



**NAXOS**

# THE MUNICH GUITAR SOCIETY MANUSCRIPTS

Darr  
Kamberger  
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Schmoelzl  
Schulz

Daniel Marx,  
Guitar

## The Munich Guitar Society Manuscripts

In 2009, a large collection of guitar music was rediscovered in the attic of Mrs Gabriele Wiedemann in Munich. The collection of the Gitaristische Vereinigung München (Munich Guitar Society) documents the richness of guitar repertoire at the start of the 20th century. The list of members of the Munich-based guitar club spanned the United States, several European countries and Russia. It was founded in 1908, by the members of the Internationale Gitaristen Verband (I.G.V., 1900–08). The club did an incredible job in collecting and organising this repertoire from the 19th century in the club library. Today, thanks to their dedicated work, we now have access to large amounts of previously unknown repertoire from this period.

### Wilhelm Schmoelzl (1809–1845)

To date, there is not much known about Wilhelm Schmoelzl, but with the reassessment of the club library of the Gitaristische Vereinigung München, the Augsburg composer and guitarist may possibly experience a renaissance. Before the rediscovery of the historical collection, now housed at the Bayerische Staatsbibliothek in Munich (Gitaristische Sammlung Fritz-Walter und Gabriele Wiedemann), the only known work by Schmoelzl was his *Op. 1*, on Beethoven's *Sehnsuchtswalzer* (Anh. 14/1, spurious; allegedly composed by Schubert), published by Falter in Munich. The Wiedemann collection holds the complete works for solo guitar by Schmoelzl, up until his *Op. 99*. It comprises hundreds of pages in handwriting, probably by Schmoelzl himself. In addition, there are also works for guitar duo. Until now Schmoelzl only appeared in connection with Eduard Bayer (1822–1908), as described in Eduard Fack's guitar encyclopedia (*Materialien zu einer Geschichte Der Gitarre und ihre Meister*, Berlin 1884). Schmoelzl was Bayer's teacher and accountant at the court of Augsburg. The precise and beautiful handwriting of the autographs and perfect order of the compositions, including opus numbering and bookbinding, might have been a consequence of his day job at the court. He is described as an excellent guitarist. Joseph Zuth in his important *Handbuch der Laute und*

*Gitarre* from 1926 contains a short passage on Schmoelzl, referring to the publication of the aforementioned *Sehnsuchtswalzer*. A research request at the city archives of Augsburg was made and led to my discovery of the following information: Wilhelm Schmoelzl was born on 9 February 1809 in Munich, the son of a regimental doctor. Even though he sometimes called himself Carl Wilhelm on some of his scores, the registration card only has Wilhelm as his official name. It is a similar situation with the umlaut in his surname – even though he tends to avoid it and uses an 'oe' instead, his official name on the public certificates is spelled Schmözl. He passed away on 19 February 1845 in Augsburg. He worked as a clerk at the court of Augsburg and was married to the chandler's daughter, Anna Kinshofer, on the 26 June 1836. Of their six children, only two survived childhood.

### Introduction und Variationen über einen Solo-Steyrer Jodler, Op. 4

The original name of the piece is *Introduction und Variationen über 'einen Solo-Steyrer Jodler' für eine Gitarre komponiert und gewidmet dem Fräulein Emmerich* ('Introduction and Variations on a Solo-Styrian Yodel, composed for one guitar and dedicated to Anne Emmerich'). Here Schmoelzl writes music that stylistically could be seen on the threshold between the Classical and Romantic aesthetic. The dedicatee of his composition is the locally famous guitarist, Anne Emmerich. As Dr Gerhard Penn's paper "*Mauro Giuliani und andere Gitarristen in München – Übersenehene Fakten und verschollene Werke*", *Garching bei München* ('Mauro Giuliani and other guitarists in Munich – Missed Facts and Lost Works', presented at the European Guitar Teacher's Association conference on 26 October 2014) suggests, Madame Emmerich was known for her beautiful playing and in fact is also dedicatee of the *Grandes Variations sur 'Partant pour la Syrie', Op. 104* by Mauro Giuliani (1781–1829) published in Munich around 1820. It is likely that she took part in what today we would call a Giuliani

