

“For Andrés Segovia”

Francisco de Lacerda’s *Suite goivos* (1924)

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Translated by Diogo Alvarez

THE PERIOD BETWEEN THE WARS saw the flourishing of a new repertoire for the guitar by non-guitarist composers. It produced a number of gems that entered the guitar’s canon more or less from the moment of publication. That they did so is due to two factors: intrinsic musical value and the support of the commissioning performer, both during and after composition. Publication in some fixed medium, such as a score or recording, was critical, but this was largely at the discretion of the performer.

It is not surprising, then, that many pieces from this period have remained largely unknown. The past two decades have brought to light several of them, some by well-known composers — such as Rodrigo, whose Toccata of 1933 was published only in 2006 — and others by composers whose names are less familiar to the guitar world but who crossed idiomatic barriers and wrote for the guitar of Andrés Segovia: these names include Pierre de Bréville, Raymond Petit, and others.

It is in this context that one finds *Suite goivos* by the Portuguese composer Francisco de Lacerda (1869–1934), written for Segovia in 1924 but published only in 2016. The following study presents both background and analysis for the suite, including a biography of the composer, an account of Lacerda’s association with Segovia, and commentary on the music.

I. Francisco de Lacerda: Biographical Sketch

Francisco Inácio da Silveira de Sousa Pereira Forjaz de Lacerda (more commonly known as Francisco de Lacerda), was born on May 11, 1869, in the parish of Ribeira Seca, São Jorge Island, Azores archipelago, Portugal.¹ His father, João Caetano de Sousa e Lacerda, was his first music teacher. Lacerda moved to Porto in 1886 to attend

¹ José Manuel Bettencourt da Câmara, “Lacerda, Francisco Inácio da Silveira de Sousa Pereira Forjaz de,” *Enciclopédia da música em Portugal no século XX*, vol. 2, 679–80 (Lisbon: Temas e Debates, 2010), 679.



Francisco de Lacerda (1869–1934).
Bibliothèque nationale de France,
<https://gallica.bnf.fr>.

medical school and continued his musical education with Antonio Soller, who convinced him to dedicate himself solely and professionally to music. Lacerda studied and taught in Lisbon from 1891 until 1895, when he received a scholarship from the Portuguese government to study music at the Schola Cantorum in Paris. His teachers at the Schola included Charles-Marie Widor, Henri Libert, and Vincent d'Indy. Lacerda himself joined the institution's faculty in 1901 and, encouraged by d'Indy to pursue a career in conducting, directed his first concerts in the years that followed. As a conductor, Lacerda led the Concerts Historiques de Nantes between 1905 and 1908; the Kursaal Orchestra in Montreux, Switzerland, from 1908 to 1912; and the Association Artistique de Marseille's orchestra in its 1912–13 season. In Montreux and Marseilles, he directed some of the greatest soloists of the time: Cortot, Ysaÿe, Schnabel, Nin, Kreisler, and Marguerite Long.

Lacerda returned to Azores in 1913, the year his father died, remaining there until 1921, in a period of virtually no artistic activity. In 1921 he returned to Lisbon, where he attempted to enliven the city's musical scene, but his initiatives proved unwelcome, and in 1924 he set off again for France. Between that year and 1928, he would conduct works such as Bach's passions and Wagner's *Parsifal* in France and Switzerland as a guest conductor. From 1928 onwards, he also dedicated himself to collecting traditional Portuguese melodies, which he arranged and added to his *Cancioneiro musical português*.²

² *Cancioneiro musical português*: collection of traditional Portuguese melodies arranged by the composer.— Trans.



Lacerda with the Schola Cantorum of Nantes in 1926 at a performance of Bach's *St. Matthew Passion*. Bibliothèque nationale de France, <https://gallica.bnf.fr>.

As a composer, Lacerda passed from an early Romantic phase to a musical language influenced by the works of Debussy (his close friend), Satie, and Fauré. By the time of his death of pulmonary tuberculosis on July 18, 1934, Lacerda had become the first Portuguese musician to achieve renown in Europe as an orchestral conductor and one of the greatest names of “Portuguese musical symbolism.”

Works of particular interest include *Trovas* (voice and piano), *Trente-six histoires pour amuser les enfants d'un artiste* (piano), the orchestral works *Almourol* and *Pantomima*, and the hitherto forgotten *Suite goivos* for guitar.

II. Lacerda, Debussy, and Symbolism

The term *impressionism* was first used in reference to music in 1876. The work so labeled was Debussy's *Printemps*, and it was not long before *impressionist* was being applied more generally to the works of Debussy and of other composers—in spite of his and their objections. In his 1971 study of Debussy, Stefan Jarociński advanced a different view: drawing a detailed comparison with the poetics of Mallarmé, he analyzed Debussy through the lens of *symbolism*. Jarociński's work was the first to explore the

composer's purely literary inspiration, challenging a long-standing clique who had focused almost entirely on the French composer's pictorial and impressionistic vein.³

Let us pause, then, to briefly define and contextualize the term *symbolism*, which will be used throughout this article. Jean Moréas's famous manifesto of 1886 offers a useful point of departure:

The enemy of didacticism, declamation, false sentiment, and objective description, symbolic poetry seeks to clothe the Idea with a tangible form which, nevertheless, would not be an end in itself, but which, while expressing the Idea, would yet remain its servant. The Idea, in its turn, must not be allowed to appear deprived of its sumptuous costume of external analogies; for the essential character of symbolic art lies in its never going so far as to present the Idea in literal form. In this art, then, no scene of nature, no human action, no concrete phenomenon of any kind should arise for its own sake; here such things are sensory appearances intended to depict their esoteric affinity with primordial Ideas. . . .

Rhythm: ancient meter revived; a skillfully ordered disorder; luminous [*illucescente*] rhymes, hammered like a shield of gold or bronze, beside rhymes of abstruse fluidity; multiple, mobile breaks in the alexandrine; the use of certain prime [*sic*] numbers — seven, nine, eleven, thirteen — resolved into the various rhythmic combinations of which they are the sum.⁴

This passage aptly describes facets of Debussy's work and, by association, that of Francisco de Lacerda. Both composers clothe their works in a tangible form that stops short of representing the Idea literally; and in both, the object to be suggested — as defined by an evocative title — merges with the sonorities of the music. As for metric fluctuation, or "skillfully ordered disorder," it is amply demonstrated in their works. For examples, one might cite the beginning of Debussy's *Prélude à l'après-midi d'un*

- 3 Stefan Jarociński, *Debussy: Impressionism and Symbolism*, trans. Rollo Myers (London: Eulenburg, 1976), 2. Originally published as *Debussy: Impressionnisme et symbolisme* (Paris: Éditions du Seuil, 1971).
- 4 Jean Moréas, "Un manifeste littéraire," *Le Figaro* (Paris): *Supplément littéraire*, September 9, 1886, 50. Throughout this article, English versions of quotations are by the translator and editor unless otherwise stated. "Ennemie de l'enseignement, la déclamation, la fausse sensibilité, la description objective, la poésie symbolique cherche à vêtir l'Idée d'une forme sensible qui, néanmoins, ne serait pas son but à elle-même, mais qui, tout en servant à exprimer l'Idée, demeurerait sujette. L'Idée, à son tour, ne doit point se laisser voir privée des somptueuses simarres des analogies extérieures; car le caractère essentiel de l'art symbolique consiste à ne jamais aller jusqu'à la concentration de l'Idée en soi. Ainsi, dans cet art, les tableaux de la nature, les actions des humains, tous les phénomènes concrets ne sauraient se manifester eux-mêmes; ce sont là des apparences sensibles destinées à représenter leurs affinités ésotériques avec des Idées primordiales. . . .

