

Henri Sauguet's Unpublished Guitar Music

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Abstract

This paper is a report of work-in-progress on the exploration of the unpublished music for guitar composed by Henri Sauguet (1901-1989)

Sauguet's catalogue of works includes four symphonies, three concertos, many chamber works and songs, and the stage pieces that made his name in France, comprising 8 operas and around 25 ballets. Unlike his contemporary and friend Francis Poulenc, Sauguet has never achieved wide popularity, although the two composers admired each other's works greatly.

Sauguet's catalogue also includes a small but significant body of high quality music for the guitar, either solo or in ensemble with other instruments, beginning with the *Soliloque* of 1958. This body of 'official' guitar music totals around 40 minutes. However, there is a significant quantity of unpublished music for the guitar, both solo and in ensemble, much of it pre-dating the official body, and probably exceeding it in quantity. Some of this music is lost, but some survives in archive collections in Paris. The earliest surviving music dates from 1942. In nearly all cases this music was composed to accompany dramatic presentations, on stage or in radio, television and film.

In this paper I discuss the scope of this music. I also report on an examination of several manuscripts of this unpublished music and offer some thoughts on what they suggest about Sauguet as a composer for the guitar.

Introduction

Henri Sauguet's guitar music is not prominent in recitals and recordings; yet I would claim that he is a significant figure among 20th century French non-playing composers for the instrument. The core of this paper is based on an examination of some of Sauguet's unpublished¹ (but not unperformed) music for the instrument, from which it emerges that his involvement with the guitar extends over a period of more than forty years, starting around 1942. Also, Sauguet's deployment of the instrument was unusually varied. The instrument is used solo, in duos with other instruments

¹ Strictly speaking, some of the works I refer to here have been published but, as I explain below, they are inaccessible.

such as the oboe, flute and cello, as a participant in mixed ensembles and orchestra, and as an accompaniment to vocal music.

To get an overview of Sauguet's distinct contribution to the instrument, it's useful to compare him with his close contemporaries in Les Six. Although Sauguet was not a member of Les Six, he was friendly with three members of the group: Milhaud, Poulenc, and Auric. Compared with those three, Sauguet composed far more for the instrument. Milhaud's sole contribution to guitar literature is the short solo *Ségoviana* (op.366, 1957); Poulenc composed only the very short *Sarabande* (1960); and Auric composed only the *Hommage à Alonso Mudarra* (1960). Of the remaining members of the group, Durey and Honegger each neglected the guitar completely. The member of Les Six who contributed quantitatively most to the guitar was Germaine Tailleferre, with her 17-minute Concerto for Two Guitars and Orchestra, c. 1960 (rediscovered in 2003), and her two-minute *Guitare*, also c. 1960 (rediscovered in 2004).² However, Sauguet's approximately 40 minutes of 'official' music for and with the guitar, and so far untotaled quantity of unpublished music, exceeds the contributions of his immediate contemporaries – in purely statistical terms. However, the hallmark of a composer's worth is the quality of the music rather than the quantity, and here, I would contend, Sauguet has not received his due recognition.

Biography

Sauguet was born on 18 May 1901 (about 18 months after Poulenc) in Bordeaux. As a youth he showed an aptitude for the piano and organ, and a talent for improvisation. In his late teens he developed an ambition to compose, and had composition lessons with Joseph Canteloube in Montaubon for a few months during 1919. In 1920, he and two fellow Bordeaux musicians presented a concert of their own music, whereupon his father objected to the family name 'Poupard' being sullied by association with modern music. The young composer adopted his mother's maiden name for the occasion, and thereafter used 'Sauguet' for all musical and authorial endeavours. By now Sauguet was already corresponding with Darius Milhaud in Paris, and in 1922 he moved to Paris permanently, supporting himself for several years with clerical work while studying composition privately with Charles Koechlin, the teacher of Poulenc and Tailleferre. The duration of Sauguet's pupillage with Koechlin is not clear, but appears to have been from 1923 to 1927, and possibly beyond.³ During this time

² Other French early 20th C. composers for the guitar who deserve to be mentioned are Samazeuilh, composer of the short *Sérénade*, Ferroud, composer of the short *Spiritual*, Ibert, composer of approximately 16 minutes of music for variously solo guitar, guitar duo, and guitar and flute (his *Entr'acte* for guitar and flute is one of the most widely played pieces for the combination), and Migot, composer of *Pour un Hommage à Claude Debussy*, Sonata for guitar, Deux préludes for 2 guitars, Sonata for 2 guitars, Sonata for flute and guitar, 3 *Chansons de joie et de souci* for voice and guitar.

