RUSSIAN ALBUM

FOR

GUITAR

EDITED BY
VAHDAH OLCOTT BICKFORD

OP- 125

Vol. 1

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BIOGRAPHICAL

DECKER-SCHENK, Johann, (Iwan Fjodorowitsch), was born in Vienna in 1822 and died on Oct. 10, 1899 in St. Petersburg. Although born in Vienna his work was mostly done in Russia and he is thus claimed as a Russian guitarist. He was also the teacher of the leading native Russian guitarist-Lebedew. Johann Decker-Schenk was the son of Friedrich Schenk, a guitar maker who was for a time foreman in the workshop of the celebrated guitar maker, Stauffer, of Vienna. He commenced business on his own account as a guitar maker about 1849. Decker-Schenk was taught the guitar by his father and studied singing also and at an early age appeared as guitarist before Duke Max of Bavaria and other royal courts, according to Bone. He joined an operatic company as vocalist and with his wife, also a musician, toured through Russia. For some years he was engaged as a theatre director, but after the death of his first wife he gave up the theatrical profession and from 1861 resided in Petrograd as a virtuoso and teacher of the guitar. He also played the zither and mandolin. He married a Russian woman in St. Petersburg and was highly esteemed as a teacher and versatile composer,- the author of several well-known Russian operettas which enjoy popularity at the present day, particularly "Frena" and "The Soldier and the Girl." He published a Method for the guitar, also music for guitar solo and two and four guitars. He wrote and played for the Russian guitar of seven strings. He was an artist beloved by all who knew him and in 1899 his many pupils erected to his memory a monument in the cemetery of St. Petersburg. He left a daughter, Annette, who often assisted him in his concerts, and was no doubt the inspiration for his guitar duets.

GIULIANI, Mauro,- Born in Bologna, Italy about 1780. Was recognized as one of the greatest of all guitar virtuosi and composers. The "Six Variazioni sul' Aria Russa" was the outcome of his sojourn in Russia where he lived for a number of years. It has long been out of print and is given here from a copy of the original edition in the library of the author of this volume. On his first tour in Russia he received a most enthusiastic reception in St. Petersburg, "the cordiality of which was not exceeded and rarely equalled during his lifetime," according to Bone, which, considering that he created a furore in Vienna, London and throughout Europe, was saying a great deal. He afterwards made St. Petersburg his residence for several years,- even before he paid his first visit to London in 1833. It is believed that he first took up his residence in St. Petersburg in 1821 after his first successful tour of that country. A more complete biographical sketch of Giuliani appears in "Master Album," published by The American Guitar Society.

LEBEDEW, Wassilij Petrowitsch, (also spelled Lebedeff) - perhaps the most celebrated of the native Russian guitarists. Born in Capiatovski, Saratov, in 1867 and died in St. Petersburg, in 1907. His first musical instruction was on the guitar, which he played for several years as an amateur in his native city before he came under the influence of Decker-Schenk, after which he adopted the instrument professionally. He removed to St. Petersburg in 1886 where he met the artist, Decker-Schenk, whose pupil he became, and who shaped his career. When Lebedew completed his military training in 1890, he commenced his career as a guitar teacher in St. Petersburg. He visited Paris the same year, where he appeared as a guitar soloist and "The Figaro" and other French journals record his brilliant execution. He returned to St. Petersburg and in 1892 made a name as a guitar soloist at concerts given there, and from this time on his appearances were frequent. In 1898 Lebedew was appointed a professor in the Royal Military Music Academy, and after the death of his teacher in the following year was regarded as the only guitarist of repute in St. Petersburg, according to Bone, and he enjoyed an enviable reputation both as a virtuoso and teacher. His works were mostly for the 7 string Russian guitar.

NEMEROWSKI, A.- A contemporary Russian guitarist who lived during the late World War in Black Russia. Little is known of his life. His original compositions are marked by strong originality and most of them with decidedly attractive Russian characteristics.

PETTOLETTI, Pierre,- an Italian guitarist of the nineteenth century who travelled through Europe, principally in France, Germany and Russia and published numerous pieces for the guitar in the various cities he visited,- many of which rank among the best in original guitar literature. The Fantasie on the Russian song, "The Red Sarafan" herewith given was published while he was in Russia by a Russian firm and all the text on the title page, as well as his own name, appears hereon in the Russian language. This attractive work is almost unknown to the present day guitar world, and is not mentioned by any of his biographers.

VAHDAH OLCOTT BICKFORD
Los Angeles, California, Nov. 1931.

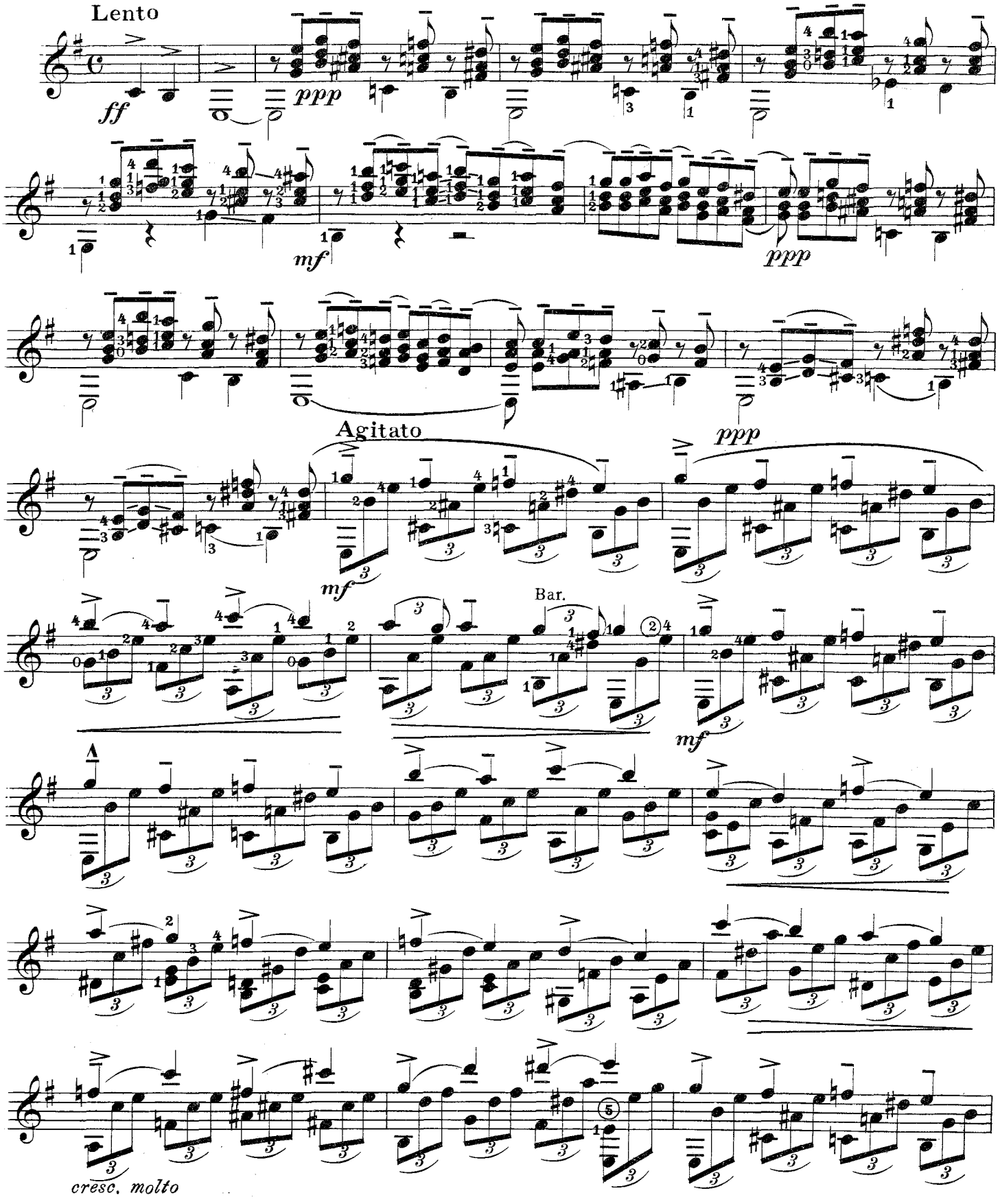
To Mr. Lee B. Milbank

Prelude

(Original in C♯ Minor.)

