

# Deux Fantaisies pour la Guitare Francesco Molino

**A comparative study between a 19<sup>th</sup>-century and 21<sup>st</sup>-century  
guitar in a modern performance setting**

THESIS, presented as reflective aspect for the degree of Master  
of Music, major Instrument/Singing, specification guitar

by **Nele VANMUNSTER**

Supervisor: Mrs. Francesca AJOSSA  
Professor: Mr. João CARLOS VICTOR

academic year 2025 – 2026

*Deze scriptie is een examendocument dat na de verdediging niet meer werd gecorrigeerd. Er naar verwijzen in publicaties kan enkel mits schriftelijke toelating van de promotor, vermeld op de titelpagina.*

# Deux Fantaisies pour la Guitare Francesco Molino

**A comparative study between a 19<sup>th</sup>-century and 21<sup>st</sup>-century  
guitar in a modern performance setting**

THESIS, presented as reflective aspect for the degree of Master  
of Music, major Instrument/Singing, specification guitar

by **Nele VANMUNSTER**

Supervisor: Mrs. Francesca AJOSSA  
Professor: Mr. João CARLOS VICTOR

academic year 2025 – 2026



# Abstract (English)

The 19<sup>th</sup>-century guitar, also known as the romantic guitar, is increasingly returning to the concert scene of the classical guitar. However, its contemporary use differs from that of the past. This research focuses on how the 19<sup>th</sup>-century guitar can still be beneficial to contemporary performances without strictly imitating historical practices. *Deux Fantaisies pour la Guitare*, written by Francesco Molino (1768-1847), served as the primary repertoire to explore this research topic. Although Molino was one of the most important guitar teachers and composers in Paris in the first half of the 19<sup>th</sup> century, his works are rarely performed today.

Through musical analysis and a trial-and-error approach, the *Deux Fantaisies* were played on both a romantic guitar and a modern classical guitar, allowing for a direct comparison between both. Particular attention was paid to aspects such as playability, tonal palette, and interpretative possibilities. Observations, practical considerations, and objective differences between the instruments are discussed, offering other performers who are considering to use a historical instrument in their performances insights, which can help them in making thoughtful decisions related to their performances. In addition, guitar methods by Francesco Molino, Ferdinando Carulli and Fernando Sor were analyzed and compared to gain a greater understanding of Molino's playing and compositional style. This information was used to further guide decisions related to guitar technique and musical interpretation. A practice journal was kept to track the thought processes and decisions made.

This research indicates that the romantic guitar can indeed offer unique expressive qualities and tonal colors to a performance, particularly when considering 19<sup>th</sup>-century repertoire. This is a consequence of the more singing-like and legato playing that is possible on the romantic guitar. It requires some adjustments from the performer, as one must rethink technique, posture and sound production. In addition, decisions must be made regarding the use of fingernails, including whether they are used and, if so, their appropriate shape and length. Although the romantic guitar was originally strung with gut strings, contemporary guitarists often replace them with synthetic strings. Even when synthetic strings are used, many variables remain, such as the brand of strings, the tuning pitch used, and the tuning systems that may differ for each romantic guitar.

This research once again demonstrates that both the classical and the romantic guitar can be used effectively and interchangeably in a performance to appeal to the audience, without one being considered inferior to the other. The romantic guitar should be regarded as a distinct instrument, containing unique qualities that can enrich interpretations of 19<sup>th</sup>-century repertoire, especially within a contemporary performance context.

# Abstract (Nederlands)

## **Deux Fantaisies pour la Guitare - Francesco Molino**

**Een vergelijkende studie tussen een 19<sup>e</sup>-eeuwse en 21<sup>e</sup>-eeuwse gitaar in een moderne uitvoeringscontext.**

De 19<sup>e</sup>-eeuwse gitaar, ook wel romantische gitaar genoemd, keert steeds vaker terug naar het concertpodium van de klassieke gitaar. Het hedendaagse gebruik ervan verschilt echter van het historische. Dit onderzoek richt zich op de vraag hoe men de 19<sup>e</sup>-eeuwse gitaar kan gebruiken binnen de hedendaagse podiumcontext, zonder hierbij historische praktijken per sé zo strikt mogelijk na te bootsen. *Deux Fantaisies pour la Guitare*, geschreven door Francesco Molino (1768-1847), werd het gebruikte repertoire om dit onderzoeksonderwerp nader te verkennen. Hoewel Molino in de eerste helft van de 19<sup>e</sup> eeuw een van de meeste gekende gitaarleerkrachten en -componisten in Parijs was, worden zijn werken tegenwoordig zelden uitgevoerd.

Na een analyse van de muziek in combinatie van een trial-and-errorproces werden de *Deux Fantaisies* zowel op een romantische gitaar als op een moderne klassieke gitaar gespeeld, waardoor een directe vergelijking tussen beide mogelijk werd. Er werd bijzondere aandacht besteed aan aspecten zoals praktische bespeelbaarheid, klankkleuren en interpretatieve mogelijkheden. Observaties, praktische overwegingen en objectieve verschillen tussen beide instrumenten werden besproken. Hierbij werd geprobeerd performers, die overwegen een historisch instrument te gebruiken tijdens hun concerten, inzichten te verschaffen die hen kunnen helpen bij het nemen van beslissingen gerelateerd aan hun uitvoeringen. Daarnaast werden enkele gitaarmethodes van Francesco Molino, Ferdinando Carulli en Fernando Sor geanalyseerd en vergeleken om een beter inzicht te verkrijgen in Molino's speel- en compositiestijl, waarna deze informatie werd gebruikt om beslissingen rond de gebruikte gitaartechniek en muzikale interpretatie verder bij te sturen. Er werd gelijktijdig een logboek bijgehouden om het denkproces en de genomen beslissingen verder vast te leggen.

Uit dit onderzoek bleek dat de romantische gitaar inderdaad unieke expressieve kwaliteiten en klankkleuren aan een performance kan toevoegen, voornamelijk bij het uitvoeren van het 19<sup>e</sup>-eeuwse repertoire. Dit is het gevolg van de meer cantabile- en legato-achtige speelstijl die op de romantische gitaar mogelijk wordt gemaakt. Dit vraagt echter enige aanpassing van de performer, aangezien

men zowel de zich eigengemaakte techniek, houding en klankvorming opnieuw dient te herzien ten opzichte van onze gewoontes op de klassieke gitaar. Daarnaast zal men ook beslissingen moeten nemen over het gebruik van nagels, waaronder de vraag of ze gebruikt worden en, zo ja, welke vorm en lengte best gebruikt kunnen worden. Hoewel de romantische gitaar oorspronkelijk met darm-snaren besnaard werd, vervangen hedendaagse gitaristen deze vaak door synthetische snaren. Zelfs bij het gebruik van synthetische snaren blijven er echter vele keuzes en verschillen over, waaronder het merk van de snaren, de gebuikte stemming en stemmechanieken. Enkele zaken die telkens per romantische gitaar sterk kunnen verschillen.

Dit onderzoek toont eens te meer aan dat zowel de klassieke als de romantische gitaar tijdens performances naast elkaar gebruikt kunnen worden om het publiek op een unieke manier aan te spreken, zonder dat de ene als inferieur aan de andere dient te worden beschouwd. De romantische gitaar wordt hierbij best aanzien als een op zichzelf staand instrument met unieke eigenschappen dat de interpretatie van het 19<sup>e</sup>-eeuwse repertoire kan verrijken, zeker binnen een hedendaagse uitvoeringscontext.

# Preface

After graduating from secondary school, I pursued a degree in engineering technology at the university KU Leuven. While earning my degree, I realized something was missing. Determined to step outside my comfort zone, I decided to embark on a new journey by studying music. Writing this master's thesis now, I have no regrets about the choices I've made. Over the past years, pushing boundaries and exploring the world of music have been my primary motivations and goals. Just before starting my music degree, I had the opportunity to play and perform on a romantic guitar. I was captivated by the instrument and its historical significance. There is something inspiring about imagining the stories a single guitar has carried over the past 200 years. During my studies, I explored repertoire from other periods in the guitar's history. As I near the completion of my degree, having more knowledge, experience, and insights, I feel it is time to return to the romantic guitar once again.



# Acknowledgements

First and foremost, I wish to thank my guitar teacher, João Carlos Victor, with whom I have had the privilege of working for several years. Looking back, I recognize the profound growth I have experienced, both mentally, as a person, and physically, as a guitarist. You have continuously inspired us to think critically, to think differently, and to develop our own musical voice. Although this thesis marks the conclusion of my master's degree, your insights and pragmatic, precise and critical feedback improved greatly the quality of this paper, for which I am forever grateful.

I would also like to thank Francesca Ajossa for guiding me through the process of writing this paper. Although I could clearly visualize how I wanted to conduct this study, your questions profoundly helped me in taking the right decisions. Your corrections and guidance helped me stay on track and work with the right focus toward the end-goal.

A special word of thanks goes to my brother, sister, and parents. Coming from an engineering background, starting a degree in music was not a small step, but a huge leap far outside my comfort zone and entirely opposite to the path I was initially expected to follow. Along the way, I was repeatedly confronted with myself and forced to reinvent who I was as a person. My personality changed significantly over the past few years and none of this would have been possible without your patience, encouragement, admiration, and unwavering support.

Furthermore, I would like to thank my former teachers, music teachers, and friends for their support throughout this journey. Over the past years, I have had the opportunity to meet and collaborate with many new individuals, and it has brought me great joy to work and learn alongside you all.

Finally, I would like to dedicate this work to my grandmother, Marie-Thérèse. You will no longer be able to see me perform or witness my graduation, but you remain my greatest inspiration in both music and life. Your capacity to love unconditionally continues to guide me as I carry you with me in my journey through life.



# Contents

|                                                                               |             |
|-------------------------------------------------------------------------------|-------------|
| <b>Abastract (English)</b>                                                    | <b>iii</b>  |
| <b>Abstract (Nederlands)</b>                                                  | <b>v</b>    |
| <b>Preface</b>                                                                | <b>vii</b>  |
| <b>Acknowledgements</b>                                                       | <b>ix</b>   |
| <b>List of Abbreviations</b>                                                  | <b>xiii</b> |
| <b>Introduction</b>                                                           | <b>1</b>    |
| <b>1 The 19<sup>th</sup>-century guitar</b>                                   | <b>7</b>    |
| 1.1 General characteristics of the 19 <sup>th</sup> -century guitar . . . . . | 7           |
| 1.2 Bernard Enzensperger guitar (1841) . . . . .                              | 14          |
| 1.3 Andreas Kirschner guitar (2023) . . . . .                                 | 15          |
| 1.4 Differences . . . . .                                                     | 17          |
| 1.4.1 Differences related to the construction of both guitars . . . . .       | 17          |
| 1.4.2 Differences related to tonal colors . . . . .                           | 19          |
| 1.4.3 Differences related to action and touch . . . . .                       | 20          |
| 1.4.4 General remarks . . . . .                                               | 20          |
| <b>2 The 19<sup>th</sup>-century repertoire</b>                               | <b>23</b>   |
| 2.1 Francesco Molino and his time . . . . .                                   | 23          |
| 2.2 <i>Deux Fantaisies pour la Guitare</i> . . . . .                          | 30          |
| 2.2.1 Historical origins of the <i>Deux Fantaisies</i> . . . . .              | 30          |
| 2.2.2 Musical form and analysis . . . . .                                     | 32          |
| 2.2.3 Molino's writing style . . . . .                                        | 40          |
| 2.2.4 Reading the score . . . . .                                             | 43          |
| 2.3 Molino's guitar methods . . . . .                                         | 44          |

|          |                                                                 |            |
|----------|-----------------------------------------------------------------|------------|
| 2.3.1    | General posture and characteristics of the guitar . . . . .     | 45         |
| 2.3.2    | Left-hand technique . . . . .                                   | 48         |
| 2.3.3    | Right-hand technique . . . . .                                  | 51         |
| 2.3.4    | Additional guitar technicalities . . . . .                      | 53         |
| 2.4      | Integrating Molino's insights into my own performance . . . . . | 55         |
| <b>3</b> | <b>Performing on the 19<sup>th</sup>-century guitar</b>         | <b>59</b>  |
| 3.1      | Instrument of choice . . . . .                                  | 59         |
| 3.1.1    | Physical differences . . . . .                                  | 60         |
| 3.1.2    | Which romantic guitar? . . . . .                                | 60         |
| 3.1.3    | Tuning and strings . . . . .                                    | 61         |
| 3.2      | Annotated score . . . . .                                       | 62         |
| 3.3      | Concert program . . . . .                                       | 63         |
| 3.3.1    | Try-out concerts . . . . .                                      | 63         |
| 3.3.2    | The final program . . . . .                                     | 64         |
| 3.4      | Performance venue . . . . .                                     | 65         |
| 3.5      | The performance . . . . .                                       | 66         |
|          | <b>Conclusion</b>                                               | <b>73</b>  |
|          | <b>Bibliography</b>                                             | <b>76</b>  |
|          | <b>List of Figures</b>                                          | <b>78</b>  |
|          | <b>List of Tables</b>                                           | <b>79</b>  |
|          | <b>Appendix A: Deux Fantaisies, Opus 13</b>                     | <b>81</b>  |
|          | <b>Appendix B: Grande Ouverture, Opus 17</b>                    | <b>89</b>  |
|          | <b>Appendix C: Deux Fantaisies, Opus 13 (annotated scores)</b>  | <b>95</b>  |
|          | <b>Appendix D: Practice journal</b>                             | <b>107</b> |

# List of Abbreviations

**CG** Classical guitar

**LH** Left hand

**RH** Right hand

**RG** Romantic guitar



# Introduction

The classical guitar occupies a prominent position in today's classical music concert scene. However, there is a growing interest in alternative guitar styles that differ in construction and tonal colors. One of these is the 19th-century guitar, usually referred to as the romantic guitar. The romantic guitar refers to guitars built from the second half of the 18<sup>th</sup> century to the end of the 19<sup>th</sup> century and fills the historical gap between the baroque guitar and the modern classical guitar. Up until now, specific research regarding the romantic guitar mainly involves developments in its construction (French, 2009; French, 2012; Pouloupoulos, 2015; Pouloupoulos, 2018; Russell, 2003; Wade, 2001; Westbrook, 2013). Schlegel & Goy (2025) discuss the transition from the baroque guitar towards the romantic guitar. In their book 'The guitar and Its Music from the Renaissance to the Classical Era' Tyler & Sparks (2007) discuss the historical developments of the guitar and its music thoroughly as well. Another research paper by Marangoz & Kaynak Akçaoğlu (2024) discusses how the physical development in the guitar from the 17<sup>th</sup> century to the 19<sup>th</sup> century evolved together with the technique used by guitarists. Although it discusses the transition from the baroque guitar towards the romantic guitar, the underlying methodology is still of much interest. James Tyler recently collaborated on another book 'The Great Vogue for the Guitar in Western Europe' specifically discussing the rise in popularity of the guitar in the 19<sup>th</sup> century. By collaborating with other researchers like Damián Martín-Gil, Erik Stanstadvold, Christopher Page and James Westbrook, this book contains the most recent insights into the Paris music scene of the 19<sup>th</sup> century, the romantic guitar and its luthiers, the printing and publishing of guitar music and the social role the guitar played at the peak of its popularity in society (Page et al., 2023). The rise in popularity of the guitar at the beginning of the 19<sup>th</sup> century is sometimes referred to as *la guitaromanie*. This term and its connections to the lithographs in a book of Charles de Marescots has already been researched by others (Martín-Gil, 2020; Paget, 2023). In this paper the terms 'romantic guitar' and '19<sup>th</sup>-century guitar' will be used interchangeably. However, when referring to the 'classical guitar', one refers to the modern classical guitar rather than the early classical guitar, unless otherwise stated.

Both the romantic and the classical guitar use single strings rather than courses of paired strings that are found on earlier instruments such as the baroque guitar. Through the use of single strings,

clearer sounds could be produced (Marangoz and Kaynak Akçaoğlu, 2024). The classical guitar differentiates itself from the romantic guitar by its larger and deeper body, as well as its construction, which supports greater string tension. This gives the classical guitar greater power and resonance compared to a romantic guitar. However, some guitarists choose to use the romantic guitar in part of their concert program, especially while performing or recording the Romantic or Classical repertoire as it is a very soft-sounding instrument with unique tonal colors. This more intimate sound can offer an interesting experience and contrasting elements to a performance. Both original historical instruments and replica models are used. This increased interest in restored original instruments or replicas already began in the 1970s (Page et al., 2023).

It should be noted that the use of the romantic guitar may differ from its use in the Romantic period. In the past 200 years the music scene has been in constant evolution. These evolved ways of thinking changed the concert scene or certain technical aspects of playing. For the classical guitar, these evolutions regard the change to synthetic strings instead of gut strings and new approaches to left- and right-hand technique and musical interpretation. Using modern string materials created new tonal colors on the romantic guitar. The sound is fundamentally different from the original sound of the romantic guitar in the 19<sup>th</sup> century or the sound of a classical guitar nowadays. New thoughts on technique changed for example the posture of a classical guitarists and fingerings used while playing. Once the mind has been set on playing the romantic guitar, the performer is therefore faced with many decisions. Should gut strings be used? Should a historically informed technique be adopted? Should the instrument be an original or a replica? And which 19<sup>th</sup>-century model would be most appropriate? This research aims to give an overview of certain reasonings that may guide other performers in their decision-making process. As a musician, one can decide to recreate the historical sounds as much as possible. On the other hand, one can also decide on playing the historical repertoire on a classical guitar and create a new musical dimension instead of recreating the past. Lastly, one can also try to find a balance between historical thinkings and the more modern approach to both technique and performing. This is a highly personal decision to make. Although all questions above can be answered from an historical informed perspective, different answers will be obtained when answering those questions from the perspective of a modern performer focusing on the practical use of historical instruments. While the romantic guitar and historical interpretations have already been highly researched, research on playing historical instruments in our modern concert scene consciously influenced by new thinkings, is lacking. This research tries to fill the gap with the following research question:

*How can the romantic guitar, in comparison to the classical guitar, be used in a modern performance setting, while performing the 19<sup>th</sup>-century repertoire?*

It should be mentioned that the primary goal of this research is not to imitate the playing practice of the Romantic period, but to take into account the evolved ways of thinking and to synthesize the strengths of both historical and modern approaches.

The current performance practice on the romantic guitar is still closely related to the Classical and Romantic repertoire. Therefore, the final performance related to this research was situated around the Classical and Romantic repertoire as well. The *Deux Fantaisies pour la Guitare* composed by Francesco Molino, were performed and analyzed for the purpose of this research to demonstrate the differences that characterize the classical and romantic guitar respectively. It is a work, written and published for solo guitar in 1817, but rarely performed today. At present, no professional recordings of this piece are available.

Many lines of research are relevant for such a work. Firstly, of course, there is the composer Francesco Molino, to whom limited attention has been given in previous research. Burgers (2021) and Dell'Ara (2014) can be considered as the main researchers trying to provide an overview of Molino's life and works. Francesco Molino was very active in publishing his own music and guitar methods. Throughout his career, he would publish a total of nine methods for guitar and one method for solfège. As part of this research focuses on the evolved ways of thinkings concerning technique, Molino's methods will offer many valuable insights. A comparison with statements in the guitar methods made by his contemporary Ferdinando Carulli has already been made (Burgers, 2021; Martín-Gil, 2020; Stenstadvold, 2018). Throughout this research, several references to historical sources were made, many of which were originally written in French. Whenever necessary, translations are provided in the main text, with the original text included in footnotes. All translations from non-English sources were made by the author of this research paper, unless otherwise stated.

Besides Molino himself, it is also required to understand more about the cultural and musical context of the 19<sup>th</sup> century. This period is rich in composers writing for the romantic guitar. Many of these composers and their music have been researched by others (Rings, 2003; Schneider, 1985; Stenstadvold, 2013; Wade, 2001). Apart from the composers, a profound understanding of the compositional style of the 19<sup>th</sup> century and its genres is crucial. Books like 'Sonata Forms' by Charles Rosen (1988) and 'Form in Music' by Wallace Berry (1986), which discuss important evolutions in musical forms as well as 'Stolen Time: the History of Tempo Rubato' by Richard Hudson (1997) discussing the topic of tempo related to the historical repertoire, already provide a good foundation of insights.

One of the most accessible sources of information is a website named 'earlyromanticguitar.com' maintained by Len Verrett (Verrett, nd). The main purpose of this website is to bring together all actual information on the romantic guitar, builders, the history of the romantic guitar, important guitarists, sheet music, guitar techniques and general advice concerning which strings to use, inter-

pretation and interesting reading materials. Although this is not an academic source, it provides a good starting point for further research and academic sources (Verrett, nd).

Although historical research can be of benefit to any player playing historical pieces, specific research into the modern use of historical instruments will open up new territories. This enables players currently looking to integrate historical instruments in their performances with new perspectives. A PhD dissertation written by Adrian Charles Walter in 2008 discusses the use of the early 19<sup>th</sup>-century guitar by the contemporary performer and aims to insert primary sources, contemporary research, and performance practices of the early 19<sup>th</sup> century into a performance. As this is the only research discussing both the 19<sup>th</sup>-century guitar and the 21<sup>st</sup>-century performance context, many research is still lacking.

To gain a better understanding of the characteristics of the romantic and the classical guitar and the possible use in the performance scene of today, the first chapter of this work was dedicated to the comparison of one of each, without any relation to specific music. A romantic guitar build by Bernard Enzensperger (1841) was used. For the modern classical guitar, a model constructed by Andreas Kirschner in 2023 utilizing 21<sup>st</sup>-century technologies served as the basis for comparison. Characteristics of the 19<sup>th</sup>-century guitar are discussed, followed by a detailed discussion on the differences between the guitars built by Enzensperger and Kirschner. The composition *Deux Fantaisies pour la Guitare* written by Francesco Molino was played at a second stage, to gain even better insights into the differences between both guitars. In the second chapter, Francesco Molino's life, musical style, and methods are discussed in addition to an analysis of the *Deux Fantaisies*. This chapter also includes a discussion of the goals for my musical interpretation of this piece based on the above-mentioned information. Initially, all parts were played on both guitars. As this work consists of two parts, one part could be played on the romantic guitar, and the other could be played on the modern classical guitar. Decisions regarding which piece to play on each instrument were made through a reflective process and recorded in a practice journal maintained throughout the practice phase. In addition, a musical analysis on the piece was made during the process of practicing, giving together with the research done by Burgers (2021), an overview of the most important characteristics of Molino's musical writing style. The journal documented the reasonings behind these choices, of which the results are discussed in the reflective section of the research report. Some examples of musical passages that demonstrate certain choices or characteristics of both guitars are discussed. Special attention was given to physical playability, colors in sound and the overall character of the piece. An important aspect concerns the left- and right-hand techniques used in the 19th century, which are very different from the current ones. As no real standard was set, every composer had his own approach concerning technique. Historical sources were used to uncover the general techniques favored by the composer of the selected Romantic work. Francesco Molino wrote several guitar methods and his vision is cited by others (Martín-Gil, 2018; Martín-Gil, 2020; Paget, 2023). Guitar methods of Molino's contemporaries can be beneficial as well, like Sor's *Méthode pour*

*la Guitare* or Carulli's *Méthode complète*. This information was compared to contemporary guitar techniques, highlighting major differences, and the resulting insights were directly applied to the Romantic repertoire performed in the final performance. The reflective part was correlated with a performance of repertoire from the 19<sup>th</sup> century. The third chapter consists of an application of this reflective part into the performance context, which is discussed first in a general way, and later specifically with Molino's repertoire. Both the annotated scores based on findings of chapter 2, the instrument choice for each piece as well as the general concert program are discussed. Although technical differences primarily affect the performer, some aspects such as volume and tone color may be perceptible to the audience as well. To explore this, preliminary performances were recorded and analyzed by myself. Some non-formal feedback of peers attending the concerts served me with additional opinions. Both kinds of feedback were used to make certain decisions related to the final performance employing a trial-and-error approach to optimize interpretative decisions. Care should be taken that opinions might be subjective to personal preferences. My personal preferences and knowledge gained through research remain the main factors in the decision-making process.

Ultimately, this study aims to provide an exhaustive overview of the differences between the two guitars, addressing construction, audience perception, and the performer's experience. The findings evaluate the characteristics of each instrument, offering insights for performers contemplating the integration of the romantic guitar into their repertoire. During the research process an annotated score of the *Deux Fantaisies* of Francesco Molino was created which demonstrates my personal decisions regarding the performance of this piece. The performance itself was closely related to the annotated score, which functions as a rather tangible outcome. Lastly, this thesis itself describes in depth the whole process preceding the performance, including all research, used references and all reasonings behind the decisions made. A clear differentiation between personal decisions and objective differences was made.



# Chapter 1

## The 19<sup>th</sup>-century guitar

A comparison between a romantic and a classical guitar cannot be made before unraveling the origins of both. First, an overview of the most important characteristics of the romantic guitar will be given with special connections made to writings found in Molino's methods regarding the subject in question. Afterwards, both the romantic and classical guitar used in this research will be examined in more detail. This chapter will end with the physical comparison between the two guitars and some preliminary conclusions regarding this comparison, information which could be useful while practicing and performing.

### 1.1 General characteristics of the 19<sup>th</sup>-century guitar

The death of J.S. Bach is generally considered to be the end of the Baroque era. The Baroque period ends in 1750 and is followed by the classical period which lasted until the 1820s. Similarly, the classical period is followed by the Romantic period starting around the 1820s (Kallen, 2013). However, the transitions between those periods were slow, so certain music or musicians will be situated at the boundary of both. Although many guitarists, like Francesco Molino, were active in Paris during this Romantic period, their music still retains characteristics typical of the Classical period (Rings, 2003; Schneider, 1985).

The history of the guitar is in a similar way non-linear. During the Baroque era, the baroque guitar, with its five pairs of strings or double courses was in use. Between 1740 and 1790, a transition to six single strings took place. The latter is now referred to as the 'early classical guitar', '19<sup>th</sup>-century guitar' or 'romantic guitar' (Wade, 2001). Eventually the six string guitar became the main model for guitar building. There seems to be a period when both types of guitars were in co-existence. During the first decades of this transition, many baroque guitars were converted to single-string guitars. It was common practice to leave half the string slots empty to create a single-stringed

guitar (Page et al., 2023; Tyler and Sparks, 2007). It is therefore difficult to date the first six single-string guitar (Schlegel and Goy, 2025).

There is no single definition of the 19<sup>th</sup>-century guitar. During the 19th century, luthiers were experimenting with its construction. Certain elements of guitars built in the 18<sup>th</sup> and 19<sup>th</sup> century give it its typical form so it can be distinguished from a baroque guitar, but not yet defined as a classical guitar. However, not all characteristic elements are present in every romantic guitar as things were evolving non-linearly. Starting with the headstock, many luthiers created their own model or shape. This practice is still in use nowadays. The manner in which the headstock is attached to the neck as well as its form can help in identifying its origins and luthier (Page et al., 2023). The use of friction pegs to tune the guitar was common in the early Romantic period. During the 19<sup>th</sup> century the transition to mechanical tuning systems would take place (French, 2012). Although they did not invent it, luthiers resident in London, like Louis Panormo, would be one of the first to adopt the mechanical tuning as the standard tuning system for the guitar (Westbrook, 2013). This made tuning easier and more stable. It has therefore become the standard practice at present to use a mechanical tuning system.

