó and other Catalonian notables. By 1898, at the age of 20, Llobet began his first series of private concerts. These were typical gatherings of intimate friends who were connected with Tárrega and the conservatory. In 1900, Llobet gave a concert in Málaga where he met Tárrega's patroness, Doña Concepción Jacoby. It was at this time that she began to patronize Llobet, from which a small dispute arose between Tárrega and Llobet. Tárrega did not let this incident affect his friendship with Llobet. However, the newly acquired support of Doña Concepción eventually proved to be a decisive factor on the direction in which his career was headed.

Llobet's first public appearance occurred in 1901 at the Conservatory of Valencia. He is again seen in Madrid both in 1902 and 1903. The Royal Family of Spain was in attendance at the 1903 concert. Llobet's friend and compatriot, Ricardo Viñes, the noted pianist and interpreter of Debussy keyboard works, presented him in his first concert outside Spain, in Paris, in 1904.

While residing in Paris from 1905 to 1910, Llobet gave concerts throughout Europe and the British Isles. His first concert in South America occurred in 1910. Again, a fellow countryman, Domingo Prat (author of *Diccionario de Guitarristas*, 1933), was responsible for scheduling his first appearance in Buenos Aires. Both Juan Anido (father of María Luisa Anido) and Ruiz Romero (music publisher, Romero y Fernandez) assisted Prat in bringing Llobet to Argentina. All three soon realized that a new epoch in guitar performance had arrived.

In Buenos Aires Llobet made a temporary home, periodically

leaving on concert junkets that took him north through Brazil and into Central America and the Caribbean. By 1912 his tour had brought him to the United States. In Boston he made his first appearance in a private concert at the Opera House for members of the Boston Symphony and a few opera stars. On October 29, 1912, he gave his first recital in Philadelphia. Paul Eno and George C. Krick made the arrangements for this historic event.

Llobet continued this 1912 tour across the Atlantic to Paris and Germany. He spent more time in Munich with the Guitar Society where he was given a hero's welcome and played numerous concerts. The Society also published two of his works: an arrangement of Schumann's *Siciliana* and Llobet's *Prelude Original* in E.

At the outbreak of World War I, Llobet returned to Buenos Aires. He gave concerts and taught a few students. One of these students, María Luisa Anido (1907\*) became his protégé and by 1925 was playing duets with him in public concerts. Around this time (c. 1930) the two recorded some of Llobet's duet arrangements on Odeon-Parlophone label distributed by Decca. These recordings followed the solo series recorded by Llobet on the Parlophon/Electric series out of Barcelona.

The concerts given during the war years continued to reach as far north as the USA. Llobet shared a program, in 1916, with Paquita Madriguera, the darling protégé of Enrique Granados and later the second wife to Andrés Segovia. He returned again in 1917 to perform as a soloist and to team up with Nina Varesa and a string quartet to perform Percy Grainger's arrangement of "Willow, Willow..." an old English folk song. In 1930, the Library of Congress presented a Spanish Arts Festival. The violinist, Antonio Bossa, recommended Llobet and his guitar to assist in the celebration. He was contracted to play six solos and to arrange and perform Manuel de Falla's *Seven Spanish Songs*. The celebrated soprano, Nina Kochitz, sang these with great success.

Needless to say, Llobet received numerous favourable reviews from the many countries in which he performed, for example: Paris - "Purity of taste which is never sacrificed to sheer virtuosity;" Germany - "Music, today, tends to be getting noisy like the machines and steam engines. Llobet contrasted this with his beauty of sound and intimacy of performance;" another from Germany - "He, Llobet, is in his life time what Paganini must have been in his time;" Barcelona - "The Casals of the guitar;" and from the pen of Joaquín Peña - "Harmonic beauty in his transcriptions. He follows the procedure set by Tárrega but with more vigor;" Buenos Aires - "*Enfant chéri* of the guitar" - "Greatest figure on the guitar today" - "Temperament is vigorous and quality of interpretation unchallenged" and so forth. It got to the point that when Llobet returned to Germany after World War I the critics claimed they were at a loss for words to describe his concerts. As one critic stated: "I've run out of eulogistic verbiage of praise."

### The Works in this Volume

Llobet's publications number approximately 100. Of this number, there are 25 known original compositions including folksong settings. All others are either arrangements of noted composers for either solo or two guitars or revised editions of the repertoire some of which were originally edited by Tárrega. The earlier original works demonstrate a prejudice towards Chopin, and later, others reveal both a Wagnerian and impressionist influence.

