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Preface

Ernest Shand's *Premier Concerto pour Guitare*, Op. 48, is a most unique work for the guitar. Not only is Shand's concerto the first concertante guitar work written by an English composer, it also appears to be the sole substantial chamber work for the guitar of the late nineteenth-century.

Shand, the first English-born virtuoso of the guitar, was the preeminent guitarist of late nineteenth-century England. As the successor to such illustrious predecessors as Fernando Sor and Giulio Regondi, two of several continental guitarists who had made successful careers in England, Shand had the misfortune of having been active at a time when interest in guitar concerts was all but gone. In Victorian and Edwardian England the banjo was the popular fretted instrument of the day, and even the prodigious Regondi eventually had relied upon the concertina for a living. Shand, in fact, achieved celebrity not as a guitar virtuoso, but as a favorite variety performer of the English music-halls. Nevertheless, he continued to perform and to compose for the guitar throughout his life, his works eventually reaching some 220 opus numbers.¹

The *Premier Concerto* was probably written in 1895. We know that Shand performed it along with Giuliani's Second Concerto at the Glasgow Arts Club in February of 1896, and in that same year Schott & Co., London published a limited subscription edition of the Op. 48 in a version for piano and guitar.

¹ Shand's opus numbers appear to break-off at Op. 130 *Adieu*, resuming at Op. 200 with *Au coin de feu*.

The original string parts were not published, however, and are presumed lost.

The present publication offers the first modern edition of the original Schott publication for guitar and piano and, to allow performance of the work in the form Shand originally intended, a reconstruction of the string score.

1. Ernest Shand (1868-1924)²

Shand, given name Ernest William Watson, was born into an artistic family in Hull, England, on the 31st of January, 1868; his mother was a piano teacher, his father a music dealer, and his brother an actor. He received piano, violin, and singing lessons before following his brother into the theatre, where he adopted the stage-name Ernest Shand. As a guitarist, he appears to have been self-taught before seeking out the renowned Madame Sidney Pratten around 1888. Pratten (nee Catherine Pelzer) was the most respected guitarist in England at the time, and as a child had performed with Regondi. But Shand had apparently already developed such skill, particularly as a composer, that Pratten was moved to add the following in-

² Biographical entries on Shand are found in Domingo Prat, *Diccionario de Guitarristas* (Buenos Aires, 1934), p. 294; Philip J. Bone, *Guitar and Mandolin* (London: Schott, 1954), pp. 327-29; and A. P. Sharpe, *The Story of the Spanish Guitar* (London: Cliford Essex, 1963), pp. 55-6. The standard modern writings dealing with Shand, and ones against which I have checked most of the biographical information on Shand contained here, are Stewart W. Button's *The Guitar in England 1800-1924*, Ph.D. dissertation, University of Surrey, 1984 (published in the series *Outstanding Dissertations in Music from British Universities*, ed. John Caldwell, New York and London: Garland Publishing, 1989), and "Ernest Shand: An Introduction to His Life and Music," *Guitar Review* No. 106, Summer 1996.

scription to one of the works that she gave to Shand:

*Of course I will teach you, but I cannot teach you anything. You are too great a genius...my compositions fade into the shade after yours.*³

When Pratten died, in 1895, Shand dedicated to her memory his *Funeral March*, Op. 89.

Early in his career, Shand toured both as a guitarist and as an actor, and was soon compared with the finest guitarists of the previous generation:

*Since the days of Regondi few have done such wonders with that difficult yet delicious instrument as achieved by Shand.*⁴

In 1896, Shand moved to London. The same year saw publication by Barnes & Mullins of his *Improved Method for the Guitar*, Op. 100, a performance of the Giuliani *Concerto*, Op. 30, the performance of the *Premier Concerto*, Op. 48 and its publication by Schott & Co., his election to the Senate of the London Guild of Violinists (by whom he was commissioned to write examination pieces), and a series of well-received concerts at such institutions as the London College of Music and the London Conservatoire. Despite these successes, and the invariably favorable reviews of performances and publications alike—according to one writer he was "without doubt the greatest writer for the guitar that has ever been"⁵—Shand was unable to sustain a career as a guitarist. He again returned to acting, and met

³ Inscribed on the title page of a copy of Pratten's *A Sunbeam* (Button, 1984, p. 157).

⁴ *Newcastle Evening Chronicle*, March 3rd, 1893.