Although guitars with a 660-670 mm scale length were built, the fretboard and scale length on a romantic guitar in the 19<sup>th</sup> century are generally shorter than a modern guitar, with 635 mm being rather common. No standard in scale length was yet defined, so 19<sup>th</sup>-century guitars with scale lengths varying between 580mm up to 650mm or more have been found (Verrett, nd). In modern guitars, the fretboard joins the body of the guitar at the 12<sup>th</sup> fret and most guitars possess 19 frets on every string, although an additional 20<sup>th</sup> fret on the first string is also occurring. In some 19<sup>th</sup>-century guitars the fretboard joins the slightly protruding soundboard at the 9<sup>th</sup> or 10<sup>th</sup> fret of the neck. In later models this would become the 12<sup>th</sup> fret. In both cases the neck would always join the body of the guitar at the 12th fret (French, 2012). Another feature is the lack of an elevated fretboard in some 19<sup>th</sup>-century guitars. In these cases, all frets above the 12<sup>th</sup> fret would be placed directly on the soundboard. This is contrast with some romantic and some modern classical guitars where an elevated fretboard is placed over the neck and soundboard, which facilitates the playing in higher positions. However, music composed for the guitar in the 19<sup>th</sup> century does not contain many passages written in the highest register of the guitar. As mentioned by Molino, it is challenging to compose well-sounding music with those high notes:

I observe here that although I very rarely use high notes, and am in no way a fan of composers who write long passages for these notes, which never produce a great effect because those who wish to perform them can only accompany them with a very small number of low notes; I note, however, that my guitar can reach the high G, and assuming

one knows how to use it appropriately to create nuances in the music, it will produce all the effect one might expect (Molino, 1822b, p. 6).<sup>1</sup>

When considering the frets themselves, a new development took place as well. As for baroque guitars, frets would be tied on the fretboard with gut. In this system, frets would be movable. This practice was replaced by fixed metal frets placed directly on the fretboard or soundboard. Once again, creating more stable pitches (French, 2012). The differences in Molino's own methods clearly demonstrates those developments. In his earlier methods, Molino mentions that the guitar generally does not have more than 15 frets and takes care of mentioning the materials one should use for the frets on the guitar:

As the guitar I am recommending goes up to high G, as I mentioned above, it needs to have fifteen frets, ten of which will be placed along the length of the neck and should be made of silver or brass, while the other five, which are placed on the soundboard, should be made of ebony or ivory. It is worth noting that these frets, whether of silver or brass, must be reinforced and cord-wound, so that they may never cut the strings (Molino, 1822b, p. 7).<sup>2</sup>

In his later methods, Molino is much more concise in his writings about the frets. The guitar clearly expanded to 17 frets. Additionally, Molino no longer mentioned the materials used, probably because it became a common practice at the time, making it not worth mentioning anymore: "There are 17 frets, twelve of which are located along the length of the neck, and the other five on the guitar up to the rosette." (Molino, 1823, p. 15).<sup>3</sup>

Generally, the romantic guitar is bigger and wider than the baroque guitar but still smaller than the modern classical guitar. During the 19<sup>th</sup> century many luthiers would experiment with larger and more pronounced waists creating the 'hourglass' shape typical of the modern guitar (French, 2012). Both the romantic and the modern classical guitar have one large open soundhole encircled by a decorative rosette. Some newer modern guitars, as well as some romantic guitars have an additional soundhole on the side of the body. On top of that, some romantic guitars were highly decorated with inlays on the soundboard, the body or the fretboard as well (French, 2012). In addition, an

---

<sup>1</sup>J'observe ici que quoique je ne fasse, que très rarement usage des notes aiguës, et que je ne sois en aucune manière partisan de Compositeurs que écrivent de longs passages pour ces notes, que ne produisent jamais un grand effet parce celui qui veut les exécuter ne peut jamais les accompagner qu'avec un très petit nombre de notes basses ; j'observe, dis-je, néanmoins que ma Guitare monte jusqu'au Sol aigu, et que pourvu qu'on sache s'en servir à propos, pour former des nuances dans la Musique, elle produira tout l'effet qu'on peut en attendre (Molino, 1822b, p. 6).

<sup>2</sup>Comme la Guitare dont je recommande l'usage monte jusqu'au Sol aigu, ainsi que je l'ai remarqué ci-dessus, il en résulte qu'elle doit avoir quinze touches, dont dix seront placées dans la longueur du Manche, et doivent être d'Argent, ou de Laiton, tandis que les cinq autres, qui sont placées sur la table d'harmonie doivent être d'Ebène ou d'Ivoire. Il est bien de faire remarquer que ces touches, soit d'Argent, soit de Laiton, doivent être renforcées et tirées à cordon, pour qu'elles ne puissent jamais couper les Cordes (Molino, 1822b, p. 7).

<sup>3</sup>Les Touches sont au nombre de 17, dont douze se placent dans la longueur de manche, et les cinq autres sur la Guitare jusqu'à la Rosette (Molino, 1823, p. 15).

evolution in the bridge would take place as well. It would be set closer to the fingerboard. In some early romantic guitars, a block with holes for each string would be placed on the soundboard and strings would be looped and directly tied around the block. Already in the early stages of the romantic guitar, this system would be replaced by a bridge with bridge pins to keep the strings in place and an additional saddle as a resting point for the strings (Page et al., 2023). Strings would now rest on the saddle to function as the end point of vibration, greatly improving the projection and sustain of notes (French, 2012). The tuning used in the 19<sup>th</sup> century was already similar to the tuning of the 20<sup>th</sup> and 21<sup>st</sup> century: E-A-D-G-B-E (French, 2009). Although many bridges would also contain some decorative elements, this practice disappeared throughout the 19<sup>th</sup> century (Verrett, nd).

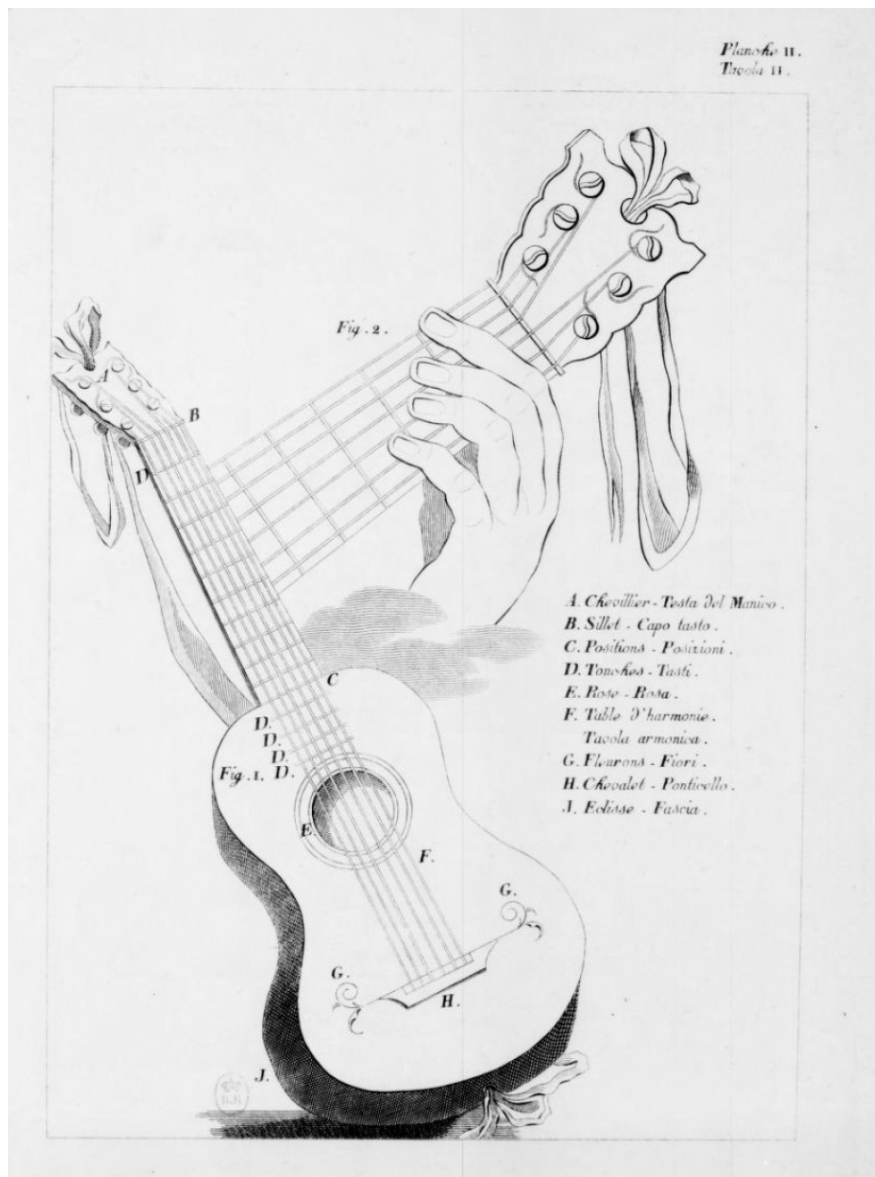


Figure 1.1: Molino, *Nouvelle méthode*, 1817, p. 11, Parts of the guitar

Not only was the shape of the guitar evolving, the strings underwent a transformation as well. A longer or thicker string results in a lower frequency. Baroque guitars were traditionally strung with pairs of plain gut strings. As a gut bass string would lose too much of its resonance by being too thick, a pair of strings was used. Already in the 17<sup>th</sup> century the manufacturing of gut strings wired with metal was developed, creating much more powerful bass strings with a clearer projection. The manufacturing was done manually and therefore time-consuming, making the strings very expensive. In the 18<sup>th</sup> century, the wire-wound bass strings would find their way to the guitar, relieving players from the need of double paired strings. This evolution coincides with the adoption of metal frets, as the metal strings would cut through gut-tied frets, making it impossible to use them anymore (Tyler and Sparks, 2007).

Considered to be the most important luthiers of this period are: José Pagés (Cadiz), Louis Panormo (London), and René François Lacôte (Paris) (French, 2012). In his methods, guitarist Fernando Sor (1778-1839) already mentions some other important luthiers as well: Josef and Manuel Martinez (Malaga), Alonzo (Madrid), Pagès and Benèdiz (Cadiz), although Lacôte and Josef Martinez remain his preferable luthiers (Sor, 1830):

The guitars I have always preferred are those made by Alonzo in Madrid, those by Pagès and Benèdiz in Cádiz, those by Josef and Manuel Martinez in Málaga, or by Rada, the latter's successor and pupil, and those by Mr Lacote in Paris. I am not saying that there are no others; but having never tried them, I cannot comment as I have no experience of them (Sor, 1830, p. 7).<sup>4</sup>

The construction of 19<sup>th</sup>-century guitars is generally divided into four guitar styles which are mainly geographically defined. As it would be too extensive to discuss all types of romantic guitars in detail, a general overview of the most important styles, their luthiers and guitar players is provided below. The romantic guitar used for the purpose of this research is classified as Viennese model and will be discussed in more detail (cf. chapter 1.2).

---

<sup>4</sup>Les guitares auxquelles j'ai toujours donné la préférence sont celles d'Alonzo à Madrid, celles de Pagès et de Benèdiz à Cadix, celles de Josef et de Manuel Martinez à Malaga, ou de Rada, successeur et élève du dernier, et celles de M. Lacote à Paris. Je ne dis point qu'il n'en existe pas d'autres; mais n'en ayant jamais essayé, je ne puis prononcer sur ce dont je n'ai nulle connaissance (Sor, 1830, p. 7).

Table 1.1: Overview of most important schools of construction of 19<sup>th</sup>-century guitars and their most important builders and players (Verrett, nd)

|            | French        | Italian         | Viennese        | Spanish             |
|------------|---------------|-----------------|-----------------|---------------------|
| Luthiers   | Fam. Pons     | G. Fabricatore  | J.G. Stauffer   | A. de Lorca         |
|            | R.F. Lacôte   | G.B. Guadagnini | G. Tiefenrunner | J. Pages            |
|            | E. Laprevotte |                 | J.G. Schertzer  | M. Martinez         |
|            | N. Vissenaire |                 | B. Enzensperger | L. Panormo (London) |
| Guitarists | F. Sor        | M. Giuliani     | M. Giuliani     | F. Sor              |
|            | F. Carulli    | L. Legnani      | J.K. Mertz      | D. Aguado           |
|            | N. Coste      | F. Carulli      | L. Legnani      |                     |
|            |               | F. Moretti      | G. Regondi      |                     |

In his opus 33 *Grande Méthode Complète pour Guitare ou Lyre* and his opus 46 *Grande Méthode complète pour La Guitare*, Molino mentions his ideal guitar model (cf. figure 1.2). This guitar model demonstrates how Molino obtained an expertise in both the guitar and the violin. Research by Pouloupoulos gives some insights into the designs and possible guitars constructed on Molino's behalf (Pouloupoulos, 2018). Additionally, this research provides more insights into Molino's life and thinkings. Some luthiers constructed Molino's guitar model. Three models made by Jean-Joseph Coffé, Cabasse-Visnaire and the Mauchant brothers, all made in Mirecourt, still survive. This might suggest that Molino likely played guitars made in Mirecourt as well (Martín-Gil, 2020). General characteristics of this guitar mentioned by Molino include a slightly curved soundboard for additional resonance and a smaller, more rounded neck to facilitate playing the instrument:

To obtain a greater volume of sound, I use a new guitar of my own invention, whose soundboard is slightly curved, which makes the instrument more resonant. It has a smaller neck than others, and is rounded at the top, which makes barre chords easier. This improvement makes the mechanism much easier to use. Plate No. 13 will show more accurately everything there is to know about the shape of this instrument, as a whole and in its various parts (Molino, 1823, p. 12).<sup>5</sup>

<sup>5</sup>Pour obtenir un plus grande volume de Son, je me sers d'une nouvelle Guitare de mon invention, dont la table d'harmonie est un peu bombée, ce qui rend l'instrument plus sonore. Elle a le manche plus petit que les autres, et arrondi au dessus, ce qui facilite le Barré. Ce perfectionnement en rend le mécanisme beaucoup plus aisé. La planche N°13 indiquera avec plus d'exactitude tout ce qu'il est nécessaire de savoir relativement à la forme de cet instrument, dans son ensemble, et dans ses différentes parties (Molino, 1823, p. 12).



Figure 1.2: Molino, *Grande méthode complete*, 1823, p.13, Molino's own guitar model

Research by Pouloupoulos suggests that inspiration for this curved soundboard was drawn from the violin aspiring to increase the loudness or volume of the instrument (Pouloupoulos, 2018). Additional features not mentioned by Molino include the harp-like headstock with a hole for a strap and two additional C-shaped soundholes on the sides of the soundboard next to the common soundhole with a decorated rosette, probably to increase the resonance and projection of this instrument even more (Pouloupoulos, 2018). Another feature very similar to the violin is the movable bridge in combination with strings attached to a lower bridge at the edge of the soundboard, which could aid in intonating the instrument (Burgers, 2021; Pouloupoulos, 2018). Furthermore, this model already displays the increase to 17 frets on an arched, raised soundboard. Finally, Molino's guitar model contained a thinner neck to facilitate the execution of barré chords (Pouloupoulos, 2018).



Figure 1.3: Molino's guitar model from the collection of the Muziekinstrumentenmuseum in Brussels (Belgium) (ca.1823)

## 1.2 Bernard Enzensperger guitar (1841)

For the purpose of this research, a romantic guitar built by Bernard Laurenz Enzensperger (1788-1866) was used. Enzensperger was born in Füssen in Germany, but moved in 1805 to Vienna to work and learn from violinmaker Mathias Thir (1742-1806). Later onwards, in 1811 he began working for Johann Georg Stauffer (1778-1853) before eventually starting his own workshop in 1816. It is known that Johann Georg Stauffer employed several apprentices throughout the years which made it possible for Johann Georg and Anton Stauffer to produce a significant 5000 guitars (Page et al., 2023). Up until today, Enzensperger, who built both violins and guitars, is still considered as one of the leading guitar makers in Vienna of the first half of the 19<sup>th</sup> century (Kornberger and Moosleitner, 2020).

Based on the label inside, the guitar used for this research was built in 1841. The top of the guitar is made of spruce with maple on the back and sides. The guitar does not have frets placed directly on the soundboard as is sometimes done with romantic guitars. Instead it has a fretboard placed on top of the soundboard containing 19 frets. The neck of the guitar is particularly thin, with a depth of 22 mm at its thickest point and 44 mm wide. The body of the guitar has already a very pronounced eight-shape with a total length of 410 mm, with the upper and lower bout measuring 235 mm and 295 mm respectively. The scale length is a total of 610 mm, which is a rather small size for romantic guitars. The weight of this guitar is 0,9 kg. For this guitar, Enzensperger chose to use wooden tuning pegs configured in an eight-shaped headstock. The original (probably metal) saddle was modified during a restauration process and later replaced by a bone saddle. Some cracks were repaired as well. Information on the previous owner of this guitar is lacking.



Figure 1.4: Label Bernard Enzensperger guitar

The label inside states:

Bernard Enzensperger, citizen, guitar and violin maker lives and has his workshop in Vienna old Wieden, upper Schleifmühlgasse in the corner house, opposite the Paulaner Church [...].

Also available are strings, new and old violins by various masters, as well as all types of violin bows. Furthermore, orders are accepted for all types of instruments and will be fulfilled in a most punctual manner. <sup>6</sup>

It is unusual for Enzensperger to refer to himself as *Gitarrenmacher*, he was one of the first ones to do so in Vienna. In the 19<sup>th</sup> century, most guitar builders were predominantly instrument builders, making both violins, guitars and other instruments they specialized in (Page et al., 2023). Only later onwards luthiers would specify themselves as guitar luthiers.



Figure 1.5: Guitar Bernard Enzensperger (1841)

### 1.3 Andreas Kirschner guitar (2023)

The term ‘classical guitar’ refers to instruments that were built after Antonio de Torres Jurado (1817-1892), responsible for the standardization of the classical guitar model. Antonio de Torres probably made his first guitar between 1836 and 1842 (Wade, 2001). Throughout his life, he would experiment with the construction and design of the romantic guitar by integrating ideas from other luthiers. Standardization took place in the wider shape of the body of the guitar as well as the raised fretboard and mechanical tuners (French, 2009; French, 2012). Additionally, the bridge acquired its

<sup>6</sup>Bernard Enzensperger, bürgerl. Gitarren- und Geigenmacher wohnt un hat sein Gewölbe in Wien alte Wieden, obere Schleifmühlgasse in Eckhause, der Paulanerkirche gegenüber [...].

Auch sind Seiten, neue u alte Violinen von verschiedenen Meistern, wie alle Gattungen von Violinbogen zu haben. Ferner werden Bestellungen auf alle Sortern von Instrumenten angenommen u auf das pünktlichste besorgte.

rectangular shape with a separate saddle as vibration point for the strings. Between the 1850s and 1860s, the guitars built by Torres would obtain their recognizable shape of the modern classical guitar (French, 2012). However, it would be incorrect to assume that the standardization process has already been concluded, as many luthiers nowadays are still experimenting with new designs and features to further satisfy the demands of 21<sup>st</sup>-century players. Although Torres did use materials such as cypress, maple, walnut and mahogany for his guitars, he would regularly use (Brazilian) rosewood for the sides. The top of his guitars would always be made out of spruce (Courtnall, 1993). Although it is not standard practice to use these materials, there are still numerous luthiers who turn to them for the construction of their guitars.

The classical guitar used for the purpose of this research was built in 2023 by the German luthier Andreas Kirschner. It features a double-top soundboard constructed from spruce, while the back and sides are made of Indian rosewood. The guitar contains an elevated fretboard with 19 frets for each string and an added 20<sup>th</sup> fret on the first string with a fret made out of ebony. For this guitar, a mechanical tuning system by Scheller was used. Guitars made by A. Kirschner are recognizable by the red rosette and unique headstock.

An important feature of this guitar is its size. The construction model (and inner bracing) is Kirschner's own model. However, this guitar has a scale length of 630 mm, being slightly smaller than the standard guitar of 650 mm Kirschner builds. The body is smaller as well to be more proportional to the scale length. It has a length of 473 mm with both upper and lower bout being 273 and 365 mm wide. To facilitate the playing, the nut was set to a distance of 41 mm between the first string and the sixth string, which is again narrower than most common concert guitars build in the 21<sup>st</sup> century. With its weight of 1,3 kg, the guitar is rather light. The playing on this guitar is generally considered as easy and light. As synthetic carbon strings seemed to improve the projection, this guitar was strung with D'Addario's EJ45FF carbon strings with normal tension.



Figure 1.6: Guitar Andreas Kirschner (2023)

## 1.4 Differences

When comparing both guitars, some differences can be regarded as rather objective, while others remain susceptible to the subjective thoughts of the performer or researcher. This research used three focus areas during the comparison process of the romantic guitar and the classical guitar: the construction of both guitars, the tonal colors of each guitar and their playability. Both guitars were compared through playing the same passages of music while both guitars were tuned to the same pitch and while sitting in the same room to ensure that the comparison remained as objective as possible.

### 1.4.1 Differences related to the construction of both guitars

The romantic guitar has an overall different shape compared to the classical guitar. In general, the body of the romantic guitar is smaller than the body of the classical guitar. Most romantic guitars are rather soft in volume, as the smaller size of a romantic guitar may lead to a loss in volume. This more intimate sound can, however, be regarded as an advantage in certain concert situations. This is true for the Bernard Enzensperger guitar used in this research. One of the advantages the smaller size of a romantic guitar can offer, is an improved sitting position. The smaller size of the romantic guitar makes it easier to position the right arm over the body of the guitar in a more natural and relaxed way. This improved instrument-body connection might in turn have an impact on the stability, secureness and strength one might feel in the right hand while playing.

Similarly, the sustain and resonance is larger on the classical guitar. However, this lack of sustain and resonance should not be regarded as a disadvantage. The chordal and accompaniment-based structures written in 19<sup>th</sup>-century repertoire already take into account this lack of resonance. In contrast, the classical guitar might have ‘too much’ resonance, causing harmonies to overlap in an undesired way. Compared to the classical guitar, there is less need to mute excessively resonating strings.

Apart from the body, also the neck is shorter and thinner. The thickness of the neck differs when considering the distance between the first string and the sixth string, but also when considering the spacing between the back side of the neck, where the thumbs rests, and the front side of the neck, the playing side of the fret board. Those differences in spacings are one of the most important aspects to keep in mind as a performer. The unusually small spacing needs some adaptation from the performer’s hand to maintain the same precision while playing. This is true for the left hand, having to play on closer spaced frets and strings, but also the right hand might need considerable adaptation as the spacing between the strings differs. As the Bernard Enzensperger guitar with its 610 mm scale length is relatively small, even when compared to other romantic guitars, some guitarists might find it rather uncomfortable to play on this size of guitar. Due to the thinner size of the neck, it is just slightly broader than the spacing between the first and sixth string. While

playing, it might occur that one pulls the first string off from the neck. This is less likely to occur on a classical guitar, as there seems to be more room to move the strings in a vertical direction.

Due to the absence of an elevated fretboard, the strings of a romantic guitar rest closer to the soundboard compared to a classical guitar with an elevated fretboard, as used in this research. As a consequence, one might notice that the nails of the right hand rest much closer to the soundboard while playing. Special care should be taken not to scratch the soundboard. Knowing that some guitarists of the 19<sup>th</sup> century did not use nails on their right hand, this might not have been a problem for every 19<sup>th</sup>-century guitarists. The spacing between the strings and the soundboard becomes even narrower when one uses all frets above the 12<sup>th</sup> fret. The clarity in sound degrades when moving up the neck, which is especially true for romantic guitars. As mentioned above, Molino, like other romantic composers tried to avoid writing music in the higher register of the guitar (cf. chapter 1.1). Concerning the *Deux Fantaisies*, Molino does use the high G on the 15<sup>th</sup> fret once in his first *fantaisie*. Apart from this, the first *fantaisie* remains within the range of the high D on the 10<sup>th</sup> fret of the first string and the lowest bass note on the sixth string. The second *fantaisie* stays below the high E on the 12<sup>th</sup> fret of the first string.

When looking at the construction of both guitars, one notices immediately the use of differing materials on both guitars. Although both guitars do have a spruce top, Enzensperger chose to use maple for the back and sides, while Kirshner used Indian rosewood. Both are very common choices at their respective dates of construction which affect the tonal palette present in each guitar.

A different tuning system is used on both guitars. Although this does not affect the sound, this does have consequences related to the performer. Firstly, it becomes harder for the performer to tune the romantic guitar. It requires more time, making it less practical for a performer to quickly re-tune the guitar right before or during a performance.

The romantic guitar used in this research contains, like many other romantic guitars, a pin on the body of the guitar and a hole in the headstock of the guitar, so that one could attach a strap or ribbon. This could offer the player new possibilities in holding the guitar. Different sitting positions and the use of both a footstool and a strap have been tried-out and compared during the practice and performance phase. The final decisions are discussed below (cf. chapter 3).

At last, it is remarkable that most romantic guitars, as is true for the Enzensperger guitar as well, do not have any dots placed on the side of the neck to mark the fifth and seventh fret. Although it is still not a standard practice for every contemporary luthier, many players often rely on those dots to quickly find their way around the fretboard. Not having those dots shows how easily a player can come to rely on them.

### 1.4.2 Differences related to tonal colors

The classical guitar has a warmer, rounder bass sound with more sustain. The romantic guitar on the other hand offers more clarity when trying to highlight bass notes in a melodic bass line. Especially when playing the romantic repertoire, this can be highly advantageous. For example, when playing the *Deux Fantaisies* from Francesco Molino both *fantaisies* contain plural passages where the melodic voicing is mainly situated in the bass notes, suggesting them to be highlighted above the accompaniment written in the trebles.

Initially, when comparing the guitars made by Bernard Enzensperger and Andreas Kirschner, the contemporary standard tuning E-B-G-D-A-E was used on both guitars. However, as the romantic guitar is often tuned of half step lower, the tuning was after a while also set A = 415Hz, resembling D $\sharp$ -A $\sharp$ -F $\sharp$ -C $\sharp$ -G $\sharp$ -D $\sharp$  if A = 440Hz. Interestingly, these new resonances improved the tonal colors present as it seemed to become ‘easier’ to find the tonal colors present in the romantic guitar. It is known that the romantic guitar was raised to concert pitch during the 18<sup>th</sup> century (Tyler and Sparks, 2007). However, one should keep in mind that ‘the’ concert pitch was yet to be defined and highly fluctuating geographically speaking. Therefore, no standard tuning for the romantic guitar can be defined as a result of which it remains up to the performer to decide on the tuning used on their guitars. As will be discussed in chapter 3 (cf. chapter 3.1.3), every tuning has its advantages and disadvantages.