³ Jeremy Drake, 'Sauguet, Henri', *Grove Music Online. Oxford Music Online*. Oxford University Press, 2007–14.

Sauguet had his first public successes as a composer, mostly in works for the stage. The comic opera *Le Plumet du Colonel* was well received in 1924. The second of his ballets, *La Chatte*, premiered in 1927, was successful, and Sauguet went on to compose around 25 ballets. These works were typically in the region of 20–40 minutes in long, on the model of Stravinsky's ballets rather than Tchaikovsky's, and indeed several Sauguet ballets were premiered at events where a Stravinsky ballet was also premiered. From 1927–38, during breaks from other compositional work, he composed the piece he considered to be his masterpiece, the opera *La Chartreuse de Parme* (after Stendhal), and in 1933 composed his first film score, *L'épervier*. Subsequently he composed much music for film, theatre, radio and television. The composer Marcel Mihalovici wrote of Sauguet: '[He] is primarily a man of the theatre; he has shown this so often in his operas, his ballets or stage music.'⁴ Sauguet even occasionally appeared on stage himself as an actor.

During the Second World War he lost several Jewish friends and acquaintances to the Nazi death camps, but accepted a post at the national broadcasting organisation. His war-time position in occupied Paris could be construed as equivocal, as he acknowledged in his unfinished autobiography *La Musique, ma vie* (p.348). After the war, the composition of his first symphony, the *Symphonie expiatoire*, dedicated to the 'innocent victims of the war', revealed his often overlooked serious side. The same year, 1945, saw the composition of his biggest popular success, the ballet *Les Forains*. The titular 'forains' – jugglers, clowns, acrobats and other travelling entertainers – are shown arriving in a new location, setting up their show, touting for spectators, performing to an indifferent audience, and then dejectedly moving on to try their luck elsewhere. Sauguet claimed the story was based on an episode he witnessed while living in the Bordeaux, when he was struck by the pathos of the life of the unappreciated performer.⁵ No doubt many musicians can identify with this.

Sauguet's 'official' guitar oeuvre

Sauguet's first 'official' guitar piece was the *Soliloque*, composed in 1958 and published in 1961 in the Ricordi *Antologia per chitarra*.⁶ Example 1 shows its first 18 bars. (I have added bar numbers; and, in bar 1, the letters *x* and *y* and the bracket under the first three notes, and in bar 5 the letter *z*.)

⁴ 'Sauguet est un homme de théâtre, en premier lieu, il l'a prouvé si souvent dans ses opéras, ses ballets ou ses musiques de scène.' Marcel Mihalovici, 'Mon Ami Sauguet' in Pierre Ancelin (ed) Henri Sauguet : l'Homme et l'Oeuvre, *La Revue Musicale* nos.361–3 (special triple issue), Editions Richard Masse, 1983, p. 28.

⁵ Henri Sauguet, *La Musique*, p. 157.

⁶ This celebrated anthology also contains Poulenc's *Sarabande*, Rodrigo's *En Tierras de Jerez* and Auric's *Hommage à Alonso Mudarra*.

Example 1 Sauguet's *Soliloque*, opening. Copyright © Casa Ricordi, Milano. All rights reserved. Reproduced by kind permission of Hal Leonard MGB.

