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Inductees



WOMEN IN THE HISTORY OF THE CLASSICAL GUITAR, Part 2

By Candice Mowbray

Part 1 of this article appeared in the March 2021 issue of *Soundboard* (vol. 47, no. 1).

IV. Emilia Giuliani



Drawing of Emilia Giuliani by Franz Nadorp, Rome, 1839. Museum Wasserburg Anholt. Courtesy of Robert Coldwell.

Following in the footsteps of her illustrious father, Mauro Giuliani (1781–1829), Emilia Giuliani-Guglielmi established herself as a virtuosic guitarist and composer. There has been mystery surrounding her birth and the identity of her mother. Detailed research by Michael Lorenz shows Emilia was born in Vienna, Austria, on April 23, 1813, and reveals her mother to be Anna Wiesenberger. Though not his legal wife, Mauro was in a committed relationship with

Wiesenberger in Vienna and the couple bore three children. Wiesenberger died in 1817 at age 34. Documents presented by Lorenz show Mauro declared his paternity and offered to legally adopt his children after their mother's death. Instead, an orphanage and various persons were named as guardians.¹

Information about Emilia's education and training is not readily available, but one can contemplate the possible role Mauro had in Emilia's young life. It is impressive to consider that she made her concert debut in duet with her father in 1828, when she was 15, at the *Teatro Nuovo* in Naples, Italy. A review of the performance in the *Giornale del Regno delle Due Sicilie* on February 13, 1828, stated: "the guitar pieces executed by him and by one of his daughters named Emilia...pleased so much, that he and this young lady, for whom we have great hopes, were repeatedly applauded, and ultimately [given a curtain call] by the public." In October of the same year, Emilia gave a solo performance between acts of an opera with the same journal reporting that she

showed herself to be "not only a worthy disciple but also an emulator of her father."²

An announcement in the *Giornale delle Due Sicilie*, mourning Mauro's death, cites Emilia's musical promise as a comforting force upon the passing of the great musician: "On the morning of the 8th of this month [May 1829] Mauro Giuliani, the famous guitarist, died in this capital... He has left us a daughter of tender age, who shows herself to be the inheritor of his uncommon ability—a circumstance which alone can mitigate the sadness of this loss."³

Emilia performed in cities such as Vienna, Pest (Budapest), Naples, and Florence, where in 1839 she played a concert that also featured famed pianist-composer Franz Liszt. The reviews for this and other concerts by Emilia were very favorable, reporting unrivaled abilities, encores, and adoration from audiences of distinguished guests. Reviews also credited her with the invention of a "double-harmonic" technique. Emilia died in Pest in 1850, age 37.

Emilia's compositions show a virtuoso's understanding of guitar mechanics and share some traits with her father's work. Whereas he wrote *Rossiniane*, works based on themes by Gioachino Rossini, she composed *Belliniane*, works based on themes by Vincenzo Bellini. She also composed other guitar works based on opera themes. Her variations on the theme "Non più mesta accanto al fuoco," from Rossini's *La Cenerentola*, were dedicated Luigi Guglielmi, whom she married in 1839. In Emilia's setting, guitarists are challenged with utilizing technical prowess while maintaining the lightness and spirit of the original aria. Emilia's *Variations on a Theme of Mercadante* requires the skills of a very advanced player and offers ample opportunity for virtuosic display. Her *Six Preludes* are more accessible to the developing performer and could be incorporated into a curriculum alongside advanced studies by Mauro Giuliani, Dionisio Aguado, or Matteo Carcassi.

The *Six Preludes* are opus 46 in her catalog. Opus numbers 1–11 were published by Giovanni Ricordi between 1834 and 1837, leaving thirty-five opuses unaccounted for.⁴

¹ Michael Lorenz, "New Light on Mauro Giuliani's Vienna Years," *Michael Lorenz Blogspot*, April 15, 2015, michaelorenz.blogspot.com/2015/04/new-light-on-mauro-giuliani-vienna.html.

² Both quotes from Thomas F. Heck, *Mauro Giuliani: A Life for the Guitar* (Austin: Guitar Foundation of America, 2013), chap. 4.3.2, Kindle.

³ *Ibid.*, 4.3.4.

