

MADAME SIDNEY PRATTEN  
VIDA Y OBRA - LIFE & WORKS

ESPAÑOL - ENGLISH

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ARTEMIO MILLA GUTIÉRREZ





*Catharina Josepha Pelzer por Charles Bougniet (1853)*

**Madame Sidney Pratten**  
Vida y Obra

**Tercera Edición**



# Madame Sidney Pratten

## Vida y Obra

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## **Dedicatoria**

Este libro, dedicado a la vida y la obra guitarrística de Madame Sidney Pratten, nacida Catharina Josepha Pelzer (1824-1895), es mi humilde y sincero homenaje a una mujer luchadora, amante de la guitarra, extraordinaria concertista, maestra y formadora, que ayudó a muchas personas a aprender a tocar la guitarra y compuso obras intimistas y románticas, muy bonitas y agradables de tocar, allá por el siglo XIX, en la Inglaterra de la Reina Victoria y que representa perfectamente a esa "rara avis" que es la mujer en el maravilloso mundo de la guitarra. Desde el mismo momento que supe de su existencia me cautivó profundamente esta mujer y su obra. No podía dejar de rendirle este tributo.

Pero, sobre todo, este libro está dedicado, con mi ilimitado amor, a mis hijos: Laura, Inés y Artyom.

Artemio Milla Gutiérrez  
Valencia (España) – 2024

## Prólogo

La presencia de la mujer en el ámbito de las distintas disciplinas artísticas ha estado silenciada, a lo largo de la historia, por evidentes cuestiones sociales que no han favorecido su mayor o mejor difusión.

El largo proceso artístico o la necesaria reflexión estética no han sido siempre cómodos asientos diarios a disposición de las mujeres con los que hayan podido materializar su espíritu creativo o interpretativo; más bien, al contrario. En la mayoría de las ocasiones han tenido que redoblar su esfuerzo personal en favor de poder expresarse artísticamente o, directamente, han tenido que apartar de su vida diaria esa dedicación.

El mundo de la música no ha sido ajeno a esta realidad histórica. Sin embargo, en los últimos años, se ha venido llevando a cabo una importante labor de investigación, recuperación y revisión del trabajo creativo de muchas autoras que merecen ocupar un lugar en la historia del arte sonoro.

La guitarra, por su parte, ha ido sumando a los grandes nombres del repertorio universal, compositoras que, por su obra o su quehacer interpretativo, han sabido dejar una marcada huella en su historia.

Sin duda, una de las principales protagonistas de este "listado aún por descubrir o conocer" es Catharina Josepha Pelzer, más conocida en la historia de la guitarra como Madame Sidney Pratten.

Quizás, gracias a nacer en una familia donde la música era un pilar fundamental, pudo desarrollar amplia y libremente sus altas dotes artísticas. Fue una niña prodigio, hija de un afamado guitarrista alemán de la época, Ferdinand Pelzer, del que recibió sus primeras lecciones de guitarra; tuvo varias hermanas que también se dedicaron al mundo de la música; Giulia, Jane y Anne W. y, además, fue la esposa de Robert James Sidney Pratten, excelente flautista del que tomó sus apellidos para nombrarse artísticamente y con el que realizó conciertos de cámara.

Con el presente libro, Artemio Milla Gutiérrez nos adentra y profundiza en la historia de esta afamada concertista, compositora y prestigiosa pedagoga de la guitarra, que vivió una vida profesional enmarcada principalmente en la sociedad de la Inglaterra victoriana.

Esta tercera edición viene a ampliar una ya interesante y necesaria versión anterior, aportando más datos y documentación original, prácticamente desconocida hasta ahora.

Podremos acercarnos a la protagonista y conocer su evolución vital y profesional, además de tener acceso a una amplia información bibliográfica y a un escogido y selecto número de imágenes de su catálogo de obras y valiosa colección de guitarras. Todo ello supone una riquísima aportación al redescubrimiento y a la revaloración de personajes tan importantes de la historia de la guitarra.



El autor, Artemio Milla Gutiérrez, Doctor en Economía, filántropo de la guitarra y gran aficionado y estudioso de ella, hace justicia ante el “silencio histórico” que presidía su legado artístico. Hay que felicitarle y agradecerle su vocación de musicólogo, gracias a la cual tenemos ante nosotros un valiosísimo trabajo, hecho con gran amor y pasión, que, sin duda, ayudará en gran medida a conocer el valor y el alcance artístico de Madame Sidney Pratten.

Personalmente, quiero agradecerle el haberme acercado a la figura de Madame Sidney Pratten, al igual que a la de otras guitarristas-compositoras que siguen aún en el limbo artístico.

José Luis Ruiz del Puerto  
Valencia (España) – 2024

## Introducción

Recuerdo perfectamente mi primer contacto con Madame Sidney Pratten. Estaba viendo videos de guitarra en Youtube hace algunos años, en 2011 y, casualmente, escuché a Alex Timmerman<sup>1</sup> tocar de forma maravillosa y con una gran sensibilidad una bonita y romántica obra compuesta por Madame Sidney Pratten, llamada 'Sadness', dedicada a su alumno y amigo John Lindsay Leckie (el hermano del Dr. Walter James Leckie, famoso discípulo y amigo de Francisco Tárrega) en una preciosa guitarra construida en Inglaterra en 1846 por J. Guiot.

'Sadness' me cautivó tanto que, además de buscar la partitura y aprender a tocarla (es una obra sencilla, íntima y seguramente dedicada en su concepción a su marido, Robert James Sidney Pratten, fallecido en 1868) me hizo interesarme por su autora, Madame Sidney Pratten, de la que yo no había oído hablar anteriormente.

Desde ese momento, todo lo relacionado con la vida y obra guitarrística de esta mujer, penetró en lo más hondo de mi alma y mi corazón, como nunca ha sucedido con nadie anteriormente.

No puedo explicar desde una perspectiva lógica y racional el vínculo emocional que me une con Madame Sidney Pratten, pero así es. Tal vez sea porque, como siempre he dicho a mis amigos, yo me equivoqué al nacer en España y en el siglo XX, pues me sentía muy identificado con la Inglaterra de la segunda mitad del siglo XIX. Los motivos: el honor, el sentido de la caballerosidad, la palabra, la educación, el respeto, etc. de la alta sociedad de aquella época, que son valores que yo comparto íntegramente.

Tengo un retrato y una fotografía original suya en mi despacho en casa, he comprado dos guitarras que pertenecieron a Madame Sidney Pratten, he ido a visitar su tumba tres veces en el Cementerio de Brompton en Londres (e iré a visitarla cada vez que vaya a esta ciudad, pues se lo he prometido). En mi primera visita dejé un ejemplar de la primera edición de este libro en su tumba, bien protegido en una carpeta de plástico transparente que, lamentablemente, ha sido sustraído, he tocado sus obras y, por último, he escrito este libro financiado íntegramente por mí y de gratuita distribución (física y digital) en su honor, con toda mi admiración y respeto.

Artemio Milla Gutiérrez

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<sup>1</sup> El enlace a Youtube es el siguiente: <https://www.youtube.com/watch?v=dTfIVQx65ec> (publicado en 2011).

## **Biografía**

**Madame Sidney Pratten** (1824-1895), nacida como Catharina Josepha Pelzer, vino al mundo el 15 de noviembre de 1824 en Mülheim-am-Rhein (Alemania)<sup>2</sup> y murió en Londres (Inglaterra), el 10 de octubre de 1895, dejando un enorme legado en forma de publicaciones didácticas, obras y el amor de todos sus alumnos.

Tuvo varios hermanos, a saber<sup>3</sup>:

- Sarah Pelzer (1825-?)<sup>4</sup>
- Jane Pelzer (1832-1849), quien aprendió a tocar la guitarra y el piano y fue la alumna favorita de Ignaz Moscheles (1794-1870), famoso compositor y pianista. Murió, siendo joven, con 17 años, poco antes de que su familia abandonara Exeter para regresar en forma definitiva a Londres.
- Anne Wilhelmina Pelzer (1833-1897)<sup>5</sup>, quien tocaba la concertina, la guitarra y el piano, además de componer y enseñar. Contrajo matrimonio en 1859 con el Dr. Julius Althans (1833-1900) y poco a poco fue retirándose de la enseñanza para dedicarse a su vida privada. No se conoce que tuvieran hijos.
- Ferdinand Pelzer (1837-1864).
- Julia (Giulia) Gertrude Pelzer (1839-1938), la más famosa de entre todos ellos, guitarrista, mandolinista, pianista y profesora de música, quien la acompañó durante toda su vida y continuó su obra docente tras su muerte.
- Cunigunda Antonia Marie Kratz Pelzer (1841-1878), quien más adelante contraería matrimonio con George Arthur Rooks (1835-1891) en 1876, abogado de profesión, con quien tuvo una hija Cunigunda Agnes MB Rooks (1878-1881).
- Christian Pelzer (1842-1845)<sup>6</sup>, quien murió por ingestión de hielo.

Todos ellos fueron hijos de Ferdinand Pelzer (1801-1864), renombrado guitarrista alemán, compositor, editor y maestro, quién, acompañado por su esposa Maria Legrand (1804-1863) y sus hijas Sarah Pelzer y Catharina Josepha Pelzer, emigró a Londres (Inglaterra) en el año 1.829. Ya en Inglaterra, Ferdinand Pelzer apuntó a su hija Catharina Josepha a dar clases de teoría musical y composición con el organista y compositor William Carnaby (1772-1839).

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<sup>2</sup> Otras fuentes citan su nacimiento en 1821, de hecho, en su tumba dice que murió con 74 años, pero según me ha informado Christopher Page (y otras fuentes consultadas), su año de nacimiento es 1824, según el '*Landesarchiv Nordrhein-Westfalen*', por lo que murió con 70 años. Agradezco a Christopher Page esta aportación.

<sup>3</sup> Parece que Ferdinand Pelzer y Maria Legrand (aquí aparece como Anna Maria Legrand) tuvieron dos hijos más en Alemania, Eduard Pelzer, quien murió, con cuatro años, el 17 de abril de 1830 y Antonius Hubertus Pelzer, quien murió, con un año de edad, el 29 de abril de 1830 (nació el 14 de julio de 1828). Los datos de las ciudades de Kofferen (donde nació Ferdinand Pelzer) y Treveris (donde nació Maria Legrand) coinciden. No obstante, está acreditado que Ferdinand Pelzer y Maria Legrand dejaron Alemania junto con sus hijas Catharina Josepha Pelzer y Sarah Pelzer en 1.829. Agradezco a Karin Vincke haberme hecho llegar esta información.  
[https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176\\_4/?pg=48](https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_4/?pg=48)

<sup>4</sup> Se desconoce la fecha de su muerte, pero está acreditado que en 1841 residía en Albany Street, St. Pancras, Middlesex (Inglaterra), residencia familiar en aquella época, según el censo realizado en Londres en dicho año; pero ya no aparece en la residencia familiar en el censo de 1851. Tampoco aparece en ninguna de estas fechas su hermana Catharina Josepha Pelzer, quien se sabe que en 1851 estaba viviendo en St. Marylebone, Middlesex.

<sup>5</sup> El año de su muerte se cita en Page, Christopher Page et al. (2023), p. 257.

<sup>6</sup> Clarke, Sarah (2020): *An Instrument in Comparative Oblivion? Women and the Guitar in Victoria London*. Tesis Doctoral.

**Ferdinand Pelzer** [Joannes Wilhelmus Ferdinandus Peltzer] nació en Kofferen (Alemania) el 31 de agosto de 1801, donde comenzó sus estudios de música, iniciándose como cantante y pianista, si bien pronto se decantó por la guitarra y el canto y comenzó a ganarse la vida como cantante, profesor y concertista de guitarra. Sus padres fueron Heinrich Anton (Jacob) Peltzer (1775-1839) y Cunigunda Gertrude Kratz (?-1853), quienes contrajeron matrimonio el 12 de marzo de 1801.

P			1801
10. Dec. Henric Baptizatus etc.	progenitus etc. e Legitimo thoro	Les. ant. bus.	
12. Apr. Anna Margaretha	Petri Pauli et Gudulae etc. in Kofferen. cop. in Glimbach.	Cons. ant. bus. etc. et etc. etc. etc. etc. in Kofferen.	
12. 21. August. Joannes Wilhel- mus Ferdinandus	Antonii Pelzer et Cunigunda Kratz, in Kofferen. cop. in Glimbach.	Joanne quith. etc. et etc. etc. etc. in Kofferen.	
12. 6. Janu. Genoveva	Petri Pauli et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Petri etc. etc. etc. et etc. etc. etc. in Kofferen.	
12. 2. Febr. Maria Josepha	Petri Pauli et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Christina Schiffer etc. etc. etc. etc. in Kofferen.	
12. 22. Febr. Joannes Wilhelmus	Henrici Pelzer et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Henrici etc. etc. et etc. etc. etc. in Kofferen.	
12. 10. Sept. Petrus Josephus	Henrici Pelzer et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Petri etc. etc. et etc. etc. etc. in Kofferen.	
12. 26. Nov. Joannes Jacobus	Petri Pauli et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Joanne etc. etc. et etc. etc. etc. in Kofferen.	
12. 20. April. Petrus Jacobus	Henrici Pelzer et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Henrici etc. etc. et etc. etc. etc. in Kofferen.	
12. 26. Oct. Joannes Petrus	Henrici Pelzer et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Henrici etc. etc. et etc. etc. etc. in Kofferen.	
12. 17. April. Anna Gudula	Henrici Pelzer et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Henrici etc. etc. et etc. etc. etc. in Kofferen.	
12. 18. Sept. Petrus Josephus constitutus.	Henrici Pelzer et Annae Margaretha etc. in Kofferen. cop. in Glimbach.	Henrici etc. etc. et etc. etc. etc. in Kofferen.	

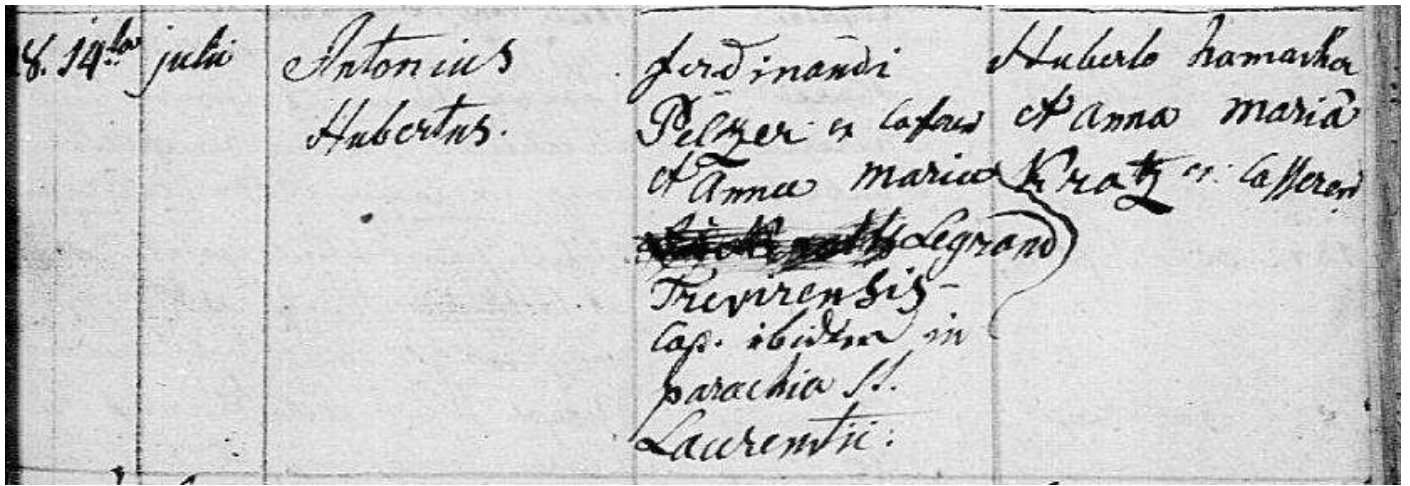
Registro de Nacimiento de Ferdinand Pelzer<sup>7</sup>

1830 17 April	obit in Kofferen Eduard pater et leg. Thero Ferdinand Pelzer et Annae Mar. Legrand.	20 <sup>mo</sup> August Kofferen in loco sepultus est.
1830 29 April	obit in Kofferen Hubertus pater et leg. Thero Ferdinand Pelzer musici et Annae Mar. Legrand. Tru	et 1 <sup>o</sup> maji Kofferen in loco sepultus est.

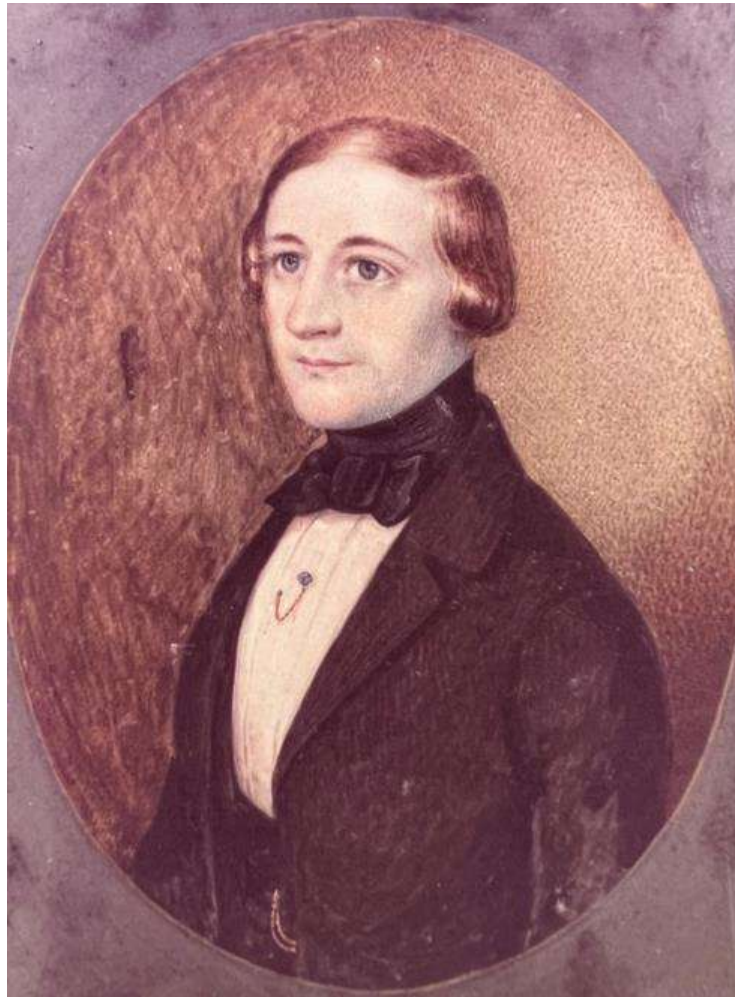
Registro de Defunción de Eduard Pelzer y Antonius Hubertos Pelzer<sup>8</sup>

<sup>7</sup> [https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176\\_2/?pg=80](https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_2/?pg=80)

<sup>8</sup> [https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176\\_4/?pg=48](https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_4/?pg=48)



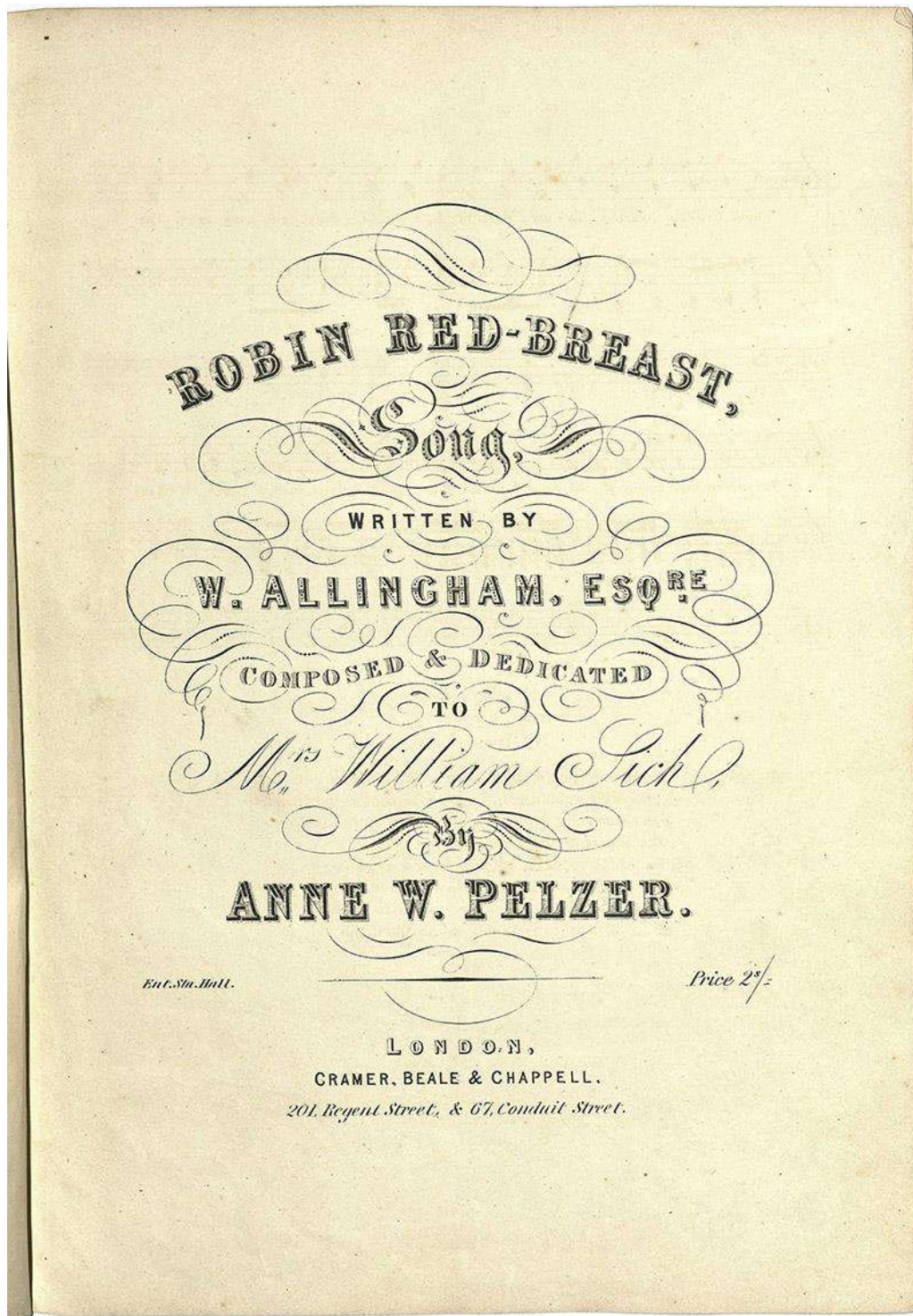
Certificado de Nacimiento de Antonius Hubertus Pelzer<sup>9</sup>



Retrato de Ferdinand Pelzer<sup>10</sup>  
(el original está en poder de Karin Vincke, pues perteneció a su abuela)  
Cortesía de Karin Vincke

<sup>9</sup> [https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176\\_2/?pg=81](https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_2/?pg=81)

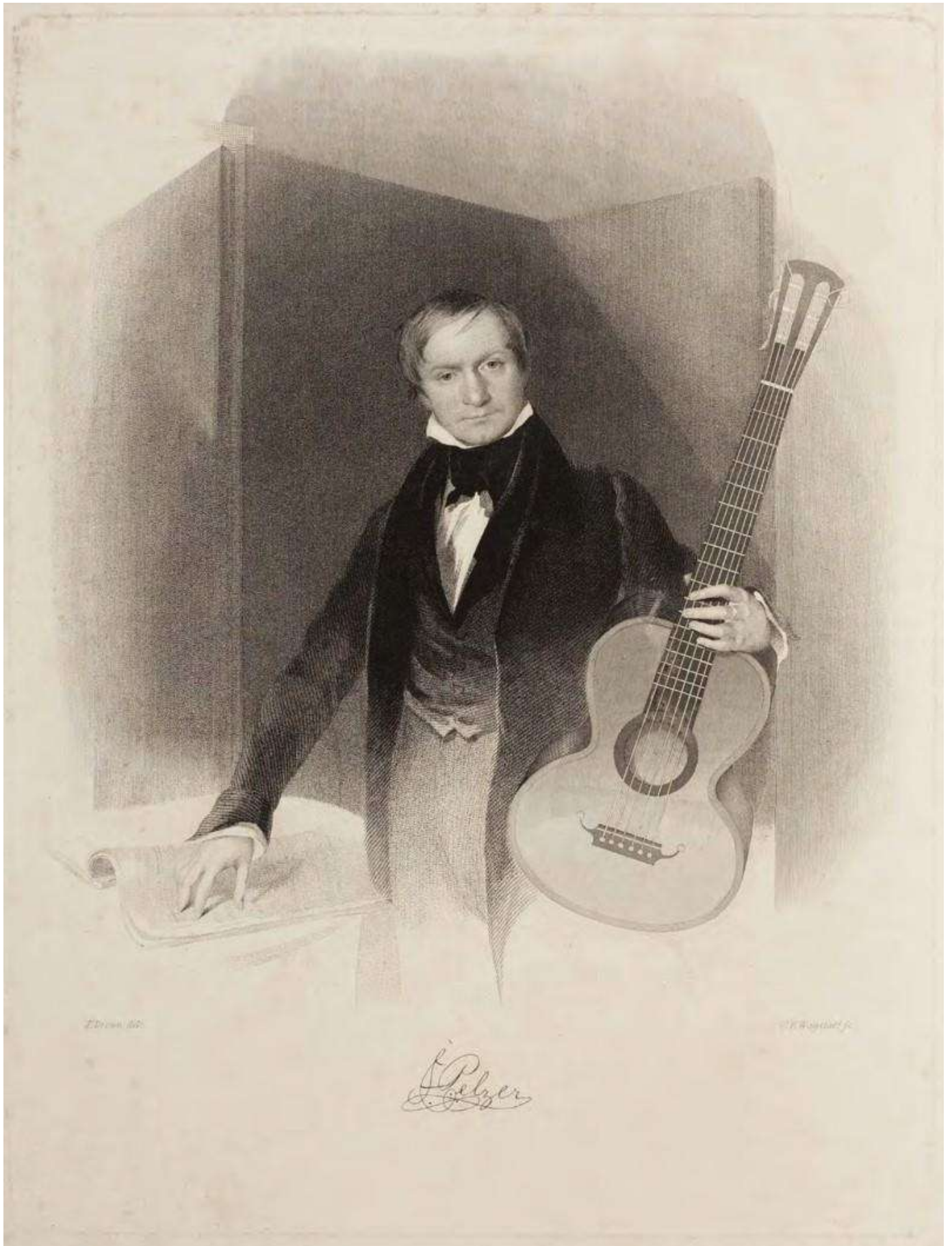
<sup>10</sup> Ferdinand Pelzer fue hijo del hermanastro del bisabuelo de Karin Vincke.



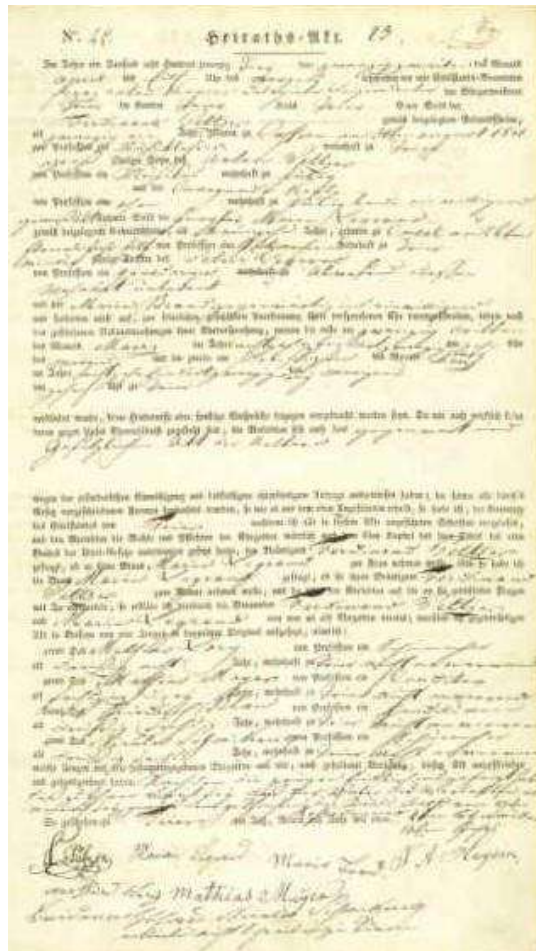
Arreglo de la obra 'Robin Red-Breast' por Anne Whilhelmina Pelzer

El 23 de abril de 1823 contrajo matrimonio con Maria Legrand, hija de Peter (Petri) Nikolaus Legrand (1779-¿) y Annae Mariae Keuker [Brand] (1779-¿), decidiendo pasar su luna de miel en Londres. En el viaje conocieron al capitán inglés George Phillips, quien les convenció para hospedarse en su casa, en Grosvenor Place (Londres) y los introdujo en la sociedad inglesa de la época.

En 1824 Ferdinand Pelzer y Maria Legrand fueron a visitar a los padres de ella a Mülheim-am-Rhein y allí, el 15 de noviembre de 1824, nació Catharina Josepha, su primera hija.



Ferdinand Pelzer (ca. 1840)



Acta de Matrimonio de Ferdinand Pelzer  
Fuente: Matrimonios de Tréveris, Alemania, 1798-1924<sup>11</sup>

Como hemos comentado anteriormente, en 1829 Ferdinand Pelzer y su esposa, decidieron regresar, junto con sus hijas, Sarah y Catharina Josepha, a Londres. En pocos meses Ferdinand Pelzer obtuvo el favor del público como guitarrista y decidió quedarse a vivir allí de forma definitiva junto con su familia (excepto por una larga estancia intermedia en Exeter de 1842 a 1849), donde poco a poco se convirtió en una figura muy importante en Inglaterra.

En 1833 editó, junto a los compositores y guitarristas Felix Horetzky (1796-1870) y Leonhard Schulz una revista llamada **'The Giulianiad'** (de enero de 1833 a julio de 1835), en honor del compositor y guitarrista italiano Mauro Giuliani (1781-1829), donde se publicaban obras para guitarra de diversos autores (fue la primera revista de este tipo que se publicó en Inglaterra) y ese mismo año publicó su primer trabajo pedagógico: **'Instructions for the Spanish Guitar'** que fue seguido de otro llamado **'Instructions for the Guitar Tuned in E Major'** (seguramente escrito en Exeter entre 1842 y 1849)<sup>12</sup>.

<sup>11</sup> Aunque en el Acta de Matrimonio figura el apellido Peltzer, Ferdinand mismo firma Pelzer (y así lo hizo toda su vida).