Bars 1 and 5 sound identical, but bar 1's C sharp (labelled y) is written in bar 5 as D flat (labelled z). Evidently Sauguet conceived his music in sufficiently orthodox harmonic terms to warrant distinguishing enharmonic notes. In fact, despite the *Soliloque*'s high level of chromaticism, some conventional harmonic processes can be heard here. For example, bars 5, 6, 7 and the first beat of 8 can be heard as a circle-of-fifths progression. Moreover the form of the piece is basically a sonata form movement, in which bar 1's opening G minor arpeggio at x sets the tonality. (This arpeggio exemplifies a Sauguet fingerprint, at least in his guitar music, of beginning a piece with an arpeggio figure.) Example 1 ends just before the arrival of the second subject, in C minor progressing to C major.⁷ Thus the second subject is not in the usual dominant or tonic major but in the subdominant. Its arrival in this tonal region, rather than giving a sense of outward movement, as the arrival the second subject would do in a more conventional sonata movement, gives a feeling of inward movement – appropriately, given the title.

The *Soliloque* lasts for around 4 minutes, yet feels considerably bigger due to Sauguet's adroit handling of the material and its abundance of striking musical ideas. That Sauguet could handle the guitar so confidently and successfully in his first

⁷ I take the second subject to be bars 19 to 41. It is recapitulated in the tonic beginning at bar 149.

published work is remarkable although, as this paper shows, this piece was far from being his first brush with the instrument.

Sauguet's body of 'official' or published guitar music is as follows:

1958, *Soliloque*, solo guitar

1970, *Trois preludes*, solo guitar

1973, *Musiques pour Claudel*, I, solo guitar

1973, *Musiques pour Claudel*, II, solo guitar

1975, *Six Pièces Faciles*, flute and guitar

1985, *Cadence*, solo guitar

1985, *Révérance à Jean Sebastien Bach*, guitar and cello

Although the *Soliloque*, *Trois Preludes* and *Cadence* are demanding works, requiring a high level of proficiency from the performer, the *Musiques pour Claudel* are short, intermediate pieces which could work well in a student concert.

The final piece in the above list, the *Révérance à Jean Sebastien Bach* for guitar and cello, is at the time of writing (2014) the most difficult to acquire. It was published as a facsimile of the author's manuscript in a supplement to the 1985 double-issue of *La Revue Musicale* (nos. 381 and 382). A proper edition of this piece is long overdue, and I am happy to report that one is under preparation under the editorship of the French guitarist Alain Prévost, who has recorded all the solo items listed above and for whom *Cadence* was composed.

The unpublished or inaccessible works

In addition to Sauguet's official body of guitar works, there is a large body of music using the guitar that is unpublished, or published but virtually inaccessible. My route to a discussion of this body of work is via Sauguet's autobiography *La Musique ma vie*, which wrote in instalments each summer from 1976 to 1987.⁸ By 1987 he had brought the story up to 1944, approximately half-way through his life. The abrupt cessation of the narrative at this point suggests he intended to continue, but in the remaining two years of his life his autobiography progressed no further. The incomplete (though substantial) book was published posthumously in 1990, and its editor appended to it Sauguet's own catalogue of his compositions. (This is different from the much fuller

⁸ Henri Sauguet, *La Musique, ma vie*, Paris, Librairie Séguier, 1990.

catalogue compiled by Cluzel and Berenguer, to which I make several references in this article.)

Sauguet's autobiography scarcely mentions the guitar. There is no record of encounters with Segovia, whom Sauguet would have had many opportunities to hear in Paris during the 1920s and 30s, nor any record of encounters with the precociously talented young Ida Presti. He does, however, recall hearing and enjoying jazz during the 1920s at the nightclub 'Le Boeuf sur le Toit', where the instruments typically used were clarinets, saxophones, trumpets and guitars.⁹ Following this reference to the guitar as a jazz instrument, the autobiography does not mention the guitar again until its final paragraph, where Sauguet says:

Quite soon after *Premier de cordée* [a film for which Sauguet had composed incidental music], Barsacq [a theatrical producer] telephoned to ask me to write the music for Musset's play *A quoi rêvent les jeunes filles*. I then had the idea of writing this music for guitar, the guitarist needing to be on the stage. A woman's voice would be added for a few effects. (*La Musique*, p.372 ; my translation)¹⁰

What kind of music did Sauguet write for *A Quoi rêvent les jeunes filles*, and how much was there? Unfortunately these questions cannot be answered definitely. The music, as performed, does not survive.¹¹ However, sketches are held by the Bibliothèque Nationale in Paris. These contain references to nine items: Pasetemps, Ballet , Chanson, Partent, Burlesque, Romance, Nuit, Aube, Dernière Scene. Some of these are in keyboard notation, and some in guitar notation.

