FERDINAND REBAY'S SOLO SONATA IN E MAJOR NO. 2, AN IMPORTANT GUITAR SONATA IN LATE-ROMANTIC STYLE REDISCOVERED (VIDEO RECORDING)

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INTRODUCTION

This proposal seeks to produce a high-quality video recording of my performance of Ferdinand Rebay's Solo Sonata in E Major No. 2 (1941) in the Heiligenkreuz Abbey, one of the most important sites associated with the composer. As will be explained below, this will arguably be the first time that this piece is recorded—and perhaps even performed—since its composition eighty years ago. Based on my large experience with the music of Rebay, I consider it one of his best sonatas and a great addition to the solo repertoire of the first half of the 20th century. The piece will be recorded with my Hauser III (Llobet model) guitar, whose singing voice matches Rebay's idiom and style, echoing the tradition of great performers of the past who influenced his Viennese environment, such as Miguel Llobet, Andrés Segovia and Luise Walker. In addition to the video recording, I have also revised the sonata (which will lead to a critical edition in the future) and will write a scholar article contextualizing it and detailing my editing procedures. A sample of the future article contents can be read in the Appendix.

MAIN IMPACTS

- Release a video of Ferdinand Rebay's Sonata in E Major No. 2, never previously recorded.
- Document the significance of this piece within Rebay's guitar output and the general repertoire.
- Illustrate the future scholar article, as well as generate a demand for a critical edition of the piece.
- Showcase at once the music, Heiligenkreuz Abbey and Hermann Hauser guitars, associating tradition with innovation.

THE PROJECT

As suggested above, this video recording is part of a broader artistic research project. The first stage, which was to revise the Sonata in E Major No. 2, has already been accomplished and will evolve into a critical edition of the piece in the future. The second stage, to which this proposal and request for sponsorship refers, involves the production of a video recording of my performance of the piece in the Heiligenkreuz Abbey with my Hauser III guitar. Finally, in the third stage I will write a scholar article contextualizing the sonata within Rebay's guitar output. This article should be submitted to the Best Paper Award 2022 – Musicologia Austriaca, a prize from the Austrian Musicological Society for the best academic paper on the broad topic of music and musical culture in or from Austria. Excerpts from the video recording may be used to illustrate this article.

The chosen site for this videorecording is the Heiligenkreuz Abbey, near Vienna (https://www.stift-heiligenkreuz.org/). This is where Rebay sang as a choirboy and learned music in his youth. Furthermore, his niece-guitarist Gerta Hammerschmid donated half of Rebay's musical estate to the Abbey in the 1970s, including the autographs of six out of seven of the solo sonatas. The staff at Heiligenkreuz, particularly the curator of the Music Archives, P. Mmag. Roman Nägele OCist, has offered immense support throughout my PhD research. Besides the performance, I plan to give a short introduction about the piece, hopefully with his participation. The video will be published on YouTube and/or similar platforms, either in my channel or the sponsor's (to be discussed).

I propose to record with Hans-Ulrich Holst, from Fibonacci Films Hamburg, who will bring an assistant. He is an experienced sound engineer and video maker who specializes in classical music, and with whom I have already recorded a number of videos for YouTube and two albums with the NOVA Guitar Duo. Samples of his work can be seen at his website, https://www.fibonacci-films.com/.

TIMELINE

The ideal dates for this video recording are around mid-January 2022, because I will already be in Germany visiting my wife's family in Bielefeld. Other dates would be possible upon arrangement.

• Production and postproduction: January 2022

Day#	Activity	Location	
1	Recording	Heiligenkreuz Abbey	
2			
3	Audio postproduction	Fibonacci Films Hamburg	
4			
5			
6	Video postproduction	Fibonacci Films Hamburg	
7			
8			

• Estimate date for video release: mid-February 2022

Note: As of August 2022, I will be fully vaccinated against COVID-19.