"Le Rythme: l'ancienne métrique avivée; un désordre savamment ordonné; la rime illucescente et martelée comme un bouclier d'or et d'airain, auprès de la rime aux fluidités absconses; l'alexandrin à arrêts multiples et mobiles; l'emploi de certains nombres premiers – sept, neuf, onze, treize – résolu en les diverses combinaisons rythmiques dont ils sont les sommes."

faune or of Lacerda's *Suite goivos* (see **figure 11** on page 17). Such music, writes Jarociński in reference to Debussy,

ignores those long introductions, those endless finales so dear to romantic rhetoric. His music has no beginning and no end. It emerges from silence, imposes itself without any preliminaries, *in medias res*, then interrupting its course, continues to weave its pattern in our dreams.⁵

Although one can draw analogies between Debussy's circle and the impressionist painters, such as the use of evocative titles or the juxtaposition of colors, these analogies can lead to an analytical bias. Indeed, West argues that in the visual arts, symbolism and impressionism are diametric opposites: "Impressionist artists claimed to be looking at the world and reproducing the optical effects of light, colour and landscape; Symbolist artists, on the contrary, did not reproduce the phenomenal world, but looked at nature through the haze of their emotions and spirit."⁶ As for impressionism in relation to music, Jarociński writes: "Those who favored the label 'impressionist' as attached to the names of Debussy, Ravel and other composers, were soon reinforced by the general tendency to extend the meaning of the word ... and to apply the term to all forms of art."⁷

There are a number of technical and musical resources that are characteristic of symbolist musicians, and these will be examined in detail in the analysis of *Suite goivos* below. However, let me immediately side with Palmer and Câmara, who argue against a descent into reductive nomenclatures;⁸ there is more at stake here than taking *impressionism*, a term applied to painting, and replacing it with *symbolism*, a term applied to literature. The two terms are neither antonyms nor synonyms: there is a relationship between them in which technical and theoretical aspects are less relevant than the emotional quality that is distinctive of so many poets, painters, and musicians of the late nineteenth and early twentieth centuries. One can hardly do better than conclude with some words by the great symbolist writer Stéphane Mallarmé:

To *name* an object is to do away with three-quarters of the enjoyment of the poem, which is derived from one small guess after another; to *suggest* it, that is the dream. The perfect handling of the mystery is what constitutes the symbol: to evoke an object little by little in order to show a state of mind, or conversely, to choose an object and from it to extract a state of mind, through a series of decipherings.⁹

⁵ Jarociński, *Debussy: Impressionism and Symbolism*, 59.

⁶ Shearer West, *The Visual Arts in Germany 1890–1937: Utopia and Despair* (Manchester: Manchester University Press, 2000), 60.

⁷ Jarociński, *Debussy: Impressionism and Symbolism*, 2.

⁸ Peter Palmer, "Lost Paradises: Music and the Aesthetics of Symbolism," *Musical Times* (London) 148, no. 1899 (Summer 2007): 48; João Manuel Pereira Bettencourt da Câmara, *The Piano Music of Francisco de Lacerda and the Influence of Claude Debussy* (Aveiro: University of Aveiro, 2017), 7, <http://hdl.handle.net/10773/23515>.

⁹ [Mallarmé:] "Nommer un objet, c'est supprimer les trois quarts de la jouissance du poème qui est faite de deviner peu à peu; le suggérer, voilà le rêve. C'est le parfait usage de ce mystère qui

III. Paris, 1924: Lacerda and Segovia

Francisco de Lacerda's return to Paris in 1924 was fortunately timed, for it coincided with Andrés Segovia's first concerts there. Prior to that date, Segovia's career had been limited to Spain and Latin America.¹⁰ On arriving in Paris in March 1924, he soon began to cultivate influential figures in the city: aristocrats such as the Countess of Boissrouvray, composers such as Roussel and Tansman, and critics such as Prunières and Pincherle. Segovia would perform a solo concert with guest artists in March 1924 at the Théâtre du Vieux Colombier. The success of this concert led to a further one on April 7, 1924, which took place in the Conservatory Hall with Segovia as the sole performer.¹¹ This concert was a milestone in Segovia's career, for in the audience were personalities such as Emma Debussy, Manuel de Falla, Miguel de Unamuno, Joaquín Nin, Albert Roussel, Jean Roger-Ducasse, and Marie-Louise de Heredia (who would write a highly laudatory review of the concert under the pen name Gérard d'Houville), as well as a number of musicians and critics of Paris's highest musical and social spheres who surrendered to Segovia's talent.¹² Segovia would give another public concert on May 7 for the Société Musicale Indépendante, again in the company of other musicians.¹³ There are also records of private concerts during his stay in Paris, including one at the studio of Maxa Nordau and another at the home of Marie-Louise de Heredia.¹⁴ In May he left Paris for Germany, where he would perform throughout May and June of 1924. Segovia's Parisian success invigorated his career and laid the foundations for his revitalizing of the repertoire.

Even though there is no record of a meeting between Segovia and Lacerda during Segovia's 1924 visit to Paris, such a meeting must have occurred, since a new composition by Lacerda had appeared in Segovia's repertoire by October of that year. The assumption that they met in the spring is also strongly supported by the movements of both artists. During his 1924 sojourn in Paris, Lacerda conducted Bach's *St. John Passion* on May 15, a date very close to Segovia's concerts in the city. A work as long as the passion would of course have demanded considerable planning and rehearsal, so Lacerda would have been present in the city much earlier than the date of the concert. Furthermore, Lacerda was close friends with Manuel de Falla, Emma Debussy,¹⁵ and other musicians who attended Segovia's recitals.

The result of this presumptive Paris meeting was Lacerda's *Suite goivos*, and the two artists maintained a correspondence over the years that followed. Two of Segovia's

constitue le symbole: évoquer petit à petit un objet pour montrer un état d'âme, ou, inversement, choisir un objet et en dégager un état d'âme, par une série de déchiffrements." Jules Huret, *Enquête sur l'évolution littéraire* (Paris: Émile Colin, 1891), 60, <https://gallica.bnf.fr/ark:/12148/bpt6k49807k/f82.item.%2060>.

¹⁰ Allan Clive Jones, "The Judgement of Paris," part 1, "Segovia, Pujol, Paris and *La Revue Musicale*," *Classical Guitar* (August 1998): 24.

¹¹ Alberto Lopez Poveda, *Andrés Segovia: Vida y obra* (Jaén: University of Jaén, 2009), 187.

