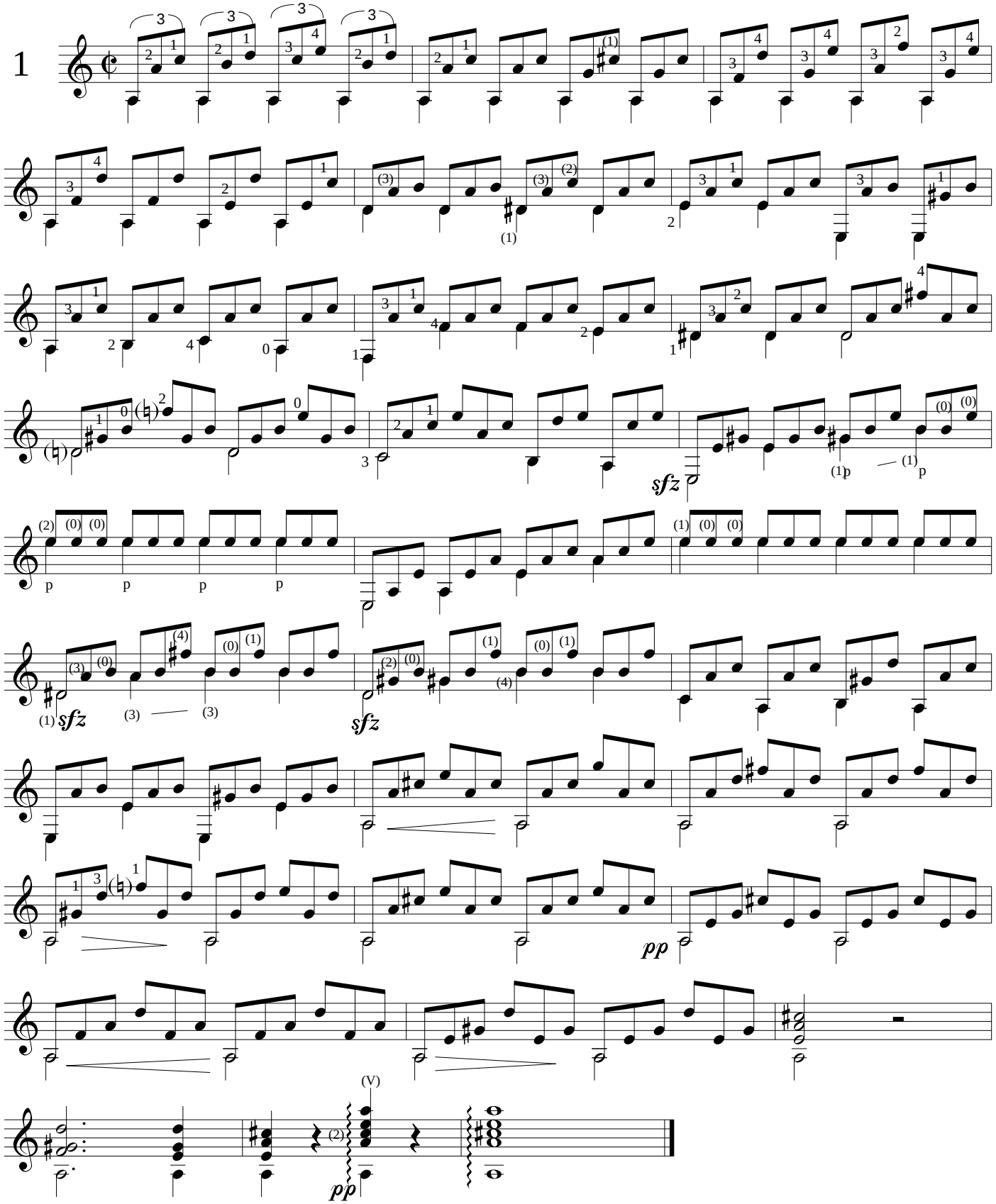
