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*Women  
of the  
Guitar*

## WOMEN IN THE HISTORY OF THE CLASSICAL GUITAR, Part 1

By Candice Mowbray

The seven essays that comprise this article follow up on my lecture for the 2020 GFA Convention, during which I discussed the careers of Ida Presti, Luise Walker, María Luisa Anido, Francesca Caccini, Emilia Giuliani, Madame Sidney Pratten, and Vahdah Olcott-Bickford. These essays appear over two issues of *Soundboard* and include citations as well as suggested scores and listening. Due to space restrictions, more resources and playlists are co-published on the GFA website ([guitarfoundation.org](http://guitarfoundation.org)) and my blog ([candicemowbray.com](http://candicemowbray.com)). I hope you will explore the resources I cite and the projects of those people who have been working in this area of research and performance. I also hope you will be inspired to perform compositions by the women discussed here, incorporate their works into your curriculum, and include them in your discussions of guitar history.

I thank everyone who has supported my ongoing efforts through various means, especially Danny Webber, Drs. Glenn and Elizabeth Caluda, and Berta Rojas.

### I. María Luisa Anido

María Luisa Anido was born on January 26, 1907, in Moron, a province of Buenos Aires, Argentina. She died in Tarragona, Spain, on June 4, 1996. Anido had an exceptional career as concert artist and teacher, relentlessly touring since the 1950s in South America, Europe, Russia, Japan, and Cuba. Musically active into her last years, Anido received myriad awards, titles, and musical and literary tributes. These include being named Honorary Member of the University of Havana at age 80 and earning the Konex Platinum Award 1989: String Instrumentalist in Argentina.<sup>1</sup> She continues to be honored through guitar festivals such as the annual International Guitar Festival “María Luisa Anido” in Moron, and a significant new composition, *Anido’s Portrait* by Sérgio Assad, was recently commissioned by Berta Rojas as a tribute to Anido (Figure 1).

Nicknamed “Mimita,” Anido grew up in an environment rich with guitar activity. She received her first guitar in 1914 and learned some instrumental skills from her father, Juan Carlos Anido (1871–1932). “María Luisa Anido



Figure 1: María Luisa Anido.

chose the right sort of father! But for his many interests and activities Don Juan Carlos Anido, a man of considerable culture and ability, might have become a great guitarist. No doubt his musical potentialities and his love of the guitar found realization, indeed personification, in his daughter.” Juan Carlos was an ardent supporter of guitar, founding the magazine *La Guitarra*. Guitarists such as Miguel Llobet, Josefina Robledo, Emilio Pujol, and Regino Sáinz de la Maza were guests in the Anido home.<sup>2</sup>

Domingo Prat (1886–1944) became Anido’s teacher within a few months of receiving her first guitar. When Prat went to Spain for performances, she studied with Robledo for the months prior to his return. She was under Robledo’s instruction when she gave her first recital in 1916. Anido’s father obtained a Torres guitar for her that had been owned by Tárrega. With this guitar, she gave her formal debut in 1918 at La Argentina in Buenos Aires. The program included works by Tárrega, Llobet, Mendelssohn, Sor, Schumann,

<sup>1</sup> This same year Alberto Ginastera won the Honour Konex Award; “Konex Awards - 1989 - Classical Music,” Fundación Konex, accessed Jan. 12, 2021, [fundacionkonex.org/premios1989-classical-music](http://fundacionkonex.org/premios1989-classical-music).

<sup>2</sup> “Contemporary Guitarist No. 5,” *Guitar News* (April-May 1952), quoted in Randy Osborne and Héctor García Martínez, *Annotations for the History of the Classical Guitar in Argentina 1822–2000*, 4 vols. (Campbell, CA: Fine Fretted String Instruments, 2020), 2:1075; Cristina Cid, “María Luisa Anido,” *Guitarasweb*, accessed Jan. 12, 2021, [guitarasweb.com/María-luisa-anido](http://guitarasweb.com/María-luisa-anido).