COST ESTIMATE

Item	Amount	Current situation	
Travel from Brazil	€750	Requested from the State University	
		of Santa Catarina – UDESC	
Travel Bielefeld – Vienna – Bielefeld	€180	Requesting sponsorship	
Meals and lodging (Heiligenkreuz: 3	TBD	Requesting sponsorship	
persons/3 days; Hamburg: 1 person/6 days)			
Recording and postproduction	€8.496,60	Requesting sponsorship	
(please see attached sheet for details)			

BIOGRAPHY

A winner of the Pro Musicis International Award (New York, 2001), Luiz Mantovani has appeared in some of the most important concert venues of his native Brazil and abroad. His performance of Walton's Five Bagatelles in Weill Hall/Carnegie Hall was described by The New York Times as "powerful, beautifully shaped and just practically flawless". Solo highlights of past seasons include an all-Villa-Lobos concert at the 49th Villa-Lobos Festival in Rio and the premiere of the *Guitar Concerto* by Israeli composer Lior Navok in 2010. An active chamber musician, Luiz was a member of the Brazilian Guitar Quartet for 11 years, with which he recorded three CDs, including the 2011 Latin Grammy winner BGQ plays Villa-Lobos. Since 2016 he performs in the NOVA Guitar Duo with his wife, Nelly von Alven. Following their debut album, Sortilegios (2019), the duo is releasing a new album in 2021, featuring own arrangements of music by Janáček and Bartók. At ease both as a performer and a scholar, Luiz Mantovani earned a PhD in 2019 from the Royal College of Music in London by investigating the chamber sonatas of Austrian composer Ferdinand Rebay. He has published regularly since, including an entry on Rebay in Grove Music Online. The first guitarist to receive an Artist Diploma from the New England Conservatory of Music in Boston, he also holds a Master's degree from NEC and a Bachelor's degree from the Federal University of Rio de Janeiro. His guitar teachers were David Leisner, Nicolas Barros and Antônio Guedes. Since 2003, Luiz teaches guitar and chamber music at the State University of Santa Catarina – UDESC, in Florianopolis, Brazil.

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Luiz Mantovani

Recording 1/2022 Solo sonata by Ferdinand Rebay Stift Heiligenkreuz Vienna

Hamburg, 29.6.2021

Dear Mr. Mantovani

thank you for your request!

Is it possible to film interviews about the composer, the instrument and actually about Stift Heiligenkreuz? In addition to filming and recording the music, we would suggest to take additional pictures from this very inspiring environment and from details of your extraordinary guitar.

We would realize the recording with 2 Panasonic cinema cameras and a set of primelenses in 4k. The audiosetup is - as always - with Schoeps and Neumann microphones and 96k/24bit.

Service	Quantity	Amount		
Travelling to Vienna (by train / 2 persons Rent second camera traveldays 2 persons recording 2 persons (Vienna) audiopostproduction (Hamburg) videoediting & colorgrading (Hamburg)	2 days 2 days 2 days 2 days 2 days 4 days	340,- € 400,- € 400,- € 2.400,- € 1.200,- € 2.400,- €		
To calculate the accommodation expenses we would be happy to get further informations.				
total VAT 19 %		7.140,- € 1.356,60 €		
total		8.496,60 €		

With kind regards

Hans-Ulrich Holst

Hans-Ulrich Holst GLS Bank Bochum IBAN: DE17 4306 0967 2052 8507 00 BIC: GENODEM1GLS

APPENDIX

Historical background

The guitar music of Ferdinand Rebay (1880-1953) has re-emerged during the early 2000s after a long hiatus since his death. Although most of it is available today through modern publications, its incorporation into the repertoire of modern guitarists happens in a steady but slow pace. This is possibly related to the lack of a continuous performance tradition, associated with the meagre references until recently and the inherent technical difficulty of his more sophisticated music. His importance for the guitar, nevertheless, should not be underestimated. In my PhD thesis from 2019, I called Rebay a pioneer, situating him among the first non-guitarist composers to write for the guitar in the twentieth century, starting in 1924. Even more significant is the fact that he did not belong to the circles of Llobet and Segovia, being instead part of a unique Viennese tradition. In spite of naturally conversing with the Spanish School, this tradition developed quite independently from it, with a heavy focus on chamber music. Austrian guitarists directly involved with Rebay include the forerunner Jakob Ortner and the celebrated Luise Walker, but first and foremost his niece-guitarist, Gerta Hammerschmid (1906-1985). Despite not being as famous as Walker, Hammerschmid was a distinguished guitar teacher in Vienna, also regionally well regarded for her promotion of guitar chamber music by contemporary composers.

