

# The Forgotten Works of Giulio Regondi:

A New Edition of Regondi's English Concertina Works Arranged  
for the Classical Guitar

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# Statement of Originality

I certify that the intellectual content of this thesis is the product of my own work and that all the assistance received in preparing this thesis and sources have been acknowledged. This thesis has not been submitted for any degree or other purposes.

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# Preface

This thesis presents a new edition of classical guitar transcriptions and arrangements of Giulio Regondi's works originally composed for the English Concertina. The works selected for arrangement are sourced from three separate sets of pieces. These include progressive etudes from Regondi's "New Method for the Concertina", Regondi's "A Set of 3 Waltzes", and "Hexameron du Concertiniste", a set of 6 concert etudes for the English concertina. This dissertation builds upon the methodologies proposed by Tariq Harb and Evan Hopkins, and serves the additional purpose of providing a guide to future projects endeavouring to produce similar arrangements for the classical guitar.

This research project comprises three distinct parts that should be considered complimentary and in reference to one another. The first of these parts is the edition itself, found under appendix A of this thesis. The edition is structured as an independent work and as such includes its own preface, detailed fingerings, and endnotes detailing significant alterations and creative decisions undertaken during the arranging process. Part two is my written dissertation to accompany the edition, in which a detailed historical context of the composer and instruments in question is provided, followed by an in-depth step by step account of the arrangement process. Finally, part three involves a professional recording of all works from the edition, recorded and edited by Dr. David Kim-Boyle of the Sydney Conservatorium. The recordings were conducted from October to November in 2023, and while 10 of the 11 tracks feature myself as the soloist, track 7 (Hexameron Etude 1) additionally features Dr. Vladimir Gorbach playing guitar part 2.

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Thank you also to Dr. David Kim-Boyle for recording and editing my arrangements. Your work is extraordinary, and I couldn't be happier. A special thanks is owed to Prof. Helmut C. Jacobs, not only for his unparalleled research and writing in this field, but for taking the time to answer many of my queries, providing his expert insight, and permitting quotes for the text. Additionally, I would like to thank Jeremy Hague, librarian of the International Concertina Association, who from the very outset of this project generously provided copies of the original scores from which these arrangements have been made.

Finally, I would like to thank my parents, Genevieve Willis and Anthony Audet, and brother Alex Audet, whose love and support throughout this project has helped enormously to get me to the finish line.

# Abstract

Giulio Regondi (1822-1872) was a unique musical figure in that, not only was he an accomplished multi-instrumentalist and composer, but both of his instruments, namely the classical guitar and English concertina, were equally unpopular and unlikely candidates for romantic virtuosity in Victorian era England. It is Regondi's legacy that during his career he was able to champion both instruments and significantly raise their individual reputations. Following Regondi's death the popularity of both instruments declined, and with them, Regondi's own renown.

With the recent resurgence of classical guitar music in the 20th century, Regondi's few surviving guitar compositions have been gradually rediscovered and are arguably now more popular and widely played than ever. As the classical English concertina has seen no such revival, Regondi's far larger surviving body of concertina works remain largely neglected. It is the intent of this research project, through transcribing and arranging a selection of these pieces for classical guitar, to reintroduce these works into the public sphere, and grant guitarists access to an under-appreciated body of repertoire from one of their most beloved composers.

This dissertation aims, through the study of both historical sources and Regondi's guitar compositions and concertina methods, to produce an edition of arrangements that both reflect period performance practices and present idiomatic, playable works for the modern guitarist. The new works will both merge with the existing canon of Regondi's guitar repertoire, whilst simultaneously introducing guitarists to a variety of compositional styles and practices previously unobserved in his guitar works.

Through the implementation of an aesthetic framework building on the existing methodologies of Tariq Harb and Evan Hopkins, this dissertation will detail each stage of the complex arrangement process involved in such a unique project, and ultimately present a detailed guide with which to approach similar such projects in the future.

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## Introduction

The illustrious career of Giulio Regondi (1822/23-1872) is illustrated in the surviving periodicals and concert reviews of his time. As a romantic period, multi-instrumental composer-performer, these primary sources tell the story of a child prodigy growing to lead a prolifically successful musical career, based largely in London, but active throughout much of Europe.<sup>1</sup> What distinguished him from his many 19<sup>th</sup>-century musical contemporaries are the instruments in question that he chose to master. Regondi was both a classical guitarist, and an English concertina player (a type of hexagonal, bellows-driven instrument). The fact that each of these instruments were independently disregarded as incapable of the type of technical and demanding virtuosity prized by the romantic period, and that Regondi proved otherwise and pushed their perceived limits, can today be regarded as his legacy.

Despite all his efforts, by Regondi's death in the early 1870's both the guitar and English concertina were rapidly receding from the public eye. Contrary to the virtuosos of the piano and violin to which Regondi was frequently compared, and with whom he is known to have shared the stage, including Paganini,<sup>2</sup> Thalberg, Mendelssohn, and Robert and Clara Schumann,<sup>3</sup> Regondi's name was not to be remembered over the decades to come, and this can only be attributed to the fading of his instruments' respective popularity. As they vanished from the concert arena, so too did Regondi's reputation, and indeed his collective compositional works.

The gradual resurgence of the classical guitar over the 20th century (frequently attributed at least in part to the tireless efforts of Andres Segovia),<sup>4</sup> has seen a growing audience and interest for the instrument. This has inspired a revival of original repertoire from the guitar's 'golden years', and with it, the rediscovery of Regondi's guitar compositions. In 1981 both the first modern edition<sup>5</sup> and recording<sup>6</sup> of Regondi's guitar works surfaced and Regondi's popularity in these circles has steadily increased since. Today, Regondi's guitar works are recorded regularly, and are considered standard

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<sup>1</sup> Periodicals concerning Regondi stem from a range of primary sources, but the largest collection compiled to date can be found in the part 2 of Helmut C. Jacobs book detailing Regondi's 1840/41 European tour. Helmut C. Jacobs, *Der junge Gitarren- und Concertinavirtuose Giulio Regondi* (Bochum: Augemus Musikverlag, 2001), 143-272.

<sup>2</sup> Helmut, *Giulio Regondi*, 23.

<sup>3</sup> Douglas Rogers, "Giulio Regondi: Guitarist, Concertinist or Melophonist?", Part I *The Guitar Review* 91 (1992), 1, Part II *The Guitar Review* 92 (1993), 16, Part III *The Guitar Review* 14-21, 97 (1994), 14.

<sup>4</sup> Graham Wade, "Segovia, Andr s," *Grove Music Online*, 20 January 2001, <https://doi.org/10.1093/gmo/9781561592630.article.25329>.

<sup>5</sup> Giulio Regondi, *Giulio Regondi: The Complete Works for Guitar: with commentary and a biographical essay on the composer*, edited by Simon Wynberg, (Monaco: Editions Chanterelle, 1981).

<sup>6</sup> Leif Christensen, *Giulio Regondi* (Paula PAULA 10 1981).

repertoire in concerts, competitions, and festivals across the world.<sup>7</sup> For one of his instruments at least, Regondi has well and truly reclaimed his deserved status.

The classical English concertina has seen no such revival. A dedicated few academics and English concertina enthusiasts strive to research and perform its historic classical repertoire, but due to its admittedly niche status today, it receives little attention from the broader musical community, academic or otherwise. Many modern guitar scholars would be shocked to learn that Regondi's existing catalogue of compositions for the concertina in fact greatly exceeds that of the guitar, which, despite its critical acclaim in recent years, only amounts to 8 concert works and a collection of 10 etudes. Purely because of the classical concertina's status, the larger part of Regondi's compositional output, and indeed his life's work, remain for the most part neglected and ignored.

In the efforts of increasing the recognition of this forgotten body of Regondi's repertoire, the purpose of this research project is to produce an edition of transcriptions and arrangements of Regondi's English concertina compositions for the classical guitar. As these compositions have only been neglected due to a lack of appreciation for the English concertina, transcribing the repertoire will immediately and drastically increase the availability and approachability of the works.

This thesis is divided into three chapters. Chapter 1 serves to provide a broad context for the various aspects relevant to this research project. A detailed history is provided of Regondi, the English concertina, and previous recordings and publications of the repertoire. This is followed by an exploration of the definitions and motives concerning the practice of transcribing and arranging music. Additionally, the chapter serves to detail the process of selecting the appropriate repertoire to be arranged and elaborates on the methodology devised to approach the arrangement process. Chapter 2 concerns the process of arrangement and is structured following an originally devised aesthetic framework guiding each individual creative decision. The chapter is divided among twelve individual stages that reflect the steps of the arrangement process and exemplify the typical creative decisions involved at each stage. The final chapter details some of the unique observations made possible throughout this project regarding Regondi's compositional style and performance practice. Considering no prior academic work has studied both his guitar and concertina repertoire in tandem, numerous original insights were found regarding specific aspects of his performance practice and his cross-instrumental compositional influences.

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<sup>7</sup> Some notable modern recordings of Regondi's collected guitar works include the Naxos recordings of John Holmquist (2001) and Ricardo Gallen (2005), and the Da Vinci Classics recording by Federica Canta (2021). John Holmquist, *Giulio Regondi* (Naxos 8.554191 2001). Ricardo Gallen, *Giulio Regondi* (Naxos 8.555285, 2005.) Federica Canta, *Giulio Regondi Complete Music for Solo Guitar* (Da Vinci Classics DV-C00464 2021).

Attached as appendix A of this dissertation is a track list of the recordings made of the transcriptions and arrangements. This details both the track number and title of each work, as well as its duration and any additional performers. These recordings are an integral component of the work and are expected to be consulted throughout the observation of figures in the dissertation. Appendix B contains the annotated edition of all transcriptions and arrangements. This edition is structured as an independent work and as such includes its own preface, information about the repertoire, editorial notes, and detailed fingerings. Additionally, each work is followed by an endnotes section serving to detail and justify any significant alterations made in the arrangement. Appendix C contains copies of the original publications of the selected works to facilitate a side-by-side comparison with the original arrangements of the edition. These have been generously provided by the International Concertina Association library, with express permission from their librarian, Jeremy Hague.

# Chapter 1

The repertoire being transcribed as the focus of this study emerged during a brief and specific moment in European musical history from roughly 1830 to 1870, in which the now obscure English concertina was enjoying a privileged position in English high society. To understand the nature of this repertoire then it is necessary to first gain a broad understanding of the instrument as well as the composer that popularized it. The following sections will provide a comprehensive historical background of both.

## 1.1 Giulio Regondi

Accurate biographical information of Regondi is scarce, with sources frequently contradicting one another. Many attribute this scarcity to the composer's relative obscurity, but I would further accredit the issue to three additional factors. Firstly, many modern sources stem from classical guitar scholars who, whilst revering Regondi as a guitarist, have demonstrated a disregard for his career as a concertinist. The online journal 'Music Tales' states,

*"By the mid-19th century, the general trend of the Romantic era pushed the piano to the forefront of popular art, putting the guitar into oblivion for several generations. The situation forced Regondi to shift his attention to the newly invented concertina...this did not return his former fame and income."*<sup>8</sup>

This statement is factually inaccurate, as Regondi is known to have adopted the instrument as early as twelve years old, and found it a more lucrative source of income for the majority of his life. The frequently cited academic writing of both Simon Wynberg and Stuart Button are transparent in their disinterest of Regondi's other instrument. From Wynberg, "He is one of the few guitarists in the nineteenth century to have excelled on another instrument – albeit the concertina,"<sup>9</sup> and then from Button, "but even [Regondi] had to cultivate a new novelty- the concertina!"<sup>10</sup> With much of the academic interest in Regondi today stemming from guitarist scholars, this bias has created a weighted amount of literature favouring Regondi's guitarist achievements and all but ignoring those on the concertina.

Secondly, the most comprehensive research stems from four different academics, namely Helmut Jacobs, Alessandro Amisich, Douglas Rogers, and Allan Atlas, and these are written in three

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<sup>8</sup> Serg Childed, "Giulio Regondi, the guitar prodigy behind early Romantic repertoire, was conned by false parent," *Music Tales*, 29 June 2019, accessed 21 September 2020, <https://musictales.club/article/giulio-regondi-guitar-prodigy-behind-early-romantic-repertoire-was-conned-false-parent>.

<sup>9</sup> Simon Wynberg, *Giulio Regondi: The complete works for guitar*, vi.

<sup>10</sup> Stewart Button, *The guitar in England, 1800-1924*, (Ph. D. Diss, University of Surrey, 1984), 40.

different languages (German, Italian and English respectively) with no existing translations between each. This has restricted the possibility to share the most accurate information available. And finally, as Helmut points out, “Giulio Regondi’s origins were mysterious even for his contemporaries.”<sup>11</sup> His heritage was complex, and modern-day sources struggle as a result. This section will compile all available modern and primary sources to build an accurate chronology of Regondi’s life.

#### Early years and the adoption of the guitar

Giulio Regondi's parentage and heritage has been put into question frequently over the past half century, but in the works of both Alessandro B. Amisich (1995, 1997), and Helmut C. Jacobs (2001), the most accurate information can be found. Jacobs (summarizing the archival research of Amisich) traces the working permit applications of Regondi’s father across Italy, Switzerland, and France, and has been able to determine that Regondi’s father was named Giuseppe Regondi, and was an Italian man from Milan who, prior to Regondi's birth, had moved to Geneva, Switzerland. Here he applied to work as a music teacher, and on July 1, 1824, shortly after Regondi’s birth, the two moved to Lyon France. Alternate sources place Regondi’s precise birth year in either late 1822<sup>12</sup> or early 1823,<sup>13</sup> but this will likely never be conclusively determined. Comparatively little is known of Regondi’s mother, with only two references ever being found. The first appears in an article from ‘The Athenaeum’ from 3 September, 1831, stating, “his mother died during childbirth, but he was never separated from his father, who was his only teacher.”<sup>14</sup> The other is found in an issue of ‘The Harmonicon’ from 18 July of the same year and provides some information on her nationality: “his mother being a native of Germany, but his father an Italian.”<sup>15</sup>

Moving so frequently during his youth caused confusion for those writing about Regondi in the 19<sup>th</sup> Century. Some correctly quote his birthplace as Geneva,<sup>16</sup> some say Lyon<sup>17</sup>, and others Genoa.<sup>18</sup> Despite Helmut’s and Amisich’s conclusive documentation, many modern English sources remain misled by these contradictory primary sources, including the Grove Music Online dictionary entry on Regondi which itself misstates his birthplace as Genoa, and unfortunately only spans a single paragraph.<sup>19</sup>

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<sup>11</sup> Helmut, *Giulio Regondi*, 15-16.

<sup>12</sup> *The Musical World* no. 50 (1 June 1872), 345.

<sup>13</sup> *The Musical World* no. 50 (25 May 1872), 334.

<sup>14</sup> *The Athenaeum*, no. 201 (3 September 1831), 573.

<sup>15</sup> *The Harmonicon*, no. 9 (18 July 1831), 200-201.

<sup>16</sup> *The Musical World*, no. 50 (25 May 1872), 332-333.

<sup>17</sup> *The Harmonicon*, no.9 (18 July 1831), 201.

<sup>18</sup> *Allgemeine Wiener Musik-Zeitung*, no. 6 (29 December 1846), 640.

<sup>19</sup> Thomas F. Heck, “Regondi, Giulio,” *Grove Music Online*, 20 January 2001, <https://doi.org/10.1093/gmo/9781561592630.article.23085>.

Through concert reviews and anecdotes published by Regondi's peers in periodicals of the day, one can obtain a broad picture of the nature of Regondi's childhood and much of his career. Regondi reportedly began his guitar career at the early age of 5, via the tutelage of his father. The following quote is an excerpt from a lengthy and rather romanticised article found in 'The Musical World,' written by Regondi's friend, a Madame Fauche, and published shortly after his death.

*"The poor boy was made to practice five hours per day; while the father left home early and only returned to dinner late. The outward door of their apartment was kept locked to prevent the boy from leaving the house, where he remained always alone, and a neighbour, residing in a room adjoining theirs, was induced to watch and report on the boy's practice. According to that report he was placed at the father's bedside to make up whatever time he was said to have missed during the day."*<sup>20</sup>

Though the accuracy of this statement is impossible to verify, it would seem that Regondi's father pressured him at least to some extent, and as Simon Wynberg remarks, the marketability of child prodigies in early 19<sup>th</sup> century Europe would clearly provide incentive enough to do so.<sup>21</sup> Regondi evidently achieved a remarkable level of mastery on the guitar by the age of seven, when he began performing his first concerts. In Helmut's text one finds the collective evidence of Regondi's concerts during this initial year, which he summarizes:

*"Die ersten größten Erfolge erspielte sich Giulio in Paris in den Jahren 1830 und 1831... Bis zum 3. Mai 1831 wirkte Regondi in insgesamt zwölf weiteren in Paris veranstalteten Konzerten mit."*

*"Regondi's first notable success took place in Paris over the years 1830 and 1831... Until 3 May 1831 Regondi appeared in another 12 concerts in Paris."*<sup>22</sup>

Notable in this period also is Regondi's taking part in concerts with both Liszt on 28 April 1830, and Paganini on 13 March 1831. During this brief Parisian tour Regondi is known to have met the famous classical guitarists Fernando Sor and Matteo Carcassi, and it speaks to Regondi's abilities that both artists would go on to compose and publish works dedicated to the young Regondi the following year.<sup>23</sup>

Shortly thereafter Regondi senior brought his son to London, as evidenced by the ship ticket bearing his name and placing the precise date as 6 June 1831.<sup>24</sup> This was likely originally intended as

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<sup>20</sup> Fauche, MDME, "Giulio Regondi," *The Musical World*; Jun 1, 1872, 50, 22, British Periodicals 345.

<sup>21</sup> Simon Wynberg, *Giulio Regondi: The complete works for guitar*, v.

<sup>22</sup> Helmut, *Giulio Regondi*, trans. J. Audet, 21.

<sup>23</sup> Helmut, *Giulio Regondi*, 23.

<sup>24</sup> Rogers, *Giulio Regondi Part III*, 14.

an extension of their ongoing tour, considering Regondi's first English concert took place not one month after arrival. Evidently the two elected to remain in London, and this would be where Giulio spent the remainder of his life.

English debut and the adoption of the concertina

Regondi's first known English concert took place on 22 June 1831. He quickly began performing regularly in London, and his reception has been well documented in numerous reviews. This excerpt from 'The Athenaeum', reviewing one of Regondi's concerts at the Adelphi theatre in 1831, reflects the typical praise of the young prodigy.

*"Guitar players alone can form a just estimate of the immense difficulties which Giulio Regondi has overcome on this instrument, and all are surprised at the power and almost miraculous beauty of his tone- sweet, silvery and clear as a bell. The Adelphi is certainly not calculated for an advantageous display of his powers- he might as well play in a tub; but if he can produce such effect at this house, what might he not achieve at one of our larger and better constructed theatres?"*<sup>25</sup>

This same journalist professes to "have conversed on this subject with Paganini himself, who has expressed to us his most unqualified delight at young Regondi's performances." The fact that Regondi and Paganini had already crossed paths in Paris, and that Paganini was indeed in London at the time gives ample credence to this testament.

After actively performing and living in London for approximately 3 years, Regondi embarked on a year-long concert tour of Ireland, until approximately 1836, at which point Regondi returned to England. Thomas Lawrence's article (2000) concerning this period of Regondi's life compiles many related concert reviews and articles of the time, which not only indicate a tour of no less than 59 concerts, but also give the first evidence of Regondi performing on the English concertina.

*"Master Regondi also performs on a newly invented instrument called the concertina, which besides being of great power produces the sweetest and most varied tones. It is one of the most beautiful inventions our musical world can boast of."*<sup>26</sup>

Regondi clearly began studying the instrument some time before this in the 3-year period between arriving in London and leaving for Ireland. Given his level of expertise reached by the time of these concerts, it is difficult to imagine it being any later than 1832. Two separate anecdotes recount Regondi's initial discovery of the newly invented instrument. The first stems once more from Madame

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<sup>25</sup> *The Athenaeum*, no. 201 (3 September 1831), 573.

<sup>26</sup> Thomas Lawrence, "Regondi in Ireland," *Classical Guitar*; Richmond, CA, 18, no. 7 (2000), 22.

Fauche, but now appearing in an obituary she wrote of Regondi published in *The Musical World* the year of Regondi's death. She states,

*"We must turn back to the great musical event of his life – the invention of "the concertina" by Mr. Wheatstone. This clever man of science required an artistic mind to bring the instrument into life. Regondi [senior] being shown the ingenious masterpiece, was asked what could be done with it. He replied, "My son will bring out its powers if anyone can do so."*<sup>27</sup>

One would be forgiven for finding this recounting overly sentimental if it were not to be similarly reported in the unrelated journal 'The Jo', in an article by Ernest Shand concerning biographies of famous guitarists in February 1896. He writes,

*"It was while he was in London that Mr. Wheatstone invented the concertina, 1829. He spoke to Giulio's father, of his new instrument, and asked him to bring it into publicity by playing it. Regondi's father replied that "He would not attempt it, but his son would play it, if it was a musical instrument at all."*<sup>28</sup>

With these similar, individual anecdotes accompanied by the fact that the inventor of the instrument Charles Wheatstone was indeed in the area at this time, the validity of the story seems hard to deny. Although the instrument had not yet been officially marketed to the public, the notion that Wheatstone would be looking for a young, musically gifted student to adopt and promote it is not so farfetched.

At some point in these early years living in London Regondi underwent the traumatic event of being abandoned by his father. This is recounted separately both in Madame Fauche's obituary,<sup>29</sup> and in the writings of Richard Hoffman,<sup>30</sup> both of whom supposedly supported Regondi during this time. The precise period that this took place is unverified and modern sources contrarily place it either before his Irish tour in 1834,<sup>31</sup> or briefly after his return to England in 1836.<sup>32</sup> Curiously, in Lawrence's article regarding Regondi's Irish tour, numerous reviews and programs reference his father as an A. Regondi, despite Amisich's evidence of Regondi senior's name being Guiseppe. As several further primary sources are found to use the terms 'foster father' and 'adoptive father',<sup>33</sup> it seems possible that this man accompanying Regondi in Ireland could be a separate figure to his paternal father that

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<sup>27</sup> Mme. Fauche, "Giulio Regondi," *The Musical World*; Jun 1, 1872, 50, 22, British Periodicals 345.

<sup>28</sup> Ernest Shand, "Biographies of Famous Guitarists. IV. -Giulio Regondi," *The 'Jo'* no. 19 (February 1896), 27.

<sup>29</sup> Mme. Fauche, "Giulio Regondi," *The Musical World*; Jun 1, 1872, 50, 22, British Periodicals 345.

<sup>30</sup> Richard Hoffmann, *Some Musical Recollections of Fifty Years* (London and New York: 1910), 79.

<sup>31</sup> Rogers, *Giulio Regondi Part I*, 6.

<sup>32</sup> Stewart Button, *The guitar in England, 1800-1924*, 108.

<sup>33</sup> *The Musical World* no. 50 (25 May 1872), 334.



brought him to London. It seems most plausible then that Regondi was in fact abandoned prior to this tour, but on this there exists only enough information to speculate.

To illustrate this tumultuous period of Regondi's life in a more succinct manner, I have provided a putative chronology below, that includes the speculations observed above.

Late 1822/ Early 1823	Born in Geneva, Switzerland, to his Italian father Giuseppe Regondi, and German mother who died during childbirth
July, 1824	Moved with his father to Lyon, France
1830	First concerts in Paris
6 June 1831	Moved with his father to London, England
Approx. 1832	Approached by Charles Wheatstone and began learning the English concertina
Late 1834- Early 1836	Living and touring in Ireland (potentially with 'adoptive father' A. Regondi)
Early 1836	Returned to London and remained

#### Adult career

After returning to England, Regondi quickly established himself as a regular and successful concert artist in London and remained so for most of his life. Despite the struggles of his childhood, throughout his adult life Regondi was seemingly quite financially comfortable. As Allan Atlas points out in his 'The Wheatstone English Concertina in Victorian England,' "though [Regondi] changed his address frequently, he always lived in fashionable areas of London."<sup>34</sup> Whilst a comprehensive list of Regondi's concerts is beyond the necessities of this study, the following summarizes some of his greater achievements.

His first notable concert took place in 1837 at the Birmingham music festival. Here Regondi performed primarily on the concertina, playing an arrangement of 'the last rose of summer' and a 'Grand Fantasia' composed around themes from Bellini's *Norma*.<sup>35</sup> The latter work, as Atlas remarks, was likely the first composition for the instrument, and was expressly composed by fellow concertinist Joseph Warren for Regondi to perform at the festival. His performance at the festival was received particularly well by the public, not only garnering Regondi substantial recognition across England, but also demonstrating the true capabilities of the instrument for the first time. As Rogers states, "With this event he effectively launched the concertina, putting it on course for commercial success and fulfilling the hopes of its inventor, Charles Wheatstone."<sup>36</sup> Another celebrated performer present at the same Birmingham festival was Felix Mendelssohn-Bartholdy, who conducted his Oratorium 'Paulus'

<sup>34</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England* (Oxford: Clarendon Press, 1996), 53.

<sup>35</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 49.

<sup>36</sup> Rogers, *Giulio Regondi Part II*, 17.

Op. 36.<sup>37</sup> It is believed that Regondi was here able to make acquaintance with Mendelssohn, and ultimately use this professional contact to aid him later in his career.

Another important acquaintance made by Regondi in his early years of concertising was the famous pianist Sigismund Thalberg. The two are known to have appeared in the same concerts in 1837 and 1839, the latter of which being at the Berkshire 11<sup>th</sup> triennial Musical Festival at Reading.<sup>38</sup> Thalberg appears to have imparted a significant musical influence upon Regondi, and this will be detailed further in the discussion of Regondi's influences in Chapter 3.

Arguably the most prestigious concert of Regondi's life took place during a German tour on which Regondi embarked with the cellist Joseph Lidel. The two, accompanied by Lidel's wife, departed London in late 1840 and performed in Darmstadt, Frankfurt, Prague, Dresden, Vienna, and finally Leipzig. Though the concerts in Vienna were received particularly well, the most noteworthy event took place in Leipzig on 31 March 1841. The duo was invited to take part in a benefit concert of Robert and Clara Schumann, in which Mendelssohn would conduct Robert Schumann's new Symphony, and his first orchestral work.<sup>39</sup> It is believed that Regondi's previous acquaintance with Mendelssohn is what facilitated this invitation to participate.

From this same tour stems a common misconception. Many of the German periodicals of the time reference him playing an instrument called the melophone. For example, a review of one of the Vienna concerts states,

*"Regondi, ein kaum 18jähriger Jüngling, spielt Guitarre und Melophon in denkbar vollendeter Meisterschaft, und singt auf letztere Instrumente mit einer wahrhaft bezaubernden Lieblichkeit und unbeschreiblicher Zartheit."*

*"Regondi, a youth of scarcely 18 years, plays guitar and melophone with the most complete mastery imaginable, and sings on the latter instrument with a truly enchanting sweetness and indescribable delicacy."<sup>40</sup>*

There are numerous such remarks to be found in the German reviews, and this has been the cause of much confusion, considering the Melophone was indeed a separate instrument, similar to the Hurdy Gurdy, and invented by Pierre Charles Leclerc in 1837. A detailed inspection of these reviews

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<sup>37</sup> Helmut, *Giulio Regondi*, 35.

<sup>38</sup> Rogers, *Giulio Regondi Part II*, 16.

<sup>39</sup> Helmut, *Giulio Regondi*, 43-92.

<sup>40</sup> *Allgemeine Musikalische Zeitung* 43, no. 10, trans. J. Audet, (10 March 1841) 217-218. (5 January 1841), 4.

reveals quite clearly that their use of the term was in fact a simple misnomer for the concertina; many reference a 'double keyboard', as well as the drawing of bellows.<sup>41</sup>

Whilst Regondi is known to have continued travelling and performing abroad, his most frequent concert venue remained the Hanover Square rooms in London, where more and more in his later years Regondi would organise his own concerts with numerous guest performances. It was at such a concert on June 22, 1854 that he premiered a concerto for concertina and orchestra that he had personally commissioned from Bernhard Molique, surely one of the more outstanding contributions he was able to make during the brief life of the instrument.<sup>42</sup> In 1869 it was in the same venue that Regondi performed his last known concert, and in the ensuing 3 years he is known to have isolated himself in his London home, where on 6 May 1872 he died of cancer.<sup>43</sup>

## 1.2 The English concertina

### History

The inventor of the English concertina Sir Charles Wheatstone was born in Gloucester in February 1802, into a family of music publishers and instrument makers. Whilst he of course continued the family profession, he also engaged with the sciences more broadly throughout his life, and today is best known for his contributions to the development of the electrical telegraph.<sup>44</sup> His development of the English concertina took place during a period of intense interest in 'free-reed' instruments between 1818-1848, and a comprehensive list of all such instruments produced during this time is included in Atlas's history of the concertina.<sup>45</sup> The first patent referencing his plans for the concertina emerged in 1829 entitled 'A Certain Improvement or Certain Improvements in the Construction of Wind Musical Instruments'.<sup>46</sup> The document deals mainly with another of Wheatstone's inventions, the 'symphonium', a form of keyed harmonica. This acted as a precursor to the concertina, as can be surmised from the sketches of the latter included in this patent. To his original plans for the symphonium, Wheatstone added portable bellows as the means of introducing wind, and incorporated a double stop mechanism, an important distinction between his 'English concertina' and other concertinas to come, that allowed for the same tone to be produced when both drawing and compressing the bellows. Whilst the instrument wasn't officially released to the public until 1839, and

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<sup>41</sup> *Allgemeine Musikalische Zeitung*, no. 16 (April 1841), 333-334.

<sup>42</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 60.

<sup>43</sup> Simon Wynberg, *Giulio Regondi: The complete works for guitar*, vii.

<sup>44</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 28.

<sup>45</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 29.

<sup>46</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 29.

officially patented in 1841, Wheatstone had by this stage already given a form of prototype to Regondi and had thus clearly finalized the design.

Though the instrument saw a rapid rise to popularity and the attainment of a unique place in the upper-class circles of English musical society, this would last only a couple of decades. By the 1880's the instrument was already falling into obscurity. It is hardly a coincidence that this coincides neatly with the entire span of Regondi's life and performance career. As Atlas indicates, "when Giulio Regondi died in 1872, the concertina was apparently left without a 'spokesman' who could carry on the tradition with quite the same combination of virtuosity, musicianship, and downright charisma."<sup>47</sup> Aside from its adoption as a common folk instrument, today the classical concertina is played and studied by a small but dedicated group of musicians and musicologists who continually work at ensuring the survival of its history and repertoire.

### Construction

The English concertina is constructed with a dual keyboard system located either side of a bellows that is alternately drawn and compressed to produce a tone. As stated, the defining feature to set the Wheatstone English apart from other concertinas of the period (most notably the 'German concertina') is its double action mechanism, meaning that the same tone can be produced when both compressing and releasing the bellows. Perhaps the most ingenious aspect of its design is the layout of the keys. As visible in the figure on the following page, the natural notes of the stave are seen to alternate from the left to the right keyboard, such that all the notes on stave lines appear on the left side, and all notes between the lines appear on the right. Sharps and flats are found above and below the respective tone from the middle row on either side. With the keys laid out as such, any scale can be played by alternating the pressing of keys from hand to hand, and thus can be executed extremely rapidly. The same is true for scales in thirds, sixths, and octaves. The range of the instrument extends from G3 to C7.<sup>48</sup>

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<sup>47</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 10.

<sup>48</sup> The figure on the following page is sourced from Giulio Regondi's "New Method for the Concertina". Giulio Regondi, *New Method for the Concertina*, (Dublin: Joseph Scates and London: Wessel, 1857), iii.

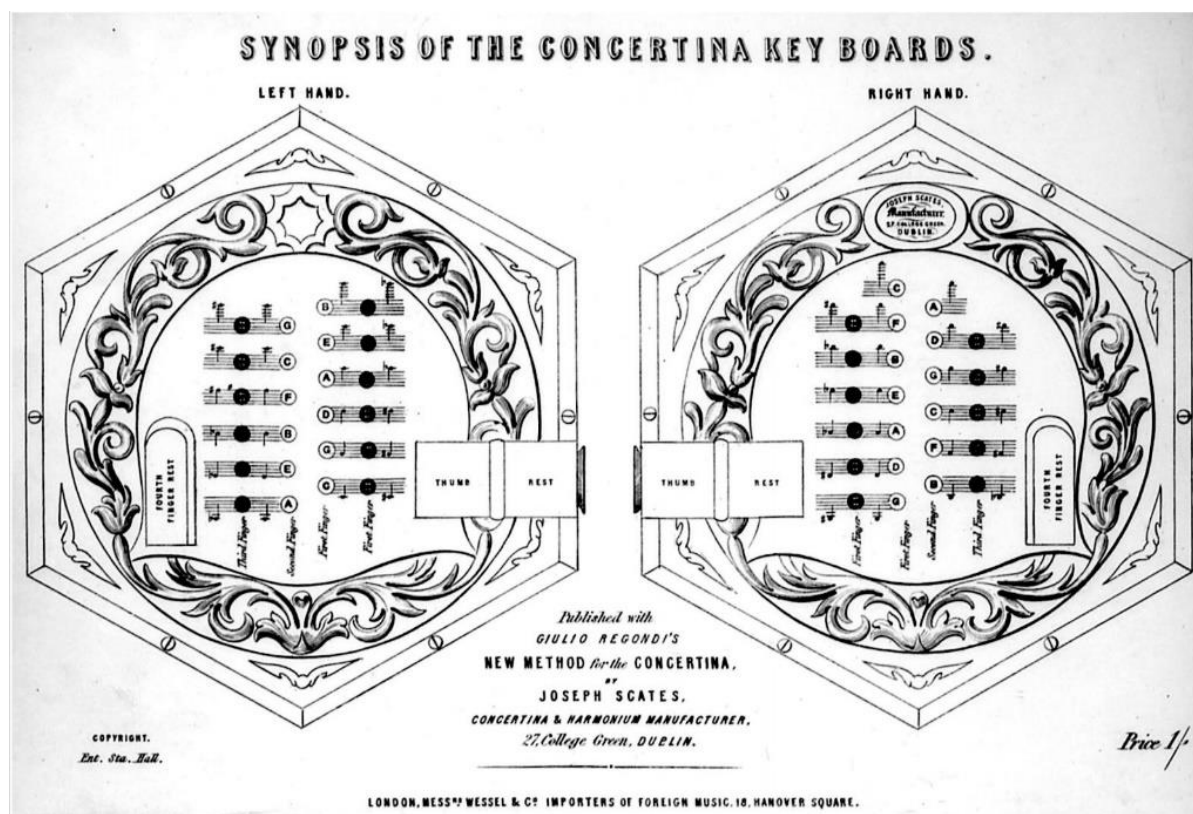


Figure 1.1 Synopsis of the Concertina Keyboards from Giulio Regondi's *New Method for the English Concertina*

The instrument was designed to be supported by the thumbs, which are inserted into the leather straps and compress and draw the bellows. The little fingers of each hand were intended to rest on the metal braces opposite the thumb straps to provide support, while the remaining three fingers would compress the keys, but it appears that the resting of the little fingers was a controversial topic. While many professional players maintained that the 4<sup>th</sup> fingers should only ever be used for support<sup>49</sup>, others, including Regondi, insisted that they were ultimately needed to execute more difficult passages. It is known from Regondi's own published method for the concertina that he in fact viewed this resting of the 4th fingers as an amateur practice, to be ultimately abandoned by the professional player; "The fourth finger plates...are useful to beginners in order to balance the hands...but in a more advanced stage and...for the full and extended combinations of notes now prevailing in concertina music, it is impossible to dispense with the use of the fourth finger."<sup>50</sup> It should be kept in mind here that Regondi's level of mastery with the instrument was and remains unparalleled, and with his compositions frequently pushing the very limits of the instruments capabilities, it is not surprising that he would require the extra finger.

<sup>49</sup> Edward Chidley, *Chidley's Instructions for the Concertina*, 3<sup>rd</sup> edn. (London: Chidley, 1854), 3.

<sup>50</sup> Giulio Regondi, *New Method for the Concertina*, 2.

An interesting aspect of Wheatstone's initial design for the concertina involved its tuning. At the time of its initial production, equal temperament had yet to become widely adopted, and as such Wheatstone elected to adopt a meantone temperament in which the octave was divided into fourteen notes. The enharmonic intervals A# to Gb and D# to Eb were tuned 41 cents, or approximately a quarter tone, apart.<sup>51</sup> Each tone therefore had a dedicated key on the instrument. This led to occasional awkward fingerings and compositional anomalies in certain works. In Regondi's method one frequently finds indications where a G# must be used in place of an Ab (though he never finds it necessary to provide a justification).<sup>52</sup> An interesting example is found in Joseph Warren's 'Grand Fantasia' where the enharmonic interval is exploited to add an additional semiquaver to a chromatic passage.