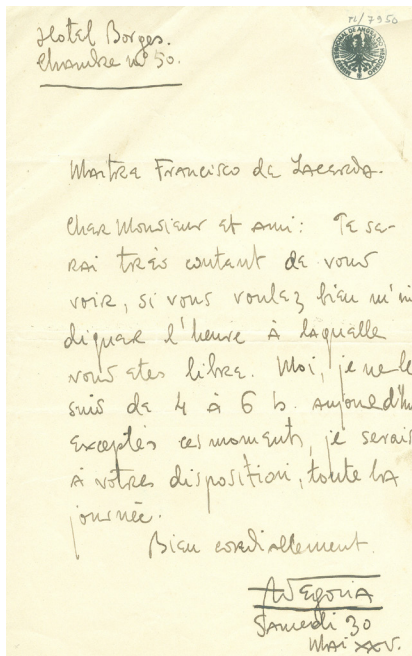
¹² Poveda, *Andrés Segovia*, 187.

¹³ Jones, "The Judgement of Paris," 26.

¹⁴ Poveda, *Andrés Segovia*, 191.

¹⁵ Câmara, *The Piano Music of Francisco de Lacerda*, 152.

Figure 1 Andrés Segovia's letter to Francisco de Lacerda, May 30, 1925.



letters to Lacerda (preserved at the Museu de Angra do Heroísmo in Azores) provide important clues as to how their collaboration unfolded. The first, dated 1925, is shown in **figure 1**. It places the pair in Paris once again, and shows that they had already become collaborators:

Hotel Borges
Room no. 50

Maitre Francisco de Lacerda:

Dear sir and friend: I would be very pleased to see you, if you would like to let me know when you will be available. I will not be free between 4 and 6 o'clock. Today, except at those times, I will be at your disposal throughout the day.

Cordially,

A Segovia

Saturday, 30 May 25.¹⁶

¹⁶ Segovia to Lacerda, May 30, 1925, Espólio de Francisco de Lacerda (Francisco de Lacerda Archive), Museu de Angra do Heroísmo, <http://www.culturacores.azores.gov.pt/ficheiros/espolio/201362510552.jpg>, shelf mark MAHFL7950. "Maitre Francisco de Lacerda. / Cher monsieur et ami: Je serais très content de vous voir, si vous voulez bien m'indiquer l'heure à laquelle vous êtes libre. Moi je ne le suis de 4 à 6 h. Aujourd'hui exceptés ces moments, je serais à votre disposition, toute la journée. / Bien cordialement, / A Segovia / Samedi 30 / Mai xxv" (spelling as in original).

Figure 2 Undated postcard from Andrés Segovia to Francisco de Lacerda.



A second communication from Segovia to Lacerda (**figure 2**) is undated, but we can deduce that it dates from either 1928 or, less likely, 1934 (the year of Lacerda's death). On this postcard, addressed to Lacerda's home in Lisbon, Segovia mentions his return from South America and asks whether he can send Lacerda the revised music to complete the suite. We arrive at the 1928 date based on the dates of Segovia's early visits to South America: 1920, 1921, 1928, 1934, 1937, 1940. The first trips in 1920 and 1921 predate Segovia's 1924 meeting with Lacerda, while the trips of 1937 and 1940 were made after Lacerda's death. The postcard bears the marks of the German ship *Cap Arcona*, which connected Hamburg, Rio de Janeiro, and Buenos Aires in only fifteen days.¹⁷

Dear Friend: I am back from South America. I leave you this letter in Lisbon. Tell me if I can send you your music (according to your request) to complete the Suite. Send your reply to Geneva, Route de Florissant, 15.

Cordially,
A. Segovia¹⁸

This postcard, which points to a finished or nearly finished *Suite goivos* in 1928, will be discussed further in the final section of this article.

17 This imposing ship's demise did not match its luxurious purpose, because, as Gilbert recounts, after being requested by the Nazi army in 1940, *Cap Arcona* was sunk by the Allies' army in 1945. Martin Gilbert, *The Second World War: A Complete History* (New York: Holt, c. 1989), 684.

18 Segovia to Lacerda [1928?], Espólio de Francisco de Lacerda, Museu de Angra do Heroísmo, shelf mark MAHFL7244, <http://www.culturacores.azores.gov.pt/ficheiros/espolio/2013625103147.pdf>. "Cher Ami: / Me voici de retour de l'Amérique du Sud. Je vous laisse cette carte à Lisboa. Dites moi si je peux vous envoyer ici votre musique (d'accord avec ce que vous m'avez demandé) pour compléter la suite. Répondez moi à Genève, Route de Florissant, 15. / Cordialement a vous, / A. Segovia" (spelling as in original).

IV. Premiere and Performances of *Serenata a una muerta*¹⁹

Returning to 1924, the meeting between Lacerda and Segovia in Paris bore immediate fruit: Lacerda must have composed at least one movement of *Suite goivos* within a few months, as it appears on Segovia's concert programs between October 1924 and March 1925. This movement, a serenade, was the only part of the suite he ever performed. The earliest record of a public performance of the serenade is for October 3, 1924, at the *Rittersaal* in Graz, Austria.²⁰ The title of the work is given as *Serenade a une morte* [Sérénade à une morte], the choice of French testifying to the culture of composer and performer. At this concert, Segovia also premiered Carlos Pedrell's *Guitarreo* (incorrectly referred to as *Guitarra*), along with works by Visée, Sor, Llobet, Tárrega, Turina, Moreno Torroba, Granados, and Albéniz. He repeated this program on October 8 at the Musikvereinssaal in Innsbruck, Austria.

The first advertisement for the German tour was published on October 9, 1924, in the *Allgemeine Zeitung* and refers to a concert Segovia would perform the following day in the city of Munich (**figure 3**).

The advertisement reads:

Friday, October 10, 8pm at the Bayer. Hof, a single concert by the great Spanish guitarist Andres Segovia. The artist plays works by R. de Visée, Sor, Tarrega, J. S. Bach, F. de Lacerda, P. M. Torobba, C. Pedrell, T. Turina and Albeniz. Tickets for sale at Bauer, Halbreiter and Schmid.²¹

The concert took place at the Bayerischer Hof, a famous hotel in Munich that boasted a hall with a capacity of 570. A significant alteration to the Austrian program is the inclusion of works by Bach, replacing those by Llobet—a nod, presumably, to Bach's home country, as well as proof of Segovia's virtuosity.

On November 12, Segovia performed *Sérénade à une morte* in a concert at the Schützenhaus in Markneukirchen. The same program was then repeated for a concert on November 13, 1924, which took place at the Musikverein in Falkenstein (**figure 4**).

After the Falkenstein concert, Segovia traveled to Switzerland and performed at the Kaufleuten Grosser Saal in Zurich on November 19: I have been unable to locate the program for this recital. The last concert of this tour would happen at the Hans Huber-Saal in Zurich, on November 30, 1924, and it, too, included the serenade (**figure 5**).


In December 1924, Segovia performed nine concerts in Spain, and paid a brief though noteworthy visit to Paris, performing at the Salle Gaveau. Lacerda's Serenade was not included in these concerts.

19 "Serenade to a [woman,] deceased."—Trans.

20 Graham Wade and Gerard Garno, *A New Look at Segovia*, vol. 1 (Pacific: Mel Bay, 1997), 51.

21 *Allgemeine Zeitung* from October 9, 1924, https://digipress.digitale-sammlungen.de/view/bsb00085861_00763_u001/3; errors in original. The corrected list of composers reads R. de Visée, Sor, Tárrega, J. S. Bach, F. de Lacerda, F. M. Torroba, C. Pedrell, J. Turina, and Albéniz.