During the initial stages of the comparison process, the balance between the bass strings and the trebles was assessed. On the classical guitar made by Kirschner the projection of all strings seemed to be more evenly balanced. On the romantic guitar made by Enzensperger it seemed that the bass strings are more present than all trebles. However, an important side note should be made as the balance between the strings is not only decided by the materials and the construction of both guitars, but can also be highly influenced by the strings itself. This slight imbalance makes it harder to project the melodic lines written for the first three strings in the score. Conversely, the melodic lines written for the bass strings become easier to project and highlight.

Historically, gut strings were used on the romantic guitar in the 19<sup>th</sup> century. On the romantic guitar made by Enzensperger, these gut strings were replaced by synthetic strings. Different sets of synthetic strings were used on the romantic guitar and compared. The final decision is discussed in chapter 3, (cf. chapter 3.1.3).

During the initial stages of the process of comparing both guitars, I also had the chance to compare the Viennese model used within this research with a French model romantic guitar of which the builder remains unknown. This imbalance between bass and trebles strings was not present on the French romantic guitar, proving that this is not a general characteristic of all romantic guitars. Additionally, the French romantic guitar had an even more subtle, sweet, warm and round bass sound,

but was less clear on the bass strings when compared to the guitar of Enzensperger. Interestingly, the French romantic guitar seemed to have had even more tonal colors, proving the uniqueness of each guitar. Both guitars offered therefore a complementary source of inspiration in the search of tonal colors that could be used when performing the Romantic repertoire.

### 1.4.3 Differences related to action and touch

The ‘lightness’ of playing is one of the key characteristics a performer will notice while playing a romantic guitar. This is facilitated on one hand by the reduced size of the fretboard having shorter string lengths with therefore less tension. On the other hand, when playing both the Enzensperger and Kirshner guitar, it becomes clear that the frets on the romantic guitar seemed less protruding compared to the classical guitar. This combination of less tension and ease of playing results in an improved playability especially related to slides (glissandi) and slurs. As a consequence, it becomes possible to highlight slurs more effectively while playing. The slides on the other hand become more subtle, making it possible to use them as a technical aid to facilitate difficult jumps while keeping a legato sound, without producing an overly present slide. Generally speaking, the lightness present while playing the romantic guitar is a big advantage for any passage of music requiring many or quick changes in the hand positions of the left hand. The speed by which one can change from one position to another is larger on a romantic guitar compared to a classical guitar.

One important remark should be made. The lightness of playing is also highly influenced by the height at which the nut is set. On the Enzensperger guitar the nut is not original. We will therefore never now if it was set at its original height or not during restoration. A higher nut could be beneficial to reduce the buzzing of strings present when playing in certain positions.

### 1.4.4 General remarks

Some additional remarks should be made on the comparison of both guitars. In this research, a very specific classical guitar was compared to one very specific romantic guitar. However, every guitar, classical or romantic, is highly unique. Even a comparison between two classical guitars or two romantic guitars can already become highly elaborate. It is therefore critical that one should not overgeneralize certain conclusions related to ‘the’ romantic guitar or ‘the’ classical guitar. Similarly, as will be discussed in chapter 3, many other parameters, like the room in which one is playing, could influence the sound the performer (cf. chapter 3.4).

Eventually, performers make their own personal choices related to their performances. The most distinguishing aspect of importance to a performer concerns the wider or different tonal palette a romantic guitar can offer to a guitarist. This tonal palette might open a world in sound to every performer. Even when deciding not to perform on a romantic guitar, it can still function as a source of inspiration in search of new sounds to improve every kind of repertoire one is playing. The sound

Table 1.2: Overview of differences between the Enzensperger guitar (1841) and Kirschner guitar (2023)

|                                                    | Bernard Enzensperger (1841)                                                    | Andreas Kirschner (2023)                                                                         |
|----------------------------------------------------|--------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| Construction materials                             | Spruce and maple                                                               | Spruce and Indian rosewood                                                                       |
| Scale length                                       | 610 mm                                                                         | 630 mm                                                                                           |
| Distance 1 <sup>st</sup> to 6 <sup>th</sup> string | 36 mm                                                                          | 41 mm                                                                                            |
| Tuning                                             | Wooden tuning pegs                                                             | Mechanical tuners                                                                                |
| Fretboard characteristics                          | 19 frets, fretboard placed on sound-board                                      | 19 frets with an added 20 <sup>th</sup> fret on the first string, elevated fretboard             |
| Volume & touch                                     | Less volume and resonance than CG, but still good projection, very light touch | Light touch, very good projection, more volume ( and larger dynamic range) and resonance than RG |
| Tonal colors                                       | Warm, soft color with slight imbalance between trebles and basses              | Very good balance between trebles and basses                                                     |
| Strings                                            | Savarez 540R (normal tension)                                                  | D’Addario EJ45FF (normal tension)                                                                |
| Tuning                                             | A = 415 Hz                                                                     | A = 440 Hz                                                                                       |
| Support                                            | Footstool, strap                                                               | Footstool, modern guitar supports                                                                |

palette of a romantic guitar seems partly transferable. One first needs to hear this sound, before one can replicate it. When one discovers a certain sound on the romantic guitar, one can try to reproduce this sound as closely as possible on the classical guitar. To improve the interpretation of 19<sup>th</sup>-century music, it can therefore be only beneficial to also seek the sound of the 19<sup>th</sup> century by playing on period instruments. One could conclude that playing the Romantic repertoire feels the most natural on the romantic guitar.

As mentioned by Page, Sparks & Westbrook (2023) there is a general tendency to regard the classical guitar as the improved successor of the romantic guitar, which is a very biased view. When ‘improving’ the guitar one was trying to meet the demands of this new era. Those new demands are however not necessarily superior to the demands of the previous era. Larger guitars with more resonance and volume were made at the expense of certain tonal colors. One could see every (romantic) guitar as a unique filter through which the performer processes the music, with every filter offering new insights to the performer (Verrett, nd).



## Chapter 2

# The 19<sup>th</sup>-century repertoire

As the central part of this research relates to the performance of one of Molino's works on the romantic and classical guitar, it is crucial to profoundly understand his works and visions regarding playing the guitar. Firstly, Molino's life and the cultural climate in which his works were composed will be discussed. The second part of this chapter relates to the musical analysis of his *Deux Fantaisies*. Lastly, a comparison is made between Molino's guitar methods and those of others, to obtain more technical and musical insights into his works. Some preliminary conclusions on this comparison are also discussed at the end of the chapter.

### 2.1 Francesco Molino and his time

At the beginning of the 19<sup>th</sup> century, in the wake of the American and French revolution in 1783 and 1789, the political scene in Europe was rapidly changing. A stable sovereignty had yet to be established in France, Austria, Italy, the United States, the United Kingdom, Russia, Germany and Prussia (Cooper, 2024). At the same time, more and more people were gaining access to the culture and the music scene as it was a good way to get noticed and in line with the values of a good education any man or woman should have in the 19<sup>th</sup> century. The guitar, being portable and an instrument on which one could easily learn a few chords to accompany oneself in a song, became very popular. Soon, music publishing businesses were emerging in the main cultural centers of Europe, like Paris, London and Vienna. The first half of the 19<sup>th</sup> century is sometimes referred to as the 'Golden Age of the Guitar' as this new cultural climate and the popularity of the guitar led to an increase in the number of guitar compositions (Marangoz and Kaynak Akçaoğlu, 2024). Because of political turmoil and the opportunities presented in those cultural capitals, musicians would travel abroad to establish a career in music (Cooper, 2024). As the Italian style was very in vogue for the French society, it is therefore not surprising that many Italian guitarists would try to establish themselves in Paris where they would perform, teach and publish music. Francesco Molino was no

exception (Cooper, 2024; Paget, 2023). Page, Sparks Westbrook (2023) refer to those first decades of the 19<sup>th</sup> century as ‘the Great Vogue’ of the guitar. At the time, Paris was, after London, the second largest city of Europe. After a market drop following the French Revolution, the French economy would revive, which went together with an increased interest in the arts. Arts became one of the ways to express values of individual freedom as a consequence of personal effort and education (Page et al., 2023).

Charles de Marescots’ book *La Guitaromanie* will be further discussed below as the fifth of its seven lithograph relates to Francesco Molino himself. However, all lithographs illustrate social situations related to the guitar and therefore contain valuable information in understanding the Paris music scene in the 1820s. For instance, the first plate named ‘*La Guitaromanie*’ insinuates an obsessive devotion to the guitar (cf. Figure 2.1). Although this obsession is probably exaggerated, the popularity of the guitar as an instrument was evident. Women were portrayed in several of de Marescots’ lithographs, insinuating the guitar being especially in vogue for women (Marescot, 1829).

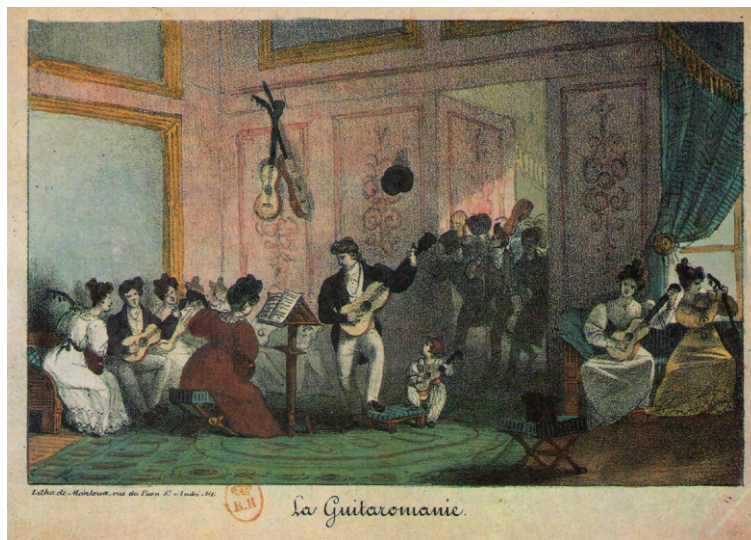


Figure 2.1: *La Guitaromanie*, de Marescot, *La Guitaromanie*, 1828, p.1

His third lithograph *La contredanse* demonstrates the use of the guitar in the Paris music scene (cf. Figure 2.2). People are dancing around while a solo guitarist is playing an accompaniment to the dance (de Marescot, 1828). It was very important for a guitarist to be able to play an effective accompaniment. Almost all prominent guitarists wrote and published at some point in their career guitar accompaniment for songs or wrote about the technicalities of playing accompaniments in their methods (Page et al., 2023). Fernando Sor for example devotes several pages of his method on the topic, but is at the same time always promoting the instrument to be capable of much more (Sor, 1830). Similar ideas can be found in Molino’s guitar methods, where he spends many paragraphs on the importance of understanding simple harmony progressions in every key.



Figure 2.2: La Contradanse, de Marescot, La Guitaromanie, 1828, p.1

Francesco Molino, baptized as Giovanni Francesco, was born in 1768 in Ivrea, situated in the province of Turin in current-day Italy. Molino was born in a family of musicians. At the time of his birth, his father was active as an oboist in the *reggimento* of Turin. In 1783, being 15 years old, Molino would join the *reggimento* as an oboist as well, later also taking up the position of violin within the same orchestra. In 1807, Molino would travel to Genoa, afterwards he would dedicate some of his works to people he met during his travels. In 1810, he would return and resume his position as a violinist in the orchestra of Turin up until 1818 (Burgers, 2021).

It is during this period that Molino would publish his first guitar method, *Nouvelle méthode pour Guitare ou Lyre*, in Leipzig (1812) by Breitkopf & Härtel. It is not known how and when Molino would have learned to play the guitar. Research by Burgers (2021) suggests that Molino was an autodidact on the instrument as his violin skills would have made the transition rather straightforward. As his first method would be published in three later editions, it seemed that Molino was rather commercially successful. This could be one of the reasons why the guitar would become the main focus of Molino as a composer and publisher. Molino would go on writing several more methods for the guitar, but apart from one solfège method, he would never write a didactic work for any other instrument.

Many sources discuss the most important guitarists active in the 19<sup>th</sup> century. Fernando Sor (1778 - 1839), mainly active in London and Paris and Mauro Giuliani (1781-1829), mainly active in Vienna, seem to have been the most influential ones (Stenstadvoll, 2013). Other important guitarists worth mentioning are: Federico Moretti (1769-1839), Ferdinando Carulli (1770-1841), Niccolò Paganini (1782-1840), Dioniso Aguado (1784-1849), Luigi Legnani (1790-1877), Matteo Carcassi (1792 - 1853), Napoléon Coste (1805-1883), Johann Kaspar Mertz (1806-1856) and Giulio Regondi (1822-1872).

Although Francesco Molino was a very well-known guitar teacher in Paris in the first half of the 19<sup>th</sup> century, he is not mentioned in many historical sources. Additionally, no pictures or drawings can with certainty be regarded as a portrait of Molino (Burgers, 2021). One of the main primary sources mentioning Francesco Molino is a brief paragraph in the *Biographie Universelle des musiciens* written by François-Joseph Fétis (1784-1871):

Molino (François), distinguished guitarist, born in Florence around 1775, settled in Paris in 1820, after having traveled extensively to Spain. He is considered to be one of the world's foremost analysts of the guitar mechanism: the method he published for this instrument is considered to be the most learned and well-reasoned (Fétis, 1840a, pages 431-432).<sup>1</sup>

In 1818, at the age of 50, Molino surprisingly retired from his work in the orchestra and began travelling abroad. As Fétis mentioned above, Molino would have spent some time in Spain before travelling to Paris (Fétis, 1840a). No additional sources are available to prove this, but it could explain why Molino chose to publish a Spanish edition of one of his guitar methods in 1827. He would eventually die in Paris in 1847 at the age of 79 (Burgers, 2021).

Besides Fétis' *Biographie Universelle*, Molino is also mentioned once in the *Revue et Gazette Musicale* by Henri Blanchard. In his text, Blanchard mentions how the guitar became part of all layers of society. He mentions Aguado and Carcassi, but refers to Sor as the one playing the most serious repertoire. Afterwards he gives a list of people who wrote a lot for the guitar:

Among those who have written extensively for the guitar, either publishing methods or simply providing accompaniment, we should mention Ferdinando Carulli, Molino, Gatayes, Joly, Porro, the two Weissonnier, Marescot, Pastou, but above all Juliani, Legnani and Louis de Call, who have written enormously for this instrument, i.e. concertos, serenades, duos, trios, quartets, quintets, sextets, etc., etc., etc.. (Blachard, 1842, p. 395).<sup>2</sup>

Some additional information on Francesco Molino can be obtained from his own guitar methods. This primary source of information should however be analyzed critically. The following paragraph was written by Molino in one of his later methods published in 1822. At this time Molino was already living in Paris. As this method is written for the guitar, it is not surprising that Molino is promoting

---

<sup>1</sup>Molino (François), guitarist distingué, né à Florence vers 1775, s'est fixé à Paris en 1820, après avoir longtemps voyagé en Espagne. On considère cet artiste comme un de ceux qui ont le mieux analysé le mécanisme de la guitare : la méthode qu'il a publiée pour cet instrument passe pour la plus savante et la mieux raisonnée (Fétis, 1840a, pages 431-432).

<sup>2</sup>Au nombre de ceux qui ont beaucoup écrit pour la guitare , qui ont publié des méthodes ou qui n'ont fait que des accompagnements , il faut citer Ferdinand Carulli, Molino , Gatayes, Joly, Porro, les deux Weissonnier, Marescot, Pastou , mais surtout Juliani , Legnani et Louis de Call , qui ont énormément écrit pour cet instrument, c'est-à-dire concertos, sérénades, duos, trios, quatuors, quintettes, sextuors, etc., etc., etc. (Blachard, 1842, p. 395).

the instrument's main advantages. Nevertheless, the subsequent paragraph indicates again Molino being a multi-instrumentalist. Especially the combination of guitar with violin was not uncommon in the 19<sup>th</sup> century. The befriended Niccolò Paganini (1782-1840) and Luigi Legnani (1790-1877) are two other Italian musicians of the same time period known to combine both instruments as well (Douglas Goff, 1994). Molino's knowledge of the violin and pianoforte might have been beneficial in writing both moving melodies as well as interesting harmonies.

I play the violin and the pianoforte, and I know the fingering of the harp, for which I have composed a few pieces; and I confess that the guitar has always presented me with more difficulty than these last two instruments, especially because on the pianoforte and the harp one plays with both hands; namely, the song or melody with the right hand, and the accompaniment or harmony with the left hand; whereas on the guitar, both the melody and the harmony are played with the left hand alone. But with a well-thought-out method, all difficulties will be overcome; I have already seen proof of this with several of my students, who began playing the guitar with the sole intention of accompanying romances, but were so surprised by the progress they made using this method that they continued their lessons and now play sonatas very well (Molino, 1822a, p. 2).<sup>3</sup>

In none of his methods nor writings Molino refers to his career as an oboist in the orchestra. As mentioned above, no clear reason can be given as to why Molino chose to write so extensively for the guitar. His commercial success might be one of the main factors influencing his decision to move to Paris. As mentioned by himself in one of his methods, the guitar seemed to be in vogue in Paris:

The French guitar has become an almost universal instrument today, so I believe it is useful to inform amateurs of everything that can give them a fair idea of it and encourage them to preserve its rightful status. ... The guitar is a very old instrument and well known enough that we do not need to recount its history here. The sweet and pleasant sound of this instrument, the ease with which it can be learned, the speed with which it can be tuned, and the graceful posture required to play it well seem designed to encourage music lovers to make it an object of their study and care (Molino, 1822b, p. 5).<sup>4</sup>

---

<sup>3</sup>Je joue de Violon, du Piano-forte, et je connais le doigté de la Harpe, pour laquelle j'ai composé quelques œuvres ; et j'avoue que la Guitare m'a toujours présenté plus de difficulté que ces deux derniers instruments, surtout par la raison que sur le Piano-forte et la Harpe on exécute avec deux mains ; savoir, le chant ou la mélodie avec la main droite, l'accompagnement ou l'harmonie avec la main gauche ; tandis que sur la Guitare, c'est avec cette dernière main seulement qu'on exécute à la fois la mélodie et l'harmonie. Mais avec une Méthode bien raisonnée toutes les difficultés s'applaniront ; j'en ai déjà acquis la preuve avec plusieurs de mes élèves, qui n'ayant commencé la Guitare que dans l'intention seulement d'accompagner de Romances, étonnés des progrès qu'ils avaient faits à l'aide de cette méthode, ont continués leurs leçons, et aujourd'hui exécutent fort et bien des Sonates cite[p. 2]molino1822maitredegitare.

<sup>4</sup>La Guitare française est devenue de nos jours un instrument presque universel, ainsi je crois utile de faire connoître aux Amateurs tout ce qui peut leur en donner une juste idée, et les déterminer à lui conserver le rang qui lui appartient. ... La Guitare est un instrument très-ancien, et assez connu pour que nous nous dispensions d'en faire ici l'historique. Le son doux et agréable de cet instrument, la facilité de l'apprendre, la vitesse avec laquelle on peut le mettre d'accord, et la pose gracieuse qu'il exige pour s'en servir avec succès, semblent faits pour encourager les Amateurs de la Musique à en faire un objet de leur étude et de leurs soins (Molino, 1822b, p. 5).

It is noteworthy that Molino seems to be, next to Carulli (1770-1841), one of those guitarists to have written the largest amount of didactical works for the guitar. This focus on the pedagogical side of the instrument is mainly visible in the difficulty of works he published. As will be discussed later, Molino wrote extensively for the guitar but focused on pieces accessible to the average amateur and does not have a large output on concert guitar pieces for the professional guitarist. The term ‘amateur’ had however a different meaning in the 19<sup>th</sup> century. An amateur was seen as a person with higher social position that afforded them time to devote to becoming a *connoisseur* of music (Page et al., 2023). Molino’s focus on amateur music is in contrast to some of the music written by Fernando Sor. Fétis mentions Sor in his *Biographie Universelle* :

He also wrote a lot of music for the guitar, but he was not very successful because of his habit of almost always composing [music] in four parts, which made it too difficult for amateurs (Fétis, 1840b, page 233).<sup>5</sup>

When discussing the guitar as an instrument in his book *La musique mise à la portée de tout le monde* he once again, although this time more positively, refers to Sor as one of the best guitarists of the time:

In France, Germany and England, the art of playing the guitar has been raised to a very high level of perfection; in recent times, Mr. Sor, Aguado, Huerta and Carcassi have turned it into a concert instrument and have succeeded in performing very complicated music written in multiple parts on it (Fétis, 1834, page 111).<sup>6</sup>

As mentioned above, another important primary historical source mentioning Francesco Molino is the book published by Charles de Marescot (1790-1842) titled *La Guitaromanie*. This small booklet was first published in Paris around 1829 and consists of six caricature lithographs, each followed by three to eight small characteristic musical pieces (Marescot, 1828). The fifth lithograph called *Discussion entre les Carulistes et les Molinistes* portrays a rivalry between students of Ferdinando Carulli and Francesco Molino (cf. afbeelding 2.3). Research by Paget (2023) discusses all lithographs in a historical context. Martín-Gil (2020) further discussed the possible causes which could have led to a rivalry between both guitarists, hereby revisiting earlier theories from research done by Mario Dell’Ara and proposing new theories (Dell’Ara, 2014). Throughout this research, many insights into Molino’s and Carulli’s lives are given. Martín-Gil emphasizes the satirical approach of Charles de Marescot, concluding that the rivalry between both guitarists might have been a friendly rivalry which was enlarged in the lithograph (Martín-Gil, 2020). However, the fact that Molino was

---

<sup>5</sup>Il avait écrit aussi beaucoup de musique pour la guitare ; mais il avait peu de succès parce que son habitude de composer presque toujours à quatre parties, la rendait trop difficile pour les amateurs (Fétis, 1840b, page 233).

<sup>6</sup>En France, en Allemagne et en Angleterre, l’art de jouer de la guitare est porté à un très haut point de perfection ; dans ces derniers temps, MM. Sor, Aguado, Huerta et Carcassi en ont fait un instrument de concert, et sont parvenus à y exécuter de la musique très compliquée à plusieurs parties (Fétis, 1834, page 111).

mentioned next to Carulli clearly demonstrates that he was not an unknown person at the time in Paris.



Figure 2.3: Discussion entre les Carullistes et les Molinistes, de Marescot, La Guitaromanie, Paris, 1828, p.33

As Carulli, Carcassi, Sor and Molino lived at the same time in Paris, it would have been feasible for Charles de Marescots to select other popular guitarists to be depicted in his lithographs (Martín-Gil, 2020; Pouloupoulos, 2018). Research by Martín-Gil (2020) suggests Molino and Carulli being chosen because of their pedagogical rivalry as the two most important professors of guitar in Paris in the 1820s. In the same research, Martín-Gil elaborates by stating that Sor probably would have been chosen if one would be considering a rivalry between performing musicians or guitar composers (Martín-Gil, 2020).

In 2021, Jan Burgers published a book devoted to Molino's life and works, giving an overview of the known locations where Molino worked and lived, instruments he played, a list of his publications and a general analysis of his musical writing style (Burgers, 2021). This research is currently the latest research into Molino's life as a guitarist, teacher and composer, who was also actively publishing music. Still living in Italy, he started repeatedly publishing (guitar) music from 1812 onwards. Initially, his guitar music was published by Breitkopf & Härtel in Germany. Later he would start to publish his own music, occasionally in cooperation with others (Burgers, 2021). Publishing his own music and methods, was next to teaching, one of the ways to make a living. Molino wrote for solo guitar, duo guitar, violin and guitar, trios, a violin concerto, a guitar concerto, some guitar methods etc.

Wade (2001) discussed in his Concise History of the Classic Guitar the main evolutions that took place in the classical guitar history in Western Europe. In his book, one of the chapters is solely

devoted to the 19<sup>th</sup> century. He gives an overview of those ‘personalities whose contributions to the guitar are nowadays considered of particular significance, whether in terms of compositional eminence, pedagogic value, or influence on subsequent historical developments’. Among others, Ferdinando Carulli, Fernando Sor and Mauro Giuliani are all mentioned in this list (Wade, 2001). Although Francesco Molino is not mentioned in this list, he is listed elsewhere. Stating that the 19<sup>th</sup> century should not be represented by solely Fernando Sor and Mauro Giuliani, Wade provides a list of interesting people from this ‘period rich in diverse personalities’ (Wade, 2001):

Francesco Molino (1775-1847): Molino studied under Pugnani in Turin. His ‘New and Complete Method for the Guitar’ (Florence, 1795) appeared while he was in the service of the King of Sardinia. During a career as a travelling virtuoso, he lived in Paris and Spain, performing at the court of Madrid. Later he returned to Paris and also visited London (Wade, 2001, page 73).

Interestingly, his date of birth does not coincide with other research. Additionally, Molino is not referred to as one of the main teachers in Paris, nor are his publishing activities mentioned. Burgers states in his footnotes, referring to research done by Dell’Ara, that this error probably occurred by referring to Fétis’ *Biographie Universelle des musiciens* where it was incorrectly stated that Molino was born in 1775 in Florence (Burgers, 2021). The statement by Wade also differs from a statement made by Martín-Gil where Molino and Carulli are considered to be those guitarists to have published the most guitar methods, with many reprints and re-editions suggesting them to be the two main schools on how to learn to play the guitar in Paris at that time (Martín-Gil, 2020). This can also be extracted from Fétis’ *Biographie Universelle des musiciens*. However, Graham Wade does use the fifth lithograph from *La Guitaromanie* published by Charles de Marescot at the beginning of the 19<sup>th</sup>-century chapter in his book, once again showing the wide use of those lithographs from *La Guitaromanie* alongside the uncertainties and misconceptions around Francesco Molino as a guitarist.

## 2.2 *Deux Fantaisies pour la Guitare*

To gain a deeper understanding of the *Deux Fantaisies pour la Guitare* written by Francesco Molino, an extensive analysis was made below. First, the historical context in which the piece came into existence is described. Afterwards, an analysis of the structure was made, with additional references to general aspects of Molino’s compositional style ending the chapter with an interpretation on the analysis.

### 2.2.1 Historical origins of the *Deux Fantaisies*

Once he moved to Paris in 1820, Francesco Molino would publish his own music for some part of his career. Before taking publishing into his own hands, Molino collaborated with the German

company Breitkopf & Härtel to publish his music. Between 1812 and 1817, Breitkopf & Härtel printed Molino's music in Leipzig. In 1817, opus 9 to 13, including the *Deux Fantaisies* would be published. Even after Molino moved to Paris, Breitkopf & Härtel would continue to print and sell his music, sometimes in revised editions (Burgers, 2021).