<sup>12</sup> 'Instructions for the Spanish Guitar'.  
[https://boijefiles.musikverket.se/Boije\\_1137.pdf](https://boijefiles.musikverket.se/Boije_1137.pdf)

'Instructions for the Guitar Tuned in E Major'.  
[https://imslp.org/wiki/Instructions\\_for\\_the\\_Guitar\\_tuned\\_in\\_E\\_major\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Instructions_for_the_Guitar_tuned_in_E_major_(Pelzer%2C_Ferdinand))



City of New York  
Parish or Township of Manhasset

Enumeration Schedule 17

PLACE	ROOBS		NAMES of such Person who abode therein the preceding Night	AGE and SEX	PROFESSION, TRADE, EMPLOYMENT, or of INDEPENDENT MEANS.	When Born
	Number	Value				
Manhasset			Oliver Thomson	70		4
			John P.	18		4
			Edwards Long	60	W.P.	4
			John Thomson	65	W.P.	4
			Mary Smith	35	W.P.	4
			William P.	50	W.P.	4
			Elizabeth P.	40		4
			Vance Hamilton	20		4
			Mary W. H. H.	15		4
			William P.	17		4
			Matthias Quinn	20	W.P.	4
			William Quinn	20	W.P.	4
			Elizabeth P.	14		4
			James Quinlan	31	W.P.	4
			Oliver P.	30	W.P.	4
			Mary P.	35	W.P.	4
			John P.	45	W.P.	4
		John P.	45	W.P.	4	
		Mary P.	30		4	
		Henry P.	20		4	
		Elizabeth P.	25	W.P.	4	
		Mary P.	25		4	
		Charlotte P.	15		4	
		Charlotte	7		4	
TOTAL in Page 17	4		7	18		

City of New York  
Parish or Township of Manhasset

Enumeration Schedule 17

PLACE	ROOBS		NAMES of such Person who abode therein the preceding Night	AGE and SEX	PROFESSION, TRADE, EMPLOYMENT, or of INDEPENDENT MEANS.	When Born
	Number	Value				
Manhasset			Matthias P.	15		4
			Thomas P.	9		4
			Sarah P.	8		4
			Thomas P.	2		4
			Augusta P.	5 months		4
			Caroline P.	20	W.P.	4
			Elizabeth P.	20	W.P.	4
			Thomas P.	25		4
			Thomas P.	2		4
			Thomas P.	40	W.P.	4
			James P.	40	W.P.	4
			John P.	25		4
			Matthias P.	10	W.P.	4
			John P.	45	W.P.	4
			Mary P.	32		4
			John P.	18		4
			John P.	17	W.P.	4
		John P.	40	W.P.	4	
		Elizabeth P.	30	W.P.	4	
		John P.	30	W.P.	4	
		John P.	20		4	
		Mary P.	20		4	
		Sarah P.	18		4	
		John P.	8		4	
		John P.	8		4	
		John P.	8		4	
TOTAL in Page 17	1		7	18		

Residencia Familiar de la Familia Pelzer en Albany Street  
Fuente: Censo de Londres de 1841

A la derecha y abajo se puede leer los nombres de Ferdinand Pelzer, Mary Pelzer (Maria Legrand) Sarah Pelzer, Jane Pelzer y Anne Pelzer

City of New York  
Parish or Township of Manhasset

Enumeration Schedule 17

PLACE	ROOBS		NAMES of such Person who abode therein the preceding Night	AGE and SEX	PROFESSION, TRADE, EMPLOYMENT, or of INDEPENDENT MEANS.	When Born
	Number	Value				
Manhasset			John P.	2		4
			John P.	2		4
			L. D. P.	25	W.P.	4
			Joseph P.	50	W.P.	4
			Thomas P.	40		4
			Sarah P.	42		4
			Mary P.	11		4
			John P.	7		4
			Elizabeth P.	22	W.P.	4
			John P.	17	W.P.	4
			John P.	40	W.P.	4
			Elizabeth P.	11		4
			Elizabeth P.	30	W.P.	4
			James P.	18	W.P.	4
			Caroline P.	18	W.P.	4
			John P.	50	W.P.	4
			Sarah P.	40		4
		John P.	30	W.P.	4	
		Matthias P.	30		4	
		Elizabeth P.	3		4	
		John P.	2		4	
		John P.	2		4	
		Mary P.	15	W.P.	4	
		John P.	40	W.P.	4	
TOTAL in Page 17	4		7	18		

City of New York  
Parish or Township of Manhasset

Enumeration Schedule 17

PLACE	ROOBS		NAMES of such Person who abode therein the preceding Night	AGE and SEX	PROFESSION, TRADE, EMPLOYMENT, or of INDEPENDENT MEANS.	When Born
	Number	Value				
Manhasset			Matthias P.	30		4
			John P.	30	W.P.	4
			Thomas P.	20		4
			John P.	25	W.P.	4
			The P.	20	W.P.	4
			John P.	30	W.P.	4
			John P.	40	W.P.	4
			John P.	40	W.P.	4
			John P.	30	W.P.	4
			John P.	20		4
			John P.	20		4
			John P.	20		4
			John P.	20		4
			John P.	20		4
			John P.	20		4
			John P.	20		4
	TOTAL in Page 17	1		7	18	

Residencia Familiar de la Familia Pelzer en Albany Street  
Fuente: Censo de Londres de 1841

A la izquierda y arriba se puede leer los nombres Julia Pelzer y Kunigunda (Cunigunda) Pelzer

Parish or Township of		Ecclesiastical District of		City or Borough of		Towns of		Villages of		
No. of House	Name of Street, Place, or Road, and Name or No. of House	Name and Surname of each Person who abode in the house, on the Night of the 30th March, 1851		Relation to Head of Family	Condition	Age of		Rank, Profession, or Occupation	Where Born	Whether Blind or Deaf and Dumb
						Males	Females			
285	3. Moreton St.	Charles Hoombe	Head	Male	41			Comptroller Genl. Clerk	Somerset-Saunders	
		Betsy do	Wife		31				do do	
		Charles J do	Son		13				Windsor St-Honors	
		Ellen do	Daughter		6 mo				do do	
		Sarah Ellen	Daughter		17			Footstaple	Somerset Heathfield	
286	4. Moreton St.	Ann Parrot	Serv		14			House Servant	St. James	
		John Vine	Head	Male	36			Police General Clerk	Windsor Clerkwell	
		Martha Vine	Sister		47				do do	
287	5. Moreton St.	Elizabeth Norman			35			Shoe Maker	St. James	
		Eliza Hobbes	Head	Female	36			School Mistress	St. James	
		Sarah Cornwell	Aunt		57			Formerly Cook	St. James	
		Michael J Perry	Partner	Male	17			Apprentice Carpenter	St. James	
288		John Jones			16			Boys	London St. James	
		Joseph H Keble	Head	Male	23			Carpenter	Whitechapel	
289	5. Moreton St.	Eliza do	Wife		23				St. James	
		Edward Archer	Head	Male	42			Printed & Binder	St. James	
		Emma do	Wife		49				St. James	
290	7. Moreton St.	Harriet do	Daughter		13				St. James	
		Ferdinand Pelzer	Head	Male	49			Professor of Music	Germany	
		Marie do	Wife		47					
Total of Houses		I 5 U B		Total of Persons		8 12				

Parish or Township of		Ecclesiastical District of		City or Borough of		Towns of		Villages of		
No. of House	Name of Street, Place, or Road, and Name or No. of House	Name and Surname of each Person who abode in the house, on the Night of the 30th March, 1851		Relation to Head of Family	Condition	Age of		Rank, Profession, or Occupation	Where Born	Whether Blind or Deaf and Dumb
						Males	Females			
291	Moreton St.	Ann Pelzer	Serv		10			Professor Music	London Albany St	
		Julia do	do		12				do St. James	
		Cunigunda do	do		10				do St. James	
292	Moreton St.	Robert Lanham	Head	Male	36			Piano Forte Maker	St. James	
		Ellen do	Wife		34				St. James	
		Ellen do	Daughter		8				do do	
		Eliza do	do		7				do do	
		Anna do	do		5				do do	
		Martha do	do		3				do do	
293	Moreton St.	Marian do	do		1				do do	
		John Allen	Head	Male	67			Accountant	London St. James	
		Sophia do	Wife		42				Blackman St. James	
		Allen G. Allen	Son		23				Kennington St. James	
		Elizabeth do	do		21				do	
294	Moreton St.	Ellen Perkin	Serv		25			House Servant	St. James	
		William J Parker	Head	Male	50			Car Stationer	St. James	
		James do	Wife		40				St. James	
		William G. do	Son		15				St. James	
		James do	Serv		12		Scholar	do do		
Total of Houses		I 5 U B		Total of Persons		14 15				

Residencia Familiar de la Familia Pelzer en Moreton Street

Fuente: Censo de Londres de 1851

Se puede leer los nombres de Ferdinand Pelzer, Maria Pelzer, Anne Pelzer, Julia Pelzer y Cunigunda Pelzer<sup>13</sup>

<sup>13</sup> Según el Censo de Londres de 1861, la Familia Pelzer había regresado a Albany Street donde únicamente residían Ferdinand, Maria, Julia y Cunigunda.



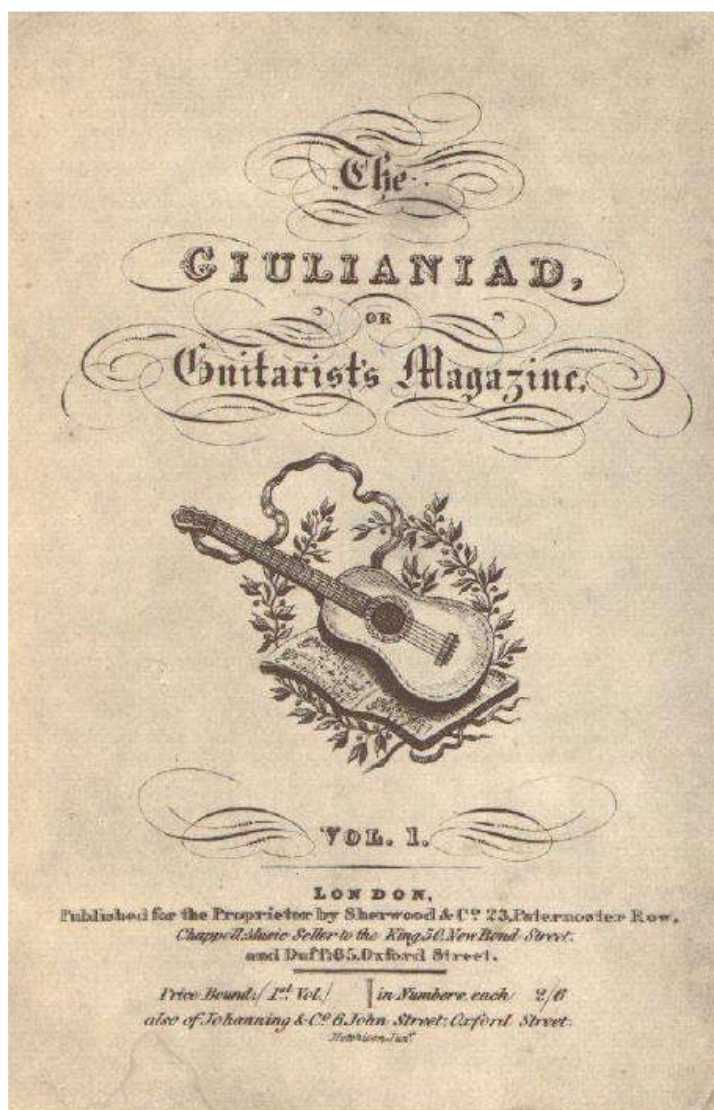
Portada de 'Instructions for the Spanish Guitar'  
(La niña de la portada es Catharina Josepha Pelzer)

Es muy posible que de este libro sacara las ideas su hija Catharina Josepha para escribir posteriormente su obra del mismo título.

Algunas obras de dominio público de Ferdinand Pelzer son las siguientes:

- *Introduction and Polacca from Caraffa* (para dos guitarras).  
[https://imslp.org/wiki/Introduction\\_and\\_Polacca\\_from\\_Caraffa\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Introduction_and_Polacca_from_Caraffa_(Pelzer%2C_Ferdinand))
- *6 Variations brillantes sur un thème allemand, Op. 4.*  
[https://imslp.org/wiki/6\\_Variations\\_brillantes\\_sur\\_un\\_th%C3%A8me\\_allemand%2C\\_Op.4\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/6_Variations_brillantes_sur_un_th%C3%A8me_allemand%2C_Op.4_(Pelzer%2C_Ferdinand))

- Variations sur la romance 'De ma Celine amante modeste', Op. 8.  
[https://imslp.org/wiki/Variations\\_sur\\_la\\_romance\\_'De\\_ma\\_Celine\\_amante\\_modeste'%2C\\_Op.8\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Variations_sur_la_romance_'De_ma_Celine_amante_modeste'%2C_Op.8_(Pelzer%2C_Ferdinand))
- Variations sur un thème russe, Op. 2.  
[https://imslp.org/wiki/Variations\\_sur\\_un\\_th%C3%A8me\\_russe%2C\\_Op.2\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Variations_sur_un_th%C3%A8me_russe%2C_Op.2_(Pelzer%2C_Ferdinand))
- 150 ejercicios para guitarra (manuscrito e impreso).  
[https://www.riam.ie/digital-media/h40/h\\_40\\_02\\_105.pdf](https://www.riam.ie/digital-media/h40/h_40_02_105.pdf)  
<https://ia903407.us.archive.org/1/items/143029-1001/143029-1001%20complete.pdf>



Portada del Volumen I de 'The Giulianiad'

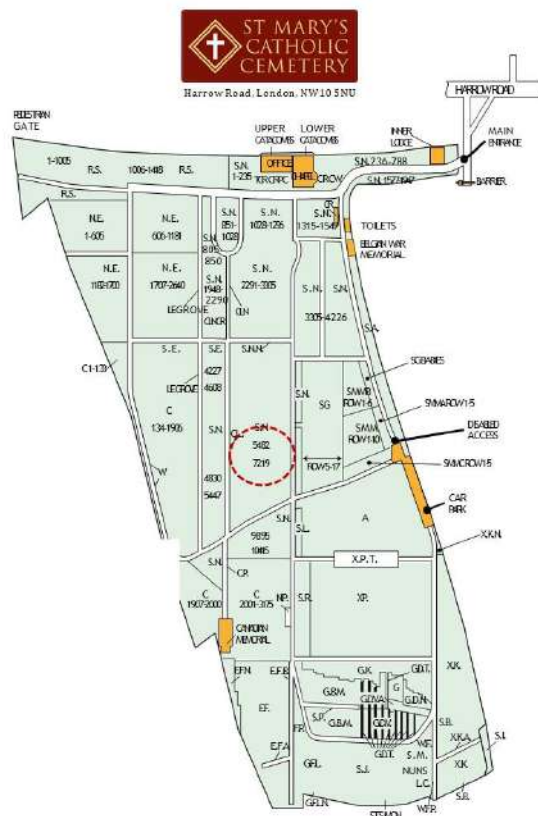
Maria Legrand falleció en Londres en 1863 y fue enterrada el 5 de septiembre en Saint Mary's Catholic Cemetery, Kensal. Ferdinand Pelzer murió en Londres en 1864 y fue enterrado, junto con su esposa Marie Legrand, el 15 de julio. Ambos comparten el mismo número de tumba (#6867)<sup>14</sup>.

<sup>14</sup> Agradezco muy sinceramente a Malcolm Soares, de Saint Mary's Catholic Cemetery, el haberme facilitado esta información e indicado el lugar donde están enterrados.

SURNAME of Deceased Person	NAME of Deceased Person	SUP. REGISTRARS DISTRICT	Vol.	Page
Pearson	Stephen	Harington	1 a	78
Pelliam	Henry	S. Stanham	2 c	42
Pelliam	Louisa	S. Saviour	1 d	10
Pell	Charlotte	W. Bramwich	6 b	390
Pell	Charlotte	Marylebone	1 a	317
Pell	James Edward	Boston	7 a	228
Pell	Thomas	Huddersfield	4 a	192
Pell	William	Epping	4 a	59
Pellatt	Charles Francis	Bushey Heath	2 c	122
Pellatt	William	S. Ashford	2 a	359
Peller	Caroline	Salisbury	1 b	154
Pellott	Thomas George	Brighton	2 b	150
Pelley	Harriet	Blandford	3 a	161
Pelling	Clara	Brighton	2 b	142
Pelling	Elizabeth	Hailsham	2 b	49
Pelling	William	S. Luke	1 b	462
Pellington	Mary Ann	Katifax	9 a	326
Pello	Elizabeth	Barnes	4 a	350
Pello	Mary Ann	Spingham	4 b	41
Pelley	Elizabeth	Clifton	6 a	60
Pelmounter	Thomas	S. Clustell	5 c	89
Peloe	John	Liverpool	8 b	169
Pelzer	Ferdinand	Wyndham	1 b	3
Pember	Henry	Leominster	6 a	346
Pemberthy	George	Cruxton	2 a	102

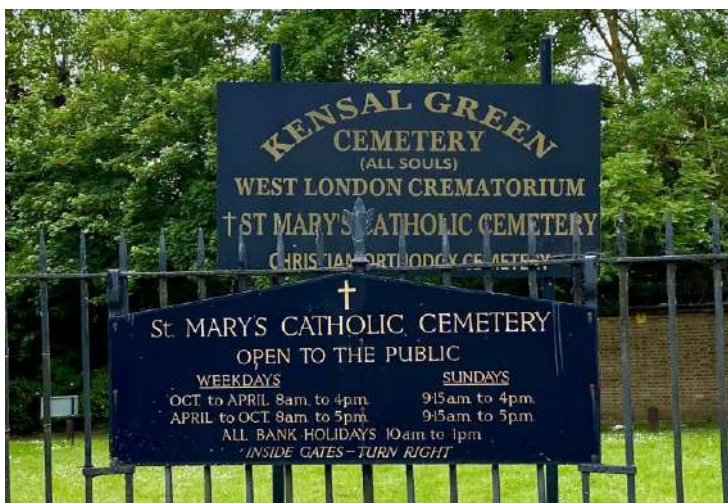
Registro de Defunción de Ferdinand Pelzer

Fuente: Índice de Registros Civiles de Defunción, Inglaterra y Gales, 1837-1915

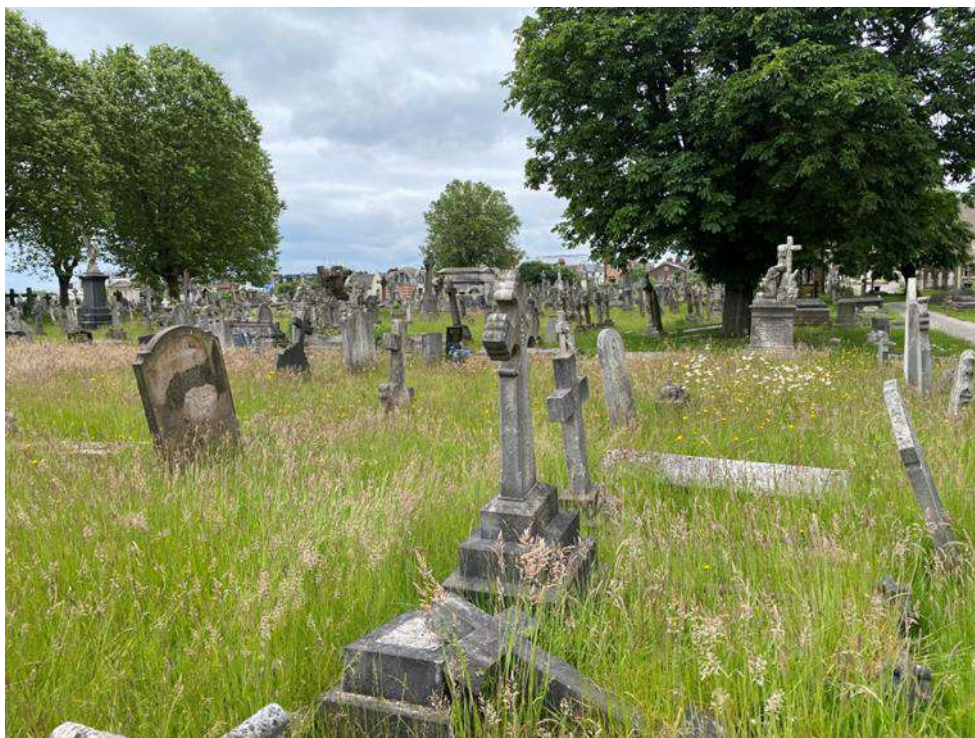


Plano del Cementerio Católico de St. Mary en Londres y Ubicación de la tumba de Ferdinand Pelzer y Maria Legrand

El día 9 de junio de 2024, acompañado de mi hija Laura, visité Saint Mary's Catholic Cemetery (un cementerio precioso) que está situado junto al Cementerio de Kensal Green, para todo tipo de religiones, como reza el cartel [All Souls] y tomé las siguientes fotografías:



Fotografías del Saint Mary's Catholic Cemetery



*Esta es la zona donde están enterrados Ferdinand Pelzer y Maria Legrand  
(la zona de hierba en el cuadrante inferior derecho de la fotografía).*

*Las tumbas que hay en esta zona carecen de lápida, están hundidas en la tierra (prácticamente no se ven)  
y sus restos son irreconocibles.*

**Julia (Giulia) Gertrude Pelzer** (en adelante Giulia Pelzer) nació el 11 de diciembre de 1839 en Marylebone (Londres), en el número 39 de Great Portland Street y dedicó prácticamente toda su vida a la enseñanza de la guitarra (excepto por un período de 15 años en los que se dedicó a cuidar de sus hijos, desde 1867 hasta 1882) y continuó con la escuela de su hermana Catharina Josepha a la muerte de ésta en 1895.

Su primer concierto está acreditado en 1851, con 12 años, en el número 45 de Dover Street, en Picadilly (Londres), junto a su hermana Anne W. Pelzer, quien tocó el piano y la concertina y otros músicos (un violinista y un chelista). Giulia Pelzer interpretó obras de Giulio Regondi y algunos dúos junto con su hermana Anne Whilhelmina.

En 1853 pasó una larga temporada en el convento benedictino de Hammersmith donde su padre, Ferdinand Pelzer, enseñaba canto, armonía, guitarra y piano. Posteriormente pasó algún tiempo en el convento de Notre Dame, donde enseñó guitarra y la lengua inglesa, para regresar a Londres, en 1864, tras la muerte de su padre, donde empezó a dar clases de guitarra.

SURNAME of Parent	NAME (if any) or SEX of CHILD	SUP. REGISTRAR'S DISTRICT 67	Vol.	Page
Pell	Elizabeth	Newark	XV	529
Pell	George	Melton Mowbray	XV	209
Pell	John	Stepney	II	347
Pell	John	Steaforth	XIV	475
Pell	John	Steaforth	XIV	475
Pell	Robert	Scun	XIV	262
Pell	Sarah Hannah	Cheriton	XX	273
Pellatt	Arthur	Perbua Hill	XII	133
Pellen	James	Horsham	VII	333
Pellitt	Charlotte	Worthing	XII	473
Pellitt	Harriett	Wenterton	V	424
Pellitt	Sarah	Worthing	XII	379
Pellitt	Female	Wenterton	V	419
Pellon	Heptwood	Great Yarmouth	XIII	339
Pellon	William	Isle of Wight	XIII	227
Pellony	Edwin	Worthing	XII	400
Pellony	Emma	Hailsham	VII	347
Pellony	William	Woo	V	255
Pellinger	George	Weymouth	XI	120
Pellon	Henry	Weymouth	IX	235
Pellowe	Harriet	Brighton	VII	224
Pells	Matthew Fox	Wolverhampton	XIII	95
Pells	Robert	St. Luke	II	233
Pells	Robert Newyear	Walsingham	XIII	320
Pells	Thomas Henry	Shoreditch	II	302
Pelly	Edwin	Westminster	I	347
Pelzer	Julia Gertrude	Marylebone	I	119
Pember	Stephen	Sedbury	XXVI	173
Pemberton	Alexander	West Derby	XX	297

Registro de Nacimiento de Julia Gertrude Pelzer  
Fuente: Índice de Registros Civiles de Nacimiento, Inglaterra y Gales, 1837-1915



Contrajo matrimonio el 10 de diciembre de 1867 con James Noah King-Church (1835-1896).

Tuvieron los siguientes hijos<sup>15 16</sup>:

- Lydia Josephine King-Church (1868-1963).
- Henry James King-Church (1871-1905).
- John Eyre King-Church (1872-1945).
- Ernest E. King-Church (1878-?).
- Richard Thomas Basset King-Church (1883-1931).

PEE - PER] MARRIAGES registered in October, November, and December 1867. 190

Vol. Page	Distric.	Vol. Page	Distric.	Vol. Page	Distric.
1a. 929	Hollington	8a. 386	Bolton	5a. 467	Tisbury
2a. 298	Reigate	8a. 386	Bolton	5a. 467	Tisbury
2a. 1257	Paveham	9a. 134	Hunsworth	6a. 305	Albrighton
3b. 968	London	8a. 386	Bolton	6a. 305	Albrighton
2b. 119	Eastbourne	8c. 498	Bolton	6a. 305	Albrighton
8b. 838	Derby	8a. 183	Manchester	6a. 305	Albrighton
8a. 539	Liverpool	1d. 607	Holywell	6a. 305	Albrighton
8b. 161	Liverpool	9a. 375	Holywell	6a. 305	Albrighton
8a. 627	Manchester	8d. 259	Holywell	6a. 305	Albrighton
8d. 227	Manchester	8c. 385	Holywell	6a. 305	Albrighton
1a. 990	Manchester	8a. 39	Holywell	6a. 305	Albrighton
8b. 154	Liverpool	9a. 332	Holywell	6a. 305	Albrighton
11b. 496	Liverpool	8b. 373	Holywell	6a. 305	Albrighton
8b. 971	Liverpool	9b. 599	Holywell	6a. 305	Albrighton
8c. 29	Liverpool	7b. 730	Holywell	6a. 305	Albrighton
7a. 424	Liverpool	1a. 286	Holywell	6a. 305	Albrighton
10b. 764	Liverpool	1a. 551	Holywell	6a. 305	Albrighton
7b. 339	Liverpool	11a. 112	Holywell	6a. 305	Albrighton
7a. 620	Liverpool	6d. 883	Holywell	6a. 305	Albrighton
7b. 592	Liverpool	1d. 1189	Holywell	6a. 305	Albrighton
7a. 454	Liverpool	2b. 327	Holywell	6a. 305	Albrighton
8a. 259	Liverpool	2a. 107	Holywell	6a. 305	Albrighton
3b. 601	Liverpool	2a. 238	Holywell	6a. 305	Albrighton
1a. 604	Liverpool	2c. 241	Holywell	6a. 305	Albrighton
7b. 550	Liverpool	1a. 333	Holywell	6a. 305	Albrighton
1a. 927	Liverpool	2b. 723	Holywell	6a. 305	Albrighton
9d. 264	Liverpool	2a. 38	Holywell	6a. 305	Albrighton
9a. 299	Liverpool	2a. 104	Holywell	6a. 305	Albrighton
4b. 219	Liverpool	2b. 393	Holywell	6a. 305	Albrighton
6a. 435	Liverpool	2a. 1027	Holywell	6a. 305	Albrighton
8a. 862	Liverpool	1c. 136	Holywell	6a. 305	Albrighton
8c. 830	Liverpool	1c. 1111	Holywell	6a. 305	Albrighton
9d. 177	Liverpool	2a. 1020	Holywell	6a. 305	Albrighton
7b. 246	Liverpool	1b. 591	Holywell	6a. 305	Albrighton
7a. 981	Liverpool	1d. 799	Holywell	6a. 305	Albrighton
6b. 276	Liverpool	2b. 700	Holywell	6a. 305	Albrighton
1d. 600	Liverpool	6b. 657	Holywell	6a. 305	Albrighton
7a. 632	Liverpool	6c. 13	Holywell	6a. 305	Albrighton
8a. 250	Liverpool	6b. 591	Holywell	6a. 305	Albrighton
1b. 1553	Liverpool	6c. 236	Holywell	6a. 305	Albrighton
1d. 914	Liverpool	6d. 597	Holywell	6a. 305	Albrighton
5a. 113	Liverpool	1c. 376	Holywell	6a. 305	Albrighton
1c. 1160	Liverpool	6b. 730	Holywell	6a. 305	Albrighton
1b. 1044	Liverpool	1b. 477	Holywell	6a. 305	Albrighton
1c. 418	Liverpool	6c. 466	Holywell	6a. 305	Albrighton
2a. 1133	Liverpool	6c. 473	Holywell	6a. 305	Albrighton
2b. 358	Liverpool	6c. 314	Holywell	6a. 305	Albrighton
2a. 884	Liverpool	1a. 481	Holywell	6a. 305	Albrighton
1d. 1293	Liverpool	1b. 580	Holywell	6a. 305	Albrighton
1d. 974	Liverpool	5c. 383	Holywell	6a. 305	Albrighton
2c. 138	Liverpool	6c. 437	Holywell	6a. 305	Albrighton
9c. 490	Liverpool	1b. 771	Holywell	6a. 305	Albrighton
2a. 1373	Liverpool	6b. 369	Holywell	6a. 305	Albrighton
2b. 468	Liverpool	2a. 437	Holywell	6a. 305	Albrighton
2c. 38	Liverpool	2d. 559	Holywell	6a. 305	Albrighton
2b. 531	Liverpool	10b. 43	Holywell	6a. 305	Albrighton
1b. 91	Liverpool	1b. 589	Holywell	6a. 305	Albrighton
1b. 833	Liverpool	3a. 398	Holywell	6a. 305	Albrighton
1d. 1087	Liverpool	1d. 569	Holywell	6a. 305	Albrighton
2b. 371	Liverpool	4c. 712	Holywell	6a. 305	Albrighton
2a. 1128	Liverpool	6d. 710	Holywell	6a. 305	Albrighton
6a. 67	Liverpool	5c. 248	Holywell	6a. 305	Albrighton
6c. 554	Liverpool	6c. 960	Holywell	6a. 305	Albrighton
4b. 461	Liverpool	1a. 6	Holywell	6a. 305	Albrighton
9b. 36	Liverpool	1c. 383	Holywell	6a. 305	Albrighton
3b. 10	Liverpool	1b. 317	Holywell	6a. 305	Albrighton
1d. 1138	Liverpool	8a. 21	Holywell	6a. 305	Albrighton
3b. 692	Liverpool	8a. 447	Holywell	6a. 305	Albrighton
2a. 1629	Liverpool	1a. 1306	Holywell	6a. 305	Albrighton
2a. 485	Liverpool	1c. 315	Holywell	6a. 305	Albrighton
2c. 497	Liverpool	7a. 817	Holywell	6a. 305	Albrighton
6c. 219	Liverpool	2b. 161	Holywell	6a. 305	Albrighton
1b. 297	Liverpool	2b. 192	Holywell	6a. 305	Albrighton
2b. 249	Liverpool	1d. 1099	Holywell	6a. 305	Albrighton
9b. 249	Liverpool	1c. 1953	Holywell	6a. 305	Albrighton
2d. 287	Liverpool	2b. 827	Holywell	6a. 305	Albrighton
6c. 421	Liverpool	1d. 1291	Holywell	6a. 305	Albrighton
6c. 219	Liverpool	7a. 1309	Holywell	6a. 305	Albrighton
10b. 852	Liverpool	2a. 335	Holywell	6a. 305	Albrighton
9a. 271	Liverpool	1a. 49	Holywell	6a. 305	Albrighton
1b. 343	Liverpool	2a. 1362	Holywell	6a. 305	Albrighton
6c. 1677	Liverpool	3b. 723	Holywell	6a. 305	Albrighton
9d. 392	Liverpool	6a. 411	Holywell	6a. 305	Albrighton
1c. 711	Liverpool	2b. 362	Holywell	6a. 305	Albrighton

Registro de Matrimonio de Giulia Pelzer

Fuente: Índice de Registros Civiles de Matrimonio, Inglaterra y Gales, 1837-1915

<sup>15</sup> Se puede consultar esta información en:

<https://www.myheritage.es/research/collection-4001/arbOL-familiar-familysearch?itemId=1704634341&action=showRecord&recordTitle=Giulia+King-Church+%28nacida+Pelzer%29>

<sup>16</sup> En Coldwell, Robert (2019) se indica que Giulia Pelzer tuvo nueve hijos, lo cual es cierto, pero sólo he encontrado registros de estos cinco hijos, ya que cuatro de ellos murieron antes de los dos años (son infantes) y están enterrados junto a sus padres en el Cementerio de Highgate, tal y como se puede comprobar en la tumba que comparten.