Figure 1.2 Excerpt from John Warren's "Grand Fantasia" bar 148

### 1.3 Regondi's repertoire

A cursory look into Regondi's compositional output reveals that most of his published compositions and arranged works were for the concertina, either solo or with accompaniment. This fact would doubtless come as a shock to many current classical guitar scholars and performers who have come to revere the composer over the past few decades, but when considering Regondi's skills within the context and period in which he composed, this ratio is to be expected. Whilst Regondi was indeed a prodigy on the guitar from a young age, he was still one of several such guitarists from the early 19<sup>th</sup> century. On the concertina Regondi's skills were largely unrivalled, from the early stages of its invention, up until its declining years. Furthermore, as the Wheatstone family additionally owned their own music publishing firm, Regondi likely found it significantly easier to have his concertina music published, given his relationship with the inventor.

The list of Regondi's works for guitar that remain today is unfortunately brief. His solo concert works amount to 8 compositions, the most renowned of which being his 'Introduction and Caprice'. Additionally, Regondi produced a series of 10 concert etudes that have been republished in recent years by Editions Orphée. As recently as 2014 another work of Regondi's was discovered and published, entitled "Feuillet d'album", which represents the most recent addition to Regondi's guitar repertoire.

<sup>51</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 39-47.

<sup>52</sup> Regondi, *New Method for the Concertina*, 12.

Whilst many believe this small number of works is due to a loss of material over time, it is evident from the 19<sup>th</sup> century concert programs uncovered by modern sources that this covers almost all Regondi's publications for the instrument. In Helmut's text one finds mention of only three other guitar works, all of which being fantasies based on operas of the time. One appears to be an original fantasy on Rossini's "La Sonnambula", with the other two being further arrangements of Thalberg's fantasies, namely his "Les Huguenots", and "Les Ghibellins".<sup>53</sup> The only other mention of a lost guitar work is found in Phillip Bone's Regondi biography when he references a fantasy on Webern's "Overture to Oberon".<sup>54</sup>

Regondi's compositions for the concertina in fact more than double that of his guitar works, and include two separate methods, dozens of original solo and chamber works featuring piano accompaniment and song settings, and two concertos, not to mention copious arrangements and fantasies on popular tunes. A large portion of the collection has been preserved in archival storage in the British Library, as well as in the library of the International Concertina Association. Much of the collection remains unpublished and therefore quite difficult to access. A comprehensive catalogue of Regondi's compositions for both instruments has been compiled by Alessandro Amisich.<sup>55</sup>

#### 1.4 Current recordings and transcriptions of the concertina repertoire

Recordings of this repertoire in its original instrumentation are very rare. The most publicly accessible example stems from the work of one of Regondi's foremost scholars Douglas Rogers. Featuring on a two-part album entitled *The Great Regondi* (1993/ 1994),<sup>56</sup> Rogers provides interpretations of some of Regondi's most challenging solo repertoire for the instrument, as well as a variety of his original chamber music pairing the concertina with both voice and piano. Additionally, Pauline De Snoo's lesser-known album *Concertina Scape 2* includes Regondi's "Serenade for concertina and piano" (2016).<sup>57</sup>

Two other leading scholars of Regondi's English concertina music have both produced accordion transcriptions of his repertoire. Allan Atlas in his "Victorian Music for the English Concertina"

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<sup>53</sup> Helmut, *Giulio Regondi*, 112.

<sup>54</sup> Phillip Bone, *The Guitar and Mandolin: Biographies of Celebrated Players and Composers for these Instruments* (London: Schott, 1914), 253.

<sup>55</sup> Alessandro B. Amisich, *Giulio Regondi (1822-1872). Concertista e compositore del Romanticismo. Documentazione* (Ancona: Ottocento, 1995).

<sup>56</sup> Douglas Rogers, *The Great Regondi Vol. 1* (Bridge Records BCD9039 1993). Douglas Rogers, *The Great Regondi Vol. 2* (Bridge Records BCD9055 1994).

<sup>57</sup> Pauline de Snoo, *Concertina Scape 2* (Stemra Con-AC 1113 2016).

includes 5 transcriptions of Regondi's works<sup>58</sup>, while Helmut Jacobs' album *Souvenir d'amitié* (2006)<sup>59</sup> presents a full album of 13 accordion transcriptions, many of which have also been selected for the present project.

It speaks to the growing interest from guitarists in this repertoire that during the development of this project the first recording featuring original guitar transcriptions of Regondi's English concertina works has been released. David Starobin in his album *Regondi: A 200th Birthday Bouquet* (2023),<sup>60</sup> includes several transcriptions of Regondi's pedagogical etudes originally appearing in his 'New Method for the Concertina'.

In terms of published guitar transcriptions or arrangements of this repertoire, only one example can be found. In Edition Chantarelle's edition entitled *Giulio Regondi Concert Works for Guitar* (1981), one can find a work entitled 'Etude 4b'. This piece is in fact the fourth etude from Regondi's six Hexameron etudes for English concertina. Regarding its source Simon Wynberg in his forward to the edition states,

"The remaining work, formerly part of the Tiscornia collection and now in the possession of Robert Spencer, is a manuscript entitled: QUATRIEME ETUDE DE CONCERT/Par/GIULIO REGONDI/Dedicé à son ami/The Rev.<sup>de</sup> S.D. Sandes/LONDON/2 Sept./1854. It is probably a transcription of a work for concertina."<sup>61</sup>

An article by Austrian scholar Dr Stefan Hackl then further mentions that the transcription was found in a collection of guitar copies made by J. A. Huddleston, marked with the same date.<sup>62</sup> Given that the work's title and date of publication both match that of the Hexameron Etudes publication, it is possible that the work was taken directly from the concertina collection and mistaken for a guitar piece, then copied by Huddleston and ultimately printed by Chantarelle. The possibility remains however that the work was indeed transcribed in Regondi's lifetime, and possibly by Regondi himself. Further research has failed to conclusively answer this, but hopefully future study will determine the nature of this original manuscript.

In any case, Chantarelle's inclusion of the Etude in their early edition of Regondi's guitar works led to it being the only of his works for English concertina to be previously introduced to the guitar

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<sup>58</sup> Allan Atlas, *Victorian Music for the English concertina* (Middleton, Wisconsin: A-R Editions, 2009)

<sup>59</sup> Helmut C. Jacobs, *Giulio Regondi: Souvenir d'Amitié*, Musikproduktion Dabringhaus und Grimm, 2006.  
<https://open.spotify.com/album/6H5ZJlgS2gnouNMZwTwOAT>.

<sup>60</sup> David Starobin, *Giulio Regondi A 200th Birthday Bouquet* (Bridge Records BCD9585 2023).

<sup>61</sup> Simon Wynberg, *Giulio Regondi: The Complete Works for Guitar*, vii.

<sup>62</sup> Stefan Hackl, "Una nuova fonte per la musica di Giulio Regondi, Il manoscritto di J. A. Huddleston per Madame Pratten," *Il Fronimo* no.143 (2008), 20.



playing public. As such it has seen occasional recordings, notably by Gerhard Reichenbach<sup>63</sup> and Ricardo Gallen on his album *Regondi* (2005).

The Hexameron Etudes have been arranged as part of this project and as such I have studied the original publication of Hexameron Etude 4 (the base of chantarelle's 'etude 4b') very closely. Wynberg states not to have altered the original score apart from some "minor changes in beaming and stem orientation", but a prominent difference I have noticed is the omission of the work's original final note. The passage originally concludes on a high cadential F chord, with the lower fifth and tonic staggered following the upper melody tones.<sup>64</sup>



Figure 1.3 Hexameron Etude 4 bars 75-76

This is admittedly very difficult for the left hand to fret, especially following the rapid virtuosic arpeggio of the previous bar. In Wynberg's transcription, only the lower fifth is included, and this omission has consequently been reflected in all subsequent recordings of the work on guitar.

Whether the original copy of this etude on which Wynberg's transcription is based reflects this missing note, or whether Wynberg elected to omit it due to its difficulty, remains unclear. In either case, I have devised a fingering to accommodate the full cadential figure with the creative use of an artificial right-hand harmonic (to be elaborated on in chapter 2). Hopefully, the new transcription supplied in the present edition will see guitarists adopting this method and realizing the original notation.<sup>65</sup>

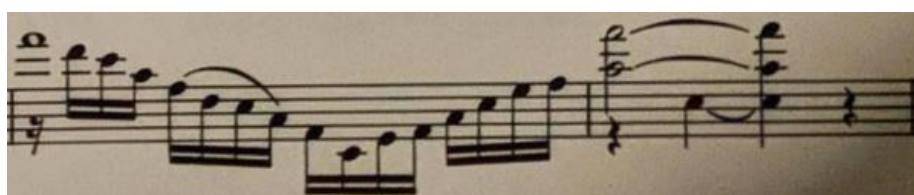


Figure 1.4 Hexameron Etude 4 Simon Wynberg transcription bars 75-76

<sup>63</sup> Gerhard Reichenbach, "Giulio Regondi Etude Nr 4b for guitar Gerhard Reichenbach 1997," *Youtube*, 2016, accessed 12 April 2020, [https://www.youtube.com/watch?v=P4aZstMasTg&ab\\_channel=GerhardReichenbach](https://www.youtube.com/watch?v=P4aZstMasTg&ab_channel=GerhardReichenbach)

<sup>64</sup> Figures from Regondi's "Hexameron du Concertiniste". Giulio Regondi, *Hexameron du Concertiniste, Six Études de Concert, pour le Concertina* (London: C. Wheatstone & Co, 1857).

<sup>65</sup> Figure from Simon Wynberg's edition of Giulio Regondi's Hexameron Etude 4. Giulio Regondi, *Giulio Regondi: The Complete Works for Guitar: with commentary and a biographical essay on the composer*, edited by Simon Wynberg, (Monaco: Editions Chanterelle, 1981), 13.

## 1.5 Transcribing and arranging

### Definitions

Academic literature regarding transcription and arrangement struggles to delineate the usage of the two terms. Many scholarly articles and dissertations seem to use the terms interchangeably,<sup>66</sup> though they undeniably arouse distinct connotations, and so for this dissertation it is necessary to outline a clear definition.

A popular source in defining transcriptions is found in the work of Stephen Davies. In his article 'Transcription, Authenticity and Performance', he states:

*"...if a musical score is to be a transcription of a musical work, X, it must be the intention of the producer of the score to write a work which is faithful to the musical content of X while writing for and in a way appropriate to a medium other than that for which X is written".<sup>67</sup>*

He continues to delegate the term arrangement to those works that merely use the source material as inspiration for essentially newly composed works.

Frank Koonce contrastingly seems to promote a tighter definition of transcription. In his article 'Playing Bach on the Guitar', he suggests that while most guitar editions of Bach's Lute works should be considered transcriptions, many editions of his violin and cello suites are better described as arrangements due to the addition of basses and occasional realisations of implied polyphony. He suggests,

*"Transcriptions, strictly speaking, are more faithful to the original, while arrangements are more interpretative, with subjective reconstruction and sometimes even extreme changes made at the whim of an editor."<sup>68</sup>*

It is apparent to me that attempting to assign either concept with any form of stringent definition inherently incurs confusion. A superior academic compromise can be found in the work of Stephen Brew. He proposes a form of scaling continuum on which 5 classes of the genre are placed.<sup>69</sup>

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<sup>66</sup> James B. Rawley, "Guitar Arrangements in Performance: An Investigative Study of the Interrelationship between Arranging and Performing the Music of J.S. Bach," (MPhil. Diss., The University of Adelaide, 2022), 21.

<sup>67</sup> Stephen Davies, "Transcription, Authenticity and Performance," *British Journal of Aesthetics* 28, no. 3 (1988), 216.

<sup>68</sup> Frank Koonce, "Playing Bach on the Guitar," *Frank Koonce Articles*, accessed 12 November 2020, <https://www.frankkoonce.com/articles/>.

<sup>69</sup> Stephen Brew, "Jazz Standards Arranged for Classical Guitar in the Style of Art Tatum," (DMus. Diss., Indiana University, 2018), 14.

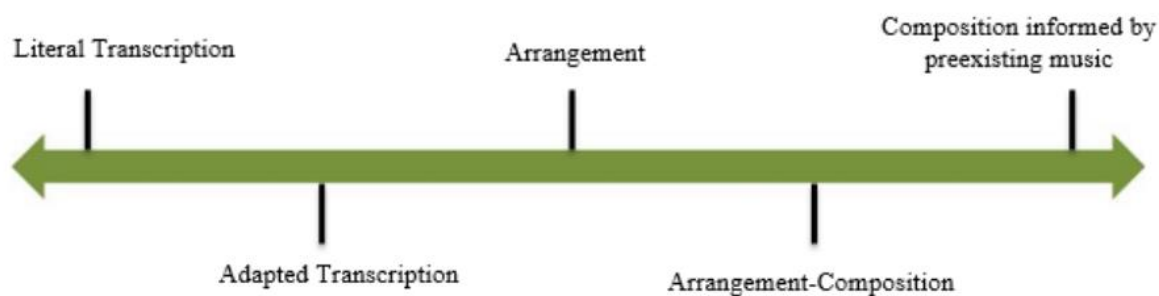


Figure 1.5 Stephen Brew's transcription/arrangement continuum

On the far left are found literal transcriptions, in which essentially nothing about the original composition is changed other than its instrumentation. Adapted transcription then is a more freely interpreted form of transcription in which one “takes slight liberties with voicings, octaves, and keys to make the piece idiomatic.”<sup>70</sup> This category would comfortably accommodate the guitar editions of Bach’s violin and cello suites that Koonce would already have labelled arrangements.

An arrangement on Brew’s paradigm allows for much more creativity and originality on the part of the arranger, and likely comprises of some newly composed material. Here “a strict adherence to the original composition is superseded by an attempt to reimagine the work as if it were written for another medium.”<sup>71</sup> The fourth proposed class is an arrangement-composition, a piece defined by the inclusion of large portions of newly composed material alongside the existing material. The final category, a composition informed by pre-existing material, departs from the genre entirely. The beauty of this terminological model is that any one piece mustn’t necessarily be strictly confined to any singular definition. The model then comfortably encompasses all the intentions and practices a transcriber/arranger requires. Brew reiterates, “These categories...are not rigid, compartmentalized forms. Instead, they are fluid, pliable devices that relate to one another in a flexible manner.”<sup>72</sup>

Relating Brew’s paradigm to the present project, the finished works ultimately fluctuate between the first 3 classes of the paradigm. Given the substantial technical differences between the instrument of origin and destination, while some works can essentially be classed as literal transcriptions, in most cases numerous alterations have been made to produce idiomatic guitar pieces and are then best described as adapted transcriptions. Given this delineation, both ‘arrangement’ and ‘transcription’ are employed throughout the dissertation, and the term ‘process of arrangement’ is consistently used when referring to the developmental stage of the works.

<sup>70</sup> Brew, “Jazz Standards Arranged for Classical Guitar,” 5.

<sup>71</sup> Brew, “Jazz Standards Arranged for Classical Guitar,” 7.

<sup>72</sup> Brew, “Jazz Standards Arranged for Classical Guitar,” 14.

History, contemporary approaches, and motives

Transcribing and arranging music for the guitar has a surprisingly long and rich history that can be traced back prior to the inception of the modern instrument we are familiar with today. In Carlo Fierens' thesis detailing the history of transcribing on the classical guitar, he demonstrates instances of the practice on the lute and vihuela and cites the earliest known example in the very first printed collection of lute music from 1507, which 'contains versions of songs or madrigals by famous renaissance composers, Josquin Desprez above all'.<sup>73</sup> A perfect example of the success of this practice is seen in Luis de Narvaez's vihuela adaptation of 'Cancion del Emperador', similarly an arrangement of Desprez, which continues to be a staple of the classical guitar canon today.

It wasn't until the romantic period that the practice became common place on the guitar. Napoleon Coste (1805-1883) was the first to look back to the renaissance for material when he arranged numerous works originally for the vihuela. Most popular in this period however was the practice of arranging and elaborating operatic arias for the guitar. Those from Fernando Sor (1778-1839), Mauro Giuliani (1781-1829) and Johann Kasper Mertz (1806-1856) remain popular today.<sup>74</sup>

It wasn't until some decades later that Francisco Tarrega (1852-1909) popularized the practice of producing more literal transcriptions of works originally for other instrumentation. Tarrega was driven by the specific intent to bring works to the guitar from popular composers that otherwise had never composed for it, and proceeded to transcribe and arrange pieces from Bach, Beethoven, Chopin, Mendelsohn and even Wagner.<sup>75</sup> Tarrega's success cemented the practice as a cornerstone in the repertoire of the classical guitar and would heavily influence many generations of guitarists to come.

Over the course of the 20<sup>th</sup> C, the classical guitar underwent a gradual resurgence in popularity, and this is commonly accredited to the tireless efforts of a handful of performer-composers. Among them, Miguel Llobet and Andrés Segovia served a pivotal role, and whilst their success in part can be attributed to their commissioning of guitar compositions from several prolific composers, it is worthwhile to note here their tactical use of the practice of arrangement in bringing more broadly popular classical repertoire to the guitar, demonstrating its capabilities and broadening its appeal. With Llobet being a student of Tarrega, and Segovia being introduced to Tarrega's arrangements via Llobet, one can at least in part accredit their success in the genre to the practice established by Tarrega before them.

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<sup>73</sup> Carlo G. Fierens, "Transcribing for Classical Guitar: History and Examples from Literature, With Three Essays from Different Styles and Instruments," (DMus. Diss., Indiana University, 2019), 4.

<sup>74</sup> Fierens, "Transcribing for Classical Guitar," 13-14.

<sup>75</sup> Fierens, "Transcribing for Classical Guitar," 14-15.

Graham Wade, in his 'Traditions of the Classical Guitar', summarizes Tarrega's influence:

*"(Tarrega's) thinking was even more helpful to the twentieth century recitalist's need to extend the repertoire through transcriptions. Tarrega was the first to transcribe works for the guitar from other instruments with serious intent since the vihuelists, and much of his output in this respect provided a foundation for Segovia's repertoire. The latter's playing of Hayden, Mendelssohn, Beethoven, Chopin, Grieg, Malats, Schumann, Albeniz and Bach, can often be traced back to Tarrega's original transcriptions. It was Tarrega's 'star pupil' Llobet who introduced Segovia to such perennial glories of the Segovian canon as Granados' Danzas Espanolas, Nos. 5 and 10, La Maja de Goya, the Catalan Folk Songs and Albeniz' Torre Bermeja, and other such pieces."*<sup>76</sup>

As contemporary guitar literature has embraced the practice of transcription and arrangement, the scope of approaches to the genre has been seen to broaden. To relate this to Brew's continuum, one can note an expansion of the spectrum on both the far right and far left. On the far right, particularly extreme approaches are exemplified in the works of Kazuhito Yamashita and Jorge Caballero. Their arrangements often intentionally select the most ambitious source material in scale and push the limits of the guitar's technique and capabilities in order to interpret the works. Yamashita's arrangement of Mussorgsky's 'Pictures at an Exhibition'<sup>77</sup> is famously one of the more ambitious arrangements ever attempted, and Caballero's arrangement of Dvořák's 'Symphony No. 9, Mov. I'<sup>78</sup> similarly pushes the technical limits of the instrument. Alternatively, other composers are seen to utilize the process of arrangement as an exercise in unique and imaginative interpretations and techniques, effectively reinventing established repertoire and creating something uniquely guitaristic. Roland Dyens epitomizes this approach. His many arrangements of popular jazz standards introduce previously unseen techniques to the classical guitar, a prime example being his arrangement of 'A night in Tunisia' by Dizzy Gillespie,<sup>79</sup> where he employs creative percussion techniques and 'finger-tapping' to realize the work. In the pursuit of a more direct transcription, Paul Galbraith employs a similarly innovative level of creativity. For his transcription of Brahms' 'Variations on an Original Theme Op. 21',<sup>80</sup> he ultimately pioneered the development of the 'Brahms guitar', a new form of 8-string classical guitar with an additional bass and treble string.

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<sup>76</sup> Wade Graham, *Traditions of the Classical Guitar* (London: Calder, 1980), 147-148.

<sup>77</sup> Kazuhito Yamashita, *Moussorgsky, Kazuhito Yamashita – Pictures at An Exhibition* (RCA Red Seal - RCL-8042, 1981).

<sup>78</sup> Jorge Caballero, "Jorge Caballero plays Symphony No. 9 (I. Adagio) by A. Dvorak on a 1966 Hernandez y Aguado," *Youtube*, 2023, accessed 12 July, 2024, <https://www.youtube.com/watch?v=pfMzuoL69QI>.

<sup>79</sup> Roland Dyens, *Roland Dyens – Night and Day - Visite Au Jazz* (GHA Records – 126.061, 2003).

<sup>80</sup> Paul Galbraith, *Paul Galbraith – Introducing the Brahms Guitar* (Watercourse – WCRCD2, 1996).

Contrastingly, on the far left of Brew's continuum, there has emerged in the 20th C an overtly scholarly approach to transcription. Exemplified in the editions of Tilman Hoppstock, Stefan Hackl and Frank Koonce, this approach to transcription provides the performer with as much background information as possible to inform an accurate and historically informed interpretation and goes out of its way to justify each decision, alteration and liberty taken by the transcriber. One of the most detailed of such works is found in the prodigious edition of Bach's complete lute works transcribed for guitar by Frank Koonce.<sup>81</sup> The present edition strives to align with this scholarly approach and has taken Koonce's work in particular as a model.

In Stephen Davies' previously referenced and academically ubiquitous writing in the field, he establishes four distinct incentives that drive musicians and composers to transcribe the music of others.

1. The process of transcribing itself is often a pedagogical exercise employed to educate a student.
2. As a means to make a given piece of music more readily available to the public.
3. To demonstrate the ability of the transcriber.
4. To generate an independently meaningful and valuable artistic work. On this Davies remarks, "a transcription is more than a mere copy of its model; it reflects on its model through the way it re-presents its model."<sup>82</sup>

The fact that each of these motives finds a famous example in historic guitar literature exemplifies the fundamental relation the instrument has with the practice. As a pedagogical exercise, many famous methods dating back to the inception of the standard instrument included transcriptions of popular themes to demonstrate the arrangement process and provide simplified and idiomatic renditions for pupils. Matteo Carcassi's famous method for instance exemplifies this with its inclusion of numerous popular songs at the works conclusion.<sup>83</sup>

The remaining three motives are perfectly exemplified in the brief history supplied above. Where the operatic fantasies of Sor, Giuliani and Mertz successfully utilized the guitar to render popular opera tunes more readily available to the public, the extreme arrangements of Yamashita and Caballero are clear exercises in demonstrating their individual proficiency and abilities, and the imaginative work of Roland Dyens consistently generate independently valuable and unique artistic works.

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<sup>81</sup> Frank Koonce, *Johann Sebastian Bach the Solo Lute Works, edited for Guitar by Frank Koonce* (San Diego, California: Neil A. Kjos Music Company, 1989)

<sup>82</sup> Davies, "Transcription, Authenticity and Performance," 219-221.

<sup>83</sup> Matteo Carcassi, *Méthode complète de guitare*, (Boston: White-Smith Music Pub. Co., 1896), 88-95.

Fierens similarly reflects on these motives with the guitar in mind and elects to add a fifth and highly relevant addition. He states that guitarists have often employed transcriptions as a means for expanding their repertoire.<sup>84</sup> The guitar shares this in common with other instruments (the viola or the harp for instance), but arguably to a greater extent. Considering the highly idiosyncratic nature of the instrument, many of the most famous composers in the western classical canon have avoided it. As Hector Berlioz famously expressed in his *Treatise on Instrumentation*, “It is almost impossible to write well for the classical guitar without being able to play the instrument.”<sup>85</sup> Since the concerted efforts of Tarrega, guitarists have historically turned to transcription to incorporate famous repertoire into the literature.<sup>86</sup>

In relating Davies’ motives to the present project, my arrangements would most clearly align with numbers two and four. Regondi’s concertina compositions as they stand are not readily available to the public. Very few of the collection have been digitized, with the majority remaining in archival storage at the British library. Furthermore, the English concertina community today represents a relatively small portion of the broader public interested in the music of Regondi (with even fewer being able to approach this considerably difficult repertoire), while the classical guitar community has grown to represent the majority of this group. A primary motive for transcribing is to grant the guitar community access to the works. Additionally, through the reinterpretation required to present these works in an idiomatic fashion on the guitar, they have inevitably become unique musical works of their own, and not just ‘mere copies’ of their original counterparts. Following Davies, the valuable contribution made lies not only in serving to provide the guitar playing public a series of additional pieces from a composer at the cornerstone of their repertoire, but in enabling guitarists to appreciate an array of compositional styles that Regondi’s guitar repertoire fails to display.

Finally, in a similar fashion to Fierens I too would propose an additional motive to this growing list of incentives: the historical revival and re-popularisation of a work. Regondi’s case presents a unique instance of a composer whose repertoire has been selectively remembered simply due to the lasting popularity of its instrumentation. By bringing these works to the attention of classical guitarists, this project is then consciously utilizing the practice of transcription to revive a forgotten portion of repertoire from a historically significant composer.

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<sup>84</sup> Fierens, “Transcribing for Classical Guitar,” 12-13.

<sup>85</sup> Hector Berlioz, *Treatise on Instrumentation*, trans. Theodore Front, (New York: Edwin F. Kalmus, 1948), 67.

<sup>86</sup> Fierens, “Transcribing for Classical Guitar,” 13-14.

## 1.6 Methodology and aesthetic framework

### Methodologies review

In reviewing similar transcription and arrangement-oriented dissertations, those with the most objective academic results and demonstrable success have adopted an 'aesthetic framework' or set of clear and structured guidelines to detail each step of their arrangement process. Through the adoption of such a framework, the project can maintain a level of quality and consistency throughout. This is best exemplified in the dissertation of Tariq Harb, in which he endeavours to arrange Bach's Partita BWV 1002 and Britten's Cello Suite Op. 72 for classical guitar. Building on Stanley Yates' established procedures for arranging Bach's unaccompanied string music,<sup>87</sup> Harb devises an original framework that guides the creation of each of his arrangements and informs each creative decision taken during the process.<sup>88</sup>

The absence of such a framework is repeatedly seen to be detrimental to academic projects of a similar nature. In William Lanier's dissertation arranging Brahms's serenade, a general lack of consistent repeatable guidelines ultimately leads to vague and overly subjective results in his creative output that hinder one's ability to gauge its academic quality.<sup>89</sup> Similarly in the aforementioned dissertation of Stephen Brew arranging Jazz standards for the classical guitar, without clearly defining the steps of his process, the creative product is likewise subjective with his creative decisions difficult to justify. Furthermore, frameworks across contrasting projects are seen to differ depending on their subject matter. Ivar Fojas, in arranging Bach's music through the observation and analysis of manuscript sources, works from a framework heavily built on historical accuracy<sup>90</sup>, whereas Brendan Lake's dissertation, arranging baroque solo cantatas with continuo, devotes the majority of his framework to the appropriate realization of continuo accompaniment.<sup>91</sup> In the conception of a methodological framework, it is then clearly imperative to consider one's objectives. A superior methodological model encapsulating this is found in the dissertation of Evan Hopkins.

Of those mentioned, Hopkin's work is arguably the most academically distant from mine, being a study in arranging the music of Radiohead for classical guitar quartet. He nevertheless approaches

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<sup>87</sup> Stanley Yates, "Bach's Unaccompanied String Music: A New (Historical) Approach to Stylistic and Idiomatic transcription for the Guitar," *Classical Guitar Magazine* 17, no. 3 (1998), 11-21.

<sup>88</sup> Tariq Harb, "The Unlimited Guitar: Arranging Back and Britten as means to Repertoire Expansion," (DMA. Diss., University of Toronto, 2014), 24-66.

<sup>89</sup> William Lanier, "Serenade in D Major by Johannes Brahms: Arranged for Solo Guitar," (DMA. Diss., Arizona State University, 2013).

<sup>90</sup> Ivar-Nocholas I. Fojas, "J.S. Bach's Suite in G Minor, BWV 995: A Comparison of Manuscripts for Violincello, Lute, and Lute Intabulation as a Model for a Guitar Arrangement of the Suite in D Major BWV 1012," (DMA. Diss., The University of Arizona, 2017), 18.

<sup>91</sup> Brendan Lake, "Performing Heinrich Biber's Mystery Sonatas on Solo Guitar, and Principles for Arranging Early Baroque Solo Sonatas," (DMA. Diss., Arizona State University, 2014), 21-32.



the process from a superior academic perspective. Like Harb he devises a suitable framework to guide his creative decisions, but his distinction is to pair this with a clearly defined set of objectives separate from his framework.<sup>92</sup> His framework then serves to guide how each creative decision is executed, while his objectives discern why and whether the decision is necessary and appropriate for the purpose of the project. In combination these two consciously defined paradigms produce a reliable and academically consistent edition.

With the above in mind, it was elected to adopt a methodology building on that of both Hopkins and Harb. Broadly, Hopkins' model of a combined 'objectives'/ 'aesthetic framework' approach was considered fundamental and was adopted from the outset. The aesthetic framework specifically has been devised with that of Harb in mind. These tandem methodologies were developed as follows.

### Objectives

The driving objective in creating these arrangements was to produce works that would remain true to the original intentions and spirit of the compositions, whilst simultaneously presenting guitarists with idiomatic and playable works to add to the repertoire. Playability however mustn't come at the cost of the piece's character. Regondi's compositions for the guitar famously push the limits of the instrument in their virtuosic compositional style and level of difficulty. In this sense, oversimplifying the material detracts from the composer's character. The core objectives of the project can be surmised in 3 points.

1. Preserve the intention and spirit of the original work.
2. Present idiomatic and playable arrangements, without deviating from Regondi's inherent virtuosic compositional style.
3. Broaden the stylistic scope of Regondi's music available to guitarists, whilst still aligning in character with Regondi's existing guitar compositions.

In following Hopkins' model then, throughout the process of transcription and arrangement, each artistic or creative decision was made with the question in mind as to how it serves any or all of these objectives, and by maintaining a balance between them, the final arrangements produced successfully align with the project's initial intent.

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<sup>92</sup> Evan Hopkins, "Arranging the Music of Radiohead for Classical Guitar Quartet," (DMA. Diss., University of Sydney, 2021), 24.

## Aesthetic framework

As alluded to above, the aesthetic framework employed by Tariq Harb has served as the primary influence in the construction of my own framework, and as such it is worthwhile analysing it in detail in its original form here. Harb suggests 10 steps to follow that also serve to categorize each of his creative decisions during the arrangement process:

1. Tuning of the receiving instrument.
2. Choosing a suitable key.
3. Adjusting note duration, inserting rests, and re-stemming the original.
4. Interpreting bow markings, slurs, and ties and their equivalencies on the guitar.
5. Filling in chords to strengthen the harmony and to thicken the texture.
6. Composing bass-lines informed by suggested harmonies.
7. Sustaining sound by adding imitative voice lines and by using other techniques.
8. Introducing articulations and musical contrasts.
9. Applying special effects and extended techniques to imitate sounds from the original instrument.
10. Using specific fingerings throughout the adapted guitar score.<sup>93</sup>

Whilst these steps proved comprehensive for the purposes of Harb's own project, it is important to remember that Harb devised this methodology for the creation of guitar arrangements of music composed for monophonic instruments. The English concertina and Regondi's compositions for it are polyphonic, and typically employ more voices than the guitar can execute, thus the framework must be adapted accordingly.

Additionally, the unique nature and objectives of the project demand further adaptation. Having the arrangements align with the character of Regondi's existing guitar works is a fundamental objective of the project, and therefore an effort must be made to incorporate those techniques unique to his own guitaristic compositional style. This process then needs to be reflected in the framework.

Apart from these points, Harb's framework adapts well with little alteration. The revised aesthetic framework now forms 12 individual stages and is structured as follows.

1. Examination of the original intention of the work, consider necessary adaptations.
2. Tuning of the receiving instrument.
3. Choosing a suitable key.
4. Adjusting note duration, inserting rests, and re-stemming the original.

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<sup>93</sup> Harb, "The *Unlimited Guitar*," 26.

5. Interpreting bellow markings, slurs, and ties (and concertina specific articulation markings) and their equivalencies on the guitar.
6. Reduction of textures.
7. Displacement of notes.
8. Alterations regarding register/ octave displacement.
9. Introducing articulations and musical contrasts.
10. Applying special effects and extended techniques to imitate sounds from the original instrument.
11. Applying guitaristic techniques characteristic to Regondi.
12. Using specific fingerings throughout the adapted guitar score.

An initial step has been added reflecting the objective of preserving Regondi's original compositional intentions. Through consciously defining these intentions as clearly as possible from the beginning of the process it is much simpler to maintain them as the arrangement develops. Harb's 5th stage adapts well from the originally indicated 'bow markings' of a violin or cello score, as Regondi himself frequently compared the bow markings of the violin with the bellow markings of the concertina, but it was necessary to additionally accommodate articulation markings unique to concertina music. The following steps 6, 7, and 8 all essentially replace Harb's 6th stage, 'filling in chords to strengthen the harmony and to thicken the texture'. Whereas Harb was frequently seeking to thicken musical textures, Regondi's concertina music more often calls for textural reduction. As this reduction proved to be a frequent and complex task, it was necessary to employ multiple strategies to find individual solutions during the arrangement process, and these are reflected here. Finally, step 11 is introduced to address my 3rd objective, and ensure that each arrangement strives to reflect the unique musical characteristics of Regondi's existing guitar compositions.

## 1.7 Selected works

The surviving body of Regondi's concertina works includes a surprising quantity and variety of musical material, and to arrange this body of music in its entirety would naturally exceed the scope of the project. It was therefore necessary to devise a set of criteria to determine which works would be included. Ultimately, three key factors were considered in making the selection.

1. Technical viability. Each work was broadly analysed to get an impression of its maximum range and the frequency that this exceeded that of the guitar, as well as its general textural density and inclusion of features that are incompatible with guitar technique. Given the nature of the project, it was assumed that numerous changes would inevitably be made to the original works but considering the objective to preserve each piece's compositional intentions, it was

essential to select works that weren't so technically incompatible with the guitar as to necessitate the complete rewriting of the music.

2. Potential Contribution to the Guitar Repertoire. It was important to consider the contribution each individual arrangement would make to the broader guitar repertoire. Whilst expanding the Regondi works available to guitarists is in itself a valuable contribution, there exists the potential in these arrangements to bring unique and innovative writing and techniques to the repertoire, and this would increase their artistic worth.
3. Variety. Regondi's existing guitar compositions largely share a similar character and style indicative of romantic-period virtuosity, and though he wrote many concertina works in a similar style, one finds in this body of repertoire a much more varied representation of the composer. Many of the works are targeted more to an amateur audience, written in a pedagogical and technically approachable manner, while others reflect his compositional attempts at various dance forms that never appear in his guitar canon. It was deemed valuable to attempt to capture a sense of this broader composer through the selection of works for this edition.

After considering many works with these criteria in mind, 3 individual sets of pieces from Regondi's concertina output were selected.

1. Etudes 6, 7, and 8. These small pedagogical etudes are found at the conclusion of Regondi's *New method for the Concertina* (1857) and exhibit a more accessible form of composition with which guitarists will likely be unfamiliar. In style they are more reminiscent of the pedagogical etudes of Fernando Sor. Whilst Regondi includes a series of progressive etudes in his method, these in particular serve to aid in the instruction of playing up to three independent voices simultaneously. Considering this practice incurs a similar level of difficulty on both instruments, the works rarely exceeded the technical capacities of the guitar and were ultimately ideal candidates for arrangement. They add a much-needed representation of Regondi's amateur music to his guitar repertoire.
2. A Set of 3 Waltzes. Regondi's set of 3 Waltzes (1844) demonstrates the composer's work in a dance genre that is absent from his original output for the guitar. As such they provide the opportunity for guitarists to experience an alternate aspect of the composer. Whilst the first and third waltzes present some technical obstacles in terms of density and idiomatic writing for the concertina, it was deemed worthwhile to include the works considering the value to be gained in the expansion of the repertoire. The works seem to alternate between the romantic virtuosic writing for which Regondi is known in guitar circles, and a style targeted

more to the amateur musician learning the concertina. This ultimately leads to 3 satisfyingly varied compositions.

3. The Hexameron Etudes: A Set of 6 Concert Etudes for the English Concertina. The Hexameron Etudes (1853) are arguably Regondi's most ambitious complete set of works for the English concertina, and whilst each etude indeed aims to develop a specific aspect of concertina technique, they are nevertheless all complete concert works in their own right, containing beautiful and interesting melodic and harmonic writing and frequent elaborate virtuosic passage work for which Regondi is renowned. These Etudes are to the concertina what Paganini's caprices are to the violin and epitomize the composer at the very peak of his technical and compositional ability on the instrument. Being such a landmark set of works in the compositional output of the composer, the etudes make a valuable addition to those works available to guitarists. Although each etude is composed with a specific technical aspect of the concertina in mind, each of these ultimately found a fitting technical counterpart on the classical guitar and transferred well to the new instrumentation. In this respect, the etudes' original compositional intentions are effectively preserved, now serving to develop an array of techniques for the guitarist. This gives them additional value and appeal among their new target audience.