⁴ *Editor's note*: Regarding such large swathes of missing opus numbers in some composer catalogs, former *Soundboard* editor Richard Long posits: "Big gaps seem to occur to avoid the possibility of duplicate opus numbers, when the list of assigned catalog numbers is lost or unavailable" (email correspondence, 7-31-20). Such is also the case in the catalogs of Luigi Legnani (1790–1877), Adolphe Steinfels (c.1800–after 1846), Jaime Bosch (1825–95), Ernest Shand (1868–1924), and other guitarists. I thank Dr. Long for sharing this insight.

WOMEN IN THE HISTORY: (cont.)

Modern publications of Emilia Giuliani's compositions include *Variations on a Theme of Mercadante* (Berben, 1989) and *Prelude No. 1*, included in Annette Kruisbrink's *Guitar Music by Women Composers* (Les Productions d'Oz, DZ1335). All of Emilia Giuliani's surviving scores have been published by DGA Editions in *Emilia Giuliani (1813–1850)*.⁵ This book by Nicoletta Confalone and Robert Coldwell, with foreword by Mauro Giuliani scholar Thomas Heck, includes biographical information, annotations, concert reviews, a timeline, and a catalog of Emilia Giuliani's works.

Select compositions

Variations on "L'amo" from *I Montecchi ed i Capuleti* by Bellini, Op. 1 | Belliniana no. 1, Op. 2 | Variations on "Ah! Perchè non posso odiarti" by Bellini, Op. 3 | Belliniana no. 2, Op. 4 | Variations on "Non più mesta" by Rossini, Op. 5 | Belliniana No. 3, Op. 6 | Belliniana No. 4, Op. 7 | Belliniana No. 5, Op. 8 | Variazioni su un tema di Mercadante, Op. 9 | Belliniana No. 6, Op. 11 | Sei Preludi, Op. 46

V. Madame Sidney Pratten

Madame Sidney Pratten was born in the German city of Mülheim in 1824 and died in England in 1895.⁶ Her birth name was Catherina Josepha Pelzer. When she married Robert Sidney Pratten (1824–68), a respected flutist and composer, she took her husband's name. When searching for information and resources related to Pratten, it is advised to consider variants of her name, which may include alternate spellings (e.g., Catherine, Sydney) or combinations of her birth and married names.

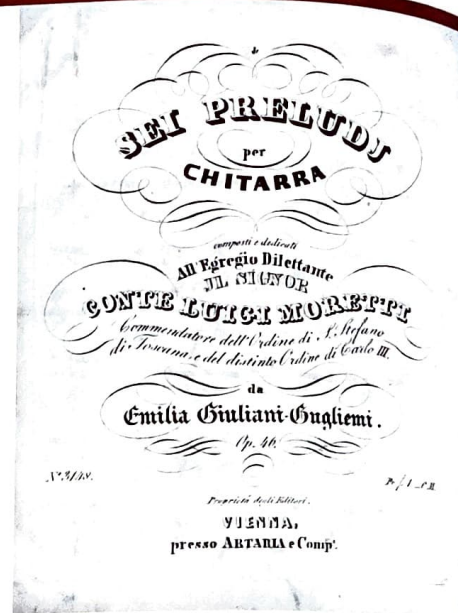
Pratten's father, Ferdinand Pelzer (1801–61), was a guitarist and noted music pedagogue.⁷ He authored a guitar method and was editor of the *Giulianiad*, a guitar magazine published in honor of Mauro Giuliani. Pratten was considered an accomplished guitarist by age 7 and gave duo concerts with another young prodigy, Giulio Regondi (1822–72). In *Reminiscences of Madame Sidney Pratten: Guitariste and Composer*, Frank Mott Harrison recounts a charming story of the two children performing on top of a table because the stage didn't allow the two tiny performers

to be adequately seen by the audience.⁸ The book also includes a concert advertisement for Pratten (Pelzer) and Regondi.

The Pelzer family moved to England when Catherina was a child and the young Pratten performed in the King's Theater and Hanover Square Rooms. A review of a performance, as quoted by Harrison, stated:

"She played three brilliant pieces, accompanied by her father, to the general admiration of the company assembled. Her touch is powerful, and her execution wonderful; we were surprised how such tiny fingers could draw forth such perfect sounds... In a very few years we doubt not to see this interesting child at the head of her profession." Another critic described her as "a little heroine."⁹