De las investigaciones realizadas para tratar de encontrar descendientes vivos de Giulia Pelzer (dado que Catharina Josepha Pelzer no tuvo hijos) he podido encontrar la siguiente información:

- No consta que haya tenido descendencia ni Henry J. King-Church, ni John Eyre King-Church, ni Ernest E. King-Church.
- Lydia Josephine King-Church se casó con Herbert Stanley Keigwin (1878-1962) y tuvieron cinco hijos: Rhoda Marion Keigwin (1904-1985), Joan Keigwin (1905-2000), Philip Henry Keigwin (1906-1931), Barbara Keigwin (1906-1958) y John Jenkyn Keigwin (1909-1997). No consta que haya descendientes de Philip Henry Keigwin ni de Barbara Keigwin.
- Richard Thomas Basset King-Church se casó en 1928 con Catherine G. Pender (1893-1940). No consta que tuvieran hijos.
- Rhoda Marion Keigwin se casó en 1933 con Alan Edward Oliver (1908-1981) y tuvieron dos hijos: Philip Alan Oliver (1942-1993) y Giles Francis Oliver (1948-2020). No consta que haya descendientes de Philip Alan Oliver ni de Giles Francis Oliver.
- Joan Keigwin se casó con Kenneth Wilson Howard Read (1905-1978) y tuvieron tres hijos: Anne Josephine "Josie" Read (1938-1979), Joan Francis Camilla "Kitty" Read (ca. 1943) y Andrew Kenneth Howard Read (1940-2023). Joan Francis Camilla "Kitty" Read se casó con Brian Tulloch (¿) y posteriormente con Charles Donald Liner (¿). Ni Anne Josephine "Josie" Read (nunca se casó) ni Joan Francis Camilla "Kitty" Read han tenido hijos.

Andrew Kenneth Howard Read se casó en 1966 con Christina Anne Merrick (1943) [de quien se separó en 1981] y tuvieron dos hijos: Benjamin Michael Howard Read<sup>17</sup> (1970) y Daniel Philip Keigwin Read (1972). Con posterioridad se casó con Caroline Grace (1954) con quien tuvo dos hijas: Katie Read (1985) [quien tiene tres hijos] y Eleanor Read (1990) [no tiene hijos].

Benjamin Michael Howard Read está casado con Nuala Theresa Horner (1971) y tienen dos hijos: Edward Donal Howard Read (2008) y Jonathan Kenneth Frederick Read (2010). Daniel Philip Keigwin Read está casado con Virginia Boehm (ca. 1976) y tienen dos hijos: Matthew Howard George Read (2007) y Robert Andrew Emil Read (2009).

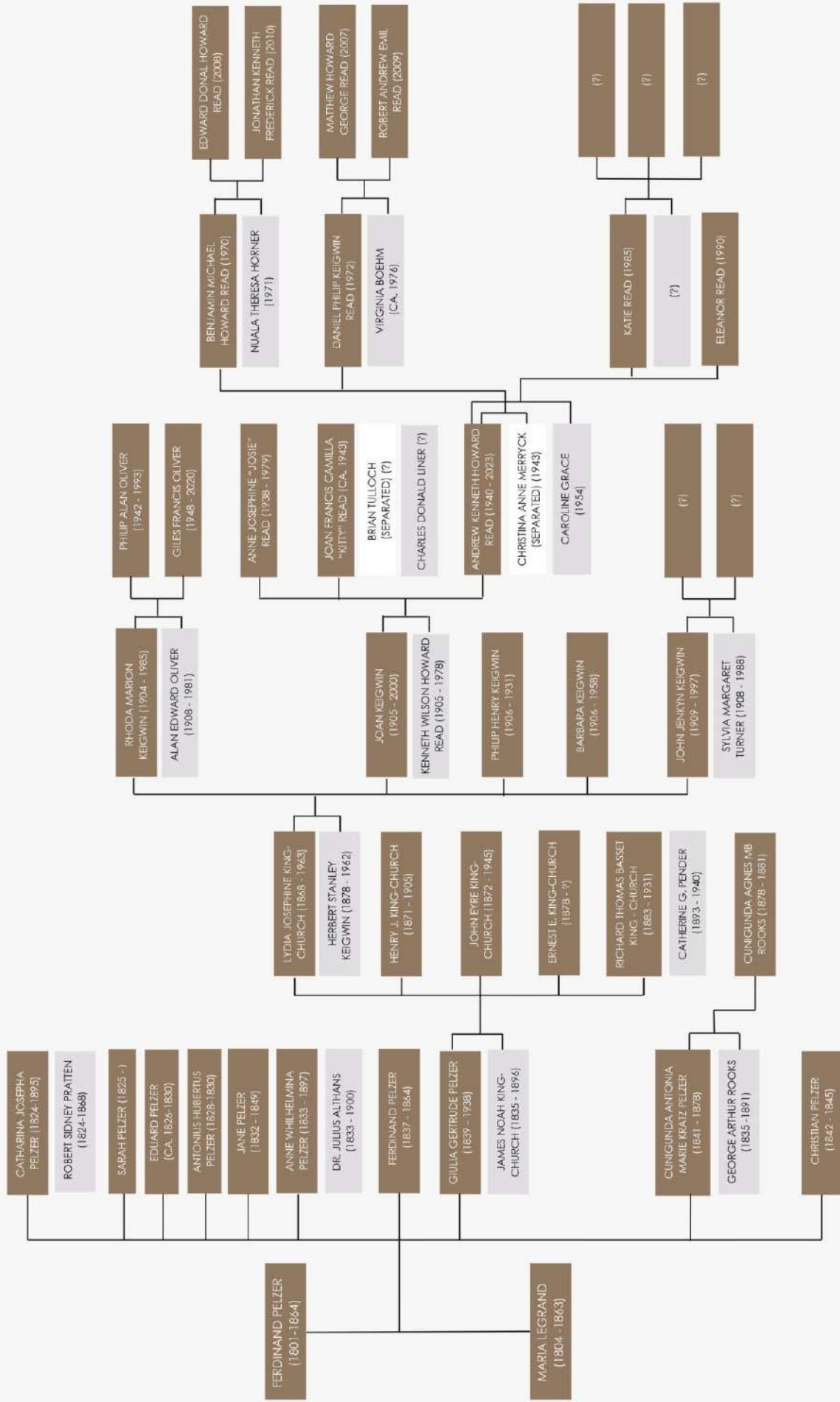
- John Jenkyn Keigwin se casó en 1946 con Sylvia Margaret Turner (1908-1988). Tuvieron dos hijos.

Siendo madre y maestra, tomó clases de mandolina del gran concertista y compositor italiano Ferdinando de Christofaro (1846-1890), considerado el mejor mandolinista de Europa en la época quien, además, tocaba el piano. En 1887 consiguió una plaza como maestra en la prestigiosa Guildhall School of Music en Londres, además de seguir dando clases particulares de guitarra y mandolina a sus alumnos.

Giulia Pelzer murió el 17 de septiembre de 1938 en Holborn (Londres) y fue enterrada el 29 de septiembre en Highgate East Cemetery, en Highgate, London Borough de Camden, junto a su marido, sus cuatro hijos infantiles y su hijo Henry James (quien posteriormente fue trasladado a Austria, tal y como reza su tumba.

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<sup>17</sup> Agradezco a Benjamin Michael Howard Read (Ben Read) el haberme facilitado información sobre su familia actual, lo que me ha permitido construir el árbol genealógico completo de Ferdinand Pelzer y María Legrand, desde 1801 hasta la actualidad.



**CHURCH** James of 20 Parliament-street Westminster Middlesex civil engineer died 20 March 1896 at 17 Holland-park-gardens Kensington Middlesex Probate London 5 May to Alfred Frederick Church solicitor Effects £8545 12s. 1d.

**CHURCH** James of Loughlin Dunfrieshire merchant died 1 January 1896 Confirmation of Adam Church and Henry Sanders drapers Sealed London 4 March.

**KING-CHURCH** James Noah of 2 Southampton-street Bloomsbury Middlesex died 7 May 1896 Probate London 1 August to Giulia King-Church widow Effects £102 12s. 6d.

Registro de Defunción de James Noah King-Church  
Fuente: Almanaque Nacional de Sucesiones, Inglaterra y Gales, 1858-1995

CHI-CHU

DEATHS REGISTERED IN JULY, AUGUST AND SEPTEMBER, 1938.

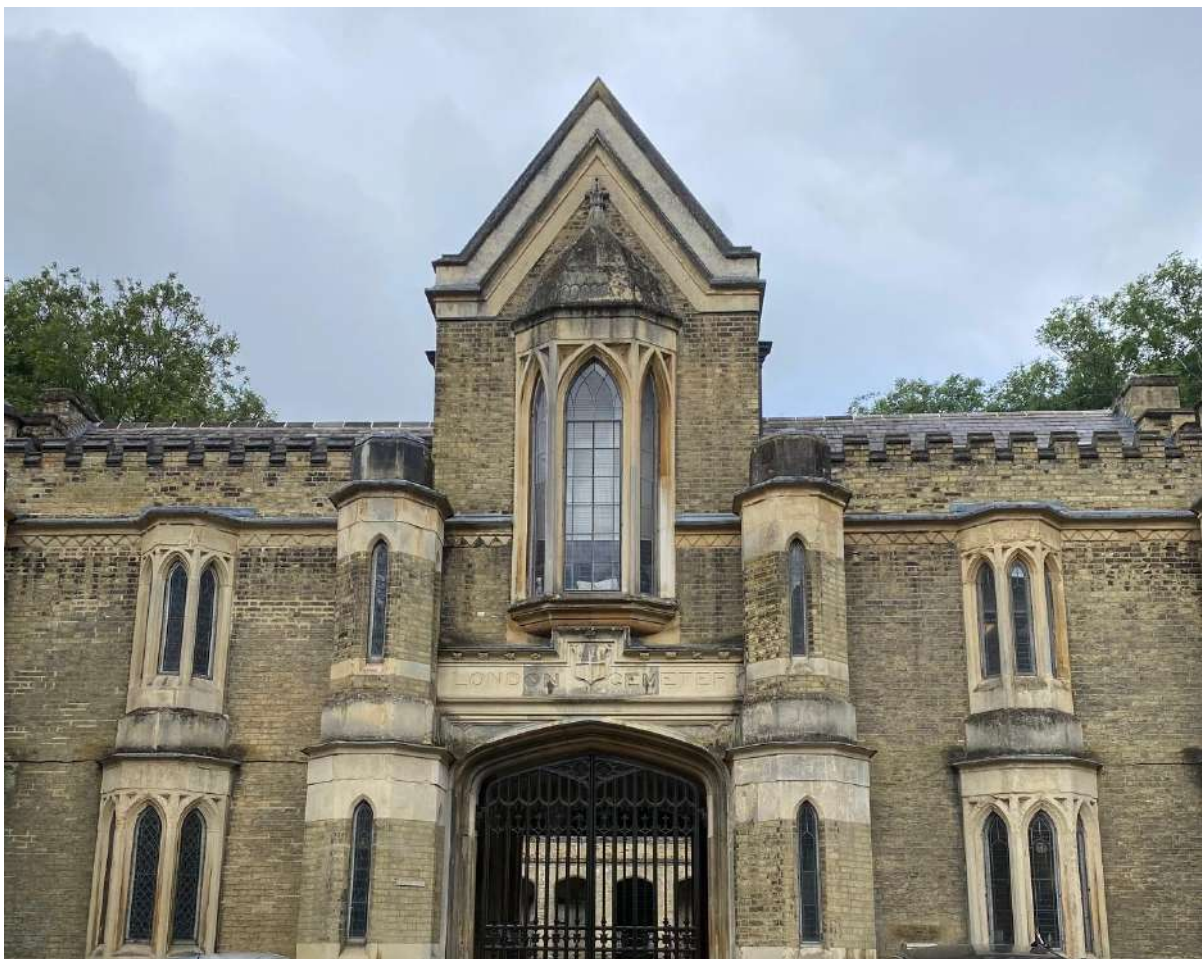
	Age.	District.	Vol.	Page.		Age.	District.	Vol.	Page.
Chismond, Frances	69	Durham N.W.	10 a	276	Christian, John C.	88	Birmingham	6 d	144
Chisnall, Harry G.H.	58	Tendring	4 a	731	— John J.	67	Brentford	5 a	159
— Margaret	71	Ince	8 c	75	— Lily	59	Surrey N.W.	2 a	321
— Thomas	40	St.Helens	8 b	650	— William D.D.	50	Hammersmith	1 a	259
Chiswell, Harriett	84	Ashby Z.	7 a	114	Christie, Ada	74	Bucklow	8 a	245
Chitham, Annie	36	Leicester	7 a	222	— Gilbert B.	40	Hertford	5 a	908
Chittenden, Herbert L.	67	Croydon	2 a	562	— Harriet V.	51	Sunderland	10 a	553
— June	0	York	9 c	813	— Judith M.	0	Rochford	4 a	383
— Leonard P.	6	W.Ashford	2 a	1300	— Philip R.	29	Surrey S.E.	2 a	74
— May L.	21	Dover	2 a	1322	— William M.	44	Surrey S.E.	2 a	920
Chitney, Elisabeth E.S.	75	Tendring	4 a	741	Christison, George	67	Newcastle T.	10 b	71
— Henry F.W.	63	Tendring	4 a	734	Christmas, Albert F.	58	Surrey S.W.	2 a	387
Chittock, Harry	77	E.Ham	4 a	90	— Elsie M.	58	Birmingham	6 d	7
Chitty, Alan W.	0	Dartford	2 a	785	— Frederick G.	71	Fulham	1 a	274
— Arthur	64	Poplar	1 c	245	Christodoulou, Maritza	51	Pancras	1 b	57
— Charlotte	78	Lambeth	1 d	232	Christon, Charles	68	Cleveland	9 d	445
— George	81	Wandsworth	1 d	454	— James H.	66	Middlesbro'	9 d	459
— John H.V.	57	Croydon	2 a	627	Christopher, Florence	79	Surrey N.W.	2 a	344
— Thomas C.	30	Surrey N.W.	2 a	317	— Lucy	67	Poole	5 a	250
Chiverrill, Albert E.	42	Portsmouth	2 b	991	— Matthew	56	Lincoln	7 a	486
— Vera	0	Medway	2 a	903	— Christopherson, George	88	Redruth	5 c	178
Chivers, Ada L.	65	Frome	5 c	566	Christy, Flora A.	61	Lancaster	8 e	792
— Annie P.	60	Wells	5 c	995	Chrystal, Grace S.	62	Willisden	3 a	311
— Dora	51	Merthyr T.	11 a	350	Chubb, Agnes H.	24	Sudbury	4 a	872
— Edward	69	Dewsbury	9 b	583	— Albert	63	Salford	8 d	279
— Frances E.	64	Woolwich	1 d	899	— Elisabeth E.	76	Bradford	9 b	80
— George H.	63	Uxbridge	3 a	52	— Gertrude M.	59	Wandsworth	1 d	455
— Gordon E.A.	13	Frome	5 c	374	— Jane E.I.	81	Brighton	2 b	322
— Henry J.	45	Dover	2 a	1315	— John H.	81	Edmonton	3 a	581
— Kate	51	Bath	5 c	494	— Lily E.J.	64	Bristol	6 a	184
— Samuel	61	Pontypool	11 a	123	Chudley, George	54	Bridport	5 a	314
Chiverton, Charles	51	Sanford	4 a	956	— Thomas G.	61	Devon Central	5 b	55
— Harold	21	Surrey S.W.	2 a	429	Chugg, Florence H.	54	E.Ham	4 a	69
Choat, Adeline	77	Hackney	1 b	328	Chumley, Barbara J.	8	Upton	6 c	160
— Annie M.	74	Braintree	4 a	824	Chun, Wong	46	Kensington	1 a	181
— George R.	75	Braintree	4 a	822	Church, Albin B.	57	Liverpool N.	8 b	445
Choi, Sang	56	Liverpool S.	8 b	82	— Beall L.	43	Essex S.W.	4 a	267
Chole, Frederick	86	Hornsea	7 a	501	— Daisy P.	48	Northampton	3 b	49
Cholerton, Peter A.	0	Repton	7 b	442	— Edith L.	49	Watford	3 a	991
— Samuel	62	Derby	7 b	540	— Edith S.E.	48	Bristol	6 a	167
Cholmondeley, Ida S.	67	I.Wight	2 b	791	— Elizabeth	29	Wellingbro'	5 b	123
Chopping, Arthur G.	65	St.Ives	5 b	241	— Emily	71	Sunderland	10 a	513
— Michael	0	E.Ham	4 a	95	— Emily	90	Norton	5 c	472
— Peter C.	0	Devon Central	5 b	57	— George	84	Southwark	1 d	47
Chorley, Elizabeth A.	67	Lambeth	1 d	206	— George	70	Hertford	5 a	898
— Henry B.K.	95	Newcastle T.	10 b	71	— George G.K.	99	Fulham	1 a	290
— James	0	Newcastle T.	10 b	71	— Geraldine E.M.	25	Holborn	1 b	599
— John R.	72	Whitehaven	10 b	644	— Harriet A.	83	Bristol	6 a	205
— Mary A.	60	Bridport	5 a	509	— Thomas A.	50	Norwich	4 b	114
— Susannah	68	Derby	7 b	541	— Thomas C.	82	Lorwich	3 b	359
Chorlton, Albert E.	46	Salford	8 d	309	— William	73	London	3 a	206
— Ellen	63	Heywood	8 c	444	— William	73	Reading	2 c	386
— John	68	Ashton	8 d	681	Churcher, Albert E.	63	Lambeth	1 d	162
— Lucy J.	77	Hyde	8 a	104	— Claude B.	55	Windsor	2 c	442
— Selina	70	Huddersfield	9 a	294	— George	76	Druxford	2 c	175
Choulos, William J.	57	Surrey S.W.	2 a	393	— Peter A.	9	Worthing	2 b	402
Chowles, George	76	Oxford	3 a	1267	Churches, Winifred M.	43	Weston	5 c	403
Chown, Charlotte	85	Honiton	5 b	2	Churchhill, Marjorie R.	24	Stoke	6 b	207
— Lizzie	81	Ploughley	3 a	1210	Churchill, Carl C.	54	Weston	5 c	436
— William E.	71	Shapley	2 a	1210	— Doreen M.J.	12	Salisbury	5 a	153
— William J.	57	Honiton	5 b	11	— Elisabeth	78	Gloucester C.	6 a	350
Chowns, Arthur W.	67	Berkhamstead	3 a	1038	— Emily A.	72	Brentford	3 a	180
Chrises, Edward	45	Wigan	8 c	35	— Florence	66	I.Wight	2 b	753
Chriss, Alfred V.	61	Horsham	2 b	378	— Harry A.	66	York	9 c	841
Christen, Peter E.	57	Bristol	6 a	35	— Henry	80	Gloucester C.	6 a	369
Christensen, Axel E.	59	Hull	9 d	236	— Joseph E.	68	Elham	2 a	1374
— Robert	0	Newport	11 a	202	— Mary A.	78	Lewisham	1 d	807
Christenson, Carl A.R.	45	Eastbourne	2 b	96	— Sidney	48	Bristol	6 a	119
— Karl A.R.	45	Eastbourne	2 b	96	— Thomas J.	83	Bristol	6 a	197
Christian, Bernard	0	Barton	8 c	521	— Willie E.	65	Warwick	6 d	758
— Betsy	75	Bourne	7 a	338	Churchman, Alice	79	Essex S.W.	4 a	150
— Edward H.	87	Wolverhampton	6 b	512	— Elisabeth	55	Bedford	3 b	279
— Eleanor E.	55	Whitehaven	10 b	652	— Laurence J.	0	Lewisham	1 d	785
— Ernest	49	N.Bierley	9 b	11	— William	70	Worthing	2 b	422
— Harriet S.	82	Liverpool N.	8 b	292	Churchouse, Frank C.	64	Leeds North	9 b	404

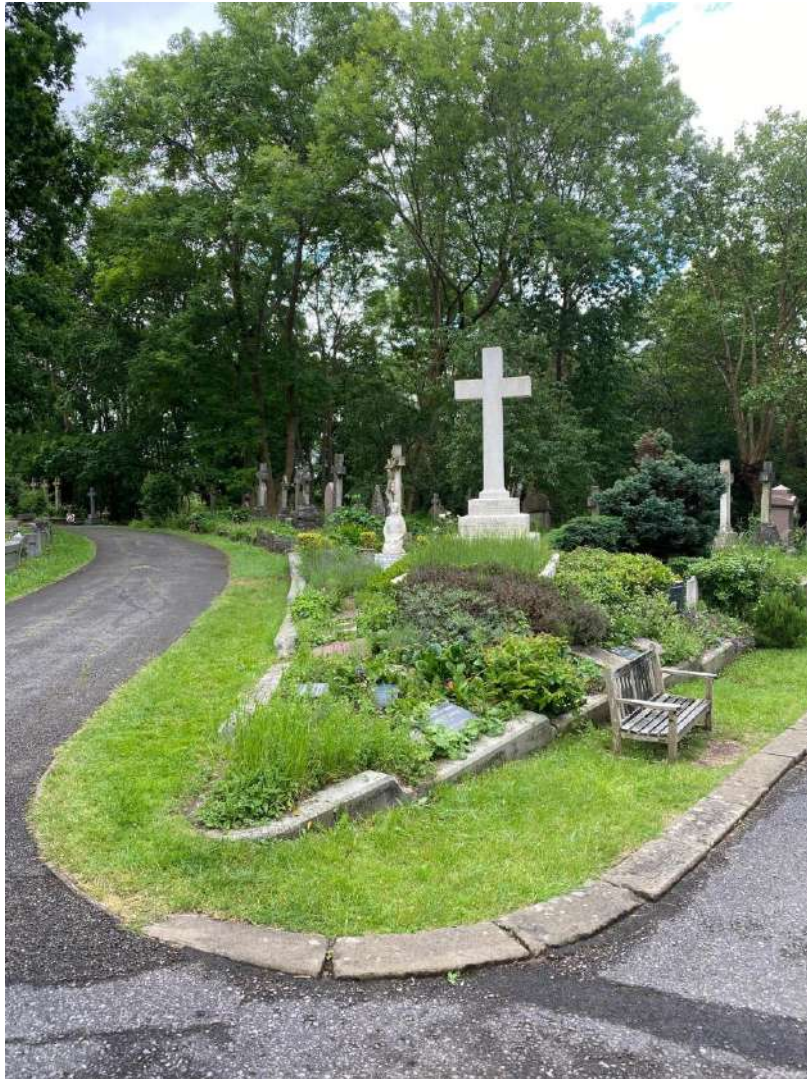
Registro de Defunción de Giulia Pelzer (aparece como Church Giulia G. K)  
Fuente: Registro Civil de Fallecimientos, Inglaterra y Gales, 1916-2007



*Highgate East Cemetery y ubicación de la tumba de Giulia Pelzer*

Con fecha 10 de junio de 2024 visité, junto con mis hijas Laura e Inés, Highgate East Cemetery y tomé estas fotografías:





*Fotografías de Highgate East Cemetery*



Tumba de Giulia Pelzer y James Noah King-Church  
En la lápida inferior dice: Y cuatro niños infantiles, también Henry James, fallecido el 9 de septiembre de 1905 (enterrado en Austria)



Giulia Pelzer tocando una guitarra fabricada por J. Guiot

Under Distinguished Patronage.

**MADAME GIULIA PELZER,**  
 Late Professor at the Guildhall School of Music  
 (Sister and Successor to the late Madame Sidney Pratten),  
 HAS THE HONOUR TO ANNOUNCE A

**GUITAR AND MANDOLINE RECITAL**  
 WITH HER PUPILS

On **THURSDAY EVENING, JUNE 11th, 1903**  
 AT 8.30,  
 AT  
**STEINWAY HALL,**  
 LOWER SEYMOUR STREET, W.

THE GRAND PIANOFORTE by STEINWAY.

RESERVED & NUMBERED SOFA STALLS, 7s. 6d.; RESERVED SEATS, 5s. & 2s. 6d.  
 Tickets can be obtained of Mr. MANN, Steinway Hall, and of Madame GIULIA PELZER,  
 2 Southampton Street, Bloomsbury Square.

1924  
1872

MEMBER OF THE  
 GUITAR FOUNDATION OF AMERICA

Two Songs  
 FOR  
 GUITAR

Mrs. L. Moncrieff's  
 \*  
**A CREOLE LOVE SONG** *by D. B.*  
 AND  
**O RIPPLING TIDE**

THE  
 Accompaniments  
 ARRANGED  
 by  
**MADAME GIULIA PELZER**  
 PROFESSOR OF GUITAR AND MANDOLINE  
 NATIONAL SCHOOL OF MUSIC

Also Arranged for Guitar  
 F. PAULS' 'WAVE' SONG AND 'RESCUING SONG' Price 4/

London  
 CHAPPELL & Co 50, NEW BOND STREET, W.

Price 4/

1924  
1872

Anuncio de un concierto de guitarra y mandolina de Madame Giulia Pelzer y sus alumnos Cubierta de 'A Creole Love Song' y 'O Rippling Tide' por Madame Giulia Pelzer (arreglos)



*THE* late Madame SIDNEY PRATTEN died October 10, 1890, and her Sister and Successor, Madame GIULIA PELZER (Mrs. JAMES N. KING-CHURCH), continues her Profession as Teacher of the Guitar and Mandoline at 2 Southampton Street, Bloomsbury Square, London, and pupil's residence if possible.

TERMS  
THREE TO SIX GUINEAS  
for 12 Private Lessons.



Photo: Lydell Sawyer

[Regent Street, W.]

Under Royal Patronage.

THE LATE

Mme. Sidney Pratten's

DESCRIPTIVE CATALOGUE

MUSIC FOR THE GUITAR

VOCAL AND INSTRUMENTAL.

Written and published for the use of her Pupils.

PRICE 1s.

AND NOW EDITED BY

HER SISTER AND SUCCESSOR,

Madame GIULIA PELZER.

MADAME GIULIA PELZER'S GUITAR AND MANDOLINE RECITAL, JUNE 11th, 1901.

From "THE TROUBADOUR," July 20th, 1901.

IT was a fashionable audience which assembled on Tuesday evening, June 11th, at the Steinway Hall, to appreciate a most successful Concert given by Madame Giulia Pelzer, assisted by her pupils. The Hall was well filled, and although the day had been excessively tropical, a cool atmosphere was maintained throughout the evening by means of ice artistically arranged among the palms and flowers which embellished the platform. Madame Pelzer is sister and successor to the late Madame Sidney Pratten, and the major portion of the items on the programme were compositions by that late distinguished guitarist. The proceedings opened with E. German's "Shepherd's Dance," executed by a mandoline trio consisting of Miss Brandon, Miss Beard, and Miss Swinyard. During the evening these talented ladies again appeared, Miss Brandon rendering a mandoline solo, Etudes No. 13 and 14 (De Beriot), and a duet with Miss Beard, while Miss Nellie Swinyard came forward with a mandoline solo, "Salut d'Amour" (Elgar). The Misses Griffith supplied two vocal duets, "Come with thy Lute" (Pratten) and "Comme un posse vivre" (Pratten), to their own guitar and mandoline accompaniment. Col. Temple gave two guitar solos, 1. "Andante Pastorale" (F. Sor), 2—"Farewell to the Old Year" (Pratten), for which he received well-merited applause, while Mr. Henry D. Truscott was accorded an encore for his guitar songs, "An Old Ballad" (by desire) and "Polish Volkshied" ("Tell me now"). An excellent Spanish vocalization was given by Miss Pitt, Miss Yarrow, and Miss Lily Eckstein, who has a credit balance of intelligence in her favour, although barely 12 years of age. In addition, Miss Eckstein played a charming mandoline solo, which earned for her a distinguished service reward. Mrs. E. J. W. Gibb possesses a voice of unique range, and the delightful manière in which she interpreted, in the national tongue, Bizet's

"Habanera" (Carmen) gave satisfaction to a high degree. Mrs. Gibb furnished her own guitar accompaniment. A guitar duet was also contributed by Miss Atkinson and Miss Hetty Hamilton. The *bonne bouche* was of course the playing of Madame Pelzer, and at the conclusion of several guitar duets, of which "Andante Expressivo," No. 1, was certainly la première, there was a tremendous outburst of applause. A keen sense of pleasure was felt when two magnificent bouquets were presented to Madame, who at first did not notice the gift, thereby causing a little mirth.

F. H. B.

Extract from "THE LADY," June 20th, 1901.

Madame Giulia Pelzer, sister of the late Madame Sidney Pratten, and her pupils were responsible for a most enjoyable guitar and mandoline recital at the Steinway Hall on the 11th inst. Both the solo and ensemble playing were very finished and pleasing, the mandoline solos by Miss Brandon—who gave two of De Beriot's etudes—Miss Lily Eckstein, and Miss Nellie Swinyard being especially noticeable. Colonel Temple played as guitar solos Madame Pratten's "Farewell to the Old Year" and Sor's "Andante Pastorale," and Madame Pelzer won much applause for her performance of her sister's composition, "Twilight." Mr. Henry D. Truscott's traditional guitar songs were welcome contributions, and a Spanish song by the Misses Pitt, Yarrow, and Eckstein was another effective work from Madame Pratten's pen. Some guitar duets by Miss Atkinson and Miss Hetty Hamilton included Garibaldi, Indian, and military marches, and amongst the performers were the Misses Beard, Griffith, Pitt, and Mrs. E. J. W. Gibb, who sang the "Habanera" from "Carmen," and Messrs. Arthur Dipstafe and F. Black.