Four sketches are sufficiently coherent for viable music to be extracted, though the extent to which they represent Sauguet's final thoughts is unknown. Example 2 is half of *Aube* (Dawn).

⁹ *La Musique*, p. 262

¹⁰ Tout aussitôt après *Premier de cordée*, Barsacq me téléphona pour me demander d'écrire la musique de la pièce de Musset *A quoi rêvent les jeunes filles*. J'eus alors l'idée d'écrire cette musique pour guitare, le guitariste devant être sur scène. Une voix de femme s'y ajoutait pour quelques effets. (*La Musique*, p.372.)

¹¹ The production of *À Quoi Rêvent les Jeunes Filles* opened on 15 February 1944 at the Théâtre de l'Atelier, Paris (Cluzel and Berenguer, p. 78).

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Example 2, First half of *Aube*, from sketches for incidental music to *A quoi rêvent les jeunes filles*.

Sauguet's penchant for arpeggio figures at the start of a piece is evident in the figure at the start of bar 1, which is clearly a recurring motif. Bars 3, 4, 7 and 8 (and similar bars in the remainder of the piece) which lack this motif are somewhat sparse and lacking in musical interest. Possibly Sauguet was still deliberating what to do here. On the other hand, on-stage activity might have dictated that these bars be simple and unobtrusive. Some of the chords in Example 2 are unplayable (bar 5 for example), but they are not difficult to make playable. Maybe Sauguet knew they were unplayable but deferred resolving them to playable versions. Two things however strike me about this sketch. The first is its extreme harmonic simplicity. Example 2 uses just tonic and dominant, although later bars are more harmonically elaborate. The second is the music's freshness – fitting for a piece whose title suggests an intention to illustrate or accompany daybreak or dawn.

Example 3 is part of another piece from the same sketches. This sounds more finished than Example 2, but also more conventional. All guitarists at some time in their studies will have played something like this. At the very least it shows a talent for pastiche.

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Example 3, First half of *Romance*, from sketches for incidental music to *A quoi rêvent les jeunes filles*.

Although *A Quoi Rêvent les Jeunes Filles* garners Sauguet's only reference to guitar composition in his autobiography, this music was not his first use of the instrument.

For that we have to go back to two works composed in 1942. Their order of composition is not known. One was a puzzling work described in Cluzel and Berenguer's catalogue as *Six Interludes* scored for 2 guitars, organ and tabor, dedicated to Count and Countess Etienne de Beaumont, and intended to accompany the recitation of poems.¹² Sauguet mentions this work in his autobiography, but says nothing about its use of a guitar: '[In 1942] I wrote some interludes for the organ of Etienne de Beaumont which I myself played in his salon.'¹³ In Sauguet's own catalogue of works, appended to his autobiography, there is a reference to Six Interludes to accompany the reading of poetry, for Count and Countess Etienne de Beaumont, with no instruments of any kind mentioned.¹⁴ Whatever the nature of these *Interludes*, they now appear to be lost.

We are on firmer ground with Sauguet's other guitar work from 1942. This is the music for a stage-production of the play *De mal en Pis* [*From Bad to Worse*] by the seventeenth-century Spanish playwright Pedro Calderon, scored for guitar and oboe.¹⁵ The manuscript score and instrumental parts are held in the archive of Radio France in Paris.¹⁶ This appears to be Sauguet's earliest surviving guitar music.