Llobet's original compositions have not received the attention they deserve but his arrangements of Catalan folk songs were an instant success and are still very popular today. Llobet is attuned to the Impressionists and this is heard in his harmonizations of the Catalan folk songs. Of all these, *El Mestre* (c.1900) is the one most discussed. "Harmonically," Emilio Pujol says of this work, "one of the most advanced works of its time for the guitar." Andrés Segovia, in his autobiography, said, upon hearing and later performing the work, "The effective orchestration of its tone

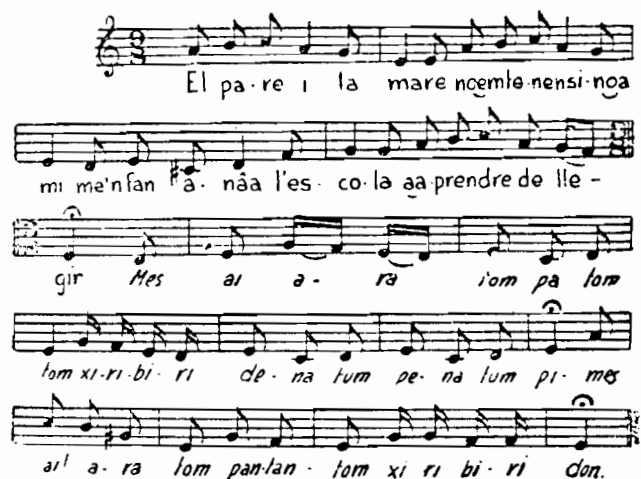
colour and its delicious dissonances play on the plaintive character of that folk theme."

The traditional ballad was popular throughout the Hispanic world. Llobet's arrangement of some of these ballads from Cataluña became favorites in Europe through his performances. What is that folk theme and how many guitarists of today are acquainted with the text of the ballads behind his arrangements?

For example, *El Mestre* is a traditional ballad on the theme of the Lover's Return. The text of the very popular Catalan song was collected by Joan Amades and appears in *Folklore de Catalunya-Cansoner* (p.183):

## 822.—EL MESTRE

M 34: d.



El pa-re i la mare no em tenen sinó a mi,  
me'n fan a aprendre de llegir -  
gir Mes ai a-ra i'om pa lom  
lom xi-ri-bi-ri de-na lum pe-na lum pi-mes  
ai! a-ra lom pan-lan - lom xi ri bi-ri don.

El pare i la mare  
no em tenen sinó a mi,  
me'n fan anar a l'escola  
a aprendre de llegir.

Mes, ai!, ara tom  
patantom xiribiriclona

### "The Teacher"

My father and my mother do not have anyone but me.  
They make me go to school to learn how to read.  
My teacher is in love with me.  
He told me: "Don't become a nun so that you may marry me."  
I replied that I would not know how to serve him.  
"When you see me again you will do as others do.  
You will set the table for me and you will set out bread and wine,  
with whitest napkins upon a most fine paper tablecloth,  
at each end of the table a sprig of jasmine."  
The teacher goes to war to serve King Philip.  
He told me that he would return when the heather blooms.  
A great sadness comes upon me; I went out into the garden,  
and in my father's garden there is an orange tree.  
The tree trunk is made of silver, the branches are of fine gold.  
Upon the highest branch the hoopoe makes its nest.  
Already the partridge sings and says in his language:  
"What would you pay, Lady, to have your teacher return?"  
"I would give Toulouse and half of Paris."  
"Toulouse is not yours and Paris is not for me."  
"I would give you a little fountain which makes three mills to run:  
one grinds pepper and cinnamon, another fine sugar,  
and another white flour for you and for me."

[Transl. by Dr. Joanne B. Purcell, 1938-1984]

The ballad was sung with a refrain expressing meaningless word-sounds and word-rhythms resembling a percussive instrument like a tamborine. The refrain is interspersed throughout the text:

"Mes, ai! ara tom  
patantom xiribiriclona  
tumpena tumpi.  
Mes, ai! ara tom  
patantom xiribiriclom."

Musically, the refrain demonstrates an expression of great sadness and anguish in a style resembling that of the "Moors" of Medieval times. In this way, the refrain dramatizes the suffering of the separated lovers. However, in most versions the traditional outcome of the ballad is happy. The husband (or lover) returns after many years and queries his wife to test her fidelity. He finds her faithful, and soon she recognizes him. Usually the husband (lover) returns unrecognizable as a soldier from another land. In this text, the wife recognizes the bird speaking in a strange language to be her husband/lover when she says "white flour for you and for me." Joan Amades notes that this song was popularly sung and danced to happy tunes. Since the joyful outcome was popular and common knowledge, this text ends without spelling out the details of the conclusion but leaves it to the creative and delightful imagination of the audience and singers. Llobet captures this mood in his delicate arrangement.