SERGEI RACHMANINOFF. Op. 3. No. 2

Transcription by Vahdah Olcott Bickford



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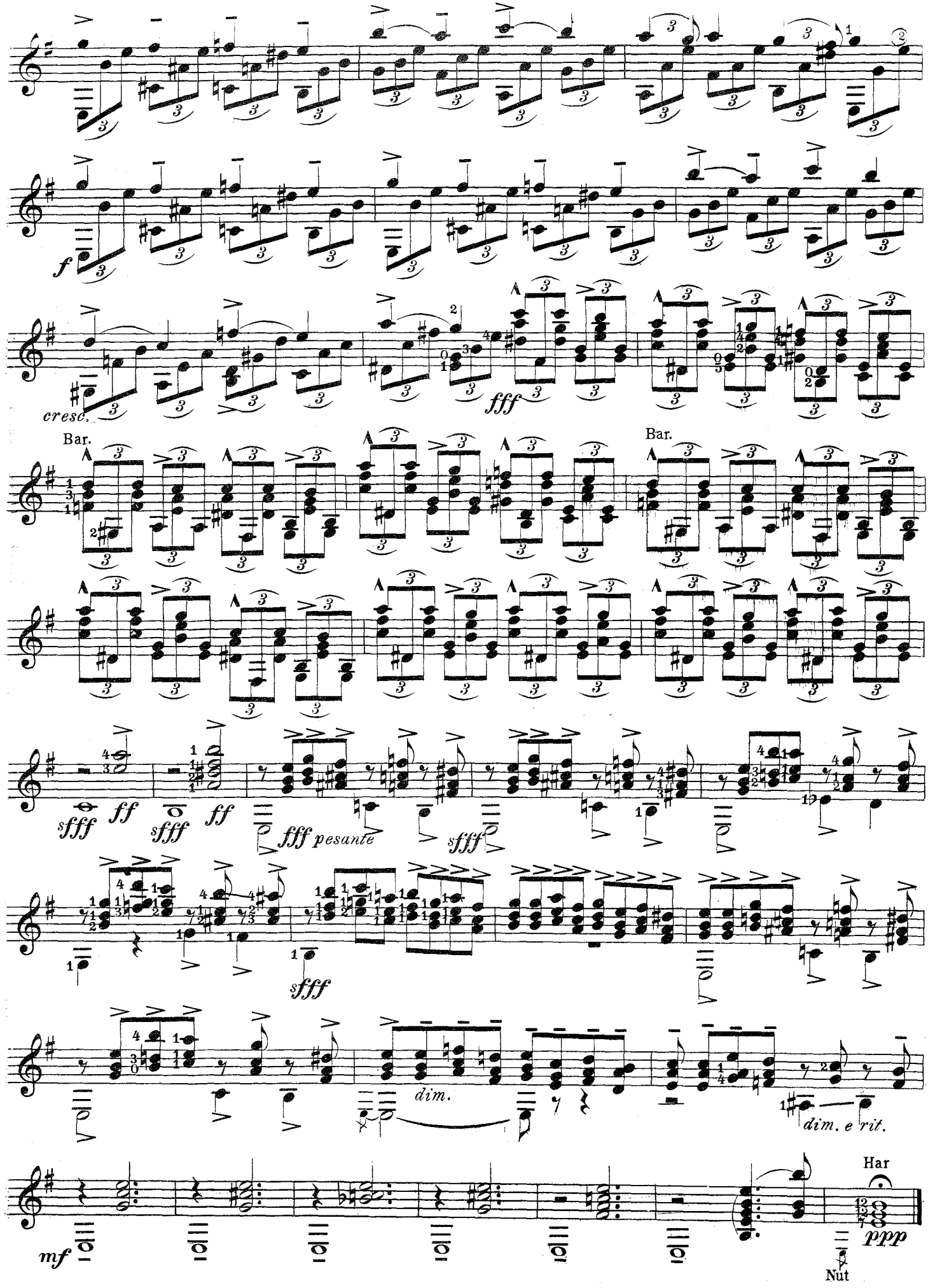
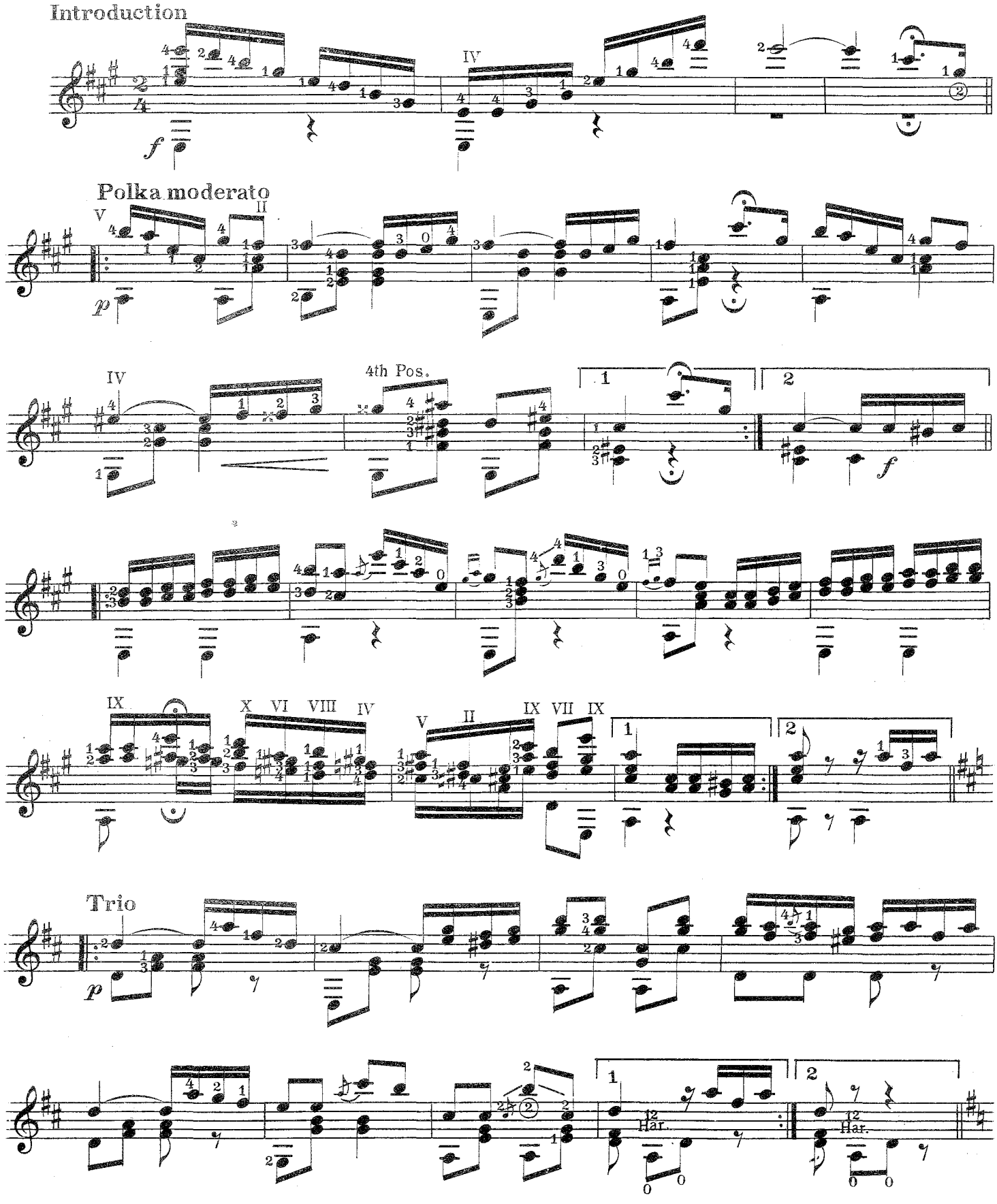
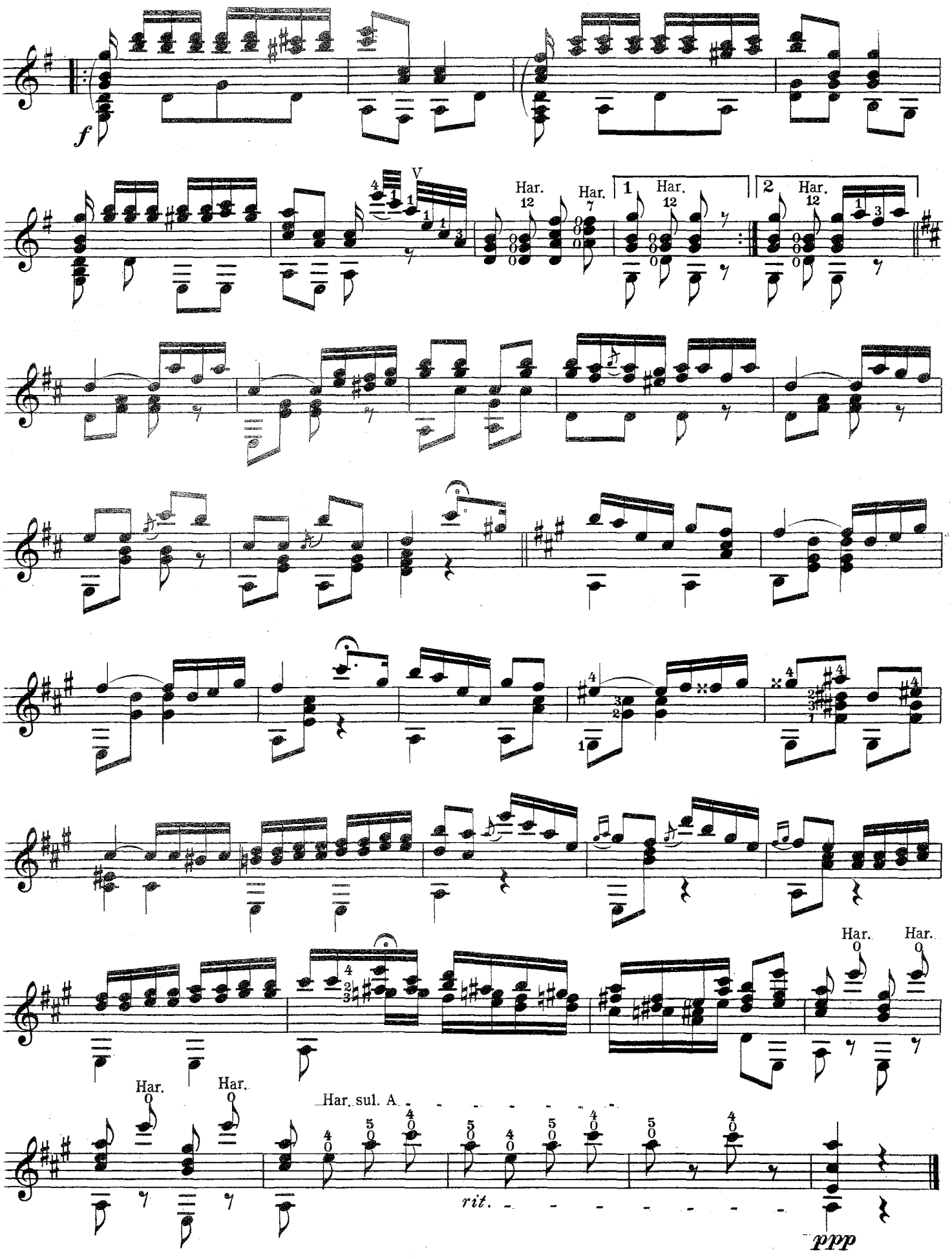

f
cresc.
fff
Bar.
Bar.
sfff
ff
sfff
ff
fff pesante
sfff
sfff
dim.
dim. e rit.
Har
mf
ppp
Nut