Whilst the numerous technical considerations were for the most part solvable in arranging these challenging works, it unfortunately proved not to be viable in the case of the 5th Hexameron Etude. This etude focuses on the execution of trills. It involves a particularly expansive range, contains a middle section with a chordal accompaniment figure very unidiomatic on the guitar, and is written in the key of Eb, an especially unfriendly key for guitarists considering the general lack of open strings available. Numerous alternate keys were trialled, but the frequent modulations present in the piece inevitably led to issues in alternate areas. Additionally, the heavy alterations needed to accommodate the range, and the diminishing capacity for the guitar to execute trills at a high register (cross-string or otherwise), led to an arrangement that no longer reflected the spirit of the original piece, and deviated too heavily from Regondi's intentions as to no longer align with the objectives of the project. As a result, Etude 5 has been omitted from the final edition. Examples from the various arrangement attempts will still be used in Chapter 2 to exemplify strategies and dilemmas during the arrangement process, and the original publication of the work has been included in appendix C for those interested in examining the piece.

## Chapter 2

The following chapter will be structured according to the 12 stages of the aesthetic framework detailed in the previous chapter. Each individual step will form the subheading of a section, where the nature and challenges of that stage will be elaborated upon. This is supported by a series of examples from selected works relevant to the stage in question.

Considering the scope of the project, it is impractical to go into detail regarding every creative decision or alteration made throughout the process of arrangement. For this reason, it was decided to only include the most pertinent examples that concern each step and illustrate their purposes. The endnotes section of each arrangement found in the edition in appendix B provides a more detailed insight into the specific changes made in each arrangement, and the original publications of all works, found in appendix C, can facilitate a side-by-side comparison.

### 2.1 Pre-evaluation: defining the work's compositional intentions and technical demands

Given my primary research objective of remaining faithful to Regondi's initial compositional intentions, this initial stage of the arrangement process was deemed an integral addition to the aesthetic framework. Through consciously and clearly discerning these prior to any creative alterations, one can better maintain and prioritize them throughout the process. This stage could well be considered an extension of the process taken place in chapter 1 when selecting the repertoire, but here the intention is to discern and determine how and to what extent Regondi's intentions will be preserved, and what techniques and strategies will best accomplish this goal. The pre-evaluation stage also allows for an overview of the greatest technical demands to be encountered in the work, and to effectively evaluate each of these aspects, significant prior knowledge is necessary. Carlo Fierens articulates this best when describing his own stage of pre-evaluation:

*"The pre-condition of every attempt of transcription is the perfect knowledge of the technical characteristics (and limitations) of the destination instrument. In the case of the guitar, this means a complete awareness of the fretboard, of the individual technique of left and right hand, and of the peculiarities of its writing. A different set of expertise is required when it comes to evaluate the original piece with its musical and technical demands. One should always ask if an arrangement would contribute to the literature of the guitar by keeping the spirit or at least some of the characteristics of*

*the original version. This implies a pre-evaluation that should even precede the act of transcribing which is an act that varies a lot according to the instrument the original piece is written for.*<sup>194</sup>

Without a superior practical knowledge of both the instrument of origin and destination, a pre-evaluation will be limited at best. Whilst I possessed an expert knowledge of the classical guitar from the beginning of the project, large steps were necessary to expand my knowledge of the English concertina. Most importantly, this involved acquiring and learning the instrument. With the intention of best understanding Regondi's concertina compositions, I chose to primarily utilize his own published English concertina methods for this process. Working through Regondi's own pedagogical texts proved extremely beneficial when arranging his music, and several insights from the method have been included throughout the chapter. Additionally, I have consulted a number of experts on the instrument and repertoire in question, first and foremost, Professor Helmut Jacobs. His insights proved very helpful and will be included later in the chapter. The following sections detail my pre-evaluations of each set of works included in the project.

### Etudes 6, 7, and 8

The Etudes chosen from Regondi's 'New Method for the English Concertina' present unique compositional intentions from the composer. It was clear from the placement and context of these specific studies within the method that their original purpose was to introduce the amateur concertina player to the complexities of managing the bellows in polyphonic music with up to 3 simultaneous voices. With this established, it was simple to see how this could be prioritized in my arrangements. Whilst the intricacies of bellows management become redundant, the execution of 3-voice polyphony is arguably equally as challenging on the guitar, and hence the works are equally viable as guitar studies. The priority then became preserving each voice as best as possible, ensuring the guitarist must focus on developing the practice of sustaining and maintaining the polyphony in each piece.

Etudes 6 and 8 could be preserved with little alteration to the original musical material. As such, on Brew's transcription/ arrangement continuum, they would likely be classed to the left of an adapted transcription. The 7th Etude presented numerous dilemmas, and whilst these will be detailed in later sections, many more creative liberties were necessary. The resulting work should then be classed closer to the centre of the continuum as an arrangement.

### 3 Waltzes

The 3 Waltzes contrast drastically in compositional intent. Whilst they arguably were also composed with the amateur player in mind, their purpose is likely more for leisure rather than anything

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<sup>94</sup> Fierens, "Transcribing for Classical Guitar," 21.

pedagogical in nature. As a result, the priority in the arrangement of these works became capturing the spirit and character of the compositions rather than attempting to perfectly emulate those techniques intrinsic to the pieces. Whilst every effort was made to preserve the notes as written, there was more freedom here for creative alteration when this became impossible.

### Hexameron Etudes

Like the Etudes taken from Regondi's concertina method, the Hexameron Etudes similarly were composed with a pedagogical intention, but contrast in that these are works of extreme difficulty, targeting the advanced player wishing to develop or refine specific techniques. An initial examination reveals that each etude for the most part targets a different and specific technical aspect of English concertina playing, and this must be considered when discerning the intention of each individual etude. With these established, it was then necessary to determine how these technical aspects best translated to the classical guitar, so as best to preserve Regondi's initial intentions in each study. Below I have included three examples of how the pre-evaluation stage was seen to differ according to the unique individual intentions of these demanding etudes.

Hexameron Etude 4 posed a simple evaluation. Throughout the etude Regondi maintains an arpeggiated texture with sustained upper notes forming the melody line.

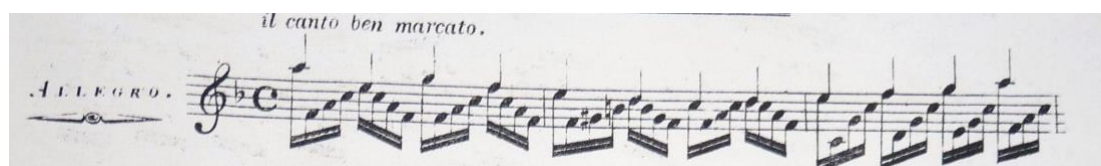


Figure 2.1 Hexameron Etude 4 bars 1-3

This texture is naturally very idiomatic to the guitar and transfers to the fretboard with little effort. The work then functions as a guitar etude very well and maintains the nature of the original study with effectively no alteration. The priority of the arrangement simply becomes creating an ideal fingering to best preserve the melodic line with as few interruptions in the arpeggiation as possible.

Hexameron Etude 2 in contrast deals with the technique of rapidly repeated notes or 'tremolo', interspersed with chords. This effectively translates to the guitar as a right-hand exercise in the rapid alternation of fingers. The priority throughout the arrangement then was given to these moments, often at the expense of the interspersed harmonies that would otherwise detract from the right-hand's ability to execute the tremolo phrases.



The first Hexameron Etude was the most challenging at this stage in that, like the 4th etude, it involves an arpeggiated texture with a sustained upper melody, however here it proved impossible to maintain both lines on the guitar.



Figure 2.2 Hexameron Etude 1 bars 1-4

The compositional intention of the piece is clear in that Regondi wishes both the accompanying arpeggios and the upper melodic line to be smoothly sustained and executed throughout the work. Attempting to force it onto one guitar through creative fingerings that shorten the melody line would be drastically deviating from Regondi's intentions and therefore my own objectives. The solution I found was to divide the two lines among two guitars and arrange the work for guitar duo. Now the compositional intent is easily transferred, however there remains the interesting question of the pedagogical intention of the work. I would argue that, whilst Regondi's initial intention for the study as a work to practice maintaining accompaniment and melody simultaneously has clearly been abandoned, a similarly demanding pedagogical exercise for duo has been created. With the melody tones falling on the first beat of each bar, and the accompaniment being executed around these tones in semiquavers, performing the correct rhythm and phrasing for the work becomes an advanced challenge in ensemble playing that tests communication and timing. Additionally, my arrangement alternates the melody and accompaniment roles of the parts throughout the work, not only between sections, but also across staggered descending arpeggio patterns at the work's conclusion. This not only balances the difficulty level of the parts but generates a further interesting component and visual spectacle in the arrangement.

Andante

dolce e legato assai.

Figure 2.3 Hexameron Etude 1 Guitar Duo Arrangement bars 1-2 (track 7, 0:00-0:08)

Whilst this has clearly failed to maintain Regondi's pedagogical intentions in their original form, I believe that the fact that his musical intentions have been preserved, and that the study maintains a distinct pedagogical purpose, suffices to uphold the objectives of the project.

## 2.2 Tuning of the receiving instrument

Determining the necessity of a scordatura tuning is important early in the process and typically stems from the nature of a work's original instrument. As described in chapter 1, the guitar naturally sounds an octave lower than the English concertina, thus it was acknowledged from the beginning that all arrangements and transcriptions would be transposed an octave down.

Other limiting factors mainly concern the typical keys in which music for the instrument of origin is written which is typically influenced by its tuning and range. As Harb notes for instance, when transcribing from the cello, with its range extending to low C, far beyond that of the guitar, many complications arise without the creative use of scordatura or the modulation of the work as a whole.<sup>95</sup> The English concertina's range extends only to low G, giving the guitar two lower tones, thus this ultimately serves as an advantage and never necessitates the use of scordatura. Regarding typical key selection, whilst the English concertina is indeed completely chromatic, the layout of buttons favours those keys with minimal sharps and flats. Thankfully, these keys align with those suited to idiomatic arrangements on the guitar, namely those that exploit the open strings of the instrument.

<sup>95</sup> Harb, "The Unlimited Guitar," 28.

For these reasons none of the final arrangements or transcriptions in this edition exploit a scordatura tuning. This being said, experiments were conducted in two of the works in an attempt to take advantage of this possibility.

In Regondi's second Hexameron Etude for instance, the original key is D major, and this key was maintained in the arrangement of the work. D major presents the guitarist with the possibility of incorporating the scordatura tuning in which the sixth string is lowered a major 2nd to D, allowing for the possibility of added bass notes and expanded polyphony in the tonic harmonies throughout the work. Experimenting with this scordatura initially proved very promising but given Regondi's penchant for frequent and distant modulations in his compositions, the scordatura often proved detrimental once the piece departs from D major, and such was the case in later moments of Hexameron Etude 2.



Figure 2.4 Hexameron Etude 2 bars 1-2 D tuning example 1

In the opening bars, the low D provides an interesting alternate lower bass to the various chromatic neighbouring harmonies occurring between the tonic chords, whilst also facilitating the fretting of the full chord in the left hand.



Figure 2.5 Hexameron Etude 2 bars 43-44 D tuning example 2

By bar 43 however the piece has modulated to F# major, and here the lowered D on the sixth string is simply overcomplicating and impeding the fingering of the left hand.

Additionally, in my many attempts to produce an idiomatic arrangement of Regondi's fifth Hexameron etude, several scordaturas were tested, and all failed for the same reasons as above.

### 2.3 Choosing a suitable key

Transposition is one of the first and most obvious options available to one wishing to produce an idiomatic arrangement. Certain keys yield drastically increased playability on the guitar due to the

increased availability of open strings, and by extension, harmonics. These include C major, G major, D major, A major, E major, and (to a lesser extent) F major, and all their relative minor keys.

Whilst it could be suggested that deviating from the original tonality of the work in some way also deviates from Regondi's original intentions, it is important to keep my project's second objective in mind here. If any idiomatic benefit is to be gained merely from the selection of the appropriate key, then the alteration is worthwhile. Furthermore, given that all works must in any case be transposed an octave lower, altering the key further was seen to be largely inconsequential.

A similar issue encountered in the previous section again became prevalent here. Whilst in those sets of pieces targeting the amateur player Regondi tends to remain in a single tonality, in the more complex Hexameron Etudes Regondi modulates the works frequently and to distant key areas. This renders attempts to transpose them somewhat awkward. Typically, an attempt to transpose will be made with a specific difficult phrase or section in mind. In the Hexameron Etudes, this inevitably led to greater complications in alternate key areas of the work. Nonetheless, the tactic was found to be useful in two works from the simpler sets of pieces included in the edition. Whilst only select examples have been included below, the following table demonstrates the keys of both the original works and their subsequent arrangements and transcriptions.

Title	Original Key	Arrangement Key
Etude 6	G major	G major
Etude 7	D major	G major
Etude 8	D major	D major
Waltz 1	C major	C major
Waltz 2	A minor	A minor
Waltz 3	C major	E major
Hexameron Etude 1	G major	G major
Hexameron Etude 2	D major	D major
Hexameron Etude 3	A major	A major
Hexameron Etude 4	F major	F major
Hexameron Etude 5	E♭ Major	N/A
Hexameron Etude 6	C major	C major

## Etude 7

The 7th Etude from Regondi's 'New Method for the English Concertina' originally appears in the key of D major. Like the other two etudes selected from this method, it focuses on the challenge of realising polyphony with up to three voices but contrasts slightly in that much of the denser textures occur in a particularly low register.

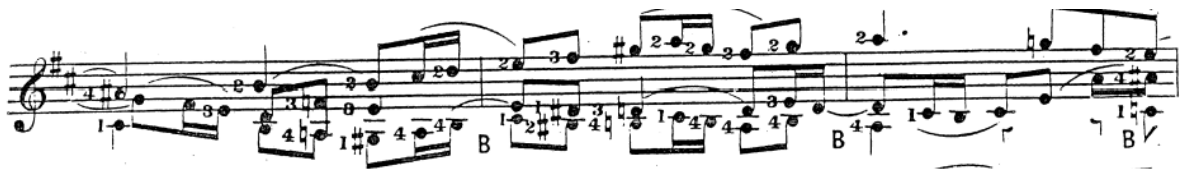


Figure 2.6 Etude 7 bars 7-9

When transcribed for the guitar, this interesting counterpoint is somewhat lost in the muddy tone produced from the lowest strings, and it was found that through modulating the work higher to the key of G major, the effect was much clearer and more resonant, and thus more idiomatic to the guitar. In terms of difficulty, the work remains at largely the same level, but the sonic effect produced is much more pleasing.

## Waltz 3

The 3rd Waltz in Regondi's set of three waltzes breaks character from the previous two in that it employs advanced musical techniques at a demanding tempo, as demonstrated by the following excerpt.<sup>96</sup>



Figure 2.7 Waltz 3 bars 74-77

Regondi's use of rapidly repeating thirds and staggered accompanying arpeggios, though still advanced, are quite idiomatic to the English concertina, and then perhaps not so uncharacteristically difficult for these Waltzes. When transcribed to the guitar however, they present a significant obstacle for the player, and when paired with the arpeggiated accompaniment, they are next to impossible. These challenging melodic elements have been addressed in section 2.6 of the present chapter, but it is the simplification of the accompaniment that can be achieved at this stage.

<sup>96</sup> Figure from Regondi's "A set of Three Waltzes." Giulio Regondi, *A Set of Three Waltzes, for the Concertina Solo* (London: C. Wheatstone & Co, 1844).

By determining a key that would allow these accompaniment figures to exploit the open strings, the left hand becomes much more capable of fretting the rapid passages of the melody. After some experimentation, E major was found to be the ideal option. With the tonic and 5<sup>th</sup> now found on open strings, most of these accompaniment phrases were greatly simplified. Considering the work

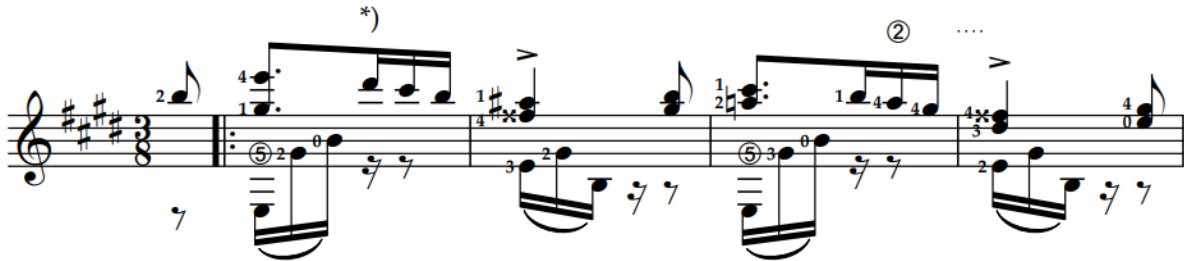


Figure 2.8 Waltz 3 guitar arrangement bars 1-4 (track 4, 0:00-0:06)

predominantly remains in its initial key, apart from a brief modulation to A major, this provided a continuous solution to similar issues throughout the work. In the below example of the initial theme, the benefits of the transposition are immediately apparent.

#### Hexameron Etude 4

The fourth Hexameron Etude exemplifies perfectly the dilemma mentioned above regarding Regondi's tendency toward frequent and adventurous modulations in his more advanced works. The work originally appears in F major, and whilst it is composed in a manner idiomatic to the guitar, F major is at first glance not the most ideal key for a transcription of the work.



Figure 2.9 Hexameron Etude 4 bars 1-3

The initial theme in its original key on the guitar demands a somewhat strenuous barre at the 5<sup>th</sup> fret in order to sustain the melody tones as best as possible. Any arranger familiar with the instrument would immediately place this passage in C major to drastically improve the playability of the phrase as depicted below.



Figure 2.10 Hexameron Etude 4 C major arrangement bars 1-2

In proceeding with this attempted transposition, it is later clear however that various other areas of the work in alternate tonalities become much more challenging to execute, not to mention the fact that the work now incorporates numerous low D notes beyond the lowest range of the guitar's standard tuning, necessitating either a scordatura tuning or the alteration of these bass notes in the arrangement.



Figure 2.11 Hexameron Etude 4 C major arrangement bars 34-36

Similar dilemmas occurred in all attempts to transpose the Hexameron studies, including the many attempts made for the 5th Hexameron study which was subsequently omitted from this edition as a result. As evidenced in the above table, all the Hexameron Etudes were ultimately then preserved in their original keys.

#### 2.4 Adjusting note duration, inserting rests, and re-stemming the original

Being one of the stages originally observed in the aesthetic framework of Tariq Harb, this step was initially devised with the arrangement of Bach and Britten's monophonic violin and cello music in mind. Harb in his project was here primarily concerned with the re-interpretation of 'implied polyphony' in a single line, for which Bach's solo violin sonatas are most famously known. I was nevertheless able to effectively repurpose the stage for the reversed intention of arranging romantic music composed for a polyphonic instrument. In any circumstance where the instrument of origin contains contrasting levels of textural density and sustain to that of the destination instrument, there will likely be moments in which certain textures must be altered, or certain sustained notes must be shortened or rearticulated. In these instances, it is necessary to alter the note values and insert rests to present as clear a score as possible to the performer. In terms of re-stemming, this rarely arose as a matter for consideration seeing as Regondi appropriately separated all individual voices of his concertina works in their original publications, and these could simply be preserved in my edition. Some stems were altered simply to increase the legibility of overcrowded scores in the method Etudes, and each instance of this is included individually in the editorial notes of the edition attached as appendix B to this dissertation.

## Waltz 2

Regondi's second Waltz contains an ideal example of the issues with sustain frequently encountered in arranging Regondi's music for the guitar. The concertina is inherently capable of sustaining notes indefinitely through the continuous motion of the bellows, whilst simultaneously articulating surrounding melody or accompaniment lines. From bar 13 Regondi utilizes this to sustain a drone F throughout the phrase whilst the melody is played above.



Figure 2.12 Waltz 2 bars 13-18

On the guitar, whilst the bass strings indeed offer the best sustain, this F on the fourth string would likely only ring for 1-2 bars, and decays immediately after its initial sounding. One option in the arrangement is to simply remove these ties, indicating to the performer to rearticulate the bass note at the beginning of each bar. Such instances occurred frequently over the course of the project, and whilst most were dealt with as above, some offered the opportunity for interesting creative arrangement. This will be elaborated upon in section 10 of the framework.

## Hexameron Etude 4

A similar issue occurs in the very last bar of Hexameron Etude number 4. Here the sustained note is in the melody, intended to be held over a rapid arpeggio pattern in the accompaniment.



Figure 2.13 Hexameron Etude 4 bars 75-76

The issue in arranging the passage is not so much the guitars comparative lack of sustain, but rather the fingering options for the left hand. It is impossible to fret this note whilst still executing the accompanying arpeggio passage underneath. The solution is simply to rewrite the original whole note as a semiquaver and insert the corresponding rests in the first voice. It is important in each similar circumstance to maintain the original stem direction and separation of voices even when the note lengths are disrupted, as this still serves to convey the composer's original musical intentions to the guitarist interpreting the work.



Figure 2.14 Hexameron Etude 4 guitar arrangement bars 75-76 (track 10, 3:21-3:30)



## 2.5 Interpreting bellow markings, slurs, and articulation markings specific to the concertina

Regondi's English concertina music contains numerous musical markings that are very specific to the instrument, and to adequately preserve and convey the meanings and intentions behind these, as well as properly adapt them to the guitar, an intimate knowledge of both instruments and their performance practices is required. Thankfully, in Regondi's own methods for the concertina one finds many detailed clues on how to interpret his musical literature. Perhaps the most helpful insight to gain from the text is just how similar Regondi viewed the melodic nature of the concertina to other instruments.

In his "A New Method for the Concertina", Regondi goes into detail on the nature of the drawing and compressing of the bellows, and how this is indicated via slurs in the score. In so doing, he makes an insightful comparison to vocal music.

*"The change from Drawing and Pressing the Bellows necessarily causes a break; a momentary interruption during the sound of a note, similar to that of taking breath in singing, and therefore the right moment for effecting the change, must be regulated on precisely the same principle as in singing: that is to say, looking upon the curves (or ties) over any series of notes as representing sentences, words and syllables in the words of a song; therefore, as it is contrary to the rules of vocal declination to breathe in the middle of a phrase or of a word, so is it wrong to change the action of the Bellows between any of the notes over which is written a curve or tie... Such a tie over a group of two, three, four or six notes braced as quavers, semi quavers or of still shorter values, may be compared to words of different lengths; a tie over several such groups may be compared to a phrase or sentence."*<sup>97</sup>

Furthermore, from reading Regondi's first English concertina method, "Rudimenti del Concertinista", it becomes clear that he likened the bellows perhaps even more so (at least in terms of physical technique), with the bowing motion of the violin. This is evident from the fact that, immediately upon introducing the student to this practice in his method, he elects to employ a series of Kreutzer violin bowing studies to exemplify and develop bellows technique on the concertina.<sup>98</sup>

In this light, the various and frequent slur markings encountered in Regondi's concertina music can effectively be viewed in the same light as those found in similar romantic works for the violin, and as an arranger this is particularly helpful, as while few previous projects exist concerning arranging

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<sup>97</sup> Regondi, *New Method for the Concertina*, 12.

<sup>98</sup> Giulio Regondi, *Rudimenti del Concertinista, A Complete Series of Elementary & Progressive Exercises for the Concertina*, (London: Joseph Scates, 1844), 32.

concertina music for the guitar, much has been written about the practice of arranging violin works, and these could be effectively drawn upon throughout the project.

Of particular use was Stanley Yates' writing concerning the interpretation of slur indications when arranging the solo violin music of Bach for guitar. Yates divides left-hand guitar slurs into 3 categories: technical, textural, and phraseological. He defines them thusly:

*"Left-hand slurs are appropriate to this music, and may be categorized in three ways: technical, textural and phraseological. Technical slurs are used simply to aid the right hand in the execution of fast passage-work; textural slurs relieve the monotony of constantly-articulated equal-note passages, particularly when it may not be possible to provide enough variety of touch with the right-hand alone; and phraseological slurs are defined according to their musical effect. It is worth noting that, regardless of the motivation for their use, all slurs have a musical, or phraseological, consequence — generally that of connecting or grouping notes together, stressing the first note of the group."*<sup>99</sup>

Harb then elaborates upon these distinctions:

*"Instead of articulating every single note in a florid passage on the guitar, technical slurs are used to connect some of the notes in a passage and therefore provide some physical relief for the plucking-hand. However, when implied counterpoint is apparent in a monophonic line, illuminating the counterpoint should take precedence over technical slurs. Textural slurs relieve the monotony of a constantly articulated equal-note-value passage. Phraseological slurs mark phrases in bowed-string music. A single phrase marking can be, and usually is executed with one single draw of a bow. These kinds of slurs or phrase markings are found in guitar music as well, but their manner of execution is not that of one single attack of the plucking-hand followed by a combination of fretting-hand slurring. Rather, they are either articulated note for note, or played with a combination of the two previously mentioned slur categories."*<sup>100</sup>

In applying these phraseological bow marking interpretations to the bellow markings found in Regondi's music, it is then possible to convey an accurate interpretation of Regondi's intentions in the guitar arrangement. For example, in Regondi's 3rd Hexameron Etude he includes the frequent use of a motif involving an ascending scale pattern, and in each instance a slur marking indicates the passage should be executed in a single draw of the bellows to be as legato as possible. Following Yates, this would then be a clear illustration of a phraseological slur marking.

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<sup>99</sup> Yates, "Bach's Unaccompanied String Music," 19.

<sup>100</sup> Harb, "The Unlimited Guitar," 37.



Figure 2.15 Hexameron Etude 3 bar 2

In the arrangement, it is important then to maintain this original phraseological slur, as it conveys to the player Regondi's desire for a legato execution of the line. The guitarist will then be inclined to take care connecting each tone and ensure string crossings slightly overlap as to avoid an interruption of the scale. In aiding this intention an additional textural slur can be added to the third note of the scale, both relieving the monotony of repeated plucking, and helping to articulate the correct stresses of the rhythm indicated by Regondi's original beaming.



Figure 2.16 Hexameron Etude 3 guitar arrangement bar 2 (track 9, 0:03-0:05)

An example of technical slurs can be found in my arrangement of Regondi's 3rd Waltz. The original passage here involving doubled notes in a descending scale proved very unidiomatic for the guitar when played at the intended tempo.



Figure 2.17 Waltz 3 bars 76-77

I ultimately elected to arrange the passage incorporating a common guitaristic figuration that exploits technical slurs to attain a rapid tempo. The doubled notes are now shifted demisemiquaver off beat, allowing the left hand to slur from the initial tone, whilst the right hand only plucks every other note of the scale.



Figure 2.18 Waltz 3 guitar arrangement bars 76-78 (track 6, 2:29-2:43)

Concerning the practice of Staccato on the concertina, Regondi again goes into helpful detail in his method and, once more, makes a series of interesting comparisons to other instruments. In his 'Rudementi' he remarks:

*"The effect of touch designated in musical nomenclature by the word "Staccato"... Is so easy of execution on the Concertina as scarcely to require any exercises written for it. So that it will be sufficient here to mention that it is produced by a hammer like stroke of the finger: allowing it to rebound from the Key. This has the effect of disconnecting one note from another and in rapid flights of such percussive sounds, a close resemblance to "double-tounging" on the flute, and "staccato-bow" on the Violin."*

These references to the flute and violin emphasize once more how heavily Regondi drew from the schools of thought and performance practices of his contemporary classical instruments. Considering Regondi essentially built the classical performance practice for the English Concertina from the ground up, such insights are essential for interpreting this music. In this specific case, whilst the guitar is familiar with isolated or slower instances of staccato, being comfortably executed with the right or left hands stopping the ringing of individual strings, the use of staccato in rapid passages is less common. It is generally accepted that, considering the contrasting nature of the guitar's attack compared to instruments like the flute and violin and, indeed the concertina, scales played in rapid succession on a single string inherently produce a similar effect as each note immediately decays. Subsequently, not all of these staccato indications have been preserved in my arrangements, and for those that have, no specialty technique is demanded of the player other than to avoid slurs or cross-string fingerings that would otherwise be employed in a legato passage.

## 2.6 Reduction of textures

As discussed in chapter 1, this stage represents the first of three consecutive additions to the aesthetic framework introduced to manage the textural issues involved in arranging this music for the guitar. The most obvious recourse in solving such issues involves the reduction of these textures through the omission of notes.

Amateur English concertina technique would typically only produce chords of up to six notes. The thumbs of each hand are limited to stabilizing the instrument via the supports on either side, and the pinkies are typically designated the same roll. This then only leaves three fingers per hand remaining to press the buttons and produce tones. More advanced technique however quickly demands that multiple adjacent buttons be depressed by individual fingers. Considering the layout of the English concertina's keyboards, all buttons (or at least all those designated to natural notes) are

typically adjacent to tones a third or fifth above or below, and thus this technique proves extremely fruitful for building larger chords.

Furthermore, as elaborated upon in the previous section regarding the English concertina's construction, Regondi's technique demanded the additional use of the 4th finger of each hand to aid in the execution of elaborate counterpoint and wider voicings. In Regondi's 'Rudementi', he includes an exercise in which all the chords of various scales are played in succession. These are repeated in 3 'gradations' each exploiting a more dense, extended harmony for each chord than the last. The exercise properly demonstrates Regondi's perception of the concertina's capacity for extended voicings.<sup>101</sup>



Figure 2.19 "Rudementi del Concertinista" pg. 23 exercise on harmonised scales in 3 gradations

At the densest moment of the exercise, through creative fingering Regondi produces a G dominant 7 chord with a staggering fourteen individual notes. Of course, extended voicings to this extreme extent rarely appear in his compositions, but it nevertheless demonstrates what the instrument was capable of in Regondi's hands.

The guitar in stark contrast, possessing only six strings, has a maximum capacity of six notes to be played at once. This is further limited by the nature of the instrument. Given that the fretting of notes is executed solely by the left hand, and the range of the instrument is spread across the entire fretboard, certain wide voicings where no open strings are available quickly become impossible to execute. Other technical limitations stem from the rapidity of a phrase, and these will be detailed in the examples below.

<sup>101</sup> Figure from Regondi's "Rudementi del Concertinista." Giulio Regondi, *Rudimenti del Concertinista, A Complete Series of Elementary & Progressive Exercises for the Concertina* (London: Joseph Scates, 1844), 23.

Tangentially, the reduction of any texture inevitably incurs a debate regarding how much one can omit. Where some chords are clearly impossible and demand rewriting, others are simply unidiomatic and lead to very difficult passages and fingerings. It would be tempting to simplify any demanding textures to their most essential tones, producing the most playable version possible. I would argue however that this approach essentially strips the work of an important characteristic of Regondi's compositional style, and it is this debate that spurred the caveat in my projects second objective, 'present idiomatic and playable arrangements, *without deviating from Regondi's inherent virtuosic compositional style*'. It could be said that Regondi's frequent use of extremely wide and demanding voicings are inherently characteristic of his style, both on the concertina and the guitar. The extreme level of difficulty inherent in his solo concert works reflect his constant efforts to push both his instruments beyond their established potentials. In oversimplifying these works for the sake of producing idiomatic arrangements, they would be robbed of an aspect that renders them truly Regondi's compositions. A balance must be achieved that renders the works still playable and idiomatic to a point, without depriving them of the virtuosity or level of difficulty consistent with that on the original instrument.

In any case, reduction of texture ultimately became the most frequent form of necessary alteration in producing the arrangements, and the type of reduction typically fell between two categories: harmonic, and melodic.

#### Harmonic reductions

Harmonic reductions refer specifically to the reduction of voices in a given chord, either due to it exceeding the maximum capacity of notes on the guitar, or due to specific tones or range leading to an impossible left-hand fingering. In executing these reductions, one must strive to maintain all essential notes of the chord and omit only those notes deemed least necessary. In an ideal scenario the outer voices are preserved, and only doubled notes in an inner voice are omitted.

In Regondi's 3rd Hexameron Etude this type of reduction was employed frequently. Whilst many of the chords placed between each scale of the study demanded no more than six notes, they were often impossible to execute on the guitar, and thus had to be reduced. Most of the reductions could be executed following the ideal scenario indicated above, such as the following in bar 15.



Figure 2.20 Hexameron Etude 3 bar 15



Figure 2.21 Hexameron Etude 3 guitar arrangement bar 15  
(track 9, 0:41-0:44)

Here, the middle chord of the bar demands a dense harmony in the lower voices that would call for multiple notes to be played on the same bass strings of the guitar. Taking the outer voices of the chord to be essential, the doubled note F# in the inner voice is non-essential and a clear option for omission. Additionally, given its pedal function with the surrounding chords, its absence is hardly noticed.

Other harmonic reductions in the work were less straight forward and demanded individual solutions. The chord below for instance proved particularly challenging.



Figure 2.22 Hexameron Etude 3 bar 7

The range between the outer voices essentially eliminates the possibility of utilizing all six strings. Additionally, with the harmony here again being dense in the lower voices of the chord, for the same reason as the previous example it proves impossible to include more than four notes of the chord. What makes the omissions much more complicated then, is that the chord contains no repeated tones. The decision can be simplified through analysing the chords function within the passage. As one finds constantly in Regondi's harmonic language, this chord is an example of a chromatic passing harmony, essentially serving to link the previous E major tonic chord to the ensuing B dominant seventh chord. It can then be deduced that the 'essential' line of the passage involves the descending chromaticism found from B to A in the inner voice. The pedal tones B and E in the lower voices both serve to anchor the harmony to the surrounding chords. In my reduction it was decided the motion of the bass B to C and back was ultimately most essential. The final arranged passage then is depicted below.



Figure 2.23 Hexameron Etude 3 guitar arrangement bar 7 (track 9, 0:17-0:21)

## Melodic reductions

Melodic reductions are necessary in passages involving rapid melodic scales or arpeggios composed with multiple parallel voices. This type of writing is idiomatic for the concertina given its unique button layout, and thus forms a staple of Regondi's literature for the instrument. Rapid parallel thirds and 6ths on the guitar quickly become unfeasible in certain contexts, and in some cases had to

be reduced. The approach to this form of reduction, rather than determining the essential tones as in the previous scenarios, required determining the essential melodic line of the passage. It was then decided whether it was necessary to reduce the entire melody to the single essential line, or whether there were possibilities to maintain the harmony in sections.

In Regondi's 1st Waltz, he demands a rapid descending scale in 3rds. At the required tempo on the guitar the passage inevitably becomes stilted and delayed, and deviates from the legato desired by Regondi as indicated from his phraseological slur marking.



Figure 2.24 Waltz 1 bars 19-20



Figure 2.25 Waltz 1 guitar arrangement bars 19-20  
(track 4, 0:49-0:53)

I elected to reduce the entire melodic line to the single essential melody. Seeing as this carries on from the single note arpeggio of the previous bar, the alteration hardly impacts the passage, and Regondi's legato is preserved on the new instrumentation much more effectively.

The following example from Regondi's 3<sup>rd</sup> Waltz was alluded to in my previous discussion of key changes, but also acts as an ideal example for this section. The passage similarly demands rapid stepwise thirds, but here, rather than playing any particularly virtuosic role, they instead form part of the initial theme.



Figure 2.26 Waltz 3 bars 1-5

They appear to be quite playable on the guitar, but at speed and given the simultaneous accompaniment figure demanded, they prove too difficult and unidiomatic to be effective, even with the change of key simplifying the accompaniment. I found through only reducing the middle two thirds of each group of four, the effect of the chromatic neighbouring harmonies at the beginning and conclusion of each phrase could be preserved, whilst the playability was substantially increased.

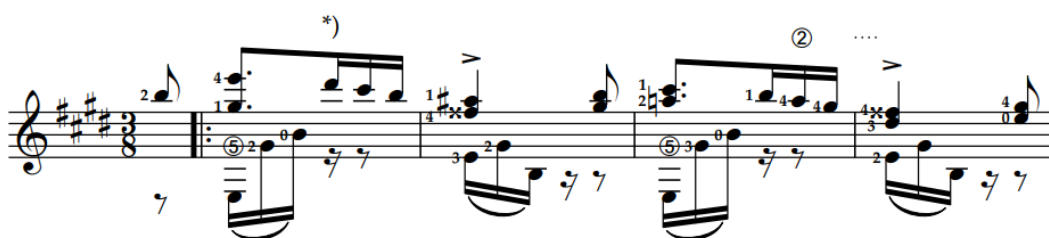


Figure 2.27 Waltz 3 guitar arrangement bars 1-4 (track 4, 0:00-0:06)



## 2.7 Displacing of notes

As an alternate recourse to the complete omission of notes, in certain circumstances displacing notes from their original rhythmic placement allows them to be maintained in the arrangement. Perhaps more than the previous stage, this strategy involves a significant alteration to the original composition, and inevitably deviates heavily from the composer's original intentions. Keeping the objectives of the project in mind, it is therefore important to weigh this deviation with the ultimate benefit to the arrangement in each unique case where this strategy presents itself. Furthermore, the frequency that this stage is utilized in any given work will increase this departure and must be used sparingly. I have nevertheless found that such moments more often than not lead to creative and idiomatic arranging.

The following examples provide three distinct circumstances where it was found the strategy of displacing notes improved the arrangement without overly departing from Regondi's compositional intentions.