A continuación, presentamos diversos 'clippings' del periódico 'The Morning Post' que recogen diversos anuncios de Giulia Pelzer:

**MADAME GIULIA PELZER, Professor of the Guitar and Mandoline, has RESUMED her TEACHING at the Guildhall School of Music, and Private Lessons at No. 2, Southampton-street, Bloomsbury-square. Ladies wishing to join her Guitar and Mandoline Band at the half term should apply by letter.**

*The Morning Post, 25 de octubre de 1893*

**GUITAR AND MANDOLINE.**  
**MADAME GIULIA PELZER** (sister and successor of the late Madame Sidney Pratten) **CONTINUES** her **TEACHING** at the Guildhall School of Music, and 2, Southampton-street, Bloomsbury-square, where may be had, just published, her "Divertimento" and Study, 2s. 6d.; "Euphrosyne" and Exercises for the Left Hand, 2s. 6d.

*The Morning Post, 26 de marzo de 1896*

**GUITAR AND MANDOLINE.**  
**MADAME GIULIA PELZER** (Sister and Successor of the late Madame Sidney Pratten) **TEACHES** all **PRATTEN'S MUSIC**, the greatest collection of modern Guitar Music in Europe; lovely characteristic pieces, songs, and duets in Spanish style, &c.; easy and effective; terms and list on application. 2, Southampton-street, Bloomsbury-square.

*The Morning Post, 13 de enero de 1900*

**PRATTEN'S STUDIO.**  
**MADAME GIULIA PELZER, Professor of the Guitar and Mandoline; 3gs. to 6gs. for 12 lessons. 2, Southampton-street, Bloomsbury. Publisher of the late Madame Sidney Pratten's music; descriptive catalogue 1s. Agents Wanted.**

*The Morning Post, 13 de abril de 1897*

**GUITAR, MANDOLINE.—Madame GIULIA PELZER, Professor, 2, Southampton-street, Bloomsbury-square, W.C., where may be had Ferdinand Pelzer's celebrated Instruction Book for the Guitar, 5s.**

*The Morning Post, 25 de mayo de 1889*

0019

18<sup>th</sup> June 1927

London England



My dear Mrs Bickford

Thank you for your letter & postal order which I received on the 15<sup>th</sup>, it is so kind of you to make your type writer do better for my sake, I now can read it all now - I enjoy your interesting letters & papers very much you are such a clever little woman and so pretty I would love to have your portrait with Guitars & enjoy to hear you play it - I am so glad to think your hand is quite right, for I could not think how you could play with your wrist -

Página 1 de una carta manuscrita de Giulia Pelzer dirigida a a Vahdah Olcott-Bickford (1885-1980), famosa guitarrista americana, datada el 18 de junio de 1924<sup>18</sup>.

<sup>18</sup> La carta manuscrita entera está disponible en (se pueden encontrar tres cartas más): <https://digital-collections.csun.edu/digital/collection/VOBCorr/id/1501>

**Catharina Josepha Pelzer** (más adelante Madame Sidney Pratten) nació el 15 de noviembre de 1824 y fue una niña prodigio de la guitarra. Su primer concierto profesional junto a su padre tuvo lugar en 1833, en el Kings Theatre (Londres).



*Litografía de Catharina Josepha Pelzer por Charles Baugniet (1853)*

Entre 1834 y 1836 actuó formando dúo junto al guitarrista italiano Giulio Regondi (1822-1872), otro niño prodigio de la guitarra, con quien mantuvo una sincera amistad durante toda la vida de este. Sus conciertos y recitales inspiraron a muchas personas a aprender a tocar la guitarra, entre ellas, las princesas Louise [Duchess of Argyll (1848-1939)] y Beatrice [Princess of the United Kingdom (1857-1944)], hijas de la Reina Victoria de Inglaterra, de las que fue maestra.



Catharina Josepha Pelzer a la edad de 9 años  
por Brown, Geo and Wagstaff, E.C.



Giulio Regondi

The musical public was, indeed, privileged at this time. The infant prodigies—Catherina Josepha Pelzer and Giulio Regondi—had met, and were brought out together. Such diminutive performers were “lost” on a large platform; so, to be seen as well as heard, they were mounted upon a table. Madame Pratten often used to speak of these days when she played duets with Regondi, whose abilities she always highly praised.

It may be interesting to add that Frau-lein Pelzer played on a “Terz” guitar—a small-sized instrument.

En 1841 la Familia Pelzer residía en Albany Street, St. Pancras, Middlesex, en Londres (excepto Catharina) y en 1842 se fueron a vivir a Exeter, donde vivieron en el número 6 de Longbrook Street, para regresar de nuevo a Londres, ya en forma definitiva, en 1849, año del fallecimiento de Jane Pelzer. Es en Exeter donde comienza Catharina Josepha Pelzer a dar clases de guitarra para, posteriormente, introducirse en la sociedad londinense como concertista, gracias al apoyo de Lady John Somerset, quien le dejó una sala para las clases y para conciertos íntimos de salón, muy populares en la época.

**M**ISS Pelzer—at seventeen years of age—established herself as a teacher of the guitar in Exeter. She received in that city liberal support from a fashionable *clientèle*. Perhaps the most fortunate event of her professional life occurred here. Lady John Somerset took a great fancy to the young guitariste, and persuaded her to go to London. Her ladyship gave Miss Pelzer apartments in her own residence, and introduced her to the nobility as an instructress, which soon brought her into fame.

*'Reminiscences of Madame Sidney Pratten', p. 26-27*

Catharina Josepha Pelzer tomó artísticamente el segundo nombre y apellido de su marido, Robert James Sidney Pratten (1824-1868), con quien contrajo matrimonio el 24 de septiembre de 1854, tras el fallecimiento de éste, ya que sentía un gran amor y admiración por él, pasando a llamarse profesionalmente **Madame Sidney Pratten**.

Su primer domicilio conyugal fue en el número 131B de Oxford Street, en Londres, mudándose posteriormente a una mejor zona, en Cavendish Square. Se sabe que en 1861 el matrimonio residía en Welbeck Street, en Marylebone, Middlesex.

**Robert James Sidney Pratten** nació el 23 de enero de 1824 y fue un afamado flautista autodidacta, especialmente reconocido por haber incorporado notables avances en la técnica y construcción de la flauta para mejorar su sonido y sus prestaciones.

El 25 de marzo de 1835, a la edad de 11 años, hizo su debut como flautista en The Theatre Royal (Dublin), interpretando una obra llamada 'O dulce concerto', trasladándose posteriormente a Londres en 1845. El Duque de Cambridge se interesó por sus dotes musicales y lo envió a Leipzig (Alemania) en 1846 a estudiar composición, donde compuso su popular obra 'L'Espérance', en 1847.



MR. R. SIDNEY PRATTEN  
(1854)



MDME. SIDNEY PRATTEN  
(1854)

**Donnerstag den 26 November 1846.**  
**K. K. Hof-Opertheater.**  
Von der k. k. Hof-Oper-Inspektion

Zu **erstem Male:**  
**Verwirrungen der Liebe.**  
Auffspiel in vier Aufzügen, von Deinhardstein.

---

**Personen:**

Samuel von Altz	—	Dr. Carl La Roche
Dorid, sein Sohn	—	Dr. Richter
Theresa von Steinthal, Witwe	—	Mad. Holzinger
Admine von Eichdorf, ihre Nichte	—	K. H. Strumann
Franziska Mann, Hotel's-Stuben	—	Dr. Westmann
Angela, ihre Tochter	—	Mad. Ritter
Carlo Ventura, Maler	—	Dr. Lucas
Bernardo, Aufseher im Hotel	—	Dr. Werner

Das Stück spielt in einer italienischen Stadt.

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**Freier Eintritt und Freibillets, mit Ausnahme der k. k. Hofbillets, sind heute ungültig.**

**Mad. Heibel ist unspätlich.**

**Anfang: 7 Uhr.**

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**Der Mädchenraub in Venedig**  
 Großes romantisches Ballet in 2 Acten und 7 Bildern, erfunden und in die Scene gesetzt von **Hrn. Anton Guerra.**  
Die Musik ist von Hrn. G. Neri's, Kapellmeister des k. k. Hofopertheaters.

**Personen:**

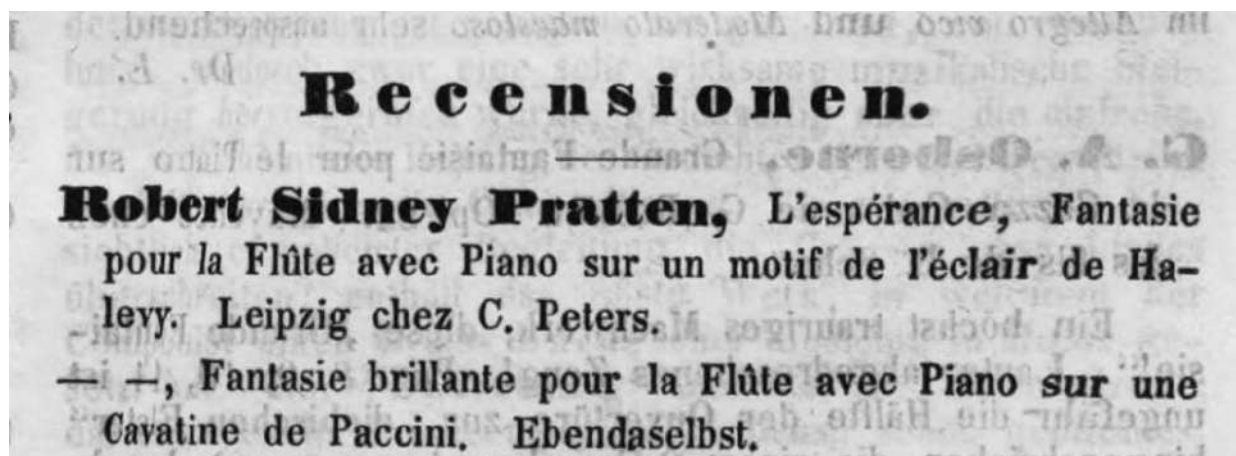
Peter Landino III., erwählter Doge	Dr. Castigl.	Marco, Schlingling der Seeräuber Hr. Ben.
Veronica, seine Gemahlin	Mlle. Garziera.	Aufseher derselben.
Ninona, seine Tochter	Mlle. Fretti.	Senatoren, Damen, Edelknechte, Fremde Gesandte.
Labarre, Diener	Dr. Kahlenberg.	Seeräuber, Weiber derselben.
Leobers, Ninona's Verlobter	Dr. Campiti d. i.	Gefolge.

1. Act. Tanz der Cavaliere und Damen, ausgeführt von den Cavalièren und dem Balletcorps.  
 2. Act. einig, getanzt von Herrn Campiti d. i., den Mlle. Fretti, Bossi, Ceppi und Volge.  
 Pas de deux, getanzt von Herrn Herrt und Mlle. Treppat.  
 Pas de deux, componirt von Hrn. Mercati, getanzt von denselben und Mad. Wagnow.  
 La Jota aragonaise, getanzt von den Mlle. Credat und Wrauff.  
 2. Act. Tanz der Seeräuber, ausgeführt von den Cavalièren und dem Balletcorps.

**Academie.**

Ouverture zur Oper Oberon, von C. M. v. Weber.  
 Erster Satz eines Clavier-Concertos mit Orchesterbegleitung, componirt und vorgetragen von **Herrn Louis Volange.**  
 Le chant du matelot, par Mr. Labarre, ) vorgetragen von **Herrn Negroni.**  
 Lied von Curschmann.  
 Fantasia für die Fide, über ein Motiv aus „Rosa“, componirt von **Nicholson**, vorgetragen von **Mr. Robert Sidney Pratten.**  
 Fantasia über ein Motiv aus „Sterna“ für das Clavier componirt und vorgetragen von **Herrn Louis Volange.**  
 Herr Stöckl ist krank.  
 Anfang: 7 Uhr.

Anuncio de un Concierto de Robert James Sidney Pratten el 26 de noviembre de 1846



Anuncio de un Concierto de Robert James Sidney Pratten  
Berliner Musikzeitung, 7 de julio de 1847

En 1848 regresó a Londres, donde actuó como primer flautista en diversas orquestas, entre las que destacan The Royal Italian Opera House, The English Opera, The Sacred Harmonic, The Philharmonic y The Theatre Royal, en las que destacaba por su sonido poderoso y la brillante ejecución de las obras.

Sin embargo, dado su carácter prácticamente autodidacta, excepto por la época pasada en Leipzig y preocupado por su falta de formación, decidió tomar lecciones de teoría musical y contrapunto con el famoso compositor, director de orquesta y chelista Charles Lucas (1808-1869).

Como hemos comentado anteriormente, Robert James Sidney Pratten y Catharina Josepha Pelzer contrajeron matrimonio el 27 de septiembre de 1854. El matrimonio interpretó obras juntos en muchas ocasiones, para deleite de los amantes de la música. Formaron un matrimonio muy feliz, querido y admirado por todos sus amigos y alumnos y estuvieron muy unidos toda su vida, hasta el triste fallecimiento de Robert James Sidney Pratten en 1868.

**Musik.**

The Italian theatres furnish no food for remark this week. Both houses are sufficiently busy, giving performances almost every night; but, excepting the appearance at her Majesty's theatre, of a new tenor, who, having failed, shall be nameless, there has not been the slightest novelty at either. Indeed, the very few novelties promised at the beginning of the season, seem to have been "used up," and there is little or nothing more to be looked for this year.

Of the concerts, great and small, that are going on at present, it may be said that their name is legion. With the exception of a very few, given by persons of eminence, they are generally worthless entertainments, made up of trite and hackneyed pieces, sung and played by the same performers, so that when you hear one, you hear them all. The concerts, however, of Mr. Benedict, Mr. and Madame Sidney Pratten, Madame Lemmens Sherrington, and two or three more, given this week, have been of a different description. At such concerts the beneficeaire usually endeavours to give interest to the entertainment by producing new compositions, or at all events things not familiar to the public. But such exceptions, notwithstanding the custom of benefit concerts, is a bad one. For some years it seemed to be dying away, but this season it has revived in greater force than ever; the reason, being, we take it, that London swarms just now with obscure foreign adventurers who contrive to push themselves into fashionable society, and take this way of levying contributions on people who are weak enough to patronize them.

Anuncio de un Concierto de Madame Sidney Pratten y Robert James Sidney Pratten  
Fuente: The Spectator, 23 de junio de 1860



Como anécdota, señalaremos que Catharina Josepha Pelzer sufría, en ocasiones, de miedo escénico (igual que su padre Ferdinand Pelzer) y que, para calmar sus nervios, su marido se sentaba en la primera fila del auditorio y, gentil y discretamente, le marcaba el ritmo de la obra que estaba tocando. También, para ayudarla con este problema, solían tocar juntos dúos para flauta y guitarra.

Durante su vida, Robert James Sidney Pratten escribió diversas publicaciones para la flauta, estudios especiales para la flauta diatónica de Siccamo y para su propio instrumento perfeccionado, así como diversos arreglos de aires de ópera.

Page 20

1854. Marriage solemnized at St Paul Church in the District of St Mark's, Weymouth in the County of Devon

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the Time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
39	September 27, 1854	Robert Sidney Pratten Catharina Josepha Pelzer	30 <sup>th</sup> age 24 <sup>th</sup> age	Bachelor Spinster	Professor of Music	10 Robert Street Hampstead Road 13 London Road St John's Wood	Stephen Pratten Ferdinand Pelzer	Professor of Music Professor of Music

Married in the District of St Paul Church according to the Rites and Ceremonies of the Established Church, by Licence as after Henry W. Maddocks Incumbent of St Mark's (during the absence of the vicar at all times)

This Marriage was solemnized between us, Robert Sidney Pratten in the Presence of us, Henry W. Maddocks Edw. Lydell

Registro de Matrimonio de Madame Sidney Pratten  
Fuente: Matrimonios y Amonestaciones de la Iglesia de Inglaterra, Londres, 1754-1938

Page 162

BAPTISM solemnized in the Parish of St Philip & Jacob  
in the County of Wiltshire in the Year 1824

When Baptized.	Child's Christian Name.	Parent's Name.		Abode.	Quality, Trade, or Profession.	By whom the Ceremony was performed.
		Christian	Surname.			
1824 15 <sup>th</sup> of February No. 1282	William Sidney Son of	Stephen	Pratten	St Philip's	Currier	W Day Vicar
15 <sup>th</sup> of February No. 1290	Robert James	Stephen	Pratten	St Philip's	Currier	W Day Vicar
22 <sup>nd</sup> of February No. 1291	Charles William Son of	Charles Rusell	Stock	Castle Precincts	Shoemaker	W Day Vicar

Certificado de Bautismo de Robert James Sidney Pratten  
Fuente: Bautismos de la Iglesia de Inglaterra, Bristol, 1813-1822

El 22 de noviembre de 1867, durante una representación de 'Elijah', en Exeter Hall, comenzó a sentirse mal y, aunque casi sin apenas tenerse en pie, acabó de tocar el 'obbligato' de 'O Rest in the Lord', tan fantásticamente bien como siempre, pero no puedo continuar y se vio obligado a ser asistido y dejar la orquesta.

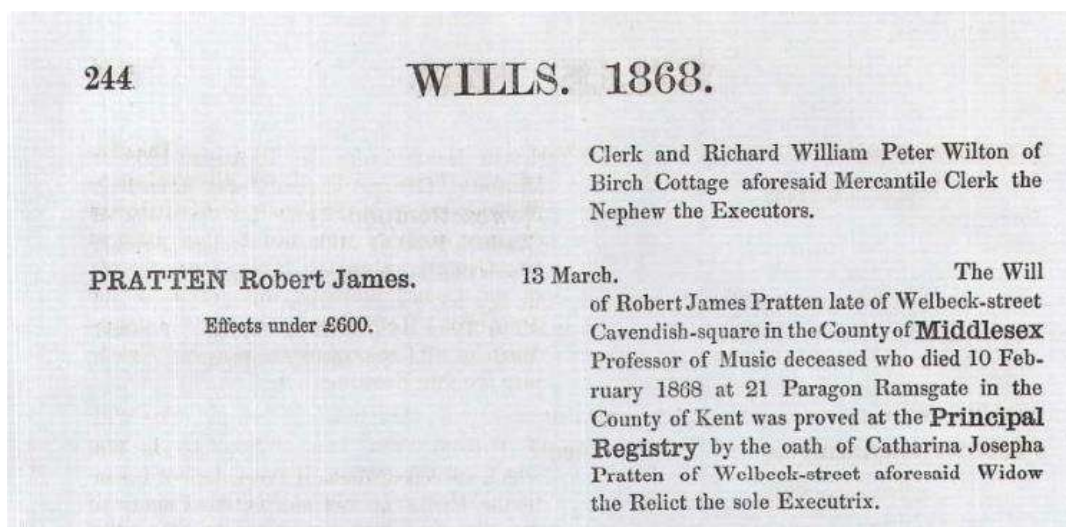
Robert James Sidney Pratten murió, poco tiempo después, el 10 de febrero de 1868, en el Ramsgate General Hospital de Londres y fue enterrado el 12 de febrero en Ramsgate St. George Church, Kent.

The undermentioned Houses are situate within the Boundaries of the

Pag: 20]		City or Municipal Borough of		Municipal Ward of	Parliamentary Borough of	Town of	Hamlet or Tything, &c., of	Eccelesiastical District of		
Parish [or Township] of				Portland Place	Gray's Inne			Rectory		
No of Inhabitants		Road, Street, &c., and No. or Name of House	No. of Houses in 1861	Name and Surname of each Person	Relation to Head of Family	Condition	Age of Males Females	Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf, or Dumb
				Ellen Byrnes	Servant	Widow	17		St. Giles; Gray's Inne	
				Samuel H. Es	Son		18	Schooler	Do do	
				Elizabeth Es	Son		9	Do	Do do	
				Isaac Brown	Cook	Widow	28	Domestic Servant	Wiltshire	X
				Ellen Byrnes	Housemaid	Widow	22	Do	St. Giles; Gray's Inne	
106	35	Welbeck Street 1		Brady Ann Clark	Head	Widow	73		Suffolk; Bocking	
				Brady Es	Son	Widow	52	Shoe Maker	Do; Bocking	
				Oliver Es	Son	Widow	48	Do	Do; Ipswich	
				Jenny Es	Son	Widow	45	Milliner	Do; Ipswich	
				Joseph Es	Son	Widow	40	Solicitor's Managing Clerk	Do; Wapping	
				Catherine Es	Servant	Widow	46		Kent; Wrotham	
				James Es	Servant	Widow	17	Domestic Servant	Suffolk; Partridge	X
107	36	Welbeck Street 1		Henry Braswell	Head	Widow	69	Cook	Gloucestershire; Stratford	
				Ann Es	Wife	Widow	65		Gloucestershire; Stratford	
				Catherine Braswell	Servant	Widow	19	Domestic Servant	Gloucestershire; Stratford	
				Henry Braswell	Grandson	Widow	5		Gloucestershire; Stratford	
108	37	Welbeck Street 1		Samuel Braswell	Head	Widow	28	Cook	Wiltshire; Dorset	
				Ann Es	Wife	Widow	30		Do do	
				Elizabeth Dawkins	Servant	Widow	20		Do do	
				Charles Braswell	Servant	Widow	3		Do do	
				Jenny Dale	Servant	Widow	19	General Servant	Do do	
109				Dr. Pratten	Servant	Widow	35	Composer of Music	Italy; Turin	
110	38	Welbeck Street 1		Robert J. Pratten	Head	Widow	36	Professor of the Flute	Gloucestershire; Stratford	
				Catherine J. Es	Wife	Widow	36		Germany; Prussia	
				Augusta Thomson	Servant	Widow	25	Vocalist	Glasgow	X
Total of Houses..		4		Total of Males and Females..		8	17			

Eng.—Sheet D.

Domicilio familiar de Robert James Sidney Pratten y Catharina Josepha Pelzer en Welbeck, Street, Cavendish Square  
Fuente: Censo de Inglaterra de 1861



Registro del fallecimiento de Robert James Sidney Pratten  
Fuente: Almanaque Nacional de Sucesiones, Inglaterra y Gales, 1858-1955

BURIALS in the Parish of <i>Ramsgate</i> in the County of <i>Kent</i> in the Year 1868					
Name.	Abode.	When buried.	Age.	By whom the Ceremony was performed.	
<i>Mary Stevens</i>	<i>Belmont Place</i>	<i>Jan 26</i>	<i>82</i>	<i>G. Rosauquet</i>	
No. 1897.					
<i>James Higgins</i>	<i>Charlotte Court</i>	<i>Jan 26</i>	<i>Inf</i>	<i>G. Rosauquet</i>	
No. 1898.					
<i>Sophia Read</i>	<i>Cliff St</i>	<i>Jan 28</i>	<i>63</i>	<i>G. Rosauquet</i>	
No. 1899.					

BURIALS in the Parish of <i>Ramsgate</i> in the County of <i>Kent</i> in the Year 1868					
Name.	Abode.	When buried.	Age.	By whom the Ceremony was performed.	
<i>Louisa Jane Palmer</i>	<i>St James St</i>	<i>Feb 2</i>	<i>1</i>	<i>G. Rosauquet</i>	
No. 1905.					
<i>Mary Ann Clinton</i>	<i>Camden Cottages</i>	<i>Feb 5</i>	<i>8</i>	<i>G. Rosauquet</i>	
No. 1906.					
<i>Robert Sidney Pratten</i>	<i>Paragon</i>	<i>Feb 12</i>	<i>44</i>	<i>G. Rosauquet</i>	
No. 1907.					

January 1868								March 1868							
NAMES	When Buried.	Age	Earth Grave.	Brick Grave.	Vault in Yard.	Letter.	Number, or Remarks.	NAMES	When Buried.	Age	Earth Grave.	Brick Grave.	Vault in Yard.	Letter.	Number, or Remarks.
<i>Ann Dyke</i>	<i>7</i>	<i>30</i>	<i>17</i>	<i>5 1/2</i>	<i>27</i>	<i>0</i>	<i>5 feet South of Cemetery stone</i>	<i>William C. Dyke</i>	<i>11</i>	<i>44</i>	<i>4 1/2</i>				
<i>John Tucker</i>	<i>30</i>	<i>69</i>						<i>John Hill</i>	<i>19</i>	<i>83</i>					
<i>Jessie Hole</i>	<i>31</i>	<i>1</i>	<i>4 1/2</i>					<i>Edward Lloyd</i>	<i>20</i>	<i>63</i>	<i>7 1/2</i>				
<i>Isabella Richardson</i>	<i>Feb 7</i>	<i>72</i>		<i>7 1/2</i>				<i>Elizabeth Collins</i>	<i>21</i>	<i>68</i>	<i>5 1/2</i>				
<i>Louisa J. Palmer</i>	<i>2</i>	<i>1</i>	<i>4 1/2</i>					<i>Charlotte Wray</i>	<i>7 22</i>	<i>44</i>	<i>1 1/2</i>				
<i>Mary A. Clinton</i>	<i>5</i>	<i>8</i>	<i>2 1/2</i>					<i>Anna Hudson</i>	<i>7 24</i>	<i>46</i>	<i>1 1/2</i>				<i>See Stone in book 8702</i>
<i>Robert Pratten</i>	<i>12</i>	<i>44</i>	<i>5 1/2</i>				<i>See Stone New ground</i>	<i>Mary Carr</i>	<i>24</i>	<i>78</i>	<i>5 1/2</i>				

Registros de Entierro de Robert James Sidney Pratten  
(Facilitados por St. George Church en Ramsgate, Kent, a quien agradezco su colaboración)

### Deaths.

ASKEW—On the 10th inst., at Castle-hills, Berwick-upon-Tweed, Hugh Bertram Askew, Esq., aged 85.  
DROUGHT—On the 11th inst., George Wm. F. Drought, Esq., J.P., King's County.  
DUMBLETON—On the 11th inst., at Denham House, Totteridge, Herts, Mr. James Dumbleton, aged 82.  
M'EWAN—On the 10th inst., at Bordeaux, Jas. M'Ewan, Esq., Australian merchant, London.  
PRATTEN—On the 10th inst., at Ramsgate, Robert Sidney Pratten, Esq., of 28, Welbeck-street, Cavendish-square, London.  
TASWELL—On the 10th inst., at St. Martin's, Canterbury, George M. Taswell, Esq., aged 83.  
WHITE—On the 12th inst., at Mornington-place, Hampstead-road, the Rev. Arnold White, aged 75.

Noticia del Fallecimiento de Robert James Sidney Pratten  
Fuente: The Sun, 13 de febrero de 1968



*Madame Sidney Pratten (1867)*  
*Cortésia de Classical Guitar Centre Ltd*



# Sidney Pratten, famous Flautist  
1862

Robert James Sidney Pratten (1862)  
(imagen propiedad de National Portrait Gallery)



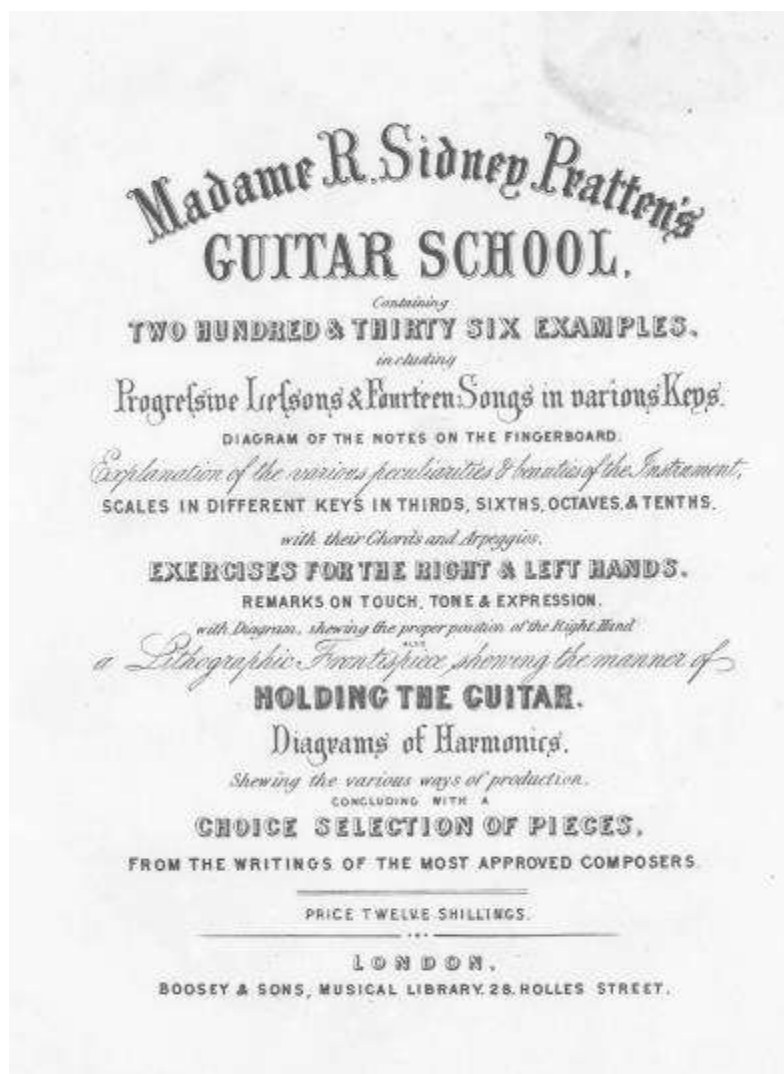
Robert James Sidney Pratten  
(imagen propiedad de National Portrait Gallery)

La muerte de su marido fue muy triste y dolorosa para Catharina Josepha Pelzer. Se recuerda una frase suya que figura en el libro **'Reminiscences of Madame Sidney Pratten'**, escrito en 1899 por Frank Mott Harrison (1866-1945) en la que señala que *'sus años de matrimonio fueron como estar en el cielo, pero en la tierra'*.

Durante los siguientes tres años no actuó en público (aunque con alguna excepción) ni publicó ninguna obra.

En 1872 decidió, junto a su hermana Giulia Pelzer, establecer su propia escuela de guitarra en Southampton Street (Bloomsbury Square), en Londres.

Durante su vida publicó varias obras de carácter didáctico. En 1859 publicó **'Guitar School'** (quizá su obra de enseñanza más completa) compuesta por 236 ejercicios y estudios, incluyendo ejercicios progresivos, diagramas, ejercicios para ambas manos, arreglos, estudios y obras de diversos compositores.