masterclass. In fact, the introduction Schmoelzl uses in his *Op. 4* is borrowed from the great Italian virtuoso Giuliani himself. The introduction stems from his *Potpourri No. 1, Op. 26*. The following theme of the work might have been surprising for contemporaries – yodelling after such *bel canto*? The theme is a slightly modified or historic version of a yodel song that is still being sung by folk musicians in the south of Germany, Switzerland and Austria: *Erzherzog Johann Jodler* ('Archduke John Yodeller'). Archduke John of Austria (1782–1859) was much loved by the Styrian people and even today is seen as a moderniser and an historically important figure with a love for hunting and hiking and a genuine rapport with the common people. Schmoelzl's *Op. 4* is a highly interesting piece of music, that will work well in concerts and brings out the best in the instrument.

### **Leonard Schulz (1813–1860)**

According to the latest research, Leonard Schulz was born on 12 November 1813 in Vienna, and passed away in his late forties in London on 27 April 1860. His grave can be found at Brompton Cemetery. Schulz gave his first public appearance at a rather young age, playing some movements from Giuliani's first and third guitar concertos at the Landständischer Saal in Vienna's Herrengasse. Schulz was considered a prodigy. During his lifetime Schulz toured extensively with his elder brother Eduard and father Andreas, playing for English and Austrian royals. There is record of a meeting with Beethoven and he shared a concert with Liszt, who gave his first public performance in the same hall as Schulz did, only a few months earlier. As Matanya Ophee has written, the Schulz trio was the first travelling guitar chamber music trio, playing many concerts in the Austro-Hungarian Empire, Germany, France and England. As the music of Giuliani was always part of their programmes, the trio helped to popularise his music at an early stage. Around 1830 the brothers Leonard and Eduard settled in London, where Schulz met another prodigy, Giulio Regondi, who would play works by Schulz in his concerts. Another London based guitarist, Madame Sidney Pratten, would do the same. It seems that Schulz must have been an

incredibly gifted performer and despite his early successes, it was hard to survive relying only on guitar related activities. There is evidence that Schulz got into financial troubles around the year 1836 and spent some time in Fleet Prison around the years 1838/39. He was visited by the Russian nobleman and guitar enthusiast Nikolay Petrovitch Makarov (1810–1890) in London around the year 1850. His brother Eduard referred to Leonard as the 'worst drunkard in London', when the Russian asked him of his whereabouts. Makarov went to London by recommendation of the renowned Viennese guitar maker Johann Anton Stauffer, who had suggested to go there 'to hear the greatest of all guitarists of that time, Mr Schulz.'. Makarov, who could be terribly critical of the guitarists he visited, was blown away by Schulz's abilities and wrote:

His playing embodied all I could ever hope for – an extraordinary rapidity, clearness, forcefulness, taste, suavity of touch, brilliance, expression, as well as surprising effects that were quite new. I noticed, moreover, a decided self-assurance during the performance. It seemed, in fact, that playing the instrument was but a light diversion for him, for he showed himself heedless of the tremendous difficulties in which his own compositions abounded.

### **Rondo Savoyard**

*Rondo Savoyard* is one of the pieces that Leonard Schulz played for Makarov when they met in London. This present edition is the first published version of the piece, made possible by a transcript found in the Wiedemann collection. So far, it isn't clear, how the transcript made its way into the collection. According to Makarov's diary, *Rondo Savoyard* is one of three unpublished works (besides *Gabriellen-Valse* and *Valse Autrichienne*) that he requested when meeting Schulz in London. It wasn't possible to find the other two works in the collection. One assumption would be that it came to Munich via the Russian members and friends of the Gitarristische Vereinigung. Another connecting point is Adam Darr who

spent some years in Russia, before returning to his Bavarian homelands – although by the time Makarov got hold of the piece around 1850, Darr was already back in Bavaria.