Beethoven, Massenet, Chopin, Malats, and Tomás Damas, as well as a work by “Vieuxtemps,” likely Henri Vieuxtemps.<sup>3</sup>

Anido became the student of Miguel Llobet (1878–1938), with whom she also performed (**Figure 2**). Recordings she made with Llobet between 1925 and 1929 are considered among the earliest recordings of guitar in duet. Llobet said, “María Luisa Anido was for me a revelation. The impression it produced on me I’ll never be able to erase from my mind, since in reality it is something that surpasses all that is imaginable.” He also expressed, “It constitutes for me the highest honor, to have contributed to her artistic perfection.”<sup>4</sup>

Anido’s father accompanied her when traveling for performances. She stated that upon her father’s death in 1932, traveling became impossible. “It was a very different time for women. Llobet would tell my father that if I had been born a man, he would’ve taken me with him to Europe.”<sup>5</sup> After his death, she gave some performances in Argentina and Uruguay, performed for radio, published music, and became a professor at the Conservatorio Nacional de Música y Arte Escénico, Buenos Aires, in 1942.

Following her mother’s death in 1950, Anido embarked upon an extensive international touring career. Between 1951 and 1956, she performed in Brazil, Argentina, Uruguay, England, Austria, Italy, France, Japan, and Russia. Her concert travels also led her to the Philippines, Costa Rica, Mexico, Romania, and Switzerland. Venues in which she performed included Schubert Hall in Vienna, Tchaikovsky Concert Hall in Moscow, and Wigmore Hall in London. A celebration of the fiftieth anniversary of her first performance was held in Argentina in 1966. “The entire country mobilized, paying her a tribute that, according to the newspaper *La Nación* ‘was the most important rendered to a living Argentine musician.’” Participating in the tribute were “artistic personalities such as Andrés Segovia, Alberto Ginastera, Benito Quinquela Martín, Joaquín Rodrigo, Roberto García Morillo, Antonio Berni, Emilio Pujol, among others.”<sup>6</sup>

Anido’s concert programs incorporated works for guitar, transcriptions of classical and folkloric pieces, arrangements of music by Argentine composers, and her own



Figure 2: Anido and Llobet.

compositions. In a review of her performance at Wigmore Hall in 1952 for *B.M.G.* magazine, A. P. Sharpe stated, “She performed early English music, arrangements of Handel and Mozart, three movements of her own ‘Suite Argentina’ and solos by Llobet, Aguirre, Segovia, Tárrega, etc.” A brochure for a nine-concert tour in Japan gave notes for a vast number of works she was scheduled to perform, spanning the major musical time periods.<sup>7</sup> During this tour she performed Rodrigo’s *Concierto de Aranjuez* with the Yomiuri Japanese Symphony Orchestra.

Anido taught at the National Conservatory in Buenos Aires, Manuel de Falla Municipal Conservatory, Higher Institute of Music of Olavarría, and the Higher Institute of Music of Rosario of the National University of Litoral.<sup>8</sup> During her international engagements, she taught classes and served on competition juries. Many of her students became superb players with wonderful careers. Students such as Cristina Cid, María Esther Guzmán, and María Isabel Siewers have furthered Anido’s legacy by recording her music, giving lectures, publishing articles, and organizing festivals and associations in her honor.

In addition to performing and teaching, Anido wrote numerous arrangements and original compositions for guitar. Her arrangements include folkloric works, music by Argentine composers such as Julián Aguirre and Alberto Williams, and classical works. Her original compositions are often infused with folk elements. Many are outstanding and require the skills of advanced players. *Aire norteño* is vibrant and rhythmic with accents and intricacies that are sure to engage player as well as listener. *Aire de vidalita* and

<sup>3</sup> Osborne and Martínez, 2: 1029–30. When naming great Spanish guitarists in a lecture for students in Argentina, Anido named Robledo along with Llobet and Segovia, see Aldo Rodríguez, *María Luisa Anido: la gran dama de la guitarra. Una vida a contramano* (1992; repr., Heredia, CR: EUNA, 2018), 66; Cid, “María Luisa Anido.”