Portada de 'Guitar School'

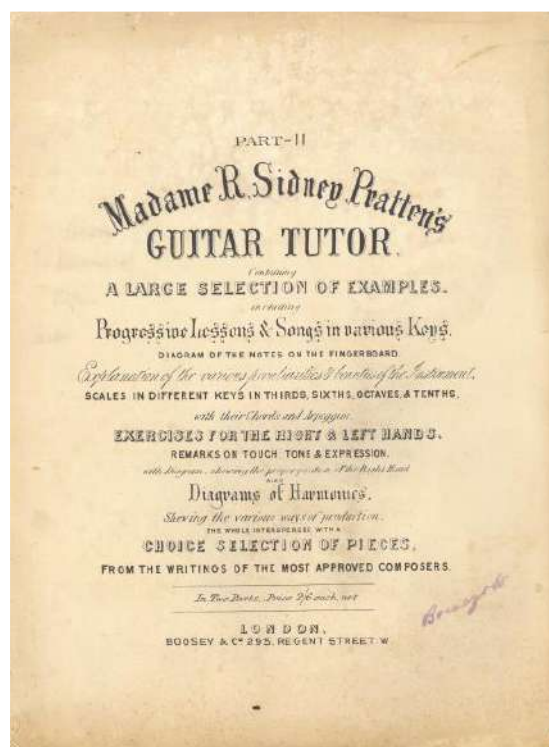
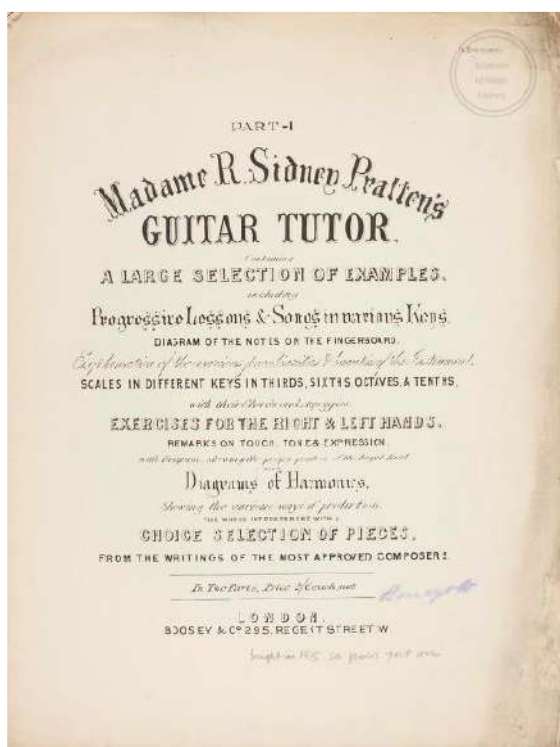
Pero pronto se dio cuenta de que este libro era demasiado exigente para los principiantes. Así, altamente preocupada por posibilitar a todos los aficionados a la guitarra el poder disfrutarla y consciente de que muchas personas o bien no tenían la habilidad suficiente para tocarla o, simplemente, no disponían del tiempo necesario para su práctica, sacó a la luz diversas publicaciones, entre las que se encuentra un manual llamado '**Learning the Guitar Simplified**', publicado en 1874, que tuvo bastante éxito en la época e incluye arreglos y obras menores para la práctica de la guitarra (sola y con voz), así como algunas obras de autores reconocidos.

En el manual se incluían ejercicios sencillos, cada uno de los cuales iba seguido de una obra fácil de tocar, junto con diagramas y las anotaciones correspondientes de digitación y la posición de los dedos en el mástil y los trastes, todo ello para facilitar el aprendizaje de los alumnos.

En 1881, y en dos volúmenes, publicó '**The Guitar Tutor**', que contenía ejercicios y estudios técnicos, arreglos, ejemplos y obras de diversos autores, especialmente de Fernando Sor (1778 - 1839) y Mauro Giuliani, dos de sus compositores favoritos.

Madame Pratten found, when she commenced teaching the guitar, that the amateur pupil was not inclined to devote sufficient study to the instrument to gain the necessary technique to grapple with the difficulties of the music of the classic authors for the guitar. The works of Giuliani and Sor, Legnani, Nüske and Schulz were beyond the powers of the average student. She therefore commenced to produce some suitable pieces for her pupils. These pieces require no commendation from my pen, their own reputation is sufficient, for what guitar player has not discovered their worth?

'Reminiscences of Madame Sidney Pratten', p. 58-59

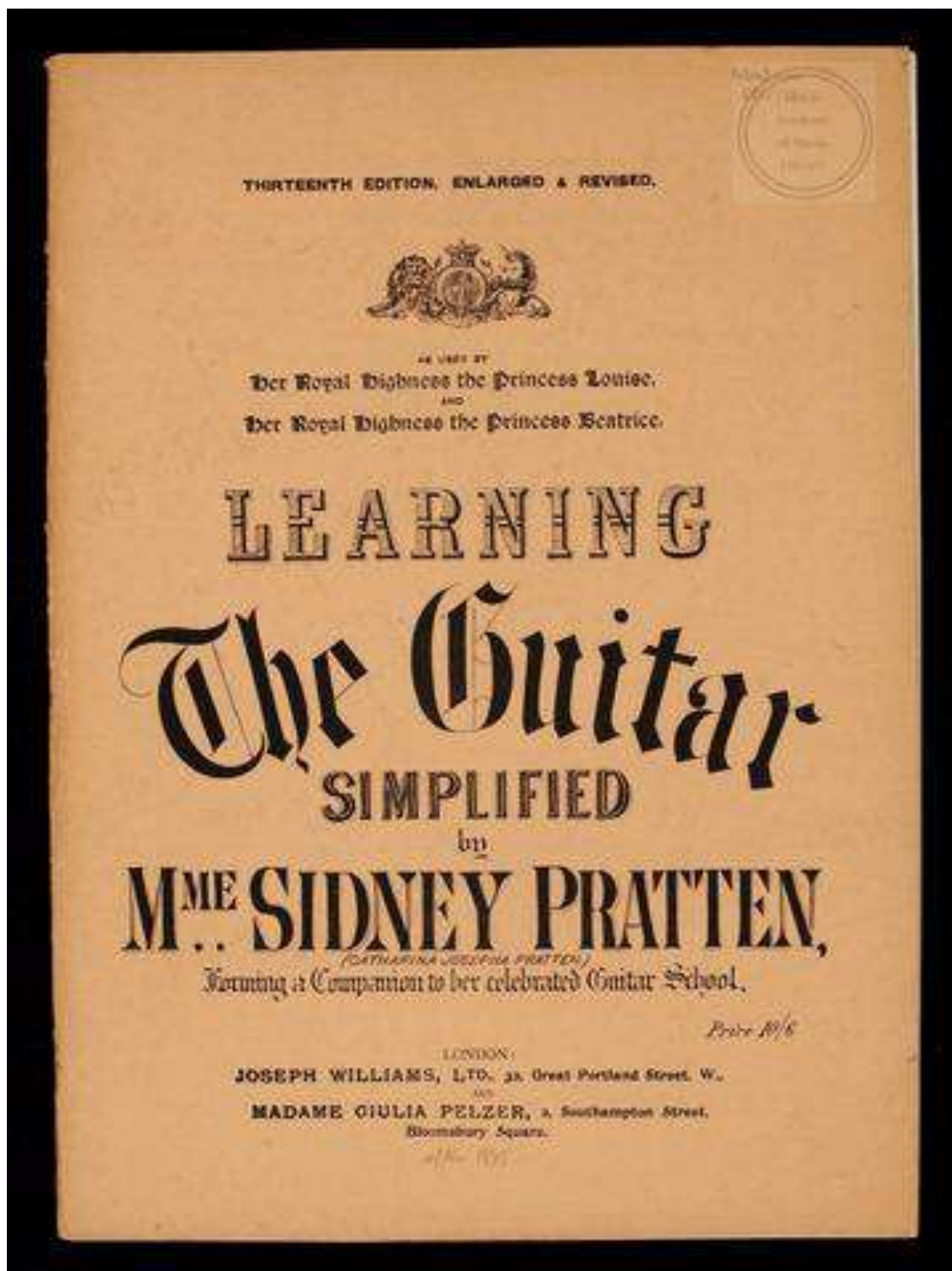


Portadas de 'Guitar Tutor' (Parte I and Parte II)

También sugirió a sus alumnos, con el fin de evitar que las cuerdas de la guitarra pudieran romperse, que la nota Mi de la sexta cuerda se bajase un tono (Re), cambio éste que también aplicaba cuando tocaba ella sola la guitarra, señalando que las notas producían una mejor vibración y un mejor tono.



En otra de sus publicaciones didácticas, llamada '**Colored Diagrams of the Notes of the Fingerboard of the Guitar**', utilizó colores para identificar cada nota en la escala diatónica y permitir un aprendizaje más agradable de las notas y sus posiciones al alumno.



Portada de 'Learning The Guitar Simplified'

Nº1, IN COMMON KEY,  
WITH HARMONIC DIAGRAM ADDED.

Nº2, IN E MAJOR,  
WITH HARMONIC DIAGRAM ADDED.

# COLORED DIAGRAMS of THE NOTES ON THE FINGER BOARD OF THE Guitar

Designed by her talented Pupil  
**MRS GRATTEN BELLEW**  
from Diagrams in  
**MME PRATTEN'S CELEBRATED BOOK**  
**Learning the Guitar Simplified**

*Price, 10/6 a Guinea.*  
FOR FURTHER FACILITATING THE STUDY & KNOWLEDGE  
OF THE VARIOUS POSITIONS AS ILLUSTRATED IN THE ABOVE BOOK

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Portada de 'Colored Diagrams of the Notes of the Fingerboard of the Guitar'

make these drawings to shew how the strings should be put on.  
First make a knot at the end of the string, and put it in at the bridge where the pegs are

then carry the string with the right hand and thread it through thus:

Nº 1.

Nº 2.

Nº 3.

Nº 4.

They draw the end under as above, and draw the string down tightly and

hold it up with right hand while the left hand turns the peg of the machine up.

To tune the pegs UP the strings turn from you with left hand. To LOWER the strings turn pegs towards you. be sure also to turn all the pegs the same way for up, and the reverse way for down.

This diagram applies to the little E gut string, being thinner requires two twists under and a loop or double knot to prevent it jumping out at the bottom.

12 The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

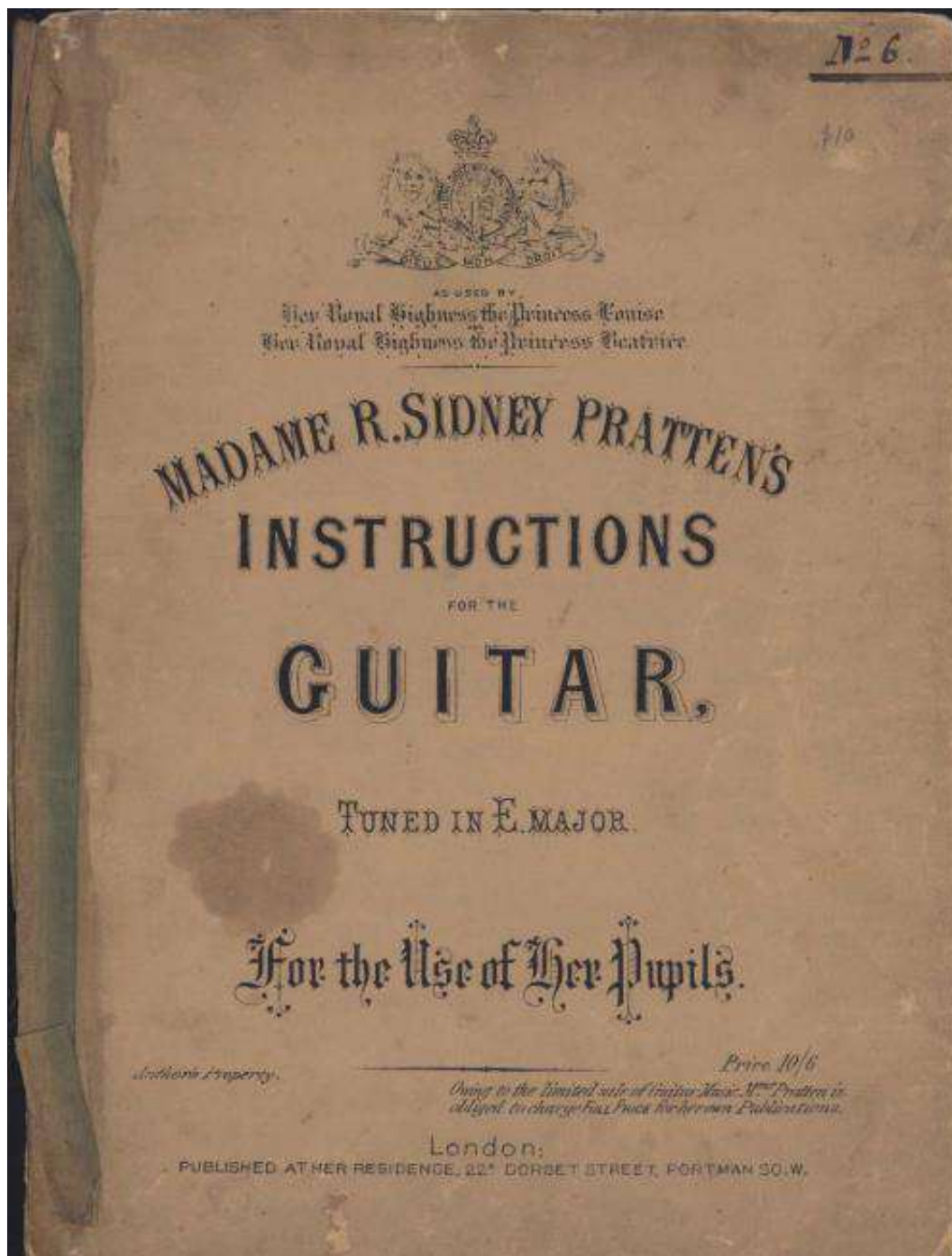
13 To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

14 Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced. See page 4. Nº 15.

Learning the Guitar simplified by MME SIDNEY PRATTEN.

Página de 'Learning the Guitar Simplified'

También, y como curiosidad, diremos que fue una gran defensora de la afinación de la guitarra en Mi mayor (de hecho, compuso muchas obras en esta tonalidad), como lo demuestra su publicación en 1882 de '**Instructions for the Guitar Tuned in E Major**', que incluye arreglos y obras menores para la práctica de la guitarra en esta tonalidad (seguramente sacó esta idea del método que, con el mismo título, había publicado su padre, Ferdinand Pelzer, años antes).



Portada de 'Instructions for the Guitar Tuned in E Major'

Además de la guitarra, que evidentemente fue su instrumento principal, también se dedicó (sobre todo a nivel de enseñanza) a la concertina inglesa, inventada por Sir Charles Wheatstone (1802-1875) en 1829 y la gigelira, un tipo de xilófono.



*Concertina Inglesa*



*Gigelira*

Madame Sidney Pratten fue maestra de Frank Mott Harrison (escritor y editor), quien a la muerte de su profesora le dedicó un maravilloso libro, antes citado, cuya lectura del todo recomiendo, llamado '*Reminiscences of Madame Sidney Pratten*' (1899) y de Ernest Shand.

También fue maestra, además de muchísimos alumnos, de algunos personajes ilustres y conocidos, como las ya mencionadas hijas de la Reina Victoria, las Princesas Louise y Beatriz, dedicando a la primera de ellas su obra '*The Princess Louise, Op. 70*', para piano y guitarra y los doctores Walter James Leckie (1846-1925) [amigo íntimo y alumno posterior de Francisco Tárrega (1852-1909)]<sup>19</sup> y John Lindsay Leckie (1844-1900). A este último le dedicó sus obras '*Sadness*', *Op. 91*, '*A Lost Love*', *Op. 92* y '*A Lament*', *Op. 93*, mientras que al Dr. Walter James Leckie le dedicó sus obras '*Hungarian March*', *Op. 58*, '*Progressive Preludes and Pieces for Guitar*' y '*Dance of the Witches*', *Op. 83*.



*Princess Louise*



*Princess Beatriz*

<sup>19</sup> Está acreditado que Madame Sidney Pratten y Francisco Tárrega se conocieron y que se profesaban mutuamente admiración. En 1881 compartieron un concierto en Londres.

**Ernst Shand** (nacido Ernest William Watson) nació el 31 de enero de 1868 en Hull (Yorkshire) en Inglaterra y fue un famoso cantante y actor del 'music hall', cómico y un prolífico compositor para guitarra y gran concertista, que tuvo mucha repercusión en los periódicos de la época (casi fundamentalmente en su faceta de cantante y actor); de hecho, hasta la aparición de Juliam Bream (1933-2020) no ha habido un concertista de guitarra tan importante en Inglaterra posterior a Ernest Shand, hoy una figura injustamente casi olvidada por la comunidad guitarrística.

Sus padres fueron William Tindill Watson (1835-1899) y Jane Coverdale (1838-1928).

Ernest Shand comenzó sus estudios con el violín, pero se decantó por la guitarra tras descubrir una composición del gran guitarrista español Dionisio Aguado (1784-1849),

Antes de los 30 años había compuesto más de 150 obras para guitarra, un concierto para guitarra, el primero del Reino Unido: Premier Concert pour Guitare et Quatuor ou Guitare et Piano, Op. 48, que fue estrenado en 1896 y que no volvió a interpretarse hasta 1947 por Juliam Bream y un método para el instrumento: Improved Method for the Guitar, Op. 100.

Hay 52 obras de Ernest Shand cuyos números de 'opus' se desconocen. Así mismo, hay 107 obras que no se conocen o están ilocalizadas (o perdidas). En total sobreviven 80 obras, a las que podemos añadir un total de 20 obras cortas no publicadas que se encuentran en el 'Improved Method for the Guitar, Op. 100.'

Fue, sin duda, el mejor alumno de Madame Sidney Pratten, a quien le dijo cuando se conocieron, en 1888, que "nada tenía ya que enseñarle y que sus composiciones eran superiores a las suyas", si bien está acreditado que le dio clases, sobre todo, para mejorar el sonido y la interpretación de la guitarra.

Ernest Shand se casó en 1890 con Louisa Nelly Shand (1871-1948), bailarina de ballet y actriz, con la que tuvo dos hijas: Phyllis Shand Watson (1895-1985) y Eileen Shand Watson (1905-¿). También consta un hijo adoptado, Ernest Shand Watson (1901-¿).

NAME AND SURNAMES	RELATIONSHIP TO HEAD OF FAMILY	AGE	SEX	PARTICULARS AS TO MARRIAGE	PROFESSION OR OCCUPATION	RESIDENCE	NATURALITY	INFORMITY
Ernest Shand Head		33	M			York, Hull		
Louise do wife		27	F			Whales, Pisco		
Jane Watson do		62	F			York, Hull		
Phyllis Shand do		54	F			do do		
Phyllis do		6	F			do do		
Ernest do		3 mos	M			Gloucester		

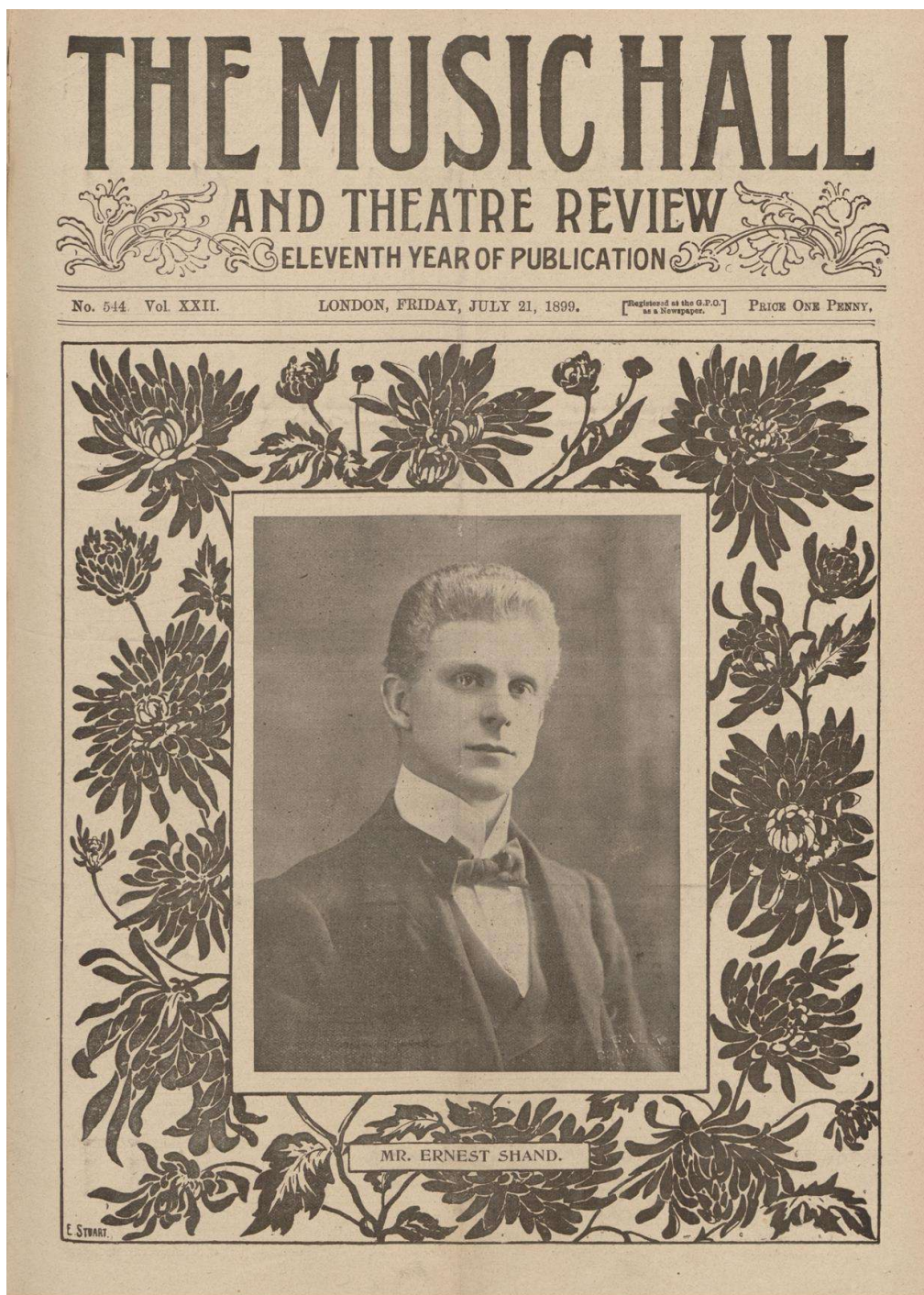
Fuente: Censo de Londres de 1901

*The contents of the Schedule will be treated as confidential. Strict care will be taken that no information is disclosed with regard to individual persons. The returns are not to be used for proof of age, in connection with Old Age Pensions, or for any other purpose than the preparation of Statistical Tables.*

NAME AND SURNAMES	RELATIONSHIP TO HEAD OF FAMILY	AGE	SEX	PARTICULARS AS TO MARRIAGE	PROFESSION OR OCCUPATION	RESIDENCE	NATURALITY	INFORMITY
Ernest Shand Head		33	M		Music hall artist	Hull, Yorkshire		
Louisa Nelly Shand Wife		27	F			Brixton, Bournemouth		

Residencia familiar de Ernest Shand y Louise Nelly Shand en 27, Gladstone Road, Deal, Kent

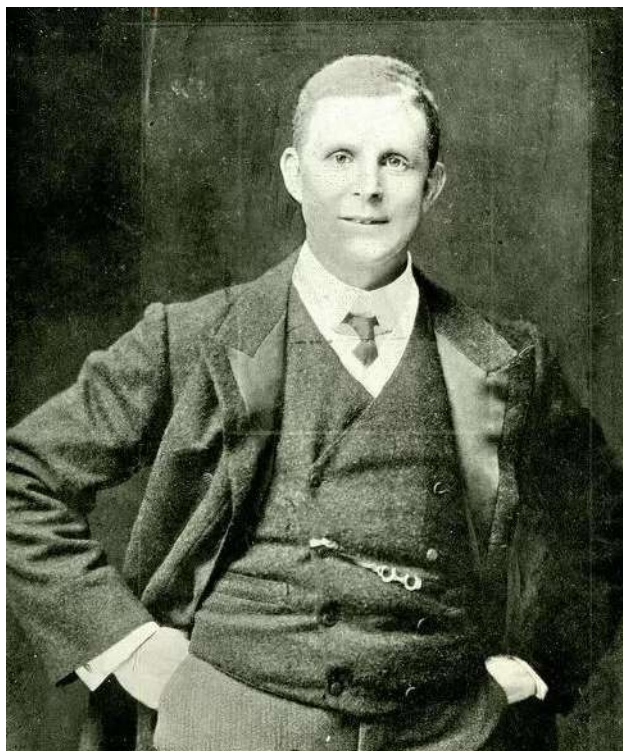
Fuente: Censo de Londres de 1911



Portada de la Revista 'The Music Hall and Theatre Review'<sup>20</sup> de 21 de julio de 1899

Desde ese día mantuvieron una estrecha y duradera amistad hasta el fallecimiento, en 1895, de Madame Sidney Pratten, quien editó algunas obras suyas. De hecho, Ernest Shand se convirtió en uno de los principales patrocinadores del libro '*Reminiscences of Madame Sidney Pratten*', escrito por Frank Mott Harrison en 1899, ya mencionado y su Funeral March, Op. 89, está dedicado a la muerte de Madame Sidney Pratten en 1895.

<sup>20</sup> La revista 'Music Hall and Theatre Review' inició su publicación el 6 de abril de 1889, siendo el último número publicado el correspondiente al 5 de septiembre de 1912.



Ernest Shand  
(imagen propiedad de John Barrett Collection)

En ese mismo año Ernest Shand fue nombrado miembro del 'Board of Examiners de la Guild of Violinists' de Londres y a principios de 1896, de su Senado.

La obra para guitarra de Ernest Shand comprende un amplio rango de música, incluyendo obras de salón, variaciones, fantasías, canciones, música de cámara, obras para piano, transcripciones y obras pedagógicas. Su última obra: 'Introduction et Chanson', se publicó en 1911.

Para que podamos comprender el nivel guitarrístico de Ernest Shand, he aquí una reseña del 'Newcastle Evening Chronicle' del 3 de marzo de 1893 que sitúa a Ernest Shand a la altura del gran virtuoso Giulio Regondi: "*Shand es un artista consumado en la guitarra. Desde los tiempos de Regondi, pocos han logrado maravillas con ese instrumento difícil pero delicioso como lo logrado por Shand.*"

A pesar de su éxito como compositor y guitarrista, Ernest Shand se dedicó principalmente a actuar como cómico en 'music halls' (desde 1886) y solo en los últimos años de su vida (en 1918 se trasladó a Birmingham), animado por su mujer y sus amigos, se dedicó a tocar la guitarra profesionalmente.

Hemos de recordar que, en la segunda mitad del siglo XIX, en Inglaterra, eran mayoritariamente las mujeres las que practicaban la guitarra, dedicándose los hombres, en su caso, a su enseñanza.

Algunas obras de dominio público de Ernest Shand<sup>21</sup> son las siguientes:

- Andante Expressivo, Op. 60.  
[https://imslp.org/wiki/Andante\\_Expressivo%2C\\_Op.60\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Andante_Expressivo%2C_Op.60_(Shand%2C_Ernest))

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<sup>21</sup> Otras obras de dominio público se pueden encontrar en: [https://imslp.org/wiki/Category:Shand,\\_Ernest](https://imslp.org/wiki/Category:Shand,_Ernest)

- La Danse des Nymphes, Op. 205.  
[https://imslp.org/wiki/La\\_Danse\\_des\\_Nymphes%2C\\_Op.205\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/La_Danse_des_Nymphes%2C_Op.205_(Shand%2C_Ernest))
- Improved Method for the Guitar, Op. 100.  
[https://imslp.org/wiki/Improved\\_Method\\_for\\_the\\_Guitar%2C\\_Op.100\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Improved_Method_for_the_Guitar%2C_Op.100_(Shand%2C_Ernest))
- Morceau Lyrique, Op. 97.  
[https://imslp.org/wiki/Morceau\\_lyrique%2C\\_Op.97\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Morceau_lyrique%2C_Op.97_(Shand%2C_Ernest))

Ernest Shand murió el 28 de noviembre de 1924 en Birmingham.



*Ernst Shand como cómico y actor de teatro  
(imagen propiedad de National Portrait Gallery)*



**ERNEST SHAND**  
**COMEDIAN.**

**UNIVERSALLY ADM.**  
Ernest Shand, the well-known comedian, who has been for many years one of the leading artists of the music-halls, is returning to the Tivoli Theatre, Birmingham, on Monday, May 7th.

**WIDELY ADM.**  
Ernest Shand, the well-known comedian, who has been for many years one of the leading artists of the music-halls, is returning to the Tivoli Theatre, Birmingham, on Monday, May 7th.

**THE TIVOLI THEATRE.**  
Ernest Shand, the well-known comedian, who has been for many years one of the leading artists of the music-halls, is returning to the Tivoli Theatre, Birmingham, on Monday, May 7th.

**RETURNS TO THE TIVOLI MAY 7.**

**ERNEST SHAND**

Anuncio publicitario del regreso de Ernest Shand al Teatro Tivoli.

**WATSON** Ernest otherwise Ernest William or **SHAND** Ernest of 140 Salisbury-road Moseley **Birmingham** died 28 November 1924 Administration (with Will) **Birmingham** 9 January to Louisa Nellie Watson widow. Effects £8830 11s. 7d.

Registro de Defunción de Ernest Shand  
Fuente: Almanaque Nacional de Sucesiones, Inglaterra y Gales, 1858-1995.

**MR. ERNEST SHAND.**

**WELL-KNOWN COMEDIAN AND  
SONG-WRITER DEAD.**

Mr. Ernest Shand, the well-known comedian, died yesterday at his home in Salisbury-road, Moseley, Birmingham.

He achieved wide popularity as a music-hall artist, and was said to be the best guitar player in the country. He wrote most of his own songs.

His daughter, Miss Phyllis Shand, is playing in the "Farmer's Wife" at the Court Theatre, London.