By age 17, Pratten was teaching in Exeter. She became a tutor to Lady John Somerset, who encouraged her to move to London, providing her with accommodations and introducing her to aristocratic persons. Pratten's *Lord Raglan's March* was written for Lady Somerset's brother-in-law. Pratten became part of social and artistic circles and was very successful as teacher and performer. Guitar makers such as Panormo and Lacôte labeled hundreds of guitars with her name in order to promote sales of their instruments. She gave a concert of Mauro Giuliani's third concerto with Giuliani's own niece playing piano.¹⁰ She often collaborated with other musicians and played guitar with the orchestra for Sir Frederic Hymen Cowen's cantata, *The Corsair*, at the Birmingham Festival in 1876. Pratten gave her last public concert in 1892, during which she performed her own works. In *The Guitar from the Renaissance to the Present Day*, Harvey Turnbull refers to Pratten as "the leading figure of the Victorian guitar world," and in *The Classical Guitar*:



Cover page of Emilia Giuliani's *Sei Preludi*, Op. 46, c. 1841.

⁵ Nicoletta Confalone and Robert Coldwell, *Emilia Giuliani (1813–1850)* (Dallas: DGA Editions, 2013), 21, e-book.

⁶ Regarding Pratten's recently corrected birth year, see Nicoletta Confalone, "Piccole Donne Suonano. Scene di vita vittoriana dalle memorie di Madame Sidney Pratten e di sua sorella Giulia Pelzer," *il Fronimo* 181 (Jan. 2018): 21, note 3.

⁷ Some sources state that Ferdinand Pelzer died in 1860. The date 1861 was retrieved from Giulia Pelzer's memoirs as transcribed and shared by Robert Coldwell. Robert Coldwell, "Memoirs of Madame Giulia Pelzer," Digital Guitar Archive, May 4, 2019, digitalguitararchive.com/2019/05/memoirs-of-madame-giulia-pelzer.

⁸ Frank Mott Harrison, *Reminiscences of Madame Sidney Pratten: Guitariste and Composer* (Bournemouth, UK: Barnes and Mullins, 1899), 20.

⁹ *Ibid.*, 22–23.

¹⁰ Maurice Summerfield, "Madame Sidney Pratten" in *The Classical Guitar: Its Evolution, Players and Personalities since 1800*, 5th ed. (Blaydon on Tyne, UK: Ashley Mark, 2002), 231; In Emilio Pujol, *The Biography of Francisco Tárrega*, trans. Jessica Burns, ed. Patrick Burns (Miami: Emilio Pujol Foundation, 2010), chap. 3, Kindle, the author states that it was Giuliani's granddaughter playing piano rather than his niece.

Its Evolution, Players and Personalities since 1800, Maurice Summerfield writes, “There is no doubt she was one of the outstanding figures of the 19th-century guitar.”¹¹

Pratten also played the concertina (an instrument played by her childhood duo partner, Regondi), terz guitar, and bambina guitar. Her bambina guitar is in the collection of the Boston Museum of Fine Art. A photo and recording of the instrument is accessible through the museum’s website. Pratten and her sister, Giulia Pelzer, were great collectors of instruments, having in their possession guitars that had been owned by Regondi and Fernando Sor. Numerous guitars from their collection were sold at auction through Sotheby’s in 1938.

Pratten’s publications include a guitar tutor for the serious student as well as pedagogical materials for the amateur player and a tutor for guitar tuned to E major. She wrote many compositions including short character pieces with titles such as *Eventide*, *Forgotten*, and *Sadness*, and longer works such as her setting of *Carnival de Venice*. An extensive list of her compositions appears in an article by Artemio Milla Gutierrez in which he states that she wrote more than two hundred works. Paul Cesarczyk observes, “Her compositions often forgo obvious virtuosity in favor of expressive, reflective lyricism.”¹²

Select compositions

Eventide | Sadness | Forgotten | Weary | A Lament | Carnival de Venice | Fairy Sketches

VI. Vahdah Olcott-Bickford

*“The [Banjo, Mandolin and Guitar movement had] its share of acclaimed guitarists... None, however, garnered the notoriety heaped on Vahdah Olcott-Bickford and William Foden as performers, teachers, composer/larrangers, historians, and musical authorities.”*¹³

The “Grand Lady of the Guitar,” Vahdah Olcott-Bickford, was born in Ohio in 1885. Her birth name was Ethel Lucretia Olcott.¹⁴ Her family moved to Socorro, New Mexico, before settling in Los Angeles, California. She began playing guitar at age 8 and became a pupil of George

C. Lindsey (1855–1943) a year later. Through Lindsey, she was introduced to Manuel Ferrer (1828–1904) with whom she lived and studied for about a year, until his sudden death. Bickford concertized from a young age and gained notoriety as a performer, often appearing as a soloist: Bickford’s “insistent use of [solo recitals] as a young performer put her in the vanguard of the BMG community and contributed to a change in expectations for the American guitarist.”¹⁵ Her repertoire included music by Ferrer, Sor, Tárrega, Josef Kaspar Mertz, Luigi Legnani, and William Foden. In addition to solo performances, she directed and played in ensembles such as the Olcott Guitar Quartet of Los Angeles and La Bandurria Guitar Trio. Both of these ensembles consisted of only female players.