<sup>4</sup> Jack Silver, liner notes, *Andrés Segovia and His Contemporaries, Vol. 6: Andrés Segovia, Miguel Llobet and María Luisa Anido*, DHR-7754, 2000; Osborne and Martínez, 2: 1030; Ricardo Muñoz, *Historia de la guitarra* (Buenos Aires: Talleres Gráficos de la Penitenciaría Nacional, 1930), quoted in Osborne and Martínez, 2: 1037.

<sup>5</sup> Rodríguez, 130.

<sup>6</sup> Fundación Konex, “María Luisa Anido,” accessed Jan. 12, 2021, fundaciónkonex.org/b756-María-luisa-anido.

<sup>7</sup> Quoted in Osborne and Martínez, 2: 1074; “María Luisa Anido,” *Guitar News* 71 (May-June 1963), repr. in Osborne and Martínez, 2: 1088.

<sup>8</sup> Fundación Konex, “María Luisa Anido.”



**Figure 3:** Anido and Llobet. Cover illustration for *Annotations* by Martínez and Osborne.

“El misachico” from *Impresiones Argentinas* (dedicated to her mother) are expressive and evocative. “Lejanía” is the first in Anido’s series of *Preludios Nostálgicos*. Marked *melancólico*, gentle dissonances are created and resolved through arpeggios that utilize a combination of fretted and open internal strings. It is both sweet and stunning. Anido recorded several of her own works, and María Isabel Siewers, Clara Campese, and Omar Atreo have recorded albums solely featuring her compositions. The Anido Guitar Duo transcribed and recorded several of Anido’s solo works for duet performance.

A biography by Aldo Rodríguez, *María Luisa Anido: la gran dama de la guitarra*, was originally published in 1992 (see note 3). Much of the information came directly from Anido through interviews with the author in 1989, thus providing an intimate view of Anido’s personality and outlook as well as details of her career. She discusses her experiences with managers, travels, and associations. The book includes lists of her compositions and arrangements as well as photos of manuscripts, programs, and press. An interview between Anido and Rodríguez is available online ([youtu.be/22vUGp55I\\_0](https://youtu.be/22vUGp55I_0)), and Rodríguez recorded an album of duets with Anido.

*Annotations for the History of the Classical Guitar in Argentina 1822–2000* by Randy Osborne and Héctor García Martínez (see note 2) is a monumental set of four volumes, which feature a drawing of Anido and Llobet on their covers (**Figure 3**). Chapter 3, pages 975–1338, is titled “The Women of the Guitar in Argentina,” where over sixty pages are dedicated to discussion of Anido’s

education, performances, teaching, recordings, and compositions. Biographical writings from various sources are reprinted along with photos of Anido, concert programs, communications, article clippings, and reviews. Translations of reviews are included.

Another notable resource about Anido is an in-depth article by Cristina Cid titled “María Luisa Anido” (see note 2). The article includes biographical information, reprinted correspondence pertaining to the guitar previously owned by Tárrega, letters exchanged between Anido and Segovia, and a list of Anido’s compositions with annotations regarding volumes in which individual pieces can be found as well as publishers for several of the works. Cid also shares several quotes from Anido:

Every human being requires, at times, to hold some kind of spiritual dialogue with the infinite, to dream with that thrilling immaterial beauty that comes from poetry or music, recreating either with colors or sounds the mysterious sensations that awaken in his or her soul. Art has helped me convey those feelings and communicate them to people all over the world.

It gives me great joy to see so many children devoting themselves to the guitar. Times have changed: at the beginning of the century, everyone said to my father, slightly scandalized: “What, a woman playing the guitar!” I felt humiliated, but my father, who in remembering I admire more and more each time, persisted with his mission of making a guitarist out of me without knowing, perhaps, that in doing so he was giving me a “credit card” or universal “passport”. I became a relentless traveler, with my guitar on my back, like the countrymen of my remote childhood. My guitar was my passport.