Although Rebay's chamber music has lately attracted considerably more attention from guitarists and scholars, including myself, he also produced a large corpus of solo guitar music that comprises seven multi-movement sonatas. Like most of his large-scale works, they remained unpublished until recently but are today available from the catalogues of Eudora Editions (ed. Gonzalo Noqué) and Bergmann Editions (ed. Milena Valcheva). Curiously, only two of the seven solo sonatas have been recorded to date: the Sonata in D minor and the Sonata in A minor, respectively by Lorenzo Micheli and Matteo Mela.³ An online search reveals that apart from these two only the Sonata in D Major seems to have been publicly performed. When looking at Rebay's lifetime, a similar situation can be observed, with only a few performances of Rebay's solo sonatas reported in the Viennese press. In 1943, Luise Walker premiered a "very idiomatic, beautiful sounding sonata" in Vienna's Musikverein,

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¹ The growing reputation of Rebay's guitar music can be measured by the inclusion of two of his solo sonatas (Sonata in D minor and Sonata in A minor) among the repertoire required in the second round of the 66th ARD International Music Competition in Munich, in 2017.

² Luiz Mantovani, "Ferdinand Rebay and the reinvention of guitar chamber music," Doctoral thesis, Royal College of Music (2019).

³ SoloDuo, Ferdinand Rebay: Guitar Sonatas, Stradivarius STR33859, 2010, Audio CD.

which could either be the Sonate in einem Satz (n.d.) or, most likely, the Sonata in D minor (1941).⁴ And later that year, Gerta Hammerschmid premiered a Sonata in E Major in the same hall. Although the reviewer does not specify whether it was the No. 1 (n.d.) or the No. 2 (1941), the mention of a folk-song atmosphere suggests that it was the first sonata, because its second movement is a theme and variations based on the well-known Volsklied "Verstohlen geht der Mond auf".⁵

Some mystery surrounds the origin of the two sonatas in E Major, which I intend to clarify as my scholar investigation associated with this video recording unfolds. Only one of them survives in autograph, bearing a cover page (probably not made by Rebay himself) that reads "2. Sonate in E-Dur für Gitarre". The ordinal number, however, does not appear in the actual autograph score (Figure 1), which makes room for speculating whether the numbering was actually Rebay's idea or a later arrangement by Hammerschmid, who inherited his musical estate after his death.

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Figure 1. Excerpt from the autograph of Rebay's Sonata in E Major No. 2, I, showing the title, Rebay's signature and the dedication to Gerta Hammerschmid.

Source: Music Archives of the Heiligenkreuz Abbey

As can be seen above, the piece was dedicated to Hammerschmid on the occasion of her birthday in 1941. It is a very clean autograph, obviously not meant as a draft. On the other hand, it does not show

⁴ "... der Uraufführung einer sehr instrumentgerechten, hübsch klingender Sonate". n.a., "Konzerte in Wien", Neues Wiener Tagblatt, 1 March 1943, p.2. I make this assumption based on dates of composition and the fact that Walker would likely not premiere a sonata that was dedicated to Hammerschmid, like the Sonata in D Major and the Sonata in E Major No. 2.

⁵ "... ein zum Volkslied neigendes Werk von reizvoller Melodik". Otto Repp, "Konzerte", Völkischer Beobachter, 8 December 1943, p.4. This Volkslied was also used by Brahms in his Piano Sonata No. 1 in C Major, Op. 1.

any editing, fingering or major annotations, like often seen in the case of music that involved the collaboration of Rebay with his guitarists. This could clearly mean that the piece was not worked on further, either by the composer or the dedicatee. Nevertheless, the manuscript has a very interesting supplement: a second version of the Finale copied by his regular copyist, his sister Emilie Rebay, and entirely fingered, likely by Hammerschmid (Figure 2). The cover of this supplement—also from the hands of Emilie Rebay—indicates that it should *also* be played as the last movement of the Sonata in E Major No. 1, bringing an entirely new front of investigation.

