

Herstory 2.0



Week Four - Guitar

MARTÍN MADRIGAL - México

DIMITRI KOTRANAKIS - Grecia

GONZALO SALAZAR - México

CECILIO PERERA - México

REMI BOUCHER - Canadá

MARCO SOCIAS - España

GABRIEL BIANCO - Francia

DIMITRI ILLA - Uruguay

ADRIANO DEL SAL - Italia

XVII

FESTIVAL INTERNACIONAL
DE GUITARRA
MONTERREY 2016
Del 15 al 23 de Abril

Soure: allmalepanels.tumblr.com

Examples of women playing lute or guitar throughout history

- Barbara Strozzi (1619 - c. 1664), like most women of her time, accompanied herself on the lute or theorbo
- Heeding the example of the Queen Mother, Anne of Austria, the 17th century noblewoman took up the lute and guitar for their own private amusement
- For the Victorian woman, the piano, harp and guitar were suitable instruments for them to learn
- “They were instruments for domestic entertainment and required no facial exertions or body movements that interfered with the portrait of grace the lady musician was to emanate.”

Note an important aesthetic difference between the ornate guitars of the 17th and 18th centuries, versus the classic guitars of the late 18th and early 19th centuries.

The former were to be “seen and not heard.”

Very short (and wanting) history of the guitar



Source: https://classicalguitarmidi.com/history/guitares_evolution.html



Source: https://classicalguitarmidi.com/history/guitares_evolution.html



Source: https://classicalguitarmidi.com/history/guitares_evolution.html

The guitar's rise in popularity in the 20th century

- Great performers like Andrés Segovia, Agustín Barrios, and Maria Luisa Anido engaged in a variety of activities that helped disseminate awareness of the guitar as a classical instrument through teaching, touring & recording; commissioning, transcribing and composing new repertoire for the guitar
- Segovia became one of the greatest icons and relentless promoter of the classical guitar; he wanted to create a repertory for the guitar, an audience, and to “win the guitar a respected place in the great music schools along with the piano, the violin and other concert instruments.”
- In Canada, Eli Kassner would help bring recognition to the classical guitar in academia and classical concerts
- In 1959, Eli was invited to join the RCM and U of T faculties and start a comprehensive guitar program
- “This was the very first time that any university in Canada (and I believe in North America) had officially recognized the guitar. This official recognition of the guitar, and the resulting prestige and legitimacy derived from it, gave us incentive to expand our activities.” (Eli Kassner)

Ida Presti (1924 - 1967)

- French classical guitarist
- Born Yvetta Ida Montagnon May 31, 1924 to Olga Lo-Presti and Claude Montagnon
- Ida was taught music and guitar by her father, who learned to play so he could teach Ida
- At age 6 she began lessons on a full-size guitar
- At age 10 Ida gave her first concert in Paris at the Salle Chopin-Pleyel

“I can't teach her anything more... she shouldn't take advice from a guitarist anymore.”

-Andrès Segovia



Ida Presti (1924 - 1967)

Ida's Mad Skills

- “These recordings were made in an era before tape editing, so each mistake was recorded, and there were few.”
- Unique approach to technique:
 - Played with right side of the nail
 - Right hand was not parallel to the bridge
- She could hold down *four* E's on the fret board!!!!





Ida Presti (1924 - 1967)

Ida's Mad Skills

- Her tone was reported as “the best tone I ever heard from a guitarist.. she could produce a variety of tones with a correspondent amplitude of dynamic range that nobody else had matched.”
- “She could sight read anything better than anyone else could perform it.” - Alice Artzt
- “Her approach to music was imaginative and often brought out hitherto unknown qualities of many pieces.”
- Development of cross-string trills and pizzicato have been attributed to Ida (and Lagoya)



Ida Presti (1924 - 1967)

- In 1951, Ida met her “alter ego” Alexandre Lagoya
- Their shared interest in music soon led to marriage in 1952, and appearances as a stage duo, Presti & Lagoya
- Their duo played early music and contemporary music
 - Lagoya contributed transcriptions of early music for the duo
 - Ida composed originals
 - They had contemporaries write music for them as a duo

“Last night, Ida Presti and Alexandre Lagoya made their American debut in Town Hall and proved without question that the acclaim they have received in Europe, Africa, India and Australia during the last five years has not been bestowed without reason.” (New York Times, 1961)



Ida Presti (1924 - 1967)

“Sensitive, sensitive, passionate, with extreme seriousness - she was a genius. No guitarist in my whole life has moved me like she has. She was the music in persona. I believe she was the best guitarist of our century. She was something inexplicable.”