Schulz isn't the first to write a work based around a Savoyard theme, another example would be Mauro Giuliani in his *Variations on a Savoyard Theme*. Giuliani must have been a great influence on Schulz, being the most celebrated guitarist of his childhood days in Vienna. It could be said that both led the life of a 19th-century rock star. Another example for a *Rondo Savoyard* would be the composition of Russian/Czech guitarist and composer Andrei Sychra (1776–1850).

The score does pose some questions, like the handwritten remark, probably by a club member, on the opening page indicating: 'for two guitars?' On that same cover page, we see the composer's name spelled incorrectly, with the letter h in Leonhard, which makes it rather unlikely that Schulz himself was part of the writing process. Another hint is the name of Otto Hammerer (1834–1905) on the cover, the score probably stems from his private collection, which would make it highly probable that his friends Adam Darr and Friedrich Brand (1815–1882) at least knew about the existence of the piece. Parts of the composition seem not fully harmonised, particularly at first sight. Certain parts of the piece have a second line showing a chord accompaniment, which has been fitted into the music, the way it was most likely intended.

When studying the piece more thoroughly it becomes clear that the lighter harmonisation was set to benefit melody and phrasings. Unlike some pieces by Schulz, the *Rondo Savoyard* does not use E major tuning. I believe it is useful to bear in mind that Schulz must have been an extraordinary performer and probably tended towards pragmatic solutions that would work well for his concerts, even though they could look a little vulgar on the page. The *Rondo Savoyard*, in the underlying autograph, is an excellent example of this approach. As the historical transcript found in Munich is the only document we possess of the piece, it seems important to highlight that no claim for absolute correctness of the score can be made.

#### **Adam Darr (1811–1866)**

Adam Darr was born in Schweinfurt, in the north of Bavaria in 1811, where he first started to play the violin and flute. At age 18 he picked up the guitar, which would become his favourite instrument. Before long, he had success as a touring musician in countries across Europe: Sweden, France, Belgium, Holland and Russia. After 16 years of extensive touring, he returned to his native Bavaria, where he started to work as a composer and music teacher. During this time, he undertook many successful regional tours in a duo with the guitarist Friedrich Brand. In addition to his work with the guitar, Adam Darr is also the author of one of the most important methods for zither. His broad musical knowledge across several instruments, and as a composer, grant him a special role amongst guitar composers. He can be considered more as a composer than as a guitarist. Adam Darr, most likely due to a complicated relationship with his fiancée Carolina Lierheimer, committed suicide on 2 October 1866. He drowned himself in the waters of the Wertach and Lech rivers, which meet in the city of Augsburg.

#### **Guitar Sonata in D major**

Adam Darr's *Guitar Sonata in D major* originates from the collection of manuscripts of Otto Hammerer (1834–1905). Hammerer was a close friend of Darr's, he was a factory owner from Augsburg and a member of the Gitaristische Vereinigung München, publishers of the review *Gitarrefreund* ('The Guitar's Friend'). Darr and Hammerer met in 1846 in Munich, where Darr lived for ten years. In his article for the *Gitarrefreund* in September 1900, Hammerer outlines Darr's life and regrets that all of Darr's manuscripts for guitar hadn't yet been published. It is likely that the D major sonata was written in the last phase of Darr's life (1856–66) in Augsburg. Hammerer states that his relationship with Darr from 1856 onwards was 'close, friendly' and 'marked by daily contact'. He then goes on to state that Darr was 'immensely active in work dedicated to the extension of guitar literature'. The *Guitar Sonata in D major* was first published between July and September of 1908 by the Freien Vereinigung zur Förderung guter Gitarremusik ('Free Association for the

Support of Good Guitar Music') based in Augsburg, though without further specification that the three movements were part of one sonata. We gain this knowledge by considering the manuscript and music. With this sonata, Adam Darr has written a work, that makes use of the instrument's musical potential. The perfectly realised sonata form in the first movement is one example. Darr composes extended melody lines, which are supported by a range of transparent textures. Pedal points in the exposition of the first and in the second movement allow creative usage of a wide dynamic range. The second movement has a full and rich orchestra-like texture, with up to four simultaneous voices (reminiscent of piano writing). The third movement is an example of the influence that traditional music had on Darr. The influences of Alpine folk music in Bavarian Polka or *Boarischer* are striking. Often, in folk music, the final repetition of the theme is played slightly up tempo.