In *Leonesa* The indication for harmonics is rather unique. Since the original ms. was not available there is no way of checking to see if this work was edited by someone other than Llobet. If not, then Llobet gave serious thought to the problem of notating right hand harmonics (see *La Preçó de Lleida*). Note how in *El Noi de la Mare* Llobet maintains the simple modal setting of the folk tune and stays away from the raised 7th degrees seen in other arrangements.

Ronald Purcell, Sherman Oaks 1988

### Discography

Miguel Llobet, *Historical Guitar Recordings* (1925-9): new digital remastering from the original 78's and a unique chance to hear Llobet's magnificent interpretations of his works and those of others including Albéniz, Coste, Mendelssohn, Ponce and Sor. Included are the duos with María-Luisa Anido.

(on MC only) Chanterelle CHR 001

Leif Christensen: *Miguel Llobet, Obras para Guitarra* (1982)

(on LP only) Paula Records (Denmark) Prod. nr. 20

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# PLANY

(1899)

MIGUEL LLOBET

6a en Ré

*p*

The first system of the piece, starting at measure 1. It features a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. The first measure has a dynamic marking of *p*. The notation includes various fingerings and articulations.

5

CIII-----CIV-----

*sf* *p* *dolce* *p* *mf*

The second system, starting at measure 5. It includes dynamic markings *sf*, *p*, *dolce*, *p*, and *mf*. The system is divided into two measures by a dashed line labeled CIII and CIV. The notation includes triplets and various fingerings.

10

*sf* *misterioso* *rall. poco*

The third system, starting at measure 10. It includes dynamic markings *sf*, *misterioso*, and *rall. poco*. The notation includes various fingerings and articulations.

15

CIII-----CV-----

*pp* *mf* *f*

The fourth system, starting at measure 15. It includes dynamic markings *pp*, *mf*, and *f*. The system is divided into two measures by a dashed line labeled CIII and CV. The notation includes various fingerings and articulations.

20

CIII-----CII-----

*dim.* *pp*

The fifth system, starting at measure 20. It includes dynamic markings *dim.* and *pp*. The system is divided into two measures by a dashed line labeled CIII and CII. The notation includes various fingerings and articulations.

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# LA FILLA DEL MARXANT

(1899)

MIGUEL LLOBET

Andante ma non troppo

harm. oct. harm. oct. harm. oct. harm. oct.

nat. nat. nat. nat.

*mf*

5 harm. oct.

9 harm. oct.

13 harm. oct. natural

arm. 7 CIV

17 arm. 7 arm. 7

21 arm. 7 CIV

25 arm. 7 CIV 1.

28 2. Da Capo arm. 7 arm. 7 arm. 7 arm. 7 p

# EL TESTAMENT D'AMELIA

(1900)

MIGUEL LLOBET

Andante espressivo

CVII

CV-----

6a en Ré

The musical score is written for guitar in the key of D major (6a en Ré) and 4/4 time. It consists of nine staves of music, each with a measure number on the left. The score includes various musical notations such as fingerings (circled numbers), accents (a), dynamics (dolce, rall. poco, f), and performance instructions like 'El canto con harmonicos octavados' and 'harm.'. Measure numbers are: 7, 14, 21, 28, 35, 42, 49. The score is divided into sections by dashed lines and labeled with Roman numerals: CVII, CV, CI, CVII-7, CV, CIII, CV, CIII. The piece concludes with a final chord marked 'harm. 12' and a forte (f) dynamic.

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# CANÇO DEL LLADRE

(c. 1900)

MIGUEL LLOBET

6a en Ré

*p* *mf*

*m a i m p i p*

4

CVII

7

*mf* *ten.* *arm. 12* *rall.*

10

*a tempo* *armonicos* *nat.* *arm. 7* *rall.* *a tempo*

13

*rall.* *arm. 12* *a tempo* *p*

16 *mf*

19 *CVII* *ten.*

22 *rall.* *a tempo* *nat.* *arm.*

25 *rall.* *arm. 7* *a tempo* *rall.* *nat.* *a tempo*

28 *espr.* *pp* *arm.*

30 *ten.* *rall.* *rit. molto* *arm. oct.* *pp*

# LO ROSSINYOL

(1900)

MIGUEL LLOBET

Allegretto

The musical score is written for guitar and includes the following elements:

- Staff 1 (Measures 1-6):** Starts with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Allegretto". Dynamics include *f* (forte), *m* (mezzo), *i* (pizzicato), and *a* (accidental). Fingerings are indicated by circled numbers 1-5. Rehearsal marks CIV and CVII are present.
- Staff 2 (Measures 7-12):** Continues the piece with dynamics *p* (piano), *mf* (mezzo-forte), and *p*. Rehearsal marks CIV and CII are present.
- Staff 3 (Measures 13-15):** Features dynamics *rit. poco* (ritardando poco), *f a tempo* (forte a tempo), *p*, and *sempre f* (sempre forte). Rehearsal mark CVII is present.
- Staff 4 (Measures 16-18):** Includes dynamics *p* and *rit.* (ritardando). Rehearsal mark CIV is present.
- Staff 5 (Measures 19-21):** Starts with *a tempo* and *D.S. a* (Da Segno a tempo). Rehearsal mark CVII is present.
- Staff 6 (Measures 22-24):** Ends with dynamics *rit.*, *f*, and *ff* (fortissimo). Rehearsal marks CIV and CII are present.