Freitag, den 10. Oktober, abends 8 Uhr im
Bayer. Hof einziges Konzert des großen
spanischen Gitaristen Andres Segovia. Der
Künstler spielt Stücke von R. de Visée, Sor,
Tarrega, J. S. Bach, F. de Lacerda, R. M.
Torroba, E. Rodolfi, T. Turina und Albeniz.
Karten bei Bauer, Goldberger und Schmid.

Musikverein  Falkenstein.

Donnerstag, den 13. November 1924

GITARRE-KONZERT
von
Andres Segovia
(Granada)

Vortragsfolge:

I. a) Sarabande - Gavotte - Menuett - Gigue R. de Visée
b) Andante et Allegretto Sor
c) Scherzo et Gavotte Tarrega
d) Etude Tarrega

II. Prelude - Allemande - Bourée - Menuett -
Gavotte et Rondo J. S. Bach

Kurze Pause

III. a) Serenade a une morte (A. Segovia gewidmet) F. de Lacerda
b) Nocturne (" ") F. M. Torroba
c) Gileteo (" ") C. Pedrell
d) Sevillana (" ") T. Turina
e) Torre Bermeja (Roter Turm) Albeniz
f) Legende Albeniz

Konzert
des
spanischen Gitarre-Virtuosen
ANDRES SEGOVIA

PROGRAMM:

I.

Sarabande } R. de Visée
Gavotte } (Lautekomponist am Hofe
Menuett } König Ludwig XIV.)
Gigue }
Andante und Rondo } F. Sors (1780-1839)
Thema und Variationen } Tarrega (1854-1909)
Etude }

II.

Sérénade à une morte } F. de Lacerda
Improvisation } C. Pedrell
Sevillana } T. Turina
Sonatina } F. M. Torroba

Allegretto - Andante - Allegro
Alle vier Werke dieses Programmtails sind
Andres Segovia gewidmet

III.

Danza en mi. } Granados
Torre Bermeja }
Sevilla } Albeniz
Legenda }

II. Konzert
ANDRES SEGOVIA
Hans Huber-Saal, Sonntag, 30. November, abends 8 Uhr
Werke von Ponce, Giuliani, Sors, Llobet
J. S. BACH:
NEUES PROGRAMM Originalkompositionen für Laute
Molata, Granados, Torroba, Albeniz, Tarrega
Konzertleitung: MUSIKHAUS HUNI, Zürich

PROGRAMS FROM SEGOVIA'S RECITALS **Figure 3** The advertisement for Segovia's concert on 10/10/24 in the *Allgemeine Zeitung*. **Figure 4** The program for Segovia's recital in Falkenstein, 11/13/24. Reproduced in Poveda, *Andrés Segovia: Vida y obra*, 196. **Figure 5** The program for Segovia's recital in Zurich, 11/30/24. Reproduced in Poveda, *Andrés Segovia: Vida y obra*, 197. **Figure 6** Programs for Segovia's two concerts in Vigo on 12/29 and 12/30, 1924, as advertised in *El Pueblo Gallego*, 12/28/24, 6. **Figure 7** The program for Segovia's concert in Granada on 3/12/25, as advertised in *El Defensor de Granada*, 3/11/25, 1.

SOCIEDAD FILARMÓNICA
CONCIERTOS SEGOVIA

He aquí los programas que dará a conocer el eminente guitarrista Andrés Segovia en los dos conciertos que se celebrarán en el teatro "Odeón" el lunes y martes próximos, a las siete en punto de la noche:

PRIMER CONCIERTO
I
Andante y Rondó. Sors (1878-1880).
Sonatina, Giuliani (1780).
Serenata y canción popular, M. Ponce. (Dedicada a A. Segovia).
Estudio, Tárrega.

II
Preludio, Allemande, Sarabande, Bourree, Minuetto y Gavotte, Bach. (Se tocará sin interrupción).

III
Sevillana (Dedicada a Segovia), Turina.
Homnaje a Debussy, M. de Falla.
Sonatina (Dedicada a Segovia), Torroba.
Torre Bermeja, Albeniz.

SEGUNDO CONCIERTO
I
Sarabande, Gavotte, Gigue, R. de Visée. (Luthista de la Corte Luis XIV).
(Sin interrupción).
Tema variado, Sor.
Sonatina, Carrulli (1800).
Estudio, Tárrega.

II
Preludio, Siciliana, Bourree, Bach. (Sin interrupción).
Minuetto, Mozart.
Canzonetta, Meldensohn.

III
Serenade (Dedicada a A. Segovia), F. de Lacerda.
Fandangillo, Nocturno, Torroba.
Sevillana, Leyenda, Albeniz.
El señor Segovia ruega al público el más absoluto silencio durante la ejecución de las obras.
Es indispensable la presentación del recibo del mes corriente, a la entrada.

He aquí el programa del concierto a cargo de Andrés Segovia, que tendrá lugar el jueves en el teatro Cervantes:

Zarabanda } R. de Visée
Gavota } Lu hista de
Minuetto } la Corte de
Giga } Luis XIV

(Estas obras se ejecutan sin interrupción)

Tema variado } Sor
Estudio } Tárrega.

II

Preludio } Bach
Bourrée } Bach
Minuetto } Haydn
Pequeño vals } Grieg
Estudio } Wieniawsky

(Se ejecutan sin interrupción)

III

Serenade (a Segovia) } F. de Lacerda
Fandangillo } M. Torroba
Nocturno } M. Torroba

On December 29 and 30, 1924, Segovia performed two concerts with somewhat contrasting programs at the Teatro Odeón in Vigo: the second program included the serenade (**figure 6**).

After these performances in Vigo, Segovia played in some fifteen concerts throughout January and February 1925 — without, however, performing Lacerda's work.²² The last recitals with the piece were on March 12 of the same year at the Teatro Cervantes in Granada (**figure 7**), March 18 in Jerez de la Frontera, and finally, on March 19 at the Gran Teatro in Cadiz. It is noteworthy that, during these concerts in Spain, the work is presented as simply *Serenade*, instead of the full title, *Sérénade à une morte*, as previously used in the concerts in Austria, Germany, and Switzerland.

Although March 19, 1925, was the last time Segovia performed Lacerda's Serenade, Segovia's letter of May 30 (**figure 1**) tells us that composer and performer kept in touch, and that they likely met during Segovia's 1925 stay in Paris.²³

v. Lacerda and the Wave of New Music Commissioned by Segovia

Although the first guitar works written by non-guitarist composers preceded Segovia's monumental campaign to promote and revitalize the instrument, his contribution to the creation of a new repertoire is undeniable. **Figure 8** lists the works dedicated to him between 1919 and 1925, the years surrounding the composition of Francisco de Lacerda's Serenade.²⁴

Figure 8 List of works dedicated to Segovia between 1919 and 1925.