### Select compositions

Adios, adios | Aire norteño | Aire de vidalita | Barcarola | Canción de cuna | Canción del Yucatán | Impresiones argentinas | Preludio Campero no. 3 | Preludios nostálgicos

### Select recordings

*Concert in Russia*, [youtube.com/watch?v=mxAACcRWVD4](https://www.youtube.com/watch?v=mxAACcRWVD4) | *Grand Dame de la Guitare*, Érato STU 70722, 1972 | *Concierto Magistral*, M. L. Anido and A. Rodríguez, Arieto LD-4605, 1989 | *Andrés Segovia and His Contemporaries*, v. 4, DOREMI DHR-7719, 1999 | *Andrés Segovia and His Contemporaries*, v. 6, DOREMI DHR-7754 (CD), 2000

## II. Ida Presti

Ida Presti was born on May 31, 1924, in Suresnes, near Paris, France. She died while on tour in the United States in 1967 at age 42. She was a virtuoso guitarist whose work as soloist and duo partner exemplified the highest levels of classical performance. She possessed unusual physical

attributes including a remarkable left-hand stretch and unique right-hand positioning. As evidenced in her recordings and remembered by those who heard her in recital, Presti's incredible virtuosity worked in the service of her interpretive imagination and expression. Confirmed by observation and commentary from her colleagues, the most overwhelming aspect of Presti's performance was the energy and vitality with which she played.

Presti's father, Claude Montagnon (1892–1938), was inspired by hearing Segovia's Paris debut in 1924 just prior to Ida's birth. He declared that his daughter would be a great virtuoso of the guitar. Her father guided her instruction using a full-sized instrument.<sup>9</sup> He assigned etudes by 19<sup>th</sup>- and early 20<sup>th</sup>-century guitarists including studies by Carcassi, Sor, and Aguado.<sup>10</sup> Concert attendance was part of Presti's early music education as were recordings, and she learned many works from Segovia's repertoire.

Presti gave her first public performance at age 8; her first full length recital occurred on April 28, 1935, at the Salle Chopin-Pleyel in Paris. The program, given at age 10, included works by Ponce, Malats, Turina, Moreno-Torroba, Albéniz, and J. S. Bach. This was the same year that influential concert artist and musicologist Emilio Pujol called her "a miracle of facility and grace." She was invited to perform for the Societe des Concerts du Conservatoire and Les Concerts Padeloup, and she played a waltz by Tárrega in the 1938 film *Le Petit Chose*.<sup>11</sup> Her earliest recordings were made around this time as well. These discs belie the age of the player and elicited contemporaneous comparisons to Segovia. Early 20<sup>th</sup>-century critic Arthur Dandelot recalled this experience: "A friend played me a recording of a guitarist that I found excellent and asked me to guess the name of the performer. Without hesitation I replied that only Segovia was capable of playing in such a way. Absolutely not, he told me. This is a little 13-year-old girl, Ida Presti, who has attained such perfection."<sup>12</sup>

Segovia met Presti when she was a child and recounted the meeting in a memorial printed in *Guitar Review* in 1969: "I met Ida Presti when she was a girl of eight. The first impression was given me by her delicate and youthful beauty, and when I listened to her I was aware that heaven had bestowed to her the gift of musical communication. Her heart resounded melodically. Her fingers sometimes were disobedient to the right tempo by excess of vitality.



Figure 4: Presti-Lagoya Duo.

Later on, when she was in every respect a grown-up artist, as a soloist or in association with her husband, her playing was flawless, expressive, and strictly and delicately rhythmic. My wife and I have loved her and we have shed tears of real sorrow for her disappearance from this world."<sup>13</sup>

The death of Presti's father in 1938 and the Second World War caused a very difficult time in Presti's life and impacted her career. In the decade following Montagnon's death, she continued to give performances when possible, played for radio, and taught some guitar lessons. One of her students was Robert Bouchet. Presti was invited to play Hector Berlioz's guitar on live radio and perform using Paganini's guitar for centennial commemorations. Presti gave the French radio premiere of Rodrigo's *Concierto de Aranjuez* on September 16, 1948, and the first public performance of the work in France on March 24, 1949. She received the score just eight days before the premiere. "At the beginning of the 1950s, she had become again a famous guitarist, sought after by the great concert halls of France and Europe."<sup>14</sup>

Presti met guitarist Alexandre Lagoya (1929–1999) in the summer of 1951 at a guitar soiree. The couple married in 1952 and eventually set aside their solo careers to perform as the Presti-Lagoya Duo (Figure 4). They performed about two thousand concerts together before her death in 1967. They are considered one of the towering guitar duos to date. In his article "In Praise of Classical Guitarists Alexandre

<sup>9</sup> Eleftheria Kotzia, "Wish You Were Here, Ida Presti 1924–1967," *Classical Guitar* (May 1992): 11.