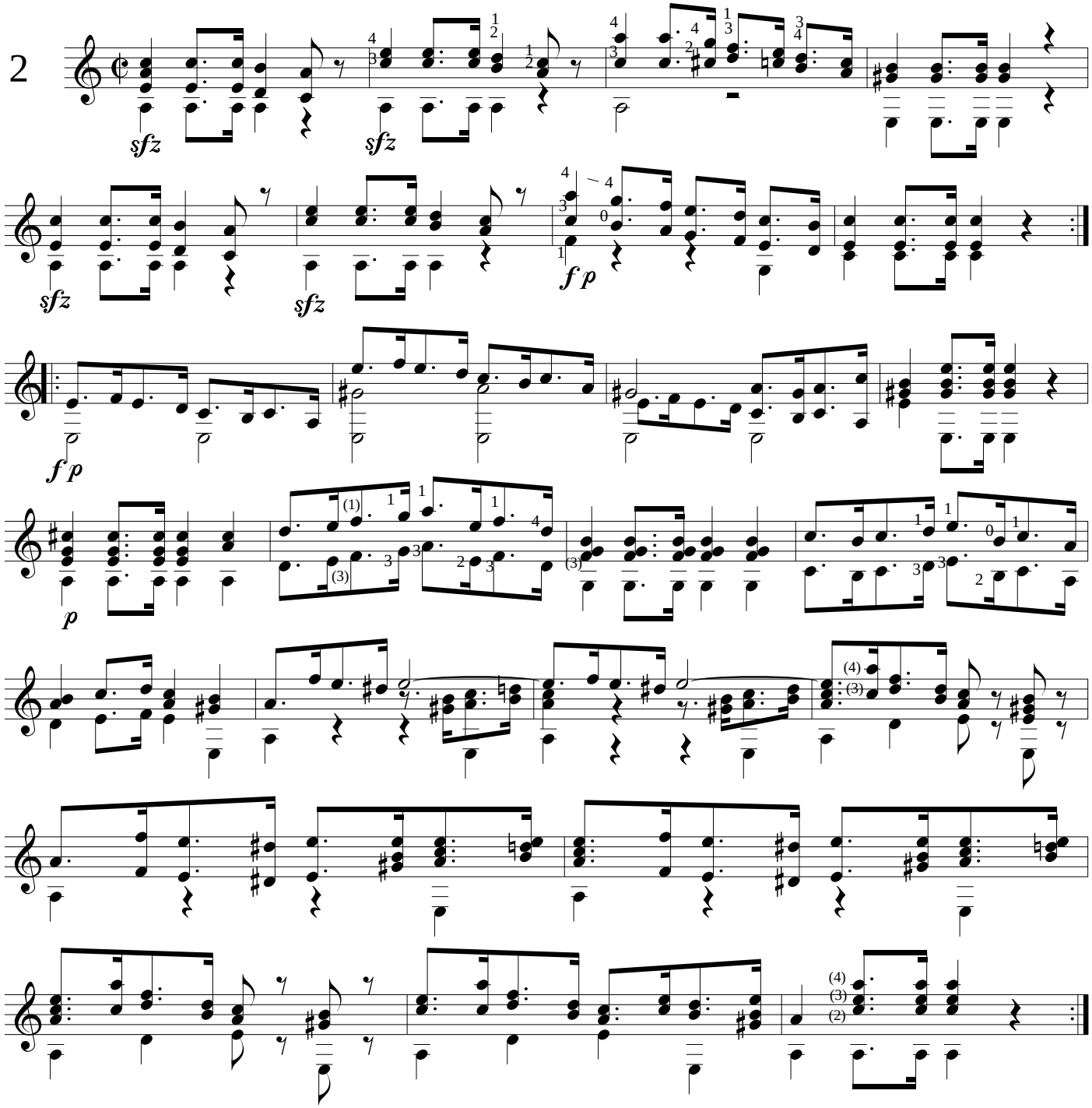
Capricioso