- Alexandre Lagoya



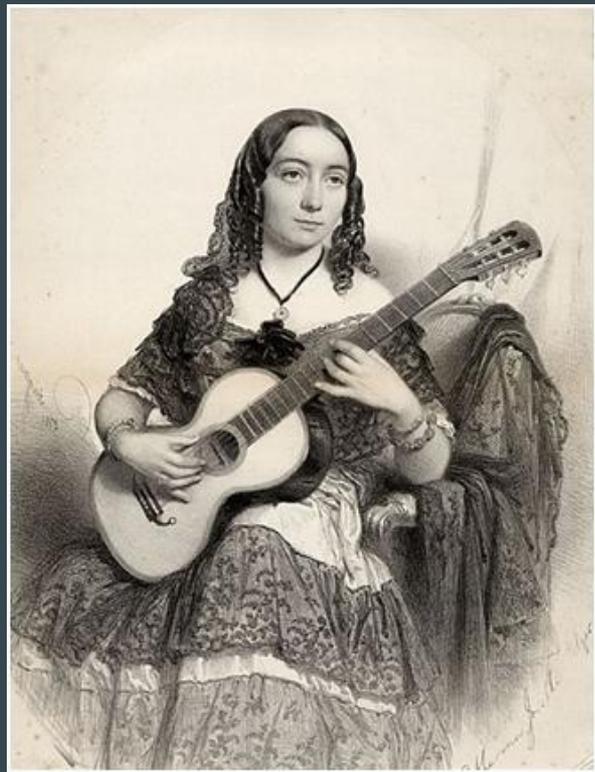
Catharina Pratten (1824 - 1895)

- Born Catharina Josepha Pelzer in Mülheim
- Mother - Marie Legrand - operatic singer
- Father - Ferdinand Pelzer - guitarist
- Oldest sibling of seven
- Guitar instruction from her father
- Child prodigy - by age 7 had achieved significant mastery of the guitar and could play Giuliani's third guitar concerto
- Family moved to England in 1829
- At age 7 or 8, Catharina was presented in public in London at the King's Theatre
- Toured with fellow *wunderkind* Giulio Regondi
- At age 17, encouraged by a patron, Lady John Somerset, Catharina settled in London and established self as a guitar teacher



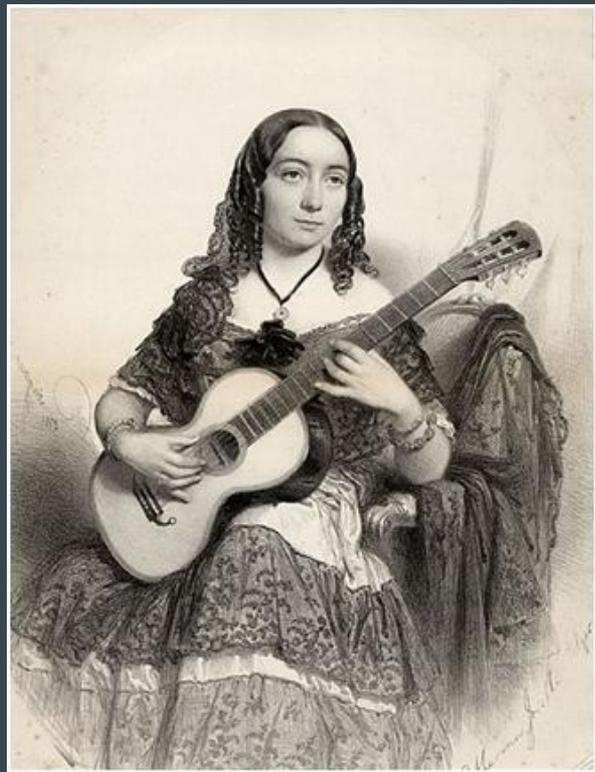
Catharina Pratten (1824 - 1895)