Obituario de Ernest Shand  
Fuente: Sunday Dispatch, 30 de noviembre de 1924

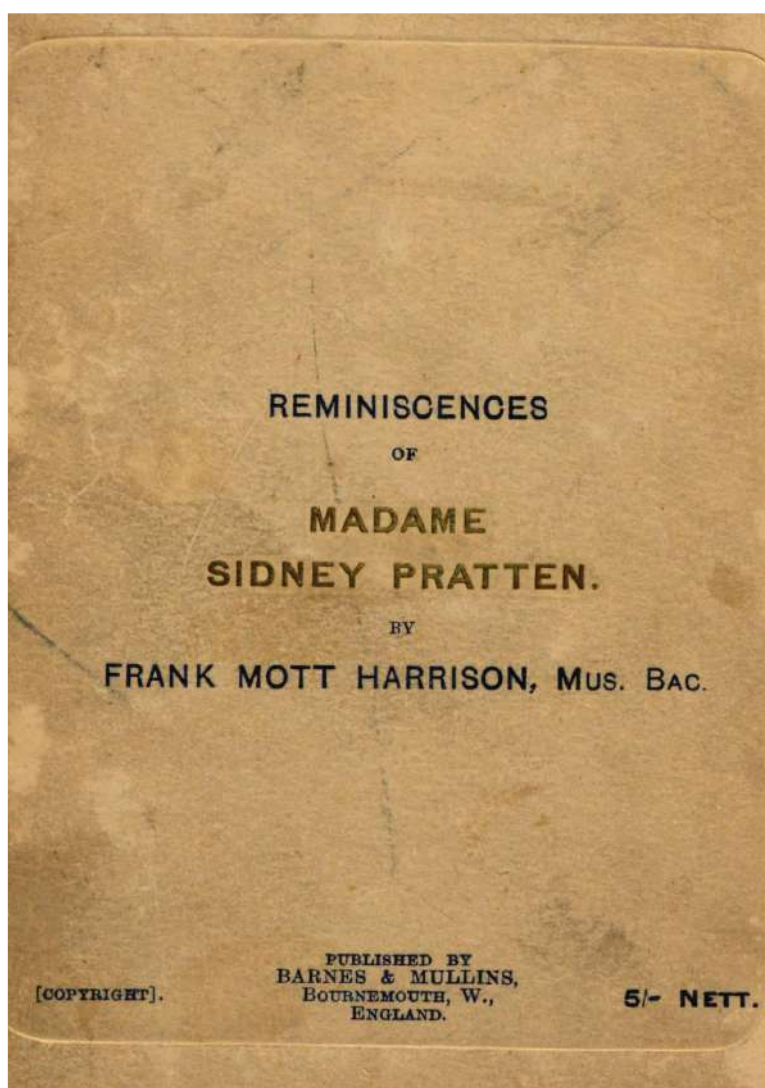
Mr Ernest Shand, the comedian, who died at his home at Moseley, Birmingham, in November, left £8,840.

Obituario de Ernest Shand  
Fuente: Western Daily Press, 27 de enero de 1925

**Frank Mott Harrison**<sup>22</sup> fue un escritor, periodista y editor, además de propietario de una tienda de instrumentos musicales en Brighton, amigo íntimo y alumno de Madame Sidney Pratten. Su esposa fue Alice Mary Pegg (1872-1959), cuyo padre fue secretario personal de Madame Sidney Pratten durante los últimos años de su vida.

La importancia de Frank Mott Harrison en la vida de Madame Sidney Pratten es innegable, no en vano fue el autor, como ya hemos señalado, del libro '*Reminiscences of Madame Sidney Pratten*' (1899) y, además, se encargó personalmente de todo lo necesario para gestionar el funeral y el entierro de Madame Sidney Pratten en el cementerio de Brompton, en Londres.

El libro tuvo su origen en una serie de artículos que Frank Mott Harrison publicó durante 1897 y 1898 en '*The Troubadour*' (un periódico de la época) y que gozaron enseguida de la simpatía de los lectores.



Portada del libro '*Reminiscences of Madame Sidney Pratten*' (1899)

<sup>22</sup> Aunque la fecha exacta de nacimiento en 1866 no se conoce, si está acreditado que fue bautizado el 1 de abril, en St. Nicholas (Brighton).

<https://www.myheritage.es/research/collection-30042/inglaterra-nacimientos-y-bautismos-1538-1975?s=628149011&itemId=34209001-&action=showRecord&recordTitle=Frank+Mott+Harrison>

# METHOD

FOR THE

# GUITAR



BY

**FERDINAND SOR**

*(Originally translated from the Spanish by A. MERRICK).*

Condensed, Re-written, and Edited, by

**FRANK MOTT HARRISON.**

TO WHICH IS ADDED A

PORTRAIT AND BIOGRAPHICAL SKETCH OF THE AUTHOR; HIS TWENTY-FOUR EXERCISES,  
AND HIS TWENTY-FOUR STUDIES FOR THE GUITAR.

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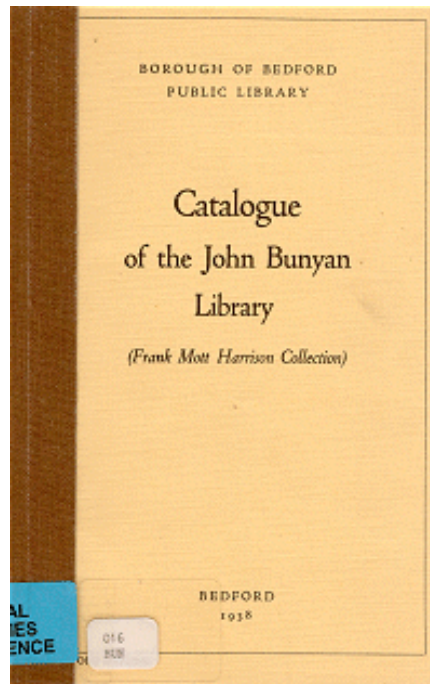
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**6, NEW BURLINGTON STREET, W.**

*Agents for the United States of America, Edward Schuberth & Co., New York.*

Portada del 'Método de guitarra de Fernando Sor'  
editado por Frank Mott Harrison en 1897

Prácticamente nada se sabe de la vida de Frank Mott Harrison, excepto por lo ya comentado y por el enorme éxito que en su momento tuvo su libro 'John Bunyan. A Story of his Life' y por la importante donación que hizo el 29 de septiembre de 1938, al alcalde, concejales y burgueses del distrito de Bedford de su colección de más de 800 volúmenes de escritos de y sobre John Bunyan<sup>23</sup> y que actualmente está disponible al público en la Librería Pública de Bedford.



Portada del 'Catalogue of the John Bunyan Library'

<sup>23</sup> John Bunyan (1628-1688) fue un escritor y predicador inglés famoso por su novela 'El Progreso del Peregrino' (1678).

Frank Mott Harrison dedicó un poema a algunas de las obras de su profesora y amiga que presentamos a continuación<sup>24</sup>:

. TO .

## Mme. Sidney Pratten,

*Whose charming compositions for the Guitar, tell, in  
their own peculiar language, many a tale—*

Of "ELFIN'S REVELS," and of hob-goblin intrusions,  
Of strange imaginations, of curious delusions.

The "DANCE OF THE WITCHES"—a "DANSE FANTAS-  
TIQUE,"

The "SPANISH DANCE"—a dance most realistic.

Pretty little "QUEEN MAB" and hideous "PUCK" we find  
Are skilfully portrayed by thy poetic mind.

The sky we see with dark clouds overcast,

And stormy "RAIN" in torrents pouring fast ;

And then, as though by magic skill—to everyone's delight  
The scene at thy command is adorn'd with "SUNSHINE,"  
bright.

Thou tellest tales of "ALICE" and of sweet "VIOLET,"  
Which are in strange contrast to the tale of the  
"COQUETTE."

At times thou art "WEARY," and seem'st "FORGOTTEN,"—  
And yet, surely, thou can'st not be so, often ?

To thy departed "TREUE LIEBE"—when lost in  
"REVERIE"

We seem to hear thy notes exclaim—"I'm still  
"DREAMING OF THEE."

By "A LAMENT" and "SADNESS," and filled with many  
fears

Through the "ABSENCE" of "A LOST LOVE"—thou wast  
brought to "TEARS."

We hear at "EVENTIDE" thy sweet "EVENING SONG"  
Wafted through the "TWILIGHT" and echoing along—  
To the far-off realms of space, to the star-lit land so bright,  
Where 'tis lost to human ear in the soft beams of  
"MOONLIGHT."

From the land of the Guitar, and the home of the  
"SERENADE,"

"A SPANISH ROMANCE" is briefly told of gallant knight  
and maid.

\* \* \* \* \*

Then solemn thoughts our minds inspire, when at the  
midnight hour we hear

Mournful strains from thy Guitar, as thou bid'st "FARE-  
WELL TO THE OLD YEAR."

When o'er the world of Fancy with thee our hearts may  
roam,

Thou bringest us back from "DREAMLAND" to "HOME  
SWEET HOME."

FRANK MOTT HARRISON.

*Brighton, June 6th, 1890.*

The words in capitals are the titles of the various compositions  
by the gifted composer, MADAME SIDNEY PRATTEN.—F.M.H.

<sup>24</sup> 'Reminiscences of Madame Sidney Pratten' (1899).

Del mismo modo, Madame Sidney Pratten, en sus cartas enviadas a Frank Mott Harrison, le comentaba la forma y manera en la que se había inspirado para componer algunas de sus obras, así como otros aspectos de su personalidad y enorme sensibilidad, cuyo contenido presentamos a continuación por su interés<sup>25</sup>:

## Appendix.

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The following letters will convey to those readers who were not in correspondence with the late Madame Sidney Pratten an idea of her mode of expression and of her enthusiasm. In fact, her letters always showed her temperament at the time of writing. In some it is easy to trace the light happy heart—while others give vent to a dreamy sentiment which often possessed her when suffering from trouble or fatigue :—

### I. HER COMPOSITIONS.

“I did nothing original in the way of composing until my 19th Divertissement—then came ‘Tears’ and ‘Lord Raglan’; then the ‘Serenade’; then ‘Absence’; and then I went on until my husband died. . . . After that my composing powers were blank for a long time. Then I suddenly began a different style—left off variations and begun ‘Sensucht’ and ‘Weary’ and so on, until my moods changed from sad to gay, with my little stories; and that was caused by the happy visits among friends and admirers of my guitar-playing. So my surroundings helped me to *tumble* into my various moods and styles.”

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<sup>25</sup> ‘Reminiscences of Madame Sidney Pratten’ (1899).

## 2. SHELLEY'S POEM.

“ . . . . How kind of you to send me the lovely poem of Shelley on the guitar. Yes, how it seems to speak to us—and *we* who love and dream of the guitar *as I do*. It seems to speak also to me of the very things I have composed in my various moods—to describe one's soul, its feelings of love, joy and sorrow; and the description of beautiful Nature. . . .”

## 3. WOMAN'S LIFE.

“ . . . . I have never sought publicity as a matter of vanity for myself; I have upheld my dignity for the (sake) of the supposed slight on my loved guitar, which I felt was, should and might be, the future poetry of human souls; and as such I have endeavoured to inculcate into the minds of my aristocratic pupils their power to render a poem of woman's life and woman's mission—to soothe invalids and cheer up sad souls.”

## 4. HER 'INSPIRATIONS.'

“I do think that 'Eventide' is one of my most lovely inspirations—I cannot say that I composed them, because I do not know when I shall do anything. I simply take up my guitar and out of the tips of my fingers tumble out the sounds on the strings . . . and then I play it over and over again until my brain

retains it ; then sketch it down . . . Then I leave it, and return to it and put it 'ship-shape.' Then, with my 'little bricks' collected, I build up a romance or a story. My 'Twilight' was done as the sun was going down far below the hills, at Mr. Collard's lovely place (which was on a hill). It was so curious to see the large ball of fire gradually gliding down behind the hill and shedding around, in its disappearance, the golden glow of a glorious sunset—and then all gradually 'hushed up'—birds and people and animals."

#### 5. HER HEALTH.

" . . . . I cannot get up my strength—the weather is so against me. I cannot get out for fresh air, so gain no strength. . . . I go on with my guitar teaching, and playing to my pupils—I feel to live again, and for the moment forget how ill and weak I feel. . . . My life is lonely—I have risen to a height in my guitar world, beyond all I could ever realise ; and, no doubt [in] the sadness of my lonely life I seek the companionship of the sweet tones of the guitar. And then, the thought and beating of my own heart produce the soothing music and come from the tips of my fingers."

#### AS FRIEND : HER CHARITY.

It is not my intention to proclaim to the world the good deeds of our late friend—they are too well known

to those upon whom they were bestowed. The mention of a few acts of her charitable nature will enable those who did not know her intimately to form a more exact opinion of the character of Madame Sidney Pratten, who, although always ready to render service to those deserving help, keenly felt imposition when it was her misfortune to discover such.

“My charity is no virtue” she used to say, “I am only impulsive!” But impulse is, surely, the outlet of a sympathetic nature?

I am indebted to Mr. Pegg for the following anecdotes of Madame Sidney Pratten’s life :—

“On one occasion, whilst passing down one of the streets leading into Oxford Street, Madame Pratten saw a poor woman walking along, carrying a baby, and apparently almost without a piece of shoe to her feet. Madame Pratten stopped her, and after making some enquiries, she at once took off her own boots and gave them to the woman, and returned home in a cab, shoeless!”

“One day when riding in a hand-chair on the Brighton front, Madame Pratten heard the sound of a guitar. It was a young man and his wife playing one of her compositions. She was very much interested, and told them who she was. She played one of her pieces to them—greatly to the delight of the promen-



aders. This was probably the one and only occasion upon which Madame Pratten played in the open air publicly.”

“Finding one day that her hand-chair man was ill-clad (at Brighton) Madame Pratten gave him sufficient money to equip himself with a new overcoat, etc., remaining in the chair by herself while he adjourned to the nearest clothier’s shop.”

Mr. Pegg further adds: “It was no unusual thing for Madame Pratten to sit up writing until four or five o’clock in the morning. She would be up again at eight o’clock ready to receive the first post. For years she only allowed herself about five hours in bed.”

\* \* \* \* \*

Frank Mott Harrison murió el 25 de enero de 1945 y está enterrado junto con su esposa Alice Mary Harrison (Pegg) (1872-1959) en el cementerio de Hove (actualmente Brighthon&Hove).



*Tumba de Frank Mott Harrison en el Cementerio de Brighthon&Hove*

## Conciertos -

Una lista, no exhaustiva, pues dio muchísimos durante su vida, de los principales conciertos de Madame Sidney Pratten, se presenta a continuación:

- 1828, primeros conciertos con su padre Ferdinand Pelzer por diversos países de Europa junto con otros concertistas, incluido su debut en Londres.
- 1833 (15 de marzo), debut profesional en el King's Theatre, junto a su padre Ferdinand Pelzer y el flautista austriaco Raphael Dressler (1784-1835) (Londres).
- 1834, diversos conciertos con Giulio Regondi, uno de ellos el 13 de marzo (Londres).
- 1835, tres conciertos en The Hanover Square Rooms<sup>26</sup> (Londres).
- 1836 (24 de febrero, 7 de mayo y 31 de mayo), tres conciertos en The Hanover Square Rooms junto a Giulio Regondi y gira europea de conciertos, incluyendo el Concierto N° 3 para Guitarra y Orquesta de Mauro Giuliani (Londres).
- 1842 (17 de mayo) concierto en Queen's Concert Room, Hanover Square, tocando la guitarra y la concertina, junto con su hermana Jane Pelzer, quien tocó el piano (Londres).
- 1843 (marzo) concierto tocando la guitarra y la concertina, junto con su padre Ferdinand Pelzer (en un encuentro coral con más de 1.200 personas) y su hermana Jane Pelzer, quien tocó el piano (Farnham Castle in Surrey).
- 1856, primer concierto en dúo (guitarra y flauta) junto a su marido Mr. Robert Sidney Pratten (Londres).
- 1857, concierto en beneficio de sus alumnos en su domicilio, en el número 131B de Oxford Street (Londres).
- 1860 (21 de junio), concierto en una Matinee Musicale en Collards New Concert Room, en Grosvenor Street, como solista y en duo junto a su marido Mr. Robert Sidney Pratten (Londres).
- 1861 (13 de junio), concierto en una Matinee Musicale en el número 38 de Welbeck Street, como solista y en duo junto a su marido Mr. Robert Sidney Pratten (Londres).
- 1864 (23 de junio), concierto en The Hanover Square Rooms (Londres).
- 1866 (septiembre), concierto en Barckley, para The Duchess of Albany (Londres).
- 1868 (julio), primer concierto tras el fallecimiento de su marido en el número 18 de Carlton Terrace (Londres).
- 1871 (mayo), concierto en The Beethoven Rooms, donde interpretó obras de Fernando Sor y Leonard Schulz, así como composiciones propias y dúos de guitarra de Mauro Giuliani con el Dr. Caisford (Londres).

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<sup>26</sup> 'The Hanover Square Rooms' y 'The Queen's Concert Rooms' eran un conjunto de salas habilitadas para la realización de actuaciones musicales, que estaban situadas en la esquina de Hanover Square, en Londres.

- 1871 (17 de mayo), concierto N° 3 para Guitarra y Orquesta de Mauro Giuliani (primer movimiento), acompañada al piano por Madame Lucei-Sievers, sobrina del compositor (Londres).
- 1873 (21 de mayo), concierto en The Masonic Hall en beneficio de The Children Hospital (Londres).
- 1873 (19 de junio), recital junto a los miembros del M. Gounod's Choir y acompañada por Mrs. Weldon, interpretando obras de Mauro Giuliani y Wilhlem Neuland (1806-1889), también acompañada en dúos de guitarra de Mauro Giuliani por el Dr. Caisford (Londres).
- 1875 (julio), concierto en The Beethoven Rooms, donde interpretó obras para guitarra de Leonhard Schulz y un dúo concertante para guitarra y flauta con Herr Johan Svendsen (1840-1911), un dúo para guitarra y piano con el Signor Romano y obras suyas (Londres).
- 1876, participación de Madame Sidney Pratten en la cantata 'Le corsair' de John William Glover (1815-1899), con letra seleccionada de obras de Lord Byron (Londres).
- 1876 (2 de julio), concierto anual en The Beethoven Rooms (Londres).
- 1880 (15 de junio), concierto en Steinway Hall, patrocinado por su alumna la Princesa Louise, interpretando obras con Walter Brandon Thomas (1848-1914), actor y dramaturgo inglés (Londres).
- 1881, concierto junto a Francisco Tárrega (Londres).
- 1882, concierto en Steinway Fall, donde interpretó por primera vez su obra 'Forgotten', Op. 77, dedicada a Mrs. Dirk Foster (Londres).
- 1883 (28 de junio), concierto en Pianoforte and Concert Room en el número 16 de Grosvenor Street (Londres).
- 1884 (diciembre), concierto donde interpreta sus obras 'Moonlight', Op. 87 y 'Lord Raglan's March' y toca algunas piezas para la gigelira (Brighthon).
- 1886 (15 de febrero), concierto en Princes' Hall, en Picadilly (Londres).
- 1886 (15 de septiembre), concierto para su Alteza Real, la Duquesa de Albany (Londres).
- 1887 (11 de junio), concierto en el número 18 de Queen's-Gate-Place (Londres).
- 1887 (14 de junio), concierto en Downshire House, The Belgrave Square (Londres).
- 1892 (23 de junio), concierto en The Belgrave Square (Londres).
- 1893, su último concierto en The Steinway Hall (Londres).

Algunos comentarios de los conciertos de Madame Sidney Pratten en la prensa local, comentando su habilidad con la guitarra y su forma de tocar fueron los siguientes:

- 'Esta mañana ha tenido lugar un concierto en Hanover Square Rooms, el primero de los tres anunciados para la temporada, a la que asistieron numerosas personalidades. La Srta. Pelzer contribuyó en un alto grado a la gratificación de la audiencia y fue cordial y mercedamente aplaudida por sus esfuerzos'<sup>27</sup>.
- 'Asombró a sus oyentes con su sorprendente interpretación de la guitarra. Esta jovencita produjo efectos en el instrumento del que no teníamos ninguna concepción previa. Fue capaz de tocar tres piezas brillantes acompañada de su padre, al compás de la admiración general que ambos provocaban. Su toque es poderoso y su ejecución es maravillosa. Nos sorprendió como sus dedos tan diminutos podían extraer sonidos tan perfectos de un instrumento que requiere de algo de fuerza para hacer la música más elocuente'<sup>28</sup>.
- 'Madame Pratten, una de las guitarristas más consumadas del país, habiéndose torcido la mano izquierda unos días antes, en esta actuación, tocando una Serenata y La Marcha de Lord Raglan, ambas de composición propia, exhibió unas cualidades de ejecución y estilo admirables que la colocan en el rango más destacado de los legítimos guitarristas'<sup>29</sup>.

También el libro de Frank Mott Harrison, 'Reminiscences of Madame Sidney Pratten' se hace eco del contenido de algunos conciertos, tal y como señalamos a continuación:

**On Wednesday,  
May 17th, 1871, under the patronage of  
Her Serene Highness Princess Edward  
of Saxe-Weimar, the Duchess of Wellington,  
the Duchess of Roxburgh, the  
Marchioness of Westminster, and other  
members of the aristocracy, she gave a  
recital in which she played Giuliani's  
Third Concerto (1st movement) to the  
pianoforte accompaniment of Madame  
Lucei-Sievers (a niece of M. Giuliani,  
the composer). In 1873, on Thursday,  
June 19th, under the same patronage,  
Madame Pratten announced a recital in  
which she was aided by great artistes, in-  
cluding some of the members of M.  
Gounod's Choir —accompanied by Mrs.  
Weldon.**

*'Reminiscences of Madame Sidney Pratten', p. 36*

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<sup>27</sup> The Musical Magazine (London, 1835), i. página 41.

<sup>28</sup> Harrison, F. M.: An Eminent Guitariste, in The Gentlewoman (London, August 22<sup>nd</sup>, 1891).

<sup>29</sup> The Musical World (London, July 1860), xxxviii, p. 450.

Madame Pratten played the guitar part (with the orchestra) in Mr. Cowen's famous work "The Corsair" at its production in 1876 at the Birmingham Festival; but I am unable to say with what success. I should imagine that the instrument was out of place in such a performance. I have seen the guitar part from which she played—and Madame Pratten considered the tone of one guitar too feeble to be effective in such a work.

*Reminiscences of Madame Sidney Pratten, p. 39*

En general y durante toda la vida guitarrística de Madame Sidney Pratten (y también de Giulia Pelzer, su hermana), diversos periódicos locales ingleses publicaron, en la sección de ecos de sociedad, noticias relacionadas con sus conciertos, clases, publicaciones, estancias, etc., entre los que cabe destacar *The Morning Post* (Londres), *The Birmingham Daily Mail* (Birmingham), *The Observer* (Londres) y *The Daily Telegraph* (Londres); ya que, como hemos señalado, Madame Sidney Pratten fue una mujer muy reconocida en su época, tanto en su faceta de guitarrista y de profesora como en su faceta personal, además de ser una mujer muy querida entre sus alumnos, amigos y conocidos.

A continuación reseñamos algunos 'clippings' extraídos de periódicos de la época haciéndose eco de los conciertos de Madame Sidney Pratten.

**MADAME SIDNEY PRATTEN'S GUITAR RECITALS**, of her own compositions (recent and former), assisted by eminent artists, will take place **THURSDAY AFTERNOON, June 28**, by kind permission of Messrs. Collard and Collard, at their Pianoforte and Concert Rooms, 16, Grosvenor-street, W. Further particulars and tickets, 10s. 6d. and 15s., at her residence, 22A, Dorset-street, Portman-square, W.

residence in Grosvenor-crescent yesterday morning.

Madame Sidney Pratten, the eminent guitariste, who is staying with Mr. and Mrs. Allen Mackenzie at Brackley, near Ballater, has had the honour of playing to her Royal Highness the Duchess of Albany, who expressed great pleasure at Madame Sidney Pratten's beautiful performance.

MADAME THEA SANDERINI'S BENEFIT CONCERT, JUNE 18.

**MADAME BONNER'S ANNUAL MORNING CON-**  
CERT will take place on **SATURDAY** next, 11th inst., at 18, Queen's-gate-place (by kind permission). Vocalists:—Madame Bonner and M. Isidore de Lara. Piano—Signorina Itala Baccani (amateur). Guitar—Madame Sidney Pratten. Violin—Herr Waldemar Meyer. Violoncello—Signor P. Peruzzi.—Tickets of Madame Bonner, 61, Sydney-street, Chelsea, S. W.

**DOWNSHIRE HOUSE, Belgrave-square** (by the kind permission of Mrs. Abbot).—A **MATINEE** will be given at the above house, on **TUESDAY AFTERNOON**, June 14, at three o'clock, at which Mrs. Kendal and Mr. S. Brandram (Scenes from "The School for Scandal"), Madame Sidney Pratten (guitar), Miss Elliott, Miss Amina Goodwin, Fräulein Cramer, Mr. Otto Booth (violin), Mr. Sidney Naylor, Mr. George Grossmith, and other eminent artists have most kindly promised their aid. The proceeds will be handed over as a gift to the fund now being raised for the New Organ, &c., at Curzon Chapel, Mayfair, W. (incumbent, Rev. E. Ker Gray, LL.D.). Stalls, numbered and reserved, to be obtained at Messrs. Chappell's, 50, New Bond-street; Mr. Mitchell's, 33, Old Bond-street, and of the Patronesses; or of Major W. F. Grimston, Hon. Sec., 9, Queen-street, Mayfair.

Chancery-lane, W.C.

**MADAME SIDNEY PRATTEN'S GUITAR RECITAL,**

By kind permission of Mr. and Mrs. Reuben Sassoon,  
1, Belgrave-square, **JUNE 23**, three to five,  
when she will **PLAY**, by general request, Selections from her numerous compositions (original, quaint, pathetic, grotesque, characteristic, and descriptive).—Tickets, £1 ls. and 10s. 6d., at 22A, Dorset-street, Portman-square, W.

**"Musical Opinion,"**  
APRIL, 1893.

"Both professional and amateur guitarists will greet with pleasure the newly published compositions for the guitar from the pen of Madame Sidney Pratten, who has just issued a number of fresh solos. Especially delightful is the set of three pieces, 'Sickness,' 'A Lost Love,' and a 'Lament.' There is also a stirring march, 'Eusebia.' Each one of these pieces is imbued with that charming fascination so characteristic of Madame Pratten's music. The remaining pieces—'A Norwegian March,' 'Wandering Thoughts,' 'See-Saw,' 'Forget-me-not,' and a 'Pensant Dance'—are all pleasing in their way, and while displaying the capabilities of the guitar, they fully demonstrate the composer's genius."

**"The Musical Standard,"**  
NOVEMBER 11th, 1893.

**OTHER CONCERNS.**

"A few lines will serve with regard to the Misses Fullock's vocal, instrumental, and dramatic recital, given at the Stowaway Hall, on Saturday afternoon last. The hall was amply filled by a sympathetic audience. Madame Sidney Pratten, who rarely appears in public, 'consented' to play two of her 'admirer's' guitar solos, viz., 'A Spanish Romance,' and 'Lord Raglan's March.' The former was from time to time verbally illustrated by the performer. The execution's dexterity in both pieces naturally commanded much interest, and gained an encore which was described as illustrative of a feature of Norwegian life, and the order of events was explained by Madame Pratten in an amusingly laconic manner."

**"Winter's Weekly Magazine,"**  
NOVEMBER, 1893.

"I went to the afternoon entertainment given by the Misses Fullock at the Stowaway Hall, on Saturday, the 4th. The hall was crowded with a friendly and rather chilly audience, which, however, gradually warmed up as the programme progressed. A very welcome item in the programme was a guitar solo by Madame Sidney Pratten. Madame Pratten only plays her own compositions—at least she only played them on this occasion—and she went to the trouble of apologizing for the explanation which she gave as one of the pieces progressed. It was a most needless thing to do, for the audience rose at the lady, and, if she had been willing, I think they would have kept her playing till now."

In the Press—

No. 79.—Danse Fantastique; No. 80.—Elfin Ravalt; No. 81.—Spanish Dance

Extract from THE OBSERVER.

**THE OBSERVER.**  
LONDON, **SEEDAY, MARCH 11th, 1894.**  
**MADAME SIDNEY PRATTEN.**  
The reputation of Madame Pratten as a composer of guitar music is well known. Her compositions are full of melody and interest, and her style is simple and direct. Her music is well adapted to the instrument, and is highly appreciated by all who are fond of it. Her latest compositions, 'A Spanish Romance' and 'Lord Raglan's March,' are no exception. They are full of melody and interest, and are highly appreciated by all who are fond of the guitar. Her music is well adapted to the instrument, and is highly appreciated by all who are fond of it.

**To Madame Sidney Pratten,**  
An address to H. R. R. The Princess Louise.

LONDON:

22A DORSET STREET, PORTMAN SQUARE, W.

Where may be had her celebrated Book, "Learning the Guitar Simplified," 10s. 6d.; and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, 1s. Also some most lovely Guitars, capable tone and touch, from £20 to £50, for Sale; also cheaper ones, from £5 to £15.

**MADAME SIDNEY PRATTEN,**  
COMPOSER, PROFESSOR AND TEACHER OF THE

**Guitar,**

**Her Royal Highness the Princess Louise,**

IS IN TOWN FOR THE SEASON.

22A DORSET STREET, PORTMAN SQUARE, W.

Where may be had her celebrated Book, "Learning the Guitar Simplified," 10s. 6d., with Edition; and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, 1s. Also some most lovely Guitars, capable tone and touch, from £20 to £50, for Sale; also cheaper ones, from £5 to £15.

And soon to follow—

No. 118.—Woodland and Stream; No. 119.—Rip Van Winkle

Nota de prensa en diversos medios de conciertos de Madame Sidney Pratten

Newspapers  
by ancestry

The Morning Post (London, Greater London, England) · 3 Jul 1876, Mon · Page 2

Downloaded on Nov 20, 2022

**Madame Sidney Pratten gave her annual concert on Thursday at the Beethoven Rooms, introducing a selection of music for an instrument, the guitar, in the performance of which she may honestly be said to be unrivalled. But it was not only for the exhibition of her own powers the concert was undertaken but also for the advantage presented to introduce her pupils, one of whom, an amateur, Miss Maria Desanges, exhibited skill and refined taste in her performance of the two pleasing little songs which she sang to her own guitar accompaniment. Other musical pieces were pleasantly presented by Miss Purdy, Madlle. Mariani, Signor Bonetti, and Herr Werrenmath.**

EXTRACT FROM—  
THE  
GENTLEMAN'S JOURNAL.

Editorial and Publishing Offices—  
99 & 21, NEW INN CHAMBERS, 41, WYCH STREET,  
TEMPLE BAR, LONDON, W.C.

FEBRUARY, 1891.

MADAME SIDNEY PRATTEN.

IT is with great pleasure that we have the privilege of placing before our readers a portrait of Madame Sidney Pratten, the celebrated guitariste. Madame Sidney Pratten, nee Catherine Josepha Pelzer, was born at Mulheim, on the beautiful Rhine—so popularly known to Englishmen on account of the many legends connected with places along its banks. It seems almost in the "Ghosts of things" that this talented lady should be a native of so romantic a place. The world first knew her as an infant prodigy, as we find little Franklin Pelzer at a very tender age charming numerous audiences. Her first appearance in England was at Her Majesty's Theatre, recently pulled down. It is needless to say that our countrymen gave her an enthusiastic reception. She afterwards appeared with unparalleled success on the Continent, and on returning was the guest of Lord and Lady John Somerset. A few years later, however, the well-known fauntai and composer, Mr. Robert Sidney Pratten, taught the dis-



Madame Sidney Pratten.

tinguished subject of our sketch how difficult it is to avoid Cupid's dart. It was a case of mutual love, and they were married on Sept. 24th, 1854. After fourteen years of almost supreme happiness Madame Pratten received the greatest blow in her brilliant career—the loss of her husband. In their case it was truly as the poet says: "Two hearts beat as one," and it is not to be wondered at that for a time her guitar was idle, and the "soul of music" seemed to have left her. But her high sense of duty showed her that there are other things to do besides mourn the loved one lost, and we find her again writing these beautiful compositions of hers—of which space does not allow us to enumerate—and charming us by her brilliant playing. She was the instructor to Princess Louise, Marchioness of Lorne, and, we believe, Princess Beatrice; and most of the nobility have received instruction from her. It will surprise our readers when we tell them that this lady has instructed 1,658 pupils—what a pattern of industry! Like most German ladies she impresses one by her sincerity of manner, and true-heartedness. She has a host of friends, who are most enthusiastic in praise, not only of her undoubted talent, but of her affectionate nature and charming manner.