Alexis

Polka Lento

J. DECKER-SCHENK
Fingered by Vahdah Olcott Bickford




f
V
Har.
12
Har.
7
1
Har.
12
2
Har.
12
Har.
0
Har.
0
Har.
0
Har.
0
Har. sul. A.
rit.
ppp

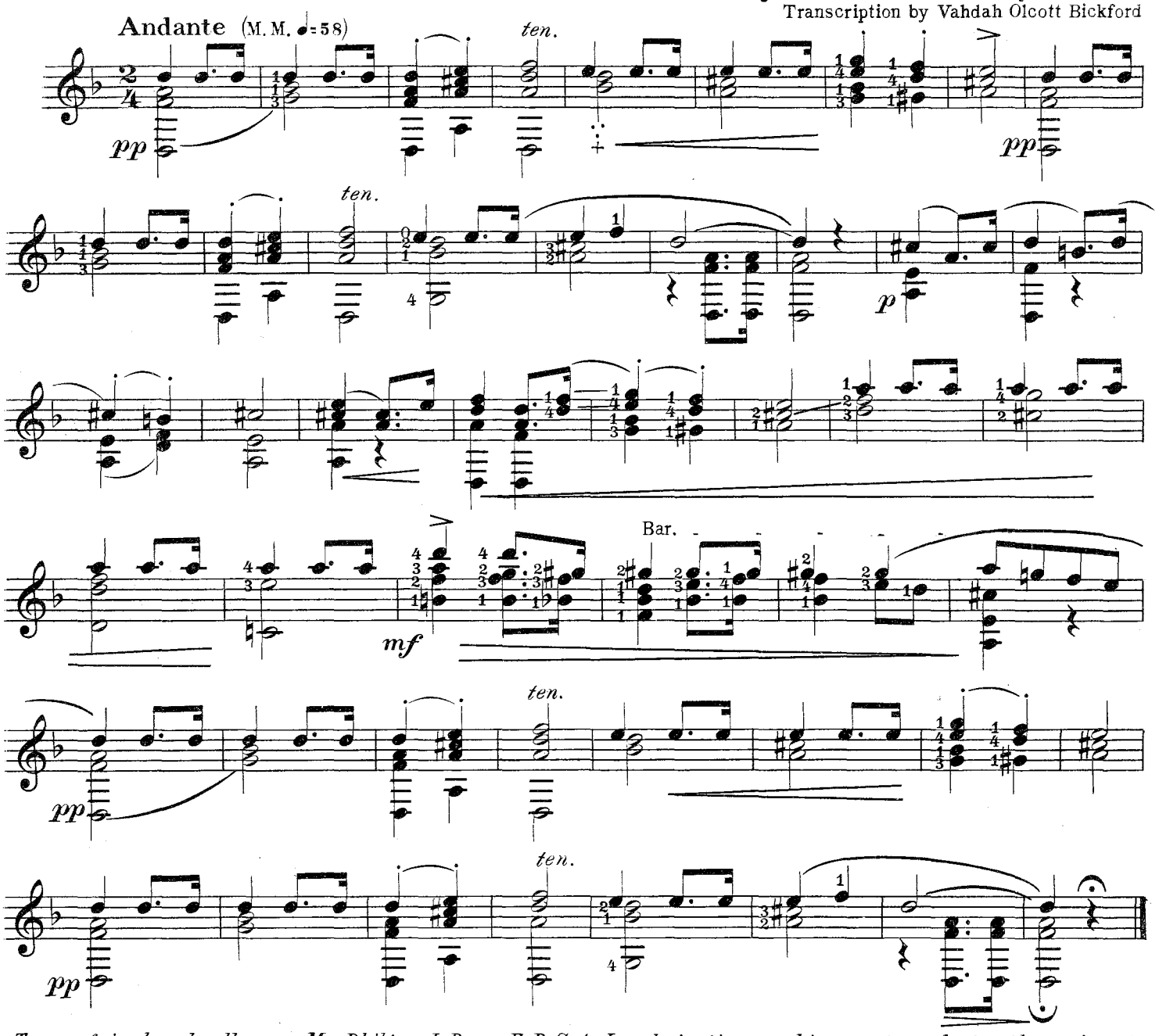
To Dr. C. F. Fiset

Dolly's Funeral

6th String to D

P. J. TSCHAIKOWSKY. Op. 39 No. 5

Transcription by Vahdah Olcott Bickford



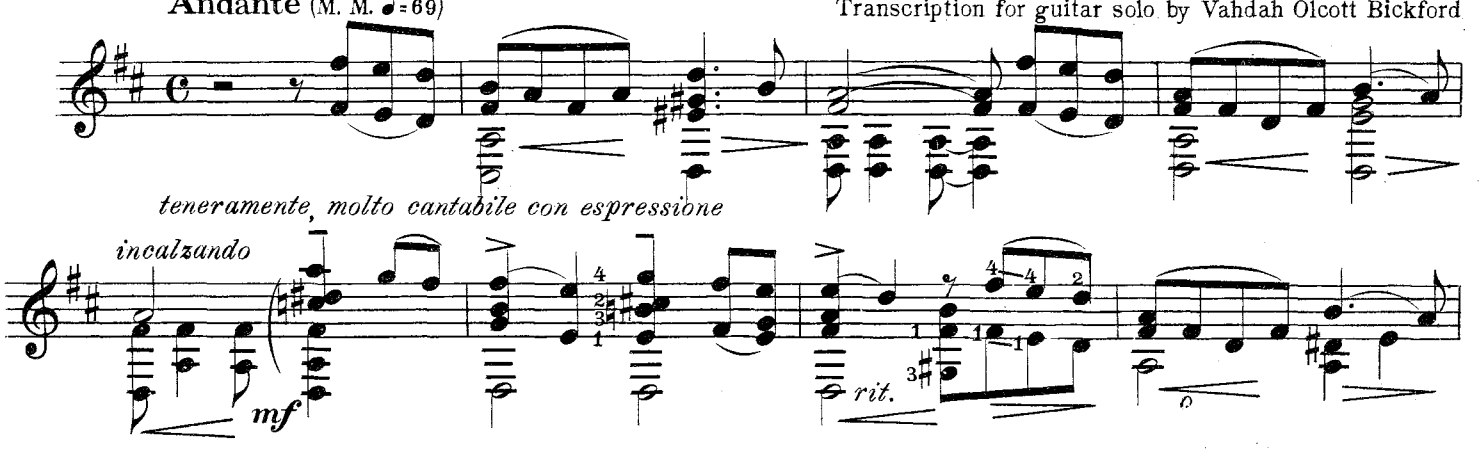
To my friend and colleague, Mr Philip J. Bone, F.R.S.A. In admiration of his great work for the guitar.

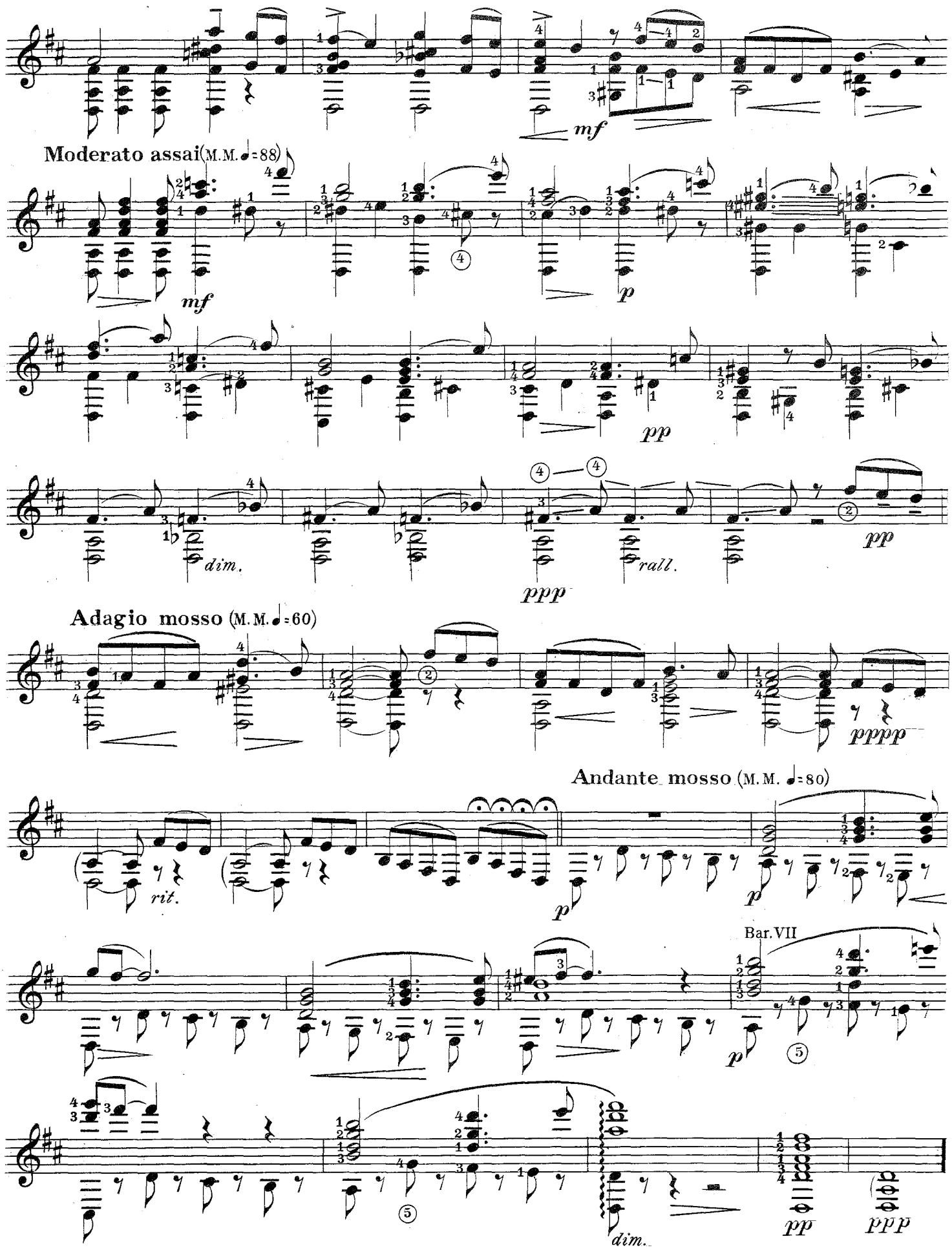
Theme from "Symphonie Pathetique"