It should be noted that Molino used opus numbers when publishing his own music and published two different catalogues listing all his existing works up until their publishing (Burgers, 2021). Interestingly, Molino used the number 13 twice for two distinct works. Burgers (2021) suggests a system using both a number and the first letter of the location of publishing to refer to one of Molino's works. This system will be used in this research as well. As the *Deux Fantaisies* were published in Leipzig by Breitkopf & Härtel, this work will be referred to as opus 13L, differentiating it from Molino's opus 13P '*Sonatine suivie de Romances, Marche, Menuet, Rondeaux etc. faciles pour Guitare*' published in 1820 in Paris by Molino himself and Vincente Gambaro (Burgers, 2021).<sup>7</sup>

From the five works published in 1817, opus 13L is one of the three works written for solo guitar. Although this work is named a *fantaisie*, Molino wrote it in a sonata form as will be analyzed below (cf. chapter 2.2.2). Molino mentions in his opus 3 '*Nouvelle Méthode pour la Guitare*', published in 1821/1822, that he intended to write some sonatas to demonstrate that the guitar as an instrument is capable of more than only playing accompaniments or arpeggios:

Some people think that the guitar is a limited instrument, and that it can only be used to play a few small accompaniments using the Arpeggio. Those who hold this opinion are certainly unfamiliar with the instrument; for it can be used not only to accompany any large piece of vocal music, but also to play a Sonata, and with as much continuity as one would play on a Harpsichord. The Sonatas that I will compose and publish successively will give an idea of how to write for this instrument. The first of these Sonatas will be easy to perform, being intended to be studied by amateurs as soon as they have practised the first principles; the others will be progressively more difficult (Molino, 1822b, page 5).<sup>8</sup>

Opus 1 *Trois Sonates faciles* and opus 3 *Trois Sonates* would be followed by opus 13 *Deux Fantaisies* as the first pieces of Molino written in sonata form (Burgers, 2021). Looking at the front page of the score (cf. Figure 2.4), Molino dedicated his piece to Monsieur le Marquis de Spin, an Italian

---

<sup>7</sup>The re-use of opus-number happened in several other works of Molino as well. Burgers (2021) suggests that Molino left out some pieces not published by himself in his catalogues and filled those numbers with new music (Burgers, 2021).

<sup>8</sup>Il est des personnes qui pensent que la Guitare est un instrument borné, et qu'on ne la peut employer tout au plus qu'à exécuter quelques petits accompagnemens au moyen de l'Arpege. Ceux qui out cette opinion ne connoissent certainement pas l'instrument, car il peut être non seulement employé à accompagner quelque grand morceau de Musique vocale que ce soit, mais à exécuter aussi une Sonate, et avec autant de suite qu'on l'exécuteroit sur un Clavecin. Les Sonates que je composerai et publierai successivement offriront une idée de la manière dont ont peut écrire pour cet instrument. La première Oeuvre de ces Sonates sera d'une exécution facile, étant destinée à être étudiée par les Amateurs, aussitôt qu'ils se seront exercés dans les premiers principes ; les autres seront d'une difficulté progressive (Molino, 1822b, page 5).

nobleman from the region Spigno in Piedmont. He refers to himself as *Professeur de Violon de la Chapelle de la Chambre de S. M. le roi de Sardaigne* once again proving that during a great part of his career Molino combined both the violin and the guitar (Burgers, 2021). In 1814, Francesco Molino still held a position in the orchestra of *Capella regia* as a violinist. This orchestra was set up by king Victor Emmanuel I in the capital Turin of the kingdom Piedmont-Sardinia. Although he left Turin in 1818/1819, this was one of the ways Molino earned an income (Burgers, 2021).



Figure 2.4: *Deux Fantaisies*, front page

Both *Fantasia no.1* and *Fantasia no.2* are divided into a short introductory movement titled *Maestoso sostenuto* followed by a longer second movement *allegro*, already providing some indication of the tempo and character of both movements. Interestingly, *Fantasia no. 1* was published a second time (1820/1822) as the first *ouverture* of opus 17 *Grande Overture pour Guitare* in a slightly revised version. Here, the *fantaisie* is titled *Overture par l'Auteur* and divided in the same two movements, this time titled *Andante* and *Allegro*. The differences between both will be discussed below (cf. chapter 2.2.2).

### 2.2.2 Musical form and analysis

Molino's opus 13L is the only work written by Francesco Molino in which he employed the term *fantaisie* in the title, despite the piece being composed in sonata form. In the case of the reappearance of this work in his Opus 17, where he refers to it as an *ouverture*, one can still detect the sonata form. Although Molino uses the term sonata for many of his works (opus 1, opus 6, opus 13P, opus 15, opus 26, opus 29, and opus 51) he chose not to do so in this work. The reasoning behind this choice remains unclear.

Vande Moortele (2017) describes the complex relation between the sonata and the overture in the 19<sup>th</sup> century. Although the overture was often used to introduce a large scale work, the freestanding and independent overture was gaining popularity at the beginning of the 19<sup>th</sup> century. They often

contained a single movement written in sonata form, possibly containing an introduction as well, but generally without large scale repeats (Vande Moortele, 2017). Similarly, Cooper (2024) defines the fantasy written in the 19<sup>th</sup> century as an often instrumental composition with freedom in the patterns, forms and styles used by the composer. Although the fantasy has the length of a sonata movement, it can be freer in form and can contain more improvisatory material (Cooper, 2024). It seems that Molino was not strict in defining his works and used the terminology *fantaisie*, *ouverture*, and sonata interchangeably (Burgers, 2021).

To analyze both *fantaisies*, terminology as defined by Rosen (1988) and Berry (1986) will be used. As opposed to multi-movement sonata forms, where the sonata as genre is often used to refer to pieces with a 3- or 4 movement format, both *fantaisies* only relate to the single-movement sonata form (Berry, 1986). The sonata as form has mainly been defined from a harmonic point of view. Both *fantaisies* start with an introductory movement of 20 bars. This introductory movement is not uncommon in a single-movement sonata form, though no standard is set for this part as it varies often in its size, structure and content. As can be seen in Molino's *fantaisies* this introductory movement, indicated by *maestoso sostenuto*, is often intended to be played in a rather slow tempo and already contains some thematic elements that will be used in the sonata movement (Berry, 1986). Both introductory movements are followed by the second and larger movement written in a sonata form, containing an exposition, a development section and a recapitulation. In the exposition, the first subject is presented in the tonic key, the second subject in the dominant key, demonstrating the close and straightforward tonic-dominant relation between both main keys used in the *fantaisies*, with the second subject taking up the dominant as the new tonic. As is often done in the single-movement sonata form, Molino created two distinct subjects or themes, with a contrasting character. The exposition is followed by the more harmonically unstable development section. Both *fantaisies* will evolve differently when looking at the recapitulation, but both end with a clear coda structure often present in the single-movement sonata form (Berry, 1986; Rosen, 1988).

*Fantasia no. 1* is written in the key of D major with a 4/4 meter. The first movement consists of 20 bars and establishes first the key of D major, but ends in its dominant key A major. The allegro movement is written in a 2/4 meter. Bars 1 to 8 present the main subject of the exposition, modulating to the dominant key A major (cf. Figure 2.5). This first subject is immediately repeated as a counterstatement (without modulation) in bars 9 to 16 to be followed by a bridge passage in bars 17 to 48 exploring the keys of D major, A major and E major.



Figure 2.5: Deux Fantaisies, Fantasia 1, Allegro, bars 1 to 8

The second and more lyrical subject, written in A major, is introduced in bars 49 to 56 and ends on the dominant of A major (cf afbeelding). This subject is immediately repeated in bars 57 to 64, here ending on the tonic of A major.



Figure 2.6: Deux Fantaisies, Fantasia 1, Allegro, bars 49 to 56

In bar 65 the development section starts which also contains more distantly related keys like A minor. The development section ends on an A major chord in bar 140. Bars 140 to 196 show a repeat of the first subject in D major followed by a slightly different bridge section to the second subject, this time remaining in the key of D major. A secondary development section in bars 196 to 239 explores the keys of D major and D minor while using the same musical material from the first development section. As explained by Rosen (1988) this secondary development section reinforces the return to the tonic. Hereby often moving to the subdominant area, although this is not the case for this first *fantaisie*, and hereby avoiding the recapitulation sounding as a too literal repetition of the exposition. The coda in the first *fantaisie* ends with a final repetition of the first subject and of some thematic ideas from the bridge section to end with a cadence in D major.

Similarly, *Fantasia no. 2* is also written in the key of D major. The introduction is once again 20 bars long, written in the key of D major and develops at the end into its dominant key A major. The allegro movement is written in the same 4/4 meter as the introduction. Once again the single-movement sonata form can be applied. The first subject of the exposition is introduced in bars 1 to 8 (cf. Figure 2.7). In bars 9 to 16 similar material is used with bars 17 to 26 reusing the first part of the first subject. A bridging section, ending in E major, starts in bars 27 and going to 54, hereby bridging the gap to the introduction of the second subject.

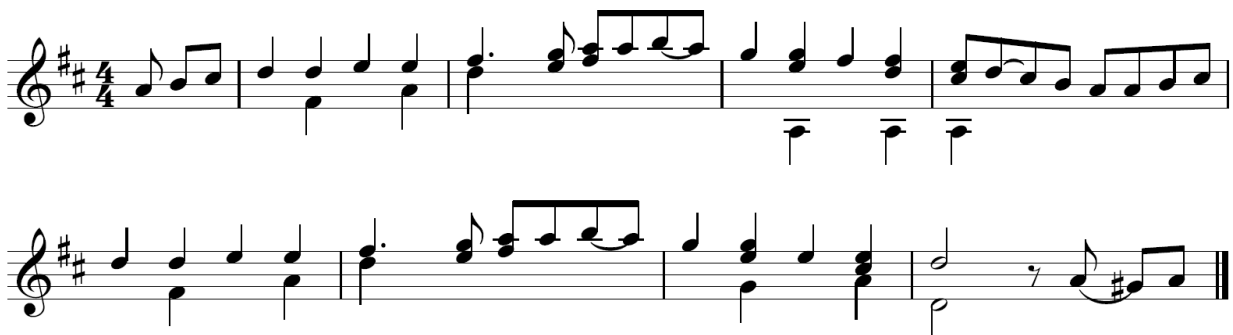


Figure 2.7: Deux Fantaisies, Fantasia 2, Allegro, bars 1 to 8

The second subject is introduced and repeated with an upbeat in bars 54 to 69 (cf. Figure 2.8). Starting with a chromatic descending line, this second subject has an inversed melodic flow compared to the first subject. A large development section starts in bar 70 with an exact repeat of bars 70 to 77. An important key change, going from 2  $\sharp$  to 1  $\flat$  modulating to the key of D minor, occurs on the upbeat to bar 101 and ends in bar 132. The recapitulation starts on the upbeat to bar 133 with a clear repetition of the first subject (bars 20 to 36) from the exposition and the second subject, this time also in the key of D major. The second *fantaisie* differs structurally from the first *fantaisie*, as it does not contain a secondary development section. The second *fantaisie* ends with a coda section in bar 176, establishing a final authentic cadence V-I to end on the tonic chord of D major.



Figure 2.8: Deux Fantaisies, Fantasia 2, Allegro, bars 54 to 69

When comparing the first *fantaisie* of opus 13L with the first *ouverture* of opus 17, some minor differences can be observed. The two works were published in 1817 and 1820/1822 respectively. Molino might have taken the opportunity to re-write some parts he was not satisfied with. Already in the first bar, Molino changed the rhythmical figures. Instead of a dotted quarter note, Molino wrote a double dotted quarter note, thereby shortening the second note and giving the phrase a more distinct rhythmical character. In bars 6 and 7, Molino changed the melodic line and adds ornamentation (cf. Figure 2.9 and Figure 2.10).

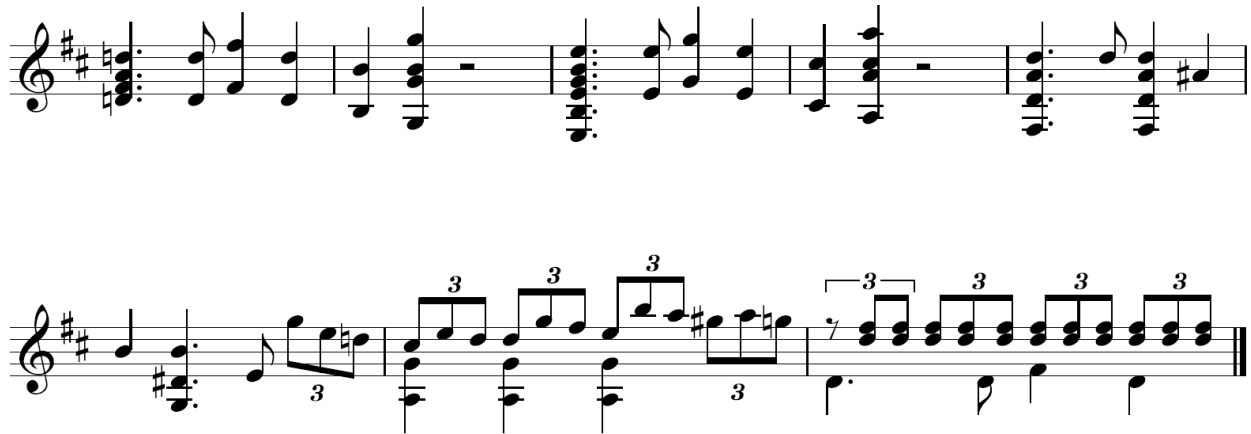


Figure 2.9: Deux Fantaisies, Fantasia 1, Maestoso Sostenuto, bars 1 to 8

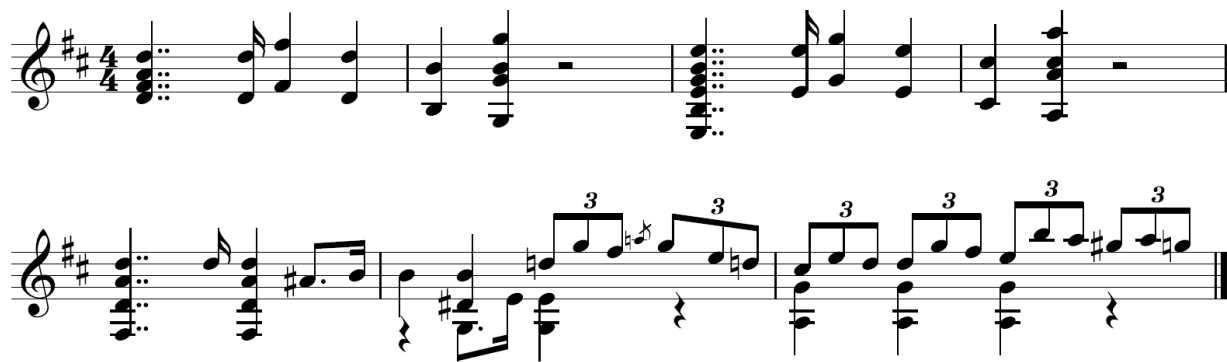


Figure 2.10: Grande Ouverture, Op.17, Ouverture 1, Andante, bars 1 to 8

The more punctuated idea of the first bar is repeatedly used in bars 8 to 13 and once again in the second movement when the first subject of the sonata form is introduced in bars 1 to 8 of the exposition. Once again, just before the introduction of the second subject in bars 40 to 43, this more rhythmical idea is applied. In bar 94 the last chord is changed to a quarter note instead of an eighth note with a rest, indicating that it can sound a little longer. In bars 103 and 105 the chords are not changed but played as repeated eighth notes instead of quarter notes (cf. Figure 2.11 and Figure 2.12).

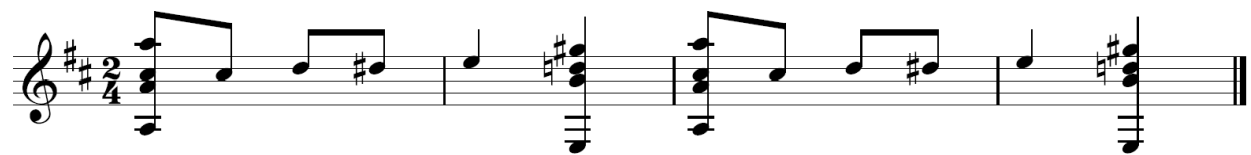


Figure 2.11: Deux Fantaisies, Fantasia 1, Allegro, bars 102 to 105

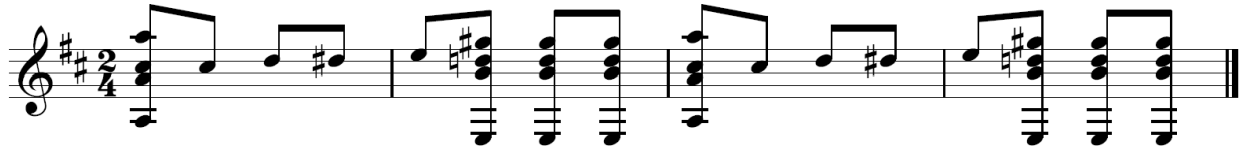


Figure 2.12: Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 102 to 105

An important change was made in bars 136 to 140 (cf. Figure 2.13 and Figure 2.14). Here the C in the B $\flat$  chord was changed to a D. Of all changes made, this change might indicate the only change made due to an erroneous note in opus 13L.



Figure 2.13: Deux Fantaisies, Fantasia 1, Allegro, bars 136 to 140



Figure 2.14: Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 136 to 140

In bars 168 to 171, the rhythm of bar 169 was changed to fit the idea of bar 171 and create a similar two bar structure (cf. Figure 2.15 and Figure 2.16).



Figure 2.15: Deux Fantaisies, Fantasia 1, Allegro, bars 168 to 171



Figure 2.16: Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 168 to 171

Finally, bars 265 and 267 were once again made rhythmically more dense with repeated eighth notes (cf. Figure 2.17 and Figure 2.18). In the recapitulation, the same changes as discussed above were implemented. In general, Molino specified more fingerings, hand positions and provides more specific lengths for the barrés used in the left hand.



Figure 2.17: Deux Fantaisies, Fantasia 1, Allegro, bars 264 to 267



Figure 2.18: Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 264 to 267

Finally, Molino added, removed and changed some dynamic signs. As he sometimes changed a *piano* to *pianissimo* or *fortissimo*, he was more detailed, but does not alter the general idea of the dynamics. Therefore, only the most affecting changes will be discussed below.

In bars 18 to 34 of opus 17, Molino highlights the second eighth note written in the bassline with *forte* or *sforzando* (cf. Figure 2.19). Both signs were not used in opus 13L, but help the reader in understanding the phrasing desired by Molino. The opposite is true for bars 65 to 68 (cf. Figure 2.20), where Molino omitted the dynamics accentuating the first eighth note of some bars. It is not clear why Molino would have done so. When both themes return later on, the same alterations as discussed above were applied consistently.



Figure 2.19: Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 18 to 34



Figure 2.20: Deux Fantaisies, Fantasia 1, Allegro, bars 65 to 68

The most prominent alterations occurred in bars 124 to 140 (cf. Figure 2.21). Here, Molino inverted all dynamic symbols. In his opus 13L, every pair of eighth notes were marked by either *piano* or *sforzando/forte*. The same pair of eighth notes were marked with their inverted dynamics in opus 17.

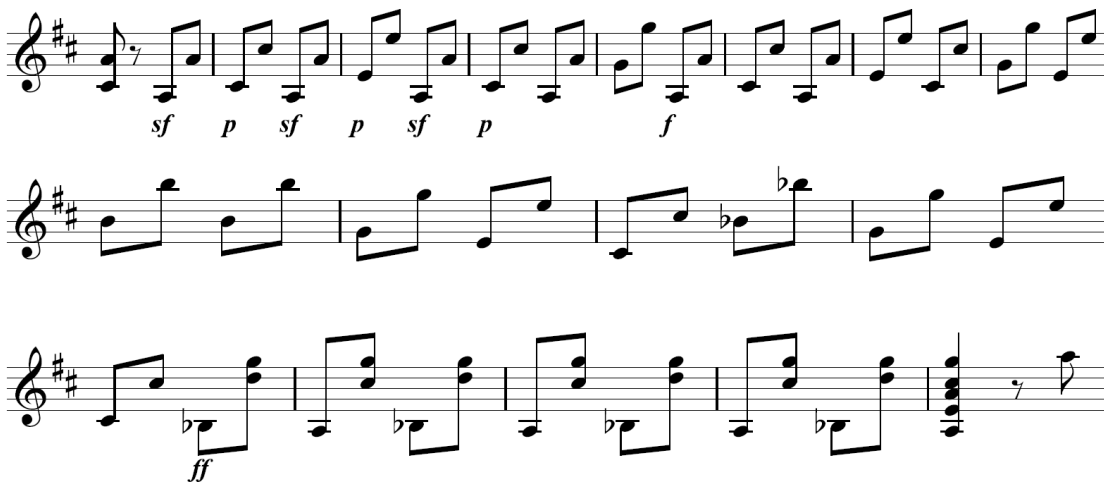


Figure 2.21: Deux Fantaisies, Fantasia 1, Allegro, bars 124 to 140

### 2.2.3 Molino's writing style

Apart from dissecting Molino's *Deux Fantaisies*, many other characteristic features of Molino's compositional style can be detected. In his methods, Molino provides already some indication of his reasons of wanting to compose for the guitar:

The guitar is, in many aspects, one of the most enjoyable instruments known to man, 1° because it is easy to transport; 2° because it is easy to tune; 3° because it requires a graceful posture to play; 4° finally, because this instrument, even though it has only six strings, can be used to play both melody and harmony, just like the pianoforte and the harp. But there are very few composers who write pleasant music that is well suited to this instrument: some make it too difficult; others compose it with very little harmony, as if it were to be played on the violin. It must be understood that for each instrument there is only one way of writing music that is appropriate to it. Passages that are easy for one instrument are difficult for another. The primary talent of a composer is to write music that is well suited to the instrument, that is also of such a nature that it can be played with all the force it is capable of, and that it still produces an effect even when played poorly (Molino, 1823, page 1).<sup>9</sup>

Molino started composing for the guitar at the beginning of the 19<sup>th</sup> century. His music is, like the guitar music of his contemporaries, highly influenced by the Viennese classical style which was still very popular at the beginning of the 19<sup>th</sup> century. Main composers related to Viennese classicism are Joseph Haydn (1732-1809), Wolfgang Amadeus Mozart (1756-1791), Ludwig van Beethoven (1770-1827) and Franz Schubert (1797-1828). An important factor in the development of this Viennese classicism is the striving for a balance between music created for the *connoisseur* and for the *amateur* in the second half of the 18<sup>th</sup> century, as music should be enjoyable for both parties at the same time (Larsen, J.P., 1967). This resulted in the creation of more homophonically oriented music, a striving for clarity, a more balanced design in colors, a combination of both fixed and graduated dynamics (e.g. crescendo and diminuendo) and the development of functional harmony and tonality (Larsen, 1967). Viennese classical music is classified as 'light' and 'easy' music. In guitar music one often finds an attractive and clearly defined melody written above a chord-like accompaniment. A clear structure would be accomplished by periodic phrasings in four-bar structures and clear cadences.

---

<sup>9</sup>La Guitare est, sous beaucoup de rapports, un des instruments les plus agréable qu'on connaisse, 1° pour la commodité de le transporter ; 2° pour la facilité de le mettre d'accord ; 3° pour la pose gracieuse qu'exige son usage ; 4° enfin, parcequ'on peut exécuter à la fois sur cet instrument, quiqu'il n'ait que six cordes, la mélodie et l'harmonie, comme on l'exécute sur le Piano-foorte et la Harpe. Mais il y a très-peu d'auteurs qui compose de la musique agréable, et qui soit bien porpre à cet instrument : les uns la font trop difficiles ; les autres la composent avec très-peu d'harmonie, comme si elle devait être jouée sur le Violon. Il fait bien se persuader qu'il n'y a, pour chaque instrument, qu'une seule manière d'écrire la musique que lui sout propre. Les passages que sont faciles pour un instrument, sont difficiles pour un autre. Le premier talent d'un auteur est, de faire de la musique qui soit bien à la portée de l'instrument, qui soit aussi d'une nature telle qu'on puisse lui donner toute la force d'exécution dont elle est susceptible, et qu'elle produise encore de l'effet, quand bien même elle serait médiocrement jouée (Molino, 1823, page 1).

Another important element is the motivic development of a theme to maintain a cohesion between different parts of a composition. Arpeggio's, scales and other chord-like structures like alberti-basses would function as the basic fundamentals of a composition. In the Viennese classical style, contrasts would be created by modulating from one key to another or the use of contrasting themes present in a composition. The modulation from one key to the other would however still be built on the mainly tonic-dominant relationships between chords and keys.

When considering Molino's compositions, it is crucial to take his background into account. Molino was born, raised, and received his musical education in Italy. After the French Revolution, the French public favored *arriettes* and *romances* with influences from Italian vocal music and the *bel canto* style (Page et al., 2023). It is therefore not surprising that Molino's Italian identity found its way to his music through a profound focus on well-sounding melodic lines. Similarly, the, to Italian closely related, galant style was very popular in the French society in the first half of the 19<sup>th</sup> century (Cooper, 2024). Characteristics of the galant style are a focus on grace, simplicity, clarity, balance and symmetry, a light a rhythmic texture, ornamented but still structured melodies, with sequences, harmonic progressions, tonal modulations (Jing, 2024). When playing Molino's music, the close connection to Italian opera should be taken into account. As stated by Page, Sparks & Westbrook (2023) 19<sup>th</sup>-century guitar music seems to be more closely related to the vocal music of Rossini than the purely instrumental compositions of Beethoven.

At the beginning of the 19<sup>th</sup> century, in response to the enlightenment and industrial revolution, the cultural movement of Romanticism would find his ground with an increasing focus on the human individual. Composers would no longer write music to please their listeners, but to express themselves. Similarly, the display of virtuosity would become an important element in musical performances, with an increase in technical difficulties (Larsen, 1967). Molino's music can be classified in the post-classical style that eventually would function as the transition towards 'late' Romantic music. A style that closely overlaps with the Italian galant style of composing music. However, some elements of Romanticism are present in Molino's music as well. Even though the chordal structures are unmistakably present in his music, Molino's style is always highly melodically oriented. This might also be related to the Italian style of composing and loosely applied structures (Burgers, 2021). Looking at the harmony in Molino's music, one can see he modulates mostly to keys with a direct relation with the tonic key, with clear cadences in between different parts, which are direct influences of Viennese classicism. As the 19<sup>th</sup> century was a period where composers would experiment with the capabilities of instruments, some of those thoughts can be detected in Molino's style of composing as well. Especially in his later compositions, Molino would, like his contemporaries, be using more and more special techniques creating unique sounds on the guitar, like glissandi, harmonics and *tambora*.

When looking at his output created as a composer, Molino wrote 68 opus numbers. While he did compose a guitar concerto *Grande Concerto* Op. 56 for the professional guitarist and some longer works like sonatas, most of his music was oriented towards the amateur player. This is also reaffirmed by the many methods and songs with guitar accompaniment he wrote. As a result, Molino's music is generally not overly demanding from a technical standpoint and aligns more closely with the stylistic principles of Viennese Classicism than with the expressive intensity of Late Romanticism.