<sup>10</sup> Anne Marillia and Elisabeth Presti, *Ida Presti: Her Life, Her Art* (Ancona: Berbèn, 2005), 26.

<sup>11</sup> Quote from Kotzia, 11; *Le Petit Chose* was an 1868 autobiographical memoir by Alphonse Daudet. The novel was adapted into the 1938 movie by Maurice Cloche.

<sup>12</sup> Marillia and Presti, 49.

<sup>13</sup> Andrés Segovia, "Ida Presti," *Guitar Review* 31 (May 1969): 3.

<sup>14</sup> Bouchet became a legendary luthier, whose instruments the Presti-Lagoya Duo played; "Premieres," Joaquín Rodrigo, accessed Jan. 13, 2021, [joaquin-rodrigo.com/index.php/en/concierto-de-aranjuez-2/estrenos](http://joaquin-rodrigo.com/index.php/en/concierto-de-aranjuez-2/estrenos); Marillia and Presti, 89.

## WOMEN IN THE HISTORY: (cont.)

Lagoya and Ida Presti,” Tony Cornwell stated, “this was not simply due to their technical excellence but their subtlety and force in emotional expression.”

In addition to outstanding performances, the Presti-Lagoya Duo expanded the repertoire of the guitar duet genre by commissioning and inspiring new works. Composers such as Rodrigo, Castelnuovo-Tedesco, and Pierre Petit dedicated works to them. Presti also wrote original works for guitar duet and Lagoya wrote many transcriptions, especially works from keyboard literature. The duo’s compositions and arrangements have been published by Berben in several volumes as *The Presti-Lagoya Collection*.

Although comprising a relatively small number of works, Presti’s compositions for solo guitar showcase her unique technical and musical skills.<sup>16</sup> Left-hand stretches, shifts, use of pizzicato, and spritely tempi as well as timbral, dynamic, and articulative variances permeate her works. Due to the immediacy of her compositional process and her known ability to improvise, Presti’s solo works offer an intimate view of her musical personality as both composer and performer: “One must not imagine Ida Presti sitting comfortably behind a desk composing rigorously for fixed periods of time. She did it any place and in any way. When she got a musical idea, she would take her guitar and a piece of music paper and sit on the first chair she came to sometimes in the living room but more often in the kitchen. She put the paper on the table and resting her foot on a box of cookies instead of a proper footstool she’d begin to write.”<sup>17</sup> Familiarity with the spontaneous nature of her writing process as well as knowledge of her skill and style as a performer provide insight for interpretation of her pieces.

*Segovia* is the most substantial of Presti’s solo works with regard to length and variety of ideas. It is more serious in character than her *Étude du matin* and *Danse rythmique*, which are both bright and playful. Of her *Six études pour guitare*, the second is especially beautiful and quoted in the third movement of *Concerto metis* by Roland Dyens, which he composed in homage to Presti.<sup>18</sup> A collection of all Presti’s solo works, including seven previously unpublished works, was issued in 2018.<sup>19</sup>

Recordings of Presti playing in duet with her husband are plentiful and worthwhile acquisitions for all music enthusiasts. Available solo recordings by Presti are more limited in quantity but offer views of Presti as both child prodigy and mature performer. The selections included on the Pearl album *Ida Presti and Luise Walker: Les Grande dames de la Guitare* were made when Presti was 13. It is enlightening to listen to her recording of the first movement from Torroba’s *Sonatina* alongside Segovia’s recording of the work from approximately a decade before while considering both her age and the influence his concerts and recordings may have had on her education. A limited number of solo recordings of Presti as an adult were released on *The Art of Ida Presti: Studio Recordings 1938/1956*. On this album, Presti can be heard playing two pieces written by Lagoya, *Reverie* and *Caprice*. In all of Presti’s recordings, her abilities are obvious. Her tone is robust, her playing is spirited and imaginative, and she possesses skill in excess (see discography below).