⁵ D. Sinclair, *The 'Jo*, Bournemouth, January, 1896, iii, p. 5.

with increasing success. He in fact became one of the most celebrated variety performers of the day.

Shand did continue to compose and publish music for the guitar, and to undertake the occasional concert performance, but rejected the idea of including the guitar in his stage appearances, writing in 1901 in a letter to *The Troubadour*:

*I have come to the conclusion that the guitar will be appreciated only by the few.*⁶

His last published works were the *Six Solos* published by Schott & Co. in 1910 and *Forever*, published without opus number by Barnes and Mullins in 1911.

The circumstances of Shand's final years are quite tragic. During a performance he was attacked in his dressing room and seriously injured. The assailant not only was never caught, but began to send Shand threatening letters. Retiring from performance Shand moved to Mosley, Birmingham, where he continued to compose (unfortunately, the scores are lost). He died there on November 28th, 1924.

2. The Premier Concerto Pour Guitare

Shand's *Premier Concerto pour Guitare*, Op. 48 was conceived not as a full orchestral concerto, but as a chamber work in concerto form, scored for guitar with string quartet. The work not only appears to be the first concertante work written for the guitar

⁶ Ernest Shand, *The Troubadour*, London, December, 1901, ix, p. 260.

by an English guitarist, but the sole significant late nineteenth-century chamber work for the guitar. If unusual for the time, Shand's chamber concerto certainly was not unprecedented. For example, Fernando Sor's *Fantasia Concertante* (now lost), which was performed by Sor in London on several occasions between 1816 and 1817, was scored for guitar with string trio. Similarly, the three concerti Opp. 30, 36 and 70 of Mauro Giuliani exist in both orchestral and chamber versions.

Shand himself was engaged to perform Giuliani's Second Concerto with string quartet at the Glasgow Arts Club on February 7th, 1896 and, according to Button, at the rehearsal for this performance was invited to add his own Op. 48 to the program. However, the actual performance (Shand's only known performance of the *Premier Concerto*) apparently took place with piano accompaniment only, the cellist having fallen ill.⁷

In December of 1896, Schott & Co. published a small subscription edition of the *Premier Concerto* in a version for guitar with piano accompaniment. The title page reads:⁸

à LADY CLAYTON / Ier CONCERTO /
POUR GUITARE / avec Accompagnement de
/ PIANO / PAR / ERNEST SHAND. / OP.48
/ Prix 10/6 / Propriété pour tous pays /
LONDON / SCHOTT & Co. 157 & 159,
REGENT STREET, W.

⁷ Button, op. cit., p. 165.

⁸ A copy of the original 1896 Schott & Co., edition of Shand's *Premier Concerto*, Op. 48 may be found in the Bickford Collection housed in the International Guitar Research Archive at the state University of California, Northridge.

The piano part is headed, "PREMIER CONCERTO POUR GUITARE ET QUATOUR OU GUITARE ET PIANO," while the guitar part has the slightly more detailed, "PREMIER CONCERTO POUR GUITARE AVEC ACCOMPT. POUR (DEUX VIOLINS, VIOLE ET VIOLONCELLE.) OU PIANO." Among the twenty-eight subscribers listed in the publication are the work's dedicatee Lady Clayton, the organizer of the Glasgow Arts Club concerts Allan Macbeth, the guitarists Albert F. Cramer and Arthur Froane, and the publishing company Messrs. Barnes & Mullins.⁹

Despite the extremely limited dissemination resulting from such a small run, surprisingly the work did not completely disappear from the repertoire and at least two performers presented the work with piano accompaniment during the 1940's. The first was the American guitarist Vahdah Olcott Bickford who gave a performance of the concerto for the American Guitar Society in Los Angeles in 1947, accompanied by her husband Zarh Myron Bickford.¹⁰ The second was a young Julian Bream, who performed the concerto on several occasions with piano accompaniment: in a concert organized by the Philharmonic Society of the Guitar at the Alliance Hall, London on July 17th 1947, at the Coys Ltd. Social and Athletic Club, Hampton, on March 31st, 1948, and as a student at the Royal College of Music, London.¹¹ A charming (unattributed) account of the first of

⁹ The complete list of subscribers may be found on page 10 below.

¹⁰ I am indebted for this information to Dr. Ronald Purcell, director of the Bickford Collection housed at the International Guitar Research Archive, Northridge, CA.