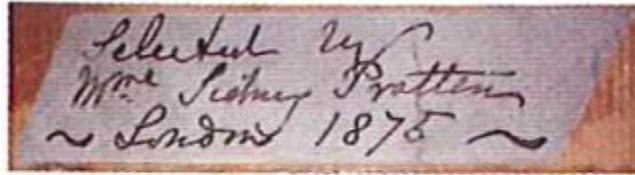
- 1854 - married flautist and composer Robert Sidney Pratten
- Afterward went by professional name Madame Sidney Pratten
- “The married life of these gifted artists was one of unusual happiness and prosperity.”
- Robert, on coming home from work at the Royal Italian Opera would say, “Chicky, let me hear your last piece!”
- Sadly, Robert died about 15 years later
- “At that time, I thought that I should never write another note.” - Catharina Pratten



Catharina Pratten (1824 - 1895)

- Wrote over 250 compositions
- Published three guitar methods
 1. Madame R. Sidney Pratten's Guitar School
 2. The Guitar Simplified
 3. Instructions for the Guitar tuned in E major
- "Fantasia on Malbrook"
 - Variation for guitar tuned in E major on the French song "Marlbrough s'en va-t-en guerre"
 - In this delightful work, the warmth of sound and breadth of tonal possibilities created by the sympathetically resonating strings is brilliantly exploited."



A rectangular label with a light-colored background and a dark border. The text is written in a cursive script. The first line reads "Selected by", the second line reads "M^{me} Sidney Pratten", and the third line reads "London 1875". There are decorative flourishes at the beginning and end of the third line.

Selected by
M^{me} Sidney Pratten
~ London 1875 ~

"Selected by M^{me} Sidney Pratten – London 1875 –"

From CD Notes. "Velvet Touch" Ulrich Wedemeier
From one of Catharina's guitars

Catharina Pratten (1824 - 1895)

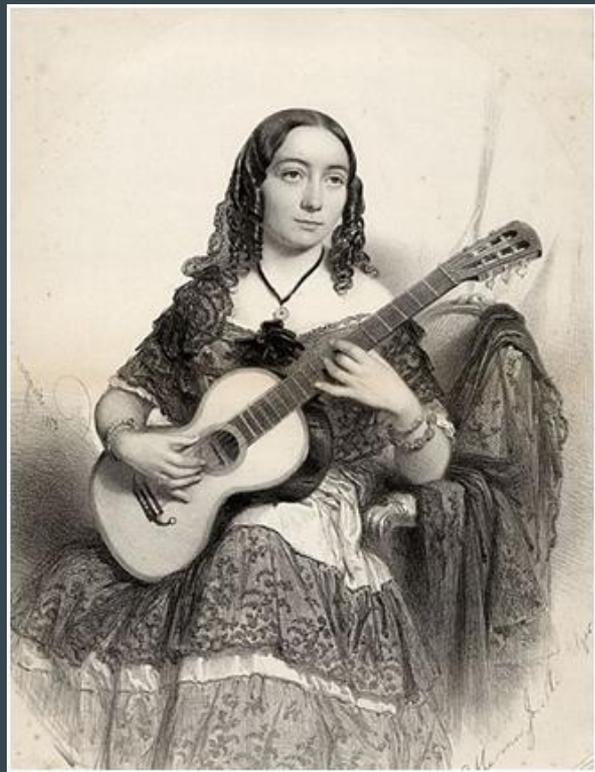
- Her most well-known words today are her character pieces, which were very popular in her time
- Her pieces were inspired by events in everyday life, some by her love, and later loss, of husband Robert; and by folklore and fantasy
- “She revelled in her descriptive pieces of fairies and witches.”
- “The more Pratten you play, the more you feel like you’re friends with her.” - Emma Rush



Catharina Pratten (1824 - 1895)

“...I have never sought publicity as a matter of vanity for myself; I have upheld my dignity for the (sake) of the supposed slight on my loved guitar, which I felt was, should and might be, the future poetry of human souls...”

Catharina Pratten



Questions?