6th String to D

P. J. TSCHAIKOWSKY. From Op. 74

Transcription for guitar solo by Vahdah Olcott Bickford




mf
Moderato assai (M.M. ♩=88)
mf
p
pp
dim.
rall.
ppp
pp
Adagio mosso (M.M. ♩=60)
pppp
Andante mosso (M.M. ♩=80)
rit.
p
p
Bar.VII
p
dim.
pp
ppp

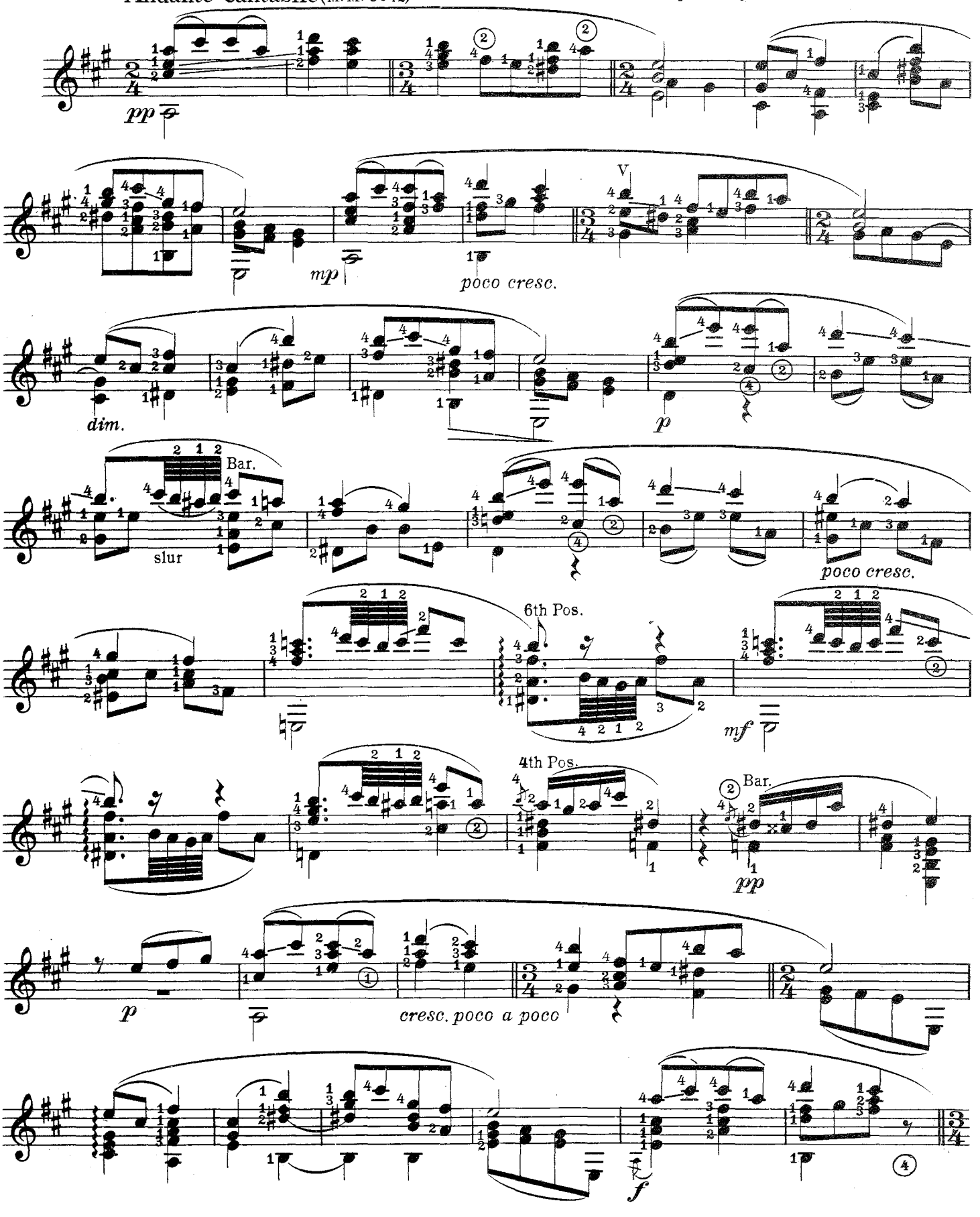
To Heinrich Albert, Guitar virtuoso - in admiration of his splendid work for the guitar

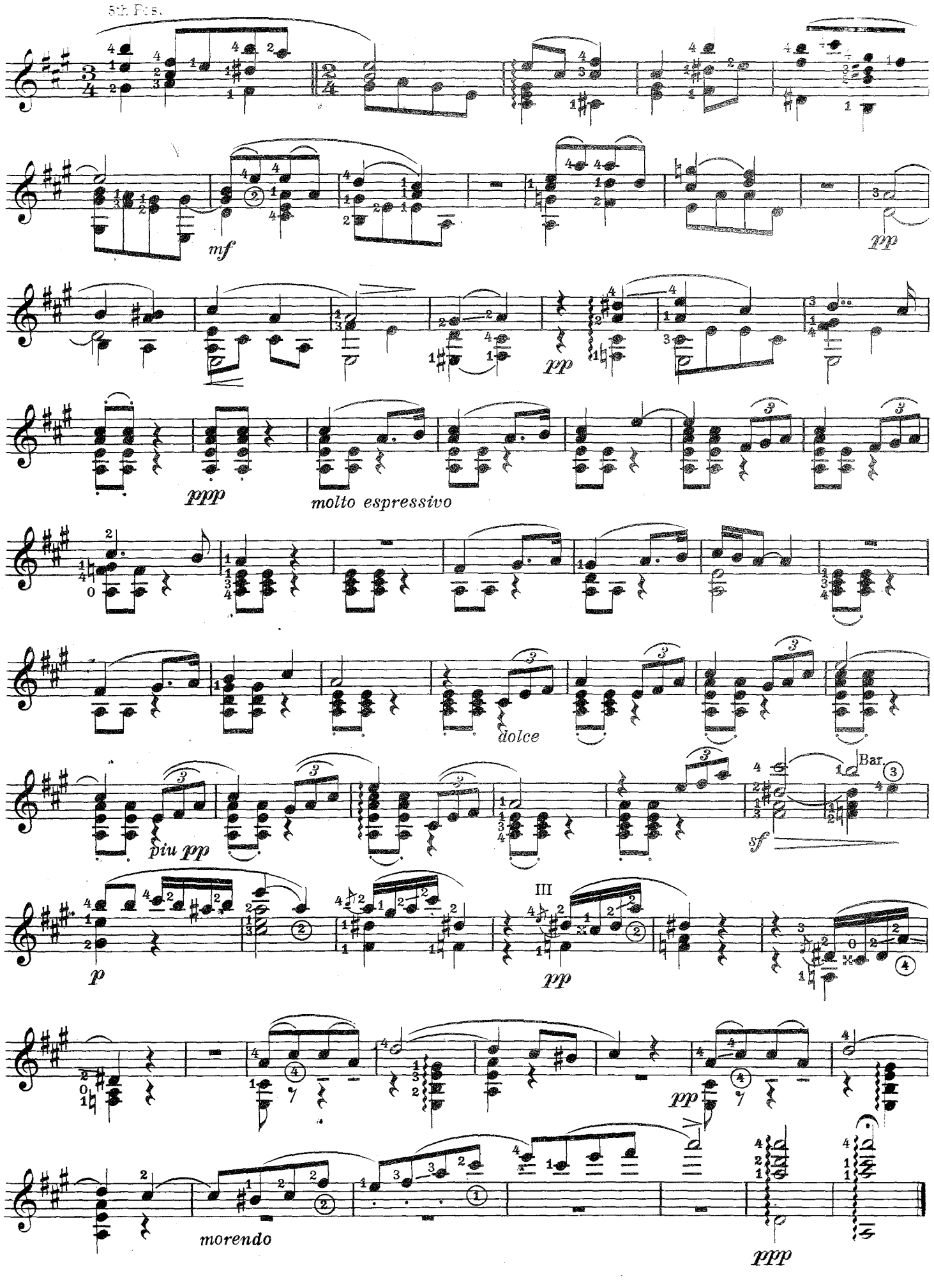
Themes from Andante Cantabile

from the Quartet, Op. 11

P. J. TSCHAIKOWSKY
Transcription by Vahdah Olcott Bickford

Andante cantabile (M. M. ♩= 72)




5th Pos.
mf
pp
pp
ppp
molto espressivo
dolce
piu pp
Bar.
sf
p
III
pp
pp
morendo
ppp

Fantasie on "The Scarlet Sarafan"

6th String tuned to D

PIERRE PETTOLETTI, Op. 19
Edited and Fingered by Vahdah Olcott Bickford

INTRO.

