

“Para Andrés Segovia”: Francisco de Lacerda’s Goivos Suite

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FIGURE 1

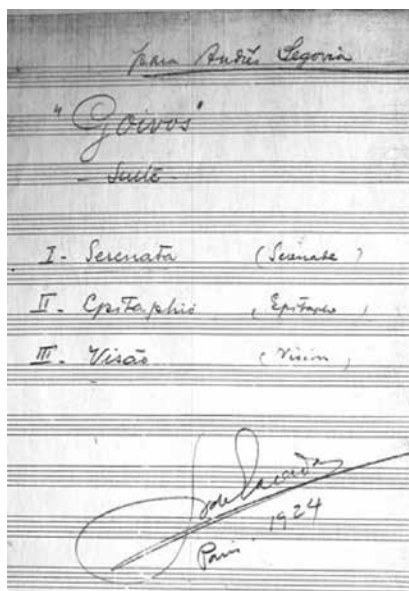
Suite Goivos Manuscript Cover MAH4740 (Source: Angra do Heroísmo Museum).

FIGURE 2

Andrés Segovia Vigo’s concert programs of December 29th and 30th, 1924 (Source: El Pueblo Gallego 28/12/1924, p.6).

The present work is dedicated to the Suite Goivos of the Portuguese composer Francisco de Lacerda (1869-1934), which is an output of Lacerda’s contact with Andrés Segovia in Paris during 1924. It consists of a brief Lacerda biography, considerations about musical symbolism, a contextualization of the meeting between the two musicians and the description of their lifelong continuing contact, the description of the Suite Goivos première and subsequent performances in 1924 and 1925, a proposal to re-signify the importance of the Suite in the early commissioning movement of new works demanded by Segovia to non-guitarist composers, a description of the origin and analysis of the Suite’s available manuscripts, a confrontation of musical sources and identification of innovative technical and musical symbolic elements in this specific work. This analysis allowed an idiomatic reconfiguration of the

work and allows the consequent insertion of it in the guitar repertoire. It reveals itself not only as one of the first-ever examples of symbolist literature for guitar, but also as the first work written for guitar by a Portuguese non-guitarist composer. Finally, this work seeks to contribute to the knowledge of the guitar history of the 1920s. Lacerda belongs to the first tide of composers who decided to contribute to the enrichment of the guitar repertoire joining Torroba, Turina, Pedrell, Roussel, Ponce, among so many composers who offered a simple instrument, pages of imperishable beauty. The fact that he was not one of the composers favoured by the publication of his guitar work condemned the divulgation of the Suite. Consequently, Lacerda joins, on the other hand, a talented group of composers such as Esplá, Petit, Breville or Migot who, in failing to fulfil the dedicator’s aesthetic designs, suffered an unfair public unfamiliarity.



SOCIEDAD FILARMÓNICA CONCIERTOS SEGOVIA

He aquí los programas que dará a conocer el eminente guitarrista Andrés Segovia en los dos conciertos que se celebrarán en el teatro "Odeón" el lunes y martes próximos, a las siete en punto de la noche:

PRIMER CONCIERTO

I

Andante y Rondó, Sors (1878-1480).
Sonatina, Giuliani (1780).
Serenata y canción popular, M. Ponce. (Dedicada a A. Segovia).
Estudio, Tárrega.

II

Preludio, Allemande, Sarabande, Bourree, Minuetto y Gavotte, Bach. (Se tocará sin interrupción).

III

Sevillana (Dedicada a Segovia), Turina.
Homenaje a Debussy, M. de Falla.
Sonatina (Dedicada a Segovia), Torroba.
Torre Berméja, Albéniz.

SEGUNDO CONCIERTO

I

Sarabande, Gavotte, Gigue, R. de Visée. (Luthista de la Corte Luis XIV).

(Sin interrupción).

Tema variado, Sor.

Sonatina, Carrulli (1800).

Estudio, Tárrega.

II

Preludio, Siciliana, Bourree, Bach.

(Sin interrupción).

Minuetto, Mozart.

Canzonetta, Mendelssohn.

III

Serenade (Dedicada a A. Segovia), F. de Lacerda.

Fandanguillo, Nocturno, Torroba.

Sevillana, Leyenda, Albéniz.

El señor Segovia ruega al público el más absoluto silencio durante la ejecución de las obras.

Es indispensable la presentación del recibo del mes corriente, a la entrada.