It consists of eleven pieces, ranging in length from 14 bars to 83 bars. Sauguet appears to have used a guitar for its Spanish associations, and he avails himself of stock Hispanic musical gestures. For example the harmonic progression in Example 4 is clearly based on the familiar i bVII bVI V (in this case Dm, C, B flat, A), although Sauguet puts in place of bVI a iv_b chord (that is, instead of B flat he uses a first inversion of G minor). Example 5 uses flamenco-style rasgueado strumming.

¹² Raphaël Cluzel, and Bruno Berenguer, *Henri Sauguet: Catalogue des Oeuvres*, Paris, Éditions Séguier, 2002, p. 36.

¹³ J'écrivis des interludes pour l'orgue d'Etienne de Beaumont que j'exécutai moi-même dans son salon ...' (Sauguet, *La Musique*, p. 356).

¹⁴ Henri Sauguet, *La Musique*, p. 382.

¹⁵ This play was presumably a translation of Calderon's *Saber del mal y del bien*.

¹⁶ The production of *De mal en Pis* was given at the Théâtre de l'Avenue, Paris (Berenguer and Cluzel, 2002, p. 78).

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Example 4 Extract from Sauguet's Music for *De Mal en Pis*, no. 1 'Ouverture'.

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Example 5 Extract from Sauguet's Music for *De Mal en Pis*, no. 6

Example 5 perhaps gives a clue to Sauguet's choice of an oboe to partner the guitar in these pieces. The instrument captures some of the penetrating, nasal quality of the flamenco singer.

In the mid-1940s Sauguet composed incidental music for another Calderon play, *Leonor da Silva*, again using an oboe and guitar. This music is lost, although we do, intriguingly, know the names of the musicians. The oboist was Maurice Mingard, who participated in some recordings of orchestral and chamber music in the mid-twentieth

century, and the guitarist was J. L. Borodon, a name completely lost to the annals of the instrument as far as I am aware.¹⁷

Sauguet went on to use the guitar in several scores for theatre, film, radio and television. Sometimes he incorporated it into an ensemble or orchestra; on other occasions he used it as solo instrument or to accompany song. This body of work is nearly all unpublished. It both precedes and runs concurrently with his ‘official’ guitar output. In fact the two sets of *Musiques pour Claudel*, listed earlier as part of Sauguet’s ‘official’ guitar output, began life as accompaniments to a production of a stage work by Paul Claudel, *Conversation dans le Loir-et-Cher*.¹⁸

In Table 1 I list all the ‘unpublished’ guitar works, based on Raphaël Cluzel and Bruno Berenguer’s catalogue of Sauguet’s works, supplemented with my own researches, although these have by no means been exhaustive. As can be seen, all these works were composed for dramatic productions. Not all the works in Table 1 are strictly unpublished. Specifically, *Don Juan*, *Les Folies Amoureuses* and *À Saint-Lazare* are shown in Cluzel and Berenguer’s catalogue as published by Salabert and Billaudot. This is ‘publication’ in the sense usually employed for many orchestral, operatic and ensemble works. That is to say, the score and instrumental parts are available for hire for performance, but the edition is not for sale. In fact, for such works of limited appeal the score and parts are usually not even engraved but supplied as a copyist’s manuscript. Thus these works, though technically published, are inaccessible, and my own enquiries about these works to their publishers have gone unanswered.

¹⁷ Cluzel and Berenguer (2002), p.80.

¹⁸ Paul Claudel (1868–1955), French poet, playwright and diplomat.

