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Schmidt 1884 (Schott) engr. pl. #23779 Presentation auto-  
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first 28 pp. of sc. Penciled change of last 16 measures  
of 2nd. movement, written in by the composer. Part of  
verbal comments (and autograph) trimmed, but nature of  
the change is clear. \$20.00



9723. ANGUERA, J. de (?-?) Manuscripts associated with and written by J. de Anguera, who played and taught guitar and piano in Boston, MA during most of the first half of the nineteenth century.

The manuscripts have to do with the guitar rather than the piano. These were written mostly in the early eighteen-forties, and can be listed in three groups:

A. Works by other composers and transcriptions by Anguerra, presumably for possible future publication.

1. Works by Masini: Rondo; La Valza Tirolesa con variaciones; Rondo a la Polaca and Andante (with variations); Andante & Rondo; Gi tanti palpiti Tema de la Cenerentola y Variaciones (por Molino); Introduccion del Barbero de Sevilla (reduc. por Masini).

A total of ca 20 pp. of manuscript. Masini was a guitarist living in Paris early in the nineteenth century. (Not to be confused with Fr. Masini, the writer of popular songs who also lived in Paris at about the same time. He published very few of his works. I have found no record of any of the above having been published. Nor have I been able to find any indication that the work by Molino was ever published.

2. Songs for one voice and guitar, transcriptions by Anguera. 19 pp. of manuscript.

The sources for some of these can be traced by reference to a written listing of music Anguera purchased in anticipation of future use either in performance or as a basis for transcriptions. The listing (9pp.) is included in the lot.

B. Preparatory exercises and selections of easy (relative to the selections in "A") nature, probably intended as practice material. 43pp. In some instances, it has been difficult to decide whether or not a specific work is original with Anguera or not - except his Pot Pourri. This was published by Bradlee (Boston), 184-?. (Anguera's "The new and complete method for the guitar" was published at Boston in 1868.)

C. Miscellaneous manuscripts. These include:

Account listing of music purchased, as mentioned on the preceding page.

A listing in pencil of music for guitar purchased by him, comprising American publications only. 2pp.

A manuscript book, with ca 27pp. of transcriptions for guitar and voice, some unfinished. Paper is green, laid, hand-made.

2 early drafts of Pot Pourri.

ca 25 sheets of manuscript, partly early drafts of some of the music included in "A" and "B", and partly some not included in either group.

THE LOT: \$600.00

Why is #9723 an important lot within the frame of the history of music in this country? Simply because in the decades between 1825 and ca 1845, some very acceptable music for guitar was written and sometimes published here. Dictionaries of music and histories of music have and still persist in considering the guitar, its performers and music not primarily as a set of phenomena worth attention - unless occurring in the seventeenth century or before. Also, the second quarter of the 19th. century has been considered, with some justification, as barren ground musicologically in America, except for tune books. However, in the musical boondocks, there was a considerable composing of music for guitar, as a socially fashionable instrument. Teachers, often emigrés from Europe, South or Central America, wrote original music, often dedicated "respectfully" to a pupil or friend, thereby benefiting all concerned. Pupils also composed (or had written for them) works to be dedicated to teacher, wife, wife-to-be, mother of wife-to-be, or just "friends". Some numbers were better than others, and a few publishers boiled one pot after another. Yet one result was a respectable if scattered body of music for guitar, often derivative of European music for guitar, but in some ways different. The American works were usually shorter, less demanding technically, and often bouncy, with alliance to dance music. It is also characterized by a scarcity of derivation from operatic themes. What the American guitar music of this period lacks in profundity by association is made up by fun in playing or at least a blessed brevity.

J. de Anguera had a good fundamental basis in music (Paris?) evidenced in part by his remarkably high taste in the music he bought, and also in the music he wrote. He lived in Boston from at least 1823 to ca 1845 or perhaps even further into the century. His music, published and unpublished, deserves recognition.

9724. CUTTER, BENJAMIN (1857-1916) Taught violin; taught harmony and analysis at New England Conservatory. Played violin in Boston Symphony Orchestra, 1882-89. Composer in both large and small forms. Bibliography: Grove, American suppl. to 3rd. ed. Elson, The History of American Music rev. ed. pp. 240-241; 356.

MUSIC MANUSCRIPTS, MOSTLY UNPUBLISHED:

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