- 1919 Federico Moreno Torroba, *Danza* (later becoming *Suite castellana*, iii)
Jaume Pahissa, *Cançò en el mar*
- 1920 Oscar Esplá, *Tempo di sonata*
- 1921 José Maria Franco, *Romanza*
Adolfo Salazar, *Romancillo*
- 1922 Gaspar Cassadó, *Catalanesca*
Ernesto Halffter, *Tres piezas infantiles* (later called *Peacock-Pie*)
- 1923 Carlos Chavéz, *Three Pieces*
Federico Moreno Torroba, (1) *Aire castellano*, (2) *Sonatina*
Manuel María Ponce, *Sonata I*
Pedro Sanjuán, *Una leyenda*
Joaquín Turina, *Sevillana*, op. 29

22 Julio Gimeno, "Los conciertos de Andrés Segovia," Forum Guitarra (discussion board), Artepulsado, 2013, <http://guitarra.artepulsado.com/foros/showthread.php?21031-Los-conciertos-de-Andr%E9s-Segovia>.

23 Segovia performed concerts on May 6, 13, and 27 during this 1925 Paris visit.

24 This list has been compiled from the following works: Alberto Lopez Poveda, *Andrés Segovia: Vida y obra* (Jaén: University of Jaén, 2009); Luigi Attademo, "El repertorio de Andrés Segovia y las novedades de su archivo," *Roseta*, no. 1 (2008): 69–101; Angelo Gilardino, ed., *The Andrés Segovia Archive*, c. 25 scores (Bèrben, c. 2003–7).

- 1924 Vicente Arregui, *Canción lejana*
 Joaquín Cassadó, *Allegretto appassionatto* [sic]
 Francisco de Lacerda, *Suite goivos*
 Eduardo Lopéz Chavarri, *Sonatina*
 Georges Migot, *Hommage à Claude Debussy*
 Federico Moreno Torroba, *Nocturno*
 Manuel María Ponce, *Tres canciones populares mexicanas*
 Carlos Pedrell, (1) *Danza argentina*, (2) *Guitarreo*, (3) *Oración por las novias tristes*
 Albert Roussel, *Segovia*, op. 29
 Alexandre Tansman, *Mazurka*
 Joaquín Turina, *Fandanguillo*, op. 36
- 1925 Vicente Arregui, (1) *Piezas líricas*, (2) *Tonada de ronda: León*
 Alfonso Broqua, *Millongueos (Evocaciones criollas)*
 Jose António de Donostia, *Errimina / Nostalgia / Zortziko*
 Manuel María Ponce, *Preludio*
 Raymond Petit, *Suite*
 María Rodrigo, *Coplas de España*
 Adolfo Salazar, *Suite*
 Gustave Samazeuilh, *Sérénade*

In this list, which does not claim to be comprehensive, two features stand out: First, the absence of many of these works, including *Suite goivos*, from today's concert repertoire. Second, how several composers (e.g., Samazeuilh, Roussel, and even Lacerda) adopted the Spanish aesthetic to which Segovia was so attached. These two observations, as well as Lacerda's place in this first wave of non-guitarist composers who dedicated works to Segovia, will now be addressed.

Although it is clear that many of these early works are seldom performed, the reason for it is not. Unsurprisingly, some of these early works do not hold as much musical value as staples of the canon, thus explaining their lack of popularity among performers. Yet other works on the list certainly deserve to be performed more often: only rarely can one hear in concert works of the depth of Georges Migot's *Hommage à Claude Debussy*, Oscar Esplá's *Tempo di sonata*, or (extending the list to 1926) Pierre de Bréville's *Fantaisie*. The question arises, then, of whether Segovia's preferences determined the success of some of these works.

Much has been written about the aesthetics preferred by Segovia, a musician of neoromantic and neoclassical tendencies and a child of the Iberian musical tradition of the late nineteenth century.²⁵ If it is often assumed that when offered a more modern-sounding work, Segovia would reject it out of hand. Yet as Gilardino explains, this is an oversimplification:

25 See Javier Suárez-Pajares, "Aquellos años plateados: La guitarra en el entorno del 27," in Eusebio Rioja, *La guitarra en la historia*, vol. 8 (Córdoba: Ediciones de la Posada, 1997), and Angelo Gilardino, "Andrés Segovia y el repertorio de la guitarra del siglo XX," *Roseta*, no. 1 (2008): 58–67.

One should not make the mistake of thinking that Segovia came to decisions regarding new works lightly or painlessly. There is documentary evidence of his efforts to come to terms with a work that he would later abandon, rather disheartened. The manuscript of Henri Collet's *Briviesca* is covered in the marks of Segovia's fruitless attempts to make it playable; the first fragment of Raymond Moulaert's monumental Suite is carefully fingered, proving that the guitarist did all he could to play it but was not able to obtain a result that convinced his ear. With Cyril Scott's much lauded Sonatina, however, Segovia overcame his doubts and performed the first movement (with a fanciful title, *Rêverie*) in London and Buenos Aires. But the discouraging critical reception confirmed what Segovia himself already knew — namely, that it would be impossible to convince the listeners of something that did not convince himself.²⁶

Gilardino, nonetheless, goes on to clarify that “one cannot . . . refrain from observing that, confronted with some scores, Segovia lacked the very desire to collaborate that he had offered the composers.”²⁷

On the tendency of composers of various nationalities to evoke the Spanish style, Emilio Pujol offers this opinion, in a 1927 article:

It [the guitar] is often thought to be incapable of evoking music other than that of Spain. . . [. . .] Modern composers whose nationality is not Spanish hardly ever wish to write for the guitar without feeling obligated to make Spanish music. [It is a] strange hypnotic power: the works that it creates are often of great value but necessarily rootless, with a Hispanism that can only be external. The result is often regret that composers should underestimate the guitar's expressive means. . . What might not be produced by the spirit of French music if appropriately adapted to this instrument!²⁸

26 This quotation and the next are taken from Gilardino, “Andrés Segovia,” 62–63. “No se debe caer en el error de pensar que las decisiones de Segovia respecto a las nuevas músicas fueran tomadas a la ligera y de manera indolora. Tenemos pruebas documentales de sus intentos de aclimatarse a un determinado trabajo, después abandonado con cierto abatimiento. El manuscrito de *Briviesca* de Henri Collet está cubierto de huellas de las infructuosas tentativas de Segovia de hacerlo interpretable; el primer fragmento de la monumental Suite de Raymond Moulaert está cuidadosamente digitado, y eso prueba que el guitarrista hizo todo lo posible para conseguir tocarlo, pero no logró dar un resultado creíble ante sus propios ojos; en cuanto a la apreciadísima Sonatina de Cyril Scott, Segovia fue más allá de sus dudas y presentó el primer tiempo (con un título de fantasía, *Rêverie*) en Londres y en Buenos Aires, pero el desalentador juicio de los críticos confirmó lo que él ya sabía, esto es, que le sería imposible convencer a los oyentes de lo que él mismo no conseguía convencerse.”

27 “No podemos sin embargo dejar de observar cómo, frente a ciertas páginas de música, a Segovia le faltó justo la voluntad de colaboración que había ofrecido a los compositores.”