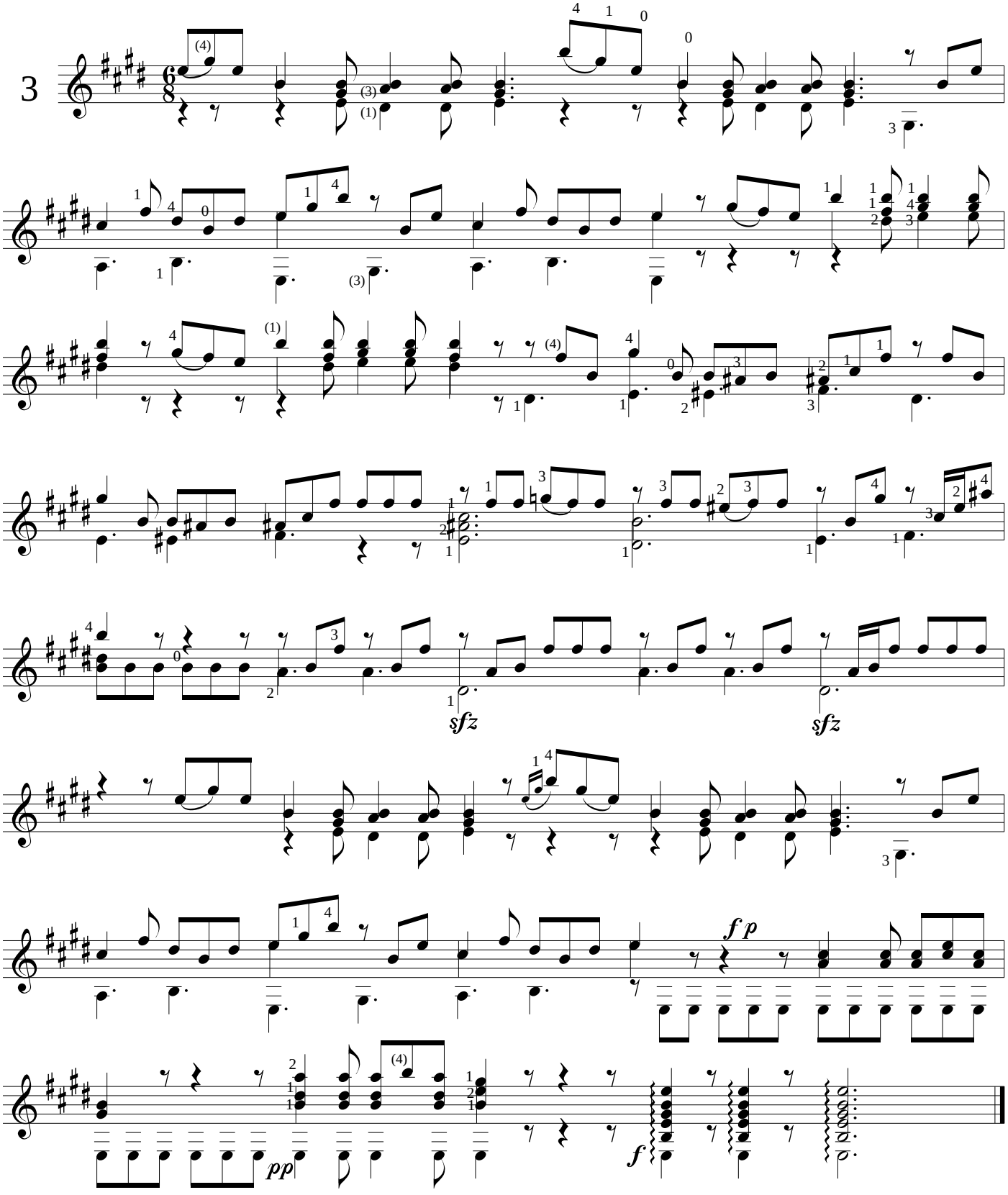


March lugubre

de l’opera Achille par [Ferdinando] Paer

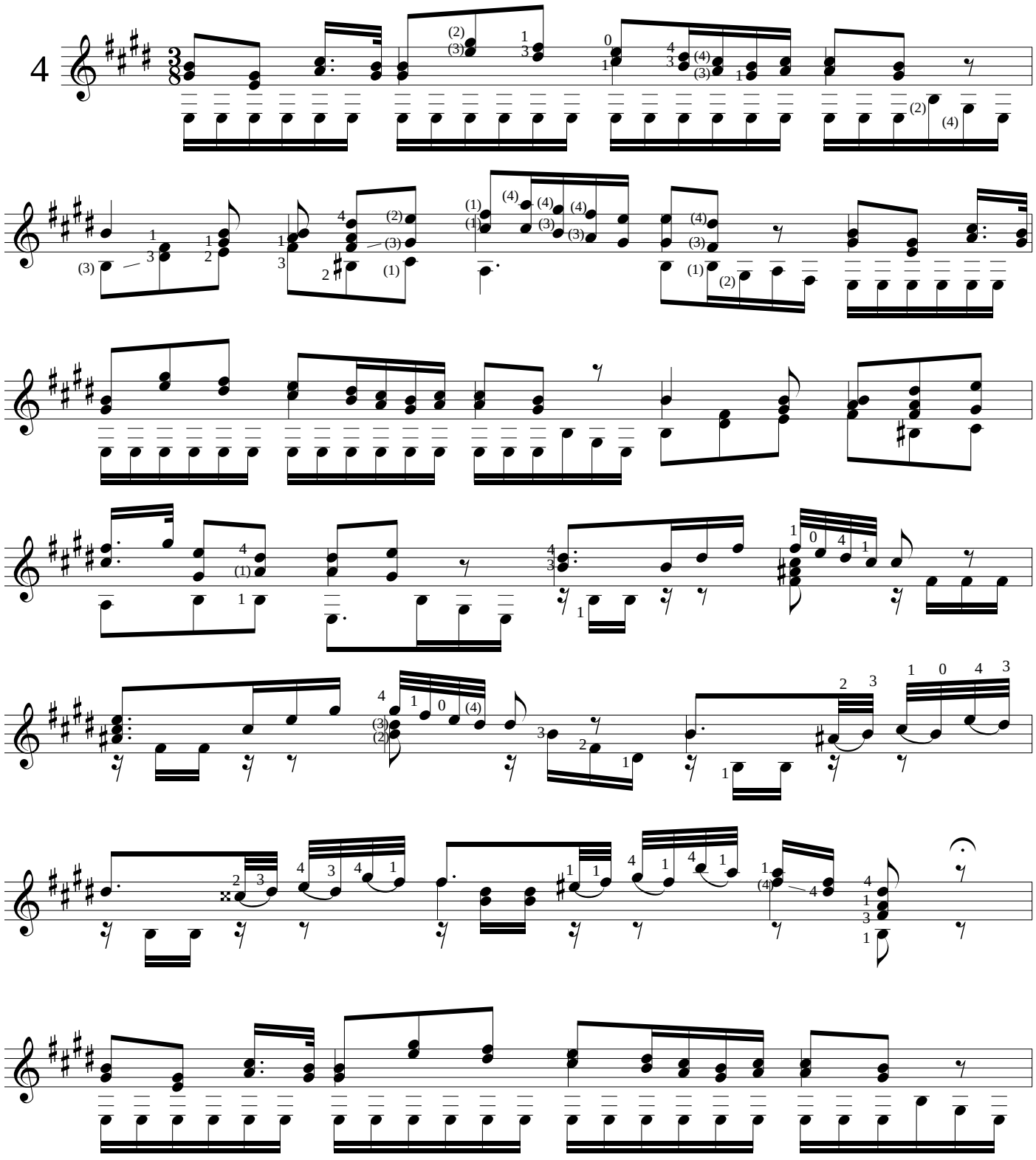


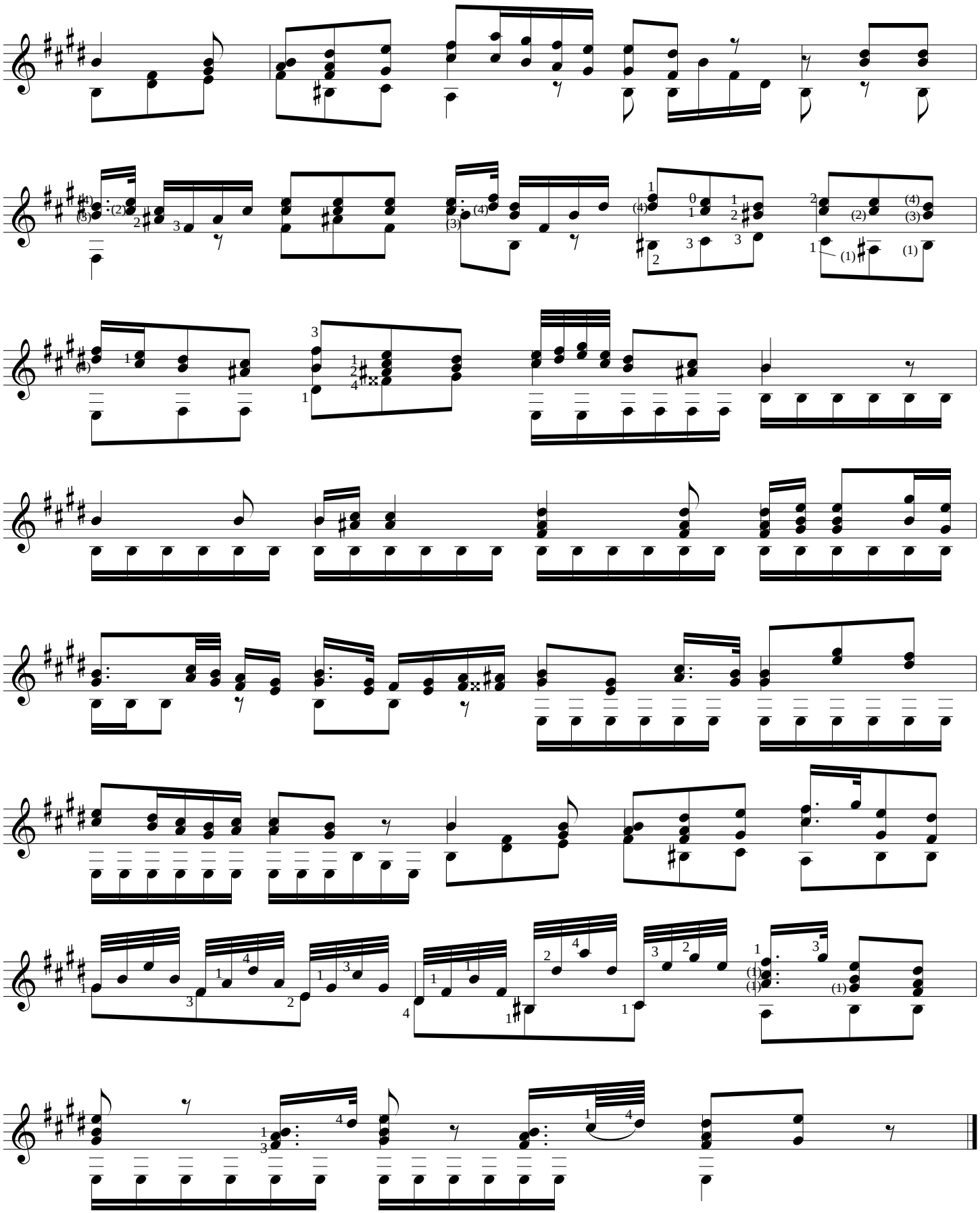
Allegretto



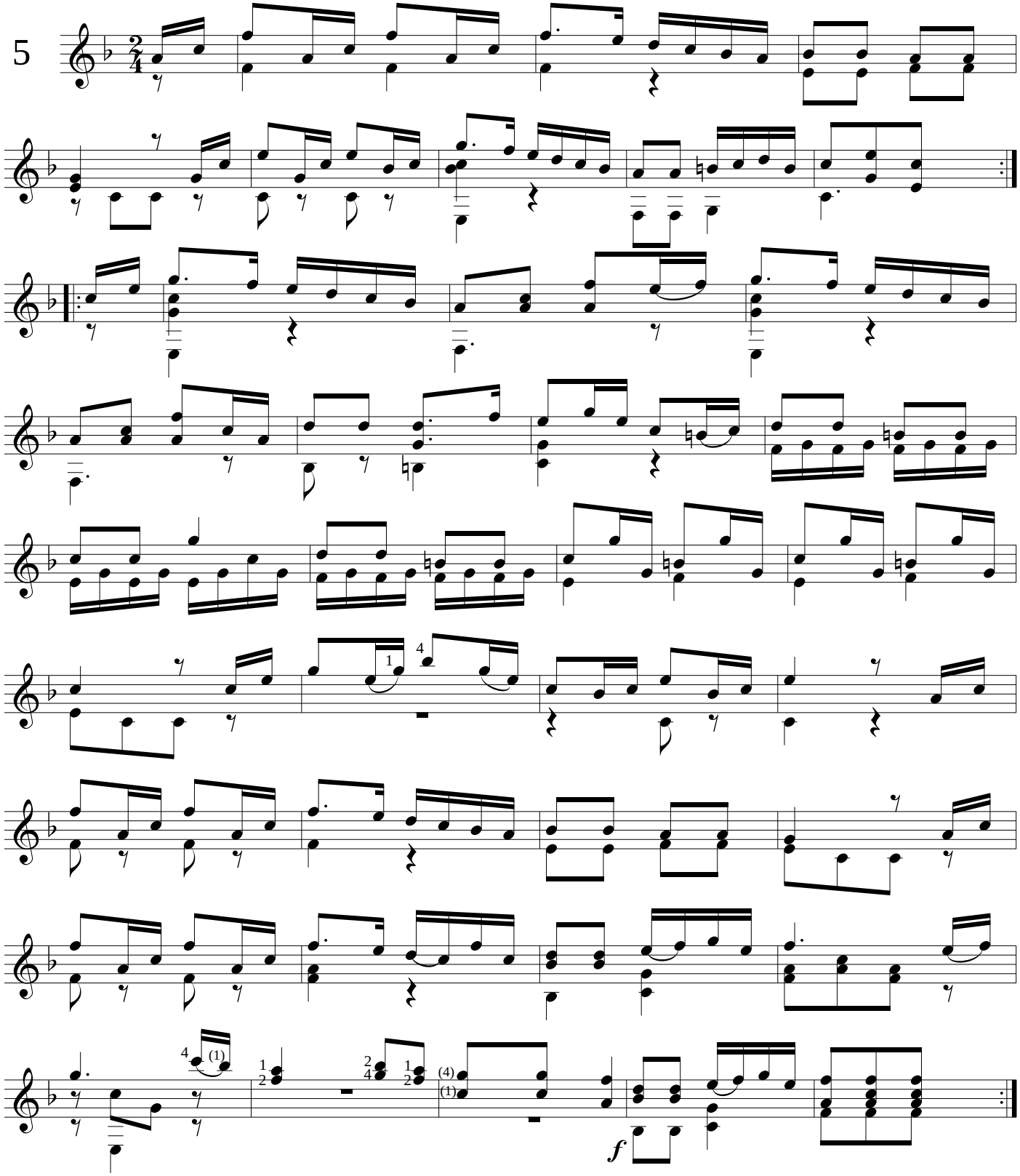
Andante

par Mozart





Allegro non troppo



FIVE PIECES FROM THE MOLITOR METHOD

Edited by Peter Danner.

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These five short pieces appear on pages 52-54 of the French version of a guitar method by Simon Molitor published in Vienna, circa 1812. A copy of this rare volume is owned by Matanya Ophee, who has graciously made the present material available. The complete title of the French edition is as follows:

Nouvelle / METHODE / de / GUITARE, / suivi / d'un Abrege de / SYSTEM D'HARMONIE. / par / S. MOLITOR et R. KLINGER; / traduite de l'allemand / par L'Abbe Libbert. Vienne. / Au Magazin de l'imprimerie chimique . . . No 1881. imprime chez Jean Bapt. Wallishausser.

The original German version, issued by the same publisher under the title *Versuch einer vollstandige methodischen Anleitung zum Guitarre-Spielen*... (No 1880), is known to exist in the Stadtbibliothek, Vienna (copy in the archives of the Guitar Foundation of America). Thomas Heck has called this work "a central document for any history of the guitar in Vienna" (*Mauro Giuliani*, p.3). "R. Klinger," a pseudonym of Wilhelm Klingenbrunner (1765-1826), remains a shadowy figure. Simon Molitor (1766-1848), on the other hand, is remembered as one of the leading and earliest lights of the guitar in Biedermeier Vienna, among whose number figure such luminaries as Mauro Guiliani, Wenceslaus Matiegka, and Anton Diabelli. (He is central to an important study by Josef Zuth published in 1919 as *Simon Molitor und die Viener Gitarristik um 1800*.)

These attractive pieces share both a pedagogical and recreational purpose. At least two of them are arrangements: The "March lugubre" originally appeared in an opera based on the *Iliad*, *Achille* by the Italian-born Ferdinando Paer (1771-1839), which had its premier in Vienna on June 6, 1801. This funeral march (originally in C minor) apparently made a considerable impression on Beethoven. The "Andante" (number 4) is drawn from the duet "Secondate, auratte amiche" in the second act of Mozart's *Cosi fan tutte*.

In editing these pieces for modern performance, I have adhered closely to Molitor’s original notation, which was unusually modern for its day. Some of the voice-leading has been changed to facilitate reading and obvious errors have been corrected without comment. Fingerings in parentheses are either additions by the editor, or considered changes from the original. This music was generated by Finale 3.1 running on a Macintosh Quadra 650.

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Colloquium main page