Table 1 Sauguet's unpublished or inaccessible works with guitar (adapted from Cluzel and Berenguer, 2002)

Year	Title and author	Medium	Notes
1942	<i>De mal en Pis</i> (Calderon)	Stage	Oboe and guitar. MS survives at Radio France
1942	Six interludes for organ, guitar and tambourine	Private performance	Lost
1944	<i>À Quoi rêvent les Jeunes Filles</i> (Musset)	Stage	Solo guitar pieces and song. Lost. Sketches survive at Bibliothèque Nationale.
c1946?	<i>Leonor da Silva</i> (Calderon)	Stage	Guitar and oboe. Lost
1947	<i>Pépé et Carmelita</i> (Aguet)	Radio	Two songs with guitar and waltz for solo guitar. Also orchestra. MS at Radio France.
1951	<i>L'École des Hommes</i> (Giradoux)	Stage	Sketches. MS at Bibliothèque Nationale
1953	<i>La Plus Longue Nuit de l'Année</i> or <i>L'Auberge de la Belle Étoile</i> (Lanoux)	Radio	Small orchestra. 'Chanson de Salome' with guitar acc.. MS at Radio France. For 1958 television production (see below) new music was composed.
1956	<i>Don Juan</i>	Film	Orchestra and guitar. Salabert
1956	<i>Les Mille et une Nuits</i>	Radio	Small ensemble with guitar. Lost
1957/61	<i>La Nuit des Rois</i> (= <i>Twelfth Night</i>), Shakespeare	Stage	Wind ensemble and three songs with guitar. Songs survive. MS at Bibliothèque Nationale
1957	<i>Les Folies Amoureuses</i>	Television	Small ensemble. Two songs with guitar. Billaudot
1958	<i>L'Auberge de la Belle Étoile</i>	Television	Dance band, clarinet, percussion, piano, guitar, accordion, violin, cello. Presumed lost. Two songs from this published 1958 by Billaudot, one for small ensemble with gtr. The same play as <i>La Plus longue nuit de l'année</i> (see 1953, above)
1959	<i>À Saint-Lazare</i> (Devaux)	Radio	Flute, clarinet, trumpet, perc. guitar. Billaudot
1959	<i>Les Mules du Vice Roi</i> (Audel)	Radio	2 oboes, bassoon, clavichord, perc, guitar. Billaudot, also MS at Bibliothèque Nationale
1961	<i>Le Chevalier de Brûle-Flamme</i> (H. Dumas)	Radio	Mixed ensemble incorporating guitar. MS at Bibliothèque Nationale. No solo pieces.
1968	<i>Le Songe de Donna Clara</i> (Tarrancle)	Radio	Guitar used included in orchestra. One short solo (about 11 bars). Billaudot; also MS at Bibliothèque Nationale
1969	<i>La Ballade de Coverdale</i> (Tarrancle)	Radio	Small ensemble, including guitar used for dance numbers. One guitar solo. MS at Bibliothèque Nationale

It would be natural to hope that Sauguet's unpublished material would yield a treasure trove of works capable of being given new life in the concert hall or in the student repertoire. However, this would raise questions about the appropriateness of this way of re-using music without the composer's sanction. Music to accompany dramatic presentations has its own criteria of merit, and these can be extra-musical, or only partly musical. For example, sometimes in a dramatic presentation the most effective use of music might consist of a few carefully placed bars to set a mood. The same music out of context could seem undistinguished. Also, the exigencies of production can determine the duration of musical interludes in mundane ways, for example, through the need to allow time for actors or props to be repositioned. As a man of the theatre, Sauguet was well aware of this. He once wrote, in connection with music for the theatre, '... without completely abandoning its own personality, the music must fit in not only with the words, style, action [...] but also with the wishes of the producer.'¹⁹ The astute theatrical composer writes music that can survive radical surgery, such as having several bars excised or added at short notice. Several of the oboe-and-guitar pieces composed for *De Mal en Pis* show that bars were deleted, sometimes significantly shortening some movements. A composer might therefore not wish their theatrical music to be confused with their more carefully wrought work. Yet as the *Musiques pour Claudel* demonstrates, Sauguet did not rule out the re-use of his dramatic music in a non-dramatic context. In fact, the style of the *Musiques pour Claudel* seems to be quite characteristic of Sauguet's solo guitar pieces for theatrical use. The sketches for *A Quoi rêvent les jeunes filles* hint at pieces as short and technically straightforward as the *Musiques pour Claudel*, and the solo items from *Pépé et Carmelita*, *Le Songe de Donna Clara*, and *La Ballade de Coverdale* fit this pattern too.