28 Emilio Pujol, “La guitare,” in Albert Lavignac, *Encyclopédie de la musique et dictionnaire du conservatoire*, part 2 (Paris: 1927), 2019, <https://gallica.bnf.fr/ark:/12148/bpt6k123724v> (ellipses not in brackets are in the original). “On la croit souvent incapable d'évoquer des musiques autres que celles d'Espagne. . . [. . .] Les compositeurs modernes dont la nationalité n'est pas espagnole ne veulent presque jamais écrire pour la guitare sans se croire obligés de faire de la musique espagnole. Étrange pouvoir d'hypnose qui crée des œuvres souvent d'une grande valeur, mais forcément déracinées, d'un hispanisme qui ne peut être qu'extérieur. Cela

Certainly, the rebirth of the Spanish guitar in the 1920s was a movement led by Spaniards²⁹—Segovia, of course, but also Llobet, Sainz de la Maza, Fortea, and Pujol. They had a pivotal role in defining an idiomatic and musical character for the guitar, a character that can still be observed today. Yet Pujol observes how this influence limits the creative freedom of non-Spanish composers, and he states, rather sorrowfully, that because of this stylistic conditioning the guitar's expressive capabilities are not explored to the full.

Notwithstanding a certain element of fake Hispanism in certain works by non-Spanish composers, it should not be forgotten that the *goût de l'époque* was warm in its embrace of Spanish music and culture. Works such as Debussy's *Ibéria*, Ravel's *Rapsodie espagnole* and *L'heure espagnole*, Samazeuilh's *Esquisse d'Espagne*, Gabriel Allier's *Joyeuse Espagne*, Émile Waldteufel's *España*, or Chabrier's work of the same title are examples of the enthusiasm for Hispanic music—an enthusiasm that while not responsible for Segovia's warm reception in Paris, surely did it no harm, even before taking into account his ability and charisma.

In the same article quoted above, Pujol discusses some of the works dedicated to Segovia and succinctly divides their composers into three groups: a first group of Spanish composers, a second group consisting of French (or foreign) composers who write in a Spanish style, and a third group who write works unrelated to Spain and prefer their own musical style:

Besides LLOBET, [Segovia] has decisive influence over the best modern composers, recently engaged with the guitar's cause. His compatriots TURINA, CHAVARRI, MORENO TORROBA, SALAZAR, ARREGUI and the Spanish-Argentinean Carlos PEDRELL have dedicated works to him. Added to this Hispanic contribution are often successful attempts at music with Spanish character by the French [composers] ROUSSEL, SAMAZEUILH, COLLET, etc. Additionally, works of non-regional character were written by PONCE, MIGOT, PETIT, TANSMANN [sic] and others.³⁰

As will be seen below, although Lacerda's *Serenata a una muerta*, places him in the second group of composers mentioned by Pujol, the second movement of *Suite goivos* reveals a different musical affiliation.

porte souvent à regretter que les compositeurs sous-estiment les moyens expressifs de la guitare... Que ne donnerai l'esprit de la musique française dûment adapté à cet instrument!"

29 Michael Christoforidis and Ruth Piquer Sanclemente. "Cubismo, neoclasicismo y el renacimiento de la guitarra española a principios del siglo XX," *Roseta*, no. 6 (2011): 6.

30 Pujol, "La guitare," 2016. "Ainsi que LLOBET, il possède un ascendant décisif sur les meilleurs compositeurs modernes, récemment acquis à la cause de la guitare. Ses compatriotes TURINA, CHAVARRI, MORENO TORROBA, SALAZAR, ARREGUI et l'Hispano-Argentin Carlos PEDRELL lui ont dédié des œuvres. A cet appoint hispanique s'ajoutent des essais, souvent réussis, de musique dans le caractère espagnol, des Français ROUSSEL, SAMAZEUILH, COLLET, etc. D'autres, œuvres de caractère non régional sont dues à PONCE, MIGOT, PETIT, TANSMANN et autres."

VI. *Suite goivos*

There are five available sources for *Suite goivos*.³¹ My commentary will focus on manuscripts (a), (b), and (c), which are in the composer's hand.

- a "Sérénade à une morte." Incomplete manuscript by the composer. Museu de Angra do Heroísmo, Portugal.
- b "Serenata à [sic] una muerta." Manuscript by the composer. Includes title page. Museu de Angra do Heroísmo. Shelf mark MAHFL4740.
- c "Építaphe." Manuscript by the composer. Andrés Segovia Museum, Linares, Spain.
- d "Serenata à [sic] una muerta." Manuscript copy by Filipe de Sousa. Fundação Jorge Álvares, Lisbon.
- e "Serenata à [sic] una muerta." Second manuscript copy by Filipe de Sousa. Fundação Jorge Álvares, Lisbon.

Manuscript (a) appears to be a preliminary sketch of the first movement: it contains a large number of deletions and corrections, and unlike the other manuscripts, it is written at pitch in grand staff, suggesting that Lacerda was working at the piano. Its content is not yet fully developed: the introduction is missing, and musical ideas as well as non-musical indications (such as "d'outre-tombe," meaning "from beyond the grave") are more concentrated. Title and dedication are written in French: "Sérénade à une morte" and "Pour A. Segovia." There is not yet any indication that Lacerda was planning to incorporate this movement into a suite.

Manuscript (b) consists of a title page for the entire three-movement suite (figure 9), written and dated by the composer, and the first movement. It reads:

Para Andrés Segovia
"Goivos"
Suite
I. Serenata (Serenade)
II Epitaphio (Építaphe)
III. Visão (Vision)

Fr. de Lacerda
Paris, 1924

³¹ The flower of the stock plant or wallflower, the *goivo* is common in Portuguese-language literature; English translators sometimes choose "gillyflower" as an equivalent. An alternative, archaic meaning of *goivo* is "joy," but in Lacerda's title, as in the literature of his era, the flowers represent sorrow. For one example, see Machado de Assis's 1873 story, "Much Heat, Little Light," where the main character says, "*Gillyflowers* [Goivos] and *Camellias* ... It's as if one were saying: sadnesses and joys." *Collected Stories of Machado de Assis*, trans. Margaret Jull Costa and Robin Patterson (New York: Liveright, 2018), 269.—Trans.

Figure 9 Lacerda, *Suite goivos*, title page from manuscript (b)

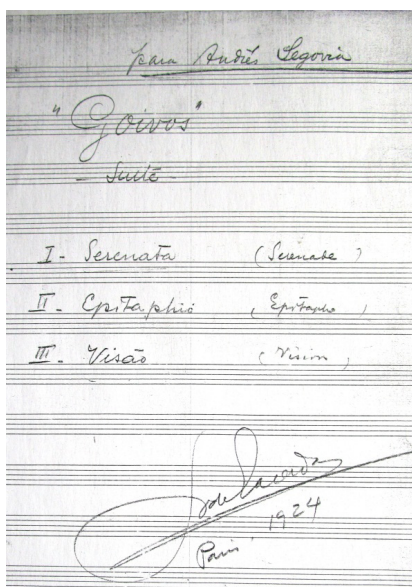


Figure 10 Lacerda, *Suite Goivos*, “Serenade”: form.

Section	Key	mm.
Introduction	(Ambiguous)	1–9
A	d	10–16
B	D	17–18
A' (development)	d	19–36
B' (coda)	D	37–43

As discussed above, the only movement that Segovia ever performed in concert was the serenade: there are no records of him performing the second or third movements (“Epitaph” and “Vision”). As a result, the work never emerged with the title proposed by the composer (“Goivos”).

Despite the title page, the remaining pages of this manuscript (b) contain only the first movement, with its own Spanish title: “Serenata a una muerta” (diacritic removed). It clearly aims at idiomatic guitar writing from its inception: it is written on a treble staff one octave higher than sounding pitch, and apart from rare passages, it is perfectly playable on the instrument.