### Hexameron Etude 3

Immediately prior to the cadenza of Regondi's 3rd Hexameron Etude, following the gradual crescendo and chromatic rise of the melody and harmony from the previous bar, Regondi writes a high E dominant seventh chord preceded by a chromatic lower passing harmony. A suspended F# is initially sounded on the first beat of the bar and sustained over the ensuing chromatic chords, whilst a pedal E is tied in the bass from the chromatic passing chord to its dominant resolution.



*Figure 2.28 Hexameron Etude 3 bar 66*

As a result of the density of the harmony here, as well as the motion of the inner voices while the outer voices are sustained, it proves impossible for the left hand to adequately finger and sustain all notes. By sounding the E of the chromatic harmony as a harmonic on the twelfth fret of the sixth string, the left-hand finger used to sound this note can be immediately freed to fret an additional tone. When this pedal E is then displaced to the first beat of the bar to be sounded simultaneously with the melody note, it can then be sustained throughout the bar with the other fingers of the left hand being free to fret the chords. Through a minor alteration in the register of one of the inner voices (to be

[illegible]

To further justify the displacement here, given the climactic context of the chord, having the E placed on the first beat ultimately serves to compliment the tension of the arrival at the dominant harmony.

A particular technical advantage of the concertina was found to frequently lead to difficulties in the arrangement of the works. Given the concertina's ease with which a player can execute scales and melodies in parallel thirds and sixths, it is then quite straight forward to maintain an independent bass line below. On the guitar as parallel intervals generally demand the left hand to constantly shift up and down the neck of the guitar, sustaining a fretted bass note quickly inhibits this technique. In many such cases, as exhibited in the previous section, this simply resulted in the necessary reduction of the parallel intervals to their essential melody line. In certain cases, creative fingerings and note displacement provided the opportunity to preserve the full harmony with little deviation from the score.



Figure 2.30 Etude 7 bars 9-13 (bar 9 marked)

With the previously discussed key change of the work to G major, the basses sustained under each of these suspensions now become E, A, D and G. This allowed all to be executed either as open strings or harmonics, freeing up the left-hand fingers to fret the moving melodic voices. Nevertheless, because of the chromatic harmony approaching the suspensions of bars 11 and 13, it still proves impossible to fret these moments without the awkward interruption of the melody notes. Through displacing the counter melody notes originally intended to sound simultaneously with the bass on the first beat of the ensuing bar, these issues can be resolved. Now the lower melody resolves simultaneously with the upper melody on the second beat, and all notes can be sustained for their intended duration.



Figure 2.31 Etude 7 guitar arrangement bars 9-13 (displaced notes marked)  
(track 2, 0:23-0:58)

## Hexameron Etude 1

In contrast to the previous examples, the displacing of notes in my arrangement of Regondi's 1st Hexameron Etude stems from a technical limitation of the concertina. The texture of this etude involves constant rising and falling arpeggios underneath a sustained melodic line. Whilst for the majority of the etude, the melodic line appears above the accompanying arpeggio pattern, in the D and E sections of the work, as well as a small portion of the coda, the structure is altered somewhat to have the melody played in a lower register, while the accompanying arpeggios now span a larger range, stretching often from below the melody tone to well above as depicted in the following figure.



Figure 2.32 Hexameron Etude 1 bar 34

The technical issue arises here as, considering on the concertina, the corresponding button for the sustained melody tone must be held for the duration of each arpeggio, that button is essentially unavailable for use for the accompanying arpeggio pattern. This forces Regondi to compose the accompaniment pattern around those buttons already in use for the melody, and as the melody moves, even if the accompanying arpeggio would otherwise remain the same, it must be altered slightly to accommodate the new unavailable buttons on the keyboard. This results in frequent instances of unnecessary minor changes in repeated arpeggio patterns in an already elaborate harmonic texture. The above example demonstrates how the G of the first half of the bar is avoided during its accompanying Eb arpeggio, whereas in the latter half once the melody has raised to Bb, the arpeggio now avoids this note and instead includes the G that was omitted earlier.

With my arrangement dividing the melody and accompaniment parts between two guitars, this issue is completely avoided. It was found that through displacing and rearranging these chord tones in arpeggios of a repeated harmony, the accompanying guitar part became much clearer with virtually no noticeable deviation from the original composition.



Figure 2.33 Hexameron Etude 1 guitar arrangement bar 34 (track 7, 2:19-2:24)

## 2.8 Alterations regarding register/ octave displacement

The over-use of octave displacement in an arrangement is generally frowned upon when attempting to remain faithful to a composer's original intentions. Eliot Fisk's ambitious arrangements of Paganini's '24 Caprices' for instance are frequently cited as a prime example of this technique detracting from the finished arrangement.<sup>102</sup> I would argue contrarily that when executed subtly and with the surrounding musical context kept in mind, it is possible to utilize octave displacement effectively while still preserve the compositional intention of a work, as long as it is incorporated sparingly.

As discussed in chapter one, whilst the guitar does sound an octave lower than the treble English concertina, it otherwise shares a conveniently similar range. The English concertina spans from G3 to C7, while the classical guitar typically spans from E2 to B6, with many modern guitars (my own included) providing an additional fret to reach C6.

At first glance this could lead one to believe the guitar in fact possesses the advantage, with an expanded lower range and an essentially equal upper range once the octave difference is taken into account. Technical limitations however quickly prove this to be misleading. The compact layout of the concertina's buttons allows for all notes of the instrument's complete range to be easily and equally accessible. In contrast, the upper range of the guitar is increasingly difficult to reach, and limits any form of rapid or complex playing, particularly when simultaneous accompaniment is required.

The various instances where alterations of register or octave displacements were utilized can be divided between three distinct categories, and each of these required a specific procedure of execution.

### Virtuosic scales and arpeggios

Typical of Regondi's compositional style and indeed the virtuosic romantic style he epitomizes is the incorporation of elaborate florid and virtuosic scales and arpeggios in climactic moments of his compositions. This is most apparent in his Hexameron Etudes, and whilst the majority of these were deemed technically viable when selecting the works, there were still a series of passages that couldn't be executed at register and ultimately had to be displaced an octave lower.

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<sup>102</sup> Harb, "The *Unlimited Guitar*," 87.

During the coda of Regondi's 3rd Hexameron study he incorporates an A major scale that ascends to a high C natural, one of the few instances Regondi utilizes the upper most range of the instrument.



Figure 2.34 Hexameron Etude 3 bar 87

As is typically the case with this type of octave displacement, the beginning lower portion of the scale would be perfectly playable on the classical guitar, but as it ascends to the upper register, the passage becomes increasingly difficult to execute accurately at speed, and results in an awkward disruption of the work's tempo. It would seem logical then to only lower those notes that prove impossible to execute on the guitar, but this results firstly in an awkward shift for the left hand, and secondly in an extremely obvious and apparent alteration to the original work. A much better solution then is to isolate an instance earlier in the passage that proves more amenable to the octave displacement and lower the entire phrase accordingly.



Figure 2.35 Hexameron Etude 3 guitar arrangement bar 87 (track 9, 4:57-5:00)

The obvious option here is to execute the displacement from the very beginning of the scale. Considering this is preceded by a relatively longer sustained melody note, the drastic leap lower appears less out of context, and as the original final note of the scale is followed by an immediate descending leap of an octave, the displaced scale then concludes in the same register as the ensuing bar.

Regondi's 1st Waltz contains a similar example of a descending scale that had to be lowered, but here due to the required accompaniment.



Figure 2.36 Waltz 1 bars 23-24

Where the scale by itself could feasibly be played on the guitar, simultaneously fretting the indicated accompaniment at the required speed, particularly given the complex polyrhythmic nature of the phrase, becomes overly difficult. In shifting both voices an octave lower, many of the accompanying notes now fall on open strings and render the phrase much more idiomatic. There remains however the dilemma of when to execute the displacement. The matter is more complicated than the previous example as here, the preceding bar involves a rising G major arpeggio that begins in the lower register and concludes in the same high register of the original scale to be displaced. Simply lowering the problematic scale alone incurs an awkward leap from the arpeggio, but lowering the arpeggio is not an option as it begins in such a low register.

The solution then is to select a moment within the ascending arpeggio to leap an octave lower. This type of staggered arpeggio is in fact a familiar compositional tactic in Regondi's repertoire, used to give the effect of an expanded range within a given register, and can be found across his repertoire for both instruments and in these very waltzes. The final bar of his 3rd Waltz exhibits the following descending arpeggio staggered in the middle.



Figure 2.37 Waltz 3 bar 115

I elected to lower the G major arpeggio from the D on the third note of the second group of triplets, indicated in the below figure. Whilst rhythmically this may seem an ill-advised choice, I made my selection based on two factors, the first being technical. This D and the ensuing G and B can all be executed on the open strings of the guitar, therefore in lowering the arpeggio at this moment, the left hand is given ample time for the subsequent shift in the ensuing passage. Secondly, in lowering the dominant interval of the scale, a clearer accent is placed on the ensuing tonic falling on the third beat of the measure.



Figure 2.38 Waltz 1 guitar arrangement bars 23-24 (track 4, 0:56-0:59)

By far the most challenging instance of this type of alteration occurred in Regondi's Hexameron Etude number 6. Considering the etude itself functions as a study in the execution of arpeggios, it is not surprising that it involves extremely demanding instances of the technique. The problematic passage in question occurs first at bar 3 in C major but is repeatedly modulated into various keys throughout the work. It involves a series of five descending arpeggios, each beginning with a suspension and comprising 6 notes, until the final iteration which comprises nine notes with 6-5 suspensions from the second and sixth notes.



Figure 2.39 Hexameron Etude 6 bars 3-4

Two things make this passage challenging for guitar interpretation. Firstly, the final two arpeggios begin at a register above 12<sup>th</sup> position, proving very difficult for the left hand to fret at any kind of rapid tempo as is necessary in the work. Secondly, each arpeggio requires a large and rapid upward shift to immediately begin the succeeding one, which again is unrealistically demanding on the left hand and inevitably leads to unacceptable interruptions in phrasing. Initially, in trying to avoid too drastic an alteration, a feasible fingering was devised to execute the first 3 arpeggios, while the final 2 were lowered an octave to be played in a comfortable register on the guitar.

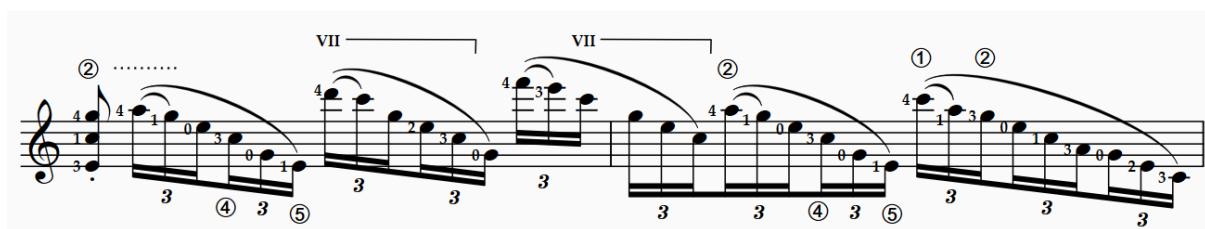


Figure 2.40 Hexameron Etude 6 initial arrangement example bars 3-4

Whilst now playable, I was unsatisfied with this result; the passage remained very demanding for the left hand, and still proved impossible to play without inappropriate hesitations in phrasing. Furthermore, the octave displacements now put the peak of the phrase on the third arpeggio, undermining the obvious climactic direction of the original passage. In trying to preserve as best as possible Regondi's original composition and intentions, I had not only failed, but ultimately produced an unidiomatic and overly difficult arrangement.

I ultimately elected to rearrange the passage entirely, prioritising playability over note for note transcription. I displaced the entire passage an octave lower, enabling much of the phrase to be placed



in first position. Furthermore, I inverted the direction of the first 4 arpeggios and moved the suspensions to the fifth note of each group, to be slurred by the left hand. This not only eliminated any issues with rapid shifting, but also led to a much smoother right-hand fingering of the passage. The final arpeggio was simply transposed an octave lower as before, but now appropriately forming the peak of the phrase.

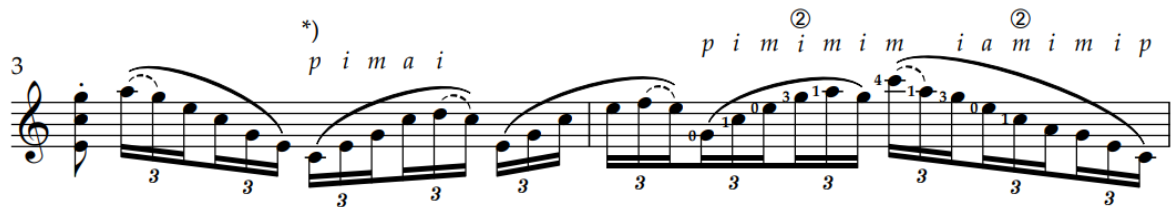


Figure 2.41 Hexameron Etude 6 guitar arrangement bars 3-4 (track 11, 0:04-0:10)

This phrase appears many times in the work, modulated to G major, B minor, and E major, but typically retains the same structure, and in each instance, I was able to use the above approach in its arrangement.

#### Octave displacement of chord tones

In numerous circumstances it is preferable, and ultimately more faithful to the original score, to shift the register of certain voices within impractically wide chord voicings, rather than omitting them entirely. This practice should ideally be reserved for the inner voices of a chord, as displacing the octave of the outer voices produces a noticeable leap that disrupts the bass or melody line.

The example of bar 66 from Regondi's 3rd Hexameron Etude referenced in the previous section serves to exemplify a typical instance where this strategy can be employed to benefit the arrangement. Where, on the concertina, sustaining a note in the upper register of the instrument hardly restricts the capability to execute an accompaniment of widely voiced moving chords, the guitar becomes very restricted. Here, with the fourth finger fretting the high F# on the fourteenth fret of the first string, there is little freedom for the remaining fingers of the left hand to execute any wide voicings. Through raising the octave of the F double sharp-G# line in the tenor voice (accompanied by the displacement of the bass E discussed in the previous section), the chord voicings are now much more compact, and can be fretted immediately below the sustained fourth finger note.



Figure 2.42 Hexameron Etude 3 bar 66



l. h. 12

Figure 2.43 Hexameron Etude 3 guitar arrangement bar 66 (track 9, 3:47-3:50)

In Hexameron Etude 2 a similar instance occurs. Regondi composes a descending sequential pattern involving a high sustained melody note, which is accompanied by a rising V-i progression, before a descending scale brings the melody to the subsequent harmony of the sequence.



Figure 2.44 Hexameron Etude 2 bars 61-63 (bar 61 marked)

Again, the issue in arranging the passage for the guitar concerns sustaining the upper melody tone over the rising chords in the accompaniment without interrupting the line. It is simply too demanding for the fingers of the left hand, particularly in the last progression of the sequence, to fret all chordal tones whilst sustaining the melody. The obvious solution, and my initial attempt, was to omit the repeated chord tone in the harmony that is already present in the melody. For example, in bar 61 this would mean omitting the C# in both chords as below.

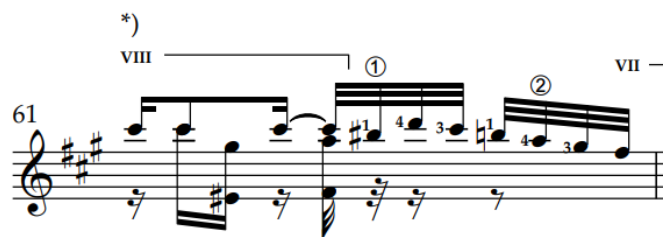


Figure 2.45 Hexameron Etude 2 alternate guitar arrangement bar 61

This proved unsatisfactory as, not only does the accompaniment sound particularly hollow being reduced to parallel 10ths alone, but the fingering remains quite awkward, and the final bar of the sequence remains essentially unplayable. The only remaining solution then is to displace the octave of the bass voice in each chord. Whilst this unfortunately does alter the chord inversions of Regondi's harmony, the new voicings now fit very well under the left hand, and the overall benefit in playability to the passage was deemed to outweigh the departure from Regondi's compositional intentions.

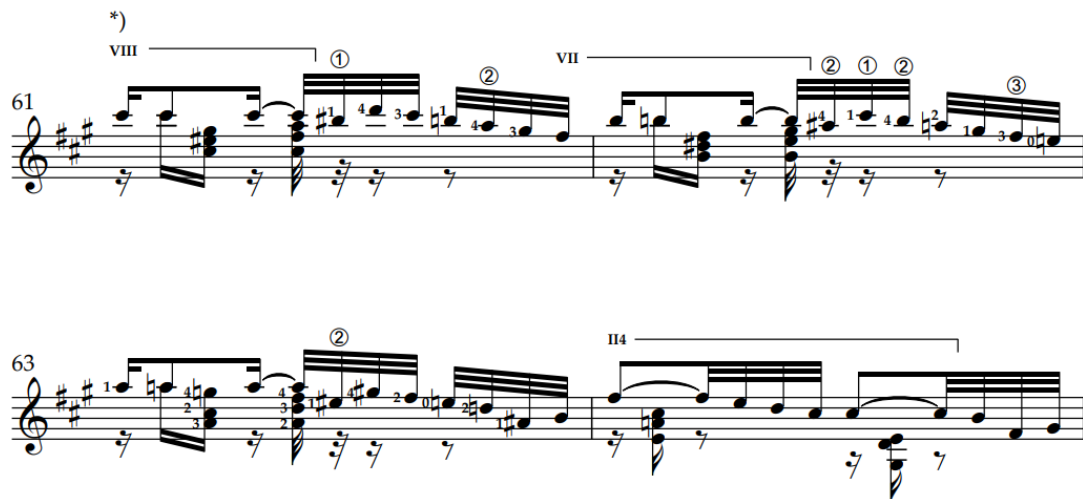


Figure 2.46 Hexameron Etude 2 guitar arrangement bars 61-63 (track 8, 2:15-2:25)

Utilizing the lower range of the guitar to expand or realize intended voicings

In arranging these works for the guitar there were several opportunities to take advantage of the guitar's relatively larger lower range. Where appropriate, bass notes have been displaced an octave lower to utilize this register, especially when this enables the use of open bass strings. Not only does this practice often simplify left-hand fingerings for melodic passages, but it also makes better use of the guitar's resonance.

In Regondi's second Waltz for instance, the third section of the work includes a passage in E major from bars 63-71 in which the arpeggio of each bar begins with a bass E note.



Figure 2.47 Waltz 2 bars 68-71

In my arrangement of the section, I elected to alternately lower the octave of this bass note to be sounded on the guitar's open sixth string. This not only varies the repetitive content of the accompaniment but allows the resonant sixth string to sustain under the consistent harmony throughout the passage.



Figure 2.48 Waltz 2 guitar arrangement bars 68-71 (track 5, 1:38-1:44)

Occasionally, the guitars lower range provided the opportunity to realize voicings that Regondi was clearly forced to alter or contract due to the treble English concertina's limitations in this register.

In Hexameron Etude 3, the section of the work marked *dolce*, from bars 48-67, is particularly harmonically adventurous. The theme of the section, comprising of a virtuosic melodic line followed by a chromatically descending harmony, is constantly modulated to a range of key areas, appearing first in F major, then reiterated in C major, Db Major, and finally again in A major. The following example shows its initial iteration in F.



Figure 2.49 Hexameron Etude 3 bars 48-51

Given the sequential nature of the harmonic progression, the voicings of the accompaniment typically remain consistent, but when Regondi modulates the passage down to C major, he is forced to raise the bass of the D major first inversion chord of bar 54 (functionally the ii6 chord in the sequential progression), as the concertina's range doesn't extend below G3.

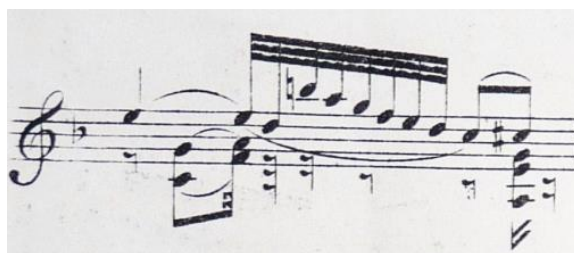


Figure 2.50 Hexameron Etude 3 bar 54



Figure 2.51 Hexameron Etude 3 guitar arrangement bar 54 (track 9, 2:50-2:54)

The guitar can easily accommodate the originally intended voicing, and I was able to amend the passage to realize Regondi's initial intentions for the phrase.

The same alteration was employed in the subsequent modulation to Db major. Furthermore, 2 additional and very similar passages in other pieces from the selected works presented the same opportunity for arrangement, including Etude 7 at bar 27 and Waltz 1 at bar 57. Whilst it is unnecessary to include further examples here, details of these passages have been provided in the pieces' respective end notes section in the attached edition.

## 2.9 Introducing articulations and musical contrasts

Regondi includes numerous instrument specific articulations, and it is important to consider in each individual case how well these transfer to the guitar, and whether they ultimately serve to benefit the arrangement. As Harb recommends:

*"It is important for the arranger to examine articulations in an original score (if any) and experiment whether these original articulations, when transferred to the guitar score, enhance the expressive possibilities of the adapted score, or are better changed, varied, or omitted."*<sup>103</sup>

This point proves generally applicable to the arrangement of any work, but given the present objectives to strike a balance between preserving the composers intentions and producing an idiomatic arrangement, I would add here that it is important before omitting a given articulation entirely that it is considered whether these were included solely out of instrumentally specific considerations, or whether they serve to realise a larger intention in the composition. If so, it would

<sup>103</sup> Harb, "The Unlimited Guitar," 53.

then be preferable to consider how this intention is otherwise realised or preserved in the arrangement rather than dismissing the articulation entirely.

An ideal example of this process of consideration occurred in the arrangement of Hexameron Etude 3. The theme of the work consists of a lengthy chordal progression in which the upper melody note of each chord is sustained, while all lower chord tones are written as semiquavers to be immediately shortened.



Figure 2.52 Hexameron Etude 3 bars 1-4

Through my own experience learning the English concertina and analysing his compositions for the instrument, as well as my consultations with experts of the instrument and repertoire, I have concluded that this frequent form of chordal articulation is largely an outcome of the concertina's limitations. As the concertina is incapable of dynamically emphasizing a note within a chord once all buttons are depressed, trying to emphasize the upper note of a chord to have it sound as the melody becomes difficult. By shortening every chord tone and sustaining the melody, Regondi then effectively resolves this issue. The guitar has no such limitation. Through the control of the pressure executed by the individual right-hand fingers, select notes can be easily emphasized within a chord, allowing a melodic line to be brought above an accompanying harmony.

Following Harb then it would be tempting to dismiss these rhythmic chordal articulations entirely in favour of sustaining the harmony. It is important to consider however the original intention of the work. Regondi clearly composed his third Hexameron Etude with this phenomenon of the concertina in mind, and it is this very stopping of the chord tones below a sustained melody that forms the focal point of the study. Removing it entirely then defeats the original purpose of the work.

Despite it not being a technical limitation of the guitar, the practice of note stopping in both the left and right hands is nevertheless an essential technique for any classical guitarist. Maintaining these rhythmic articulations in the arrangement is then perfectly justified, as now the work can function as an exercise in left- and right-hand chord stopping below a sustained melody. In this sense, the Etude maintains the initial intentions of the composer. The player however can keep in mind that the guitar doesn't share the expressive restrictions of the concertina discussed above, and thus these articulations can be ignored in specific moments to produce musical contrast as is exemplified in my own interpretation of the work.



Contrastingly, in Regondi's 2nd Hexameron Etude, the almost ubiquitous staccato indications of the theme become largely redundant once arranged. The work is intended as a study of the tremolo technique, with the theme involving groups of five rapidly repeated notes, interspersed with briefly articulated chords.



Figure 2.53 Hexameron Etude 2 bars 1-2

My first inclination on viewing this work was that the technique would be produced through the rapid alternation of the direction of the bellows, or a "bellows shake", but my discussions with the accordionist and expert in the field Professor Helmut Jacobs confirmed the notes would in fact be produced through the alternation of fingers on a single button.

"zu Ihrer Frage: Ich selbst habe die Repetitionen nicht als "Bellows shake" gespielt, sondern als Fingerwiederholung, so hat Regondi es sicherlich auch gemeint. Man könnte es anders spielen, aber das würde in diesem Fall den Charakter der Musik nicht treffen."

"In answer to your question: I personally haven't played the repeated notes as a "bellows shake", rather as repeated fingers, and I'm sure this is what Regondi intended. One could play it differently, but in this case that wouldn't meet the character of the music."<sup>104</sup>

This is further attested to by Allan Atlas in his multi-purpose text and musical edition 'The Wheatstone English Concertina in Victorian England.'<sup>105</sup>

Through the careful adjustment of the pressure of each finger, the concertina can produce a large array of staccato articulations at rapid speeds, and thus the abundant markings in the original score are relevant. As discussed in section 5 of the framework, the guitarist's ability to discern these articulations beyond a certain tempo diminishes, and it is generally accepted that the simple nature of a plucked string's attack is enough to realise the original intentions of such a passage.

<sup>104</sup> Helmut C. Jacobs, email to author, 23 September 2023.

<sup>105</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 24.

## 2.10 Applying special effects and extended techniques to imitate the original instrument or otherwise realize the composer's intentions

Through devising techniques to reproduce sounds of the English concertina, effectively two project objectives can be met simultaneously. These techniques will by design be idiomatic to the guitar but are created with the express purpose of producing an effect similar to that originally desired by the composer.

The perfect opportunity appeared in Regondi's 3rd Waltz and stems from a limitation of the guitar. From bars 35-46, Regondi employs a compositional technique idiomatic to the concertina, where a high pedal tone is sustained throughout the entire section whilst the melody and accompaniment is executed below.



*Figure 2.54 Waltz 3 bars 35-38*

Realising this on the guitar is impossible for several reasons. Primarily, the diminishing sustain of a plucked string on the guitar, especially on the first string as is necessary here, renders the passage completely unfeasible, not to mention having to maintain a single finger depressed on this B throughout the entire section would result in numerous fingering complications for the surrounding phrases.

A similar case from Waltz 2 was discussed in section 2.4 of this chapter, in which the effect had to be sacrificed in favour of simply periodically re-plucking the note. Similarly here, one could re-pluck the B at the beginning of each bar, allowing for alterations in the fingering of the note to accommodate the below accompaniment and melody line. Nevertheless, with this solution the issue of the guitars lack of sustain on this note persists. Where the concertina would execute this phrase with the pedal B ringing clearly and consistently throughout the entire section, the guitar when simply rearticulating the B each bar conveys an entirely different musical impression.

It is possible instead here to incorporate the tremolo technique of the guitar. This technique is intentionally devised to create the illusion of a constantly sustained upper melody above a moving accompaniment, and in this instance, it serves perfectly to imitate the concertinas indefinite sustain.



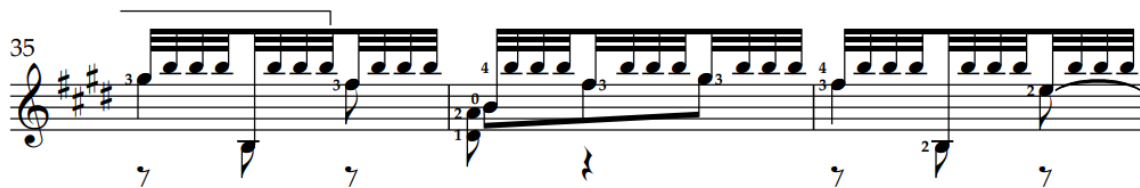


Figure 2.55 Waltz 3 guitar arrangement bars 35-37 (track 6, 1:18-1:21)

In Regondi's guitar compositions one finds some of the earliest examples of the use of tremolo technique in the repertoire. Both His 'Nocturne "Reverie" Op. 19' and 'Aire Varié 1' Op. 21 still today contain some of the most ambitious tremolo passages written for the guitar. Unlike many pieces in this style that exclusively incorporate single notes in the bass, these works contain multiple moments of chordal accompaniment in between the tremolo pattern.<sup>106</sup>



Figure 2.56. Reverie. Nocturne Op. 19 bars 150-153

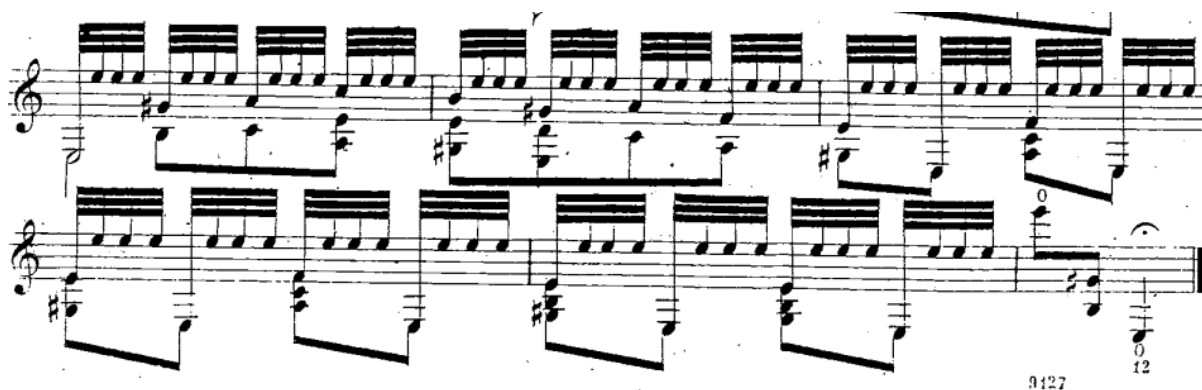


Figure 2.57 1<sup>er</sup> Air Varié Op. 21 bars 163-168

For this reason, it was deemed stylistically appropriate to arrange the waltz section in an equally ambitious fashion, preserving the harmonies in their entirety to be executed between the tremolo.

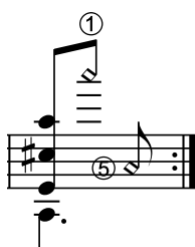
<sup>106</sup> Figures from Regondi's "Reverie. Nocturne Op. 19" and "1<sup>er</sup> Air Varié Op. 21." Giulio Regondi, *Reverie. Nocturne, Op.19* (Offenbach: Johann Andre, 1864). Giulio Regondi, *1er Air Varie, Op.21* (Offenbach: Johann Andre, n.d.).

In the second Waltz, Regondi frequently employs a lower *appoggiatura* ornament which first appears on each note of the 4-bar introductory phrase and is then repeated at cadential moments throughout the first two sections of the work. In most cases it was possible to transcribe this ornamentation directly as a left-hand slur on the guitar, but where the work would cadence in A major, the ornament was placed below a high A6 (A5 once transcribed).



Figure 2.58 Waltz 2 bar 12

The rapid left-hand shift involved in reaching this note alone is impractical, but trying to include the ornament as well proves too demanding at tempo and leads to an interruption in the phrasing of the passage. My solution was to replace this ornamentation, as well as the note following, with an artificial right-hand harmonic.



*r. h. 17, 12*

Figure 2.59 Waltz 2 guitar arrangement bar 12 (track 5, 0:15)

Practically speaking, this allows the left hand to remain in second position. Considering it is already depressing an A on the first string it is simple for the right hand to fret and pluck the artificial harmonic an octave above. Musically, Regondi's intentions in placing this ornamentation are to highlight and emphasize this note, and the contrasting tonal colour of the harmonic serves equally to achieve this purpose. This same solution was additionally used at any instance in the piece where a shift also rendered the ornamentation impractical.

## 2.11 Applying guitaristic techniques characteristic to Regondi

As the third point of my objectives indicates, an important goal in producing these arrangements is to ensure that the finished works resemble the technical and musical style of Regondi's existing body of guitar compositions. It is with this objective in mind that this stage of the framework was introduced. Through the broad overview of Regondi's compositions for the guitar it is possible to identify a series of compositional and technical elements that are characteristic to the

composer. These features have been introduced at key particularly unidiomatic moments, providing a solution that serves to incorporate the work with Regondi's existing body of guitar pieces.

#### Chromatic scales

A frequent characteristic of Regondi's compositional vocabulary is his use of chromaticism. Though it's increased used in the romantic period is a defining feature of the era, Regondi's creative and liberal utilization of chromaticism stands out amongst his guitarist contemporaries. Chromatic harmonies, passing chords and modulations are found throughout his repertoire, though arguably more defining of his style is his incorporation of chromatic scales during climactic moments of his concert works. This is typified in the following examples from Regondi's most well-known composition "Introduction and Caprice":<sup>107</sup>



Figure 2.61 Introduction and Caprice bars 69-71



Figure 2.60 Introduction and Caprice bars 90-95

The employment of chromatic scales was seen throughout this project as a legitimate means to arrange musical moments that would otherwise be impossible on the classical guitar. The following example is found in Regondi's 6th Hexameron Etude.



Figure 2.62 Hexameron Etude 6 bars 83-84

<sup>107</sup> Figures from Regondi's "Introduction and Caprice Op. 19." Giulio Regondi, *Introduction et caprice*, Op.23 (Offenbach: Johann Andre, n.d.).

The G major arpeggio in the latter half of bar 83 culminates in an extremely widely voiced C second inversion chord that proves impossible to fret on the guitar. The natural solution is to lower the octave of the chord's upper melody tone, allowing the entire harmony to be played in first position, but this drastically reduces the range to be covered by the preceding arpeggio to reach its final melody note on the first beat of bar 84. The reduced range however can perfectly accommodate a chromatic scale.

The image displays a musical score for guitar, specifically for Hexameron Etude 6, bars 83-84. The score is presented in two systems. The first system, labeled '82', shows a G major arpeggio (IV) and a C second inversion chord (II). The second system, labeled '84', shows a chromatic scale (VII) and a C second inversion chord (II). The original score is shown for comparison, with the original C second inversion chord (II) and the original chromatic scale (VII) indicated. The score includes various musical notations such as treble and bass clefs, key signatures, and fingerings.

Figure 2.63 Hexameron Etude 6 guitar arrangement bars 83-84 (track 11, 2:35-3:47)

By replacing a portion of the arpeggio with an ascending chromatic scale here, the quantity of notes required for the passage is retained across the reduced range incurred from the octave displacement of the resolution chord. Additionally, the technical requirements of the passage are now arguably more idiomatic to the guitar, and better in alignment with Regondi's guitar compositions.

## Glissando

An additional defining musical feature of Regondi's guitar works is his frequent and expressive use of glissando. This is typified one again in his 'Introduction and Caprice':

The image displays a musical score for guitar, specifically for Introduction and Caprice, bars 20-23. The score is presented in two systems. The first system, labeled '20', shows a complex musical passage with various musical notations such as treble and bass clefs, key signatures, and fingerings. The second system, labeled '21', shows a complex musical passage with various musical notations such as treble and bass clefs, key signatures, and fingerings. The score includes various musical notations such as treble and bass clefs, key signatures, and fingerings.

Figure 2.64 Introduction and Caprice bars 20-23



Figure 2.65 Introduction and Caprice bars 62-68

In Jamie Garrick's thesis analysing how guitarists approached virtuosity in the romantic period, he argues that this characteristic glissando employed by Regondi was an intentional feature to achieve the 'spectacle' of virtuosity prized by the public of the time and growing to define the musical movement.

*"The approach to this high G is slurred with a glissando line, one of many in the piece (Figure 2.54.2). Some guitarists emphasise this by not plucking the high G at all but sliding forcefully to it which sounds the note anyway. While this actually makes the shift easier, decreasing the difficulty for the performer, it increases the drama and sense of spectacle by emphasising the motion of shifting and by making a feature of the shift itself. This is complemented by the dramatic slide that is heard and also seen: the visual and aural combine, emphasising the performer's virtuosity."<sup>108</sup>*

The Glissando motif then serves an integral role in Regondi's guitar works and was thus seen as a valid and important inclusion in the arrangements.

An appropriate moment to make this inclusion was found in Regondi's 3rd Hexameron Etude. The section marked *dolce* spanning from bars 48-67 incorporates a repeating motif involving a chromatically descending harmony, in which each chord is arrived at via descending from a repeated note in the melody.



Figure 2.66 Hexameron Etude 3 bars 48-49

<sup>108</sup> Jamie Garrick, "The Intimate Virtuoso: The guitar, the Rhetoric of Transformation, and Issues of Spectacle in Music by Fernando Sor, Johann K. Mertz, and Giulio Regondi," (MMus. Diss., New Zealand School of Music, 2014), 62.

By fretting this G on the second string, each of these chords can be approached via means of a virtuosic descending glissando.

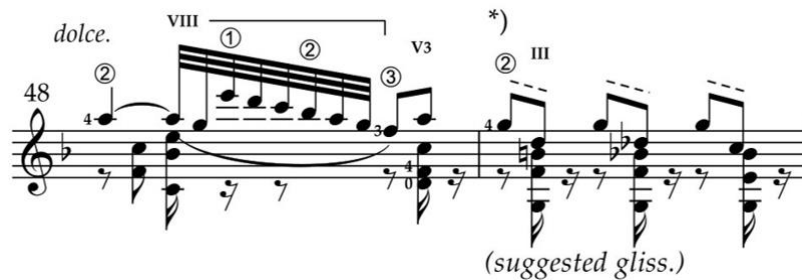


Figure 2.67 Hexameron Etude 3 guitar arrangement bars 48-49 (track 9, 2:22-2:31)

The motif is then modulated across 4 alternate key areas, and in the arrangement the glissando has been incorporated wherever possible.