Some important words from Molino out of his own methods should be taken into account while performing his repertoire. First of all, Molino was a great advocate in separating the melody from the harmony. He explicitly mentions trying to imitate the pianoforte style of writing but reducing it to one staff. All beams pointing upwards are to be considered as melody and all others as the accompanying harmony. Although this is not a surprising idea, Molino underscores its importance by explicitly taking the time to explain it in his methods:

Having acquired knowledge of everything that can be played on the guitar, I have taken great care to reduce the compositions I have written for this instrument so that, through their overall harmony, they imitate as closely as possible the music intended for the pianoforte. Thus, music for the guitar should always be notated in the same way, as seen in Example No. 7, when the two parts can be separated and distinct, but always on a single staff or line, and in the treble clef (Molino, 1822b, pages 13-14).<sup>10</sup>



Figure 2.22: Molino, *Nouvelle Méthode complete pour la Guitar ou Lyre*, 1817, p. 24

All of Molino's methods have a table inserted to explain Italian terms 'to indicate musical expressions and their nuances in music' (Molino, 1817, page 10)<sup>11</sup>. He additionally offers the reader an exercise to practice playing both very loud and very quiet, something that did not seemed so easy on the guitar:

To become accustomed to playing *pianissimo* and *fortissimo* with the fingers of the right hand, it is sufficient to practise Arpeggio No.5 frequently, playing as quickly and softly as

<sup>10</sup>Ayant acquis la connaissance de tout ce qui peut s'exécuter sur la Guitare, j'ai mis tous mes soins à réduire les compositions que j'ai fait pour cet instrument, de manière que par leur harmonie entière, elles imitent autant que possible la musique destinée pour le Pianoforte. Ainsi la musique pour la Guitare doit toujours être notée de la même manière, qu'on le voit dans l'Exemple No.7, lorsque les deux parties peuvent en être séparées et distinctes, mais toujours sur une seule portée ou ligne, et à la clef de Sol (Molino, 1822b, pages 13-14).

<sup>11</sup>pour indiquer les mouvements, et leurs nuances dans la Musique (Molino, 1817, page 10)

possible at the same time, rising through the crescendo to fortissimo and then descending through the diminuendo to pianissimo (Molino, 1817, page 12)<sup>12</sup>.

It seems very important to Molino to explain all of this. He took great care in expressing all dynamics in the score, hoping the players to do so as well. This is in line with the new thinkings of the 19<sup>th</sup> century where composers are striving for more clarity in their ideas and aiming towards an increased expressiveness in their music and playing. As mentioned by Page, Sparks & Westbrook (2023) it is not anymore a common practice for the audience of the 21<sup>st</sup> century to focus their listening so notably to the dynamic levels present in a performance.

### 2.2.4 Reading the score

When reading 19<sup>th</sup>-century music, one cannot approach it the same way as one approaches 21<sup>st</sup>-century music. Music is created within a certain historical, social and musical context. When practicing, playing and performing the repertoire it can be beneficial to have this context, wherein the repertoire was created, in mind.

Before the 19<sup>th</sup> century, the use of tablature was common. Around the 1760s a crucial transition towards the standard staff notation took place. Although both systems would be used interchangeably for some decades, the octave-transposed treble clef on a single staff would eventually become the standard used by all guitar composers and used ever since (Page et al., 2023). As remarked by Tyler & Sparks (2007) during the first decades of using staff notation, guitarists would use the violin notation system, hereby making no distinction between different voices on a single stave. This could be one of the reasons why Molino explicitly mentions in his methods that in his music a distinction between melody and accompaniment is made through the upward and downward direction of the beams (cf. 2.2.3). Together with the raise to concert pitch, this transition is an important factor when explaining the increase in popularity of the guitar in the 19<sup>th</sup> century as this evolution highly facilitated the melodic writings of the galant style, arpeggiations of chordal structures and improved the possibility to write in different chamber music formations with other instruments (Tyler and Sparks, 2007).

When considering the music scene in Paris at the beginning of the 19<sup>th</sup> century, the public was highly in favour of Italian vocal music and the *bel canto* style. Guitar music of the 19<sup>th</sup> century is intrinsically closely linked to Italian opera, with Gioachino Rossini (1792 – 1868) as one of its best-known composers (Page et al., 2023). This operatic influence is mainly important for the interpretation of 19<sup>th</sup>-century music. Composers would e.g. use glissandi, vibrato and slurs in their melodic writings to imitate the human voice and its different emotions (Page et al., 2023). An

---

<sup>12</sup>Pour s'accoutumer à bien faire le pianissimo, et la fortissimo avec les doigts de la main droite, il suffira de s'exercer souvent à répéter l'Arpege No.5, avec le plus de vitesse et de douceur possible en même temps, et en montant par le crescendo jusqu'au fortissimo, et descendant ensuite par le diminuendo jusqu'au pianissimo (Molino, 1817, page 12).

operatic view on this music, with an exaggeration of expression, dynamics and tonal colors can help the performer when making an interpretation of 19<sup>th</sup>-century music.

When regarding scores of the 19<sup>th</sup> century, one could wonder how to approach the writings itself. How strict should one be in regard to what is notated by the composer? An important feature should be discussed: tempo. Referencing metronome markings were not given by Molino as well as many other guitarists of the early 19<sup>th</sup> century. The general tempo, on macro level thinking, of a piece is therefore highly influenced by the performer's inner pulse. A highly debated topic related to micro level thinkings on tempi of the 19<sup>th</sup>-century music is the use of *tempo rubato*. With rubato, coming from the Italian word *rubare*, meaning 'to rob', a performer utilizing *tempo rubato* will subtly manipulate the tempo in an expressive manner (Hudson, 1996). During the first half of the 19<sup>th</sup> century, two meanings of tempo rubato were in existence. One could slightly extend the value of some notes in the melodic lines, while maintaining a strict pulse in the accompaniment or the performer would alter not only the tempo in the melodic lines but in the music as a whole creating rhythmic flexibility (Hudson, 1996). Tempo rubato was used as an expressive tool which was also related to the Italian vocal music practice and is still useful when one is interpreting the 19<sup>th</sup>-century repertoire. As mentioned by Walter (2008) the lightness and higher flexibility by which one can play the romantic guitar, in comparison to the classical guitar, facilitates this tempo flexibility or use of *tempo rubato*.

## 2.3 Molino's guitar methods

To obtain greater insights into Molino's technique and thinkings as a composer and player, several of his guitar methods are compared below. All methods used are accessible via the public domain. As many methods contain the same information, mainly Molino's *Nouvelle méthode pour la guitare* (1817 and 1821/1822), one of his methods without an opus number, was compared with his opus 33 *Grande méthode complete pour guitare ou lyre* (1823). Some additional information was gathered from his opus 40 *Le maître de guitare extrait de la Grande méthode* and his latest method opus 46 *Grande Méthode Complette pour la Guitare*.

Molino's explanations and observations were compared with the *Méthode pour la guitar* (1830) written in French and German by Fernando Sor and with the *Méthode pour la Guitare*, (Opus 241, edition 6, 1825) written by Ferdinando Carulli. Although many more guitar methods were written in the 19<sup>th</sup> century, Carulli and Sor were Molino's most known contemporaries living in Paris in the 1820s. Carulli, born in Italy, learned to play the cello first and arrived in Paris in 1809 (Martín-Gil, 2023). With an output of 360 opus numbers and 2 methods, he was already considered as one of the direct rivals of Molino in Paris in the 1820s by Charles de Marescot in his book *La Guitaromanie* (cf. 2.1). Fernando Sor, born in Spain, settled in Paris at 1813 and is considered as one of the greatest guitarists and guitar composers at the time (Martín-Gil, 2023).

Nevertheless, this comparison would not be complete without relating all information to the common practices of the 21<sup>st</sup> century. Although some methods mentioned above discuss general music principles or scientific principles related to the guitar and music in general, only those aspects useful to a performer and interpreter of the works of Molino will be discussed below.

Table 2.1: Methods used for the comparison with methods written by Francesco Molino

| Author             | Opus   | Title                   | Publication |
|--------------------|--------|-------------------------|-------------|
| Ferdinando Carulli | Op.241 | Méthode pour la Guitare | 1825        |
| Fernando Sor       | /      | Méthode pour la Guitare | 1830        |

### 2.3.1 General posture and characteristics of the guitar

In his early methods published between 1812 and 1820, Molino extensively describes the guitar and all its elements. In the first sections of the *Nouvelle méthode pour la Guitare*, Molino mentions the guitar to be assembled with six strings. The last three strings, string 4 to 6, should be made of spun silk, while the other three should be made of gut. He additionally provides the reader with two methods of tuning, the first one using only octaves and the second one using thirds and octaves while focusing on using as many open strings as possible. When tuning, Molino advises to take the initial tone from a *diapzon* (tuning fork) or a singer, and to always follow the instructions of the teacher (Molino, 1817).

While his later methods continue to recommend the same string materials, Molino omits the second tuning method and specifies to use a tuning fork tuned to E which one should buy from somebody specialized in making them (Molino, 1823). Interestingly, in the third part of his *Grande méthode*, Molino instructs the player to tune the guitar to an E major chord (cf. Figure 2.23). However, he does not yet refer to this kind of deviating tuning as a *scordatura* as is currently the common practice (Molino, 1823). Although unusual, it does offer a great example of the ways composers were still experimenting with the guitar and looking for optimal resonance in their compositions.

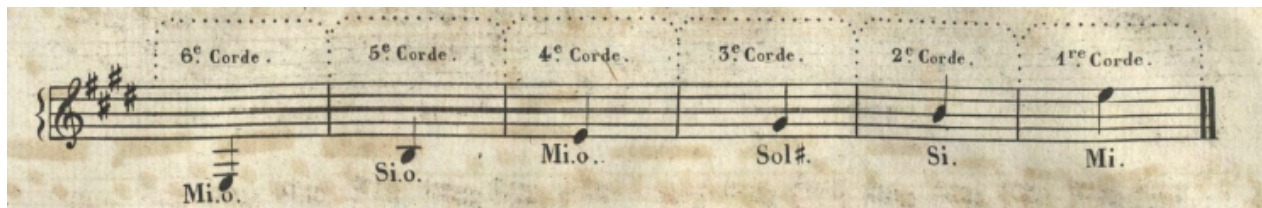


Figure 2.23: Molino, Grande Méthode, 1823, p.120, scordatura to E major

Table 2.2: Methods written by Francesco Molino (Stendstavold, 2010)

| Opus   | Title                             | Publication (year)                | Full title                                             | Publication (country) |
|--------|-----------------------------------|-----------------------------------|--------------------------------------------------------|-----------------------|
|        | Nouvelle Méthode                  | 1813, 1 <sup>st</sup> ed.         | Nouvelle Méthode pour Guitare ou Lyre                  | Germany               |
|        |                                   | c. 1821, 2 <sup>nd</sup> ed.      | Nouvelle Méthode pour la Guitare                       |                       |
|        |                                   | c. 1822-1823, 3 <sup>rd</sup> ed. | /                                                      |                       |
|        |                                   | c. 1829-1830, 4 <sup>th</sup> ed. | Nouvelle Méthode pour la Guitare                       |                       |
|        | Méthode de Guitare                | 1817, 1 <sup>st</sup> ed.         | Nouvelle Méthode Complète pour Guitare ou Lyre         | France                |
|        |                                   | c. 1820, 2 <sup>nd</sup> ed.      | Nouvelle Méthode Complète pour Guitare ou Lyre         |                       |
|        | Metodo per Chitarra               | 1818                              | Metodo per Chitarra                                    | Italy                 |
| Op. 24 | Le Maître de Guitare              | 1822, 1 <sup>st</sup> ed.         | Le Maître de Guitare, Faisant suit à ma Grande Méthode | France                |
|        |                                   | ?, 2 <sup>nd</sup> ed.            |                                                        |                       |
| Op. 33 | Grande Méthode Complète           | 1823                              | Grande Méthode Complète pour Guitare ou Lyre           | France                |
| Op. 40 | Le Maître de Guitare              | c.1825                            | Le Maître de Guitare, Extrait de la Grande Méthode     | France                |
| Op. 46 | Grande Méthode Complète           | 1826-1827                         | Grande Méthode Complète pour la Guitare                | France                |
| Op. 47 | Supplément à la Méthode           | c.1826-1827                       | Supplément à la Méthode                                | France                |
| Op. 48 | Méthode pour apprendre Le Solfège | 1827                              | Méthode pour apprendre Le Solfège                      | France                |
| Op. 49 | Méthodo Completo                  | 1827-1828                         | Méthodo Completo para Apreder á tocar la Guitarra      | France                |

As for the general posture to hold the guitar, Molino advises to look attentively to the drawings published in his methods. He advises a natural position for the left arm and recommends to use a strap to support the guitar for students just starting out (Molino, 1817). Although several drawings in his first methods already display the use of a footstool, Molino formally mentions its use in his *Grande méthode* a couple of years later (Molino, 1823). Interestingly, Molino includes in all his methods a dedicated paragraph on the general posture of the body. He emphasizes that one should not only play in a natural way, but that the entire body should maintain a graceful and stable position while playing:

It is not enough for the guitar to be positioned as I have just indicated; the movements of the hands, the posture of the body and the position of the head must also be natural and unaffected. A noble and relaxed posture conveys grace, contributes to the development of all skills, and makes playing easier (Molino, 1823, page 17).<sup>13</sup>

Similar advice can be found Carulli's guitar method. Looking at Sor's method, he firstly mentions the guitar to be placed on the right knee, but immediately states that this is not a comfortable position for the left hand and therefore advises to use at least a support underneath the right foot. Sor was however looking for an even more stable position for the guitar and advised the use of a table to bring the guitar into inclination to facilitate the playing (cf. Figure 2.24):

Point A [the curve of the body of the guitar] must be pressed against the right knee; but since in this case the instrument would be too low for my left hand to be positioned as I need it to be, instead of asking luthiers to make any innovations to the instrument, I looked for a support for my right foot which, by raising my knee higher, would bring the guitar to a suitable height for my left hand. However, as I demanded more from this instrument, I needed its position to be more fixed, that is to say, it could only be changed at my will: for this purpose, I found nothing better than to have a table in front of me which, with its corners facing the 12<sup>th</sup> fret, allowed me to rest point B [lower bout] of the instrument on my right knee, slightly apart (Sor, 1830, page 8).<sup>14</sup>

---

<sup>13</sup>Il ne suffit pas que la Guitare soit placée comme je viens de l'indiquer ; il faut aussi pour les mouvements des mains que l'attitude de corps et celle de la tête soient naturelles et sans affectation. Une attitude noble et aisée donne de la grâce, contribue au développement de tous les moyens, et l'exécution en devient plus facile (Molino, 1823, page 17).

<sup>14</sup>Le point A doit être appuyé sur le genou droit; mais comme dans ce cas, l'instrument se trouverait trop bas pour que la main gauche fût placée de la manière qu'il me faut, au lieu d'exiger des luthiers de faire aucune innovation à l'instrument, je cherchai un appui pour mon pied droit, qui, en me tenant le genou plus élevé, mit la guitare à une hauteur convenable pour la main gauche. Cependant, à mesure que j'ai exigé plus de cet instrument, il m'a fallu que sa position fût plus fixe, c'est-à-dire qu'elle ne pût en changer qu'à ma volonté: pour cela je n'ai rien trouvé de mieux que d'avoir devant moi une table qui, en présentant vis-à-vis de la 12<sup>e</sup> touche un de ses angles, me permît d'appuyer le point B de l'instrument sur le genou droit en peu écarté (Sor, 1830, page 8).



Figure 2.24: Sor, *Méthode pour la Guitare*, 1830, p.82, using a table as a guitar support

The general characteristics of the guitar that Molino prefers, have already been discussed above (cf. 1.1). Molino gives however an interesting technique to create a better sustain in the chords played on the guitar:

How to sustain the sound on the guitar: To achieve this effect, you need a firm table in front of you, high enough that when you hold the guitar in a comfortable position, the edge of the table corresponds to the bridge over which the strings pass. Bring the guitar close to the table so that the bridge touches the edge. As soon as you have plucked the strings, move the instrument back slightly so that it no longer touches the edge of the table. This will produce a prolonged sound. This technique can be used in adagios where there are many harmonious chords, as in the following piece. The chords that must be played to prolong the sound are marked by a small line crossing these same chords (Molino, 1823, page 116).<sup>15</sup>

### 2.3.2 Left-hand technique

As for the left hand, Molino dedicates separate chapters to the position and the movements of the left hand. First, Molino defines the positions of the left hand on the guitar, with every semitone or every new fret defining a new position. Although this is the most universal way in which the

<sup>15</sup>Manière de prolongue le Son sur la Guitare: Pour obtenir cet effet il faut avoir vis-a-vis de soi une table, qui soit bien ferme, et d'une hauteur telle, qu'en tenant la guitare dans une position commode, le bord de cette table corresponde au chevalet, sur le quel les cordes passent. On approchera la guitare de la table, de manière que le chevalet en touche le bord. On aura à peine pincé les cordes, qu'on retirera tant-soi-peu l'instrument, ensorte qu'il ne touche plus le bord de cette table. C'est ainsi qu'on entendra l'effet du son prolongé. On pourra se servir de ce moyen dans le adagio où il y a beaucoup d'accords plein d'harmonie, comme dans le morceau suivant. Les accords qui doivent se faire pour prolonger le son, sont marqués par une petite ligne qui traversera ces mêmes accords (Molino, 1823, page 116).

positions on the guitar are defined nowadays, it was not yet a standard in the 19<sup>th</sup> century. Carulli for example suggests a system where 5 positions are used, one for each whole tone:

The guitar definitely has five positions on the neck, but since composers and teachers disagree on the number of positions, I will take the liberty of naming the frets or positions where most scales and runs are played, and these positions are the 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup>, and 9<sup>th</sup> (Carulli, 1825, page 51).<sup>16</sup>

The left hand should hold the guitar in between the thumb and the first finger. While playing in first position, the thumb of the left hand should be place behind the neck at the first or second fret. In his *Grande méthode*, Molino additionally mentions that the thumb should have a slightly inclined position and should not exceed the neck. The left hand should be slightly detached from the neck of the guitar to facilitate the movement while playing (Molino, 1823). This way of thinking is still common in classical guitar playing nowadays. Although both Sor and Carulli also note that the neck of the guitar is held between the thumb and the index finger of the left hand, there seems to be some disagreement related to the use of left-hand thumbs. For instance, Sor mentions early on that:

I see no reason why the thumb, which plays such an important role in the right hand, should play no role in the left hand, except in cases where nature has not given it the shape or size suitable for this purpose, in which case it would have to play a very different role from that for which it was intended (Sor, 1830, page 11).<sup>17</sup>

Although Sor understands that the use of the left-hand thumb is not feasible for everybody, Carulli seems to be more decided on the subject:

Music is all the more enjoyable when it is rich in harmony, and since four fingers are not enough to play a melody and bass notes in different keys at the same time, it is necessary to use the [left-hand] thumb. Therefore, I invite all those who wish to play with more ease to use it (Carulli, 1825, page 6).<sup>18</sup>

This is however in direct contradiction to Molino, who explicitly mentions in one of the footnotes of his *Grande méthode* to never use the left-hand thumb when playing certain notes. Surprisingly, he mentions that Sor does not use his left-hand thumb either:

---

<sup>16</sup>La Guitar a positivement cinq position sur le manche, mais comme les compositeurs et les professeurs ne sont point d'accord sur ce nombre de positions, je me bernerai à nommer les touches ou case où l'on fait le plus de gammes, de traits, et ces cases sont la 4e, 5e, 7e, et 9e (Carulli, 1825, page 51).

<sup>17</sup>Je ne voyais aucune raison pour que le pouce, qui joue un si grand rôle dans la main droite, n'en jouât aucun dans la main gauche, si ce n'est dans des occasions où la nature ne lui ayant donné ni la forme ni les dimensions convenables à cet emploi, il devrait en jouer un bien différent de celui qu'on lui destinait (Sor, 1830, page 11).

<sup>18</sup>La Musique est d'autant plus agréable qu'elle est plus riche d'harmonie, et quatre doigts ne suffisant pas pour exécuter, en même tems, un chant et des basses raisonnées en differens tons, il faut nécessairement employer le pouce ; ainsi, j'invite tous ceux qui veulent jouer avec plus de facilité, à s'en servir (Carulli, 1825, page 6).

I advise students never to use the thumb of the left hand: for one can produce all the harmony that the guitar is capable of without using this finger, since placing it requires completely disrupting the position of the hand; moreover, the use of the thumb is very inconvenient for small hands. Consider the music of Mr. Sor, so full of harmony that one would take it for piano music; yet he performs it without the aid of his thumb (Molino, 1823, page 11).<sup>19</sup>

This practice is not commonly used nowadays as the neck of the classical guitar is wider, making it rather uncomfortable to do so. Looking further, Molino, Sor and Carulli all agree on the fact that the fingers of the left hand should play perpendicularly on the strings, using the tips of the fingers, and placed closely to the frets (Molino, 1817). As for the fingerings of the left hand, Molino uses a system where the index finger is indicated with number 1, the middle finger with number 2, the ring finger with number 3 and the little finger with number 4. When playing an open string (i.e. when no finger is needed), the symbol (o) is notated. This same system was employed by both Sor and Carulli, and it has since become the standard notation used in modern guitar music.

An essential technique for the left hand is the use of barre. Molino recognizes the importance and benefits of using the barre and devotes several paragraphs and exercises on the topic. He explains that the barre should be executed by placing the first finger of the left hand on several strings at the same time. In his *Grande méthode*, Molino differentiates between the *petit barré*, placed on the first three strings, and the *grand barré*, placed over all six strings. He marks the use of a barre in his scores with ‘bar.’ (Molino, 1817; Molino, 1823). Finally, Molino offers in his *Le Maître de Guitare*, some additional advice to facilitate the movements of a barre by placing first the second finger and afterwards the first finger (Molino, 1822a).

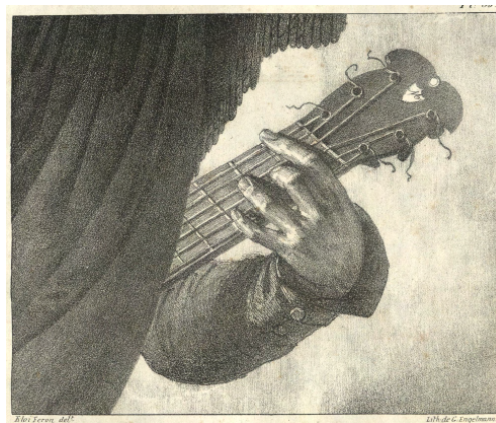


Figure 2.25: Molino, *Grande Méthode*, 1823, p.39, left hand playing a barré chord

<sup>19</sup>Je conseille aux Élèves de ne se servir jamais du pouce de la main gauche: car on peut produire sur la Guitare toute l'harmonie dont elle est susceptible, sans employer ce doigt, puisque pour le placer, il faut déranger entièrement la main de sa position; l'usage du pouce est d'ailleurs très-incommode pour les petites mains. Qu'on voye la musique de Mr. Sor, si pleine d'harmonie qu'on le prendrait pour une musique de Piano-forté ; cependant il l'exécute sans le secours de pouce (Molino, 1823, page 11).

At last, Molino recommends keeping the fingers of the left hand in all cases as much as possible attached to the fretboard. As it is beneficial to the player to keep some of the left-hand fingers in place while playing, as they might be used in consecutive bars, Molino uses the asterisk (\*) as a symbol to indicate which left-hand fingers should not be raised. Similarly, a dotted line (...) is used to indicate fingers of the left hand that should slide on the string to the next playing position (Molino, 1822a). This 'economy of movement' is still one of the main focusses in Molino's *Le maître de guitare*. Looking at the guitar methods written by Sor and Carulli, their advice is much more concise on the topic.

### 2.3.3 Right-hand technique

It is important for Molino that the right hand should be kept in a graceful position. Interestingly, he recommends to place the little finger of the right hand between the rosette and the bridge of the guitar. The other fingers should be placed on the strings. This practice was a standard in the late Renaissance and Baroque lute technique (Verrett, nd). Molino hereby aimed to minimize movements in the right hand as much as possible (Molino, 1817). As mentioned above (cf. paragraph 1.1), 19<sup>th</sup>-century guitars were not standard constructed with an elevated fretboard. This practice of placing the little finger on the soundboard of the guitar is not useful on classical guitars with an elevated fretboard as the distance between the strings and the soundboard is larger, making it rather limiting and uncomfortable to do so. Carulli agreed with Molino in his own guitar method (Carulli, 1825). Although Sor advocated in favor of using the little finger as additional support as well, he states that one should always take the music into account. In certain passages, especially when the lower strings are used, it is preferable for the right hand to lift the little finger and use another finger resting on the strings as support (Sor, 1830).

Molino suggests to use the thumb to play on the 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> string. The index finger should be placed on the third string, the middle finger on the second string and the ring finger on the first string. The fingers should press lightly on the strings to produce a quality sound.



Figure 2.26: Molino, *Le maître de Guitare*, 1822, p.4, right-hand finger placement on the strings

This is however in contrast with the ideas of Carulli and Sor. Sor recommends using the thumb to play the four lowest strings, while placing the index finger on the second string and the middle finger on the first string. He repeatedly mentions in his method not to use the ring finger, the only

exception to this rule being when one has to play chords consisting of four notes. Carulli's thinkings are in line with those of Sor. Carulli advocates the use of the thumb for the bass strings while using the index finger and middle finger for the three upper strings. However, he does not assign those fingers to a specific string as they should be use alternatively (Carulli, 1825).

Throughout his methods, Molino devotes some paragraphs to the playing of chords. He defines the way in which one should play chords consisting of three, four, five and six notes separately. When consisting of only three notes, the thumb, index and middle finger should be used. In the case of four notes, the ring finger might be used as well. For all other chords, the thumb is used to play quickly over all bass strings while the other three fingers pluck the treble strings (Molino, 1823). Important information is provided by Molino concerning the playing of broken chords:

If there is an chord preceded by a small curved or curled line, as shown in example No. 6, the strings must be plucked one after the other, and in this way two notes can be played on the same string, provided they are well connected. This will produce a very good effect if the strings are plucked evenly. Even in the absence of this small curved or curled line that I have just mentioned, if we find a sustained chord, particularly in an Adagio tempo, we should always play it by plucking the strings one after the other, following the method indicated above, without however overdoing it, which could undermine good taste. In this way, harmony is maintained, and it becomes easier to produce the expression that the most skilled teachers know how to give to the harp and pianoforte in similar circumstances (Molino, 1817, page 20).<sup>20</sup>

When reading Molino's first methods, one notices that he does not use nor mentions any system to notate the fingerings of the right hand. This changes in *Le Maître de Guitare* and *Grande méthode pour la Guitare*. Molino employs a system where all fingers are indicated by a number followed by a dot to differentiate them with the fingers of the left hand. In this way the thumbs is indicated by number one, the index finger by number 2, the middle finger by number 3 and the ring finger by number 4 (Molino, 1822a; Molino, 1823). In *Le Maître de Guitare*, Molino additionally advised to alternate fingers while playing several notes on the same string (Molino, 1822a). This notation system is not in use anymore. The more common method used nowadays refers to the thumb, index, middle and ringfinger of the right hand with, p, i, m, and a respectively, a system which was used by Carulli (Carulli, 1825). Sor uses once again a different method to refer to the right-hand fingers. In Sor's method, the fingers of the right hand are indicated by the same numbers of the left hand:

---

<sup>20</sup>Si on trouve u accord précède par une petite ligne courbe, ou festonnée telle qu'elle est indiquée dans l'exemple No.6. On doit pincer les cordes l'une après l'autre, et de cette manière on pourra exécuter sur la même corde deux notes, pourvu qu'elles soient bien liées. Cela produira un très bon effet si les cordes sont pincées bien également. Au défaut même de cette petite ligne courbe, ou festonnée, dont je viens de parler, si l'on trouvoit un accord de notes soutenues, et particulièrement dans le tems Adagio, il faudroit toujours l'exécuter en pinçant les cordes les unes après les autres, suivant la méthode ci-dessus indiquée, sans cependant en abuser, ce qui pourrait nuire au bon goût. De cette manière on soutient l'harmonie, et on parvient avec plus de facilité à produire cette expression, que les professeurs les plus habiles savent donner, en semblable circonstance, à la Harpe et au Pianoforte (Molino, 1817, page 20).