Madame Sidney Pratten, 1884. From Frank Mott Harrison’s *Reminiscences of Madame Sidney Pratten* (opposite p. 67).

Bickford became a central figure in the Banjo, Mandolin and Guitar (BMG) movement, which began sweeping the United States and beyond around the turn of the century. In 1915, she married BMG multi-instrumentalist Zahr Myron Bickford (1876–1961), who composed and played organ, viola, guitar, and mandolin. The couple lived in New York and played music together, performing works for two guitars, guitar and mandolin, and guitar with string quartet. The Bickfords made a number of recordings in 1921 and 1922, which are some of the few surviving commercial recordings of American guitar soloists from the era. They moved to Los Angeles in 1923, and their recordings were frequently used in Hollywood movies during the 1920s and ’30s.¹⁶

¹¹ Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (Westport, CT: Bold Strummer, 1991), 70; Summerfield, 231.

¹² Artemio Milla Gutierrez, “Sidney Pratten. Una mujer guitarrista en la Inglaterra del siglo XIX,” *Royal Classics Newsletter* (3rd Quarter, 2012): 7–8, royalclassics.com/files/201208031145010.RC%2068%203T%202012.pdf; Paul Cesarczyk, “‘Delicate Sweetness and Sympathetic Tones’: Madame Sidney Pratten and Her Guitar School (1859),” *Mahidol Music Journal* 24, no. 6 (February 2019): 36–41, from *Books and Articles—Women of the Classical Guitar*, accessed January 8, 2021, womenoftheclassicalguitar.files.wordpress.com/2020/05/paul-pratten-article.pdf.

¹³ Jeffrey Noonan, *The Guitar in America: Victorian Era to Jazz Age* (Jackson: Univ. Press of Mississippi, 2008), 138. This book has been an especially notable source of information for this essay. It is highly recommended for information about Vahdah Olcott-Bickford’s career and legacy, and it offers poignant and thoughtful commentary.

¹⁴ Olcott changed her first name to Vahdah after developing an interest in astrology and serving as the personal assistant for Evangeline Adams, a well-known astrologer in New York.

¹⁵ Noonan, 145.

¹⁶ *Ibid.*, 149.



Vahdah Olcott Bickford at Champlain, New York, c. 1915

Upon returning to California, Bickford helped to establish the American Guitar Society, an organization that still exists today. Zahr spoke of Vahdah's plans for the group, stating: "She wanted to actively sponsor concerts, encourage composers to enrich the literature of the guitar and urge the sale of such literature in all music publications." A unique aspect of the society's early activities was Bickford's presentation of lecture-recitals. In addition to historical figures, Bickford spoke about contemporary composers such as Heinrich Albert (1870–1950), a chamber music specialist

with whom Luise Walker studied. A photo of Bickford with members of the American Guitar Society Orchestra hangs in the Martin Guitar museum in Nazareth, Pennsylvania, next to a signature Olcott-Bickford Artist Model guitar.¹⁷

Bickford was columnist for journals such as *Crescendo*, *Cadenza*, and *Serenader*. "Olcott-Bickford stood shoulder to shoulder with Foden on the pages of *Cadenza* and *Crescendo* and in the eyes of much of the BMG community."¹⁸ She worked to promote the guitar's role as a classical concert instrument, encouraging technical mastery in service of musicality and expressiveness.

In addition to guitar, Bickford played terz guitar, lute, ukulele, and mandolin. She wrote method books for guitar and ukulele, and published numerous transcriptions and arrangements of classical and popular works as well as some original compositions. Her catalog includes themed volumes such as a collection of Russian music with arrangements for solo guitar, guitar duet, and voice and guitar. Other volumes have themes based on works by Schubert, Beethoven, music from Spain and Mexico, and classic and modern music.