Extract from THE OBSERVER.

Madame SIDNEY PRATTEN, who stands at the head of English guitarists, during her recent visit to Mr. and Mrs. Allen Mackenzie, at their seat, Brackley, near Ballinacree, had the honour of performing before H.R.H. the Duchess of Albany, who is herself an accomplished musician, and awarded pointed Madame PRATTEN'S brilliant guitar playing.

From THE MORNING POST.

Madame SIDNEY PRATTEN, the eminent guitariste, who is staying with Mr. and Mrs. Allen Mackenzie, at Brackley, near Ballinacree, had the honour of playing to Her Royal Highness the Duchess of Albany, who expressed great pleasure at Madame SIDNEY PRATTEN'S brilliant performance.

From THE OLDHAM CHRONICLE.

LEARNING THE GUITAR SIMPLIFIED, by MADAME SIDNEY PRATTEN, 22 Dorset Street, Portman Square, London, W.

This lady has long been regarded as our highest authority on the guitar. She has refused no less than 1,100 pupils, among whom was Her Royal Highness the Princess Louise, and the critics before us (the title of this instruction book) embrace the results of Madame PRATTEN'S matured thought and experience. It is the wisest text book on the guitar, and those who wish to master this heavenly instrument need procure it.

Extract from THE QUEEN.

Next comes the question of an instruction book. Madame R. SIDNEY PRATTEN'S "Learning the Guitar Simplified," to be obtained of her, price 10s. 6d., is by far the best, and worth two dozen lessons from an indifferent teacher, who in most cases gives miserable music, and a bad method of playing. This instruction book gives the full, clear, description of tuning and strung the guitar, besides suitable exercises, songs and pieces.

And now a word about study. Do not attempt too much. A pretty simple song, accompanied with but a few changes of harmony nicely played with full harp-like tone, is far preferable to some elaborate and intricate piece arranged for the instrument; and songs intended for orchestral accompaniments are, as a rule, quite unsuitable for the guitar, with the exception of some farcicalities and straggles.

From the COURT JOURNAL.

An entertainment was given at Downside House, Salebury Square (by kind permission of Mrs. Abbott), on Tuesday last, which was in every respect most successful. The guitar solo of Madame Sidney Pratten was highly appreciated, it being a unique, talented and pleasing performance.

From THE BRIGHTON GUARDIAN.

OF instrumental music the selections were extremely happy, one of the contributors being Madame Sidney Pratten, whose handling of the guitar solo that distinguished master of it, poor Gaspari Regondi, is no more, may be considered unique. In her most effective style she gave, in the first part, "Moonlight," followed by "Lullaby," and in the second she introduced a curious, novel, and most successful little instrument made of wood and straw, called the gigiton. On this she played delightfully, producing a clear and brilliant sound which excited at once the curiosity and admiration of the audience.

From the "Biographical Dictionary of Musicians."

PRATTEN (ROBERT SIDNEY), English flute player and composer, born Bristol, Jan. 23, 1824. Performed when a boy at concerts in Bath, Bristol, &c. First flute in orchestra of Theatre Royal, Dublin; also at Royal Italian Opera, London, in 1846; Sacred Harmonic Society; Philharmonic Society, &c. Stayed for a time in Germany. Died, Ramsgate, Feb. 10, 1868.

Works: Fantasias, arrangements, studies, solos, &c., for flute, in combination with other instruments. Complete Series of Exercises for the Siccamia Flute. Complete Series of Scales and Exercises, carefully fingered for Pratten's Perfected Flute and Flute Flutes (one published by Boosey & Co., and another by Edwin Ashdown).

This wife, Madame Sidney Pratten, is a well-known guitar player, and writer for that instrument. Since for the guitar, a series of about 100 original and selected pieces; numerous diversions on original and selected themes; Guitar School, being complete instructions for Modern Guitar Playing in the Common Key; Learning the Guitar Simplified; also a book of Instruction for Gigiton (wood and straw instrument).

See also Pages 842 to 847 of the above in a Treatise on the Flute by Richard Shephard Rockstro, just published by Rudall & Carte, Berners Street, W.

Also the latest: "A sketch of the life of Madame Sidney Pratten" (with Portrait) in "The Gentlewoman," 1891.

Also a New Work, "Women of the Time," 1891 (under Pratten).

From the DAILY TELEGRAPH—(Feb. 6, 1888.)  
Writing in praise of an error of the past, which has now been corrected, we have the pleasure of announcing that the late Madame Sidney Pratten, nee Catherine Josepha Pelzer, was born at Mulheim, on the beautiful Rhine, in 1814, and died at Ramsgate in 1868. Her husband, Robert Sidney Pratten, was a well-known flute player and composer.

Otros anuncios y artículos publicados en diversos periódicos locales de la época

**HANOVER SQUARE ROOMS.**  
**MISS PELZER** respectfully announces that her **SECOND CONCERT** will take place at the **HANOVER SQUARE ROOMS**, on **Saturday Evening, May 7th, 1836, at Eight o'clock.**  
And her **THIRD CONCERT**, Tuesday morning, **May 31st, 1836, at Two o'clock.** Conductor, **Mr. G. F. KIALLMARK.**  
**TICKETS FIVE SHILLINGS EACH.**  
To be had of **Mr. PELZER** (Professor of the Guitar), **39, Great Portland Street**, and at all the principal Music Shops.

Anuncio de un concierto en Hanover Square Rooms



A continuación, y a modo anecdótico, presentamos las siguientes fotografías:

- Programa de un concierto celebrado en Carlton House Terrace el 26 de junio de 1868.
- Un anuncio de música para 'gigelira' compuesta por Madame Sidney Pratten.
- Una entrada de un concierto celebrado junto con Giulio Regondi el 13 de marzo de 1834.

PROGRAMME  
OF  
M<sup>ME</sup>. R. SIDNEY PRATTEN'S  
MATINEE MUSICALE,  
AT  
18, CARLTON HOUSE TERRACE  
BY THE KIND PERMISSION OF THEIR GRACES  
THE DUKE & DUCHESS OF NEWCASTLE,  
AND UNDER THE PATRONAGE OF  
HER GRACE THE DUCHESS OF ROXBOROUGH,  
THE COUNTESS GROSVENOR.  
THE LADY SUSAN VANE TEMPEST,  
THE LADY VICTORIA WELLESLEY,  
THE LADY MARIA PONSONBY,  
THE HONOURABLE MRS. RYDER,  
THE HONOURABLE MRS. HOBART,  
ON FRIDAY, JUNE 26. 1868.  
TO COMMENCE AT THREE O'CLOCK,  
When she will be assisted by the following eminent Artistes:  
Mlle. TITIENS  
(By kind permission of J. H. MAPLESON, Esq.),  
Mlle. ROSE HERSEE  
(By kind permission of J. H. MAPLESON, Esq.),  
AND  
Madame SAINTON DOLBY.  
Signor NAUDIN and Signor GARDONI,  
(By kind permission of F. GYE, Esq.),  
Signor CIABATTA, and Mr. SANTLEY  
(By kind permission of J. H. MAPLESON, Esq.).  
**THE ORPHEUS GLEE UNION.**  
Pianoforte: Miss MADELINA CRONIN & Signor MATTEI.  
Guitar: Mme. R. SIDNEY PRATTEN.  
Conductors:  
Mr. BENEDICT, Signor VERA, Herr W. GANZ  
and Signor ARDITI.  
Tickets, One Guinea Each, and Three for Two Guineas.  
To be had of Madame R. S. PRATTEN, 38, Welbeck Street,  
Cavendish Square.

Programa de un concierto celebrado en Carlton House Terrace el 26 de junio de 1868.

LIST OF

# GIGELIRA MUSIC

(Wood and Straw Instrument.)

— BY —

## MME SIDNEY PRATTEN.

*Instructress to Her Royal Highness The Princess Louise.*

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INSTRUCTION BOOK, Scale & Pieces, \_\_\_\_\_ 5.0  
 CONNAUGHT MAZURKA, with Piano & Guitar Accomp<sup>t</sup>. 2.6  
 CHOP WALTZ, with Piano & Guitar Accomp<sup>t</sup>. 2.6  
 COQUETTE, with Piano & Guitar Accomp<sup>t</sup>. 2.6  
 FLY POLKA, with Piano & Guitar Accomp<sup>t</sup>. 2.6  
 HUNGARIAN MARCH, with Piano & Guitar Accomp<sup>t</sup>. 2.6

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*Also Guitar and Piano Accom<sup>ts</sup>  
 to various other Pieces by W. HOLAUS, 5/*

THE ROSEHILL WALZER, PRINZ POLKA, HUNGARIAN QUICK STEP  
 CONSORT POLKA, (with Gutar only)

---

*To be had only of*

**MME SIDNEY PRATTEN,**  
 22, DORSET STREET, PORTMAN SQUARE, LONDON, W.

Anuncio de música para Gigelira compuesta por Madame Sidney Pratten

KING'S CONCERT ROOMS  
*Haymarket Square.*

**Mr. N. WEIPPERT**  
**Mr. RIBAS**

## Grand Concert

*Thursday Evening,*  
**MARCH 13, 1834.**

PROGRAMME

Madame BENON  
 M<sup>rs</sup>. E. SEGUIN, M<sup>rs</sup>. CLARA NOVELLO,  
 And Miss BRUCE.  
 Signor GIUBILINI, M. STRETTON,  
 M<sup>r</sup>. HENRY R. ALLEN, M<sup>r</sup>. C. FURDAY,  
 And Signor BEGALL.

M<sup>r</sup>. MORI  
 Will play a Concerto on the Flute.  
 Sign<sup>r</sup> M<sup>rs</sup> PELZER, and GIULIO REGONDI  
 Will play a Concerto on the Guitar.  
 M<sup>r</sup>. N. WEIPPERT  
 A Grand Polka on the Flute.  
 M<sup>r</sup>. RIBAS  
 An Adagio on the Flute and the Clarinet, Variations on the Flute.  
 The Band will be performed by the Flute, Clarinet, Violin, and  
 Violoncello, with the Flute & Clarinet.

Leader, M<sup>r</sup>. MORI. Conductor, M<sup>r</sup>. N. WEIPPERT

*To commence at Eight o'clock precisely.*

Tickets for the above Concerts to be had at the King's Concert Rooms, Haymarket Square, London, W.

Entrada de un concierto celebrado junto con Giulio Regondi el 13 de marzo de 1834

Madame Sydney Pratten solía, en sus interpretaciones como solista, con una ingenuidad encantadora, contar la historia de sus propias composiciones, lo que, sin duda, era muy apreciado por el público que asistía a sus conciertos, a quien tenía cautivado. También solía tocar frecuentemente con sus alumnos en la Escuela Guildhall de Música y en Steinway Hall.

Durante muchos años Madame Sidney Pratten pasó cortas estancias de fin de semana en Brighton (Inglaterra) [actualmente Brighton&Hove] para descansar, hospedándose en Connaught House y en Cavendish Mansion.

Madame Sydney Pratten dio su último concierto en público en 1893. Tal fue su fama en vida y su popularidad que destacados constructores de guitarra como Louis Panormo (1784-1862) y Pierre René Lacôte (1785-1871) etiquetaron decenas de sus instrumentos con su nombre para promover las ventas de sus instrumentos.

Madame Sidney Pratten vivió los últimos años de su vida en el número 22 de Dorset Street, Portman Square (Londres), en cuya sala de estar tenía los retratos de Fernando Sor y Mauro Giuliani.



Retrato de Madame Sidney Pratten por Herbert Watkins (1869)  
(imagen propiedad de National Portrait Gallery)



**MADAME SIDNEY PRATTEN (1884).**



*Madame Sidney Pratten tocando un Ukelele*



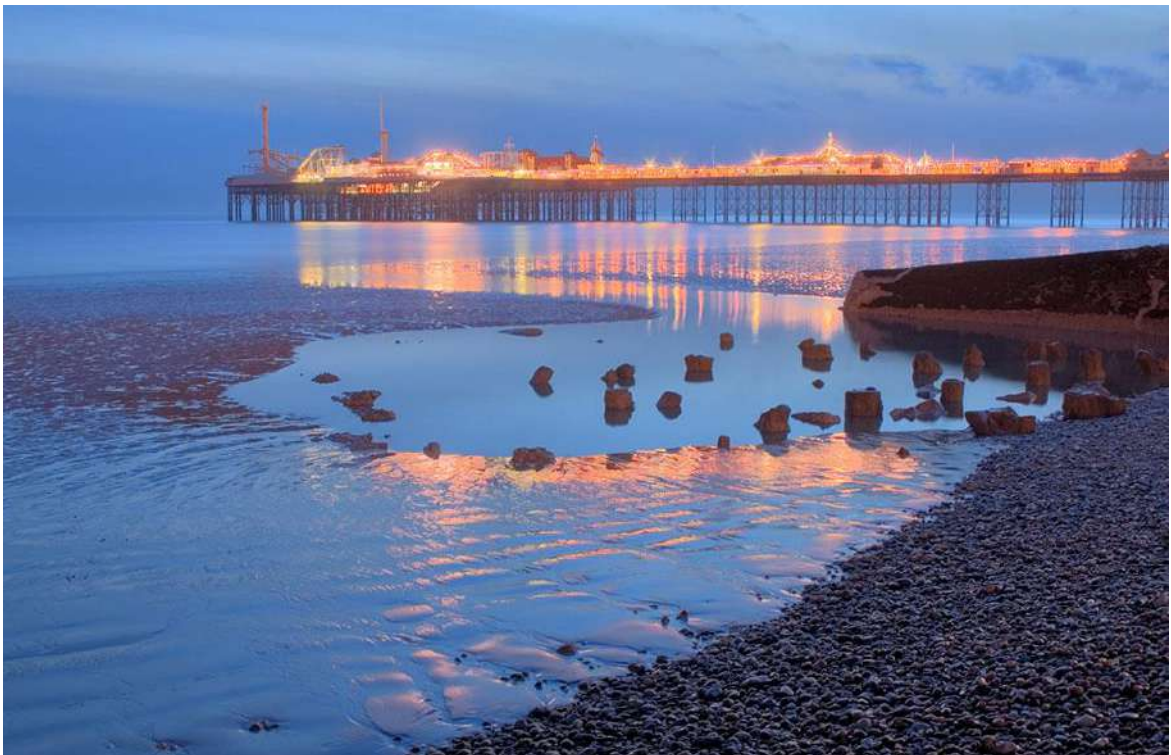
*Esta fotografía de Madame Sidney Pratten (el original está en mi poder) venía en el 'coffin' de la primera guitarra que compré al Dr. James R. Westbrook, que había pertenecido a Madame Sidney Pratten*



Silüeta de Madame Sidney Pratten realizada por Charles Stanley Hervé (ca. 1785-1866)  
(imagen propiedad de National Portrait Gallery)



*Madame Sidney Pratten en el Chain Pier, Brighton, England (ca. 1890)  
[el hombre de la izquierda muy posiblemente es Frank Mott Harrison]*



*Estado actual del Chain Pier, Brighton&Hove<sup>30</sup>  
[sólo queda estas piedras que se ven al lado de la orilla y el pequeño espigón de la derecha]  
Al fondo, el Palace Pier (o Brighton Pier)*

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<sup>30</sup> El Chain Pier fue diseñado por el Capital Samuel Brown (1776-1852). Se inició el 18 de septiembre de 1822 y fue inaugurado el 25 de noviembre de 1823. El muelle estaba destinado principalmente a ser un embarcadero, pero también contaba con un pequeño número de atracciones. Fue destruido por una tormenta el 4 de diciembre 1896. El Palace Pier (rebautizado como Brighton Pier en 2000) comenzó a construirse en 1891 y se inauguró en 1899.



MADAME SIDNEY PRATTEN'S DRAWING-ROOM.



*Ultima fotografía conocida en vida de Madame Sidney Pratten (1895)<sup>31</sup>  
A la izquierda el Dr. Walter James Leckie y a la derecha Kathleen Isabel Beart (ca. 1853-1943)*

<sup>31</sup> El original de esta fotografía incluye a la derecha de Kathleen Isabel Beart a su hija Helene Isabelle Beart (1876-1956), pero en esta fotografía no está. La fotografía original (y esta, también) puede verse en Whitehouse, Brian (2019): Dr. Walter Leckie & Don Francisco Tárrega. ASG Music Limited, p. 48.



Madame Sidney Pratten murió el 10 de octubre de 1895, de neumonía y fue enterrada el 18 de octubre. Su cuerpo descansa en paz en el Cementerio de Brompton (Londres).

to Joseph Hibbard and Hamilton Lenney Hibbard auctioneers Effects £123 16s. 1d.

**PRATTEN** Elizabeth of 62 Jackson-road Holloway Middlesex (wife of Joseph Pratten) died 11 August 1895 Administration **London** 5 October to the said Joseph Pratten retired bath-chair proprietor Effects £103 10s. 9d.

**PRATTEN** James Watson of Amoy villa College-road Reading Berks died 1 October 1895 Probate **London** 13 December to Joseph Hibbard and Hamilton Lenney Hibbard auctioneers Effects £2445.

**PRATTEN** Catherina Josepha otherwise madame Sidney. See "**PRATTEN** Catherina Josepha."

**PRATTEN** Thomas of 34 Arlington-street Camden town Middlesex gentleman died 13 May 1864 Administration (with Will) **London** 3 July to Susannah Pratten spinster Effects £50 Former grant January 1865.

**PRATTEN** William of Orchard-place Halls-road Kingswood hill Bitton Gloucestershire retired policeman died 4 April 1895 Probate **Bristol** 29 April to Harry Mitchell and Thomas Perry shoemakers Effects £169 17s. 9d.

**DU PRÉ** Mary Duncombe. See "**DU PRÉ**."

**PREATER** George Martin of 41 Tresco-road Nunhead Surrey formerly grocer died 27 March 1895 Probate **London** 20 April to Jane Preater widow Effects £1764 0s. 9d.

**PREBBLE** Madelene Kate of Kent house Llanover-road Wembley Middlesex spinster died 9 April 1895 Probate **London** 22 April to Walter Prebble grocer Effects £70.

Registro de Defunción de Madame Sidney Pratten en 1895  
Fuente: Almanaque Nacional de Sucesiones de Inglaterra y Gales, 1858-1995

Register of Burials in the West of London and ESTABLISHED BY ACT OF PARLIAMENT.					Westminster Cemetery, Earl's Court, Old Brompton 1st VICTORIA, CAP. 130.		
NAME AND DESCRIPTION.	Place where Death occurred.	When Buried.	Age.	By whom the Ceremony was performed.	Place of Burial and No. of Grant.	From what Parish, &c. removed.	Church.
Pratten Catherine Josepha 159701	22 <sup>a</sup> Dorset Street Portman Square	1895 Oct 18	70 years	Rev A Vasey	Private Grave Court, Sec 5 227 <sup>a</sup> 8 x 61.6.	S. Margit Church	Westminster
Holman William Robert 159702	University College Hospital	Oct 18	60 years	Rev A Vasey	Private Grave 4 <sup>a</sup> Interment, a C 24.0 x 11.3.	S. Margit Church	Westminster
Wheeler Samuel Richard 159703	5 Chapel Place Westminster	Oct 18	61 years	Rev A Vasey	Private Grave 4 <sup>a</sup> Interment, a F, 34.6 x 33.3	S. Margit Church	Westminster
Chambers Emma Maria 159704	10 Bridge Street, Westminster	Oct 18	58 years	Rev A Vasey	Private Grave 2 <sup>nd</sup> Interment Y 40.0 x 138.0.	S. Margit Church	Westminster

Registro de Enterramiento de Madame Sidney Pratten  
Fuente: Registro de Entierros en el Oeste de Londres, Cementerio de Westminster y otros.

Diversos periódicos locales se hicieron eco de la noticia de su fallecimiento, tal y como se puede apreciar en los siguientes obituarios:

**MADAME SIDNEY PRATTEN**, the eminent guitarist, died suddenly on the 10th inst. Madame Pratten had been ailing for some time, but under skilful treatment rallied considerably, and derived benefit from a short stay at Brighton; but in returning to town she was seized with an acute bronchial attack, which produced failure of the heart's action. Madame Pratten was of German parentage, and was a fashionable teacher of the guitar in England. A large number of the aristocracy were instructed by her, Madame Pratten having the honour of initiating H.R.H. the Princess Louise into the art. She was buried in Brompton Cemetery on the 18th inst.

The Era (London, Greater London, England) · 26 Oct 1895, Sat · Page 12

*The Interment of the late*  
**MADAME SIDNEY PRATTEN,**  
*will take place on Friday, 18th inst.*

The Funeral will leave 22a, Dorset Street, W.,  
at 11.30 a.m., and arrive at Brompton Cemetery  
**12.30.**

*Anuncio del funeral de Madame Sidney Pratten*

## FUNERAL OF THE LATE MADAME PRATTEN.

The funeral of the late Madame Sidney Pratten, late teacher of the harp to the Royal Family and professor of the guitar, took place on Friday, 18th inst. The cortege which consisted of a glass panelled hearse drawn by four horses, fully dressed with feathers, plumes and velvets on horses, and ten mourning broughams and pairs left the residence of the deceased, 22A, Dorset-street, at 11.45 on Friday morning. The interment took place at Brompton Cemetery at 12.30 when the Cemetery Chaplain officiated. The coffin consisted of an elm shell and an English oak outer case, mounted with massive brass gothic handles and corner clips, and an engraved brass plate, bearing the following inscription:—

“CATHERINE JOSEPHA PRATTEN,  
Died 10th October, 1895,  
Aged 72 Years.”

A great number of beautiful wreaths were sent; among those who thus testified to their affection and esteem for the deceased being Lady Layard, Lady Hobart, Dr. Coall, Mrs. Allen Henry, Mr. and Mrs. Brandon Thomas, Mr. Ratcliffe, Mr. C. Salomon, Madam Willis, Mr. Wilson Barrett, Miss Hurst, Mr. Wood, Mr. John Evans, Mrs. Becher, Miss Lavington, Mrs. Gellibrand, Mrs. Lee, Miss A. E. Hampton, Mrs. C. Tullock, Mrs. Adams, Miss Grimes, Madam Vissian, Captain and Mrs. Keene, Drs. Harrison, Mr. Cramer, Miss Montague, Miss Fielden, and others. The mourners and friends who were present at the interment were Mrs. Althaus and Mrs. King-Church, sisters of the deceased, Mrs. Thorne, Mrs. Day, Miss C. Davies, Captain Silver, Mrs. Bigelow, Mr. Wilson Barrett, Mr. J. Edwards, Mr. Brandon Thomas, Mr. F. W. Mills, Dr. Leckie, Dr. Coall, Mrs. and Miss Tullock, Miss Dolly Grayson, Miss Grimes, Mr. and Mrs. J. Evans, Drs. Harrison, Mrs. Line, Mr. R. Grayson, Mr. and Mrs. Pegg, Mrs. Grayson, Madam Cherer, Mr. Cramer, Mr. Harvey and Mr. Lisle Allen. The arrangements were ably carried out by Mr. T. Haddock, the well known undertaker, of 14, East-street, Manchester-square, W.

Madame SIDNEY PRATTEN died October 10, 1895; her Sister and Successor, Madame GIULIA PELZER (Mrs. JAMES N. KING-CHURCH), continues her Profession as Teacher of the Guitar and Mandoline at 2 Southampton Street, Bloomsbury Square, London.

## AN EMINENT GUITARISTE.

MRS. SIDNEY PRATTEN, *née* Catherina Josepha Pelzer, was a native of Mulheim on the Rhine. Her father was an excellent guitar player and a clever musician. His one ambition was, however, to place his little daughter before the world as an infant prodigy, and in this endeavour he was so kindly assisted by Nature that, at a very tender age, little Fraulein Pelzer appeared as a "star" of an exceptional brilliancy—a brilliancy, we need hardly state, that has never been eclipsed. She was first presented in public before a London audience at the King's Theatre (now Her Majesty's). A most enthusiastic reception awaited her, and the press was unanimous in its praises of her extraordinary performances. The little artiste created a great *furor*. When but seven years of age, Miss Pelzer played at a concert in which Mme. Grisi and other eminent singers took part. About the year 1836 she achieved great successes at concerts given in the Hanover Square Rooms, and we quote the following criticism from *The Mark Lane Express*:—"The interesting little *beneficiaire* astonished her hearers by her wonderful performances on the guitar. . . . this young lady produced effects from the guitar of which we had no previous conception it was capable." On another occasion, a critique says: "She played three brilliant pieces, accompanied by her father, to the general admiration of the company assembled. Her touch is powerful, and her execution is wonderful; we were surprised how such tiny fingers could draw forth such perfect sounds from an instrument requiring some strength to make it 'discourse eloquent music.' In a very few years we doubt not to see this interesting child at the head of her profession."

Miss Pelzer afterwards appeared, with immense success, on the Continent, the newspapers of the time eulogising her abilities in the most extravagant terms. Among her numerous excerpts were the concertos for the guitar by Giuliani—works demanding a perfect technique and considerable powers of endurance to interpret. The Third Concerto alone consists of twenty-seven pages of closely printed music! The "little heroine"—as one critic so aptly styled her—had to compete with the greatest guitar players the world has ever heard; Giuliani, Sor, Schulz, Neuland, Horetzky, and the youthful Regondi were all before the public. The resources of the instrument were then exhibited as they had never been exhibited before, and, probably, as they never will be again. However, in spite of innumerable draw-

Miss Pelzer afterwards resided at Exeter, in which city she became the fashionable teacher. Lady John Somerset, the illustrious sister-in-law of the brave Lord Fitzroy Somerset, took a fancy to the young artiste and brought her to London, and most generously allowed her to reside at her mansion, and her ladyship introduced Miss Pelzer into the highest circles. Lady Somerset's *protégée* became the guitar instructress to many of the daughters of nobility, and she soon rose into eminence as a teacher. It was in honour of Lord Fitzroy Somerset being created Lord Raglan that Miss Pelzer composed one of her *chef d'œuvres*—the celebrated "Lord Raglan March."

So passed the younger days of this eminent artiste. A few years later Miss Pelzer became the object of the admiration of the distinguished musician, Robert Sidney Pratten, the great flautist and well-known composer. They became inseparably devoted to one another, and were married on September 24, 1854, and lived a most happy life—until death intervened. Mr. Pratten passed away in 1868. "My married life," said Madame Pratten, "was a heaven upon earth."

During these bright years of her life Madame Sidney Pratten assiduously devoted herself to the art she so dearly loved. She gave recitals, and produced a great many of the charming compositions for which she was so justly famed. Most of her exquisite "Songs without Words," "Impromptus," "Sketches," &c., derived their inspiration from episodes in her daily life, which, together with her poetic and romantic imagination, depict such fascinating little "tone pictures" that are worthy of the highest commendation. Her natural instinct in the choice of harmony, and her refined conception of melody, render her music genuine works of art—works for which she will be known for ages yet to come. The details attending the composition of some of her choicest *morceaux* are very touching. "Forgotten," "Evening Song," and many others each tell a pathetic story.

For some time after her husband's death Madame Pratten, overcome by grief, laid aside her pen. "At this time," she said, "I thought that I should never write another note." The "soul of music" seemed to have fled from her, but only for a while. Her undaunted spirit soon arose, and bade her realise that

Artículo publicado después del fallecimiento de Madame Sidney Pratten señalando que su hermana Madame Giulia Pelzer continua su labor de profesora de guitarra (y mandolina) en el número 2 de Southampton Street, Bloomsbury Square (Londres)

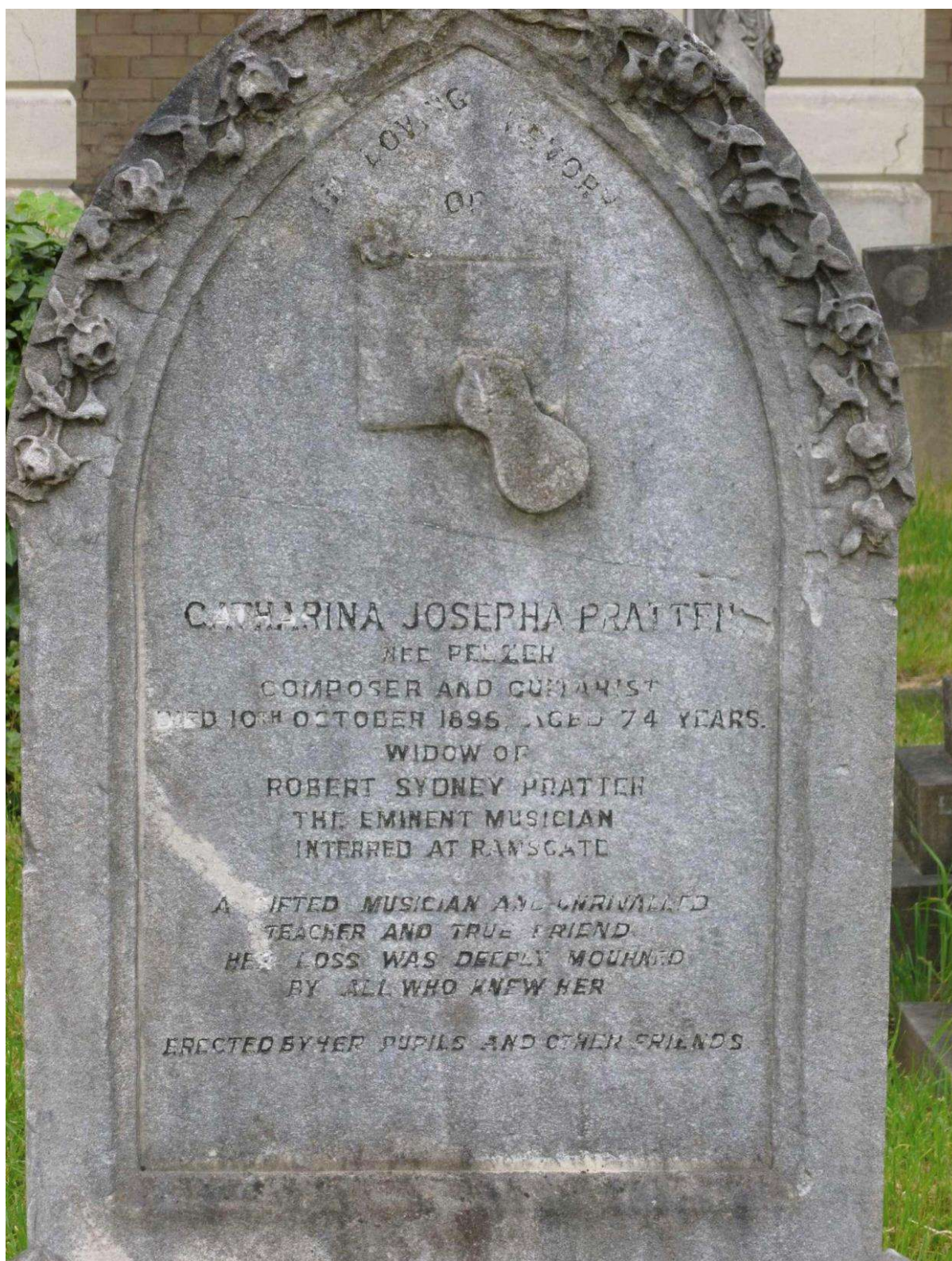
*Catharina Josepha Pratten*

Firma de Catharina Josepha Pelzer (Pratten)



**MADAME PRATTEN'S GRAVE.**

Fotografía obtenida del libro 'Reminiscences de Madame Sidney Pratten' escrito por Frank Mott Harrison en 1899.