1, 2, 3 and 4. Since thumb was not assigned a number, Sor used an 'X' to indicate that one should use the thumb. It should, however, be mentioned that Sor did not indicate many fingerings for the right hand with this method, probably to avoid confusion (Sor, 1830).



Figure 2.27: Molino, *Le maître de Guitare*, 1822, p.4, example of right-hand fingerings

It is noteworthy, that in all of his methods, Molino neither uses nor mentions the presence of nails of the right hand while playing. It is therefore uncertain if Molino did or did not play with nails, nor what he would recommend to his pupils. There is, however, a high debate going on, with scholars trying to establish if guitarists of the 19<sup>th</sup> century did or did not use nails while playing. It has been widely accepted that Dioniso Aguado (1784-1849) did use nails, while for instance Fernando Sor did not, demonstrating that no standard had yet been established as both techniques coexisted in the 19<sup>th</sup> century (Verrett, nd).

#### 2.3.4 Additional guitar technicalities

In his first methods, Molino advised the trill, indicated by '*tr*' or '~', to be played with speed and agility on one string (as on the violin). The common symbol was already in use. Trills were written out by Molino as an example, showing them to be 7 slurs long, differentiating them from the shorter Baroque trills. Carulli suggests the trills to be executed on one string as well, but offers a second way of executing them by using two strings and two fingers of the right hand to pluck each note (Carulli, 1825).

The *notes liées* or slurs are indicated by a curved line and extensively discussed by Molino in his methods. He explains the differences between ascending and descending slurs for the left hand. Afterwards, he explains to the reader that (two note) slurs can also be played without detaching the fingers from the string through sliding from the first pair of notes to the second, hereby describing the glissando without using a separate symbol to differentiate between both (Molino, 1817). In his *Grande méthode*, Molino does not change his explanation for slurs but adds the terminology of *portato*, although very similar to the execution of a glissando:

Portato is performed by sliding the finger of the left hand that plays the note very quickly across all the keys to the next note indicated, in order to imitate the portato sound of the natural voice (Molino, 1823, page 25).<sup>21</sup>

<sup>21</sup>Le son Porté se fait en glissant très-rapidement le doigt de la main gauche que fait la note, sur toutes les toches, jusqu'à l' autre note indiquée, pour imiter le son porté de la voix naturelle (Molino, 1823, page 25).

Although Molino elaborates more on the topic, the execution of slurs was mentioned by Carulli in a similar way as well. For Molino, the execution of slurs is one of the strengths of the guitar, as " *the guitar has the advantage of being able to play legato notes perfectly, which cannot be done on either the pianoforte or the harp*" (Molino, 1817, page 40).<sup>22</sup>

In none of his methods, Molino uses the term vibrato. He does, however, mention the *son tremble*. Although the use of vibrato was not uncommon in France, Molino is not in favour of using vibrato in his playing. The following passage was omitted in his later methods:

This is the name given to the sound produced by shaking the left hand. The French use it quite frequently to prolong the sound and, in a way, to correct the imperfection of an instrument whose sound cannot be sustained. Instead of resorting to this ineffective method, I advise amateurs to accompany the main note with its entire chord whenever possible. The resulting harmonic effect will be more pleasant and advantageous than the sustained note, which the shaking will never achieve (Molino, 1822b, pages 12-13).<sup>23</sup>

The appoggiatura was evolving throughout the 19<sup>th</sup> century. Molino defines the appoggiatura in his *Nouvelle méthode* as a small note, with an upward beam, written (half) a tone above or below the main note. It takes some of the value of the main note and should be played on the same string, like a slur (Molino, 1817). When consisting of two notes, this appoggiatura is called the double appoggiatura. In the case of three notes, Molino used the term *gruppetto*. Interestingly, he also mentions the common symbol (S-shape lying on its side) used nowadays for a *gruppetto* as an alternative symbol. In his later methods, Molino extends his explanation of the appoggiatura or *des petites notes*. His own examples demonstrate that appoggiaturas of one eighth notes or two sixteenth notes should be executed within half the value of the main note. When playing a *gruppetto*, the first two notes are to be played slightly faster than the third note, although the *gruppetto* should still be played within the time span of half the value of the main note (Molino, 1823). Molino generally only writes appoggiaturas without a line crossing the beam, he does, however, not execute them differently when he does write them with a line crossing the beam (Molino, 1822a). Again, Molino is more elaborate on the subject than Carulli, both guitarists, although using different terminology, having the same vision. The use of appoggiaturas was not mentioned by Sor.

In his latest method, op.46, Molino again describes to the reader how to play the appoggiatura. However, when looking at the written example, one can see that Molino notates both the situation

---

<sup>22</sup> Ainsi la Guitare a l'avantage de pouvoir exécuter parfaitement les notes liées, ce qui ne peut se faire ni sur le Pianoforte, ni sur la Harpe (Molino, 1817, page 40).

<sup>23</sup> C'est ainsi qu'on nomme le son produit par le tremblement de la main gauche. Les français en font un usage assez fréquent pour prolonger le son, et chercher à corriger en quelque sorte l'imperfection d'un instrument dont le son ne saurait être soutenu. Au lieu de m'arrêter à cet impuissant moyen, je conseille au Amateurs d'accompagner, toute la fois que la chose sera possible, la note principale avec tout son accord. L'effet d'harmonie qui en résultera, suppliera d'une manière plus agréable et plus avantageuse au défant de son soutenu que ne le fera jamais le tremblé (Molino, 1822b, pages 12-13).

in which the appoggiatura takes half the value of the main note, as well as the situation in which it takes up just a quarter of the value of the main note, indicating that an evolution towards the introduction of the short appoggiatura took place (Molino, 1827). Later on, composers would distinguish more clearly between those long and short appoggiaturas, one should therefore take care when interpreting Molino's appoggiaturas (Stenstadvoll, 2018).

Harmonics were not mentioned in the first editions of Molino's guitar method, but added in the second editions, and in all later methods. On the use of harmonics, Molino suggests to use the natural harmonics present on the 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup> and 12<sup>th</sup> fret of the guitar by placing the left-hand finger lightly above the fret and using the right hand to pluck the strings (Molino, 1817).

## 2.4 Integrating Molino's insights into my own performance

The reading above provides the player with a great deal of information that can affect both performance and musical interpretation. Information on the comparison of both guitars offers insight into the strengths of each instrument. Reading Francesco Molino's work provides further understanding of his vision regarding both his guitar and his music.

All theoretical information gathered offers valuable insights, but a transition towards the practical side of playing the guitar remains crucial for the performer. Molino's methods profoundly changed my interpretation of the piece while practicing it. However, any player can decide to what extent such information influences their own playing. Throughout the practice process, a journal was kept. This journal acts as a bridge between historical readings, the composer's intentions, and one's own technique and musical interpretation. The journal was structured by asking myself questions. All questions were noted while practicing or reading, with the goal of reflecting on my own playing.

All questions and answers were digitized and added to this research paper in Appendix D (cf. Appendix D). They were divided into ten different categories. The table below provides an overview of the most important takeaways related to my own performance for each category. Nevertheless, every decision remains subjective and personal. Since each instrument is unique, one can form an ideal based on the readings, but may still need to adapt to every individual instrument one plays.

Table 2.3: Summary of the journal related to the musical interpretation of Molino's works

| Topic                    | Summary                                                                                                                                                                                                                                                                                                                                                               |
|--------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| General playing position | A strap was used during the practice phase; however, a footstool was used during the performance for more stable positioning. It is recommended to try out a guitar strap, as it opens up new possibilities in sitting positions that would not be possible on the classical guitar.                                                                                  |
| Phrasings & articulation | The <i>bel canto</i> style of composing and the operatic influences in the music opened up the musical interpretation by offering more room and favoring more contrasting sounds, more so than one is used to when playing contemporary repertoire.                                                                                                                   |
| Dynamics                 | Dynamic symbols were notated frequently, but there was not a lot of variation in the symbols. This offers a framework for the player while still leaving room for personal interpretation.                                                                                                                                                                            |
| Tempo                    | The idea of tempo flexibility improved the interpretation of the music by enabling new ways to contrast musical material.                                                                                                                                                                                                                                             |
| Chords                   | Molino's methods offered a clear explanation of how he approached chords written in his music. His advice provided useful solutions during practice and improved the musical interpretation.                                                                                                                                                                          |
| Tonal colors             | The search for tonal colors improved through playing many different romantic guitars and through playing different styles of repertoire on the romantic guitar, even if not always historically accurate.                                                                                                                                                             |
| Left hand                | No major adaptations were made concerning the left-hand technique. As opposed to M. Giuliani, no left-hand thumb was used for this repertoire, as it did not seem beneficial in Molino's compositions.                                                                                                                                                                |
| Right hand               | The right hand was positioned and used without many adaptations. The right-hand little finger was not used for additional support, thereby maintaining a lot of room for the right hand to change tonal colors. Similarly, the nails were not cut off but filed shorter, changing the ratio between nail and flesh on the right hand, which improved the playability. |

---

|                                              |                                                                                                                                                                                                                  |
|----------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Slurs, vibrato, glissando, appoggiatura, ... | Mainly slurs and glissandi improved the musical interpretation. The idea of both expressive and technical slurs opened up new possibilities. The romantic guitar seemed very well suited to use those strengths. |
| Other remarks related to performances        | The romantic guitar was tuned half a step lower. Switching from one guitar to the other was practiced regularly during the practice phase.                                                                       |

---



## Chapter 3

# Performing on the 19<sup>th</sup>-century guitar

The final performance plays a central role in this research. While the previous two chapters were primarily theoretical in nature, this chapter focuses on the performance of the research repertoire itself. When considering a musical performance, many influencing factors must be taken into account. Not only the performer's physical and motor skills, memory skills, and expressiveness or interpretation, but also factors less directly related to the performer may have a significant impact on the outcome. For example, the acoustics of the performance venue might have an influence on the performance as well. Below, four different aspects of the final performance were explored: the annotated score, the instrument of choice, the full concert program, and the performance venue. All aspects correlate to each other in one way or another. Information from the decisions related to musical interpretation were used (cf. Chapter 2.4). Some decisions related to musical interpretation differ when the repertoire is programmed into a full concert program where additional factors need to be taken into account. When decisions are made, both the information obtained from the performer and composer as well as the audience were considered.

### 3.1 Instrument of choice

A performer must make many considerations when preparing for a performance, as it is influenced by numerous factors. Some of these may be more important than others and should therefore be prioritized. Below, the use of both guitars in relation to historical repertoire will be examined in greater depth.

Performing 19<sup>th</sup>-century music on the romantic guitar made by Bernard Enzensperger offers the performer some advantages. Playing this instrument opens up a new range within the guitar's tonal palette. Additionally, the visual aspect of the performance changes: switching between instruments attracts the audience's attention which may influence their expectations.

### 3.1.1 Physical differences

As the romantic guitar is smaller than the average classical guitar, the ease of playing can improve for some performers. This is certainly true for techniques such as slurs, glissandi, and trills. However, one should not overestimate this advantage. A professional performer has spent countless hours on his or her instrument. The change to smaller guitars might feel less tense on the hands, but is not necessarily more comfortable. The fingers have to explore the soundboard as if it would be a new instrument. In my own experience, practicing precision has been more time-consuming on the romantic guitar than on the classical guitar. To obtain a good projection, sound quality and volume, the positioning of both hands must be approached consciously. This rethinking takes time and practice, a process which has already become natural and automatic to the performer when playing the classical guitar. As mentioned on Verret's website, the full benefit of the 19<sup>th</sup>-century guitar can only be achieved when one changes the way one plays it and becomes aware of this change (Verrett, nd). One has to adapt one's touch on each instrument one is playing. So, although one might achieve an ease of playing and fluidity of execution that might not be possible on the classical guitar (Walter, 2008), playing the 19<sup>th</sup>-century repertoire on a classical guitar can have its advantages as well.

Similarly, the position of the body changes. Using a strap certainly creates a more balanced and symmetrical position for the body, which may be ergonomically advantageous and healthier in the long run. The right hand will in this position be placed closer to the bridge, hereby already aligning naturally with the right hand position one uses best on the 19<sup>th</sup>-century guitar. Even playing standing up becomes possible. However, as the arms will be held higher and the guitar is situated closer to the body, the position might feel to restricting. Using a footstool results in a less balanced position but lowers the gravity point of the guitar slightly so the player can use the natural forces of gravity to put more weight on the strings, hereby projecting the sound more fully.

Having repertoire to practice on both instruments can be impractical. Carrying two guitars while travelling can be inconvenient, and in some situations it may be not feasible to do so, facing the performer with practical problems.

### 3.1.2 Which romantic guitar?

Another highly debated topic is the use of original romantic guitars versus replicas. For this research, an original but restored romantic guitar was used. Walter (2008) argues that during the 19<sup>th</sup> century, one would use recently built romantic guitars during performances. Following this reasoning, it would not be historically incorrect to play on recently built copies or reproductions of romantic guitars (Walter, 2008). Many well built replicas do exist, which may be more stable and reliable during a performance. However, a well built and well maintained original romantic guitar will still

sound well. During live performances the unexpected visual of a historical instrument might interest the audience, even if the sound is not drastically different from a replica model of a romantic guitar.

Even when one has decided on using a replica or original, one still has to decide on a certain model. The regional difference between guitar models in the 19<sup>th</sup> century across all major cities such as Paris, Vienna and London were much greater compared to the differences between different luthiers in the 21<sup>st</sup> century (Walter, 2008). Contemporary luthiers generally strive towards greater volume and clarity when building classical guitars. Looking back at instrument makers from the 19<sup>th</sup> century, they might have had different ideals in mind depending on the regions where instruments were constructed. Every region seemed to have its own trend in romantic guitars (Walter, 2008). In this research, repertoire originally published in Paris was performed on a guitar originally made in Vienna. This might seem historically incorrect, but one has to keep practical implications and limitations in mind when making performance related decisions. The primary purpose of using the romantic guitar is attracting the attention of the audience towards new tonal-colour possibilities. Although any guitar from any region will have its own key characteristics and can offer slightly different tonal possibilities, any romantic guitar from any region may still fulfill this goal. A composer such as Molino travelled from Italy through Germany and Spain to France. Therefore, Molino was probably aware of the differences between romantic guitars in those regions. Still, composers wrote for ‘the guitar’ without expecting it to be played on a certain model of instrument.

### 3.1.3 Tuning and strings

The romantic guitar is often tuned half a step lower ( $A = 415$  Hz). Playing the same repertoire on the classical guitar may change the overall color of the piece one is playing. This might improve a creative flow giving the player inspiration when interpreting music. Interestingly, I observed an increase in creative flow when starting out on the romantic guitar, but when practicing exclusively on this instrument the creative flow seemed to decrease. Returning to practicing the 19<sup>th</sup>-century repertoire on the classical guitar solved this problem. In the end, switching between both instruments on daily basis proved to be the best working method for myself. As one is searching for contrasting colors in sound within the guitar and between both guitars, this might not be so surprising. Additionally, this exercised the hand in being able to adapt quickly from one instrument to another.

Originally, romantic guitars were strung with gut strings. Gut as a biological material is highly flexible, rendering gut strings greatly under the influence of humidity, hereby stretching and contracting a lot, resulting in a situation where instruments need to be retuned frequently (Page et al., 2023). As mentioned by Walter (2008), the use of gut strings was common in the 19<sup>th</sup> century and not perceived by the audience as a special or unique and as an interesting or contrasting sound. Audiences of the 19<sup>th</sup> century were familiar with the sound of gut strings as it was considered ‘normal’ to them. This is analogous to how the contemporary audience perceives the use of synthetic strings in a contemporary classical guitar concert nowadays. On top of this argument, gut strings

can be very expensive, less durable and unstable to use during concerts. So although the sound of synthetic strings will be fundamentally different from the sound of gut strings, many performers, including myself, will turn to synthetic strings on the romantic guitar. During the practice phase, the strings were changed multiple times. As with the classical guitar, the choice of strings might have a tremendous effect on the sound a guitar is making. The general advice for romantic guitars is to avoid using a too high tension on the strings (Verrett, nd). However, as the use of D'Addario EJ43 with very light tension proved, setting the tension too low is not recommended either. Some notes would start to buzz due to the low tension, and the volume decreased. A balance between both must be found. Specialized strings are available on the market, but can come at a higher cost and delivery time, as the demand is very low. On the Enzensperger guitar, the widely available Sarvarez 540R with normal tension strings were used.

In line with this thinking, tuning pegs were changed as well. As the romantic guitar used wooden tuning pegs without mechanical gearing, they might slip easily. Tuning the instrument is far more time-consuming than tuning a classical guitar constructed with mechanical tuners. In addition, it is more difficult to tune the instrument perfectly. Both the instability and time required to tune can become huge disadvantages to a performer, as poor tuning might totally disrupt the performance. Fortunately, a solution to this problem can be found. Tuning gears developed by Pegheds use an internal gearing system while maintaining the appearance and size of traditional wooden tuning pegs used on romantic guitars. Due to the internal gearing, tuning becomes more precise and accurate, significantly improving tuning (peg, nd). Similar tuning pegs, manufactured by Wittner (model No. 275114M-FG), were installed on the Enzensperger guitar.

## 3.2 Annotated score

Appendix C contains both an annotated score of *Fantasia 1* and *Fantasia 2* (cf. Appendix C). Both scores were created with Sibelius software. During the initial phases of creating the score, an exact translation was made from Molino's published scores in 1817. Afterwards, wrongful notes were corrected and the general structure of the score was adapted as well. A larger spacing between systems was set and a clear separation between the introductory movements and the allegro movements was made. This improved the readability as the contemporary publisher is economically less bound by the amount of pages a published score can have. Additionally, the common modern notation system was used to indicate important fingerings for the left- and right hand instead of Molino's unconventional system for the right hand (cf. chapter 2.2.3). Non-original fingerings were added to the score if relevant for the interpretation and character of the music. Most annotations are, however, related to additional arpeggios, indications of tonal colors, additional rallentandi and other dynamics. Triola rhythms were written full-out instead of the implied notation of Molino's original score to avoid confusion for the contemporary performer. Corrected notes and clarifications

in rhythms and melodic voicings are indicated in red. Additional dynamics related to a personal interpretation are indicated in blue.

Some important remarks regarding the annotated scores should be made. As mentioned by Walter (2008), the notation system used in the 19<sup>th</sup> century was not intended to fully represent the composer's intentions as improvisations and variation were fundamental elements to the performance practice of the 19<sup>th</sup> century (Walter, 2008). The composer let a lot of room for the performer to interpret the score, which is in stark contrast to the micro-instructions and notes given by contemporary composers trying to convey their very specific vision of their composition through e.g. specific instructions, metronome markings, ... (Walter, 2008). Care is taken to leave room for deviations from the score. The 19<sup>th</sup>-century repertoire asks for a sometimes improvisatory style of playing (Walter, 2008). The music was written with the goal of a live performance in mind. The recording studio that became part of our contemporary music scene is not favorable for this style of playing, as everything should be more strictly decided when recording in several takes (Walter, 2008). Being able to improvise and vary the music one is playing were important skills and expressive tools one used in the 19<sup>th</sup> century (Walter, 2008). As a consequence, writing everything overly-precise into the annotated score as a finite decision would be contradictory to the musical style of this kind of repertoire.

### 3.3 Concert program

The repertoire of this research was related to two concerts with their respective programs provided below. Especially related to the first concert program, an important decision was left to the performer. When using both the classical guitar and the romantic guitar in one concert, one has to decide on when to change from one instrument to the other.

#### 3.3.1 Try-out concerts

Try-out concerts can help the performer in making decisions. During the early stages of practice, both *fantaisies* were performed for different audiences. On some occasions, the audience consisted mainly of guitarists and guitar students from conservatories, on other occasions, try-out concerts contained an audience of solely non-guitarists and non-professional musicians, but an audience still interested in music. On all occasions, the audience was not informed of the research purposes of the try-outs. Only afterwards questions were asked.

The initial questions related to the use of the romantic guitar: did the audience expect this instrument? Were they surprised? Did the audience believe the romantic guitar could be of added value to a concert? Subsequent questions focused on the use of the romantic guitar within a concert program: when would they prefer to hear the romantic guitar, at the beginning or at the end of a concert, and why? Did the decrease in volume disturb the listening experience? Could they hear

the difference between the classical and the romantic guitar? Could they distinguish different tonal colors? Did the use of the romantic guitar change their overall listening experience?

### 3.3.2 The final program

Try-out concerts and discussions with the audience proved that beginning the program with the romantic guitar is a good way to increase the volume and sound projection during a concert. Ending with the romantic guitar, however, creates a very beautiful and intimate contrast with the preceding works. In the end it was decided to start the concert with the romantic guitar as it was easier for the hand and fingers to adapt when going from the romantic guitar to the classical guitar. This might however be different for every performer.

The second concert program was solely centered around the three major guitar schools in Paris in the 1820s. The full program was played on the romantic guitar, hereby demonstrating the versatility of the instrument through three different composers with their own compositional style.

Table 3.1: Concert program performance 1

| Work                         | Composer         |
|------------------------------|------------------|
| Deux Fantaisies – Fantasia 1 | Francesco Molino |
| Paisaje Cubano con Tristeza  | Leo Brouwer      |
| 2 Suggestions                | Salvador Brotons |
| Vientulības sonāte           | Pēteris Vasks    |

Table 3.2: Concert program performance 2

| Work                                                                                           | Composer           |
|------------------------------------------------------------------------------------------------|--------------------|
| Larghetto in G minor from Opus 192                                                             | Ferdinando Carulli |
| La Clochette                                                                                   | Ferdinando Carulli |
| Deux Fantaisies – Fantasia 2                                                                   | Francesco Molino   |
| Fantasie Élégiacque, Opus 59 – Introduction: Andante largo & Marche funèbre : Andante moderato | Fernando Sor       |

### 3.4 Performance venue

Once the repertoire is decided and the concert program is finalized, many factors can still influence decisions regarding which instrument to perform on. The acoustics of a performance venue are often overlooked by performers during initial stage of practicing the concert repertoire. It is a reality that musicians have to be able to adapt to different performance venues as they often cannot change or have a say in the venue that is used for a certain performance. Many performance venues are used for other purposes as well like churches, auditoria and theater halls. In all situations, the audience still expects a moving performance, leaving it up to the performer to adapt oneself (Zartman, 2010).

From the 19<sup>th</sup> century onwards, there was an increased interest into the acoustics of performance venues. Composers and conductors would more and more take their understandings of the performance venues into account while composing or bringing music to the audience (Herr and Siebein, 1998). Already in the 18<sup>th</sup> century the flutist Johann Joachim Quantz (1697-1733) would educate the performer on the importance of acoustics in his treatise:

In the choice of the pieces in which he wishes to be heard in public, the flautist, like every other soloist, must adjust not only to himself, to his powers and capacity, but also to the place where he plays, to his accompaniment, to the circumstances in which he plays, and to the listeners before whom he wishes to be heard.

In a large place, where there is much resonance, and where the accompanying body is numerous, great speed produces more confusion than pleasure. Thus on such occasions he must choose concertos that are written in a majestic style, and in which passages in unison are interspersed, concertos in which the harmonic parts change only at whole or half bars. The echo that constantly arises in large places does not fade too quickly, and only confuses the notes if they succeed one another too quickly, making both harmony and melody unintelligible.

In a small room, on the other hand, where few instruments are at hand for the accompaniment, the player may use concertos that have gay and galant melodies, and in which the harmony changes more quickly than at half and whole bars. These may be played more quickly than the former type (Quantz, 1966, page 200).

When performing a full concert program, one composition might fit better the acoustics of a venue than another. Through centuries, music has been performed in wide variety of venues (Zartman, 2010). Up until the 18<sup>th</sup>-century, musicians and composers were often employed as private servants to the court. Ballroom, salons and halls would be used as concert venues. As a result, mainly intimate works for small ensembles would be composed. The composers would hereby often have the same room in their mind and to their disposal (Herr and Siebein, 1998). Starting from the 18<sup>th</sup>

century, the tradition of court musicians and private concerts would fade as the public concerts would come to existence. During the 19<sup>th</sup> century, concert halls would further enlarge as the audience and orchestras expanded (Herr and Siebein, 1998). However, this century also saw the increase of the ‘amateur’ musician. Guitar music would be performed by some professionals in large concert halls as well as in private salons and households by the ‘amateur’ guitar player (Page et al., 2023). This in contrast with the performance venues classical guitarists use in the 21<sup>st</sup> century, varying from large concert halls, churches, to smaller and more intimate venues.

Important acoustical factors to take into account are the size of the venue, the projection, the intelligibility, dispersion and reverberation (Zartman, 2010). Dry rooms with little resonance will not project the sound in an optimal way to the audience. The performer will feel he has to work harder to project the sound. In these kind of performance venues, the use of the romantic guitar might not be the preferred choice. One needs a good resonating venue to feel comfortable as a performer and to make optimal use of the romantic guitar as an instrument, especially when larger audiences are present. As the performance setting of the 19<sup>th</sup> century was more intimate, this lack of resonances might have been less problematic back then. It should be mentioned that the problem of volume can be countered by making use of amplification, although other technical acoustical problems may arise.

When performing the concert program relates to this research, a essential step was to try-out the performance venue beforehand. In both situations, the rooms offered sufficient resonance to perform each program. The main purpose of trying out both rooms was to determine the point of lowest volume that would still be audible to the audience and to find ideal seating distance in relation to the audience. This gave me an idea of the optimal range of volume I could work with while performing. In both cases, the lowest volume was slightly higher than the volume I would normally use during practice.

### 3.5 The performance

As mentioned in chapter 2.4, nails were shaped differently when performing on the romantic guitar. Slightly shorter nails improved playability and stability on the romantic guitar while decreasing the risk of damaging the soundboard. This proved to be the best trade-off between historical research and the contemporary performance context where synthetic strings are used. The general shape was kept the same.