## 2.12 Using specific fingerings throughout the adapted guitar score

The final stage of the aesthetic framework involves the development and inclusion of specific fingerings throughout each arrangement. Where on many instruments, such as the piano or indeed the concertina, fingerings serve largely a technical purpose to simplify the learning of a work for a performer, on the guitar the choice of fingerings has a direct implication for a work's interpretation. The selection of which string to play a given note on has a significant effect on the tone colour produced. Additionally, depending on where a given melody is fingered, particularly when arpeggiated accompaniment is involved, an ideal fingering can greatly increase the resonance of a phrase as more notes are able to be simultaneously sustained in some positions over others.

They then not only serve to indicate to a player how a given passage may be simplified, or indeed possible at all, but additionally convey the means to a performer as to how best to express the appropriate performance practice and stylistic interpretation required of a given work.

Frank Koonce quite effectively demonstrates the impact a given fingering can have on an interpretation in his article 'Articulation, Texture, and Voicing', concerning arranging the lute music of Bach for the guitar.<sup>109</sup> He identifies two contrasting approaches to the fingering of a given scale or melodic phrase, namely a 'melodic fingering' and a 'harmonic' fingering.

A melodic fingering involves intentionally placing numerous consecutive notes on the same string and restricting any overlap. A harmonic fingering aims to have each consecutive note alter strings, allowing for a constant overlap of the pitches. He provides the following example:

<sup>109</sup> Frank Koonce, "Articulation, Texture and Voicing," *Frank Koonce Articles*, accessed 14 October 2022, <https://www.frankkoonce.com/articles/>.



a fingering that emphasizes their distinct melodic line. Therefore, they have typically been fingered to fall on the same string, avoiding any overlap.



Figure 2.70 Waltz 2 bars 37-41 (track 5, 0:54-1:00)

This 'harmonic fingering' approach to such arpeggiated passages spurs an interesting discussion about the contrasting approach to the performance of arpeggios between the concertina and the classical guitar. On the English concertina, considering the sustained attack of each additional note, arpeggiated tones are typically executed individually, sounding only for their indicated note length.<sup>111</sup> On the guitar, as the note immediately begins to fade after being sounded, it is generally agreed to be most musically effective to sustain as many arpeggiated notes of one harmony together as possible unless otherwise indicated. The extent to which this is possible is determined by the creative and effective use of 'harmonic fingerings', and these have been expressly utilized to this end in each of the arrangements involving frequent arpeggiation, especially Hexameron Etudes 1, 4 and 6.

In terms of the project's objectives, the addition of detailed fingerings throughout the edition serves to greatly increase the idiomatic nature of the works. This way, the most viable and playable means of executing any given phrase are accurately conveyed to the performer. Additionally, the fingerings have also been devised with the best means of executing Regondi's specific articulations in mind, and therefore further serve to ensure the arrangements and eventual performances of the works are in keeping with Regondi's original artistic and compositional intentions.

For the most part, left-hand fingerings alone have sufficed in conveying this information. In certain contexts, both left- and right-hand fingerings were necessary, such as in Regondi's 6th Hexameron etude. Given the Etude's function as a study of rapid and multi-octave arpeggios, once transferred to the guitar, an idiomatic right-hand fingering is integral for the smooth interpretation of the work.

<sup>111</sup> This is exemplified in Helmut Jacobs interpretation of Regondi's third Waltz on accordion on his album *Souvenir d'amitié* (2006).



## Chapter 3

Over the course of this project, through studying Regondi's repertoire for both instruments in tandem, several unique and original observations have been noted that can be applied to the interpretation of his repertoire, as well as to the development of potential future studies in the field.

### 3.1 Performance practice

Alon Schab in his book 'A Performer's guide to Transcribing, Editing, and Arranging Early Music', presents an interesting dichotomy in approaches to historically informed performance practice, originally proposed by Angela Mariani. He states:

*"Angela Mariani makes a useful distinction between "living" and "imagined" models: a "living" model is a performer whose performance one may imitate from hearing (and thus a recorded performer may be dead and still considered a "living" model) while an "imagined" model is an idealized reconstruction of a performance based on historical evidence (Mariani 2017: 15– 27)."*<sup>112</sup>

Unfortunately, the creation of a "living" model for Regondi's concertina music isn't possible. With the first acoustic era of sound recording emerging just a few years after his death, no recordings were ever made of the composer himself. Furthermore, considering the rapid decline of the instrument's popularity, by the time recording technology was more easily accessible this repertoire had already been all but forgotten.

An "imagined" model is indeed possible to create, and it can be devised through the observation of several factors that define Regondi's compositional style and epitomize this repertoire.

#### Romanticism

Jim Samson in his Oxford Grove article on Romanticism places the period between the years of c1830 until the early 20th century (the later years typically being classed as 'Late-Romantic').<sup>113</sup> Given that Regondi's entire musical career falls quite concisely within these years it is hardly surprising that as both composer and performer he epitomizes this musical movement.

Samson goes on to identify several defining factors of the romantic aesthetic. He comments on the developing role of virtuosity as a response to the increased value placed on individualism in the era:

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<sup>112</sup>Alon Schab, "Introduction: Early Music on the Page," in *A Performer's Guide to Transcribing, Editing, and Arranging Early Music* (New York: 2022; online edn, Oxford Academic, 2022), accessed 6 September 2023, <https://doi.org/10.1093/oso/9780197600658.003.0001>, 10.

<sup>113</sup>Jim Samson, "Romanticism," *Grove Music Online*, 20 January 2001, <https://doi.org/10.1093/gmo/9781561592630.article.23751>.

*"Under pressure of a powerful individualism, there was a change in the nature and role of virtuosity, for instance. The bravura styles of such post-Classical composers as Hummel and Weber, intimately linked to the rise of the public concert, acquired new layers of meaning under the weight of Romantic individualism. The career and reception of Paganini is one obvious example of this. But an even more potent archetype of the transformation of post-Classical into Romantic virtuosity was the recomposition by Liszt of his 1826 Etude en douze exercices, first as the Douze grandes études of 1837 and then as the Douze études d'exécution transcendante of 1851. The second set in particular exhibited the virtuoso as Romantic hero, 'overcoming' his instrument in a powerful symbol of transcendence."*<sup>114</sup>

He further describes the "decisive shift in the balance between the diatonic and chromatic elements of a tonal structure", that "operated both at the level of the musical phrase, and, through far-reaching modulation schemes (tonicizing non-diatonic scale degrees), that of the musical work as a whole."<sup>115</sup>

Evidence of this 'Romantic virtuosity' and development in chromatic harmonic language is found throughout Regondi's repertoire and has been exemplified at length throughout this dissertation. Furthermore, I would argue that his legacy in taking two instruments at the time viewed largely as tools for accompaniment and nothing more, and pushing their virtuosic potential to unprecedented extremes, surpasses Liszt as an even more potent example of one 'overcoming one's instrument' that, according to Samson, so symbolizes this period. One can even find this exact sentiment reflected in reviews of the period.

*"Es scheint nun einmal die Bestimmung Regondi's, sich bloß mit untergeordneten Instrumenten vermählen zu müssen. Er verdankt ihrem Wesen nichts, sie ihm Alles... "*

*"It seems to be Regondi's destiny only to marry subordinate instruments. He owes nothing to their nature, while they owe him everything..."*<sup>116</sup>

*"Regondi ist aber auch unstreitig eine Kunst-Celebrität allerersten Ranges, wobei wir weit entfernt sind, diesen Ausdruck nur mit Rücksicht auf das von ihm erfundene neue Instrument oder auf die Schwierigkeit der selbstständigen Behandlung der Gitarre zu gebrauchen, denn käme dieses hier in Berücksichtigung, so müßten wir ihm noch eine höhere Stufe als einem Liszt und Paganini zuerkennen."*

*"Regondi is also indisputably an artistic celebrity of the highest order, although we are far from using this term only with regard to the new instrument he invented or to the difficulty of performing*

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<sup>114</sup> Jim Samson, "Romanticism," *Grove Music Online*.

<sup>115</sup> Jim Samson, "Romanticism," *Grove Music Online*.

<sup>116</sup> Helmut, *Giulio Regondi*, trans. J. Audet, 134.

*on the guitar alone, for if this were taken into account, one must recognise him as of a higher level than Liszt and Paganini."*<sup>117</sup>

With Regondi being so intrinsically linked to the romantic musical movement, an historically motivated interpretation of this repertoire naturally necessitates a thorough understanding of the performance practices of the time. While an in-depth review of romantic performance practice is outside the scope of this project, in my own interpretation of these works two recent insights related to guitar works of this period have proved influential.

The first of which is by the famous guitarist, musicologist, and publisher Matanya Ophee (1932-2017). In his article commenting on how modern performance practice has deviated from its historic 19th century roots, he largely focuses on the practice of 'rolling' chords, or, in his words "the indiscriminate, uncontrolled and involuntary arpeggiation of blocked chords."<sup>118</sup>

Orphée condemns this ubiquitous and thoughtless arpeggiation, and through the analysis of period methods and treatises from the likes of Fernando Sor and Dionisio Aguado among others, clearly depicts the common stance of the period that such arpeggiation was to be used sparingly if at all, with perhaps the most articulate statement found in Aguado's famous method 'Escuela de Guitarra' of 1820:

*"If the notes of a chord are of the same value, they must be executed at the same time, in absolute simultaneity, and that is what I call a simultaneous chord."*<sup>119</sup>

Given the repertoire of this project, Ophee's point is particularly relevant. The arpeggiation of 'block' chords on the concertina not only has no technical necessity as with the guitar, but also produces a less tasteful effect, with each successive note compounding dynamically. In this light, I have consciously limited my utilization of the practice in my recordings of the works. I have however found specific instances where I believe the employment of block-chord arpeggiation is appropriate. To close his article, Ophee allows an important concession:

*"An arpeggiated chord is one to which a specific ornament had been applied. As any other ornament in music of the early nineteenth century, arpeggiation is a useful device which can be applied by the performer to great advantage. Ornamentation, however, must be a conscious activity. It has to*

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<sup>117</sup> *Der Adler* 4, no. 23 (1841), 177.

<sup>118</sup> Matanya Ophee, "Some Considerations of 19th Century Guitar Music and Its Performance Today," *Digital Guitar Archive*, 16 March 2022, <https://www.digitalguitararchive.com/2022/03/some-considerations-of-19th-century-guitar-music-and-its-performance-today/>.

<sup>119</sup> Dionisio Aguado, *Escuela de guitarra*, (Madrid: Fuentenebro, 1825), 11.

*be applied within the correct parameters of a given style, and in compliance with the context of the music.”<sup>120</sup>*

In the theme of Regondi's 3rd Hexameron Etude, he indicates an accent be placed on the second chord of each musical phrase. Whilst an interpretation on the concertina would naturally achieve this through dynamics alone, I found it effective to employ rapid arpeggiation here as an ornament to assist this emphasis, and this can be heard in my recording of the work.

The second relevant insight has been drawn from the work of Matthew Mazanek into the common practice of improvisation in 19th century Romantic guitar music.<sup>121</sup> Referencing again the pedagogical text of Dionisio Aguado referenced above, they quite conclusively demonstrate the common place nature of the practice to improvise ornaments, cadenzas and indeed entire preludes, that has faded from common practice in the modern interpretation of this repertoire.

In arranging Regondi's repertoire, an opportunity was found to represent, even to some small degree, the spirit of this practice, specifically in his 3rd Waltz. In the final bar of the 5th repeated section of the Waltz Regondi includes a rising, staggered arpeggio in E minor.



Figure 3.1 Waltz 3 bar 82

Whilst my modulation of the work to E major (see section 2.3) broadly simplified many of its passages, it altered the harmony of this arpeggio to G# minor, rendering it unwieldy for execution on the guitar. In approaching the arrangement of the gesture, I devised a series of potential alternate executions of the phrase, either by reinterpreting the arpeggio without the staggered articulation, incorporating an initial descending line, or by beginning the arpeggio lower and staggering the passage in octaves rather than 5ths and 6ths.

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<sup>120</sup> Matanya Ophee, "Some Considerations of 19th Century Guitar Music and Its Performance Today."

<sup>121</sup> Mathew Mazanek, "Implicit Curriculum: Improvisation Pedagogy in Guitar Methods 1760-1860," (Dmus. Perf. Diss., University of Dublin, 2021).



Figure 3.2 Waltz 3 arrangement bar 82 (2 variations) (track 6, 2:48/ 3:13)

Whilst Regondi indicates no variation to the phrase in the original publication, it was seen to be in the spirit of 19th century practices of improvised ornamentation to allow it, and thus in my recording of the work I have included both of the above arrangements in alternate repetitions of the phrase, and included the octave variation as an ossia bar in the arrangement.

### Influences

A further relevant aspect to consider when building Regondi's "imagined" performance practice is his own influences as a composer. Through studying his career and compositional output I believe the most relevant of these to fall between three sources.

#### *Operatic influence and the Bel Canto*

Giulio Regondi was active during a time when Italian opera had reached new levels of popularity across Europe. With the works of Vincenzo Bellini (1801-1835), Giuseppe Verdi (1813-1901), Gaetano Donizetti (1797-1848), and Gioachino Antonio Rossini (1792-1868) being ubiquitous throughout Regondi's career, it's hardly surprising that his style and performance repertoire reflect a strong operatic influence.

As with many of Regondi's guitarist contemporaries, a significant portion of Regondi's repertoire over the years of his performance career comprised of operatic fantasies based on themes from the above-mentioned composers, as well as many others, and particular examples of these have already been mentioned in my previous section discussing Regondi's repertoire.

The influence of the Bel Canto operatic vocal tradition of the period is heavily felt in Regondi's melodic writing. The prevalence of vocal technique in the development of Regondi's unique performance practice on the concertina has already been exemplified in section 2.5 of this dissertation,

though perhaps the best indications of Regondi's success in embodying this style on his instruments are the numerous surviving periodicals and reviews likening his playing with singing.

*"...die einzelnen Töne verbindend und in einander verschmelzend, bringt er so viel Geist, Leben und Seele in seinen Vortrag, daß sein Spiel Gesang wird, der im Innersten ergreift."*

*"...combining and merging the individual notes, he brings so much spirit, life and soul into his performance that his playing becomes a song that touches the core."*<sup>122</sup>

*"...aber noch wunderwürdiger schien mir seine Tonerzeugung in den einfach singenden Stellen. Man erkannte das Instrument nicht mehr; der Ton klang nach, bebte; man hörte selbst gebundene längere Stellen und leicht und duftig hingehauchte Melismen, von deren Zartheit sich durch Worte schwer ein Begriff geben läßt"*

*"...but even more marvellous to me seemed his tone production in the simple singing passages. One no longer recognised the instrument; the sound resonated, trembled; one even heard longer passages and lightly and airily breathed melisma, the delicacy of which is difficult to convey in words."*<sup>123</sup>

*"Regondi... spielt Guitarre und Melophon in denkbar vollendeter Meisterschaft, und singt auf letztere Instrumente mit einer wahrhaft bezaubernden Lieblichkeit und unbeschreiblicher Zartheit."*

*"...Regondi... plays guitar and melophone with the most complete mastery imaginable, and sings on the latter instrument with a truly enchanting sweetness and indescribable delicacy."*<sup>124</sup>

In reflecting on these sentiments, Helmut comes to a similar conclusion as the one I've expressed above.

*"Offensichtlich orientierte sich Regondi in der Gestaltung der Phrasen und Melodien am Belcanto der Sängerinnen and Sänger, für den seine Zeitgenossen sehr empfänglich waren."*

*"Regondi obviously modelled his phrases and melodies on the bel canto of the singers, to which his contemporaries were very receptive."*<sup>125</sup>

Clearly any accurate performance practice of Regondi's music then must necessarily be informed by the Bel Canto vocal tradition of the period.

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<sup>122</sup> *Großherzoglich Hessische Zeitung* no. 286, trans. J. Audet, (14 October 1840), 1620.

<sup>123</sup> *Bohemia, ein Unterhaltungsblatt* no. 26, trans J. Audet, (28 February 1841), no page number.

<sup>124</sup> Note in this excerpt the confusion in terminology between the concertina and the melophone discussed in chapter 1. *Allgemeine Musikalische Zeitung* 43, no. 10, trans. J. Audet, (10 March 1841) 217-218.

<sup>125</sup> Helmut, *Giulio Regondi*, 127.

### *Pianistic influence and Sigismund Thalberg*

The influence of pianist and composer Sigismund Thalberg (1812-1871) on the career and compositions of Regondi can be observed through much of his career and compositional output. Having met Thalberg initially at a shared concert in 1837, and again in 1839, his impact on Regondi was quickly evident. Early in his musical career Regondi arranged several of Thalberg's operatic fantasies for the guitar and incorporated them into his repertoire.

Thalberg, together with Liszt, is frequently credited with pioneering the development of the large-scale opera fantasie that became so popular during the period. Where many previous works in this genre were often limited to a mere theme and variations, Thalberg's new form would typically be of enormous scale, involve overture-like, originally composed introductions, soaring virtuosic elaborations, and delve deeply into the original character of the work from which the fantasies were inspired.

Following Regondi's direct arrangements of Thalberg's fantasies, he is seen to slowly incorporate this style into his own original compositions, most evidently in his 'Air varié de l'opera de Bellini I Capuleti e I Montecchi' for guitar. In his preface to Edition Orphée's publication of the work, Stefan Hackl remarks on a distinct Thalberg influence in the "monumental style of the introduction – a kind of dramatic overture".<sup>126</sup> Furthermore, the structure in general strongly reflects that of the Thalberg fantasies already arranged by Regondi, as well as the absurdly ambitious, pianistic arpeggiated accompaniment of the final variation.

In general, Regondi's ambitiously dense harmonic writing and propensity to push the limits of chordal voicings for both his instruments is likely to be inspired at least to some extent by his experience with the music of Thalberg.

### *Violin influence and comparisons to Paganini*

From analysing Regondi's concertina methods alone it is clear the extent to which he drew influence from contemporary violin technique of the period. As discussed in chapter 2, Regondi in his "Rudimenti del Concertinista" employed several of the Kreutzer's violin bowing etudes in the education of phrasing passages with the bellows. Furthermore, to conclude this method he provided a complete transcription of J.S. Bach's Fugue from his 3<sup>rd</sup> violin suite BWV 1005, "fingered and accentuated for the concertina".<sup>127</sup> Whether this was intended as an ultimate pedagogical challenge, or a demonstration of the potential of the instrument, it serves to demonstrate the degree to which

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<sup>126</sup> Giulio Regondi, *Air Varié de l'opera de Bellini I Capuleti e i Montecchi*, Edited with an introduction and notes by Stefan R. Hackl, (Columbus: Editions Orpheé, 2007), ii.

<sup>127</sup> Giulio Regondi, *Rudimenti del Concertinista*, 40.

Regondi was drawing inspiration from violin pedagogy and technique in the development of his own performance practice on the concertina. It is only logical then in the pursuit of building an historical performance practice for this repertoire to additionally draw on the much more abundant body of literature regarding violin practices of the period.

Again, one can turn to periodicals and reviews and find many reflecting a likening of Regondi's sound to the violin, though more common still were comparisons between himself and Paganini, such as the following comparing their relative achievements and reception:

*"erst dieser Künstler erhob die Guitarre zu einem wahrhaft musikalischen Concertinstrumente, und schuf für dieselbe durch seine Behandlung eine neue Aera, wie Paganini für die Violine. ... Ich habe aber auch seit Paganini über keinen Virtuosen, Kenner und Laien so einstimmig enthusiastisch gesehen, und so unbedingtes Lob ohne den leisesten Tadel aussprechen gehört."*

*"Only this artist elevated the guitar to a truly musical concert instrument and created a new era for it through his treatment, as Paganini did for the violin. ... But I have also not seen since Paganini such unanimous enthusiasm from virtuoso, expert and amateur, and have heard such unconditional praise pronounced without the slightest criticism."*<sup>128</sup>

Regondi is known to have developed at least some connection to the famous violin virtuoso from a young age as was recounted in my biography of the composer earlier in this dissertation. Douglas Rogers in his articles on the life of Regondi even notes how they coincidentally arrived in London together for the first time in 1831 in "the same year and month."<sup>129</sup>

In terms of repertoire, one can draw a quite convincing comparison between the Hexameron Etudes and the similarly virtuosic '24 caprices' of Paganini. With the above facts and periodicals taken into account and considering Paganini's caprices were originally published shortly before Regondi's birth in 1820, speculating on a potential inspiration here seems quite reasonable.

Concertina performance practices relevant to guitar interpretation

Lastly, an original insight this dissertation can offer into the development of an historically informed performance practice stems from the transcription process itself. Through familiarizing myself with the original publications of this repertoire and the technique of the English concertina, I have become aware of several important concertina performance practices that I believe benefit an

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<sup>128</sup> *Allgemeine Theaterzeitung* 34, no. 7, trans. J. Audet, (8 January 1841), 30-31.

<sup>129</sup> Rogers, *Giulio Regondi Part I*, 6.



interpretation on the guitar when kept in mind. These have been individually mentioned in chapter 2, but for the purposes of this section they will be summarized below.

#### *Chordal Articulations*

Due to the nature of the English concertina's construction, it is inherently difficult to selectively emphasize a given voice within a chord. As a solution, Regondi is frequently seen in denser harmonies to articulate non-melodic chord tones as rhythmically shorter, or even with staccato articulation markings. This is exemplified most clearly in my discussion of his 3rd Hexameron Etude in section 2.9. Whilst the guitar has no such dynamic limitations, these rhythmic articulations can nevertheless still be observed in moments to imitate the performance practice of the concertina, and this can be heard in my own recording of the above-mentioned Etude.

#### *Phraseological Slurs/ Bellows Indications*

The numerous, sometimes long-spanning phraseological slurs included in the publications of this repertoire were originally intended to denote a phrase or line to be executed in a single draw or push of the bellows, much like repertoire for the violin denotes a line be executed with a single draw of the bow. Whilst guitar repertoire typically employs no such large-scale phrase markings, left-hand slur technique can be employed in these moments to assist in representing and imitating this practice. Again, in Regondi's 3rd Hexameron Etude one finds an ideal passage to employ this technique.



Figure 3.3 Hexameron Etude 3 bar 66-67

This long phrase indication occurs during the work's cadenza, and in my interpretation of the passage (track 9, 3:47), I chose to better realise this by performing the entire ascending portion of the scale largely with left-hand slurs to better imitate the performance practice of the English concertina.

#### *Interpretation of Trills*

Whilst Hexameron Etude 5, Regondi's study on the execution of trills, has been unfortunately omitted from this project due to an insurmountable incompatibility with the guitar, the trill ornament nevertheless still arises in his 6th Hexameron Etude, and with my many attempts at arranging Etude 5, some thoughts have been given to approaching the ornament on the guitar in this context.

In Regondi's method books he includes a series of exercises for the execution of the trill or 'shake' as it is termed in the text, but neglects to provide any remarks regarding its performance until

the concluding statements. Here he provides an interesting complaint about a common practice he had observed in his contemporaries.

*"Concerning the shake, I must here protest against the trick which idleness alone can sanction, of holding down one of the two notes whilst the other is repeated! An absurd and truly discordant effect which would never be tolerated by any conscientious teacher; but if that embellishment is found too difficult by beginners at first in its proper mode of execution, it is better to abandon it altogether rather than thus mutilate it."*<sup>130</sup>

On the guitar, in interpreting the trill, one has two options. The 'left-hand trill' involves the rapid upwards and downwards slurring of a finger on the fretboard to illicit the effect. The 'right-hand' or 'cross-string' trill in contrast utilizes a combination of the hands, where the left-hand frets the required two notes on two separate strings, and the right-hand alternately and rapidly plucks each string, typically cycling through fingers p, i, m and a to achieve the required speed. Given Regondi's above complaint, it may seem logical to elect the left-hand trill to best represent the concertina's approach to this ornamentation, considering in this way one ensures no overlap of the two tones. I would argue contrarily that only with the right-hand trill can the appropriate level of dynamic sustain and consistent attack be produced that best emulate the original instrument. As such, in my recording of Hexameron Etude 6 I have elected to incorporate the 'cross-string' trill (track 11, 2:53). In either case, an argument could be made for the correct interpretation of both techniques, provided the sustain and dynamic of each of the trill's respective tones is maintained evenly.

### 3.2 Cross-instrumental influence

A final interesting observation made possible by this project is the extent to which Regondi's compositions and technique on the English concertina and the guitar are seen to influence one another. As a result of both analysing the repertoire, becoming familiar with the English concertina, and arranging this music for the guitar, I have observed several features in Regondi's repertoire for each instrument that seem directly influenced by his practices on the other.

#### English concertina practices on the guitar

With rapid scales in thirds and sixths being so naturally executed on the English concertina, it is easy to draw a connection here to Regondi's frequent inclusion of such passages in his repertoire for the guitar. Passages of this nature are indeed found in the classical guitar repertoire of his contemporaries, but rarely to as ambitious an extent as in much of the works of Regondi, the following excerpt from his "Air Varie 1" being a prime example.

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<sup>130</sup> Regondi, *New Method for the Concertina*, 52.



Figure 3.4 Air Varié Op. 21 variation 1

Furthermore, the concertina's ability to accommodate extremely dense and wide harmonic voicings was another feature exploited to its fullest potential by Regondi. In turn, he's seen to frequently push the possibilities for wide voicings and left-hand extensions on the guitar, at times beyond what many would view today as feasible, let-alone idiomatic to the instrument. Certain specific chord voicings that appear repeatedly in his concertina compositions, that are rarely scene in guitar repertoire of the period, are occasionally utilized by Regondi in his guitar works. For example, in many of the Hexameron Etudes Regondi employs a major triad voicing involving 3 octaves of the tonic, with the 5th above the lower tonic, and the 3rd doubled within the outer tonics. On the guitar, this typically necessitates an uncomfortable extension over a barre position, (essentially an 'open G-chord shape above a barrè) but Regondi uses this voicing frequently in his repertoire. Here it appears towards the conclusion of his Reverie Nocturne.



Figure 3.5 Reverie. Nocturne Op. 19 final bar

#### Guitar practices on the English concertina

The predominant influence seen from Regondi's guitar writing on those works composed for concertina is his use of arpeggiation, particularly as an accompaniment figure. Arpeggiated accompaniment is a consistent technical feature in the guitar works of Regondi, and in many of these pieces he characteristically pushed what was thought of as possible in the execution of this technique. The following excerpts from his 'Introduction and caprice' and his 'Air varié de l'opéra de Bellini I Capuleti e I Montecchi' demonstrate examples of the technique that have rarely been surpassed in terms of ambition and difficulty in the decades since their composition.



Figure 3.6 Introduction and Caprice Op. 23 bars 189-192



Figure 3.7 Air varié de l'opera de Bellini I Capuleti e I Montecchi final variation

It is simple then to draw a connection to similar forms of compositional structures appearing in his works for the concertina. The most apparent example of this is found in his 4th Hexameron Etude. A cursory comparison of the etude's opening bars with the above examples, especially that from his Bellini variations, makes it difficult to deny a cross-instrumental influence occurring here.



Figure 3.8 Hexameron Etude 4 bars 1-2

## Conclusion

The repertoire central to this research project represents an unfairly overlooked body of work from one of the Romantic period's defining composers. Solely due to the English concertina's waning popularity in the context of western classical music, Regondi's many compositions for it have been all but abandoned. Considering the recent and dramatic resurgence of Regondi's popularity in relation to his works for the classical guitar, this project has sought to revive interest in his forgotten repertoire through the creation of a new edition of guitar transcriptions and arrangements of the works.

The accompanying recordings to this dissertation demonstrate the suitability for these works to be performed on the classical guitar and indicate that they are on par with those Regondi pieces already so popular on the instrument. Additionally, the accompanying performance edition will supply guitarists with the means to explore this repertoire in an approachably idiomatic and historically informed manner.

In total, this research project has successfully produced eleven individual arrangements of Regondi's concertina compositions. In the methodology section I identified three distinct objectives intended to guide and define the finished arrangements. Through the development of a project-specific aesthetic framework building on the research of Tariq Harb and Evan Hopkins, I have been able to consistently and successfully adhere to these objectives over the course of the arrangement process, ensuring a high academic standard in the final complete edition of works.

My first objective specified that the arrangements were to preserve the intentions and spirit of the original compositions. With the inclusion of a pre-evaluation stage as the first step of my aesthetic framework, I was able to clearly discern each work's defining compositional and musical intentions from the outset, ranging from the simplistic pedagogical intentions of the 'New Method' etudes, to the virtuosic, technically specific intentions of the Hexameron Etudes. These were then consciously maintained throughout the arrangement process, and several stages in the framework were introduced to assist in their realisation. Note displacement was employed to ensure every possible attempt was made to preserve Regondi's harmonies before note omissions were considered, and special musical techniques were introduced in select works to imitate concertina techniques that proved impossible on the classical guitar, such as the utilization of the tremolo technique in Waltz 3 to imitate the concertina's infinite capacity to sustain a pedal note.

The second objective outlined the necessity to preserve the balance between the creation of playable, idiomatic arrangements, and the preservation of Regondi's characteristically difficult, virtuosic style. Where reductions in texture were necessary, this was done with consideration to the

initial level of difficulty and virtuosity present in the original work to preserve this characteristic in its arrangement for the guitar. In reducing the various overly dense harmonies in Regondi's 3rd Hexameron Etude for instance, care was taken only to omit chord tones deemed non-essential, leaving playable, but appropriately challenging harmonies. Furthermore, the inclusion of detailed fingerings in the edition greatly assists in demonstrating the most idiomatic approach to each piece.

Finally, my third objective outlined my intent to broaden the stylistic scope of Regondi's music currently available to guitarists, whilst still aligning with the unique compositional character present in his guitar works. The initial aspect of this objective was achieved in the selection of the repertoire to be transcribed. In the process of overviewing many of Regondi's works for the English concertina, I was able to identify a broad variety of compositional styles that are hardly represented by his surviving repertoire for the classical guitar, and by selecting three distinct and contrasting collections of works this variety has been adequately represented in the edition. By analysing his various concert works for the guitar, I was able to identify uniquely characteristic compositional devices that could be individually introduced into select arrangements to better help them align with this body of repertoire, including the utilization of virtuosic glissando incorporated in Hexameron Etude 3, and the inclusion of chromatic scales in otherwise incompatible passages introduced into Hexameron Etude 6.

The primary obstacle encountered over the course of this project concerns Regondi's 5th Hexameron Etude. Whilst initially the work seemed promising to arrange, numerous attempts yielded results deviating too far from my projects first and second objectives; both straying unacceptably from Regondi's compositional intentions and being overly unidiomatic to play. Whilst the inclusion of the complete set of Hexameron Etudes in this edition would have been most desirable, I would hope that my decision to omit this work from the final edition reflects the project's commitment to these objectives.

Apart from its success in the production of original arrangements, I believe this project stands out in its demonstration of the potential for the process of transcription and arrangement itself to be utilized as an independent mode of research. A thoughtful and academic approach to the transcription and arrangement process implies the development of a fundamental understanding of the repertoire's instrument of origin and of the necessary performance practices for its original interpretation. I have effectively developed this understanding not only through a thorough analysis of the original compositions, but by acquiring an English concertina and learning its basic performance practices, as well as by consulting experts in its use and relevant repertoire. It is only in this process that original insights into performance practice and compositional style have been possible.

Over the course of this project, I have uncovered several potential areas for future research. Whilst the eleven works included in this project represent an ambitious scope for a single edition, the cursory overview of Regondi's complete concertina compositions in chapter 1 demonstrates the sheer quantity of this repertoire remaining largely untouched. Hopefully, through demonstrating the effectiveness of this selection of works when interpreted on the guitar, my project will inspire continued research into this neglected body of Regondi's repertoire, and the continued arrangement and renewed interest in the larger body of works. In chapter 3, I endeavoured to supply an elemental construction of an "imagined" historical performance practice for the interpretation of Regondi's work, but being an additional and secondary focus of the project, it was admittedly limited and, in many parts, necessarily speculative. As such, this constitutes another area ripe for potential future research. Lastly, whilst this project has been predominantly concerned with the introduction of this repertoire to the classical guitar community, it also serves to highlight the historic value of the English concertina in the context of western classical music. Whilst academics such as Allan Atlas, Helmut Jacobs and Douglas Rogers have published invaluable research in this field, the instrument in general and its repertoire from the period warrant far greater academic attention than what they've been granted to date.

Considering the weight continuously placed on the importance of the composer's original intentions throughout this dissertation, it is interesting to consider how Regondi himself would have viewed this project. Where some may argue there is no grounds to hypothesize Regondi's approval in the transcription of this repertoire for the guitar, I would urge them to consider Regondi's own experience with transcription. A thorough overview of Regondi's compositional output and performance repertoire reveals a composer familiar with and fond of the practice. From his inclusion of Bach's fugue BWV 1005 in his method for the concertina, to his groundbreaking operatic arrangements, to his frequent performances of concertina transcriptions of some of the most ambitious violin works of his period (both Spohr and Beriot's violin concertos being notable examples),<sup>131</sup> Regondi repeatedly exemplified himself as a composer sympathetic to the benefits of transcription. The only conspicuous difference here lies in the motives driving this pursuit. Where Regondi was arguably utilizing the practice to both demonstrate the potential of his instruments and expand their respective repertoires, I am primarily exploiting the genre in the attempt of reviving interest in his work, and in this pursuit, I would like to think he would have looked favourably.

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<sup>131</sup> Allan Atlas, *The English Wheatstone Concertina in Victorian England*, 70.

The use of transcription as a means to revive forgotten repertoire is hardly an historically original concept. One can find examples of this practice dating back to the baroque period. In her dissertation concerning piano transcriptions, Ja-Hye Koo outlines arguably the most famous example:

*"Although it is commonly believed that Mendelssohn revived Bach as a composer in the nineteenth century, it was rather the tradition of playing his music in modern concert settings with modern instruments that was rediscovered through the nineteenth century composers. Major composers such as Liszt and Brahms have all contributed to this movement by conducting and or transcribing his music."*<sup>132</sup>

In a similar vein, it is my sincere hope that with the publication of these arrangements, the popularity of this repertoire will reach that deserving of the unique and historically relevant composer responsible for its composition.

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<sup>132</sup> Ja-Hye Koo, "The Music of J.S. Bach and the Art of Transcription: Selected Bach Transcriptions by Pianist-Composers," (DMA. Diss., University of Maryland, 2012), 1.



## Appendix A: Track List

Track Number	Track Title	Duration	Performers
1	Etude 6	1:06	James Audet
2	Etude 7	1:52	James Audet
3	Etude 8	2:20	James Audet
4	Waltz 1	3:18	James Audet
5	Waltz 2	2:59	James Audet
6	Waltz 3	4:14	James Audet
7	Hexameron Etude 1	5:32	Guitar 1: James Audet Guitar 2: Dr. Vladimir Gorbach
8	Hexameron Etude 2	4:20	James Audet
9	Hexameron Etude 3	5:25	James Audet
10	Hexameron Etude 4	3:30	James Audet
11	Hexameron Etude 6	4:00	James Audet

# The Forgotten Works of Giulio Regondi

A New Edition of Regondi's English Concertina Works Arranged  
for the Classical Guitar



Arranged and edited by James Audet

## PREFACE TO THE EDITION

<sup>1</sup>Since the first modern publication of Giulio Regondi's guitar compositions in 1981<sup>2</sup> classical guitarists have become increasingly infatuated with the romantic period composer. His unfortunately small surviving body of guitar works has today left guitarists wanting more, and yet somehow his abundant surviving repertoire for the English concertina has been completely overlooked. In making this edition I hope to remedy this and introduce the guitar playing public to a small fraction of this body of work, and a much more varied composer than one may find in Regondi's surviving repertoire expressly composed for the guitar.

These arrangements have been carefully created to preserve the original intentions and musical spirit of each piece, whilst simultaneously aligning with the characteristically challenging and virtuosic style of Regondi's existing body of guitar compositions. As such, while some of the simpler works resemble more direct transcriptions, more challenging, unidiomatic pieces have been creatively arranged in a manner keeping with Regondi's style. This practice necessitates substantial creative license on the part of the arranger but is a necessary element in the introduction of such important works to the repertoire. As one of today's more prominent guitar arrangers Eliot Fisk remarks:

*"Transcription can be compared to the art of translation in language. An overly literal translation can become so cumbersome that the sense of the original is lost, while a freer translation may convey more of the sense of the original. Likewise in*

*music. A freer transcription...can create more of the sense of the original than if you just go note for note."*<sup>3</sup>

Transcription and arrangement have long been cornerstones in the expansion of the guitar's repertoire, as well as its re-popularization over the course of the 20<sup>th</sup> century. From Tarrega's transcriptions of Beethoven and Chopin to Segovia's infamous arrangement of Bach's Chaconne, the practice has for decades served to bring the works of non-guitar composers to the repertoire and demonstrate the instrument's capabilities.

Guitarists have shown themselves able and eager to interpret even the most challenging repertoire from other instruments. It is strange then that most surviving compositions by one of guitar's most beloved composers have remained neglected for so long solely due to their original instrument of composition. If Fisk's philosophy can be applied so successfully to his incredibly ambitious edition of Paganini's 24 caprices, then why have Regondi's similarly virtuosic and challenging "Hexameron Etudes" for the English concertina to date never been attempted?