1)

A la Marcia

A

Figure 2. Excerpt from the supplementary Finale manuscript of Rebay's Sonata in E Major No. 2, copied by Emilie Rebay and likely fingered by Hammerschmid.

Source: Music Archives of the Heiligenkreuz Abbey

Although an autograph of this alternative sonata must have existed at some point, the only known manuscript copy of it is today kept in the Moravian Museum in Brno, as part of the Collection Fritz

⁶ I have identified similar situations as this, such as in the Sonata in A minor for Clarinet and Guitar. There is a very clean autograph of it in the Music Archives of the Heiligenkreuz Abbey, but the absence of editing, fingering or annotations suggests that it was neither revised nor performed. The piece has a few unplayable passages in the guitar part which were left unaltered, corroborating this idea. The high volume of guitar compositions and the fact that Rebay relied mostly on Hammerschmid for performing them might explain why some of his important guitar pieces were left unrevised.

⁷ The text reads "Auch als Finale (IV. Satz) in der 1. Sonate in E-Dur zu spielen".

Czernuschka.⁸ The manuscript is undated and also unnumbered, bearing the title "Solo-Sonate in E für Gitarre". This supports the idea that the numbering of the two sonatas in E Major was a later arrangement, not even necessarily implying a chronological order of composition. From the music handwriting, it is possible to ascertain that the Brno manuscript copy was not made by Rebay or Emilie Rebay, but by a third person, perhaps even Hammerschmid (Figure 3).⁹



Figure 3. Excerpt from the manuscript of Rebay's Sonata in E Major No. 1, IV, copied by a third-person.

Source: Moravian Museum

Different than the autograph kept in the Heiligenkreuz Abbey, this alternative sonata is entirely fingered and the fingering of the last movement is practically identical to that of the Heiligenkreuz supplementary Finale, even in the finger placements next to the notes. This suggests that it is a very faithful copy of a once existing autograph/manuscript. It is known from correspondence exchanged with Olcott-Bickford that Hammerschmid reserved herself the right of only selling manuscript copies of Rebay's music that she had already performed.¹⁰ Therefore, the fact that Czernuschka owned a copy of

⁸ The Collection Fritz Czernuschka in Brno contains 22 manuscript copies of Rebay's guitar music, which I have still not been able to examine properly. A quite active guitarist and composer from that city, Czernuschka was in touch with Hammerschmid and mediated her contact with American guitarist Vahdah Olcott-Bickford (1885-1980). For more, see Luiz Mantovani, "Ferdinand Rebay and the reinvention of guitar chamber music," pp.354.

⁹ The manuscript's handwriting matches that of other manuscripts kept in the Music Archives of the Heiligenkreuz Abbey, such as the woodwind parts of the Sonata in C Major for Oboe and Guitar and the Sonata in E Major for Flute and Guitar.

¹⁰ Luiz Mantovani, "Ferdinand Rebay and the reinvention of guitar chamber music," pp.88-89.

the Sonata in E Major No. 1 likely means that this was in fact the sonata premiered by Hammerschmid in 1943, corroborating my previous assumption.

This conclusion brings a major question to this investigation: why was the Sonata in E Major No. 2—a birthday gift from Rebay to Hammerschmid—left unedited, unfingered and, apparently, unperformed? Upon analysing the guitar writing, my guess is that the piece was not considered entirely playable as is, and for reasons still unknown no further action was taken by Hammerschmid or Rebay.