Andante sostenuto

p *mf* *sf*

TEMA
Andantino

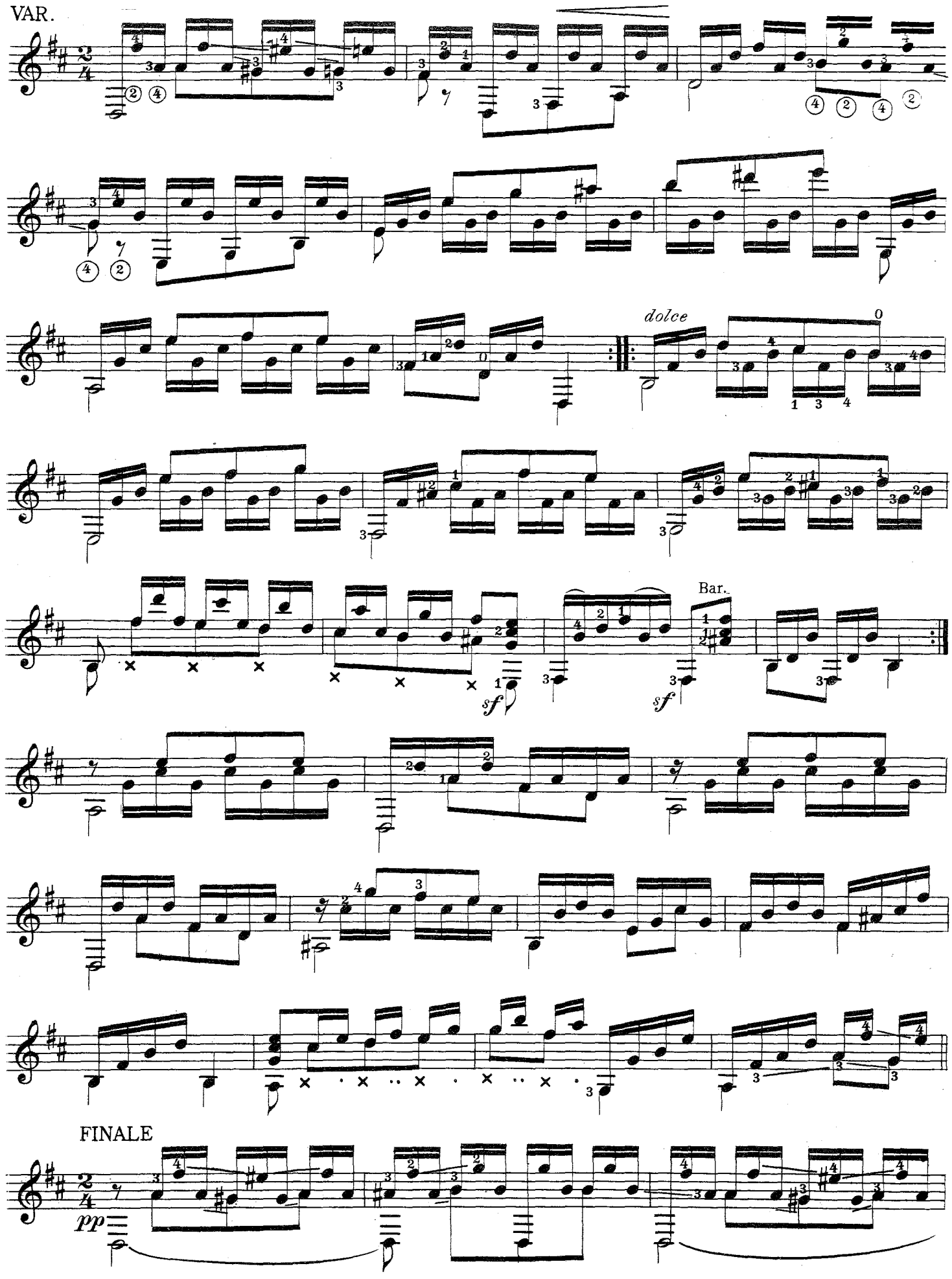
rall. *mf*

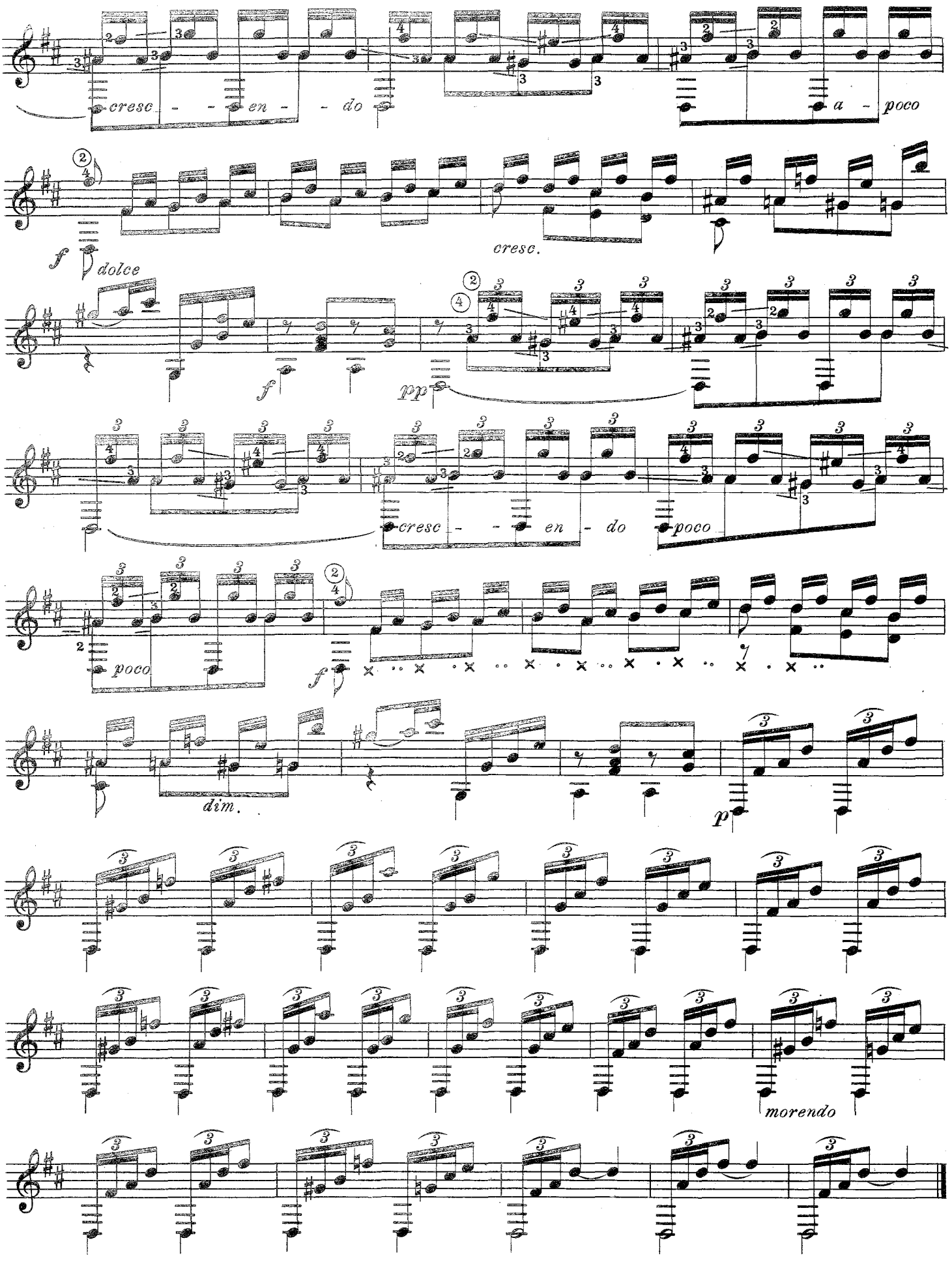
Bar.