The movement is forty-three measures long and divides into five sections (figure 10). In the introduction, Lacerda explores the open strings in an improvisatory style, reproduces this exploratory effect in harmonics, and then expands the open-string dialogue by introducing an expressive discourse that leads to the lower register. As we have seen, metric fluctuation as a symbol of abandoning rhythmic

Figure 11 Lacerda, *Suite Goivos*, “Serenata a una muerta,” mm. 1–3, from manuscript (b).

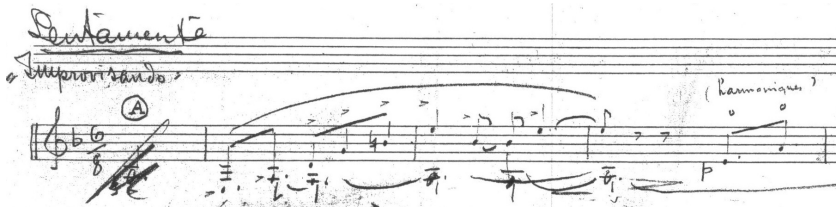


Figure 12 Lacerda, *Suite Goivos*, “Serenata,” mm. 8–9—indication of “descendre le mi en ré,” from manuscript (b)



Figure 13 Lacerda, *Suite Goivos*, performance notes from manuscript (b)

- Ⓐ – claro (bright)
- Ⓑ – surdo (muted/dull)
- Ⓒ – metalico [sic] (metallic)
- / gliss.

constraints is a technique in musical symbolism, and it has parallels in symbolist poetry (**figure 11**).

The end of the introduction deploys an innovative compositional element: Lacerda instructs the performer to lower the sixth string from E to D (“descendre le mi en ré”), changing the tuning *within the movement* (**figure 12**). This descent can be taken as a poetic gesture reflecting the seriousness of death, yet it is also an unexpected, disconcerting gesture that suggests the influence of Erik Satie (who, let us recall, was one of Lacerda’s close associates). This appears to be one of the first examples, if not the very first, of a mid-work scordatura in a guitar piece by a non-guitarist composer.

Additionally, Lacerda—no doubt inspired by Segovia’s timbral palette—defines the tone colors to be used in a performance of the work and indicates their use in the score with the letters A, B, and C. His brief performance notes for these idiomatic procedures, reproduced in **figure 13**, demonstrate his concern with illustrating the subtle qualities of the guitar. While differing from the terminology currently in use—*claro* and *surdo* would be expressed today as *normal* and *sul tasto*—the inclusion of a set of instructions dedicated to tone color is a strikingly forward-looking choice for a non-guitarist composer of this period.

These timbral elements serve to highlight the characteristics of different formal sections of the piece: the introduction (“Improvisando”) and A section both employ

the color *claro*, while the B section uses *surdo*. The development section (A'), though primarily *claro*, calls for *surdo* at key moments. This first occurs when the *quasi-grupetto* ornamentation of the theme's characteristic triplet appears, in an echo, an octave higher than in its initial appearance. The echoes that follow the triplet's introduction are presented in this order: *claro-surdo* (echo) / *surdo-claro* (echo). Lastly, the coda (B') indicates the color *surdo*. It is noteworthy that, in the first manuscript, the indication "d'outre-tombe" happens precisely in this final section of the piece, when the minor mode leads, grief-stricken and grave, to a moment of peace and acceptance, brought about by a transition to the major mode.

Although Lacerda defines a metallic color © in his performance indications, he does not use it in the first two movements. Perhaps it refers to the missing last movement, "Visão"—a hint, at least, that this movement progressed further than a title and was in fact composed.

Lacerda's careful selection of timbres is a device that reflects his admiration for Claude Debussy. Like Debussy, Lacerda privileges frequent tempo changes, as described by Martins in his work on the two composers:³² the serenade, short as it is, contains twelve tempo changes throughout its forty-three measures.

Another typically Debussian procedure, equally important in the symbolist aesthetic, is the focus on specific intervals such as the major second. Concerning this feature, Bettencourt da Câmara writes:

While acknowledging the importance of perfect fourth and fifth intervals to symbolist musicians, it can be said that the major second—the defiant exploration of major-second clashes—constitutes one of the biggest gains of symbolist harmony, while the taste for [minor] seconds and their inversions (major sevenths and minor ninths) would be reserved for the more overt modernity, so to speak, of expressionist styles that were to come later or were just emerging. In the case of Francisco de Lacerda, one can confirm that the major-second clash—dispensing, of course, with the preparation of common-practice harmony—is admitted without reservation.³³

In **figure 14**, taken from the 2016 published edition, we find the combination of major seconds and augmented chords, here with an added second.³⁴ The high degree of precision in terms of dynamics, articulation, and voice independence is also notable. Câmara ascribes the liberal use of minor seconds to a more expressionist style, and indeed Lacerda does not employ them gratuitously but at moments of particular intensity. As seen in **figure 15**, the half-step clashes in consecutive passages are repeated on three different pitches, expressing discomfort and anguish.

32 José Eduardo Martins, *Impressões sobre a música Portuguesa: Panorama, criação, interpretação*, esperanças (Coimbra: Coimbra University Press, 2011), 65.

33 José Manuel Bettencourt da Câmara, "A escala de tons na obra de Francisco de Lacerda," *Revista Música* (São Paulo) 4, no. 1 (May 1996): 48.

34 The author's edition includes both an "Urtext," based on manuscript (b), and a revised and fingered version for performance. The musical examples are taken from the Urtext.

Although the whole-tone scale is never used on its own, it informs important points of inflection within the movement, as it so often does in symbolist music. In the introduction, mm. 1–9, the B \sharp of the open-string chord changes to B \flat , and a whole-tone tetrachord is heard (refer back to [figures 11 and 12](#)). The striking switch from D minor to D major at mm. 17 is again achieved through a whole-tone tetrachord and the change from B \flat to B \sharp ([figure 16](#)). In mm. 17–18, note also the use of harmonic planing (chords moving in parallel).

To end this description of the form and devices utilized in the first movement of *Suite goivos*, I would like to add a brief and somewhat informal digression: in 2016, while visiting and performing in Rio de Janeiro, I had the opportunity to discuss this piece with Sérgio Abreu. Abreu pointed out its similarities to Andrés Segovia's later *Estudio sin luz* (1954)—which does not, however, imply conscious imitation on Segovia's part ([figure 17](#)).³⁵

For the suite's second movement, we must turn to manuscript (c). This movement, a miniature of only twenty-three measures titled “Építaphe,” is a transcription of a piano piece from two years earlier, “Le ramier blessé” (The Wounded Wood Pigeon). Only twenty-one measures in the original, this piece was evidently a favorite of Lacerda's, as he also used it in his orchestral work *Pantomima*. The piano original is part of a collection titled *Trente-six histoires pour amuser les enfants d'un artiste* (36 Stories to Entertain the Children of an Artist), which Rocha identifies as the first instance of a Portuguese composer writing serious music for and about children—more such collections followed in its wake.³⁶ Along with four other movements, “Le ramier blessé” was published in 1922, in the magazine *Contemporânea* ([figure 18](#)).