In the last chapter of my thesis, I explain that although Rebay writes extremely well for the guitar—especially considering that he did not play the instrument—his music often presents passages in which some degree of editing or even rewriting is necessary. As a matter of fact, many autographs of his chamber music that I had the chance of analysing contain annotations such as question marks, crossed or erased notes, alternative pencilled notes and even paste overs with new material. These are obvious signs of collaboration with his guitarists (most notably Hammerschmid), and the results are often seen in the clean copies made by Emilie Rebay, when available. These revised copies, which can be considered a *Fassung letzter Hand*, were then used in performances and eventually sold to guitarists interested in the music of Rebay. When examining music that had already been dealt with by Rebay's guitarists, it is often possible to retrace the rationale used by them through the annotations in the manuscripts. However, some edited passages afford different solutions from those proposed by his guitarists and in such cases I engaged on what I call a "posthumous collaboration", offering my own solutions to the guitaristic issues. This attitude is supported by my extensive familiarity with Rebay's music, and can also be applied in the case of music that has been left unrevised, such as the Sonata in E Major No. 2.

Upon reading through this sonata, I soon realized that some passages were either unplayable as written or that they could potentially be rewritten in a way that would sound better on the guitar. An example of a passage that demanded my intervention can be seen in Figure 4.

¹¹ Luiz Mantovani, "Ferdinand Rebay and the reinvention of guitar chamber music," pp.292-96.

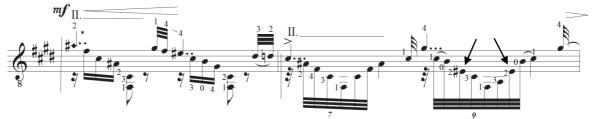
Figure 4. Rebay's Sonata in E Major No. 2, I, bb. 46-47.



Source: Music Archives of the Heiligenkreuz Abbey

It would be impossible to play the two [g] indicated by the arrows without compromising the duration of the [g'] in the top voice. The most obvious solution was to replace them by an [e#], a note that also suits the harmonic context (Figure 5). Besides enabling the sustain of the top note, this solution also avoided the awkward fingering that would result from the realization of the original text. Furthermore, the whole passage is slightly problematic to be realized due to its unusual texture. The way for making it sound convincing on the instrument involved devising an efficient fingering for both hands and the occasional use of harmonics.

Figure 5. Rebay's Sonata in E Major No. 2, I, bb. 46-47, after my intervention and with left-hand fingering.



* Harmonics notated at actual pitch.

Source: Author's own

Many other passages in the piece required analogous interventions, some of a higher and some of a lesser complexity. The rationale was to keep the music flowing without unnecessary technical hindrances; after all, Rebay is not the kind of composer that writes music with the "hero-performer" in mind. After my revision, the piece not only became entirely playable but proved to be a one-of-a-kind sonata among the set of seven. Indeed, this is one of Rebay's most harmonically adventurous large-scale works I have encountered so far, with clear late-Romantic echoes and showing an almost "symphonic" concept of the instrument that benefits from a varied and colourful interpretation in regard to timbre and textural treatment.

 $^{\rm 12}\,\rm I$ refer to notes in concert pitch and use the Helmholtz notation within brackets.

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Like most of Rebay's sonatas or sonata-structured works, the Sonata in E Major No. 2 is in four movements, following the traditional post-Beethoven sonata structure. Both the first movement (Moderato con espressione) and the last (Finale: A la marcia) are in sonata-form. While they follow the traditional textbook sonata-form structure, Rebay surprises the listener with a clever harmonic design which explores the full range of the guitar, creating unusual textures within the form boundaries. The virtuosic Scherzo and Trio (Presto – Etwas ruhiger) appears as the second movement, and the trio is reminiscent of a Viennese waltz, a feature also seen in many of his other sonatas. The third movement (Sehr ruhig und ausdrucksvoll) is clearly a self-parody of the slow movement of his *Sonata in einem Satz* (also the Piano Sonata in D minor), transposed from A Major to A minor. It is surprisingly unstable at times due to the expert use of chromaticism and diminished chords. The Sonata in E Major No. 2 lasts around 20 minutes, which is standard timing for his solo and duo sonatas.

Works cited

Mantovani, Luiz. "Ferdinand Rebay and the reinvention of guitar chamber music." PhD thesis. Royal College of Music, 2019.

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