It is long overdue that these works were brought into the guitar repertoire and with this edition I hope not only to expand Regondi's repertoire currently accessible to guitarists, but to revive an important portion of his compositional archive.

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<sup>1</sup> The portrait of Giulio Regondi on the cover of this edition is a copy of a lithograph made of the composer in Vienna, 1841, by Joseph Kriehuber.

<sup>2</sup> Giulio Regondi, *Giulio Regondi: The complete works for guitar: with commentary and a biographical essay on the composer*, edited by Simon Wynberg, (Monaco: Editions Chanterelle, 1981).

<sup>3</sup> Eliot Fisk and Jim Tosone, *Eliot Fisk: An American in Europe, February 1996*, in *Classical Guitarists: Conversations*, ed. Jim Tosone (Jefferson, N.C.: Mcfarland, 2000), 43.

## ABOUT THE REPERTIORE

This edition comprises eleven arrangements Regondi's compositions originally for the English concertina taken from three individual collections of work. The first three works are simple pedagogical etudes taken from his "New Method for the Concertina" (1857). This is followed by his "Set of 3 Waltzes" (1844). The final five arrangements are taken from his "Hexameron du Concertiniste" (1853), originally a set of six concert etudes. The following sections will elaborate on each work's original compositional intentions, discuss how these have been adapted in the arrangements for guitar, and articulate any important technical or musical considerations for the interpretation of the works.

### Etudes from the Concertina Method

Regondi's 'New Method for the Concertina' represents one of the few and by far the most comprehensive methods ever published for the English concertina, and today serves as a testament to the composer's prowess and accomplishments on the instrument. Towards the method's conclusion, Regondi includes a series of progressive studies, 3 of which have been selected for this edition. Considering their original purpose, one may find in these works a departure from the quintessential romantic style familiar in Regondi's larger concert works, with these presenting a more classically didactic nature reminiscent to the etudes of Fernando Sor.

Etudes 6, 7, and 8 were composed specifically to present the performer with the challenge of realising a polyphonic work in up to three voices. Considering this is as demanding on the guitar as on the concertina, the works translate well across instruments whilst effectively maintaining their original purpose as a study. Each of the etudes are laden with melodic suspensions and contrary motion in multiple parts, and special care should be taken by the performer to preserve each note for its full duration.

Whilst etudes 6 and 8 have been preserved in their original key, the 7th presented the largest challenge for transcription, and was ultimately transposed from D major to G major. Even so, numerous alterations were necessary to achieve a viable interpretation, and the performer is encouraged to analyse the end notes to familiarise themselves with Regondi's initial intentions.

In Regondi's modest body of guitar works we rarely see pieces targeting the amateur player. Hopefully these transcriptions will provide guitarists the opportunity to experience another aspect of Regondi's compositional style with which they are likely unfamiliar and broaden the skill level required to appreciate his music.

### Three Waltzes

Regondi's set of 3 Waltzes for the English concertina exhibit a compositional style foreign to that found in his works for the guitar, none of which take the form of a waltz. In this collection Regondi is catering to the less advanced player in a compositional style favourable to bellows instruments at the time.

While much of the material is quite approachable, each piece invariably contains sections demanding considerable technical skill, particularly the third waltz. Originally in C major, this work features much of the characteristic, virtuosic writing familiar in the concert works of Regondi. It has been transposed to E major in this edition to better employ the guitars open strings, and many devices idiomatic to the concertina have been reduced or otherwise arranged. Each of these alterations are detailed at length in the work's end notes section.

### Hexameron du Concertiniste: Six Concert Etudes for the Concertina

Regondi's Hexameron Etudes for the English concertina present perhaps the most ambitious series of didactic works ever composed for the

instrument, and each serve as an independent concert piece. In this sense, they are reminiscent of his similarly ambitious concert etudes for the classical guitar, though differ in an important way; each etude is composed around the development of a specific technique, whereas the guitar etudes are generally more freely composed. When arranged these technical focuses present an interesting reinterpretation of the intention of each work. Considering the contrasting nature of each etude, they have been described separately below.

#### Hexameron Etude One

The first etude in the collection deals with the practice of sustaining a melody above constant rising and falling arpeggiated accompaniment. The complexity of the accompaniment figures combined with the varied register of the melody makes the piece impossible to effectively perform on a single guitar, and so here it is arranged for guitar duo. By dividing the melody and accompaniment between two guitars, both voices can be effectively sustained.

Whilst this preserves the works musical intentions, Regondi's pedagogical intention of practicing the maintenance of complex simultaneous melody and accompaniment on a single instrument is admittedly lost. The new arrangement instead presents an interesting and rhythmically challenging study for guitar duo. With the melody notes falling directly between each arpeggio, careful attention must be taken to phrase each line with rhythmical accuracy, and ultimately give the impression of a single instrument performing. The arrangement is devised to alternate the melody and accompaniment roles between guitarists, equalizing the difficulty of parts and enhancing the visual spectacle of the piece.

#### Hexameron Etude Two

Etude number two is a study of speed bursts of 5 notes. This translates ideally as a right-hand study on the guitar. As the study would be best utilized to practice a range of various right hand fingering combinations no specific right-hand fingering is indicated in the score,

however two recommended options would be "m i m i m", and "m i a m i". These represent the two most common approaches to speed bursts for the right hand, and utilizing the study to practice both ensures the building of a varied right-hand technique.

#### Hexameron Etude Three

The third Hexameron study, as opposed to some of the others in the collection, is quite varied in its technical and compositional content. In general, the study focuses on the sustaining and connecting of melody over intentionally shortened and rhythmically sporadic harmonies. On the concertina, this involves the practice of releasing select buttons whilst keeping others pressed. On the guitar the study becomes a practice of right- and left-hand muting. Care must be taken wherever possible to favour right hand muting as to avoid unwanted buzzing from the left hand.

The etude incorporates the additional focus of rapid ascending and descending scales. The ubiquitous phrase markings observable in the original publication indicate Regondi's intention for these passages to be executed as legato as possible, and, to this end, precise fingerings and suggested left-hand slurs have been provided.

#### Hexameron Etude Four

Etude four is another exercise in arpeggiated accompaniment under a sustained melody. Of all Regondi's works for the concertina, this perhaps most resembles typical writing for the classical guitar, and it would be reasonable to assume Regondi has lent heavily on his own guitar technique in composing the work. It is the only work in this collection to have been previously published for guitar, having appeared in the Huddleston collection of guitar transcriptions, and included in Simon Wynberg's 1981 edition of Regondi's guitar works, 'The Complete Work's for Guitar'.

Here a significant difference in playing practice between the instruments increases the difficulty for the guitarist. Whilst the concertina would sound individual notes of each

arpeggiated chord separately, to be lifted one after another, the ideal practice on the classical guitar is to have all arpeggiated chord tones sustained together for the length of the harmony. This practice is reflected in the detailed fingerings provided in the arrangement.

#### Hexameron Etude Six

The sixth Hexameron etude explores wide arpeggios that navigate the full range of the concertina and modulate through a range of keys and tonalities. For the most part the work adapts very well to the guitar and offers an ambitious new arpeggio study to the repertoire to rival the established Villa Lobos etude no.2 as the most ambitious of this type. Several larger motifs have been reinterpreted in the arrangement to better suit the guitar and its range, and these have been detailed in the endnotes section.

#### A Note on Hexameron Etude Five

The reader will have noticed the omission of the fifth Hexameron etude in the present edition. It was composed as a study of trills and presents a remarkably comprehensive and advanced didactic work. Unfortunately, it was ultimately the only work of the collection inappropriately suited to guitar arrangement, due to several factors. Firstly, its key of Eb was naturally unsuited to the instrument, and with its many modulations, attempts to transpose the piece invariably caused problems elsewhere. Additionally, many trills in the piece occur in the upper register where the guitar struggles to execute this ornamentation effectively. To render the work playable would mean drastically deviating from the original source material, and the objective of the present publication.

## SOURCE INFORMATION

The facsimiles provided at the conclusion of this edition on which these transcriptions and arrangements have been created were generously provided by the International Concertina Association library and have been included with express permission from ICA librarian Jeremy Hague. As no manuscripts of the works have to date been discovered, this

edition has been based on the earliest known publications of the repertoire, dating from 1844 to 1857. Copies and original prints of this repertoire and many more of Regondi's concertina compositions can be found at the ICA library, as well as in the sizeable archive of this body of work preserved at the British library.

## EDITORIAL APPROACH

As a critical performance edition, this work has been created with the intent of providing performers an interpretive guide as to how to approach this repertoire both technically and musically. In preserving Regondi's original compositional intentions, all relevant articulation and phrase markings have been retained from the facsimiles. In the interest of providing an idiomatic and concise score, those deemed unnecessary for a guitarist's interpretation have been omitted. In many instances additional slurs and musical devices have been introduced to the scores to help facilitate the technical and stylistically appropriate interpretation of this repertoire on the guitar, and to better discern these they have been marked with dotted equivalents of their standard musical indications as exemplified in the musical symbols section. Where more creative or elaborate arrangement of material was necessary, it has been elaborated on in the end notes section of the respective piece and marked in the score with an asterisk.

Given the English concertina's capacity for essentially indefinite sustain, in drastic contrast with the classical guitar, many instances of overly sustained or tied notes have been shortened or re-articulated in the arrangements where necessary. Given the instrumental necessity of this alteration it hasn't been seen as necessary to individually mark such instances, but original note lengths can be observed via comparison with the original publications of each piece included in facsimile at the conclusion of this edition.

Detailed fingerings have been provided throughout the arrangements to both suggest technical solutions to the execution of difficult passages, as well as present ideal options for appropriate musical interpretation. Where certain passages or fingerings have been deemed particularly demanding, an ossia phrase has been included between staves to present an alternative solution to the player. In any phrase or section containing largely repeated material, fingerings have been omitted under the assumption the player will refer to the initial solutions for the phrase. It should nevertheless be kept in mind that all fingerings included are merely suggestions, and the performer is encouraged to pursue their own individual interpretation and deduce fingerings best suited to their own technique and capabilities.

It is the nature of historic publications that they are rarely printed without error, and the facsimiles on which these transcriptions and arrangements are based are no exception. Notes or musical symbols deemed to be mistakes or otherwise difficult to decipher have been corrected in the arrangements and included in the editorial notes below. Furthermore, some publications have been printed in a very compact format with at times confusing and cluttered stemming. With the intent of providing a clear and legible score, certain stems have been joined, and each instance of this alteration has also been noted below.

## EDITORIAL NOTES

### Etude 6

- Bar 7 D# bass note on the second half of the first beat altered from crotchet to quaver.
- Bar 18 tied D in middle the middle voice of the first beat altered to dotted quaver.

### Etude 7

- Bars 7-8 merged stems in altered upper voices for legibility.
- Bar 11 merged stems of lower voices for legibility.
- Bar 16 merged stems of upper voices for legibility.
- Bar 21 merged stems of upper voices for legibility.

### Etude 8

- Bar 3 G melody note on the first beat altered to dotted quaver.
- Bar 12 merged stems of lower voices for legibility.
- Bar 12 and its repetition bar 49 ambiguous A/A# in the middle voice of beat 3 altered to A natural in keeping with the implied chromatic resolution of the line.
- Bar 27 merged stems of altered upper voices for legibility.
- Bar 42 merged stems of lower voices for legibility.

### Waltz 1

- Bar 16 repeat sign moved to the end of the bar for rhythmical consistency.
- Bar 40 repeat indication reinterpreted as 1st and 2nd time ending markers for improved clarity.

### Waltz 2

- Bar 46 ambiguous C/C# on the second half of the second beat interpreted as C# considering characteristic and logical chromatic line.

### Waltz 3

- Bar 18 lowered G (modulated from the original E bass note) on the second half of the first beat altered from dotted quaver to quaver.

### Hexameron Etude 2

- Bar 8 G natural in the melody of the second half of beat 2 altered to G# given the harmonic context of the phrase. This decision is justified by the inclusion of a G# in the repetition of the phrase in bar 82.
- Bar 51 B and A of the final 3 descending melody notes of the bar interpreted as natural despite the lack of indication given the harmonic context of the phrase.
- Bar 69 in re-arranging the chord of beat 2 for playability, the F# originally in the tenor voice has been raised an octave to the alto voice and altered to an F natural. Whilst this alteration was born out of technical necessity, it was deemed stylistically appropriate as it serves to form a chromatically descending line in the voice that aligns with Regondi's characteristic compositional style.

### Hexameron Etude 6

- Bar 25 C# in the latter half of the first arpeggio interpreted as an error given the nature of the phrase as an E major arpeggio and altered to B natural accordingly.



## MUSICAL AND EDITORIAL SYMBOLS



Appoggiatura (typically marked with double stemmed grace note in Regondi's scores)



Trill



Turn/ Gruppetto (While this symbol is used once in Hexameron Etude 3, Regondi typically notates his ornaments in small notation)



Slur, Tie or Phrase Marking



Accent

1 2 3 4

Left-Hand Fingerings

p i m a

Right-Hand Fingerings



String indication is marked by an encircled number.



Roman numerals indicate a barré at the designated fret. A number immediately to its right indicates the minimum number of strings to be barred at that fret.



A lower case 'h' before a roman numeral indicates a 'hinge barré' in which the tip of the first finger is lifted off the strings.

*l. h. 12*

Abbreviated 'left hand' underneath a diamond note head indicates a natural harmonic should be fretted with the left hand and plucked with the right hand. The numeral immediately right indicates the fret of the left hand.

*r. h. 15*

Abbreviated 'right hand' underneath a diamond note head indicates an artificial harmonic should be both fretted and plucked with fingers of the right hand. The numeral immediately right indicates the fret above which the right hand should pluck.



A dotted slur line indicates an introduced technical slur not in the original publication.



A dotted diagonal line indicates an introduced glissando effect not in the original publication.



An asterisk followed by a closed bracket indicates a section has been significantly altered in the arrangement, and a commentary is provided in the end notes section of the piece.

# Etude 6

Arranged and edited by James Audet

Giulio Regondi

**Larghetto**

③ II3

4 II4 II3 \*)

7 ② ③ r. h. 12

10 II4

13 ④ II

16 \*) ①

19

II3

22

III

## End Notes

### 6-7. Original

The E bass note tied across bars 6-7 underneath the rising thirds of the passage is seemingly impossible to sustain, however one will find that in sounding this E on the 5th string, the sympathetic vibration of the harmonic of the same note on the 6th string is sufficient to prolong the note's sustain even after the left hand is forced to release the note in order to fret the rising thirds of the melody. As such the original tied length of the note has been preserved in the transcription.

### 17-18. Original

### 17-18. Alternate Fingering

In the original version of bars 17-18, the bass G note is sustained for the entirety of the descending melodic line, just as in the previous D major iteration of the same motif in bars 15-16. The fingering included in the transcription shortens this bass note as to have the descending 6ths fretted on the first and third strings. There is in fact a fingering to enable all notes sustained for their original length through the creative use of harmonics and open strings, however it was deemed too difficult for too little musical gain to be included in the main transcription. For the performers discretion it is included above.

# Etude 7

(Originally in D Major)

Arranged and edited by James Audet

Giulio Regondi

**Andante**

4 II3

\*)

r. h. 12

Ossia: \*)

7 II

\*)

VII5

10 I

l. h. 12

l. h. 12

13 I

l. h. 12

16 V3

IV3

19

22

25

\*)

III

③

r. h. 12

\*)

V3

②

\*)

## End Notes

### 5. Interpretation

5

②

r. h. 12

Having the right hand fret the middle voice A of the second beat as a harmonic on fret 12 of the fifth maintains a smooth legato transition from the previous high position of the D chord to the ensuing passage in first position, without having to cut the lower voice short.

### 7-9. Original

7-9

②

### 7-9. Arrangement

7-9

②

r. h. 12

Whilst much of the Etude works best in G major for the guitar, this brief passage proved the most problematic. Ultimately it was necessary to rearrange the octaves of several voices to create a feasible fingering without detracting from the musical idea. At the beginning of Bar 7, the bass has been transposed down an octave to utilize the guitars open E, then from the end of bar 7 through bar 8 the bass is transposed an octave higher, now harmonizing with the melody in 3rds and 6ths. This also results in the middle voice now sounding as the bass voice, though the harmonic result has sufficiently minimal effect on the passage. Above, both the original passage in D major, and the transcribed version have been included to offer a direct comparison.

#### 8-9. Arrangement



With the lower voice of the previous passage raised an octave, it was found that the suspended resolution of the middle voice to F# rang slightly hollow. The particular left-hand position and fingering however presents the opportunity to transpose this resolution up an octave, producing quite a pleasant resonance with the melody line. In this arrangement of the line the originally tied G is resounded an octave higher to ensure the continuity of the voice. As this admittedly veers from Regondi's original intentions for the passage, it has been included in the main transcription as an *ossia*, to be performed at the discretion of the player.

#### 21-22. Original



# Etude 8

Arranged and edited by James Audet

Giulio Regondi

## Andantino

1

4

7

10

13

16

II3

II

II4

VII

IV

II

III

hII4

r. h. 12

\*)

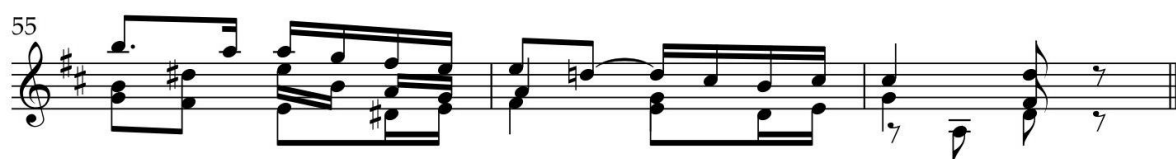
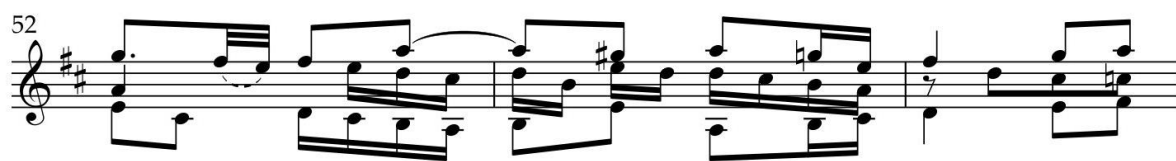
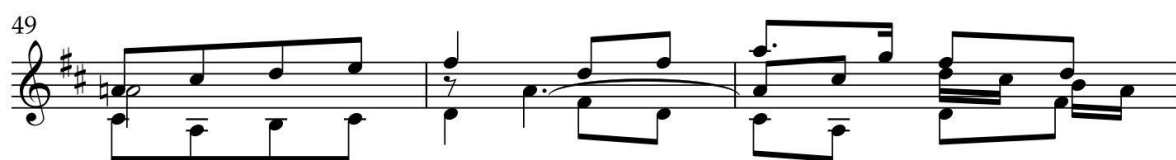
\*)

2

6

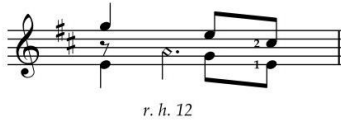






## End Notes

### 9. Interpretation



The A on the second beat of bar 5 has been transcribed as a right-hand harmonic as this allows the note to be sustained for its originally intended length within the surrounding voices.

### 27. Original



The original widely voiced 16th note intervals at bar 27 prove impractical to execute for the left hand on the guitar. This has been simplified in the transcription by raising the octave of the last two notes of the middle voice of beat.

### 10-11. Original



The suspension in the middle voice across bars 10-11 originally occurs an octave lower than in the transcription, but no left-hand fingering can adequately sustain all voices. The only viable solution for this figure on the guitar is to transpose the G# to A resolution an octave above to be executed on the 2nd string. Whilst this voice change isn't ideal as it occurs between a tied chromatic neighbour note, it is a necessary compromise.

### 36. Arrangement



The barre position required to play Regondi's original cadence at bar 36 incurs a difficult extension that is likely not to suit all players. As such the phrase has been arranged to provide a musically acceptable alternative that is much more forgiving for the left hand. This arrangement is provided as on ossia in the transcription.

# Waltz 1

Arranged and edited by James Audet

Giulio Regondi

*a m p i p m i a m*

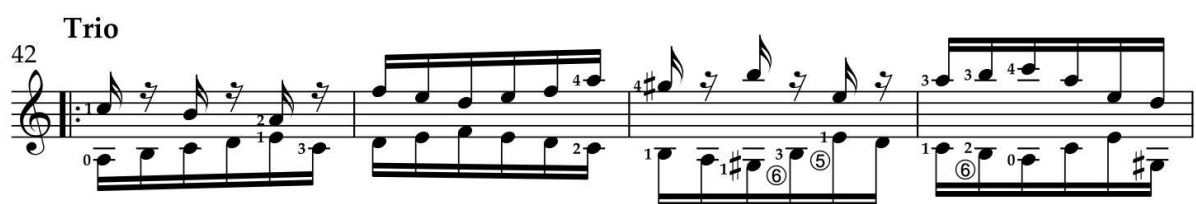
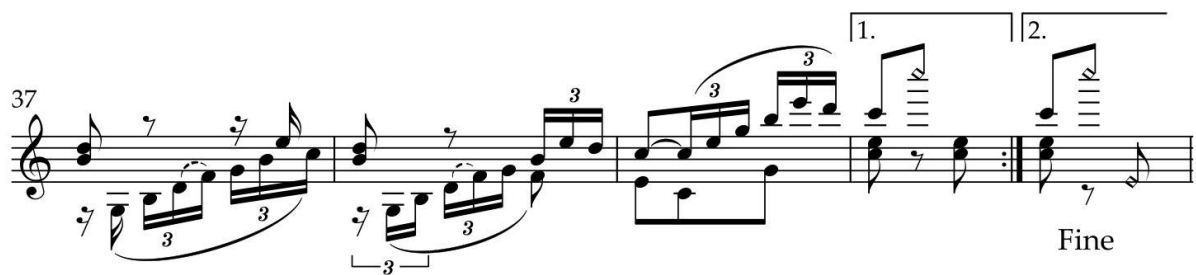
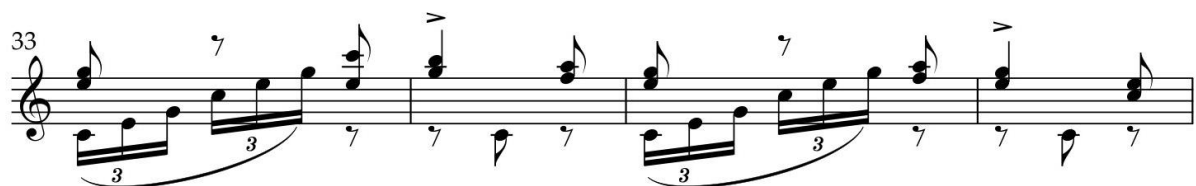
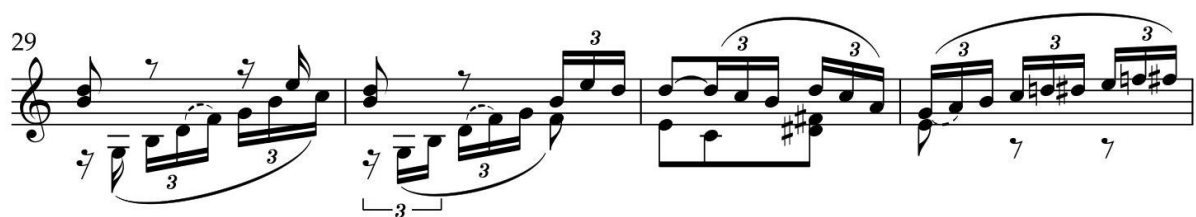
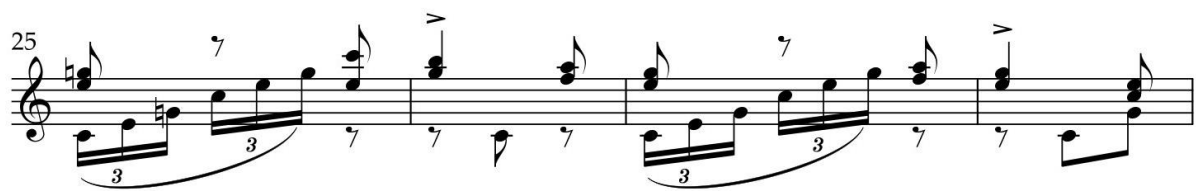
5 *p i p i m a i*

9

13 *r. h. 20*

17 *V2 VII3*

21 *VII3 III4*



\*)

50

III ②

\*)

II3

hI I

54

III ②

\*)

II5

III ②

Ossia:

① -----

\*)

③ ④

BVI

BI

rall. . . . .

D.C. al Fine

## End Notes

20. Original

Regondi composed the original descending scale of bar 20 in thirds. The execution of thirds in rapid succession is particularly idiomatic for the notes, so one sees such phrases frequently in Regondi's works for the instrument. Whilst runs in thirds are also typical in guitar literature, they quickly become impractical when played at rapid speeds, therefore it was elected to reduce the scale of bar 20 to the essential upper voice to ensure the clarity of the phrase.

23-24. Original

From bars 23-24 Regondi originally intended the descending scale here to be played on the upper register of the concertina, beginning from A5. With this note already being difficult to reach on the guitar, the added syncopated accompaniment of the passage renders the original register of the phrase extremely awkward for the left hand when transcribed. In shifting the phrase down an octave, not only is the scale placed better within the left hand's reach, but many of the accompaniment notes now correspond to open strings. This octave transposition has been made in the preceding bar during the upwards G major arpeggio, as here it is best assimilated into the upwards trajectory of the phrase.

#### 49. Original



Whilst most of the contrapuntal passage at the beginning of the trio section fits quite comfortably on the guitar, at bar 48 a sudden shift is required to complete the passage. Here it was necessary to raise the octave of the G in the bass of beat 2 in order to have an open string above which to smoothly execute this change of position.

#### 55-56. Original



Regondi's original phrase from bars 55-56 has been reinterpreted slightly in the arrangement. Considering the dense 16th note harmonies are particularly unidiomatic to the guitar over such an extended period, the chords of the second and third notes in each bar have been reduced to their melody tones, alleviating slightly density of the passage. By adding left-hand slurs to the first note of each bar, the passage becomes quite idiomatic and familiar to the new instrument.

#### 50. Original



#### 50. Arrangement



#### 52. Original



#### 52. Arrangement



Bars 49-54 involve a descending sequential passage written in dense three-part polyphony. This presents numerous issues for the left hand when attempting to connect each chord played at speed. In the arrangement many of these harmonies have been reduced to essential tones to facilitate a practical left-hand fingering, though any musically essential chromatic lines have been preserved.

#### 58. Original



A Descending sequence in 7ths appears from bars 56-57, however on the second beat of bar 57 in which the motif reaches an F dominant 7 chord, Regondi originally was forced to alter the established harmonic pattern as he reached the lower limit of the English Concertina's range. The full sequence is easily executed on the guitar, and it has been amended in the arrangement.

# Waltz 2

Arranged and edited by James Audet

Giulio Regondi

\*)

l. h. 12

II4

5

l. h. 12

r. h. 17, 12

\*)

Ossia:

13

III4

21

VII

29

Fine

Ossia:

37

41

45

49

53

57

61

The musical score consists of eight staves of music, each containing measures 37 through 61. The notation includes various chords, fingerings, and articulations. Key features include:

- Measure 37:** Starts with a treble clef and a key signature of one flat. It features a series of eighth and sixteenth notes with fingerings 1, 2, 3, 4, and 1. A bracket labeled 'II4' spans measures 37-40.
- Measure 41:** Continues the melodic line with fingerings 1, 2, 3, 4, and 1. A bracket labeled 'II4' spans measures 41-44.
- Measure 45:** Includes a chord labeled 'V' and fingerings 1, 2, 3, 4, and 1. A bracket labeled 'II4' spans measures 45-48.
- Measure 49:** Features a chord labeled 'VII' and fingerings 1, 2, 3, 4, and 1. A bracket labeled 'III' spans measures 49-52.
- Measure 53:** Includes a chord labeled 'II4' and fingerings 1, 2, 3, 4, and 1. A bracket labeled 'II4' spans measures 53-56.
- Measure 57:** Continues the melodic line with fingerings 1, 2, 3, 4, and 1. A bracket labeled 'II4' spans measures 57-60.
- Measure 61:** Ends with a chord labeled 'II4' and fingerings 1, 2, 3, 4, and 1. A bracket labeled 'II4' spans measures 61-64.



D.S. al Fine

## End Notes

### 1-4. Original

Regondi frequently employs an ornamental motif throughout the Waltz involving a lower chromatic acciaccatura, firstly in the introduction appearing before all three octave E notes of each bar, then also in bars 8 and 28. Bars 12 and 36 have this same acciaccatura motif now sounding above an A chord. Whilst some of these are easily executed on the guitar, many require impractical shifts of the left hand. Musically, Regondi's intentions in placing this ornamentation are to highlight and emphasize its succeeding note. I have found through replacing the ornamentation with a right-hand harmonic wherever the acciaccatura is to awkward to perform, the contrasting colour of the harmonic equally attains the desired effect.

### 8. Interpretation

The sudden shift to G# on the 5th string indicated in bar 8 is necessary in order to execute the ensuing acciaccatura from D# on the 11th fret. Whilst one could postpone the shift until the conclusion of the line in thirds, it is ultimately more effective to be able to sustain the G# slightly longer underneath the acciaccatura, and this is achievable through shifting early.

#### 11. Original



Regondi's original passage in bar 11 involves rapidly descending triads immediately after the first beat. The middle voice of these has been removed in the transcription to enable the right hand to execute the line at speed, considering the outer voices are of most musical significance.

#### 8, 11, 32, 35, 65-71. Arrangement

In works in the key of A major, it is particularly guitaristic for dominant E chords to utilize the open low E bass string. With this note being beyond the range of the English concertina, many of the bass notes of the dominant chord in this work have been transposed down an octave. This occurs in bars 8 and 11, and their repetitions in bars 32 and 35. It has similarly been utilized in the phrase from bars 65-71, however here the repeated bass E presents the opportunity to alternate the octave of the bass on the guitar, enhancing the interest of the phrase.

#### 13-16. Original



The section beginning at bar 13 originally involves a consistently sustained F bass note underneath the melodic passage harmonized in 6ths. Whilst being quite idiomatic for the concertina, this figure proves impossible on the guitar, partly due to the dying resonance of the bass notes, but also due to left-hand fingering issues. The arrangement in the transcription partly resolves this by lowering the bass F of the first half of the phrase an octave where it produces greater sustain. The basses for the remainder of the phrase are simply resounded. The lowered octave voicing requires a demanding extension, thus an ossia fingering has been provided where all basses are simply resounded at their originally intended octave.

#### 12, 36. Original



Bar 12 and its repetition at bar 36 were originally composed with the chord and bass voice indicated as a quaver, to be shortened underneath the preceeding melody. It is seen frequently in Regondi's concertina writing the practice of shortening chords to allow melody notes to ring and be emphasized. As the concertina can't dynamically emphasize single notes within a chord, this is a element of its performance practice. The guitar has no such restrictions, and as such the chord and bass in the transcription here have been sustained underneath the melody.

*(Originally in C Major)*

*Arranged and edited by James Audet*

Giulio Regondi

[illegible]

19 VII ————— IV3 IX4

23 ③ hVII

27 \*)

31 \*) VII

35

38 IV3 IV3

41

Example 10 (continued)

44

Example 10 (continued)

[illegible]

Trio

\*)  $\begin{matrix} a \\ m \\ i \\ p \end{matrix}$   $\begin{matrix} i \\ m \\ i \end{matrix}$

51

IX3

VII

55

3

2 2 3 4 1

V

V

59

3

VII

4

4 3 3

[illegible]

67

2.

II

4 2

1 2

7 7

7 7

7 7

7 7

72

3 1 1 4 3 2 1 4 3 1 3 1

\*)

② ③ IV ② ①

76

Exercise 76 is a short piece in 2/4 time, marked with a tempo of 120. It is written for a single melodic line on a treble clef staff. The key signature has three sharps (F#, C#, G#). The piece consists of three measures. The first measure contains a half note G#4, a quarter note A#4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The third measure contains a quarter note G#5, a quarter note A5, a quarter note B5, and a quarter note C6. The piece ends with a double bar line.

79

IX hV14 hIV

Ossia:

VI

82

IV 1. 2.

85

IV

89

II3 IV3

93

97

100

105

109

114

VII

IX4

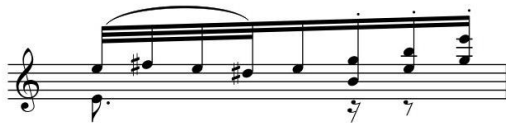


## End Notes

### Key Transposition

Whilst the original key of the work is C major, it was found the most practical key when arranging the piece for the guitar was E major. In shifting the basses of tonic chords found in the new key down an octave, the guitar can utilize its low open E string to simplify left-hand fingerings of many otherwise awkward passages. This has been employed throughout the work as is visible through a comparison with the original publication attached at the end of this edition.

#### 16. Original



The original 1st time cadence of section 1 has the rising 6ths in G major an octave higher, however in the arrangement these have been lowered to allow the phrase to be kept in fourth position, where the bass, now sounding an octave lower, can be sustained underneath.

#### 34-50. Arrangement

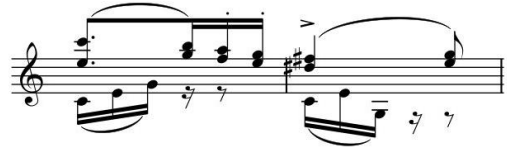
The entire section from bars 34-50 is originally composed in a particularly idiomatic style for the Concertina, having a high drone 5th tied and sustained above the melody throughout the section. Whilst this type of sustain is impossible on the guitar, the section provided the perfect opportunity to employ the tremolo technique as a guitaristic means of imitating the originally intended effect. Regondi is one of the first known guitar composers to have employed tremolo technique, and his 'Reverie Nocturne Op.19' and 'Air Varié' include incredibly ambitious examples of the practice, often featuring full chords between the upper tremolo notes. In keeping with Regondi's style, the section here has been arranged in a similarly ambitious fashion, maintaining the full original harmonies.

#### 51. Original



The triplet chordal pattern of the trio section on the concertina would originally have been executed with the rapid repeated pressing of the relative buttons over one draw of the bellows, quite simply executed at tempo. Plucking these chords on the guitar at tempo is much less practical, and considering employing rasqueado technique here would be unsuitable for this style of music, the phrase has been rearranged, leaving just the initial chord, with the 4 following harmonies reduced to the melody tone.

#### 1-2. Original



In the initial section from bars 1-18 of the work, Regondi originally harmonized much of the melody in thirds and 6ths. This proves to be impractical on the guitar when also playing the accompaniment figures, therefore in the arrangement each line has been slightly reduced. In keeping with the original intention of the phrase, thirds have been maintained both at the beginning and end of each melodic line, with the lower line only being omitted during the rapid descending passages.

#### 30-31. Original

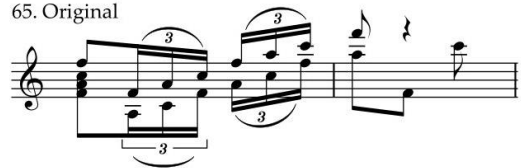


In the new key of E major, the ornamented scale appearing at bar 30 appears in an inconvenient register on the guitar, and it was necessary to transpose it lower. The descending scale immediately following is indeed possible to be performed without alteration, however only by shifting the accompanying chord from its originally intended position on the second beat to the first beat, allowing time for the ensuing shift.

#### 49. Original



#### 65. Original



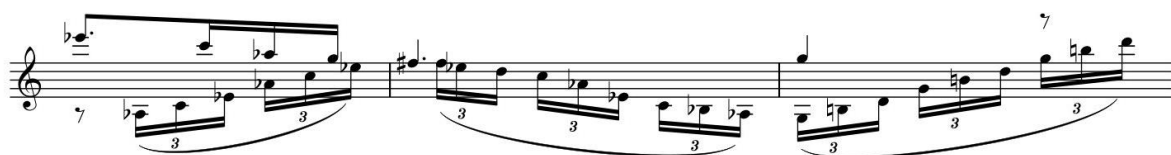
Regondi originally composed ascending arpeggios in 6ths both at bars 49 and 65. In transposing the work to E major, the tonic arpeggio at bar 49 becomes possible when lowered an octave, however its counterpart in A major at bar 65 becomes impractical, and as such has been reduced to a single note arpeggio, although the final 6th of the scale has been retained to maintain reference to Regondi's original phrase.

74-84. Original



In bars 74-84 Regondi writes a variation of the material originally presented in bars 9-18. He includes frequent rapid triplet patterns and staggered arpeggiations. These virtuosic techniques are idiomatic to the concertina but don't translate well to the guitar. As such, the entire section has been rearranged to produce a guitaristic version of the passage that respects Regondi's original musical intentions. The rapid thirds of the melody have been reduced to their top line, the accompaniment figures have been altered to employ open strings and barré positions, and the staggered ascending scale at the section's conclusion, which after changing the key of the work appears in the unwieldy tonality of G# minor, has been replaced with a more comfortable unharmonized scale, though an alternative interpretation staggered in octaves has been provided as an ossia. The original section has been included in the above example in its entirety to provide a comparison to the arrangement.