¹¹ Button, op. cit., pp. 165-166. Button cites "May 1948" as the date of Bream's Hampton performance; Wilfred Appleby cites March 3 (see fn. 13, below).

Bream's performances appeared, transatlantically, in *Guitar Review* in 1948:¹²

An important guitar event of the summer took place in Westminster on July 17th, when Julian Bream gave a special recital of guitar solos under the sponsorship of the P.S.G...The "piece de resistance" of the evening, from a standpoint of novelty, was a twenty-five-minute-long concerto by Ernest Shand, late British composer for the guitar. The work entitled "Premier Concerto pour Guitare", was originally written for guitar and strings, but the manuscripts of the other instruments have been lost, according to Wilfred Appleby, Editor of the P.S.G. Bulletin, and in 1896, was published by Schott and Co. Ltd., arranged for guitar and piano. During the playing of the Shand concerto, an amplifying apparatus was fixed to Bream's guitar. Mr. Appleby says it was described by the man who developed it as "a form of contact microphone which picks up the sound direct, so preserving the natural tone." Bream gave a brilliant performance. He was assisted at the piano by Reginald Evans. Proceeds of the concert went into a fund to be used for the furthering of Julian's career as a guitarist.

And of the 1948 Hampton performance, by Wilfred Appleby in the *BMG* journal:¹³

I wonder how many times Ernest Shand's Concerto for guitar has been performed since its composer first played it at the Glasgow Arts Club in February? Last year it was played at Los Angeles, USA by Vahdah Olcott Bickford with Zarh M. Bickford at the piano; I played the second movement at a Cheltenham Guitar Circle meeting.

At a concert on March 31, 1948, at Hampton the full Concerto was performed by Julian Bream, with Reginald Evans at the piano. It evoked great applause and guitarists present told me that it held them spellbound. It is certainly the finest music ever written for the guitar by a British composer. Unfortunately the manuscripts of

the orchestral parts have been lost. Owing to the expense of publication they were never printed – only a piano accompaniment. The stringed instruments would be much kinder to the guitar than the piano and I hope that it will be possible to re-arrange the orchestral parts from the piano accompaniment.

Stylistically, Shand's Op. 48 is a quite unique guitar work. We find in it not only the almost inevitable influence of Giuliani in the technical writing, together with a chromatic harmonic style more reminiscent of Regondi (sequences of parallel diminished and half diminished harmonies, distant and fleeting modulations, etc.), but also melodies and hymn-like "chorales" reminiscent of the Victorian music halls.

Although referring loosely to the standard formal design of the classic-romantic concerto, like many late nineteenth-century composers Shand was less interested in rigorous formal design than with expressive melody and dramatic character—pathos, nostalgia, sentimentality and, above all, melodrama. Shand's structures, therefore, are designed around thematic statements which although defined by large cadential gestures, cadenzas, and contrasting key areas, do not strictly adhere to textbook forms.

The opening movement is a loosely-constructed sonata form with introduction in A-major, and contrasts two principal themes: a chordal hymn-like first theme in D-major (m. 16) and a popular-sounding two-part second theme group in A major (mm. 41 and 47 with an interjection in Ab-major in m. 55) accompanied with a rhythmic motive that pervades much of the first and third movements of the concerto. Developmental presentations of these themes are found in E-major (m. 84), Eb-major (m. 89), B-minor (m. 96) and A-major (m. 100) before

being combined in C-major—the opening theme in the strings and the second theme in the guitar (m. 109). Lacking a traditional thematic recapitulation, the movement closes in the home key A major, though not before a *dolce* reference to the pervasive second theme at m. 122. Although Shand clearly marked this movement "Largo" (implying a slow tempo of approximately $\text{♩} = 60$), a more moderate tempo seems appropriate to both the form and the material. An editorial tempo of "Moderato" ($\text{♩} = 84$) has therefore been suggested in this edition.

The second movement, *Serenade*, is an ABA form prefaced with an *Adagio* introduction. The E-minor chromatic harmonies of the opening, first heard chorale-style in the strings before being taken up by the guitar in an ascending sequence of sixteenth notes, give way to a sentimental string melody, *Andante grazioso*, in the parallel major, accompanied with repeated guitar chords (m. 35). Shand takes a motive from this melody (at m. 45) to end the guitar cadenza (mm. 52 and 54) and to introduce the solo central section of the movement, itself based upon the pitches of this motive (m. 55). In the *da capo* (at m. 82) the guitar accompanies with arpeggiated passage-work, eventually providing an active counterpoint to the melody in the strings. After the dramatic repeated-note augmented-sixth harmony following the guitar cadenza at m. 100, the guitar takes the opening melody to end the movement.