*Ida Presti: Her Life, Her Art* was written by Anne Marillia and Presti’s daughter, Elisabeth (see note 12). Text appears in side-by-side French and English, with numerous photos illuminating her career. The biography includes details about Presti’s personal life, professional trajectory, and compositions. *Guitar Review* and *Les Cahiers de la Guitare* published memorial issues dedicated to Presti (**Figure 5**). These magazines include lengthy biographical entries, reflections written by friends and colleagues, and scores. A memorial composition for two guitars by Tedesco, written at the request of John Duarte, was published in *Guitar Review*, May 1969. In the same issue, Duarte stated, “If any guitarist ever merited the description ‘impeccable’ it was she; her technique was truly transcendental and if its limits were ever approached, it was never in my hearing...when both seeing and hearing defied belief.”<sup>20</sup> Eleftheria Kotzia’s article “Wish You Were Here,” published in *Classical Guitar*, May 1992 (see note 11), is another valuable resource about Presti’s life and career as are articles by Alice Artzt and Presti’s other friends and colleagues. Each has helped propel her legacy and influenced the studies of persons such as myself. As information about Presti and her music is being

<sup>15</sup> Tony Cornwell, “In Praise of Classical Guitarists Alexandre Lagoya and Ida Presti,” World Socialist Web Site, Feb.17, 2001, [wsws.org/articles/2001/feb2001/guit-f17.shtml](http://wsws.org/articles/2001/feb2001/guit-f17.shtml).

<sup>16</sup> In my 2012 DMA thesis, *Ida Presti as a Solo Performer and Composer of Works for Solo Guitar*, I describe the ways in which Presti’s unique technical and musical skills can be observed in her solo works. To access, go to [pqdtopen.proquest.com/doc/1323850025.html?FMT=ABS&pubnum=3537481](http://pqdtopen.proquest.com/doc/1323850025.html?FMT=ABS&pubnum=3537481).

<sup>17</sup> Marillia and Presti, 155–56.

<sup>18</sup> Although the score for *Concerto metis* (1997) indicates an “extrait de l’Étude du matin d’Ida Presti,” the musical quotation is from the end of Étude No. 2 from *Six études*.

<sup>19</sup> *Ida Presti: Oeuvre pour guitare seule*, ed. Olivier Chassain, foreword by Frédéric Zigante (Ancona: Bèrben, 2018).

<sup>20</sup> John Duarte, *Guitar Review* 31 (May 1969): 2.



Figure 5: Ida on the cover.

more widely disseminated, her legacy is coming to the forefront, and she is remembered more frequently in those discussions of the great guitarists in classical guitar history.

### Select compositions

*Solo*: Six études: No. 2 | Danse rythmique | Étude du matin | Segovia | Étude No. 3 en pensant à Bach *Duet*: Danse d'Avila | Étude fantasque | Berceuse à ma mère

### Select recordings

*Ida Presti and Luise Walker: Les grandes dames de la guitare*, Pearl GEMM CD 9133, 1995 | *The Art of Ida Presti: Studio Recordings, 1938/1956*, Istituto Discografico Italiano IDIS 6642, 2012 | *Ida Presti & Alexandre Lagoya 1956 Solos*, Golden Era G.E. 13 | *L'art de Alexandre Lagoya avec Ida Presti*, Decca 4762356, 2004

## III. Francesca Caccini

Raised in a musical household in Florence, Italy, Francesca Caccini (1587–c.1645) was a composer and virtuosic singer who played guitar, lute, theorbo, harp, and harpsichord (Figure 6). Francesca's mother and sister were also accomplished musicians. Her father, Giulio Caccini (1551–1618), was a singer and composer who played lute, harp, and viol. He was a key figure in the early