The part of Sauguet's theatrical guitar music that might be most viable out of context is the vocal music with guitar accompaniment, although this needs further research. Several of the items in Table 1 fall into this category, and they could go some way towards filling a frustrating gap in Sauguet's official output. Sauguet, like his friend Poulenc, was a prolific song composer, and yet his official song output contains nothing with guitar accompaniment. Even a handful of worthwhile songs recovered from the dramatic music could be a valuable addition to the repertoire of guitar-accompanied vocal music. A crucial issue here is likely to be whether the texts have interest or merit when removed from their original dramatic contexts. Possibly the

¹⁹ '... sans faire absolument abandon de sa personnalité, la musique doit s'incorporer non seulement à un texte, un style, une action [...] et aux volontés du metteur en scène,' quoted in Berenguer, Bouchet-Kervella and Girard, *Henri Sauguet et la scène*, p.75.

most intriguing item in this regard are the 4 *Chansons de Fou* from *La Nuit des Rois*, which is Jean Anouilh's and Claude Vincent's translation and adaptation of Shakespeare's *Twelfth Night*. The songs comprise Feste's much-set song texts 'O Mistress Mine', 'Come away Death', 'When that I was and a little tiny boy', here rendered as '*O ma beauté, pourquoi errer sas cesse?*', '*Viens vite ô ma mort*', '*Quand j'étais petit je n'étais pas grand*'. A fourth song (placed third in the sequence) would probably be omitted in non-theatrical performance, as it is sung a cappella with spoken interjections from Malvolio. In the English text it begins 'Hey, Robin, jolly Robin', here rendered '*Rossignol, rossignol joyeux*'.

Conclusion

For composers of Sauguet's generation and later, it is not too unusual to find guitar pieces in their output. On the whole, though, such composers have generally concentrated on solo music, often for concert performance. Sauguet appears to have come to the instrument by a different route, and to have responded to it differently. For him, the initial appeal of the instrument, from 1942, was its potential for dramatic contexts, and often as a member of an ensemble. The music he created, though not virtuosic, but would certainly have required competent musicianship: an ability to fit in with other musicians, to assimilate a part quickly, and to cope with last-minute changing and re-writing. (Several of the scores and parts I have seen have bars crossed out and arrows added.) It is easy to underestimate such skills, which are by no means always highly developed in virtuoso soloists.

What was it about the instrument that appealed to Sauguet? A clue might be found in a short preface he wrote in 1976 for the first edition of Alain Miteran's *Histoire de la Guitare*. He characterised the guitar as follows (my translation):

An instrument of great richness, propitious to intimacy, whether classical or romantic, a treasury of enchanting rhythms, suited to audacious writing and prodigal with new sonorities, the guitar draws to itself all those for whom music is an adjunct of dreaming, who feel themselves stimulated by its vigorous accents, who exalt in its profound and sensual vibrations.²⁰

The omissions from Sauguet's characterisation of the instrument are as interesting as the inclusions. There is nothing here about a 'miniature orchestra' or the 'soul of Spain'. Such characterisations would be restricting rather than liberating. Why use a

²⁰ Instrument d'une grande richesse, propice à la confidence classique ou romantique, trésor de rythmes envoûtants, propre aux hardiesses d'écriture et prodigue de sonorités nouvelles, la guitare rassemble tout autour d'elle ceux pour qui la musique ajoute au rêve, qui se sentent stimulés par ses accents vigoureux, qui s'exaltent à ses vibrations profondes et sensuelles.

miniature orchestra when you can use a real one? Why be confined to hispanicisms? As we have seen, Sauguet did use the guitar for stock hispanicisms when appropriate, but the scope of the instrument was much wider. Sauguet, in his characterisation above, describes an instrument of innumerable possibilities – to an extent that even guitarists themselves might find surprising. For him it was a versatile addition to the many other voices he could draw on initially for his theatrical work, fully able to take its place alongside the other resources available to him. And, as far as I am aware, he was one of the first important composers to see it in that way.

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