sf

1 2

leggiero

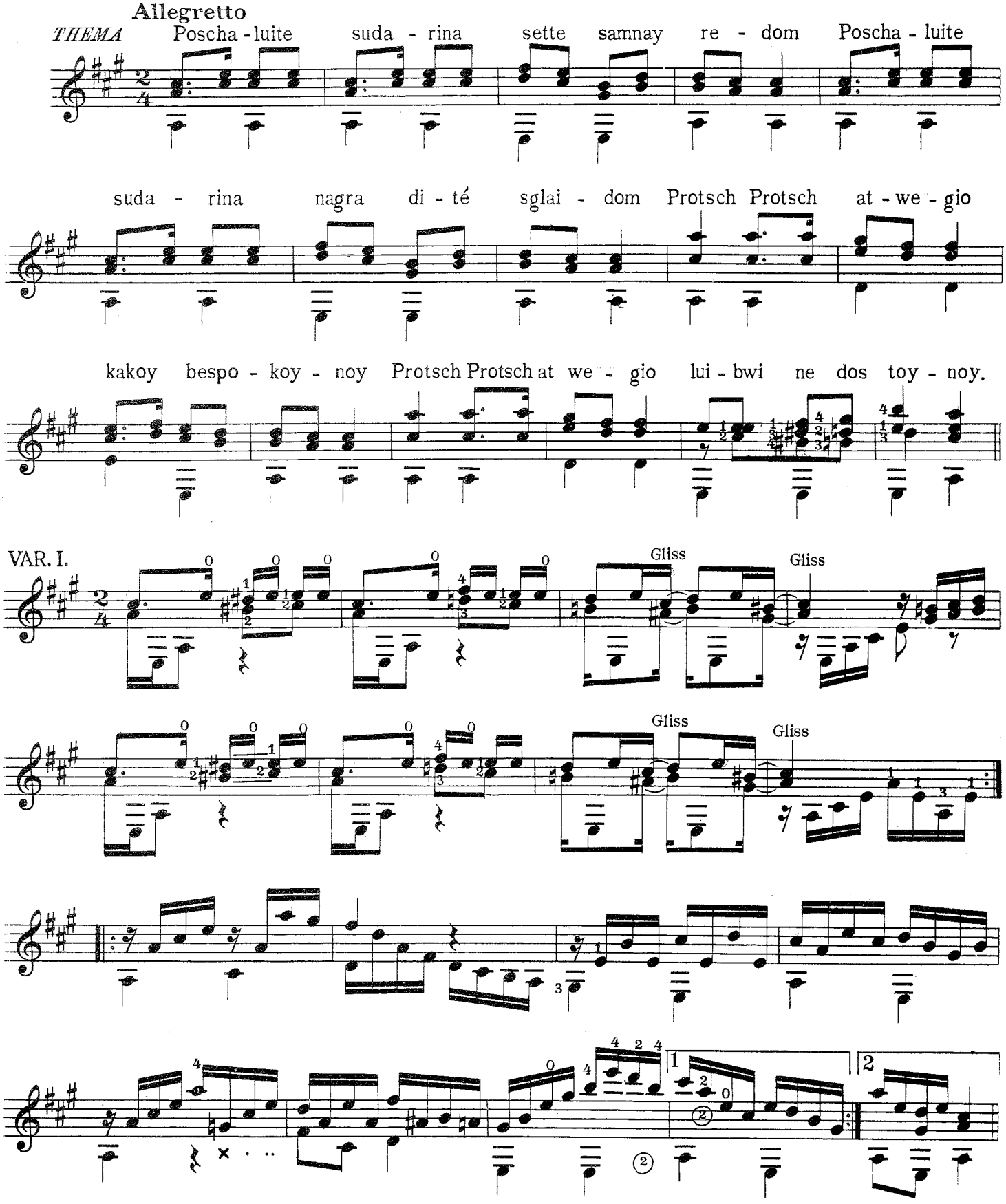

VAR.
dolce
Bar.
FINALE
pp


cresc - - - en - - do
a - poco
f dolce
cresc.
f
pp
cresc - - - en - do
poco
poco
f
dim.
p
morendo

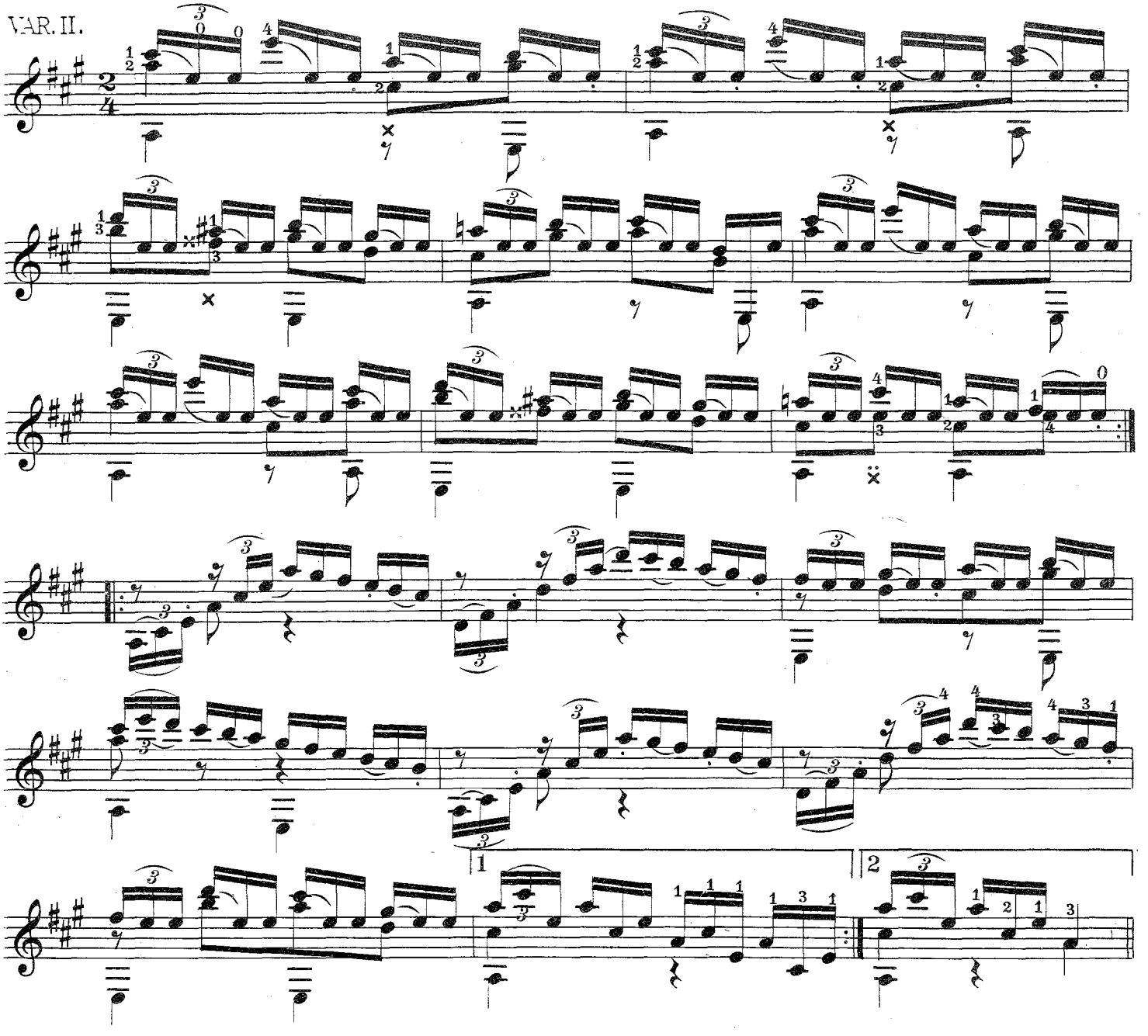
Six Variazioni sul Aria Russa

"Poscha luite Sudarina"

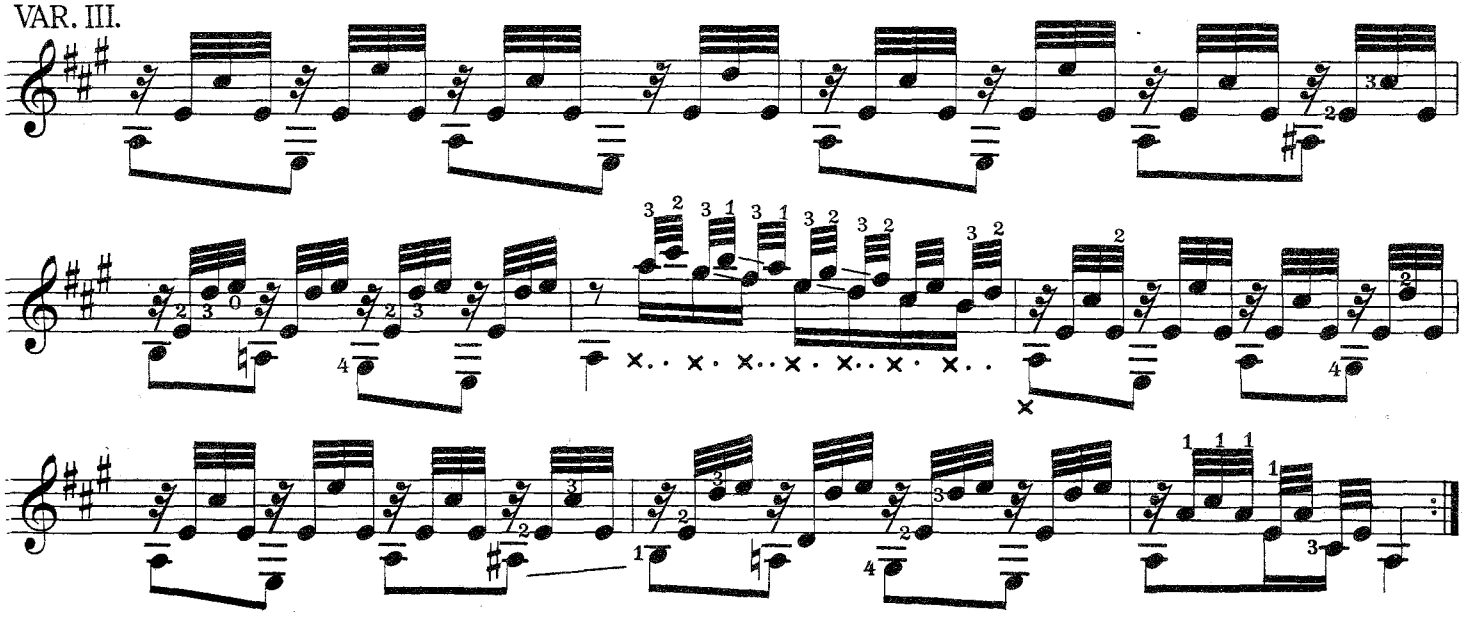
MAURO GIULIANI, Op. 64
Fingered by Vahdah Olcott Bickford