97-99. Original



97-99. Arrangement



The original figure in this example elaborates the melodic idea of bars 31-33, now being accompanied by an ascending then descending arpeggio. Sustaining both voices proves impossible on the guitar, and it was chosen in the transcription to preserve the arpeggio here rather than the melody, as the melody has already sounded in the previous iteration of the passage. Additionally, the final rising arpeggio ascends beyond the range of the guitar, and in the arrangement it has been transposed down an octave within the bar.

115-116. Original



The final phrase of the piece involves two virtuosic descending arpeggios in the tonic key. These have been slightly revised in the transcription to better accommodate the fretboard of the guitar, however the effect is adequately preserved.

# Hexameron du Concertiniste

Première Etude de Concert

Arranged and edited by James Audet

Giulio Regondi

Andante

**A** \*)

*p i m a i a m i p*

*dolce e legato assai.*

2

*p i m a i a*

3

*p i m a i a m i p p*

4

*v*

5

6

7

*p i a m i m m i p i p i m i m i p i*

8

9

**B** III3 III3

10

5

11

113

12

13

14

15

16

II3

17

C

V3

*p i m a i a m i p i p*

⑤ *p i p m i m i p i p*

18

②

②

①

II3

19



25

II3

D

26

27

28

29



Musical score for "The Swan" by Camille Saint-Saëns, measures 30-34. The score is written for piano and voice. The key signature is one sharp (F#), and the time signature is 4/4.

Measure 30: The piano part features a descending eighth-note scale. The voice part has a melodic line with a dotted quarter note and a half note.

Measure 31: The piano part continues with a descending eighth-note scale. The voice part has a melodic line with a dotted quarter note and a half note.

Measure 32: The piano part continues with a descending eighth-note scale. The voice part has a melodic line with a dotted quarter note and a half note.

Measure 33: The piano part continues with a descending eighth-note scale. The voice part has a melodic line with a dotted quarter note and a half note.

Measure 34: The piano part continues with a descending eighth-note scale. The voice part has a melodic line with a dotted quarter note and a half note.

35

VI

⑥

1 0 3 2

36

VIII

⑥

1 0 3

37

①

③

III

3

38

\*)

IV

X4

p i m a i m i m i p

② ①

39

VI

⑥

1 0 3 2

② ①

3 4

l. h. 12

40

VIII — IX —

41

VIII — I — \*)

42

VI —

43

**F**

44

IV — VII —

45

46

47

48

49

51

VII4

VII4

⑤

52

Ossia:

⑤ ② ③ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓ ㉔ ㉕ ㉖ ㉗ ㉘ ㉙ ㉚ ㉛ ㉜ ㉝ ㉞ ㉟ ㊱ ㊲ ㊳ ㊴ ㊵ ㊶ ㊷ ㊸ ㊹ ㊺ ㊻ ㊼ ㊽ ㊾ ㊿

53

Two staves of music. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and contains a whole note chord (F#4, C#5, G#5) followed by a whole note chord (F#4, C#5). The bottom staff is in treble clef with the same key signature and contains a sequence of eighth notes: F#4, G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1, D1, C#1, B0, A0, G#0, F#0, E0, D0, C#0, B-1, A-1, G#-1, F#-1, E-1, D-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D-83, C#-83, B-84, A-84, G#-84, F#-84, E-84, D-84, C#-84, B-85, A-85, G#-85, F#-85, E-85, D-85, C#-85, B-86, A-86, G#-86, F#-86, E-86, D-86, C#-86, B-87, A-87, G#-87, F#-87, E-87, D-87, C#-87, B-88, A-88, G#-88, F#-88, E-88, D-88, C#-88, B-89, A-89, G#-89, F#-89, E-89, D-89, C#-89, B-90, A-90, G#-90, F#-90, E-90, D-90, C#-90, B-91, A-91, G#-91, F#-91, E-91, D-91, C#-91, B-92, A-92, G#-92, F#-92, E-92, D-92, C#-92, B-93, A-93, G#-93, F#-93, E-93, D-93, C#-93, B-94, A-94, G#-94, F#-94, E-94, D-94, C#-94, B-95, A-95, G#-95, F#-95, E-95, D-95, C#-95, B-96, A-96, G#-96, F#-96, E-96, D-96, C#-96, B-97, A-97, G#-97, F#-97, E-97, D-97, C#-97, B-98, A-98, G#-98, F#-98, E-98, D-98, C#-98, B-99, A-99, G#-99, F#-99, E-99, D-99, C#-99, B-100, A-100, G#-100, F#-100, E-100, D-100, C#-100, B-101, A-101, G#-101, F#-101, E-101, D-101, C#-101, B-102, A-102, G#-102, F#-102, E-102, D-102, C#-102, B-103, A-10

54

VII

55

VII

56

II3

57

II3

58

II3

59 G

60

61

62

63

65

65

66

Handwritten musical score for 'The Rose Tree'. The score is written on two staves in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a dotted quarter note A4. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a dotted quarter note A4. The score includes various musical notations such as notes, rests, and fingerings (1, 2, 3, 4, 0). There are also some handwritten annotations in red ink, including a circled '2' and a circled '3'.

68

III

The musical score for 'The Rose Tree' is presented in two systems. The first system, starting at measure 68, features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with a series of eighth and sixteenth notes, some beamed together. A bracket labeled 'III' spans the first two measures. The second system continues the melody on the same staff. The bass staff in the second system contains a few notes, including a dotted half note and a half note.



69

70

71

72

73

74

75

\*)

76

## End Notes

### 1. Original



Regondi's first Hexameron Etude is the only of the collection that is impossible to interpret on a single guitar. As the above example demonstrates, the original composition requires the melody to be sustained above each ascending and descending arpeggio figure, and fretting both of these lines with the left hand is unmanagable. As such, the arrangement divides the melody and accompaniment between two guitars, converting the etude into an interesting rhythmical study for guitar duo. With the melody notes falling directly between each arpeggio, careful attention must be paid by the guitarists to phrase each line with rhythmical accuracy, and ultimately give the impression of a single instrument performing. Additionally, the arrangement is devised to alternate the accompaniment and melody roles between each guitarist, with a number of more complex arpeggios at the work's conclusion being directly handed between parts.

### 38. Original



Regondi's original passage from bars 38-39 presents several arpeggios spanning a particularly wide range. To realize these on the guitar a number of interior notes have been transposed to alternate octaves, and open strings and natural harmonics have been suggested to facilitate the large left hand shifts.

### 67. Original



In the transcription, the arpeggio in the latter half of bar 67 has been slightly altered to incorporate an open B which facilitates the shift to the upper position required to play the high D note at the arpeggio's peak.

### 34. Original



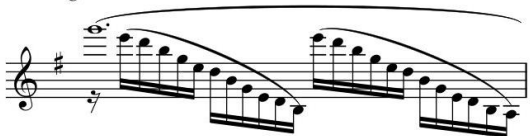
In the original composition, Regondi, in having to sustain each melody note on the concertina, was limited in his note selection for the arpeggio accompaniment being executed underneath. As the button of a melody note is compressed on the concertina, it is impossible to then incorporate that note in the accompaniment without interrupting the sustained melodic line. As exemplified in bar 34 above, many arpeggios that would otherwise be repeated are slightly altered to avoid the melody tone. With the work divided among two guitars, this is no longer a restriction, and several arpeggio figures have been rewritten, now incorporating the melody tone as an avenue to simplify the figures for the left hand. The first and final notes of each arpeggio have been preserved so as not to noticeably disrupt the original composition. This type of alteration has been made at bars 34, 36, 68, 69 and 72.

### 47. Original



Bars 47-48 present Regondi's modulation to E major of the previous example at bars 38-39, involving arpeggios that encompass a very wide range. Here however, the passage exceeds the capacity of the guitar, and most of the arpeggios have been transposed an octave lower, allowing them to be executed in a single position.

### 76. Original



Whilst it seems incongruous with the previous division of parts to have guitar 1 only play the first note of the G major scale at bar 76, and guitar 2 continue the passage, this decision was made to reflect Regondi's original composition. As can be seen in the example, Regondi originally wrote this upper scale note as a whole note, to be sustained throughout the final phrase of the work. By giving this note alone to one guitar it is possible to preserve this intention, and guitar 1 should take special care to pronounce this note so as to best sustain it throughout the phrase.

# Hexameron du Concertiniste

## Deuxième Etude de Concert

Arranged and edited by James Audet

Giulio Regondi

### Allegretto

\*) hII — V

*Leggiero e sempre martellato.*

4

7 II4 VII5 II4 II4

10

Ossia:

13 hII — IV4

141

33



36



36

[illegible][illegible]

47

① ② ③ ④

49

51

53

55

57

59

\*)

VIII ————— ① VII ————— ② ① ② ③

61

② II4 —————

63

II4 —————

65

II3 ————— ②

67

\*) ② IX3 —————

69

*l. h. 12*

② ③ ④

71



73 <sup>\*)</sup> ③ ① 4# 4# 3

*l. h. 12      l. h. 12*

### Tempo 1

75

78

81

84

87

146



## End Notes

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system concludes with a double bar line.

Regondi's original composition contains numerous dense chords between each series of repeated notes in the melody, each with upwards of 4 notes. Whilst most of these are playable on the guitar, considering the focus of the study is the execution of the tremolo pattern in the melody, many of these chords have been reduced to three notes to simplify the work of the right hand. This has typically been achieved through removing doubled or non-essential tones, though where this proved impossible, the chord has remained unaltered. Above are some select examples where this alteration has been made.

[illegible]

The second beat of bar 28 begins with the tremolo phrase on a high A6 (A5 when transposed for the guitar), before rapidly descending through 4 octaves, the last two of which being sounded together in an A major chord. This reflects the facility with which one can manoeuvre across the keyboard of the English concertina, but is quite unidiomatic on the guitar. The arrangement removes this final A major chord from the phrase, giving time to shift down from the 14th position.

The first staff of the musical score for 'The Sound of Silence' is shown. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff, with notes and rests. Below the staff, there are four groups of thick, black, horizontal bars, each corresponding to a specific note in the melody, representing the initial piano accompaniment.

Originally the pedal appearing between the ascending tremolo figure in bar 30 was an implied A dominant 7 chord. Considering the melody here presents the perfect opportunity to employ the tremolo technique in the right hand, it was elected to alter the accompaniment to facilitate this and reduce the A7 chord to its tonic to be played on the open fifth string.

#### 55-56. Original



In the original publication at bars 55-56 the melody ascends to the very upper register of the English concertina. The intermittent harmonies in the lower register make this impossible to realize on the guitar without impractical shift, so the melody has been transposed an octave lower. The transposition was made from the chromatic lower neighbour note D# as the preceding pause helps alleviate any disruption to the line. Conveniently, as the passage naturally concludes with an E, the final arpeggio comfortably falls to the open sixth string, forming a very natural place to resume the original register of the phrase.

#### 69. Original



The chords appearing from bars 68-69 have been revoiced in the arrangement to facilitate a smooth left-hand fingering. Whilst the second chord of bar 68 and the first chord of bar 69 only required the tenor voice to be raised an octave, the second chord of bar 69 had to be largely rewritten. Though the function of the chord is slightly ambiguous, it was deduced that the implied harmony is an E dominant 7 over an A pedal bass, and as such the doubled middle D voice has been replaced with a G#. By additionally raising the tenor E voice an octave, the left hand can now fret the chord as a barré on the 9th fret and smoothly execute the melody line above.

#### 104. Original



In Bar 104 Regondi transposes the familiar cadence of the opening theme an octave higher to transition into the work's coda. Whilst on the concertina this shift in register presents no variation in the difficulty of the passage, on the guitar the phrase is now reaching the upper most playable register. Through harmonics these notes can be adequately executed, however including the accompanying chords greatly complicates the phrase. A playable fingering has been found for the execution of the final chord using a barré to fret multiple natural harmonics simultaneously, though considering the difficulty of the fingering, an ossia has been provided with this omitted. The first chord of the bar cannot be included without greatly interrupting the phrasing and has therefore been omitted entirely.

#### 61-63. Original



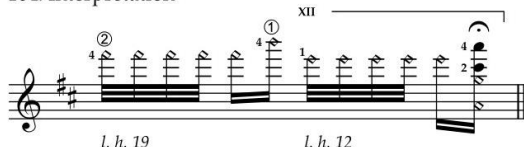
In the arrangement, the bass note of each of the chords appearing intermittently between the scale passages from bars 61-63 have been transposed an octave higher. Whilst this contracts Regondi's characteristic wider voicings, and effectively alters the inversion of the harmony, it is necessary in order to facilitate the left-hand fingering of the phrase.

#### 73. Original



The original passage at bars 73-74 originally featured high octaves in the melody interrupted by short chords in the lower register, a particularly unidiomatic technique when applied to the classical guitar. The phrase has been reinterpreted in the arrangement, replacing the high E and lower A chords of the passage with natural harmonics. The resulting phrase maintains Regondi's harmonic intentions, but now gives a uniquely guitaristic impression.

#### 104. Interpretation



# Hexameron du Concertiniste

## Troisieme Etude de Concert

Arranged and edited by James Audet

Giulio Regondi

**Larghetto**  
hIII4 II

*p* *veloce e leggerissimo.*  
*il canto ben marcato.*

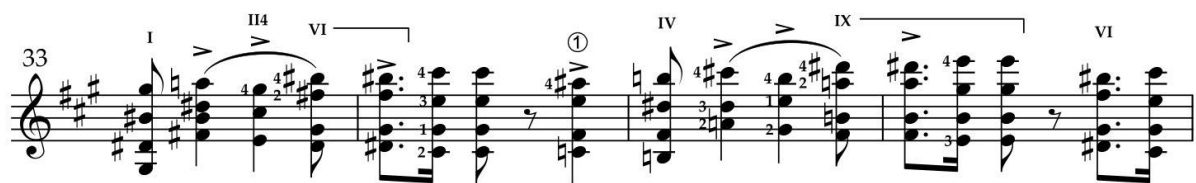
3 6 9 12

Ossia:

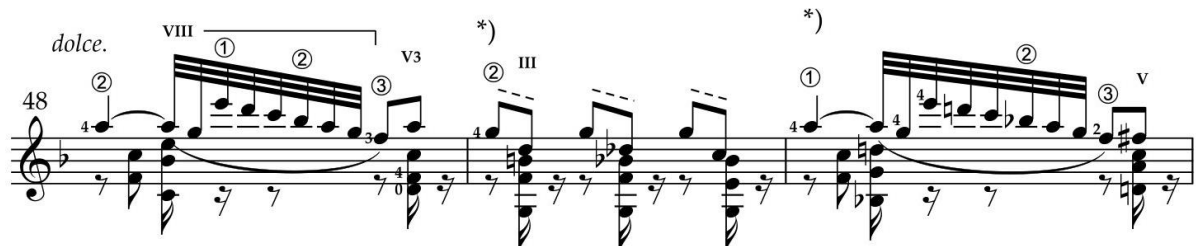
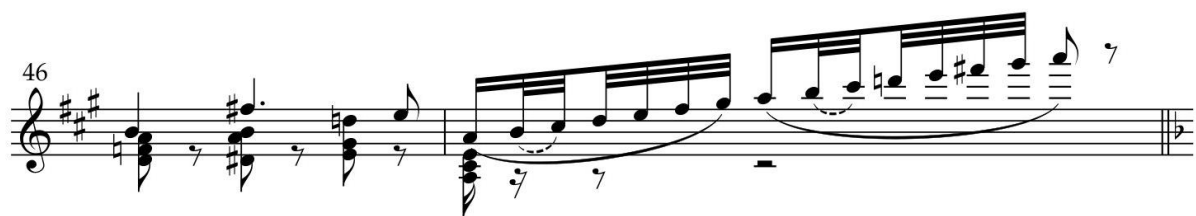
IV VII V

IV4 VII III V





Ossia:



(suggested gliss.)

51

\*)

53

55

58

60

*r. h. 18*

62



65

\*) 4 # ① ② ③ ② ⑥

*l. h. 12*

67

*p*

69

*p*

72

*p*

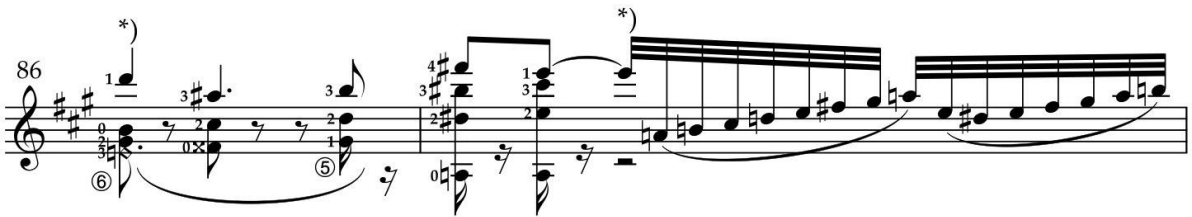
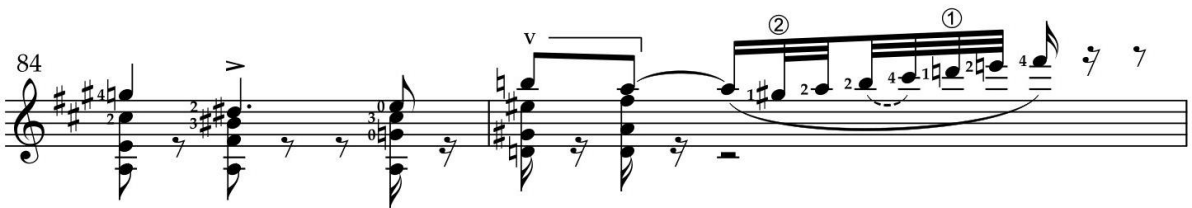
75

*p*

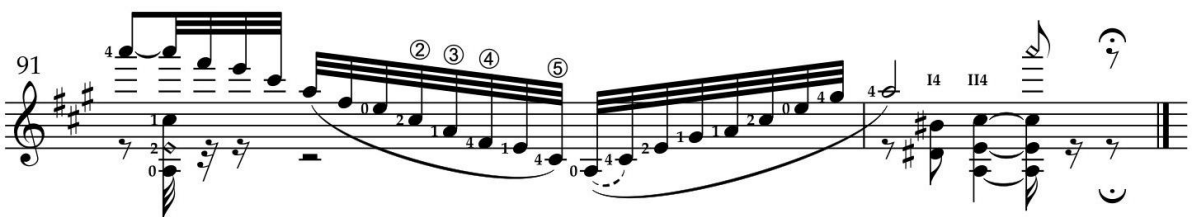
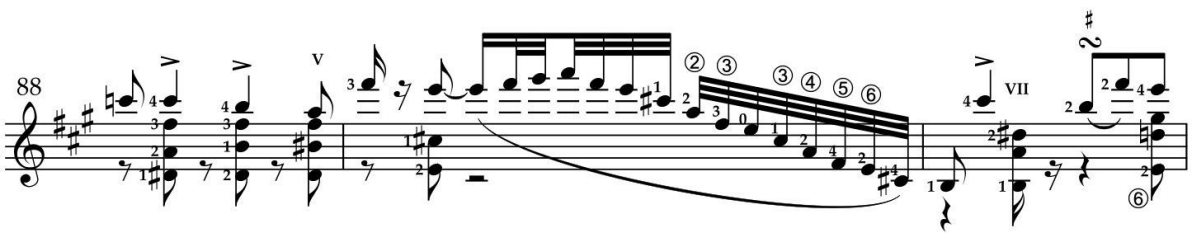
77

*p*

Ossia:



*l. h. 12*



*l. h. 12*

*r. h. 17*

## End Notes

### 48-66. Interpretation



Throughout the dolce section from bars 48-66 Regondi includes specific motif involving a high pedal note alternating with descending chromatic harmonies in the lower register. In the guitar arrangement it has been suggested to connect each pedal note to its succeeding harmony on the same string with a glissando. Regondi in his guitar works characteristically employed virtuosic glissando technique frequently, most memorably throughout his famous 'Introduction and Caprice Op.23', and including it here helps align the piece with Regondi's guitar works. Fingerings have been provided to realize this interpretation throughout the section wherever possible.

### 54. Original



In the original score, the F on the third beat of bar 54 appears higher than its preceding bass notes, whereas in surrounding iterations of the same motif Regondi instead lowers this note an octave. It can be deduced that this alternate voicing is a direct result of the limitations of the English concertina's range, which doesn't reach below G. In the arrangement, the lower range of the guitar has been utilized to realise Regondi's intended voicings. A similar alteration has been made to bar 58.

### 86. Original



Bar 86 sees a similar conundrum and solution as the previous bar 66. Regondi's desired chromatic harmonies prove extremely awkward to realise on the guitar, though as they are written over an E pedal bass note, it is then possible to pluck this note as a harmonic on the 6th string, and then have it sustain under the ensuing chords. This frees up the left hand to enable a simpler and more fluid fingering of the chords.

### 50. Interpretation



This motif involving a brief chord, then large melodic leap upwards to a descending scale, is easily executed on an English concertina, where all buttons are within reach of each other. On the guitar such a leap proves challenging. The fingering indicated prioritises legato connection of the melody over the rising chords, and as such, in some iterations of this motif, large shifts are necessary to execute the ensuing melodic leap. One must take a small amount of time in the interpretation of these phrases that perhaps wouldn't have been originally intended.

### 66. Original



Bar 66 of the original publication involves the high F# of the first beat being sustained over chromatically ascending chords, with a common E as the bass of both harmonies. As on the guitar it is impossible to realise these harmonies without breaking the melody, the solution in the arrangement was to realize the E bass note as a harmonic underneath the F# melody note, leaving the left-hand fingers available to fret the ensuing chromatic harmonies with the bass tone still ringing.

### 87. Original



The original ascending scale appearing in bar 87 is written an octave higher than in this edition. Whilst it is possible to realise these notes on the guitar, executing it at speed is awkward and drastically detracts from the musicality of the phrase. It is ultimately preferable to transpose the whole passage to the more comfortable lower register.

# Hexameron du Concertiniste

Quatrième Etude de Concert

Arranged and edited by James Audet

Giulio Regondi

**Allegro**

*il canto ben marcato.*

*a p i a m*

*a p i m i p p m p i m*

*a m i*

13

*a p i p a p i m*

15

17

19

Ossia:

21

23

*m i p i m p i m a i p*

25 *a p i m i m i* v ——— III4

27 ④ ②

29 X ——— VII5

31 VIII ——— VII *p i a m i p*

33 12 v ——— *a i p m a* IV4

Ossia:

35 v ———

[illegible]

51




53



55



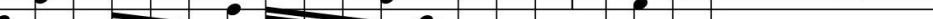
57



Ossia:

59

Musical notation for measure 59, featuring a treble clef, a key signature of one flat, and a series of eighth and sixteenth notes with a sharp sign.

61  Musical notation for measures 61-65. Measure 61: Treble clef, key signature of one flat (B-flat), common time. The melody starts on a half note G4, followed by a quarter note A4, and a quarter note B-flat4. The bass line has a half note G3, a quarter note A3, and a quarter note B-flat3. Measure 62: Treble clef, key signature of one flat (B-flat), common time. The melody starts on a half note C5, followed by a quarter note B-flat4, and a quarter note A4. The bass line has a half note G3, a quarter note A3, and a quarter note B-flat3. Measure 63: Treble clef, key signature of one flat (B-flat), common time. The melody starts on a half note G4, followed by a quarter note A4, and a quarter note B-flat4. The bass line has a half note G3, a quarter note A3, and a quarter note B-flat3. Measure 64: Treble clef, key signature of one flat (B-flat), common time. The melody starts on a half note C5, followed by a quarter note B-flat4, and a quarter note A4. The bass line has a half note G3, a quarter note A3, and a quarter note B-flat3. Measure 65: Treble clef, key signature of one flat (B-flat), common time. The melody starts on a half note G4, followed by a quarter note A4, and a quarter note B-flat4. The bass line has a half note G3, a quarter note A3, and a quarter note B-flat3.



63 *a p i a m i p* <sup>13</sup> *v*

\*)

65 *a i p m* <sup>② ⑤</sup> *i p i a m* <sup>②</sup> *i p* <sup>③</sup> *p i a m i* <sup>④ ⑤</sup> *p i p*

67

69 *v* *VII* <sup>③</sup> <sup>②</sup>

71 *V4* *p i m a m i p*

73 *V4* <sup>③</sup> *X4*

75 <sup>\*)</sup> <sup>②</sup> *m i m* <sup>④</sup> *p i* <sup>⑤</sup> *p i* <sup>⑥</sup> *p i* *p i m* <sup>V3</sup> <sup>hVIII</sup>

*r. h. 20*

## End Notes

### 1. Interpretation



The fingering chosen for the opening of the initial theme is admittedly a challenging barré extension, however it provides the best possible method of connecting the melody whilst sustaining the accompaniment chord tones. There exists an alternate fingering in first position, however it requires the initial A to be immediately cut short and is therefore undesirable.

### 11. Interpretation



This bar is the first of two such instances in the score which demand a dramatic concession to the intended phrasing of the piece. Here a rapid shift is necessary following the C# to execute the following arpeggios in first position where they are most playable. Nevertheless, a slight pause is inevitably incurred because of the shift. By placing the shift directly after this C# the pause falls between the implied A dominant 7 and D minor harmonies, and no individual arpeggios are interrupted.

### 75. Original



Regondi's original intention here was to have the opening high F of the bar be sustained throughout the length of the arpeggio. This is not possible on the guitar, however the player may choose to dynamically or rhythmically emphasize the note as to better realize Regondi's original compositional intention.

### 3. Interpretation



The fingering here again exemplifies the endeavour to sustain the melody and accompaniment as much as possible, as to preserve the intention of the original study. It would be tempting here to begin the arpeggiated C chord in first position, but through beginning from third position, all melody tones can be connected whilst avoiding any jarring shifts in the accompaniment.

### 66. Interpretation



The second instance of phrasing interruption occurs in bar 66, where a sudden leap to a high F demands an awkward left-hand figure in eighth position. Whilst this would present no real difficulties for the concertina, on the guitar the phrasing must be necessarily halted slightly to accommodate the shift and execute the passage clearly. Of most importance however is to ensure that each independent arpeggiated harmony sounds together.

# Hexameron du Concertiniste

Sixième Etude de Concert

Arranged and edited by James Audet

Giulio Regondi

## Allegretto Vivace

The musical score is written for a single melodic line in 6/8 time, marked *Allegretto Vivace*. It consists of six staves of music, each containing a melodic line with various ornaments and fingerings. The notation includes slurs, ties, and various fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

② *i a m i p p* IV

3 *p i m a i* *p i m i m i m i a m i m i p*

5 *m i m p m i p i p*

7 *m i m p m i p i p*

9

11

13 *m i a m i p* hV ②

15 IV *m i p a m i p i* ② ④

17 *i a m i p i*

19 III2 *i a m i p i*

Original:

21 *m i m p i* II4 *m i p i p* \*)

23 ② ③ ⑤ ⑥ V VI VII

Original:

IX4 ②

25

27 *i m a m i p i p*

29 ② ③ IV

31 IV *p i m i m i*

33 hII4 *i a m i p i*

35 ② *a m i p i p* ③

Original:



37 *m i m p i p i* *i m i p m i p*

39 *i p i m a i m*

41 *i p i m a i m*

43 *p i m a i m*

45 *p i p i m i a*

47 *p i p i m i a*

49 *p p i m a i* II IV

51

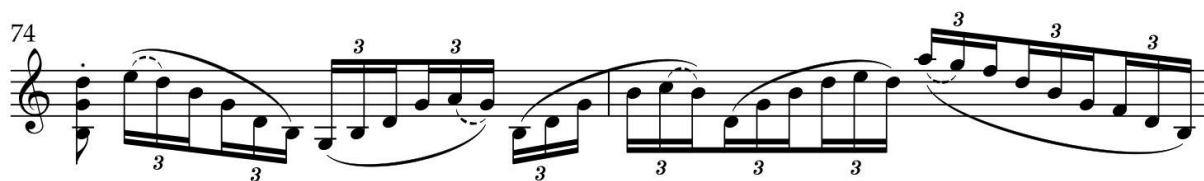
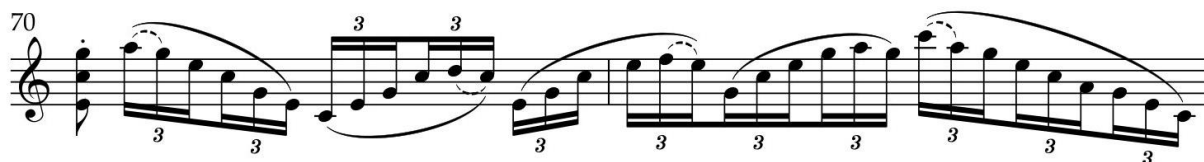
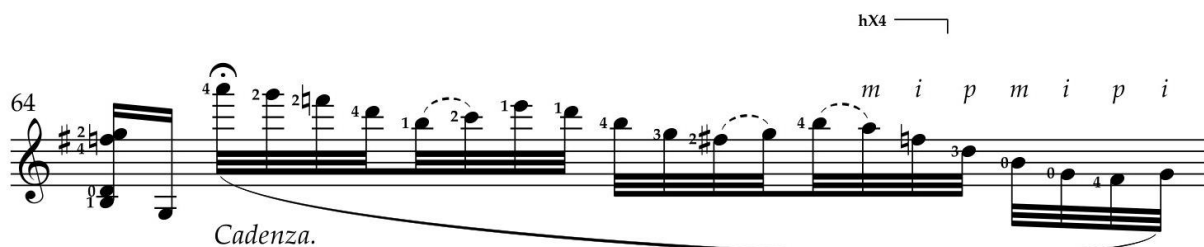
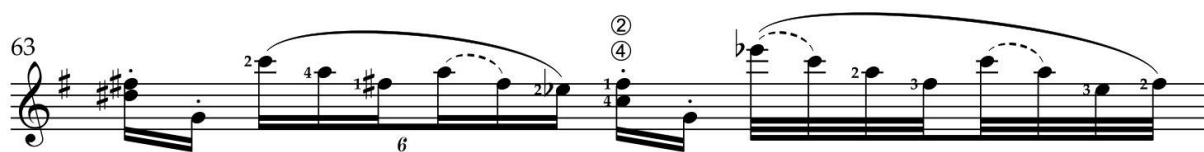
53 VII

55 hVII VI4 VII III

57 \*)

59 ② ① ③ ② ④

61 ① ② ③ ② ③ ② ③ ① ④ ②





76

Original:

78

*i a m i p i*

Original:

Original:

80

*m i m i m p*

82

*p i p i m i p i p m i m i m i*

Original:

84

VII

\*)

VIII

86

*m i a m i p*

3 3 3 3 3 3 3 3

IV

\*)

88

*p i p i m i m*

3 3 3 3

② ①

## End Notes

### Revoicings.

On numerous occasions throughout the work Regondi employs extremely wide voicings that prove impossible to execute for the left hand on the guitar. Each of these harmonies have been revoiced in the arrangement following a desired criteria. The Outer voices have where possible been left untouched, or otherwise only been displaced by an octave so as to preserve the melodic lines as intended, and only doubled or non-essential tones in the middle voices have been omitted. At each of these occasions the original voicings have been included above the score for comparison.

### 22-23. Original

The transition from bar 22 to 23 originally incorporates a sudden leap from a descending F# dominant 7 arpeggio to a high voiced B major chord. In the transcription the high melody B note is omitted to allow the left hand to remain in first position and avoid this impractical shift, largely as this would interrupt the phrasing of the passage.

### 42-43. Original

In the G major section of the work, Regondi composes a variation of the longer arpeggiated motif discussed above, originally appearing in bars 3-4. Now each arpeggio ascends, and the phrase concludes with a melodic line in the upper register of the concertina. As such, the rewritten figure employed in the previous iterations is no longer necessary, however the final arpeggio must be transposed an octave lower to fit the range of the guitar. To facilitate the sudden shift required for the lowered passage, the final 3 notes of the preceding arpeggio have been transcribed as natural harmonics, which is conveniently possible on both occasions the motif is present; in bars 43-44 in G major, and bars 47-48 in D major. This allows the left hand to lift from the string immediately to reach the lower position without impeding the phrasing of the passage.

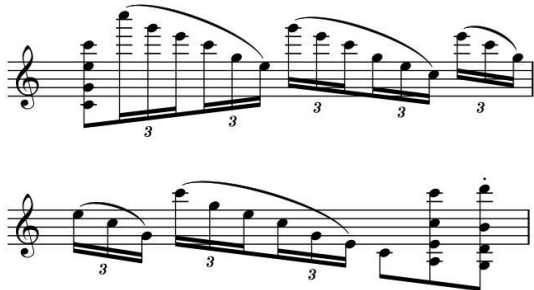
### 3-4. Original

Appearing first in bars 3-4, Regondi originally composed a motif involving 5 individual descending arpeggios that would gradually climb through the full range of the English Concertina. It is subsequently modulated in various tonalities and further appears in bars 7-8 in G major, 11-12 again in C major, 15-16 in B major, 27-28 in E major and 31-32 again in B major. Being a study in arpeggios the motif is fundamental to the piece, however the vast range and sudden leaps in pitch render the passage completely impractical for the guitar, and experiments in manipulating the octaves of individual arpeggios within the phrase proved musically inadequate. In the transcription the passage has ultimately been rewritten to better suit an arpeggio study on the guitar, now having the direction of each arpeggio inverted whilst maintaining the respective appoggiatura tones at the peak of each. This enables the register of the entire motif to be lowered, and ultimately allows the final descending arpeggio to be incorporated as originally composed. Each of these phrases has been consistently altered at the above mentioned bars for continuity in the work.

#### 58-64. Arrangement

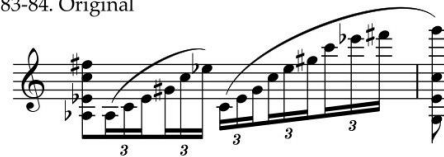
From bar 58 until the cadenza passage at bar 64 Regondi frequently employs a pedal G bass note in-between rising 6ths and descending arpeggios. This originally appeared an octave lower but has been raised in the transcription to utilize the open G string and free the left hand for articulating the surrounding melodic phrases. Furthermore, no fingering could effectively preserve the pattern of the descending arpeggios from bar 61, so they have been rearranged in a more idiomatic fashion. Finally, whilst all staccato markings have been preserved in the arrangement of the passage here, they can be observed somewhat freely as the concertina possesses a contrasting attack to the guitar and relies on this articulation more for dynamic variety. To avoid cluttering the score these instances haven't been included as original bars above the stave in the arrangement, but a comparison with the original publication attached at the conclusion of the edition will illustrate the original phrase.

#### 86-87. Original



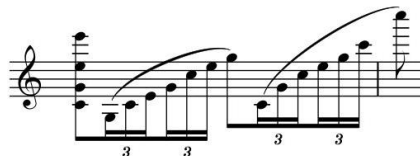
The series of descending C major arpeggios appearing from bars 86-87 originally all appeared an octave higher. Conveniently the entire passage fits the range of the guitar quite comfortably when transposed an octave lower as seen in the arrangement.

#### 83-84. Original



The ascending ascending Ab7 arpeggio at bar 83 originally culminated in an extremely widely voiced G major chord, spanning 4 octaves. With the tonality of this arpeggio leading to an awkward left-hand fingering, and the range of the resolution chord being impossible to execute, the passage has been rewritten. In the arrangement, the upper note of the G major chord has been lowered an octave to be played in first position, and the range of the arpeggio has been compressed by replacing its final 4 notes with a chromatic scale, a musical device particularly characteristic of Regondi's compositional style.

#### 88-89. Original



To conclude the work, Regondi's original ascending C major arpeggio was clearly intended to exploit the full range of the English concertina. Imitating this staggered selection of notes then makes little sense when arranging the work for an alternate instrument, and in the arrangement the arpeggio has been revoiced to better reflect the range of the guitar.

Appendix C: The Original Publications

**NEW METHOD.**  
**FOR THE**  
**Concertina.**  
*Composed by*  
**GIULIO REGONDI.** *K*

*Exc. Sec. Hall.* *Price 10/6*

**DUBLIN.**  
*Joseph Scates, Concertina Manufacturer, Piano Forte, Harmonium & Music Warehouse.*  
27, COLLEGE GREEN, (OPPOSITE THE BANK.)

**LONDON.**  
*Mess<sup>rs</sup> Wessel & Co. Foreign Music Warehouse.*  
18, MANOVER SQUARE.

*The Publisher/Joseph Scates/reserves the right of Translating this Work.*

*Also may be had*  
*N<sup>os</sup> 1 to 12 of Leisure Moments, for beginners on the Concertina.*  
*with Piano Forte Accompaniment, Composed by Giulio Regondi*  
*Price 1/6 each, or the Set complete.*

## LARGHETTO.

6

B

B

B

B

B

B

B

B

Regondi's Method.



## ANDANTE.

7

B

B

B

B

B

B

B

B

B

Regondi's Method.

C.W. &amp; Co. 1202.