# LO FILL DEL REI

(1900)

MIGUEL LLOBET

Andante

6a en Ré

*p* *mf* *cresc.*

*f* *p* *rit. poco* *a tempo* *p* *arm. 12* *arm. 7*

*p* *marcato*

*fp* *rit. poco* *f*

*mf* *rit.* *arm. 7* *arm.* *p*

# L'HEREU RIERA

(1900)

MIGUEL LLOBET

Allegro vivo

The musical score is written for guitar in a single system. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro vivo'. The score consists of seven staves of music, each containing measures 1 through 36. Measure numbers are indicated at the beginning of each staff: 1, 6, 12, 18, 24, 30, and 36. The score includes various musical notations such as fingerings (e.g., 4, 3, 2, 1, 0, 2, 3, 4, 5), dynamics (f, mf, p, ff), and articulation (pizz., rit.). Measure numbers CIX, CVII, and CII are indicated above the staff. The score ends with a double bar line and the marking 'ff rit.'.

# EL MESTRE

(1910)

MIGUEL LLOBET

Andante

CV-----

molto espressivo

5 CIII-----

10 *f* 1. 2. *f* Rasg.

15 CI----- *p* *f* Rasg. *p* rit. ----- *espr. molto* a tempo

20 CV----- CIV----- *p* ⑥ rit. -----

24 *p* sempre molto espressivo

29 CIII CII CIII----- CI CIII----- CII CV *p* ----- pizz. -----

harm. oct. el canto harm. oct. - - - - -

34 *i p i m* *harm.* *m* *p*

39 *rit.* *espr.* *p* *p*

natural

44 *pizz.* *nat.* *p* *p*

CII CIII CI

*più vivo e con anima* **Tempo primo** CV

49 *a tempo P* *p*

el canto har. oct. CI

54 *pizz.* *p*

CIII CII

harm. oct. *pizz.*

59 *pizz.* *p*

CIII CI CIII CII CV

64 *nat.* *p*

canto harm. oct. CIII CV

69 *rit.* *p*

CIII CV

74 *harm.* *harm. oct.* *harm.* *harm.* *harm. oct.* *harm.* *pp* *pizz.* *pizz.*

# LA NIT DE NADAL

(EL DESEMBRE CONGELAT)

(1918)

MIGUEL LLOBET

**Allegro**

CIV ----- 7 CIX ----- 7 CII ----- 7

*f* *mf rall.*

3 CIV ----- 7 CVIII ----- 7 CII ----- 7

*f a tempo* *mf rall.*

5 CVII ----- 7

*a tempo y scherzando*

7 CVI ----- 7 CVII ----- 7 CVI ----- 7 CVII ----- 7 CIV ----- 7

*p*

9 CII ----- 7 CVII ----- 7

**Andante**

*f* *p* *p rall.* *espression y*

12 *molto ligado* CII-7

15 CIV-7 *p*

Tempo primo 18 CIX-----7 *scherzando* CIX-----7

20 *f* harm. 19 CVII-7

22 CVII-7 *f* *ff* CIV-----7 CII-7 CIV-7 CII-7 *rall. sempre* *fff*

## LA FILADORA

(1918)

MIGUEL LLOBET

*Allegro scherzando*

CIV - - - - - CIX - - - - - CVII - - - - -

5 CVI - CVII - CIV - - - - - CII - CII -

10 CIX - - - - - CVII - - - - - CVII - CIV - - - - -

15 CIV - - - - - CII - - - - - CIV - - - - -

20 CIV - - - - - CIV - - - - - CVII

24 CVII - - - - - arm. oct. 19 *f*

*a tempo*

29 CIII - CIV - CIII - CVII -

1. 2.





# LA PREÇÓ DE LLEIDA

(c. 1920)

MIGUEL LLOBET

Andante  
harm. 8<sup>a</sup>

⑥ en Re

6

12

18

23

28

34

1. | 2. harm. 12

# EL NOI DE LA MARE

6a en Ré

CVII

4

1/2CV

1/2CII

CII

7

CIV

10

CIV

13

arm. 12

arm. 7

arm. 7

arm. 8do

16