At 224 measures in length (compared with the 125 measures of the first movement), the final movement, *Allegro ma non troppo*, carries the main weight of the concerto. Despite an abundance of thematic material (including a fugue which substitutes for a central development section), the movement nevertheless conforms quite well to a

¹² *Guitar Review*, No. 7, 1948, p. 22.

¹³ Wilfred M. Appleby, *BMG*, June 1948, p. 181.

sonata-rondo form. Following the introduction, a first theme-group comprises two main themes in A-major, both of which refer to the opening motive of the solo line of the introduction (mm. 3, 10, and 30). An initial theme (which is never heard again) is marked by the guitar entry at measure 8, but soon gives way to the contrary-motion chromatic scales in the guitar and strings that prepare the more important second theme at m. 24. This second theme reappears in the tonic key at two further important structural points in the movement—at the end of the exposition (m. 94) and at the end of the recapitulation (m. 206). The second theme-group begins at m. 44 with a popular-sounding melody in the sub-dominant key D-major (marked *Più lento*) whose accompaniment motive forms the rhythmic shape of the chordal theme at m. 56. This latter theme is presented three times with increasing interaction from the strings—in A-major, D-major, and E-major. Following a return to the movement's principal theme (at m. 94) and the large cadential gesture and cadenza (that begins at m. 101), the expected development section is replaced by a four-voice fugue in the parallel minor key, a-minor (m. 116). Following the fugal exposition, the independent subject appears in rhythmic augmentation and sequence against which the guitar and, then, the viola supply passage-work in sixteenth notes. A recapitulation of themes begins at measure 150, and comprises the literal restatement of the second principal theme in the original keys (A-major, D-major and E-major), a chordal presentation of the fugue subject (at m. 188), and final return to the principal theme in A major at m. 206. Strings and soloist unite in a concluding unison flourish (m. 215) and *Presto* (m. 220) to bring the *Concerto* to a close.

Although the work is conceived in chamber rather than orchestral terms, Shand nevertheless addresses the issue of balance between guitar and string quartet. In general, the accompaniment is kept *piano* or *pianissimo* in a simple homophonic style (at or below the *sounding* pitch of the guitar), though dialogue textures and textures in which the guitar plays an accompaniment role to active material in the strings are also employed. The guitar writing combines chordal or intervallic texture with single-line passage work, slower melodic lines often reinforced in octaves (though octaves are not employed in faster passage work). Cadenzas (present in each movement) are quite short, relying on sequences of diminished-seventh formulae (that do not hold thematic content), and are usually repeated literally during the course of a movement (perhaps Shand intended to vary these in performance).

In general, the technical level of the Op. 48 is somewhat below the level found in the concerto writing of Giuliani. Shand employs no rapid right-hand arpeggios or tremolos, and the moderate tempi indicated ensure that his passage-work is manageable; Shand's invention relies for its effect on melodic and harmonic detail rather than sheer virtuosity.

3. Reconstruction of the String Score

The reconstruction of the string quartet score from the piano version has been made with objectivity in mind. For the most part, the translation into four string parts is straightforward, the assignment of thematic, motivic and accompanimental material being determined through tessitura. However, since the piano reduction does not always conform

to a four-voice texture, nor to the tessitura of a string quartet, some concession to the pianistic idiom was obviously made in the original translation. For example, the very opening measure of the work presents pitches at a third below the lowest note possible on the cello. Such situations result mostly from idiomatic octave-doubling in the left-hand of the piano. In passages where more than four voices are required for completion of the harmony or to render a powerful sonority, double-stops have been employed in the strings. However, in order that the string parts be as straightforward as possible, double-stops have been employed only when fully appropriate to the harmonic and textural context, and have been realized with technical expediency always in mind.

Even though a passage could be *literally* realized in four strings parts, it has been necessary in some cases to deduce the string original from what remains as an obviously pianistic equivalent. For example, passages in which the strings would play rapid repeated notes are often realized on the piano as a rapid alternation *between* pitches (see, for example, m. 78 in the first movement and m. 17 in the third movement).