#### **Friedrich Kühnel (1820–1878)**

Very little is known about the Austrian guitarist and composer Friedrich Kühnel, even to guitar experts, but the value of his works and quality of his writing is not in doubt. My findings on Kühnel are the following: first, he was the Third Prize winner of the composition competition organised by Nikolay Petrovich Makarov in 1856 in Brussels. This is remarkable if we take into consideration that the competition attracted about 40 participants, sending in a total of 64 works. First Prize was awarded to Josef Kaspar Mertz (1806–1856) and second to Napoléon Coste (1805–1883), both of whom were already somewhat famous at the time and known to the jury. Kühnel had two votes in his favour, Coste three and Mertz four. The jury consisted of Belgian experts and Makarov himself. The information on Kühnel's success at the competition in Brussels, and information on his birth and death dates comes from Matanya Ophee's *Essays on Guitar History* and Joseph Zuth's 1926 publication *Handbuch der Laute und Gitarre*. The two sources, found up until now, which hold Kühnel's works are the Wiedemann collection and the collection of Georg Meier in Hamburg. There are some articles on Friedrich

Kühnel's concerts in journals, such as the *Allgemeine Musikalische Zeitung*, between 1841 and 1843, all of them played in Prague.

#### **Fantasie 'Erinnerung an Straniera nach Thalberg'**

Sigismund Thalberg (1812–1871) was one of the most prominent virtuoso pianists of the 19th century and at the time was considered the equal of Franz Liszt. Like Liszt he made many opera paraphrases and fantasies that would showcase his own pianistic abilities in performance. The composition *Memories of Straniera after Thalberg* by Kühnel could be seen as the second version of such a rearrangement that the initial opera *La straniera* by Vincenzo Bellini (1801–1835) underwent, turning the opera's themes into a virtuoso instrumental solo piece. The first version being Thalberg's *Fantaisie sur des motifs de l'opéra La straniera de Bellini*, op. 9. Kühnel's work is an excellent example of a successful musical recycling process. It adapts Thalberg's ideas and transfers them to the guitar where possible. Where this is not possible, Kühnel composes his own passages, which imitate the musical emotions that are trying to be conveyed. The quotations of *La straniera* are marked in the score. Kühnel has an exquisite and elegant way of arranging Thalberg's virtuoso piece for guitar, he must have been an expert at playing and arranging for the instrument. The result of his expertise is a state-of-the-art composition of the highest difficulty and density that achieves the quality of original Romantic masterpieces for guitar by, for example, Regondi or Mertz. An interesting fact is the date marked at the end of the score, 11 May 1874, which is more than 30 years after the concert review of Kühnel performing this work in Prague. What made him, or anyone else, finally write down or transcribe a piece so many years after it had already been performed? Nobody can say for sure, but we do know the great pianist Sigismund Thalberg passed away on 27 April 1871 – three years before the date written in the autograph.

#### **Friedrich Carl Josef Kamberger (1824–1892)**

Friedrich Carl Josef Kamberger is one of the guitarists and composers that Nikolay Petrovich Makarov visited

during his travels around Europe in 1851. The *Gitarrefreund* from November–December 1910 states that he passed through the cities of Hamburg, Cologne, Mainz, Frankfurt, Kreuznach and Schoenebach on his trip through Germany. The historical archives of the city of Mainz list Carl Kamberger as a piano teacher. It was, most likely, in Mainz where the two men met. Kamberger is described by Makarov as ‘famous along the shores of the river Rhine. He was a young man of thirty’. Makarov describes the playing of Kamberger:

He played forcefully, spiritedly, displaying a fine technique, but in the manner of all German guitarists without tenderness and sufficient clarity and polish. Thus, the buzz of bass strings was constantly heard during his performance. One could sum it up by simply saying his playing was devoid of taste.