Throughout her lifetime, Bickford amassed an incredible collection of guitar-related materials:

"She was a visionary collector of guitar music, guitar journals, letters from important musicians, and other materials relating to the guitar and other plucked instruments." The Olcott-Bickford Collection is housed at the International Guitar Research Archives at California State University, Northridge. The archives were founded in 1980 by Dr. Ronald C. Purcell, when Bickford's collection was donated. More than 15,000 items comprise the collection, which includes about 7,000 scores.¹⁹

Bickford gave her last concert in 1977 for the American Guitar Society and died in 1980 at age 94. "There is little doubt that through her promotional efforts and her transcriptions of music for the guitar, she was one of the most influential figures in the North American classical guitar scene during the first 50 years of this century."²⁰

¹⁷ Quote from "Notes on Vahdah Olcott-Bickford and the Founding of AGS," *American Guitar Society*, accessed January 9, 2021, americanguitarsociety.org/anniversary.html.php; Noonan, 150; The photo of the American Guitar Society Orchestra from the Martin Guitar Factory and other photos of Bickford can be viewed at digital.lib.lehigh.edu/beyondsteel/search/searching/bickford_0_0_1_0_0_0_0. A handwritten list of persons in the AGSO photo can be viewed at harp guitars.net/blog/2014/07/the-vahdah-olcott-bickford-collection.

¹⁸ Noonan, 153.

¹⁹ Quote from Patricia Ward Biederman, "'Motherly Instincts' and a Passion for the Guitar," *Los Angeles Times*, September 21, 1998, latimes.com/archives/la-xpm-1998-sep-21-ss-25409-story.html; Dr. Ronald Purcell was one of the founding members of the Guitar Foundation of America and received the Distinguished Service Award from the GFA in 2008. A profile of Dr. Purcell can be viewed at www.guitarfoundation.org/page/HoFPurcell. An overview and guide to the Vahdah Olcott-Bickford Collection can be viewed at oac.cdlib.org/findaid/ark:/13030/c8zp4c79/. More information about the correspondence portion of the collection can be obtained at digital-library.csun.edu/VOB-correspondence.

²⁰ Summerfield, 58–9.

Select works

I recommend Olcott-Bickford's arrangement of *La Golondrina* by Narciso Serradell Sevilla, dedicated to her teacher and friend, George Lindsey. Original works include:

November | Jeanette

| Elegy | Songs

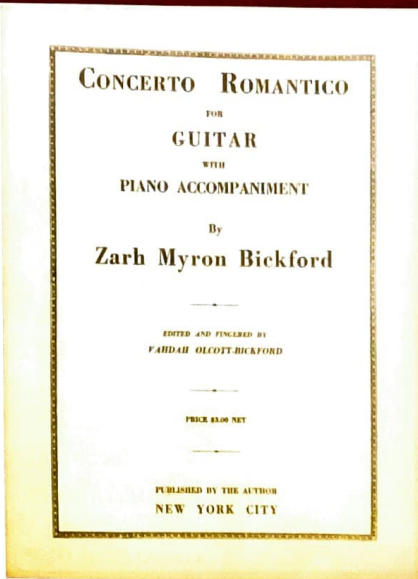
Without Words |

Cupid's Wireless Telegram | Manikin Dance | Knight and Lady Fair danse ancienne | Lullaby Cradle Song | Caprice Characteristique, Op. 2 | On the Wings of Morpheus | The Story of the Strings Suite (for mando-cello or mandolin and guitar | Eventide, Op. 18 | Heart of Joy | In a Rare Garden | Valse Petite | On a Summer's Day | Nectar | Day Dreams Reverie, Op. 11 | November, an Autumn Inspiration, Op. 83 | Gladness - Song Without Words | Francesca Valse | Beauty's Dream | Heart of Joy

VII. Luise Walker

Luise Walker was born in Vienna, Austria, in 1910. She began guitar lessons at age 8. Her father chose guitar as the instrument for her study, saying that piano should not be the only instrument taught to young girls at her school. She studied with Dr. Josef Zuth, a noted musicologist who authored *Das künstlerische Gitarrespiel* and *Handbuch der Laute und Gitarre*. With Dr. Zuth, Walker was required to learn books 1–10 from *Lauten und Gitarre Schule* (1911) by Heinrich Scherrer. Studies by Ferdinando Carulli followed. Later, she attended the Musikhochschule of Vienna, where she studied with Jacob Ortner (1879–1959).²¹