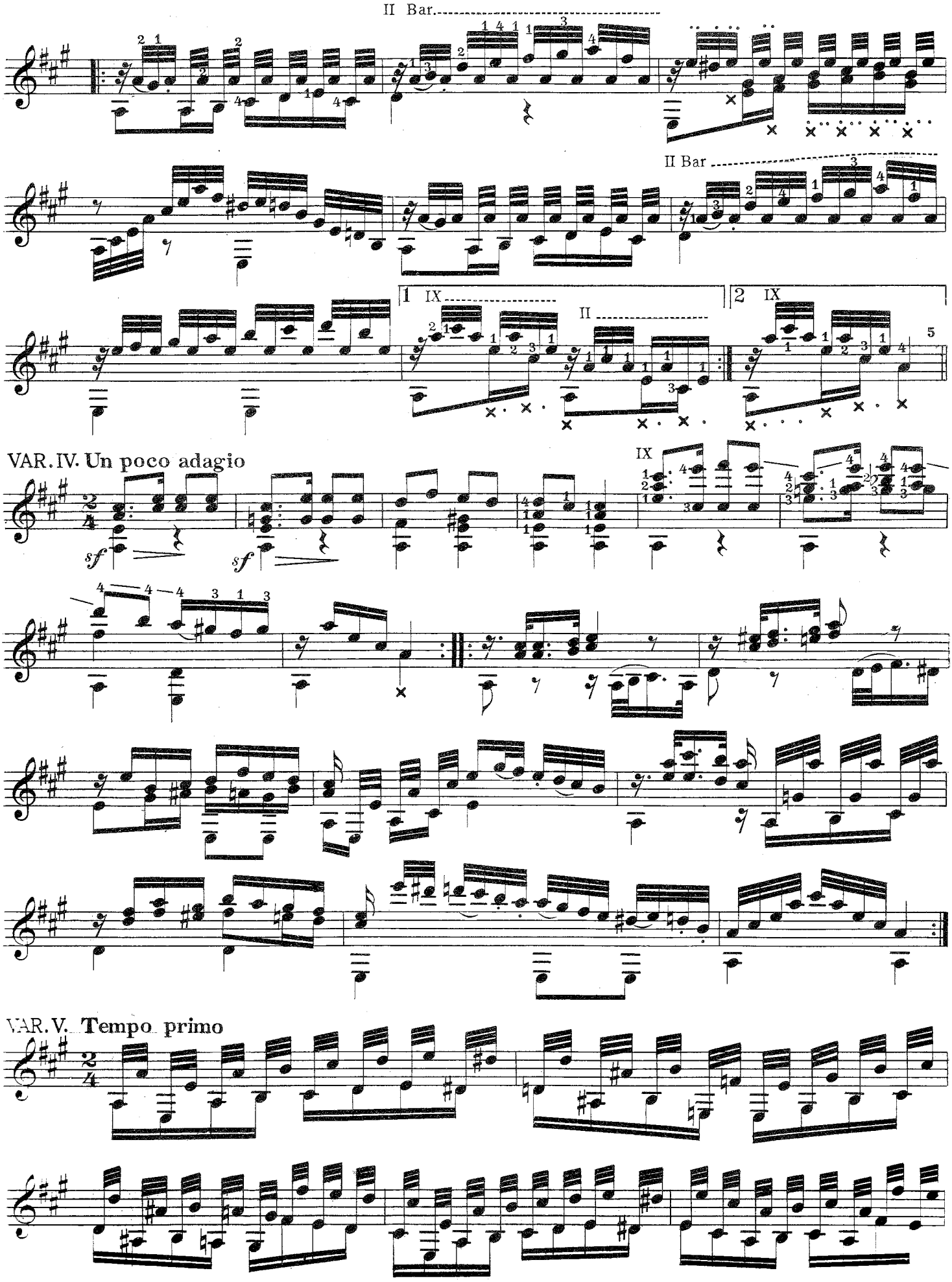


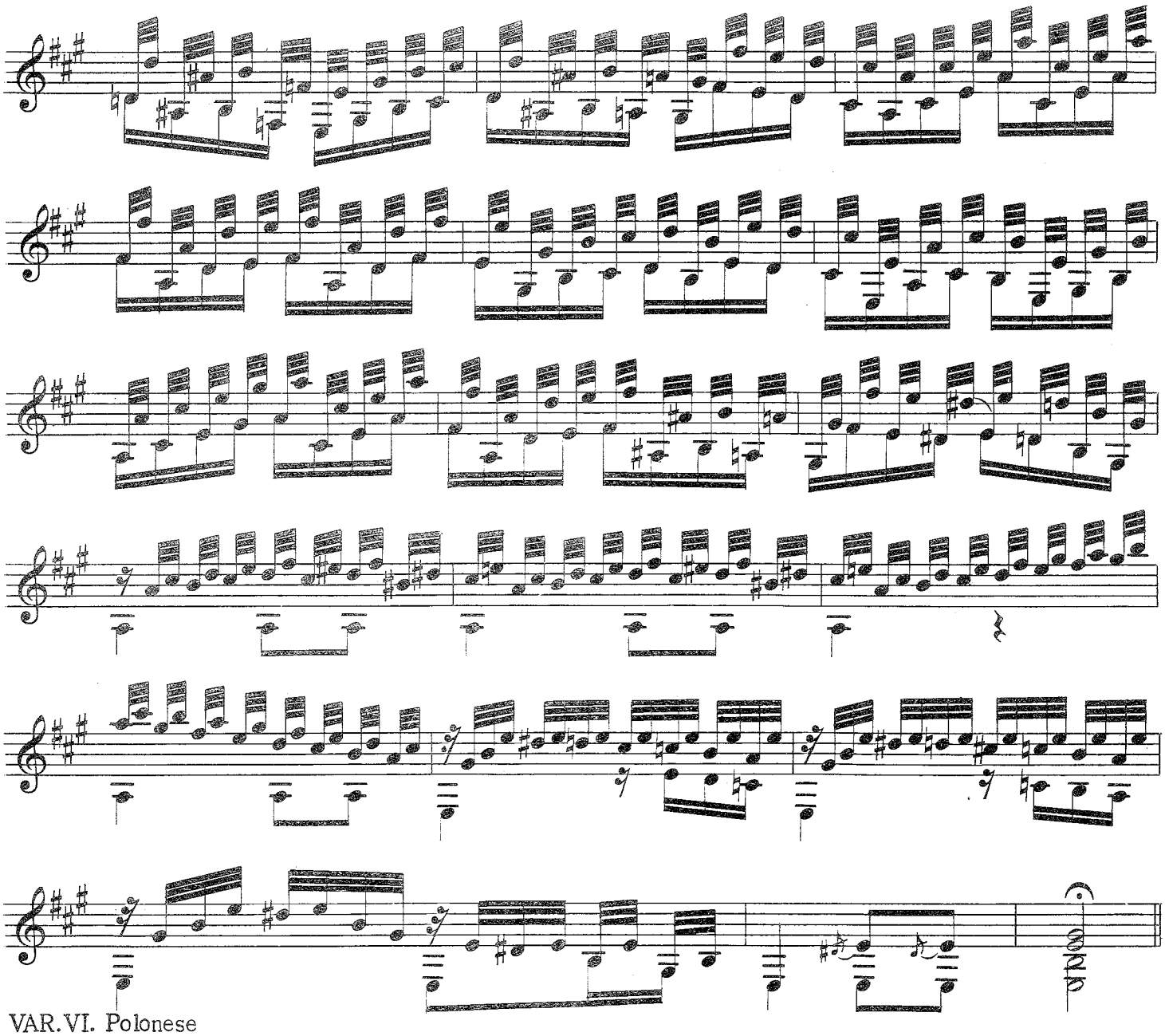
VAR. II.