Tuning the romantic guitar seemed to be tricky. Even while tuning on beforehand, the tuning remains unstable. Tuning regularly seemed to be even more important when performing on a romantic guitar, as well as taking the conditions of the performance venue into account, as the humidity and temperature can easily influence tuning.

The initial goal of this research was answering the question which piece of Francesco Molino's *Deux Fantaisies* I would play on which guitar. As the performance of both pieces was split into two different performances, the decision was closely related to the concert program played in each concert, instead of creating a contrast between both pieces. In the end, it was decided to play both pieces on the romantic guitar. It is the end result of your performance that should be prioritized. One wants to deliver the best possible performance and best possible experience for the audience. During the first concert program, the contrast of using both a classical and a romantic guitar proved to be the deciding factor. During the second concert, the general theme of the whole concert became the romantic guitar and its music. So, although different lines of reasoning were used for each performance, the romantic guitar was used twice.

As stated during the introduction, the performer is faced with the dilemma of how to implement historically informed technique into the performance. The general guidelines of Francesco Molino were followed. During the second performance, the repertoire of Sor and Carulli was played as well. The general hand positions were kept the same, but fingerings were decided in line with what was mentioned in the methods of Sor or Carulli. Making decisions as early on as possible during the practice phase seemed to be the best way to approach the repertoire. It is therefore recommended to read as many guitar methods as possible, preferably of each composer one is playing, as early as possible while practicing certain repertoire. As the fingerings become automatic during practice, the slightly different approach to technique while playing each composers' music becomes natural and should not be a problem during performance.



# Conclusion

The objective of this research was to determine in what ways the 19<sup>th</sup>-century guitar can add value to a modern performance setting, particularly when considering 19<sup>th</sup>-century repertoire. This research was divided into three parts; examining the instruments themselves, the repertoire of the 19<sup>th</sup> century, and the relationship between the classical and romantic guitar and modern performance settings. Special attention was given to the physical playability and tonal palette of both guitars, as well as to the overall character of the 19th-century music played related to this research.

For this research, a classical guitar made by Andreas Kirschner (2023) was used. This guitar was built with a spruce double-top soundboard, Indian rosewood back and sides and a 630 mm scale length. During performances, D'Addario EJ45FF strings with normal tension were used and tuned to  $A = 440$  Hz. As expected, this guitar offers the player very good sustain, volume, and resonance while performing. This classical guitar was compared to a romantic guitar built by the Viennese Bernard Enzensperger (1841). The instrument features a spruce solid top with maple back and sides and a shorter scale length of 610 mm. Romantic guitars were originally strung with gut-made single strings instead of paired courses. However, as those gut strings are not stable, especially under changing humidity conditions, tuning becomes challenging. Additionally, they are considered to be more expensive and less durable. For these reasons, many players choose, although drastically changing the sound, to use synthetic strings on those period instruments. During this research, the same reasoning was followed, and synthetic strings were used. It was decided, after some experimentation, that the Savares 540R strings with normal tension seemed a good fit for this romantic guitar. Similarly, it was found that tuning to  $A = 415$  Hz seemed to offer the best resonance and tonal palette when playing this instrument. Both decisions are the result of trial and error, which was recorded in a journal kept while practicing. As romantic guitars differ even more in size, shape, and sound than modern-built classical guitars, this trial-and-error process is of utmost importance to the performer. No standard can be set on beforehand. This process takes time, which a performer should take into account when contemplating the use of the romantic guitar in a performance.

The use of synthetic strings improves tuning, however, during this research process, the original friction pegs of the romantic guitar were replaced with modern-built geared friction pegs, especially made to resemble the original friction pegs used on period instruments as closely as possible. This decision improved the time needed to tune and, even more importantly, the precision and stability of tuning, making the instrument more suitable for performance settings, where one can easily retune the instrument between pieces.

The romantic guitar already has a more pronounced hourglass shape that is very familiar to us from the classical guitar. The French, Italian, Viennese, and Spanish/London schools in building romantic guitars each have their own construction style and slightly differing tonal palette. However, all instruments are generally smaller than the modern classical guitar, which has some consequences for the performer. Some romantic guitars, like the Enzensperger used, are constructed with an additional hole in the headstock and button on the side of the body to easily attach a strap. Through this, it becomes possible to play in a standing position. Even if one decides to play sitting, the performer has to rethink its playing position. During this research, the footstool proved to be the most adaptable option for use in performances, especially when switching between the romantic and the classical guitar during the same performance. A smaller instrument might make playing easier or less tiring for the hand, but once again, adapting to a smaller instrument takes time as it has its own difficulties. More and more players are accustomed to playing on elevated fretboards, which are present on some modern-built classical guitars. This contrasts with the (almost) non-protruding soundboard of some romantic guitars. Playing in the higher registers can become more difficult on (romantic) guitars without an elevated fretboard. Fortunately, composers of the 19<sup>th</sup> century were aware of the lower quality of these notes and wrote their music accordingly. At last, the lighter string tension of the Romantic guitar results in a lighter, more singing-like, and legato style of playing when compared to the more percussive sound of the classical guitar. When considering the melodic, *bel canto*-oriented style of composing, this is not unexpected. The romantic guitar therefore is a particularly expressive tool for interpreting 19<sup>th</sup>-century repertoire.

A secondary goal of this research was to highlight the composer Francesco Molino. Born in Italy, Molino gave up his career as an oboist and violinist in the orchestra to travel abroad. He published some of his first works in 1812 in Germany and arrived in Paris around 1820, where he remained until his death in 1847. Nowadays, Molino is mostly known through Charles de Marescot's lithography depicting students of Francesco Molino and Ferdinando Carulli, fighting over who was the better teacher. Although this caricature exaggerates the friendly rivalry, it depicts the popularity of both Molino and Carulli as well as the guitar in Paris. Nevertheless, Molino has received only limited attention since then. During the 19<sup>th</sup> century, Molino wrote a large number of didactical works for the guitar and was very proficient in publishing his methods and music. He sought to develop the market for amateur musicians, as the publishing industry was flourishing in Paris and more and more people gained access to music during this period. Although he did not begin his career

as a guitarist, the instrument became the main focus of his publications. This is not surprising, as the guitar was gaining popularity in the 19<sup>th</sup> century due to its playability, portability, and the possibility of accompanying oneself while singing.

During this research, Molino's *Deux Fantaisies pour la Guitare*, published in 1817, were performed. Both pieces are written in a single-movement sonata form, combined with a slower introductory movement. With this work, Molino wanted to demonstrate that the guitar was capable of much more than mere accompaniment. In this research, the first *fantaisie* was compared with the first part of Molino's Opus 17, in which the *fantaisie* was reused as an *ouverture*. This comparison resulted in some corrections and clarifications of Molino's intentions, although no major changes were made. All adaptations were exemplified, together with some personal interpretations, in an annotated score attached to this research. This annotated score improved readability and has been adapted to modern conventions, particularly regarding the indication of fingerings.

To gain a deeper understanding of Molino's compositional style, his guitar methods were compared with those of Fernando Sor and Ferdinando Carulli, who were also working and teaching in Paris at the beginning of the 19<sup>th</sup> century. This comparison resulted in a clearer understanding of which fingerings to use and how to execute chords. Through studying these methods, it became for example apparent that the use of slurs, vibrato, glissando, and appoggiatura was more common in the 19<sup>th</sup> century than is indicated in the scores. While performing, slurs and glissandi were therefore added to improve the expressiveness of playing Molino's works. Similarly, a higher degree of tempo flexibility was maintained. Although nails can destroy gut strings, romantic guitars were originally strung with them. Up until today, it is not known how many guitarists of the 19<sup>th</sup> century would play with or without nails. On the topic of nails, it was decided to work with slightly shorter nails, as no gut strings were used and slightly shorter nails improved the playability of the romantic guitar.

Based on this research, it is recommended that performers read as many 19<sup>th</sup>-century methods as possible before and while practicing 19<sup>th</sup>-century repertoire and preferably at least one guitar method written by the composers themselves. All studied methods indicate a wide variety of approaches to guitar technique, suggesting that there was no single, superior historical guitar technique of the 19<sup>th</sup> century.

Finally, all research was related to the modern performance context. Switching between the classical guitar and the romantic guitar, or using only the romantic guitar, is generally considered interesting to audiences and can therefore fulfill the performer's goal into bringing something interesting to the performance. The primary purpose is drawing the audience's attention to new tonal color possibilities. This purpose can be fulfilled with both historical romantic guitars and replicas, although they will have a different visual effect on the audience. Romantic guitars showed, geographically speaking, a wider variation in their constructions compared to modern classical guitars built today,

giving us a wide variety of guitars to create contrasts with the sound of the modern build classical guitar.

As this research has shown, it is important to take the performance venue into account when deciding which instrument to use, as more resonant and intimate spaces may be better suited from the perspective of the performer. The best guitar for a given piece may not be the best guitar for a specific performance. Similarly, a performer should take the full concert program into account when making decisions.

When practicing and performing on the romantic guitar, players need to adopt a new or slightly different approach to technique, sitting position, hand position, and the use of tonal colors. This process of rethinking takes time. Especially when the performer intends to use the romantic guitar to elevate their performance, it is essential to be able to highlight the differences and advantages of both instruments. Practicing daily on both instruments and switching between them while working on the same repertoire seemed to be the best approach, so one remains constantly aware of the differences between both and finds the best of both worlds.

It can therefore be concluded that the romantic guitar indeed offers the guitarist, willing to devote time and practice in discovering the abilities of the romantic guitar, some elements the guitarist can use in a performance when playing the 19<sup>th</sup> century repertoire. By focusing on playability and highlighting the instrument's distinct tonal palette, certain historical elements, such as gut strings, may be neglected. Both the classical guitar and the romantic guitar can be used interchangeably in performances without one being considered inferior to the other. Although the romantic guitar predates the classical guitar, their structural differences are the result of differing demands from specific historical periods. Therefore, the romantic guitar should be regarded as a distinct instrument in its own right, offering unique expressive and tonal possibilities that complement those of the classical guitar.

Future research can build on the findings presented above. As mentioned earlier, the variety of romantic guitars is extensive. Further studies could explore these differences in greater depth, particularly in relation to the modern concert scene. For example, how should one approach the French, London, Italian, and Viennese models specifically? Similarly, this research highlighted only one of Francesco Molino's compositions. As many more works exist, it could be valuable to explore his other compositions in greater depth in order to identify additional concert-suitable pieces that professional performers could incorporate into their repertoire. As this study has shown, gaining a profound understanding of the 19<sup>th</sup>-century repertoire requires some reading and practice. This research aimed to exemplify the process and methodology a performer could undertake in gaining a better understanding of this musical period. Ultimately, the main takeaway should be that playing many different models of classical guitars, and by extension, many different models of romantic guitars, can become an eye-opening experience in the journey of the classical guitarist.

# Bibliography

- [peg, nd] (n.d.). Pegheds. <https://www.pegheds.com/>.
- [Berry, 1986] Berry, W. (1986). *Form in Music*. Prentice-Hall.
- [Blachard, 1842] Blachard, H. (1842). Les guitaristes. *Revue et Gazette Musicale. Neuvième Année*. <https://archive.org/details/revueetgazettemu18429pari>.
- [Burgers, 2021] Burgers, J. W. (2021). *Francesco Molino (1768-1847), guitarist and violinist, life and works*. Bergmann Edition. <https://bergmann-edition.com/>.
- [Carulli, 1825] Carulli, F. (1825). *Méthode pour la Guitare*. Launer.
- [Cooper, 2024] Cooper, J. M. (2024). *Historical Dictionary of Romantic Music*, chapter Fantasy, pages 220–221. Rowman & Littlefield.
- [Courtnall, 1993] Courtnall, R. (1993). *Making Master Guitars*, chapter The Master Makers and their Guitars: Antonio de Torres, pages 29–49. The Crowood Press.
- [de Marescot, 1828] de Marescot, C. (1828). *La Guitaromanie*.
- [Dell’Ara, 2014] Dell’Ara, M. (2012/2014). *Vita e opere: Vol.I. Biografia, Catalogo tematico; Vol.II. Grande Méthode complete op.46*. Istituto Civico Fergusio.
- [Douglas Goff, 1994] Douglas Goff, J. (1994). *Luigi Rinaldo Legnani: His life and position in European music of the early nineteenth century, with an annotated performance edition of selections from 36 Capricci per Tutti I Tuoni Maggiori E Minori, Opus 20*. PhD thesis, The University of Arizona. [hdl.handle.net/10150/186632](https://hdl.handle.net/10150/186632).
- [French, 2009] French, R. M. (2009). *Engineering the guitar: theory and practice*. Springer.
- [French, 2012] French, R. M. (2012). *Technology of the Guitar*, chapter Classical and Early Romantic Periods, pages 9–13. Springer Science & Business Media. <https://doi.org/10.1007/978-1-4614->

1921-1.

- [Fétis, 1834] Fétis, F.-J. (1834). *La musique mise à la portée de tout le monde*. <https://gallica.bnf.fr/ark:/12148/bpt6k96882331/f129.item.texteImage>.
- [Fétis, 1840a] Fétis, F.-J. (c. 1840a). *Biographie universelles des musiciens et bibliographie générale de la musique*, volume 6, chapter Molino, pages 431–432. <https://gallica.bnf.fr/ark:/12148/bpt6k3045886h/f445.item>.
- [Fétis, 1840b] Fétis, F.-J. (c. 1840b). *Biographie universelles des musiciens et bibliographie générale de la musique*, volume 8, chapter Sor, page 233. <https://gallica.bnf.fr/ark:/12148/bpt6k3044875d/f144.item>.
- [Herr and Siebein, 1998] Herr, C. R. and Siebein, G. W. (1998). An acoustical history of theaters and concert halls: An investigation of parallel developments in music, performance spaces, and the orchestra. *86th ACSA Annual Meeting Proceedings, Constructing Identity*.
- [Hudson, 1996] Hudson, R. (1996). *Stolen Time: The History of Tempo Rubato*. Clarendon.
- [Jing, 2024] Jing, X. (2024). Exploring "galant style" in the 18th-century german, french, and italian composers' pieces. *SHS Web of Conferences*, 183(03021):1–4. <https://doi.org/10.1051/shsconf/202418303021>.
- [Kallen, 2013] Kallen, S. A. (2013). *The history of classical music*. Greenhaven Publishing LLC.
- [Kornberger and Moosleitner, 2020] Kornberger, M. and Moosleitner, E. (2020). Enzensperger (enzensberger). <https://dx.doi.org/10.1553/0x0001ccba>.
- [Larsen, 1967] Larsen, J. (1967). Some observations on the development and characteristics of vienna classical instrumental music. *Studia Musicologica Academiae Scientiarum Hungaricae*, 9(1):115–139. <https://doi.org/10.2307/901585>.
- [Marangoz and Kaynak Akçaoğlu, 2024] Marangoz, M. and Kaynak Akçaoğlu, T. (2024). Yüzyıllar arasında gitarın fiziksel gelişiminin çalım tekniklerine etkileri. *Online Journal of Music Sciences*, 9(1):39–53. <https://doi.org/10.31811/ojomus.1448815>.
- [Marescot, 1829] Marescot, C. d. (1829). La guitaromnie: Recueil de rondeaux, valse, contredanses, chasse, fanfare, polonaise, marches, bolero, sonatine, air varié et préludes d'une exécution brillante.
- [Martín-Gil, 2018] Martín-Gil, D. (2018). The guitarist behind la guitaromanie: Charles de marescot. *Soundboard Scholar*, 4(1):4–11. <https://doi.org/10.56902/sbs.2018.4.4>.
- [Martín-Gil, 2020] Martín-Gil, D. (2020). Unraveling the discussion entre les carulistes et les molin-

- istes (paris, 1828). *Soundboard Scholar*, 6(1):11–21. <https://doi.org/10.56902/sbs.2020.6.5>.
- [Martín-Gil, 2023] Martín-Gil, D. (2023). *The Classical Guitar in Spain, Portugal, Italy & Germany*, chapter The Italians leaving their mainland, pages 75–84. Instituto Nacional de Artes Escénicas y Música.
- [Molino, 1817] Molino, F. (1817). *Nouvelle Méthode Complète pour la Guitare ou Lyre*. Gambaro.
- [Molino, 1822b] Molino, F. (1821/1822b). *Nouvelle Méthode pour la Guitare*. Breitkopf & Härtel.
- [Molino, 1822a] Molino, F. (1822a). *Le Maître de Guitare*. Molino & Laffillé.
- [Molino, 1823] Molino, F. (1823). *Grande Méthode Complète pour Guitare ou Lyre*. Molino, Lemoine, Laffillé, Richault & Guillaume Gaveaux Aîné.
- [Molino, 1827] Molino, F. (1826/1827). *Supplément a la Méthode*. Molino, Lemoine, Richault & Janet et Cotelte.
- [Page et al., 2023] Page, C., Sparks, P., and Westbrook, J. (2023). *The Great Vogue of the Guitar in Western Europe*. The Boydell Press.
- [Paget, 2023] Paget, J. (2023). *Belonging, Detachment and the Representation of Musical Identities in Visual Culture*. Hollitzer Verlag. <https://doi.org/10.2307/jj.5211766.12>.
- [Pouloupoulos, 2015] Pouloupoulos, P. (2015). The guitar as an "open-air" instrument in the early romantic era. *Soundboard Scholar*, 1(1):4–15. <https://doi.org/10.56902/sbs.2015.1.5>.
- [Pouloupoulos, 2018] Pouloupoulos, P. (2018). The impact of françois chanot’s experimental violins on the development of the earliest guitar with an arched soundboard by francesco molino in the 1820s. *Early Music*, 46(1):67–86. <https://doi.org/10.1093/em/cay007>.
- [Quantz, 1966] Quantz, J. J. (1966). *On playing the flute*. Faber and Faber. Translated by Edward R. Reilly.
- [Rings, 2003] Rings, S. (2003). *American Record Guide*, volume 66, chapter Overview: Guitar music, pages 58–65.
- [Rosen, 1988] Rosen, C. (1988). *Sonata Forms*. Penguin Books.
- [Russell, 2003] Russell, C. H. (2003). *The Cambridge Companion to the Guitar*, chapter Radical innovations, social revolution, and the baroque guitar, pages 151–181. Cambridge University Press. <https://doi.org/10.1017/ccol9780521801928.011>.
- [Schlegel and Goy, 2025] Schlegel, A. and Goy, F.-P. (2025). Baroque guitar. accords nouveaux.

- Retrieved on 05/03/2025 from <https://accordsnouveaux.ch/en/instruments/baroque-guitar>.
- [Schneider, 1985] Schneider, J. (1985). *The contemporary guitar*, chapter Overview: 1800 to the present, pages 3–8. University of California Press.
- [Sor, 1830] Sor, F. (1830). *Méthode pour la guitare*.
- [Stenstadvold, 2013] Stenstadvold, E. (2013). ‘we hate the guitar’: prejudice and polemic in the music press in early 19<sup>th</sup>-century europe. *Early Music*, 41(4):595–604. <https://doi.org/10.1093/em/cat103>.
- [Stenstadvold, 2018] Stenstadvold, E. (2018). Long or short? the appoggiatura in the early 19<sup>th</sup>-century guitar tradition, with special reference to the music of fernando sor. *Early Music*, 46(1):87–101. <https://doi.org/10.1093/em/cax116>.
- [Tyler and Sparks, 2007] Tyler, J. and Sparks, P. (2007). *Guitar and Its Music*. Oxford University Press.
- [Vande Moortele, 2017] Vande Moortele, S. (2017). *The Romantic Overture and Musical Form from Rossini to Wagner*. Cambridge University Press.
- [Verrett, nd] Verrett, L. (n.d.). Early romantic guitar. Retrieved August 11, 2025 from <https://www.earlyromanticguitar.com/>.
- [Wade, 2001] Wade, G. (2001). *A concise history of the classic guitar*, chapter The classic guitar, pages 61–105. Mel Bay.
- [Walter, 2008] Walter, A. C. (2008). The early nineteenth century guitar: An interpretive context of the contemporary guitar.
- [Westbrook, 2013] Westbrook, J. (2013). Louis panormo ‘the only maker of guitars in the spanish style’. *Early Music*, 41(4). <https://doi.org/10.1093/em/cat090>.
- [Zartman, 2010] Zartman, D. (2010). Musician’s guide to venue acoustics. *Acoustical Society of America*. <https://doi.org/10.1121/1.3436576>.

# List of Figures

|      |                                                                                                                     |    |
|------|---------------------------------------------------------------------------------------------------------------------|----|
| 1.1  | Molino, Nouvelle méthode, 1817, p. 11, Parts of the guitar . . . . .                                                | 10 |
| 1.2  | Molino, Grande méthode complete, 1823, p.13, Molino's own guitar model . . . . .                                    | 13 |
| 1.3  | Molino's guitar model from the collection of the Muziekinstrumentenmuseum in Brussels (Belgium) (ca.1823) . . . . . | 13 |
| 1.4  | Label Bernard Enzensperger guitar . . . . .                                                                         | 14 |
| 1.5  | Guitar Bernard Enzensperger (1841) . . . . .                                                                        | 15 |
| 1.6  | Guitar Andreas Kirschner (2023) . . . . .                                                                           | 16 |
|      |                                                                                                                     |    |
| 2.1  | La Guitaromanie, de Marescot, La Guitaromanie, 1828, p.1 . . . . .                                                  | 24 |
| 2.2  | La Contradanse, de Marescot, La Guitaromanie, 1828, p.1 . . . . .                                                   | 25 |
| 2.3  | Discussion entre les Carulistes et les Molinistes, de Marescot, La Guitaromanie, Paris, 1828, p.33 . . . . .        | 29 |
| 2.4  | <i>Deux Fantaisies</i> , front page . . . . .                                                                       | 32 |
| 2.5  | <i>Deux Fantaisies</i> , Fantasia 1, Allegro, bars 1 to 8 . . . . .                                                 | 33 |
| 2.6  | <i>Deux Fantaisies</i> , Fantasia 1, Allegro, bars 49 to 56 . . . . .                                               | 34 |
| 2.7  | <i>Deux Fantaisies</i> , Fantasia 2, Allegro, bars 1 to 8 . . . . .                                                 | 34 |
| 2.8  | <i>Deux Fantaisies</i> , Fantasia 2, Allegro, bars 54 to 69 . . . . .                                               | 35 |
| 2.9  | <i>Deux Fantaisies</i> , Fantasia 1, Maestoso Sostenuto, bars 1 to 8 . . . . .                                      | 36 |
| 2.10 | Grande Ouverture, Op.17, Ouverture 1, Andante, bars 1 to 8 . . . . .                                                | 36 |
| 2.11 | <i>Deux Fantaisies</i> , Fantasia 1, Allegro, bars 102 to 105 . . . . .                                             | 36 |
| 2.12 | Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 102 to 105 . . . . .                                           | 37 |
| 2.13 | <i>Deux Fantaisies</i> , Fantasia 1, Allegro, bars 136 to 140 . . . . .                                             | 37 |
| 2.14 | Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 136 to 140 . . . . .                                           | 37 |
| 2.15 | <i>Deux Fantaisies</i> , Fantasia 1, Allegro, bars 168 to 171 . . . . .                                             | 37 |
| 2.16 | Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 168 to 171 . . . . .                                           | 38 |
| 2.17 | <i>Deux Fantaisies</i> , Fantasia 1, Allegro, bars 264 to 267 . . . . .                                             | 38 |
| 2.18 | Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 264 to 267 . . . . .                                           | 38 |
| 2.19 | Grande Ouverture, Op. 17, Ouverture 1, Allegro, bars 18 to 34 . . . . .                                             | 39 |
| 2.20 | <i>Deux Fantaisies</i> , Fantasia 1, Allegro, bars 65 to 68 . . . . .                                               | 39 |

|      |                                                                                       |    |
|------|---------------------------------------------------------------------------------------|----|
| 2.21 | Deux Fantaisies, Fantasia 1, Allegro, bars 124 to 140 . . . . .                       | 39 |
| 2.22 | Molino, Nouvelle Méthode complete pour la Guitar ou Lyre, 1817, p. 24 . . . . .       | 42 |
| 2.23 | Molino, Grande Méthode, 1823, p.120, scordatura to E major . . . . .                  | 45 |
| 2.24 | Sor, Méthode pour la Guitare, 1830, p.82, using a table as a guitar support . . . . . | 48 |
| 2.25 | Molino, Grande Méthode, 1823, p.39, left hand playing a barré chord . . . . .         | 50 |
| 2.26 | Molino, Le maître de Guitare, 1822, p.4, right-hand finger placement on the strings . | 51 |
| 2.27 | Molino, Le maître de Guitare, 1822, p.4, example of right-hand fingerings . . . . .   | 53 |

# List of Tables

|     |                                                                                                                                                               |    |
|-----|---------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1.1 | Overview of most important schools of construction of 19 <sup>th</sup> -century guitars and their most important builders and players (Verrett, nd) . . . . . | 12 |
| 1.2 | Overview of differences between the Enzensperger guitar (1841) and Kirschner guitar (2023) . . . . .                                                          | 21 |
| 2.1 | Methods used for the comparison with methods written by Francesco Molino . . . .                                                                              | 45 |
| 2.2 | Methods written by Francesco Molino (Stendstavold, 2010) . . . . .                                                                                            | 46 |
| 2.3 | Summary of the journal related to the musical interpretation of Molino's works . . .                                                                          | 56 |
| 3.1 | Concert program performance 1 . . . . .                                                                                                                       | 64 |
| 3.2 | Concert program performance 2 . . . . .                                                                                                                       | 64 |



# Appendix A: Deux Fantaisies, Opus 13

Gl. Boije  
GAVA fr., Ing. C. O. Boije laf. Gennar  
1924

*Deux*  
**FANTAISIES**  
*pour la Guitare*  
*composées et dédiées*  
*à Monsieur le Marquis de Spin*  
par  
**F. MOLINO.**  
*Professeur de Violon de la Chapelle et de la Chambre de S. M.*  
*le Roi de Sardaigne*

Ouv. 13.

à Leipsic

Prix 8 Gr.

Chez Breitkopf & Härtel.



1924  
992.



This page of musical notation is for a piece in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *sf* (sforzando), *p* (piano), *dol* (dolce), and *ff* (fortissimo). The piece is identified as 'The Merry Widow' by Franz Lehár. The page number '2647' is visible at the bottom right.

4

*Maestoso sostenuto*

*Fantasia 2*

*Allegro*

2647

6

6

*con esp*

*cres*

*sf*

*p*

*cres*

*f*

*ff*

*dol*

*dimin*

*p*

*pp*

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The tempo and style are indicated by the markings *con esp* (con spirito) and *dol* (dolce). The score features a variety of dynamic markings: *sf* (sforzando), *p* (piano), *cres* (crescendo), *f* (forte), *ff* (fortissimo), *dimin* (diminuendo), and *pp* (pianissimo). The music is characterized by rapid sixteenth-note passages, often beamed together, and includes several trills. The piece concludes with a final cadence in G major.