For the sake of objectivity, and since Shand's original (as represented by the piano score) suggests utility rather than virtuosity, special string techniques such as harmonics, pizzicato, or tremolando have not been employed in the reconstruction.

4. Interpretation of Shand's Expression Markings

The chamber character of the Op. 48 is very evident in both the number and the detail of expressive markings found in the score. In particular, agogic markings (*ritardandi* and *fermati*) abound, and literal realization can sometimes be problematic; such situations include *ritardandi* placed two or three measures ahead of a *tempo* and *fermati* placed seemingly in mid-phrase. Performers may wish to consider placing long *ritardandi* much closer to their respective *a tempo* markings.

Shand sometimes writes *rit.* in the guitar part and *rall.* in the piano score (see for example movement II mm. 105-6 and movement III mm. 21-2), signifying the interchangeability of the two and suggesting that both should be interpreted as a gradual relaxing rather than a sudden holding of the tempo. This latter effect (a *ritenuto*), Shand appears to indicate with *fermati*. His *fermati* may also be realized as an exaggerated tenuto (lengthening on a note-by-note basis), as well as the standard *ad lib* pause, depending on the musical context.

Because of discrepancies in alignment, or omissions in the guitar score or piano score, some markings have been added editorially; such adjustments and additions have been placed in editorial parentheses.

5. Shand's Guitar Style

*Shand's method largely owed its charm to his power of sustaining the tone [i.e. vibrato] in a way by which he avoids the monotonous effect of the average guitar player. His legato touch by which he occasionally bridges a long interval with a glissando of ethereal delicacy, is particularly skillful.*¹⁴

Shand's indications for glissandi include a restruck second pitch (movement I, m. 2, for example) and therefore relate to connective legato (rather than to the articulation of the second note). In his *Improved Method for the Guitar*, Op. 100 (published the same year as the *Concerto*), Shand describes the technique, which he calls *Slide*, in some detail:¹⁵

[The Slide is] altogether different from the Glissé, inasmuch that in the Glissé the first note only is struck, in the Slide not only is the first note struck but also the one risen or descended to I have borrowed this effect from the Violin and Violoncello, and in the melodic passages it adds a wonderful charm.*

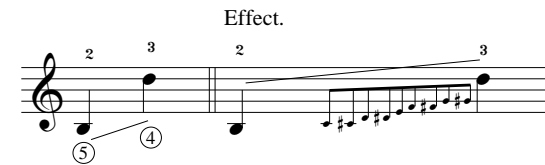


Do not slide up as quickly as in the Glissé, but rather the reverse. For a slide, the Sign only is used [i.e. the term Glissé is not present]. The Slide is very often effective, when the Glissé would not be so.

¹⁴ *Sidney Herald*, July 24th, 1897 (Button, op. cit., p. 169).

¹⁵ Ernest Shand, *Improved Method for the Guitar* Op. 100 (Bournemouth: Barnes and Mullins, 1896), Second Edition, p. 41.

In the following Example I should go from one string to another, from the 5th string to the 4th and the fingering also is altered.



In the passage similar to the preceding one, always slide up to the fret below the high note when each principal note is got on two different strings, and retain the finger in position from the low note.

In most cases a complete Chromatic Scale is not made, which is palpably impossible when going from one string to another.

In descending it is the same...The fingering is generally determined by the preceding passages. Raise the finger that you have used for the slide before striking the note risen or descended to.

**It is admissible to strike the note risen or descended to in the glissé, but not always advisable.*

As for vibrato, Shand describes the technique as "the secret of Cantabile, or sustaining notes on the Guitar."¹⁶

Since Shand employed a melodic fingering system—often playing along a single string rather than across the strings in a single position—this has been the basic fingering system adopted for the editorial fingerings provided in the guitar part to this edition.

¹⁶ Op. cit., p. 35.

6. Format of this Edition

The present edition is in three parts: 1) a facsimile reproduction of the original Schott publication of 1896; 2) a piano score which combines the separate piano and guitar parts of the original publication; and 3) a reconstructed string score with a full set of parts. With the exception of cautionary accidentals and a few enharmonic re-spellings made to facilitate performance and to clarify harmonic function, the piano score presents a faithful reproduction of the original Schott publication (significant changes not indicated in editorial brackets are listed below). Since the original Schott edition provides few fingerings for the guitar, the guitar part has been fully fingered by the editor taking into account both Shand's guitar style and modern playing technique.