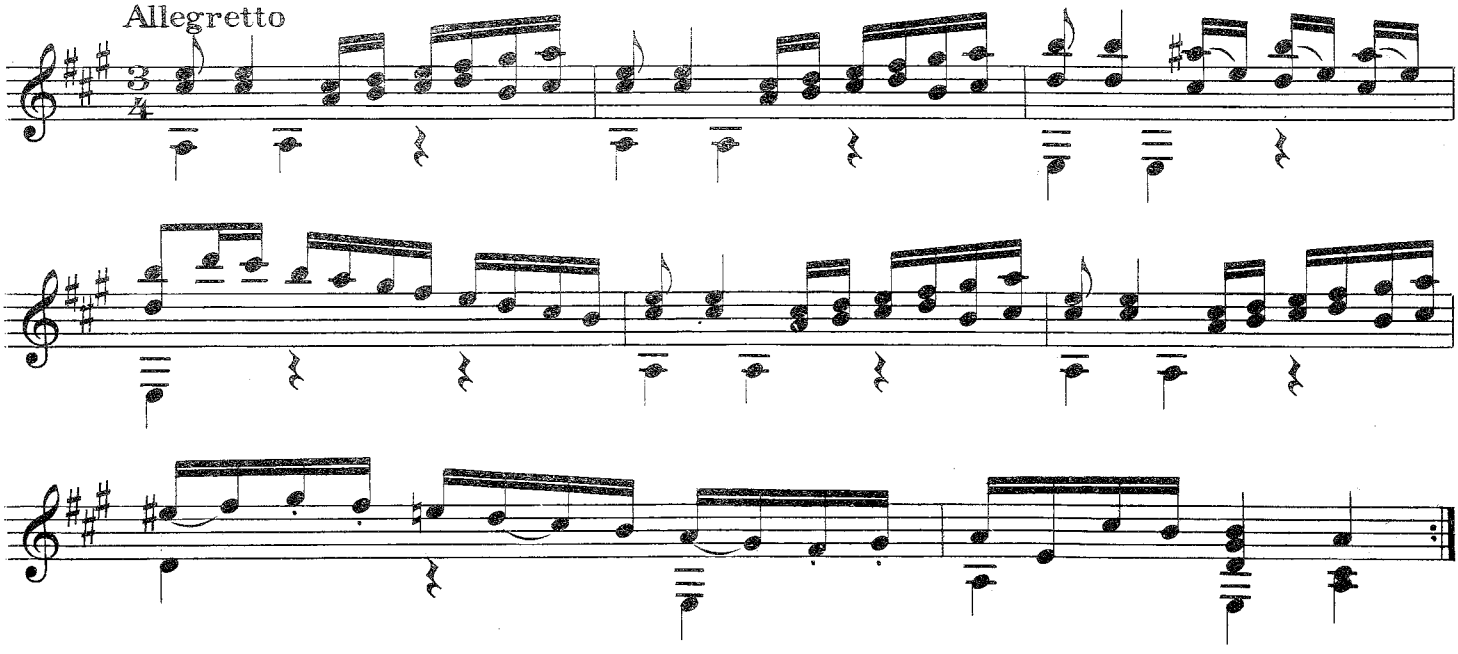
VAR. III.

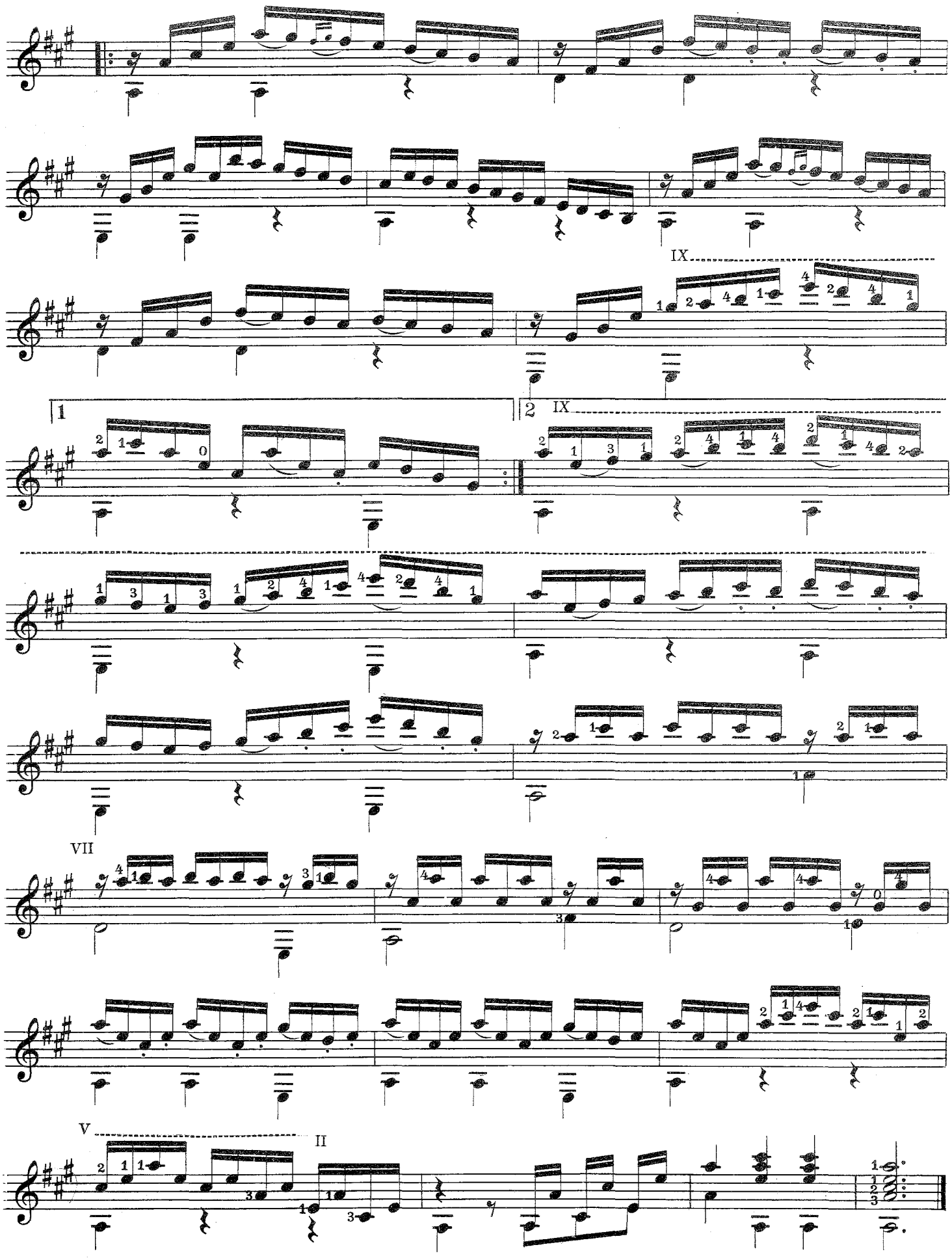



II Bar
II Bar
1 IX
II
2 IX
VAR. IV. Un poco adagio
IX
sf
sf
VAR. V. Tempo primo



VAR. VI. Polonese
Allegretto




IX
1
2
IX
VII
V
II

The Torchlight

Slavic Melody

Transcription by W. P. Lebedeff
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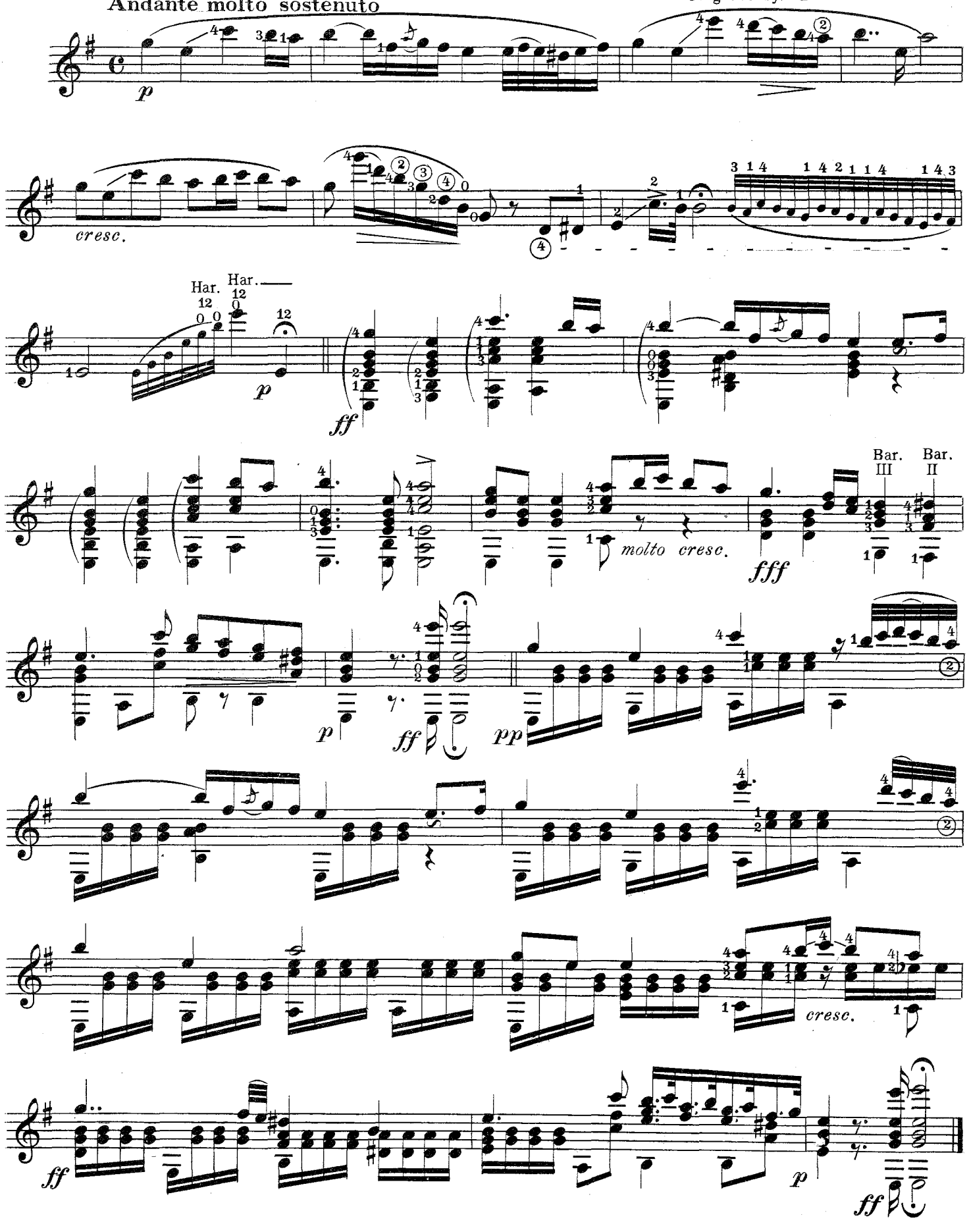
Andante molto sostenuto