Apart from an introduction that extends the original by two measures, the guitar version is a literal transcription of “Le ramier blessé.” It presents several symbolist-inspired techniques more clearly than the first movement of *Suite goivos*: a typical preference for soft dynamics (piano and pianissimo), the exploration of a sound's sustain to its limit, the use of the whole-tone scale and augmented chords, octave doubling of the main melody, and again, the use of harmonic planing. Regarding the latter, the minor third that characterizes the melodic line creates contrast with the major third that descends in blocks from beginning to end. According to Bettencourt da Câmara, this harmonic ambivalence, foreshadowing the ensuing modernity, pervades this miniature, so that the tonic G can only be defined with certainty in the final measures.³⁷

As Martins argues in his study of Lacerda, such brevity was a fully worked-out aesthetic stance on the composer's part, influenced by French ideals. In Lacerda's own words, in a letter to his friend Henri Duparc: “Once more, it is demonstrated

35 Andrés Segovia, *Estudio sin luz* (Mainz: Schott, 1954).

36 José Eduardo Rocha, “14 Anotações sobre música contemporânea portuguesa,” in João de Freitas Branco, *História da música portuguesa* (Mem Martins: Publicações Europa-América, 2005), 370.

37 Câmara, “A escala de tons,” 56.

Figure 14 Lacerda, *Suite Goivos*, “Serenata,” mm. 14–15.



Figure 15 Lacerda, *Suite Goivos*, “Serenata,” mm. 22–24.



Figure 16 Lacerda, *Suite Goivos*, “Serenata,” mm. 16–18.



Figure 17 (a) Lacerda, *Suite Goivos*, “Serenata,” mm. 10–15; (b) Segovia, *Estudio sin luz*, mm. 49–57, transposed from E♭ minor to D minor, for the sake of comparison.

a)

Figure 17a shows measures 10, 11, 12, 13, 14, and 15 of Lacerda's *Suite Goivos*, “Serenata.” The music is in G major (one sharp). Measure 10 starts with a piano (*pp*) dynamic and an *espressivo* marking. Measure 11 features a piano (*p*) dynamic. Measure 12 has a mezzo-forte (*mf*) dynamic. Measure 13 begins with a forte (*f*) dynamic. Measure 14 features a piano (*p*) dynamic. Measure 15 ends with a forte (*f*) dynamic. The key signature has one sharp (F#).

b)

Figure 17b shows measures 49, 50, 51, 52, 53, 54, 55, 56, and 57 of Segovia's *Estudio sin luz*, transposed from E♭ minor to D minor. The music is in D minor (no sharps or flats). Measure 49 starts with a piano (*p*) dynamic and a *leggiero e con grazia* marking. Measure 50 features a piano (*p*) dynamic. Measure 51 has a mezzo-forte (*mf*) dynamic. Measure 52 begins with a forte (*f*) dynamic. Measure 53 features a piano (*p*) dynamic. Measure 54 has a mezzo-forte (*mf*) dynamic. Measure 55 ends with a *poco* marking. The key signature has no sharps or flats.

Figure 18 Lacerda, “Le ramier blessé” (piano), in the magazine *Contemporânea*, no. 3 (July, 1922), 139. The epigraph in French reads, “...et le Vent pleure, doucement, dans les pins maritimes...” (...and the Wind cries, softly, in the maritime pines...).

a Isabel de Mello Breyner

Le
Ramier blessé

Triste et doux.

... et le Vent pleure, doucement, dans les
pins maritimes...

(en sourdine)

139

Figure 19 Lacerda, *Suite Goivos*, “Épitaphe,” mm. 6–9.

that in Art, it is quality and not quantity that affirms the supreme value that leads to posterity.”³⁸

In “Épitaphe,” Lacerda indicates another scordatura (fifth string to G and sixth string to D), but the movement is less idiomatic for the guitar than the first. This is unsurprising, given that this second movement is a literal transcription of a piano piece, while the first movement was intended for the guitar from the start. The octave doubling in “Épitaphe” makes it difficult to reconcile technical and musical concerns, especially when it is necessary to maintain the descending movement of major thirds in the inner voices, as in [figure 19](#).

It has not been possible, so far, to find the third movement, “Visão,” and many questions arise from this fact: Was it ever composed, in fact, or only planned? Could it be the movement mentioned by Segovia in the postcard discussed above? Is it another transcription of a piano piece or an original work? Was it lost in the attacks that happened in Barcelona (where Segovia lived) during the Spanish Civil War? If it was indeed written, as the title page in [figure 9](#) suggests, let us hope that the third movement will be discovered in a collection or archive in the future. In the meantime, concert performance allows two possibilities: a diptych of “Serenata” and “Épitaphe” or, as was Segovia’s choice, “Serenata” alone.

In either form, *Suite goivos* is significant on a number of levels. First, there is its unique place in the guitar’s early twentieth-century history. Not only is the serenade the only work by a Portuguese composer to have been performed by Andrés Segovia, it is also (one can assert with confidence) the first guitar work to be written by a Portuguese non-guitarist composer. Of equal note is the work’s substance — an early and rare example of a guitar work in symbolist style, one whose vocabulary and gestures are innovative in a way that transcends purely national considerations. As a member of the first wave of composers whom Segovia commissioned to enrich the guitar’s repertoire, Lacerda stands alongside Torroba, Turina, Pedrell, Roussel, Ponce, and many others who presented an unpretentious instrument with pages of lasting beauty.

Why, in that case, did Segovia’s collaboration with Lacerda never result in a publication and recording? One might suggest that *Suite goivos* was simply not Segovia’s kind of music, but this is not clear from the evidence presented above: Segovia’s many performances of the serenade and his correspondence with Lacerda suggest that he found the music at least interesting — so interesting, indeed, that echoes of it appear in one of his own compositions. Still, other parts of the serenade and the entire “Épitaphe” may have been less to Segovia’s taste. Purely practical, instrumental difficulties in the “Épitaphe” could also have been enough to put the project on indefinite hold. None of this should prevent us from adding *Suite goivos* to the repertoire, placing Lacerda in the ranks of such composers as Esplá, Petit, Bréville, Migot, and others whose guitar works are finally receiving their due.



³⁸ Martins, *Impressões sobre a música portuguesa*, 54.

“‘For Andrés Segovia’: Francisco de Lacerda’s *Suite goivos* (1924)” was first published in Portuguese as “‘Para Andrés Segovia’: A *Suite goivos* de Francisco de Lacerda,” *Revista Vórtex* (Curitiba) 8, no. 3 (2020), <https://doi.org/10.33871/23179937.2020.8.3.1.13>.

Discussions with the author during translation led to some small modifications in the arguments, approved by the author. The translator and editor would like to thank the author, Humberto Amorim, and Felipe Ribeiro for their invaluable assistance in preparing this translation.

Acknowledgments

This work was made possible thanks to the collaboration of several individuals and institutions. I sincerely thank the Museu de Angra do Heroísmo and its director, Dr. Jorge Paulus Bruno, the Fundação Jorge Álvares and Dr. Rui Soares Santos, Gilson Antunes, Angelo Gilardino, Luigi Attademo, Ruben Bettencourt, Allan Clive Jones, Nuno Fernandes, José Lourenço, Humberto Amorim, Vera Varjota Rodrigues, João Bettencourt da Câmara, Daniel Gonçalves, Diogo Alvarez, Jonathan Leathwood, and Sarah Perske for their generous contributions.

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