Walker's father organized the Vienna Guitar Club and helped bring great artists to the city, including Heinrich Albert. With Albert, Walker intensified her studies. She also received lessons from Miguel Llobet, a guest in her family's home. In an interview with María Isabel Siewers, Walker expressed that she learned discipline and how to think about music with Albert. With Llobet, she learned many things, especially techniques such as rest stroke. He



would sometimes motivate her to work on Tárrega's etude *La Mariposa* by saying how wonderfully his other student, María Luisa Anido, had played it.²²

Walker gave her professional debut in Vienna at age 15. She toured England, Europe, the United States, Russia, and Japan, and her repertoire was wide-ranging. She played transcriptions of music by 19th-century composers such as Frederic Chopin, Robert Schumann, and Johannes Brahms, and music by guitarist-composers including Napoleon Coste, Mauro Giuliani, and Sor. She also performed works by contemporaries such as Heitor Villa-Lobos and Guido Santorsola, and music by Austrian composers such as Alfred Uhl and Armin Kaufmann. A concert performed by Walker in May 1960 at the Brahms-Saal in Vienna included music by Sor, Tárrega, Kaufmann, Santorsola, and Villa-Lobos as well as Alonso Mudarra, Ludovico Roncalli, Domenico Scarlatti, Federico Moreno Torroba, Manuel Ponce, and Daniel Fortea. Siewers said Walker continued to possess an eagerness to learn in later life, requesting that Siewers share some pieces by Máximo Diego Pujol.²³

Numerous composers dedicated works to Walker including Santorsola, Heinrich Gattermeyer, Joaquin Rodrigo, Ekcard Lind, and Ponce. In her autobiography, *Ein Leben mit der Gitarre (A Life with the Guitar)*, Walker tells a story of meeting Villa-Lobos and wanting to ask him to write a piece for her as Rodrigo, Santorsola, and Ponce had done.²⁴ The piece Rodrigo dedicated to Walker is titled *En Tierras de Jerez*. It was published in a collection that included *Sarabande* by Francis Poulenc, dedicated to Ida Presti.

Walker recorded solos, chamber music, and music for guitar with orchestra. Her trio and quintet recordings from 1932 of works by Carl Maria von Weber and Luigi Boccherini may be among the earliest recordings of guitar in chamber ensemble. Those recordings as well as solos are included on volume 3 of the DOREMI series, *Andres Segovia and his Contemporaries. Italienische Fantasie* by Antonio Dominici and *Gran Jota* by Tárrega included on this album showcase remarkable virtuosity, while works by Chopin, Weber, Brahms, and Franz Schubert reveal her beautiful romanticism and expressivity. Later ensemble recordings include Santorsola's *Concertino for Guitar and Orchestra* with the Vienna Symphony Orchestra (1953), and Niccolò Paganini's *Quartet No. 7 in E major* and *Terzetto Concertante in D major* (1969).

²¹ Luise Walker, *Ein Leben mit dem Gitarre* (Frankfurt: Zimmerman, 1989), 19; María Isabel Siewers, "Luise Walker," *Classical Guitar* 17, no. 3 (November 1998): 11; Norman Meeres, "Heute muss man aggressiv spielen, das ist wichtig geworden...Interview mit Luise Walker," *Gitarre und Laute Online* 29, no. 1 (2007): 9, accessed May 18, 2021, [issuu.com/peter-paeffgen/docs/gitarre-und-laute-xxix-2007-heft-1](https://www.peter-paeffgen.com/docs/gitarre-und-laute-xxix-2007-heft-1); Jack Silver, liner notes, *Andres Segovia and His Contemporaries*, Vol. 3, *Segovia and Walker*, DOREMI DHR-7709, 1998.

²² Siewers, 12, 14; Walker, *Ein Leben*, 60.

²³ Printed programs of Walker concerts given at Brahms-Saal are archived at musikverein.at/en/concert/eventid/31436; Siewers, 11.

²⁴ Walker, *Ein Leben*, 92–93.