Makarov could be terribly critical of the guitarists he met, the fact that he has one or two nice words to say about Kamberger is already somewhat remarkable. We don’t know about Kamberger’s activities as a performer, and up until now there is only one publication under his name: the *Bouquet de Mélodies, Livre 1*, announced as published by Appiano (Mainz) in the *Musikalischer Monatsbericht* (December 1852).

### Grosse Fantasie, Op. 34

This work is one of three held in the Wiedemann collection. The other works are an arrangement of a famous waltz by Joseph Gungl (1809–1889) called *Träume auf dem Ozean* and a theme and variations piece. The *Grand Fantasy* by Kamberger is a composition based on many opera themes, a lot of quotations stem from the opera *Alessandro Stradella* by Friedrich von Flotow (1812–1883), which was premiered at the Stadttheater Hamburg in 1844.

The quotations of Flotow’s opera as well as other inspirations, have been marked in the score. Sometimes Kamberger takes passages from the orchestration rather than the vocal lines. Some of the quotations were written into the autograph by pen, probably by a member of the *Gitaristische Vereinigung*.

Unlike many other works that focus on one composer, e.g., the *Rossinianas* by Giuliani, the fantasy by Kamberger is rather open and flexible in regards to style and form of the quoted material. One could even go as far as saying unconventional for the period. Kamberger does not work the themes, but rather keeps presenting new melodies. Once one quote is finished, Kamberger tries to connect to the next one quickly. What is remarkable, from my point of view, is the fact that he concludes with a Lied – stylistically an antithesis to opera. Secondly, there are two tremolo passages that divide the fantasy into three parts, in the first he uses some of the melody line of the English national anthem *God Save the King*, a courageous thing to do in that day and age with the birth of a unified Germany on the horizon. The tremolo is not exactly what we think of today but one of the typical techniques at the time, as described in the guitar school of Heinrich Albert (1870–1950). Guitarists rarely come across this type of tremolo over four strings. I’ve seen usage of this technique in the works of Albert, Eduard Bayer and Kamberger. Thirdly, it is remarkable that Kamberger has the courage to finish with a theme of his own, as the towering peak and finale of the piece. The *Grand Fantasy* suggests that the composer was not afraid of breaking boundaries and enjoyed experimenting with unconventional material and techniques for the time. Humour and surprise are important elements of the composition too.

Daniel Marx

Photo: Pascal Albandopulos





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Daniel Valentin Marx began playing the guitar at the age of seven as a student of Peter Hackel at the Music School of Erding. He studied with Susanne Schoeppe in Munich, as well as with his most important teacher, Roberto Aussel, at the Hochschule für Musik Köln, where he earned both his bachelor's and master's degrees with distinction. A Thornton Scholarship subsequently enabled him to pursue graduate studies with the musicians of the Los Angeles Guitar Quartet and Pepe Romero at USC Thornton School of Music in Los Angeles. As winner of the Doctoral College Studentship Award 2019, he is conducting a research project on the Munich Guitar Society at the International Guitar Research Centre of the University of Surrey, in collaboration with Professor Stephen Goss. Marx is the winner of multiple international competitions, awards and scholarships in Europe and America. He has performed at prestigious venues worldwide, made international radio broadcasts, and released recordings on the Genuin Classics and Naxos Records labels. His transcriptions, arrangements and musical discoveries are published by Les Productions d'Oz where he directs his own publication series. Marx is an artistic director of the guitar festival in his hometown of Dorfen and a member of the Cambridge Cohort of Guitar Research.

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