*dot*

*ff*

*p 7<sup>me</sup> pos.*

*p*

*cres*

*f*

*p*

*cres*

*f*

*ff*

*ff*

*p*

*ff*

*cres*

*ff*

*Fine*



## Appendix B: Grande Ouverture, Opus 17



Source gallica.bnf.fr / Bibliothèque nationale de France

[illegible]

Handwritten musical score on page 8 of a manuscript. The page contains ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), and *sf* (sforzando) are present throughout the score. Performance instructions like *co.* (coda) and *ff.* (fortissimo) are also visible. The manuscript shows signs of age, with some staining and wear along the edges.

Handwritten musical score for the Grande Ouverture, Opus 17, page 92. The score is written on ten staves in G major (one sharp) and 4/4 time. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *sf*, *f*, *ff*, *p*, and *pp*. The manuscript shows signs of age, including foxing and staining.

4

8

5

Handwritten musical score on page 5, featuring ten staves of music. The notation includes various dynamics and articulations:

- Staff 1: *har.*, *cres.*, *po.*, *co.*, *FF*.
- Staff 2: *sF*, *P*, *2<sup>a</sup> pos.*, *3<sup>a</sup> pos.*, *sE*, *P*.
- Staff 3: *2<sup>a</sup> pos.*, *F*, *sE*, *P*, *2<sup>a</sup> pos.*, *3<sup>a</sup> pos.*, *sE*, *P*, *F*.
- Staff 4: *F*, *E*, *dol.*.
- Staff 5: *sE*.
- Staff 6: *sE*, *F#*, *sE*.
- Staff 7: *sE*, *F*, *2<sup>a</sup> pos.*, *P*, *PP*.
- Staff 8: *cres.*, *F*, *FF*.



## Appendix C: Deux Fantaisies, Opus 13 (annotated scores)

# Fantasia 1

Maestoso sostenuto

The musical score for Fantasia 1, Opus 13, is written in 4/4 time and consists of 18 measures. The key signature has two sharps (F# and C#). The score is annotated with various musical notations and performance instructions.

**Measure 1:** Starts with a fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 2:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 3:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 4:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 5:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 6:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 7:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 8:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 9:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 10:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 11:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 12:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 13:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 14:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 15:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 16:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 17:** Continues the fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Measure 18:** Ends with a fortissimo (*ff*) dynamic. The notation includes a blue vertical line and a blue bracket labeled "CII--1".

**Performance Instructions:**

- ff* (fortissimo) is indicated at the beginning of measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, and 18.
- dolce* (sweet) is indicated at the beginning of measure 5.
- sf* (sforzando) is indicated at the beginning of measure 6.
- p* (piano) is indicated at the beginning of measure 7.
- sf* (sforzando) is indicated at the beginning of measure 8.
- p* (piano) is indicated at the beginning of measure 9.
- con espressivo* (with expression) is indicated at the beginning of measure 10.
- pp* (pianissimo) is indicated at the beginning of measure 18.
- rall.* (rallentando) is indicated at the beginning of measure 18.

## 2 Allegro

Musical score for a piece in 2/4 time, marked **Allegro**. The score consists of nine staves of music. The key signature has two sharps (F# and C#). The piece begins with a first ending bracket (1) over the first staff. Performance markings include *dolce (sul tasto)*, *(sul ponticello)*, *rall.*, *a tempo*, *ff*, *dolce*, and *p*. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. A section starting at measure 47 is marked **CII** and contains complex rhythmic patterns with fingerings. The piece concludes with a final measure marked *p*.

73 3

73 *cres.* *f* *ff*

81 *sf* *p* *sf*

89 *p* *cres.* *f* *sf* *p* *sf* *p* *cres.*

100 *f* *ff* *p (sul tasto)*

109

117 *(sul ponticello)*

124 *sf* *p* *sf* *p* *sf* *p* *sf* *p* *f* *cres.*

132

136 *ff*

4

141 *dolce*  
(sul tasto)

149 (sul ponticello) *rall.* *f*

157

165

173 *ff* *rall.* *dolce*

CVII

181

190 *p* *sf p*

199 *sf p* *sf p*

207 *cres.* *f* *ff*

214 5



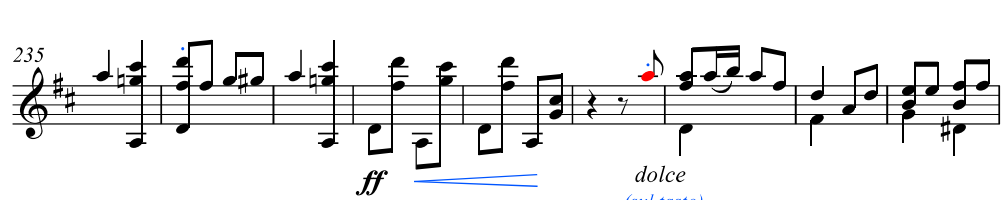
*sf p sf p cres.*

224



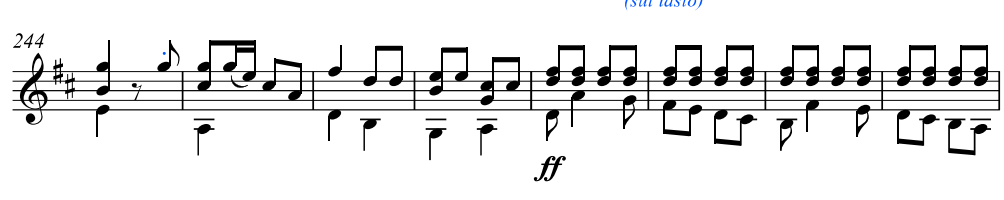
*f sf p sf p cres. f*

235



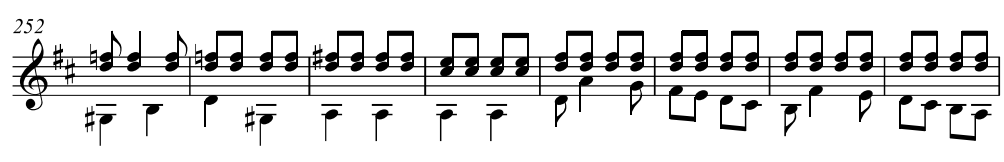
*ff dolce (sul tasto)*

244

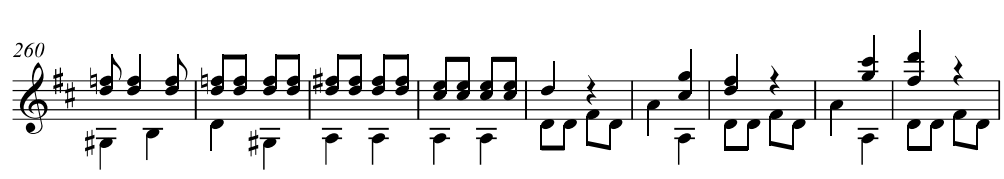


*ff*

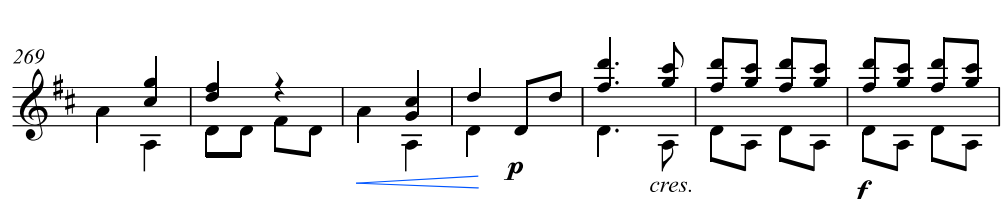
252



260



269



*p cres. f*

276



*ff P (subito)*

# Fantasia 2

**Maestoso sostenuto**

*ff* *p* (*sul ponticello*) *dolce*

6 *sf* *p* (*sul ponticello*) *dolce*

10 *sf* *con espressivo*

13 *f* *ff* *p*

16

18

**Allegro**

1 *dolce* *(sul tasto)* *(sul ponticello)*

6 *sf*

11 *sf* *sf* *sf* *sf* *sf* *sf*

16 *dolce* *p* *rall.* *dolce a tempo* *(sul tasto)*

21 *(sul ponticello)*

26 *ff* *mf* *ff* *mf*

31 *ff* *mf* *mf*

35 *p*

39

43 *ff*

48 3

*ff*

52 *rall.* *dolce* *mp* *con espressivo (sul tasto)*

56

61

65

70 *p* *cresc.*

74 *f*

78 *ff*

84 *ff*

89 *p* *p*

4

94

*p* *sf* *p*

98

*cresc.* *f* *ff* *dolce (sul tasto)*

102

106

110

114

*f*

118

*ff*

122

126

*dim.*

130

*p* *pp* *dolce*

133 5

(sul ponticello)

138 *ff* *mp* *ff*

143 *mp* *ff* *mp* *mp*

148 *cresc.*

152

156 7e pos. *p*

161

166 *f*

171 *f* *ff* *f* *p*

6

176

*cresc.* *f*

180

*p*

184

*cresc.* *f*

188

*ff*

192

*ff*

198

*ff* *p*

203

*cresc.* *f*

207

*ff*

210

*pp*

The musical score consists of nine staves of music. The first staff (measures 176-179) begins with a treble clef and a key signature of two sharps. It contains eighth and sixteenth notes, with a crescendo marking and a forte (f) dynamic. The second staff (measures 180-183) continues the melodic line with a piano (p) dynamic. The third staff (measures 184-187) shows a crescendo and a forte (f) dynamic. The fourth staff (measures 188-191) features a fortissimo (ff) dynamic. The fifth staff (measures 192-195) also has a fortissimo (ff) dynamic. The sixth staff (measures 196-199) includes a fortissimo (ff) dynamic followed by a piano (p) dynamic. The seventh staff (measures 200-203) has a crescendo and a forte (f) dynamic. The eighth staff (measures 204-207) begins with a fortissimo (ff) dynamic. The ninth staff (measures 208-210) ends with a fortissimo (ff) dynamic, a blue line, and a pianissimo (pp) dynamic marking.

# Appendix D: Practice journal

## General playing position

|                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|--------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Could modern supports be used on the romantic guitar?              | Both the back as the sides of the RG are much smaller than the CG. The use of modern lift seems therefore unfeasible.                                                                                                                                                                                                                                                                                                            |
| What are the advantages of using a foot stool?                     | The RG should be lifted slightly higher than my CG. A footstool can easily be adapted for this. It is both a stable yet flexible position for the RG and the body.                                                                                                                                                                                                                                                               |
| What are the advantages of using a strap?                          | The strap keeps the RG very close to the body, which results sometimes in an almost limiting angle for the left hand. On the other hand does it feel more natural for the right hand, as it is positioned naturally closer to the bridge, a position one would use in the 19 <sup>th</sup> century as well. The use of a strap results in a very symmetrical position for both feet, which feels natural and stable to the body. |
| Which sitting position will I use while practicing and performing? | During practice sessions the use of a strap was very helpful. The stable and balanced sitting position is advantageous during many hours of practice. During a concert I prefer the footstool, which makes the switch from one guitar to the other more easier, with a closer connection between the body and the guitar.                                                                                                        |

## Phrasing & articulation

|                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Should there be a conscious imbalance between the attack of the right hand fingers?                                                                                                                                                                                                                                | Yes, many passages contain a melodic theme to be played on the trebles with a simultaneously played accompaniment on the bass strings or vice versa. This requires an imbalance between the melody and accompaniment to highlight the melodic line present in the music. This imbalances changes throughout the music.                                                                                                                            |
| Can the effect consciously be used to create a different effect although not notated in the score?                                                                                                                                                                                                                 | In <i>Fantasia 2</i> , in the main movement, bars 96 to 100, both notes played by the thumb and other fingers are equally important. Using the thumb with a naturally more energetic force creates a different effect in those lines. The melodic line has a more natural flow. A similar passage can be found in <i>Fantasia 1</i> , in the main movement, bars 124 to 140 where this idea is further reinforced by the notated dynamic symbols. |
| Some beams are pointing upward and some downward, as consciously notated by Molino, do I approach them correctly?                                                                                                                                                                                                  | Molino tries to write specifically for the thumb by pointing the beams downward. Although almost no fingerings for the RH are notated, he is very conscious of what the thumb should play and should not play.                                                                                                                                                                                                                                    |
| Is there a difference when we relate this information to the classical guitar instead of the romantic guitar?                                                                                                                                                                                                      | As the bass strings do not sustain the bass notes always that well, the higher force of the thumb can help in creating longer sounding and more clear bass notes. When playing the classical guitar one should take care that using the same force as on a romantic guitar this might result in overly present bass notes, as the resonance and balance between strings is higher on the classical guitar.                                        |
| No specific accents are notated in the score, how do I approach this?                                                                                                                                                                                                                                              | Based on a personal interpretation some accents were added in certain phrases.                                                                                                                                                                                                                                                                                                                                                                    |
| Instrumentalist model their performances on that of the finest singers of the period, a player should look for natural breaths in their music (Walter, 2008). The <i>bel canto</i> style of singing calls for agility, flexibility and lyrical virtuosity (Walter, 2008). Do I take this information into account? | After reading about the subject, I did change the way I approach the music. Singing the notes is the most important step to take into account. Thinking the music as a small opera, with different voices communicating, was the best analogy to recreate this idea musically. The idea of integrating opera is a clear influence from Italian vocal music, which highly influenced Molino's compositional style.                                 |

---

|                                                                                                                                                    |                                                                                                                                                                                                                                                    |
|----------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| When a melody is repeated, the accentuation should be varied so it always appears new (Walter, 2008). Do I do this?                                | During the first weeks of practice this information was neglected. Later I started changing colors on every phrase that was a literal repeat to make the music more interesting. Additionally changing the accentuation might reinforce this idea. |
| In the sonata form, single phrases are independent and their proportions clearly defined (Rosen, 1988). Do I take this into account while playing? | Not a first, this was a process which became more clear and intuitively during the weeks of practice.                                                                                                                                              |

---

## Tempo

---

|                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Does the allegro movement need a high tempo to sound interesting? The metronome was invented at beginning of the 19 <sup>th</sup> century, but notated metronome tempi were not yet present in Molino's scores? | The most important thing concerning the allegro movement is the contrast with the tempo from the introductory movement. Contrast and relative tempi are more important than absolute tempi. In Molino's <i>Grand Overture</i> , opus 17, the introductory movement was labelled andante, which was not done so explicitly in opus 13L. Hereby reinforcing the idea of a contrast in tempo between the introductory and main movement of each <i>fantaisie</i> . |
| How do I approach <i>dolce</i> passages?                                                                                                                                                                        | <i>Dolce</i> might not only refer to a certain color, but also to a slightly slower tempo to create even more contrast (Walter, 2008). Create a sweet color (e.g. <i>sul tasto</i> ) with a slightly lower tempo.                                                                                                                                                                                                                                               |
| How do I integrate <i>tempo rubato</i> or tempo flexibility into my playing?                                                                                                                                    | Each phrase has a clear beginning and end. 'Play not more than a couple of bars in a row in one tempo' (Walter, 2008). I do not go this far, but this gives a clear indication that one can go much further than what we are used to nowadays.                                                                                                                                                                                                                  |
| Can I be too flexible in the tempi?                                                                                                                                                                             | As long as the phrases and themes remain clear, non-musical audiences might not overthink the tempo flexibility. A general flow should be present. More scholarly listeners, or people listening with the score in front of them might be more critical (Walter, 2008). As long as it concerns a live performance and not a recording, the tempo flexibility will be perceived less disturbing.                                                                 |

---

---

|                         |                                                                                                                                                                                                                                                                                                                                                     |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Which tempi will I use? | <p><i>Fantasia 1</i>, introductory movement: ♩= 75 - 80 <i>Fantasia 1</i>, main movement: ♩= 125 - 135 <i>Fantasia 2</i>, introductory movement: ♩= 75 - 80 <i>Fantasia 2</i>, main movement: ♩= 145 - 155</p> <p>No tempi are absolute. One should always leave room for adaptations. Some tempi might depend on acoustics of a venue as well.</p> |
|-------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---

|                                                                                                                                                                                         |                                                                                                                                                                                                                                                                                                                                 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| No tempo should remain constant for more than a few bars as the use of tempo flexibility is an expressive device (Rosen, 1988; Walter, 2008). How can I integrate this into my playing? | <p>Our understanding of tempo changed through time. We can be more flexible, but should always keep a certain flow. The flexibility in tempo should coincide with the themes and phrases present in the sonata. By trying going too far in contrasting the tempi, the concept of tempo flexibility became more clear to me.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---

## Chords

---

|                                                                    |                                                                                                                                                                                               |
|--------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Do I approach all chords like Molino explained in his own methods? | <p>Yes, in the first practice sessions I played all chords like advised by Molino. Later onwards, I did change some chords to full strummed chords to create more volume (6-note chords).</p> |
|--------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---

|                                                                |                                                                                                                                                                                                                                         |
|----------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Can I arpeggiate additional chords, as I would intuitively do? | <p>Yes, Molino mentions in his methods that not all signs for arpeggiated chords are notated, a player should add this expressiveness, especially in slower passages. How much is too much, can however not be objectively defined.</p> |
|----------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---

|                                                                     |                                                                                                                                                                                                                                                                     |
|---------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Do I use the nails or the flesh of the thumb when strumming chords? | <p>Nothing is mentioned on the topic by Molino. The flesh of the thumb to strum chords could be used as an expressive tool in a very select amount of passages to create a contrast. Having two options helps widening the tonal palette present in the guitar.</p> |
|---------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---

|                                                         |                                                                                                                                                                                                                                                                                            |
|---------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Should there again be an imbalance between the fingers? | <p>Yes, because the basses might be too present if I do not focus on the trebles more, so more weight than usual was put on my ring finger than if I would play the same chords on the classical guitar. This is however different for any guitar, romantic or classical, constructed.</p> |
|---------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---

## Tonal colors

---

|                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| How do I approach the use of the tonal pallette present in de romantic guitar?                                                                                    | Playing many different pieces, even contemporary music, helped to discover tonal colors in the romantic guitar. A huge help in this search was playing many different romantic guitars.                                                                                                                                                                                                                        |
| Both scores indicate to play <i>dolce</i> in certain passages. Will I produce this effect with a more <i>tasto</i> sound, like is common on the classical guitar? | As mentioned by Walter (2008) <i>dolce</i> might imply a sweeter tone, but also a change in tempo, using a slower tempo as is in line with the idea of tempo flexibility. In my playing I recreate this idea of a sweeter tone, by moving the hand to the left, to create a <i>sul taste</i> sound. A slightly lower tempo helped in creating an even more contrasting sound with previous and following bars. |

---

## Left hand

---

|                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|----------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Do I play all left hand indications as written in the score?               | Only in a very few bars some indications of the fingerings of the left hand are notated. In these case I do follow the advised fingerings.                                                                                                                                                                                                                                                                                                                   |
| Should I use the left hand thumb?                                          | No, it seems not to be necessary for this repertoire. Molino was not in favor of using the left hand thumb. His repertoire is written so it is playable without using the left hand thumb. This is in contrast with e.g. Giuliani whom was known to fret the sixth string with his left hand thumb. This was not illogical as he played Viennese guitars with a small neck and had a different compositional style as well (Page, Sparks & Westbrook, 2023). |
| Do I approach the barre differently after reading Molino's guitar methods? | No, the manner of playing is similar.                                                                                                                                                                                                                                                                                                                                                                                                                        |

---

## Right hand

|                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| How do I use my right hand ring finger in the repertoire?                                                                             | As for <i>Fantasia 1</i> , I used my a-finger in chords consisting of four or more notes and for sixteenth notes in bars 1, 5, 40-44, 46-47 and bars 172-180 of the main movement. This was mostly done to avoid repeating the m-finger and increase speed, although it is possible not to use the a-finger. Other instances where the a-finger was used was when spacing is too big, e.g. using the third and first string simultaneously. All cases mentioned are in line with Molino's thinking.                                                                                                                                                                                                                                                                                                                                                                                                                               |
| How does the use of the little finger of the right hand for stability (placed on the soundboard) in the right hand affect my playing? | The use of the right hand little finger for stability does not feel natural at first. It might work after some practice, but is not efficient when using tonal colors. It locks the hand too much into one position. In general, I place a finger on a string that is not in use for additional support. This is the only thing possible on both a romantic guitar as a classical guitar. Using the same approach makes switching from one to the other easier.                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Do I use <i>apoyando</i> in any part of the music?                                                                                    | No, this is in line with Molino's thinking as the <i>apoyando</i> style was not yet in use in the first half of the 19 <sup>th</sup> century (Tyler & Sparks, 2002).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Should any additional right hand fingerings be notated?                                                                               | No, Molino's music seems written very intuitively for the right hand (because of chord-like structures).                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Would it be beneficial to cut of the nails?                                                                                           | No, as I want to use the romantic guitar in a contemporary performance setting where the program can often obtain many other pieces not written in the 19 <sup>th</sup> century, where I would need my nails. The overall goal outweighs historical correctness. It is also not certain if Molino did or did not play with nails, but I did change the general shape of my nails. They were slightly shorter than I was used to, to prevent scratching the soundboard as the distance between the soundboard and the strings is much smaller on the romantic guitar. Many players did not use nails because they did not like the sound or feeling, but they did play on gut strings, which is again another situation. In this case, playing on synthetic strings, it is perfectly acceptable to play with nails. As suggested by Walter (2008), one could still use the nails but add more flesh than one would normally do so. |
| Do I use my thumb on the third string?                                                                                                | Yes, e.g. in <i>Fantasia 2</i> , in bar 1 of the main movement, I do use the thumb on the third string. Looking at Molino's guitar methods many examples with written out right hand fingerings indicate that Molino would often use the thumb on the third string.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |

---

Should I play closer to the bridge compared to classical guitar for a standard right hand position? Should I use a different ‘standard’ hand position in the right hand on both guitars?

---

Yes, the optimal sound on the romantic guitar seems to be situated more closer to the bridge if compared to the classical guitar. I play at 12/63 of the string length on the classical guitar and at 8/61 of the string length on the romantic guitar.

---

### Slurs, vibrato, glissando, appoggiatura, ...

---

“Slurs and slides are the strengths of the guitar” as said by Molino. Do I make use of these strengths?

---

Yes, after reading the statement my playing changed. Additional slurs and slides seemed to improve the flow of the music.

---

Are all slurs notated or can I use/add additional slurs?

---

Many slurs seemed to be notated, but as mentioned by Walter (2008), slurs can have two different meanings on the guitar. They can be used as an expressive tool or can have a more technical purpose. It seems that mainly expressive slurs and only the most essential ones were notated by Molino. Additional slurs, especially for technical reasons can therefore be useful. Some slurs were added to the score. Example: *Fantasia 2*, introductory movement, bar 4 where a technical slur was added to create a more legato phrase.

---

Molino was not in favor of using vibrato? Do I use vibrato in my playing?

---

In only two places: in *Fantasia 2* in bars 6 and 10 of the introductory movement to accentuate dissonance in the chords. But in general I do not use any vibrato, as it does not seem necessary for this repertoire. The use of heavy vibrato became a characteristic of the contemporary performance practice, and is seen as excessive for 19<sup>th</sup>-century performance practices (Walter, 2008).

---

Do I use slides/glissandi in my playing? Is it natural?

---

When practicing for the first time, or when I was mainly practicing on the classical guitar, I did not add additional glissandi. When practicing on the romantic guitar and when the repertoire was developing, this started to change. The sound of slides on the romantic guitar is far more less pronounced while playing glissandi, making it more subtle and more useful as a technical tool. Example: *Fantasia 2*, main movement, bar 28 where glissandi were added in the highest voice to connect the notes.

---

---

|                                                                           |                                       |
|---------------------------------------------------------------------------|---------------------------------------|
| Do I approach all appoggiatura's like explained by Molino in his methods? | Yes, I play them in a similar manner. |
|---------------------------------------------------------------------------|---------------------------------------|

---

### Other remarks related to performances

---

|                                                                                                  |                                                                                                                                                                                                                                                                                                                   |
|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| What if both pieces sound better on the same guitar instead of playing one piece on each guitar? | I would still play them on one guitar. It is the end result of your performance that should be prioritized. You want to deliver the best possible performance and best possible experience for the audience. Only for research purposes, e.g. in a research recital, it could be a good idea to decide otherwise. |
|--------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---

|                                                            |                                                                                                                                                                                                                                                                         |
|------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| How can I switch comfortably from one guitar to the other? | When switching from the RG to the CG or vice versa, the LH needs to adapt, mainly due to physical differences between both fretboards. A good warm-up prevents a lot. Practicing the switch e.g. warming-up on the CG before playing on the RG, seemed to help as well. |
|------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---

|                                    |                                                                                                                                                                                                                                                                        |
|------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Which tuning will I use on the RG? | Tuning half a tone lower sounds really well, with a good resonance, and unique colors, but one should relate the tuning to the rest of the program. Tuning the RG is not as easy as tuning the CG, so one should be careful when playing e.g. a piece with scordatura. |
|------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

---





# Abstract

The 19<sup>th</sup>-century guitar, also known as the romantic guitar, is increasingly returning to the concert scene of the classical guitar. However, its contemporary use differs from that of the past. This research focuses on how the 19<sup>th</sup>-century guitar can still be beneficial to contemporary performances without strictly imitating historical practices. *Deux Fantaisies pour la Guitare*, written by Francesco Molino (1768-1847), served as the primary repertoire to explore this research topic. Although Molino was one of the most important guitar teachers and composers in Paris in the first half of the 19<sup>th</sup> century, his works are rarely performed today.

Through musical analysis and a trial-and-error approach, the *Deux Fantaisies* were played on both a romantic guitar and a modern classical guitar, allowing for a direct comparison between both. Particular attention was paid to aspects such as playability, tonal palette, and interpretative possibilities. Observations, practical considerations, and objective differences between the instruments are discussed, offering other performers who are considering to use a historical instrument in their performances insights, which can help them in making thoughtful decisions related to their performances. In addition, guitar methods by Francesco Molino, Ferdinando Carulli and Fernando Sor were analyzed and compared to gain a greater understanding of Molino's playing and compositional style. This information was used to further guide decisions related to guitar technique and musical interpretation. A practice journal was kept to track the thought processes and decisions made.

This research indicates that the romantic guitar can indeed offer unique expressive qualities and tonal colors to a performance, particularly when considering 19<sup>th</sup>-century repertoire. This is a consequence of the more singing-like and legato playing that is possible on the romantic guitar. It requires some adjustments from the performer, as one must rethink technique, posture and sound production. In addition, decisions must be made regarding the use of fingernails, including whether they are used and, if so, their appropriate shape and length. Although the romantic guitar was originally strung with gut strings, contemporary guitarists often replace them with synthetic strings. Even when synthetic strings are used, many variables remain, such as the brand of strings, the tuning pitch used, and the tuning systems that may differ for each romantic guitar.

This research once again demonstrates that both the classical and the romantic guitar can be used effectively and interchangeably in a performance to appeal to the audience, without one being considered inferior to the other. The romantic guitar should be regarded as a distinct instrument, containing unique qualities that can enrich interpretations of 19<sup>th</sup>-century repertoire, especially within a contemporary performance context.