Figure 6: Only known image of Francesca Caccini, from a cameo.

development of opera, having participated in the famed discussions of the Florentine Camerata, and took a leading role in establishing the use of monodic texture and creating *stile recitativo*.<sup>21</sup>

Francesca Caccini worked for the Medici court in Florence from 1607 to 1627 and again from 1633 to 1641. She was highly valued by her patrons as composer and performer as well as music teacher, and she became the highest paid musician at court. She gave chamber performances throughout Europe as a celebrated contralto. Her compositional output included over three hundred titles by 1614, though only a small portion of her work has survived. Extant works include a book of songs and duets from 1618, an opera, and some individual songs that survived in anthologies. Published in 1618, her *Il primo libro delle musiche* (Figure 7) was dedicated to Cardinal de' Medici and consists of thirty-six songs including solos and duets for soprano and bass. Her opera, *La liberazione di Ruggiero* of 1625, is the first known opera by a female composer and the first Italian opera performed outside Italy. She also contributed music to court entertainments by Rinuccini, Buonarroti, Saracinelli, and Cicognini.<sup>22</sup>

In 2004 Ronald James Alexander and Richard Savino issued a modern edition of seventeen Francesca Caccini monodies, originally written for one and two voices with figured bass accompaniment. The volume also includes biographical information, commentary on performance practices, text translations, and an extensive bibliography. Savino's ensemble, El Mundo, recorded works by Caccini on their album *What Artemisia Heard* in 2015. The New Historical

<sup>21</sup> K Marie Stolba, *The Development of Western Music: A History*, 3rd ed. (Boston: McGraw-Hill, 1998), 235.

<sup>22</sup> Andrew Clements, "Caccini: La Liberazione di Ruggiero CD review – First Opera by a Woman Stands Firmly on Its Own Feet," *The Guardian*, March 8, 2017, [theguardian.com/music/2017/mar/08/francesca-caccini-la-liberazione-di-ruggiero-cd-review-elena-sartori](http://theguardian.com/music/2017/mar/08/francesca-caccini-la-liberazione-di-ruggiero-cd-review-elena-sartori); Suzanne Cusick, "Francesca Caccini (1587–after 1641)," in *New Historical Anthology of Music by Women*, ed. James R. Briscoe, rev. ed. (Bloomington: Indiana Univ. Press, 2004), 48–50; Stolba, 236.



Figure 7: Original edition of Caccini's *Il primo libro*.

Anthology of Music by Women includes Doris Silbert's edition of "Aria of the Shepherd" from *La Liberazione di Ruggiero* and Carolyn Raney's transcription of "Maria, dolce Maria" from *Il primo libro* as well as a biographical essay by Suzanne Cusick and a list of suggested readings.<sup>23</sup>

An additional resource for guitarists is Mariette Stephenson's solo arrangements of Caccini's music from *Il primo libro*.<sup>24</sup> In her preface, Stephenson explains that she created the arrangements for intermediate-level guitarists, suggesting that more advanced players may choose to ornament or add notes to chords. This collection, along with Alexander and Savino's edition, offers a rich resource for incorporating Caccini's music into performance or educational activities.

### Select compositions

*La liberazione di ruggiero* | *Ch'Amorsianedo* | *Dov'iocredeo* | *O chime belle* | *Lasciatemi qui solo* | *Chi desia di saper*

*Part 2 of this article will appear in the next issue of Soundboard (vol. 47, no. 2).*

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<sup>23</sup> Ronald James Alexander and Richard Savino, *Francesca Caccini's Il primo libro delle musiche of 1618: A Modern Critical Edition of the Secular Monodies* (Bloomington: Indiana Univ. Press, 2004); El Mundo, *What Artemisia Heard*, Sono Luminus DSL-92195, 2015; Briscoe, *New Historical Anthology*, 48–59.

<sup>24</sup> Mariette Stephenson, *Arrangements for Solo Guitar from Francesca Caccini's Il primo libro delle musiche a una, e due voci* (Kitchener-Waterloo, Ont: M. Stephenson, 2016).