## ANDANTINO.

8

2 4 B 3 4 4 B

2 4 B 4 B 4

2 4 B 1# 4 B

2 4 B 4 B 4 1 3 3

B 4 1 B B 4 B 3 4 4 B

2 4 B 4 B 4 1 3 3 B

B B# 4 B 4 B

1 4 B B 3 B

Regondi's Method.



Regondin's Method.

C. W. & Co. 1202.



1255.

A Set of  
**THREE WALTZES,**  
FOR THE

*Concertina Solo,*

*Composed for, & Dedicated to his Friend*

**G. CASE,**

**GIULIO REGONDI.**

*Ent. Sta. Hall.*

PRICE 1<sup>9</sup>/<sub>2</sub> NET

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Inventors, Patentees and Manufacturers  
of the Concertina and the Æola.  
(LATE OF 20, CONDUIT ST. W.)

15, WEST STREET, CHARING + ROAD, W. C



WALTZ 1.

The score for "WALTZ 1." is written on a single staff in 3/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by frequent triplet patterns, indicated by a '3' over a bracketed group of notes. The piece concludes with a double bar line and the word "Fine." written below the staff.

**TRIO.**

The Trio section consists of three staves. The first two staves are in treble clef, and the third staff is in bass clef. The music features a dense, rhythmic texture with many beamed sixteenth and thirty-second notes, creating a fast, intricate accompaniment. The section ends with a double bar line and the word "D.O." (Da Capo) written below the staff.

Roll:



WALTZ 2.

Fine.

D.C. al Fine.

J. W. GREGORY.

C. W. &amp; CO 1255.

D. C. al Fine.

WALTZ 3.

1<sup>st</sup> time.

2<sup>nd</sup> time.

TRIO.

3

3

3

3

1<sup>st</sup>

2<sup>nd</sup>

3

Set of 3 Waltzes. G. BEGONDI.



5

No. 3 W. G. R. RECORDS.

C. W. & Co 1255.



*F. Hutchinson*  
*Wm. Best - Violon from*  
*A.W. Clark 1923.*

(No 1203.)

# "HEXAMERON DU CONCERTINISTE,"

*Six*

ÉTUDES DE CONCERT,

pour le

CONCERTINA.

*dedicées à son ami*

The Rev<sup>d</sup> S. D. Sanders,

par

GIULIO REGONDI.

Ent. Sta. Mail

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(Late of 20, Conduit Street, W.)

PREMIÈRE ÉTUDE. in G.

SECONDE ÉTUDE. in D.

TROISIÈME ÉTUDE. in A.

QUATRIÈME ÉTUDE. in F.

CINQUIÈME ÉTUDE. in E flat.

SIXIÈME ÉTUDE. in C.

*F. Hutchinson*



**HEXAMERON DU CONCERTINISTE.** H. C. MADDOCKS,  
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LEVENSHULME,  
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PAR

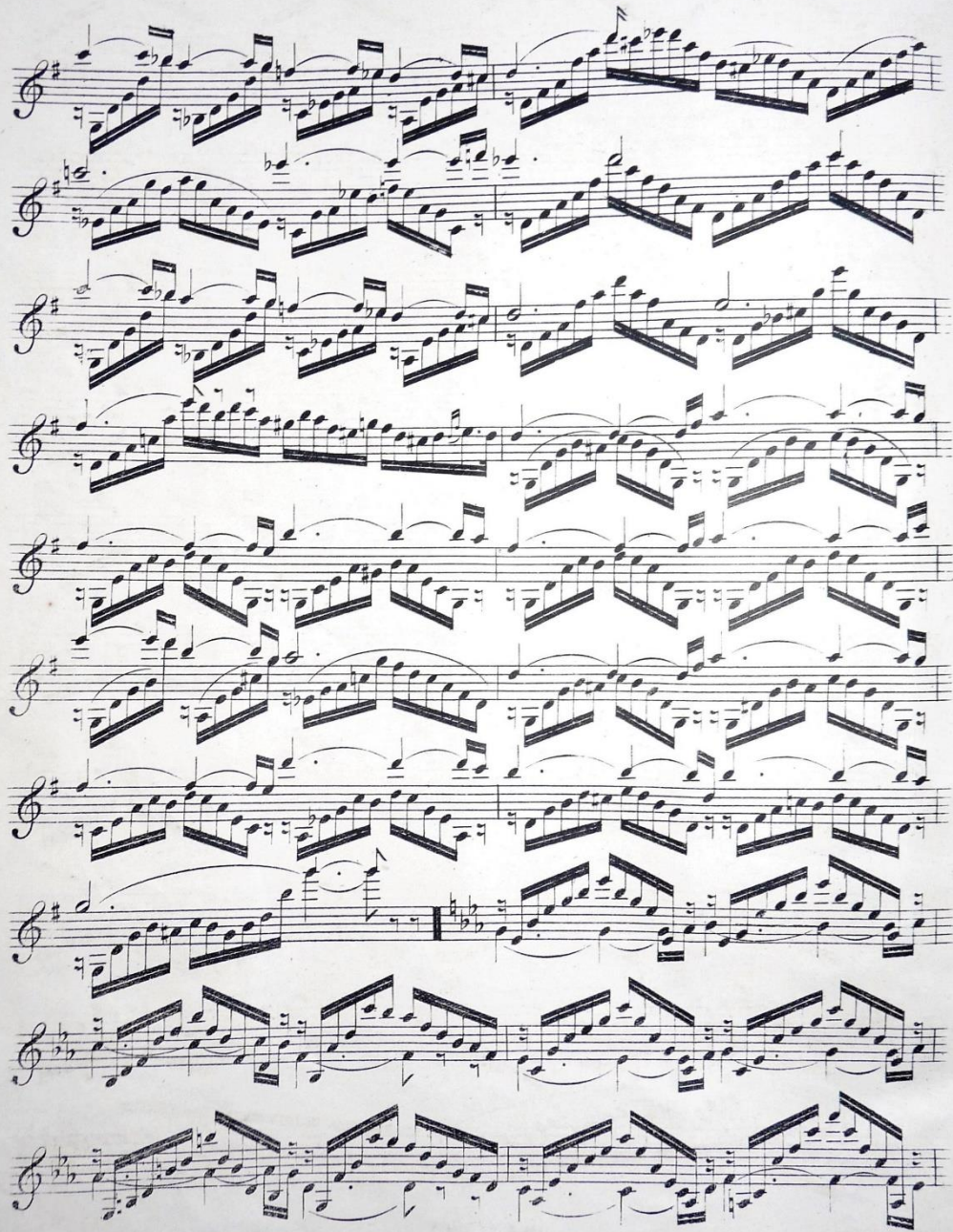
GIULIO RECONDI.

**PREMIERE ETUDE DE CONCERT.***dolce e legato assai.*

*ANDANTE.*

(W & Co 1203.)





Première Étude.

(W & C 1203.)



(W & C<sup>o</sup> 1203.)

Première Etude.



4  
"EXAMEN DU CONCERTINISTE" DE GIULIO REGONDI.

The image displays a page of musical notation for a piece titled "EXAMEN DU CONCERTINISTE" by Giulio Regondi. The score is written for piano and violin, consisting of ten staves. The notation is highly technical, featuring numerous slurs, ties, and complex rhythmic patterns. The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a double bar line on the final staff.

Première Étude.

(W & C 1203.)

"HEXAMERON DU CONCERTINISTE."

PAR  
GIULIO REGONDI.

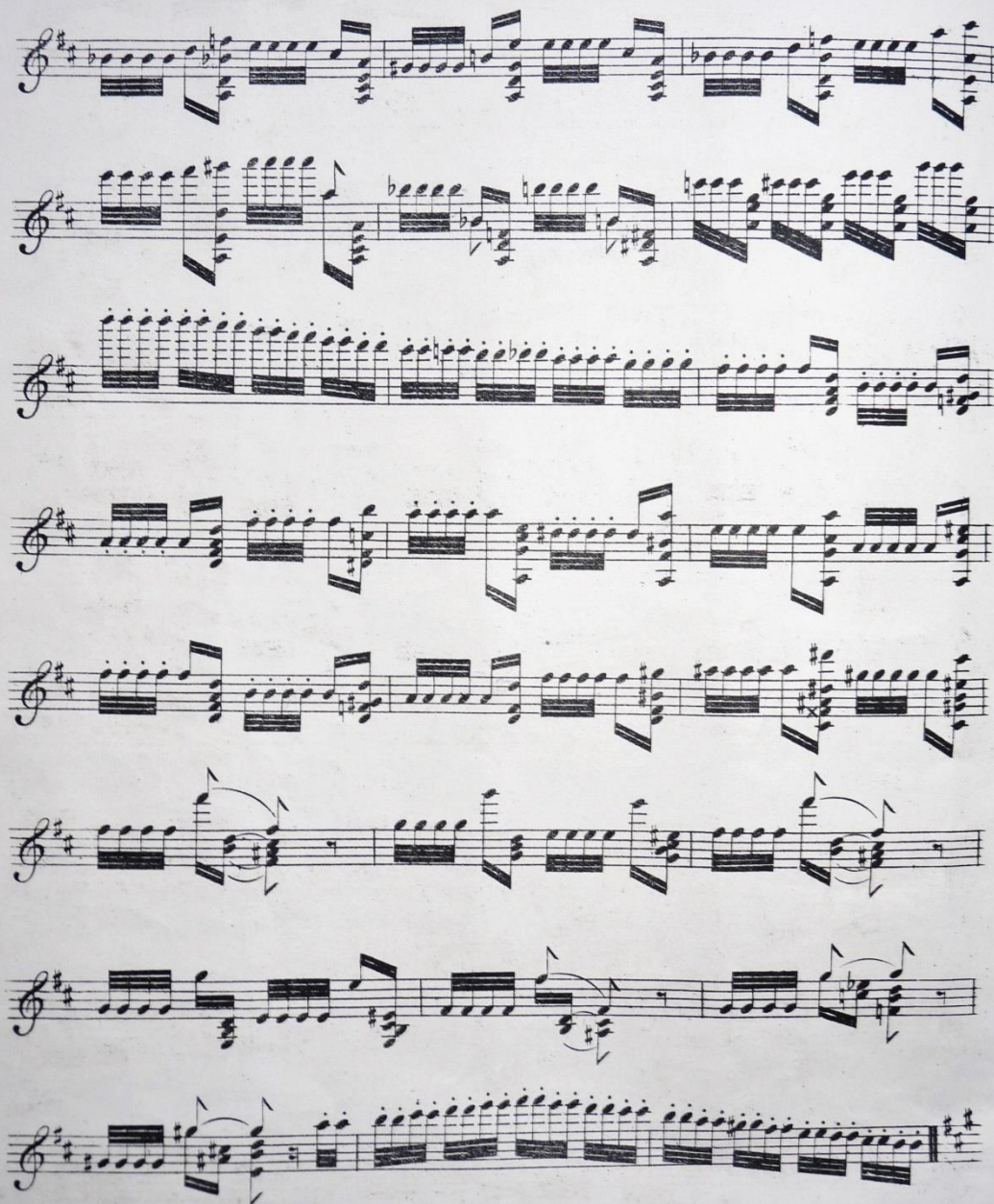
DEUXIÈME ETUDE DE CONCERT.

*Leggiero e sempre martellato.*

ALLEGRETTO.

(W & C<sup>o</sup> 1203.)

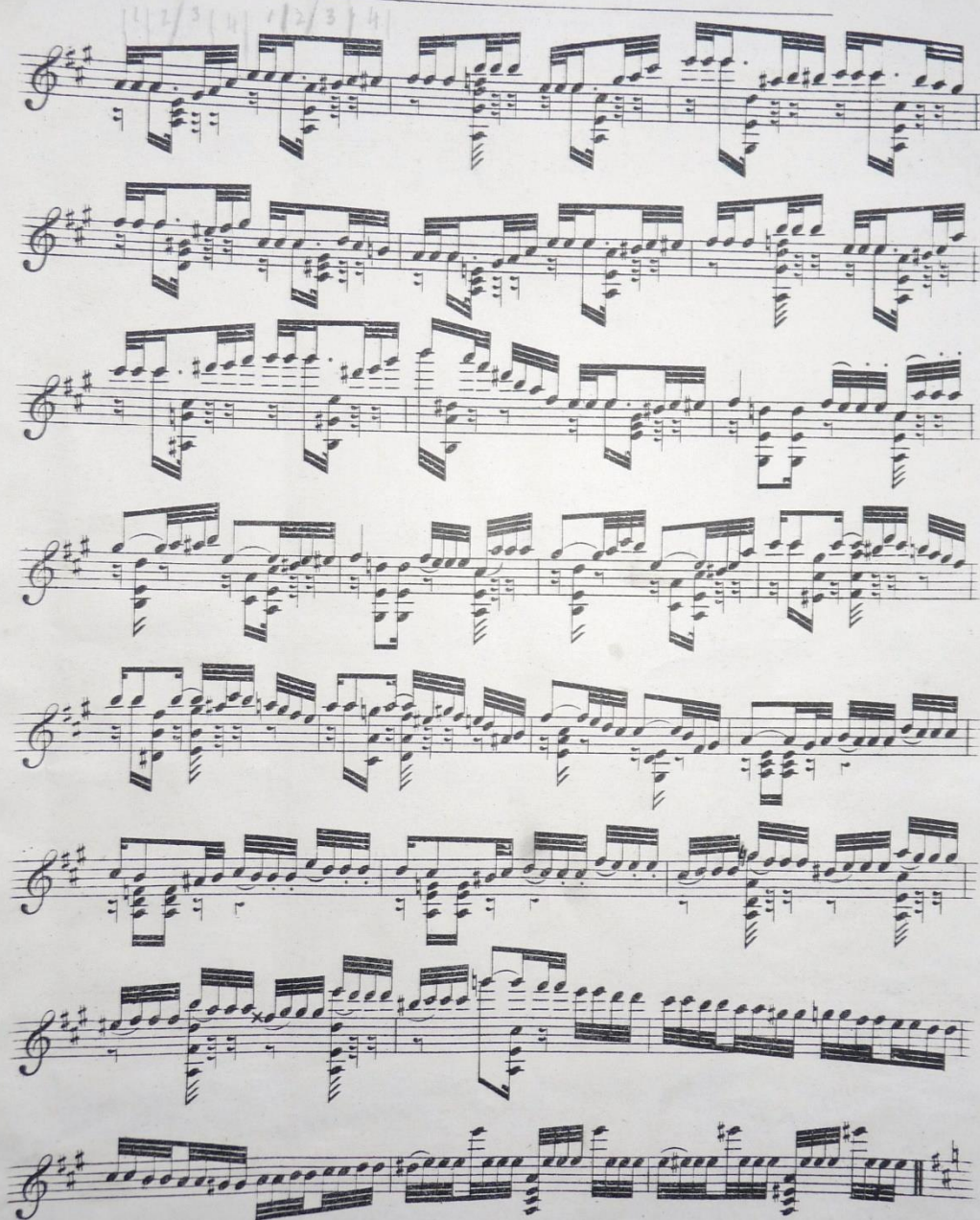




Deuxième Étude.

(W & C<sup>o</sup> 1203.)

"HEXAMERON DU CONCERTINISTE" DE GIULIO REGONDI.



Deuxième Etude.

(W & C? 1203.)



Tempo 1<sup>o</sup>

Deuxième Etude

(W &amp; C? 1203.)

“HEXAMERON DU CONCERTINISTE.”<sup>59</sup>

PAR

GIULIO REGONDI.

TROISIEME ETUDE DE CONCERT.

*il canto ben marcato.*

*veloce e leggerissimo.*

*L'ARGHETTO.*

(W & C? 1203.)



## EXERCICE N° 1 "CONCERTINISTE" DE GIULIO REONDI.

*Legato.*

Trio. Étude.

(W &amp; C 1203.)



"CAMERON DU CONCEPTISTE" DE GIULIO ARCONI.

*dolce.*

The musical score is written on seven staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked 'dolce.' above the first staff. The music features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. There are several trills and grace notes throughout. The piece concludes with a final cadence on the seventh staff.

Finis Étude.

(W & C 1203.)

44 "HEXAMÉTRON DU CONCERTINISTE" DE GIULIO RECONDI.

The musical score is written for a single melodic line on a treble clef staff. It begins with a piano (p) dynamic marking. The key signature has two sharps (F# and C#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The piece is divided into measures by vertical bar lines, with some measures containing multiple beams connecting notes. The overall structure suggests a short, technically challenging concert piece.

Transition Final

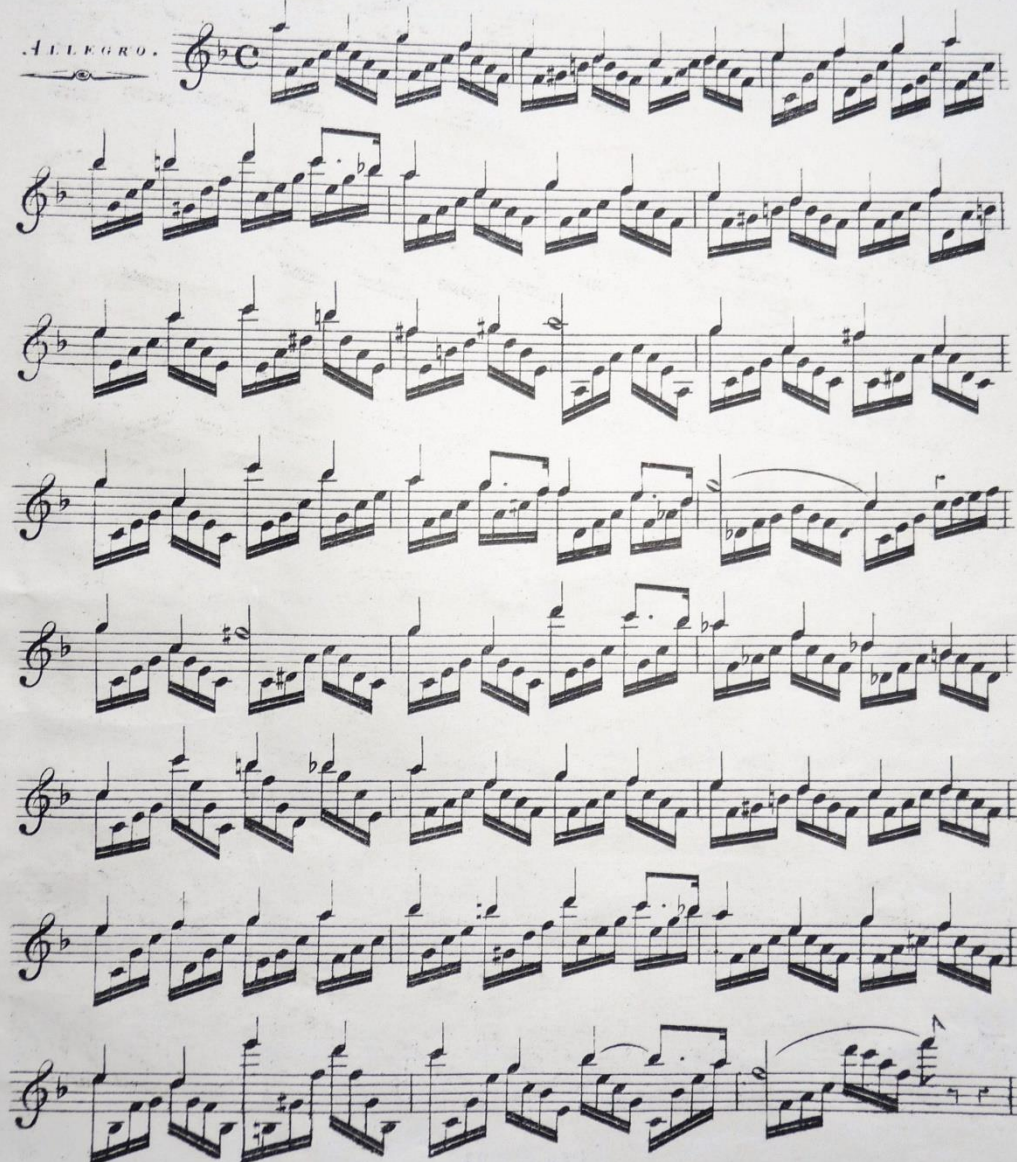
(W & C: 1203.)



"HEXAMERON DU CONCERTINISTE"

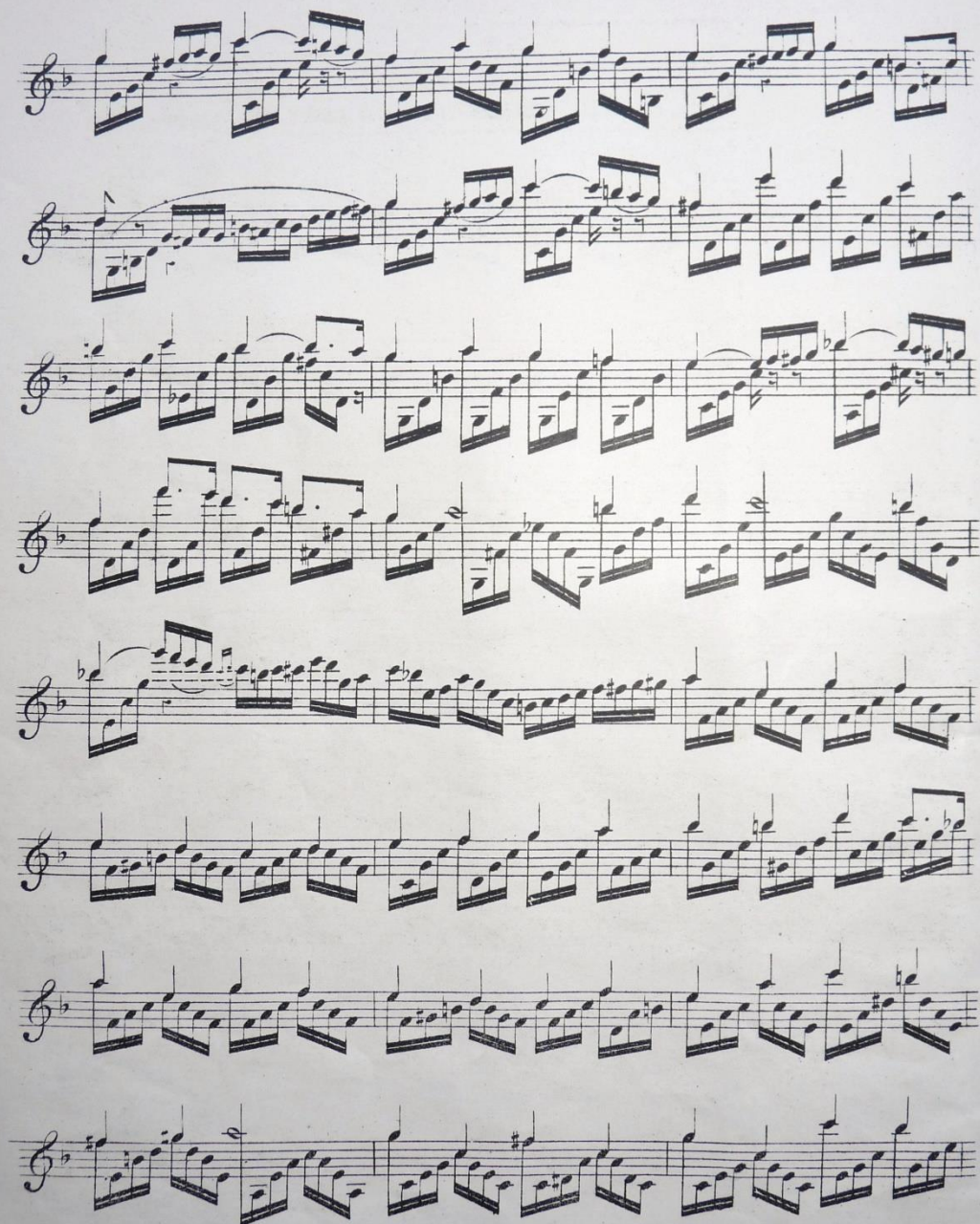
PAR

GIULIO REGONDI.

QUATRIÈME ÉTUDE DE CONCERT.*il canto ben marcato.**ALLEGRO.*

(W &amp; C 1203.)

## "PIANOFORTE CONCERTINISTE" DE JULIO RIVERA

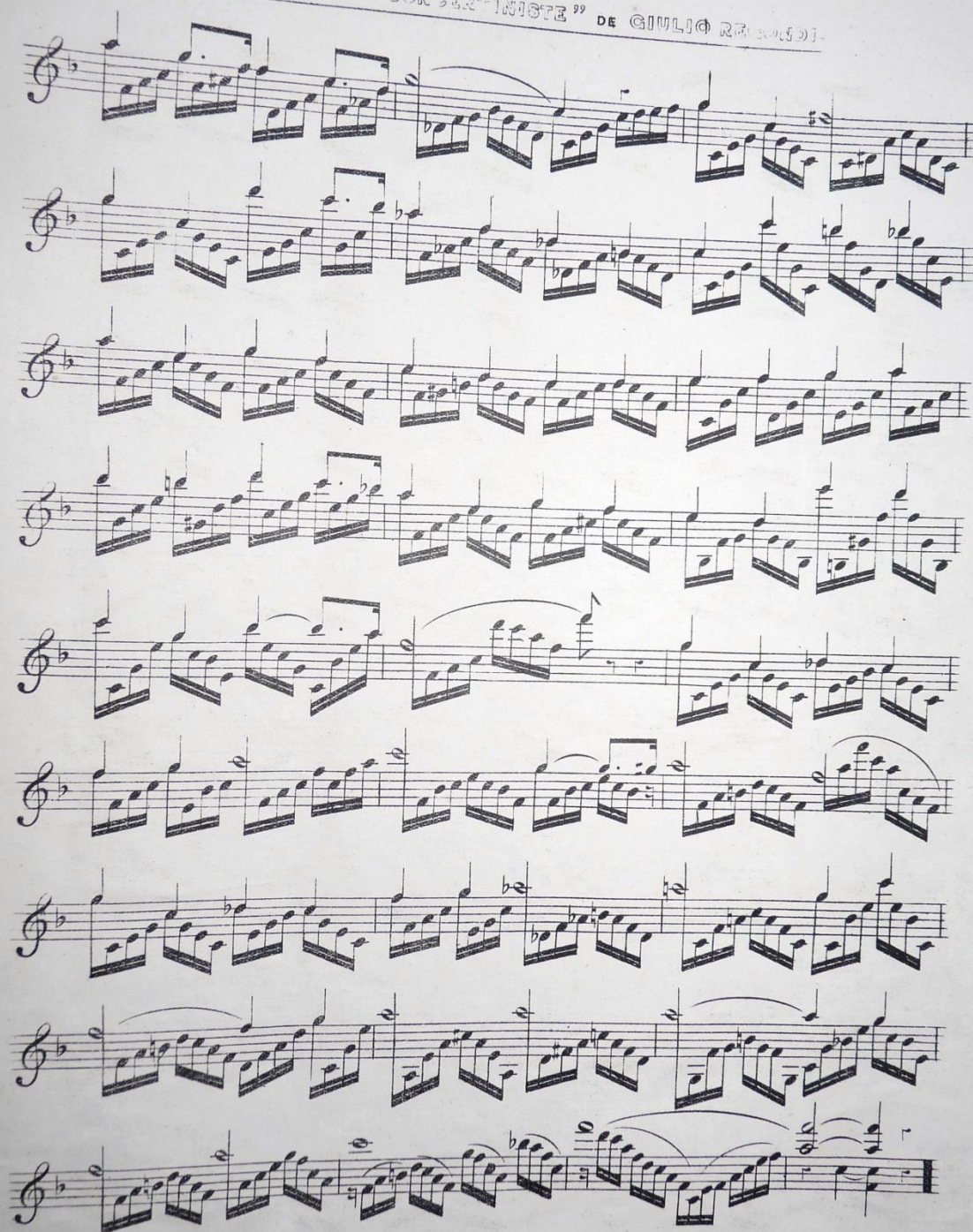


Quatre-vingt

(W &amp; C 1203.)



## 15 "ÉCLAIRON DU CONCERTINISTE" DE GIULIO RENZI.

(W & C<sup>o</sup> 1203.)

Quatrième Étude

"HEXAMERON DU CONCERTINISTE."

PAR

GIULIO REGONDI.

CINQUIÈME ETUDE DE CONCERT.

*Allegretto*  
GIOJOSO.

(W & C<sup>o</sup> 1203.)



"CAMERON DU CONCERTINISTE" DE GIULIO RE 1901.

The musical score is arranged in eight staves. The first two staves are in bass clef, while the remaining six are in treble clef. The key signature has one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings like 'hr' (harmonic) are present throughout. The sixth staff features a prominent tremolo section. The piece concludes with a final double bar line on the eighth staff.

G. F. M. P. 1901.

(W & C? 1203.)

## "EXAMÉRON DU CONCERTINISTE" DE GIULIO REGONI.

Cinqième Étude.

(W & C<sup>o</sup> 1203.)



## EXTRACT FROM THE CONCERTINO DE GIULIO REGNI.

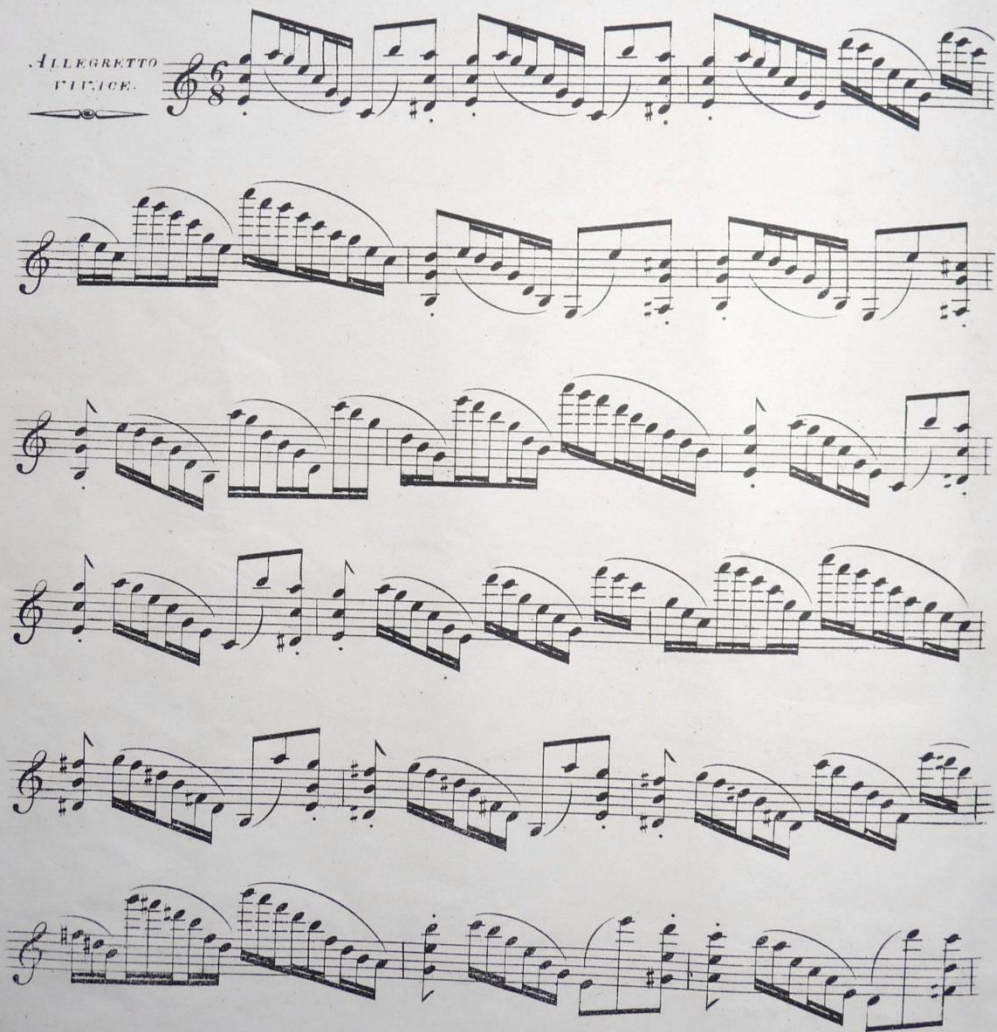
A musical score for a piano piece, titled 'EXTRACT FROM THE CONCERTINO DE GIULIO REGNI.' The score is written on eight staves. The first seven staves contain complex melodic and harmonic passages with various ornaments, slurs, and dynamic markings. The eighth staff features a dense, rhythmic pattern of chords. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes many slurs, ornaments (marked 'hr'), and dynamic markings such as 'f' (forte) and 'p' (piano).

Cinquieme Etude.

(W & C<sup>o</sup> 1203.)

"HEXAMERON DU CONCERTINISTE"

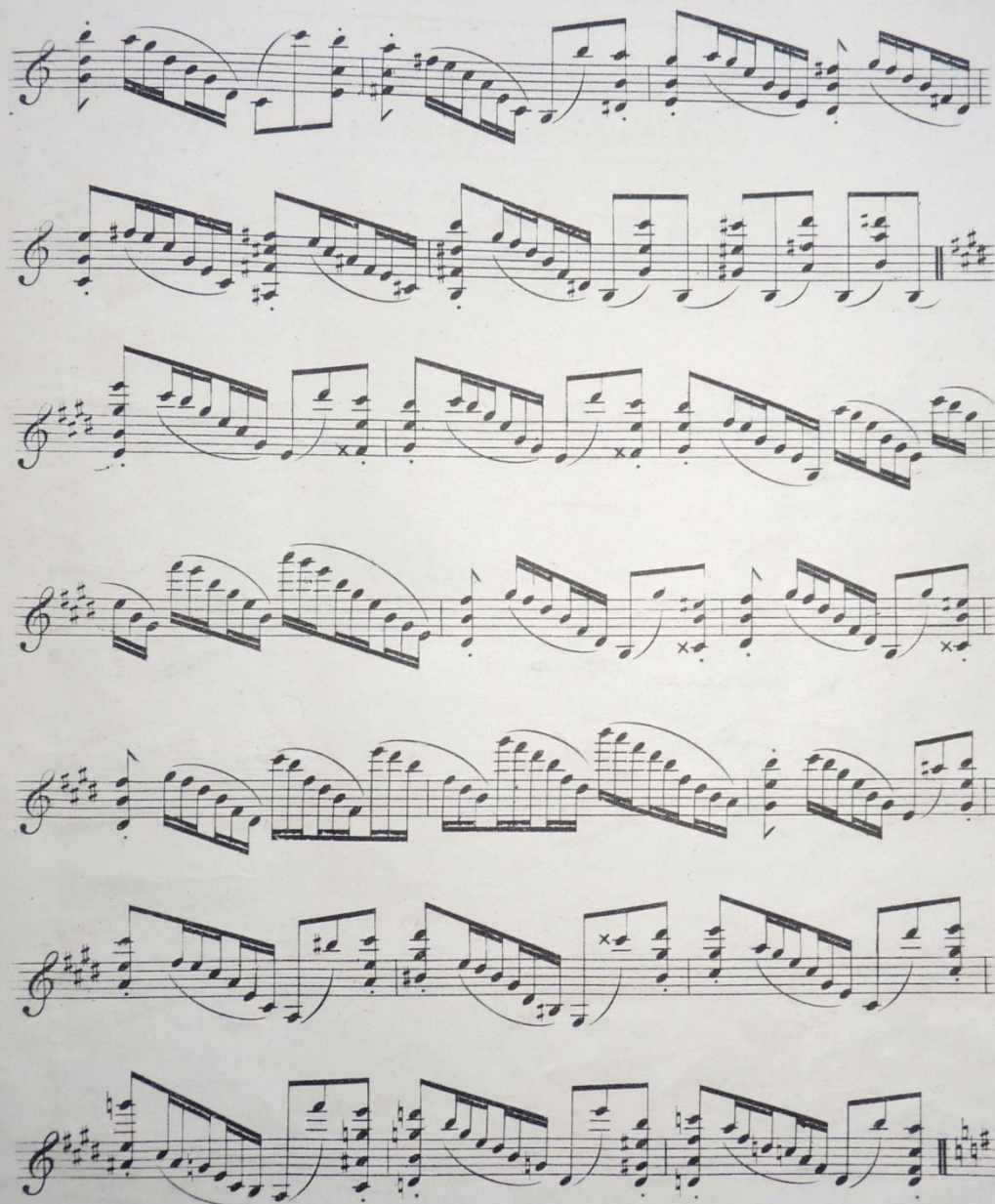
PAR

GIULIO REGONDI.SIXIÈME ETUDE DE CONCERT.*ALLEGRETTO  
VIVACE.*

(W &amp; C 1203.)



EXAMERON DU CYCLOPÉDIE DE JULIO REYNDI.



St. Louis, Mo. France.

(W & C 1203.)

"HEXAMETER" DI G. L. BERTINOTTI DE GIULIO REGGIO

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by intricate rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of slurs and ties. The piece concludes with a section labeled "Cadenza" in the final staff, which features a more melodic and expressive line.

8152 no. 1203.

(W & C 1203.)



"EXAMEN DU CONCERTINISTE" DE GIULIO RECONDI.



(W & C<sup>o</sup> 1203.)

Sixième Étude

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