Luise walker

5 leichte Kompositionen



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Walker published original compositions and pedagogical works. Her *Variationen über ein spanisches Lied* includes an enjoyable theme and several short variations that employ guitaristic figurations such as slurs to open strings, arpeggios, rasgueados, melodies fingered on inner strings for expressive effect, and melodies harmonized in thirds. Her *Brasilianisch* and *Argentinische Weise* are tonal, folk-inspired pieces, and *Regenstüde* is an evocative tremolo piece. *Countryside by Night* has an improvisatory quality meant

to elicit Japanese music. She wrote several compositions performable by beginning guitarists. *Kleine Romanze* (which opens with a figure similar to Villa-Lobos' *Prelude No. 4*), *Kleine Ballade* and *Biedermeeier-Walzer* from *5 leichte Kompositionen für Gitarre solo*, and *Alte Laute* are pieces with character that can be incorporated into beginning or early intermediate repertoire.

Walker dedicated a great part of her career to teaching. In the preface to her publication, *Das tagliche Training (The Daily Training)*, she offers advice on nails, improvement of technique, and practice: "Let your brain work when you are studying and let your heart sing when you play." She became professor at the music Musikhochschule of Vienna in 1940, and in 1956 she was a juror for the 12th International Competition for Musical Performers in Geneva, Switzerland. Her fellow jurors included José de Azpaziu, Julian Bream, Hans Haug, Dr. Hermann Leeb, Andrés Segovia, and Alexandre Tansman.²⁵

Walker's *Ein Leben mit der Gitarre* was published in 1989. The text is in German with a foreword by Gattermeyer, who had a two-decade friendship with Walker. Topics discussed include stories of her youth and later concert travels, advice on guitar care and technique, and meetings with famous musical figures. She offers thoughts on emotional aspects of being a guitarist and gives encouragement to those pursuing its study. In her autobiography as well as magazine interviews, Walker reflects on how the guitar world changed over the course of her lifetime, which spanned most of the 20th century. Her words emanate warmth and a true commitment and admiration for her art, as her book title implies.

²⁵ Luise Walker, *Das tagliche Training* (Vienna: V. Hladky, 1947), 3; "By the Way," *BMG* 53, no. 609 (January 1956): 111, available at JulianBreamGuitar.com. "Magazine Articles: 1956–1959," accessed January 10, 2021, www.julianbreamguitar.com/articles-1956-1959.html.

In 1987, Walker was awarded the Gold Medal of Honor of the Federal Capital Vienna and the Golden Honor for Service to the Republic of Austria. She received the Great Medal of Honor from the Vienna Musikhochschule in 1990. Walker died in 1998 at age 87. In a tribute to her in *Classical Guitar Magazine*, John Duarte wrote that her autobiography “might as well have been titled ‘A love-affair with the guitar (and music)’ , one of total dedication and motivational purity. She was possessed of formidable technique (Segovia told me of this even before I had even heard her) and a musicality whose warmth was comparably expressed in her willingness to help others.”²⁶

Select compositions

5 leichte Kompositionen: 1. Kleine Ballade, 2. Prelude, 3. Biedermeier-Walzer, 4. Capriccio, 5. Countryside by Night | Marsch nach einer Tiroler Melodie | Regenetüde | Variationen über ein spanisches Lied | Etüde chromatisch

Select recordings

G. Santorsola, Concertino for Guitar and Orchestra, Philips (LP) | Guitar Recital, Philips (LP) | Ida Presti and Luise Walker: Les grandes dames de la guitare, Pearl (CD) | Andres Segovia and His Contemporaries, Vol. 3, Segovia and Walker, DOREMI (CD) | Jota/Italienische Fantasie, Telefunken (LP) | Schubert, Weber, Haydn – Guitar Music in Vienna, Turnabout (LP)

Soloist, chamber musician, and guest lecturer, Candice Mowbray has been a featured artist for festivals and concert series in Philadelphia; Toronto; Washington, DC; Baltimore; and Los Angeles. She received the Maryland State Art Council's Independent Artist Award in 2020. *Classical Guitar Magazine* called her CD *Reverie* “A revelation!” and included it in the Top 10 CD picks of the year. She earned her DMA in Classical Guitar Performance from Shenandoah Conservatory in Virginia and is active as teacher, performer, interdisciplinary collaborator, and music researcher, especially in the area of women in guitar history.



²⁵ Christian Fastl, “Walker (verh. Hejsek), Luise (eig. Luise-Ida),” *Oesterreichisches Musiklexikon online*, www.musiklexikon.ac.at/ml/musik_W/Walker_Luise.xml, accessed January 10, 2021; Quote from John Duarte, “Luise Walker (1910–1998),” *Classical Guitar* 16, no. 7 (March 1998): 52.

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