7. Revisions

Editorial expression markings added to the piano score are enclosed in square brackets. The rehearsal letters found in the separate parts of the original publication do not always coincide with one another, and have therefore been adjusted in the edited scores. All metronome marks are editorial. In the following table, positions are identified in the form measure.beat.subdivision (e.g., 1.3.i)

PIANO PART

I	1	"Moderato" editorial suggestion
	1.3.i	bass A present (but not in m. 2)
	11.4.i	sop. A# added
	37.4	tenor B, missing (cf. m. 31)
	70, 76, 78	<i>cresc.</i> moved to next measure

II	19.2	alto A missing (cf. m. 18)
	20	<i>f</i> moved to next measure
	26.1	alto orig. B (should be C?)
	29.1	sop. orig. enh. E, (should be D#?)
	31	<i>f</i> editorial suggestion
	39	<i>cresc.</i> missing (cf. m. 86)
	45	<i>cresc.</i> missing (cf. m. 92)
	52	<i>a tempo</i> editorial suggestion
	54	<i>p</i> and <i>rit.</i> editorial suggestions
	55	"Più mosso" editorial suggestion
III	1	<i>p</i> editorial suggestion
	7	<i>rit.</i> editorial suggestion
	23	<i>a tempo</i> moved to next measure
	36	tenor tie missing (cf. m. 30)
	38	<i>cresc.</i> moved to previous measure
	38.3.i	♭ on B instead of D
	66	<i>f</i> added (cf. m. 160)
	69	<i>p</i> and <i>dolce</i> added (cf. m. 163)
	70.3.i	♯ missing from tenor G
	85	<i>p</i> editorial suggestion
	107.2 & 4	eighth-note flags missing
	138.1	<i>rit.</i> moved to beat 3
	145.2	eighth-note beam missing
	163.4	♯ missing from tenor G
	168.3	<i>f</i> added (cf. m. 74)
	188.4	<i>f</i> changed to <i>sf</i>

GUITAR PART

I	1	"Moderato" editorial suggestion
	54.1.iii	♭ missing from D
	60.4.iv	♯ missing from E
	95.1.ii	♯ missing from D
II	31	<i>f</i> editorial suggestion
	39	<i>cresc.</i> missing (cf. m. 86)
	44.3 & 4	bass F# repeated on each chord
	45	<i>cresc.</i> missing (cf. m. 92)
	52	<i>a tempo</i> editorial suggestion
	54	<i>rit.</i> editorial suggestion
	55	"Più mosso" editorial suggestion
	64.1	bass G missing

III	66	<i>f</i> (added cf. m. 160)
	69	<i>dolce</i> added (cf. m. 163)
	77	<i>p</i> added cf. m. 171)
	106.1.iv	♯ missing from alto F
	106.2.i1	alto F# instead of G#
	128.4.iii	# missing from F
	138	<i>rit.</i> originally on beat 3
	153.3.i	♯ missing from sop. A

Enharmonic re-spellings have been introduced at the following places (please consult the facsimile reproduction provided with this edition): PIANO: I: mm. 10, 50, 66, 97, 98, 101, 102; II: mm. 27, 101, 103; III: mm. 77, 86, 87, 92, 171, 181. GUITAR: I: mm. 97, 98; III: mm. 77, 86, 87, 92, 171, 181.

8. Acknowledgments

I wish to acknowledge the International Guitar Research Archive (IGRA) at the State University of California, Northridge, and its director Dr. Ronald Purcell, for providing a facsimile copy of the *Premier Concerto* and for giving permission for it to be reproduced here. I also wish to thank Dr. Jeffrey Wood for several valuable suggestions, Caleb Boone, Attorney at Law, for his legal assistance, Mr. William Bay for his interest in publishing this edition and, as always, my wife Rebekah and children Thomas and Ysabel.

The first performance of this reconstruction was given by Stanley Yates (guitar), Paul and Patricia Tobias (violins), Lachlan McBane (viola), and Lynn Pleithman (cello) at Austin Peay State University, Clarksville, Tennessee on Nov. 13, 1997.

Stanley Yates
Adams, Tennessee
August, 1999

Facsimile of the original
Schott & Co. publication
of 1896