Fotografía oficial de la lápida de Madame Sidney Pratten del Cementerio de Brompton

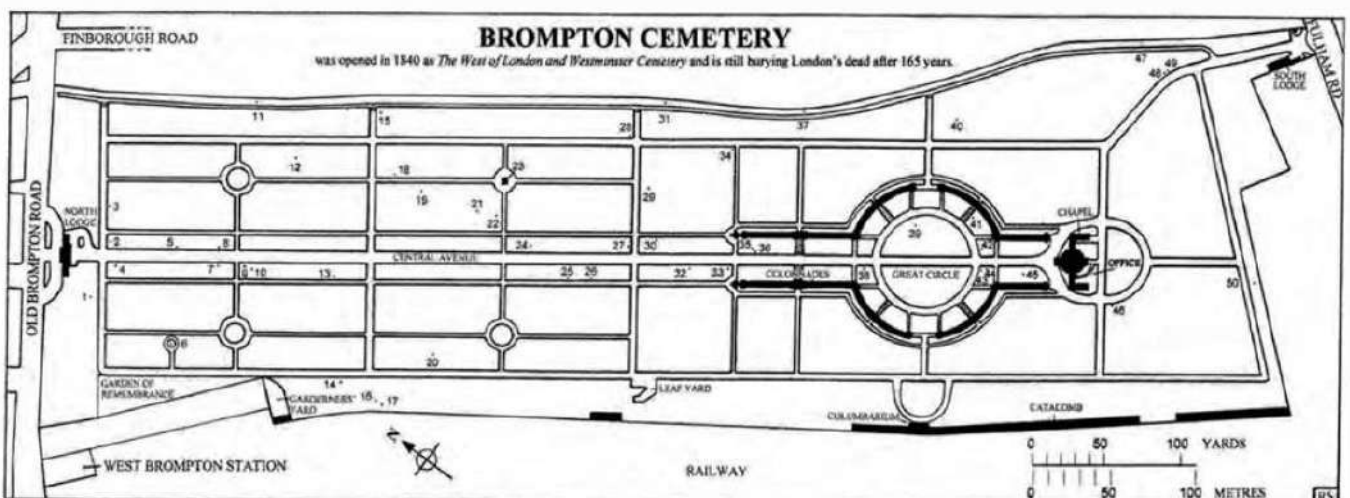
## Visita al Cementerio de Brompton -

El día 24 de marzo de 2023, acompañado de mi hija Laura, visité el Cementerio de Brompton (Londres) [con más de 200.000 tumbas, muchas de ellas del siglo XIX] que fue fundado en 1840. Volví a visitar el cementerio el día 7 de agosto de 2023 y el 9 de junio de 2024 (acompañado de mis hijas Laura e Inés).

La tumba de Madame Sidney Pratten está en la zona sureste del Gran Círculo (una zona del cementerio que recuerda a la Plaza de Roma). En mi primera visita hice varias fotografías y dejé sobre su tumba, bien protegido en una funda de plástico, a modo de tributo, un ejemplar de mi libro (primera edición), además de fotografiarme junto a ella. Fue un momento muy emotivo e inolvidable para mí.



Cementerio de Brompton



La tumba de Madame Sidney Pratten es la #41 (parte superior derecha del gran círculo)

Cuando volví a visitar la tumba el 7 de agosto de 2023, el libro seguía allí, intacto en su funda, tal y como lo dejé. Pero en la visita de 9 de junio de 2024, el libro había desaparecido. Así mismo, tal y como le prometí a Madame Sidney Pratten, siempre que vaya a Londres iré a visitarla.

Han pasado más de 125 años y la tumba está descuidada, las cadenas rotas y nadie la visita. La lápida apenas se puede leer. Todo esto es muy triste para mí.



*Entrada sureste del Cementerio de Brompton (Londres) [24 de marzo de 2023]*



*Fotografía del Cementerio (tumbas del siglo XIX) [24 de marzo de 2023]*





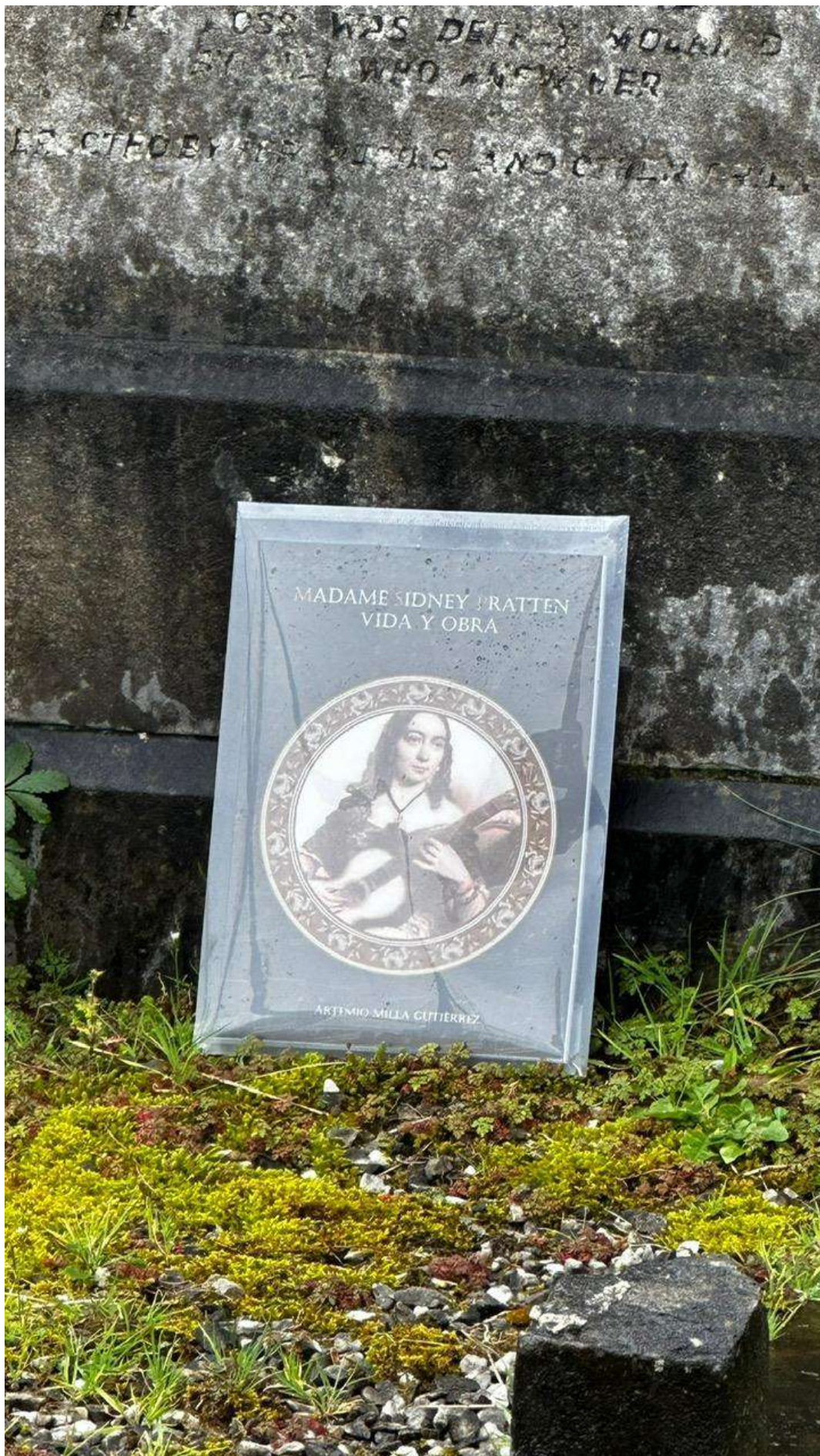
*Tumba de Madame Sidney Pratten [24 de marzo de 2023]*



Lápida de la tumba de Madame Sidney Pratten [24 de marzo de 2023]



Tumba de Madame Sidney Pratten [24 de marzo de 2023] con el libro



*El libro que dejé sobre la tumba de Madame Sidney Pratten [24 de marzo de 2023]*



*La despedida (un hasta siempre, no un adiós) [24 de marzo de 2023]*



Lápida de la tumba de Madame Sidney Pratten en 1899

IN LOVING MEMORY OF  
**CATHERINA JOSEPHA PRATTEN**  
 Composer and Guitarist,  
*Died 10th October, 1895, aged 74 years,*  
 WIDOW OF  
**ROBERT SIDNEY PRATTEN,**  
 The eminent Flautist, interred at Ramsgate.

A Gifted Musician, an Unrivalled Teacher and a  
 True Friend.

Her loss was deeply mourned by all who knew her.

**ERECTED BY PUPILS AND OTHER FRIENDS.**

\*\*\*\*\*

DESCANSE EN PAZ ESTA MARAVILLOSA MUJER QUE  
 CONSAGRÓ SU VIDA A LA GUITARRA Y A SU ENSEÑANZA.

CON TODA MI ADMIRACIÓN, AMOR Y RESPETO.

## Guitarras

Entre Madame Sidney Pratten y su hermana Giulia Pelzer reunieron en vida un total de 45 guitarras, 13 de ellas del famoso luthier Louis Panormo y algunas otras que pertenecieron a Giulio Regondi, Leonhard Schulz, María Malibrán (1808-1836) y Fernando Sor (dos guitarras fabricadas por Pierre René Lacôte).

Después de la muerte de Madame Sidney Pratten en 1895, su hermana Giulia Pelzer heredó muchos de sus instrumentos y su archivo, que fueron subastados en Sotheby's en 1938 (el año de la muerte de Giulia Pelzer). Muchos de los archivos y varios instrumentos (un total de 18 guitarras) fueron de nuevo subastados en Christie's el 21 de julio de 1978. Así mismo, otras guitarras de la colección fueron subastadas en Londres, también en 1978, con posterioridad a la subasta de Christie's.

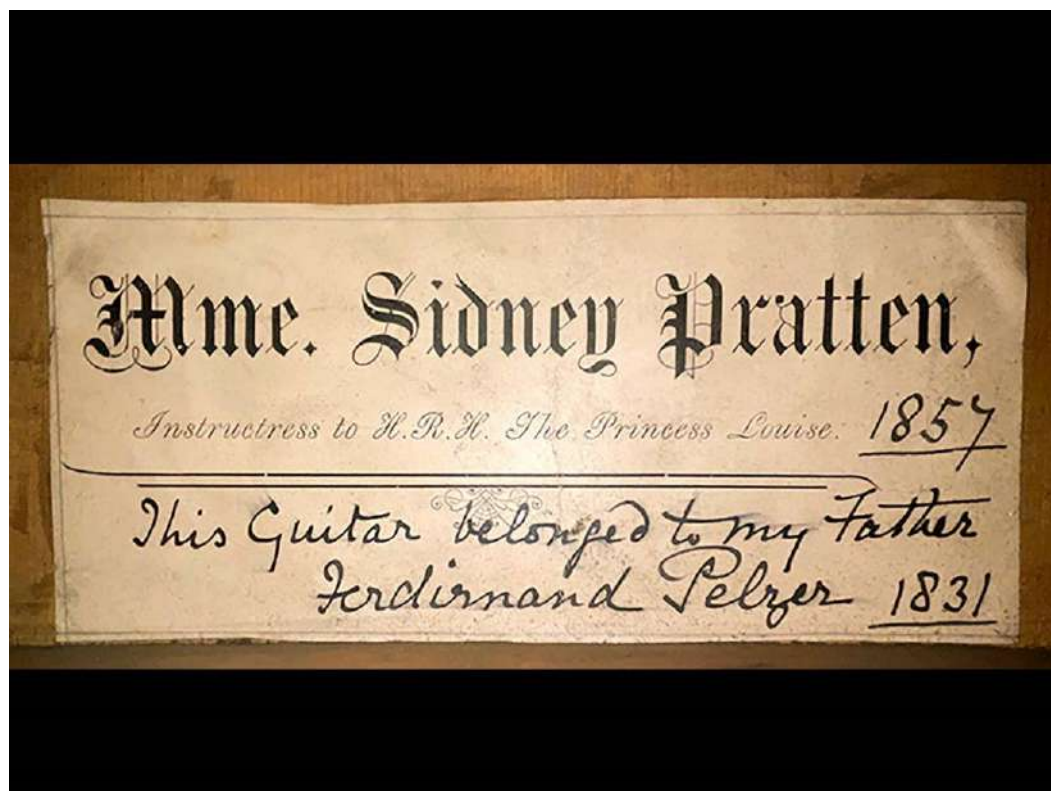
El 10 de marzo de 2022 la casa de subastas Musical Instruments at Gardiner Houlgate anunció la venta de una colección de siete (7) guitarras de Madame Sidney Pratten y otros artículos relacionados. La subasta, que se celebró el 17 de marzo, incluía siete guitarras, una gigelira, partituras originales con anotaciones, un retrato 'watercolor' de Catharina Josepha Pelzer de joven, varias fotografías de la familia Pelzer y diversos artículos, de acuerdo con la siguiente lista que transcribimos literalmente (con algunos añadidos míos en *itálica*)<sup>32</sup>:



*Fotografía de las siete guitarras subastadas el 17 de marzo de 2022*

<sup>32</sup><https://www.musicalinstrument-auctions.co.uk/news/3/Madame+Sidney+Pratten+Collections+sells+for+%C2%A337%2C920>

- Siglo XIX, guitarra con etiqueta manuscrita e impresa: 'Mme Sidney Pratten, Instructress to H.R.H. The Princess Louise, 1857/This guitar belonged to my father Ferdinand Pelzer, 1831'. Esta guitarra fue previamente subastada por Sotheby's en 1938 (lote 192) y se atribuye al constructor francés Joseph Gerard, ca. 1831.



Fotografías de la Colección Austin-Marie



- Siglo XIX, guitarra con etiqueta impresa: '*Alfred Hays, Royal Exchange Buildings, E.C.*', también con una etiqueta manuscrita que dice '*Catherina Josepha Pratten*'. Es una guitarra encargada para Madame Sidney Pratten por Boosey & Sons.



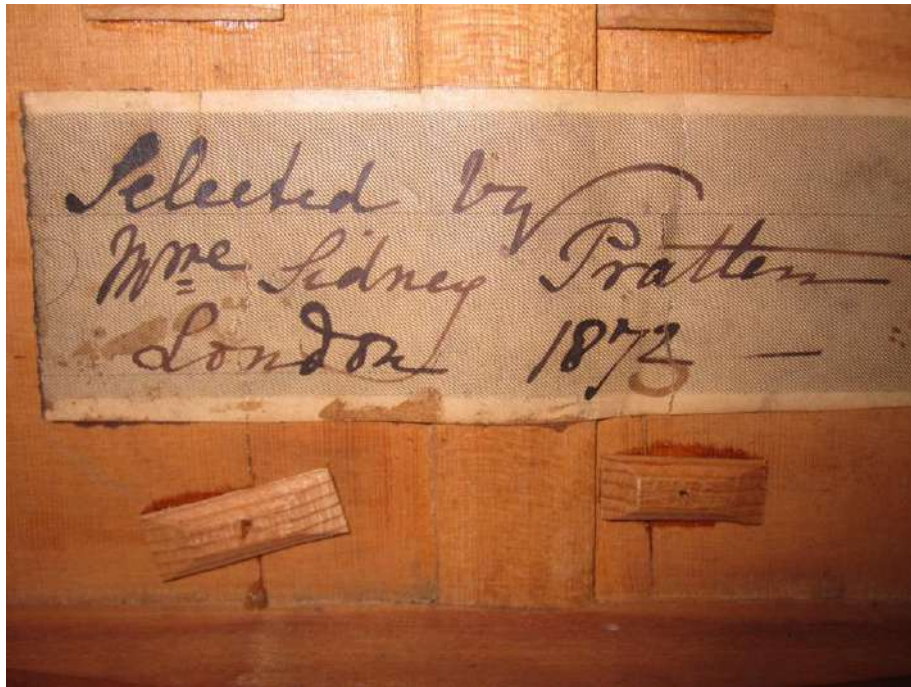
- Siglo XIX, guitarra con etiqueta manuscrita e impresa: '*Madame R. Sidney Pratten/1863 38, Welbeck Street /Cavendish Square W. London*'.



- Siglo XIX, guitarra con etiqueta manuscrita: 'Selected by/Mme Sidney Pratten/London 1872'.



*'Selected by Mme Sidney Pratten London 1872'*  
Guitarra de construcción francesa, posiblemente por Jerome Tibouville-Lamy  
(guitarra de mi colección)



*Etiqueta manuscrita de Madame Sidney Pratten y 'coffin' original*

- Mitad del Siglo XIX, guitarra con etiqueta impresa: 'Addison and Hodson/Musical Instrument Seller/and/Manufacturer/to Her Majesty, and the Prince Albert/210 Regent Street and King Street/London'. La guitarra fue vendida junto a una fotografía en blanco y negro de Madame Sidney Pratten con una guitarra similar, hecha por W & A.H. Fry Photographers, 68, East Street Brighton, con número 83024. Es una guitarra Guiot.



- Siglo XIX, guitarra con etiqueta manuscrita: '*Selected by/Mme Sidney Pratten - London 22A Dorset Street Portman Square.*' La inscripción de la etiqueta es típica de las guitarras vendidas por Madame Sidney Pratten a sus alumnos.





- Principios de Siglo XIX, guitarra francesa, sin etiqueta, vendida junto con diversos documentos relacionados con Napoleón Bonaparte. La guitarra fue un regalo del Capitán Bacheville, del ejército napoleónico, a Ferdinand Pelzer (quien la conservó sobre su cama durante muchos años, en palabras de Giulia Pelzer) y fue vendida junto con una vieja fotografía en blanco y negro de la guitarra y de un grabado de Ferdinand Pelzer con una guitarra similar. Es una de las guitarras que fueron subastadas en Sotheby's en 1938 (lote 211). También se incluyó en el lote de 18 guitarras subastadas por Christie's en 1978.

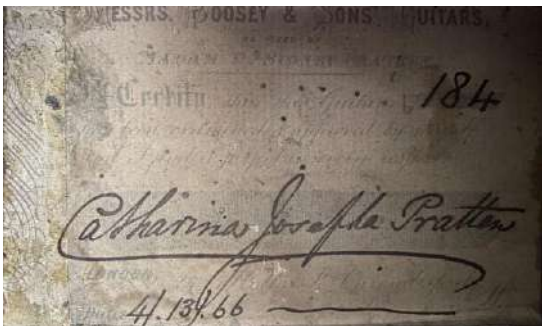


Napoleon's General No 10  
Capitaine Bacheville gave my father  
(Ferdinand Pelzer) this guitar, as a  
relic, he being a pupil of my father,  
& had a great love for him, as he  
played the guitar so splendidly - it hangs  
over my father's bed for many years  
Giulia Pelzer

Guitarra propiedad de Ferdinand Pelzer (regalo del Capitán Bacheville junto con una nota manuscrita de Giulia Pelzer indicando este hecho)

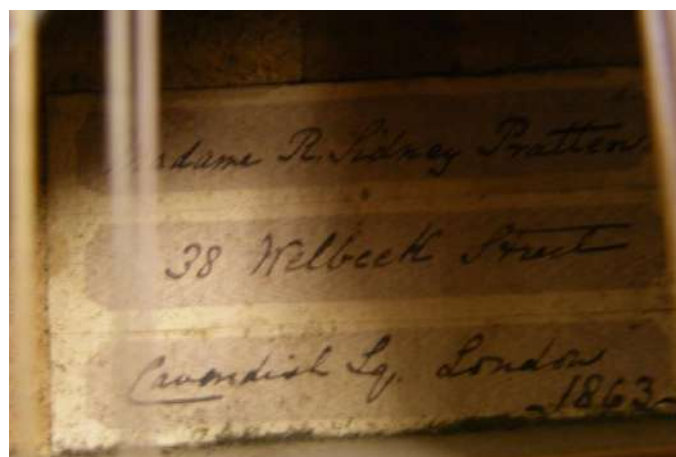


*Catharina Josepha Pratten fechada 13/4/1866  
Guitarra de construcción francesa de Boosey & Sons Guitars  
(Esta guitarra forma parte de mi colección y fue la última  
guitarra fabricada por Boosey & Sons para Madame Sidney Pratten)*

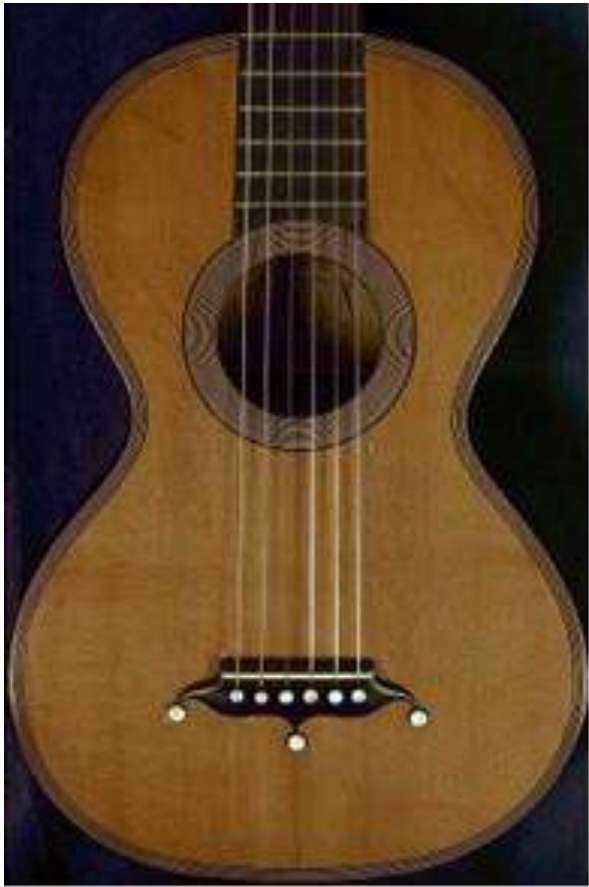


*Etiqueta de Boosey & Sons y manuscrita de Catharina Josepha Pratten y 'coffin' de la subasta de 1938.*

A continuación, se muestran algunas fotografías de otras guitarras que también pertenecieron a Madame Sidney Pratten:



Guitarra atribuida a Boulanger. Manuscrito de Madame R. Sidney Pratten que dice 38 Welbeck Street, Cavendish Square, London, 1863



*Guitarra construida por Johanning & Company, ca. 1850*







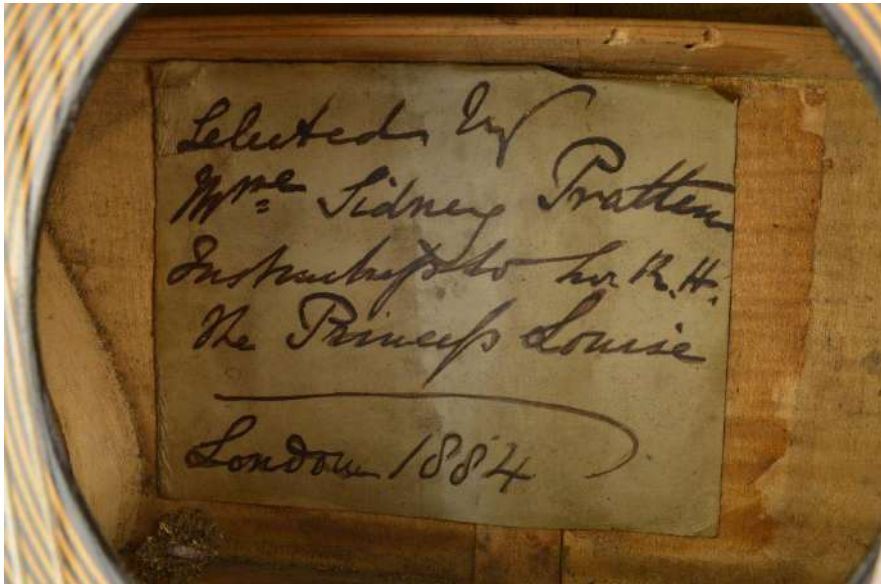
*Guitarra construida por Boosey & Sons para Madame Sidney Pratten en 1865*



*Guitarra construída por Boosey & Sons para Madame Sidney Pratten, ca. 1850*







Fotografías de una guitarra perteneciente a la colección Romanillos-Harris  
Cortesía de Pablo Sánchez Otero y Ken Van Hoeylandt

## Obras

A lo largo de su vida Madame Sydney Pratten compuso más de doscientas obras, tanto para guitarra sola como para canto y guitarra o para guitarra y otros instrumentos (piano y guitarra machette, principalmente). En general se trata de pequeñas y encantadoras piezas de carácter romántico y elaboración sencilla que fueron muy apreciadas e interpretadas en su tiempo.

En el **Anexo 1** se presenta el **Catálogo de Obras** compuestas por Madame Sidney Pratten, publicado por su hermana Giulia Pelzer y en el **Anexo 2** se presenta una **Selección de Partituras para Guitarra** de algunas de sus obras más representativas:

- *Carnaval de Venise, Op. 31*
- *Eventide, Op. 78*
- *Sadness, Op. 91*
- *A Lost Love, Op. 92*
- *A Lament, Op. 93*
- *Sehnsucht, Op. 72*
- *Weary, Op. 73*
- *Forgotten, Op. 77*
- *Spanish Dance, Op. 89*
- *Elfins Revels, Op. 80*
- *Military March, N° 56 del Repertoire for Guitar*
- *Spanish Romance, Op. 82*
- *Introduction and variations on "Twere Vain to Tell Thee", Op. 8*
- *Danish March, Op. 106*
- *Woodland & Stream, an Impromptu, Op. 118.*

A continuación, se presenta una relación de aquellas obras de dominio público de las que he podido conseguir su partitura a través de diversas fuentes:

## Publicaciones Didácticas -

- Guitar School, Londres, 1859.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Guitar-School-Madame-Sidney-Pratten-1824-1895.pdf>

- Learning the Guitar Simplified, Londres, 1874.

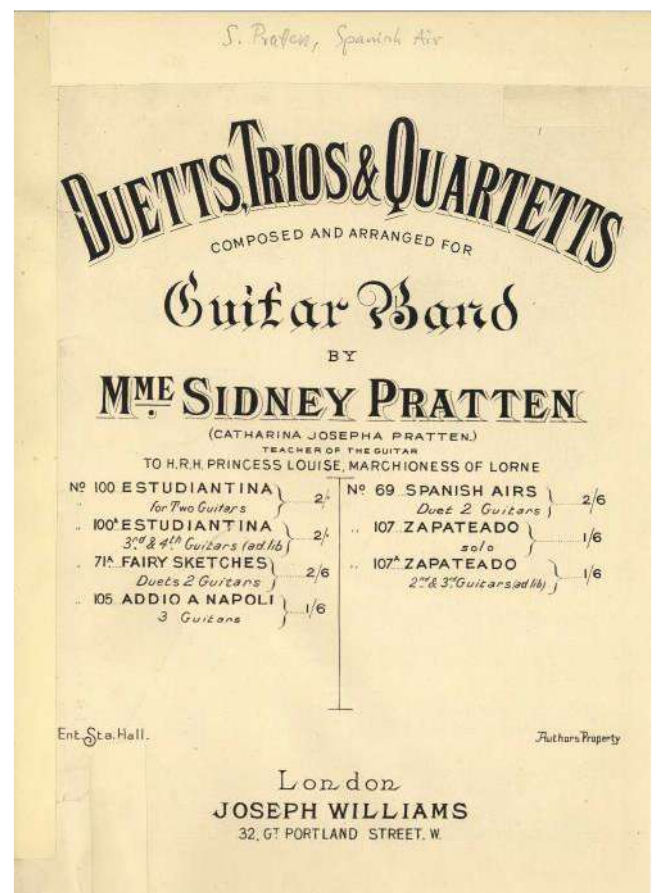
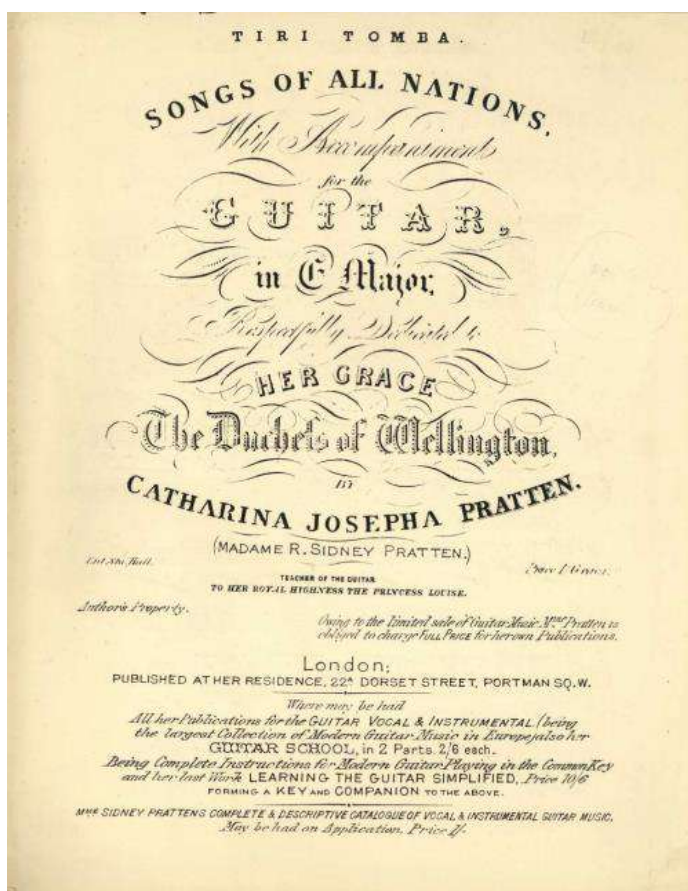
<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Learning-the-Guitar-Simplified-Madame-Sidney-Pratten-1824-1895.pdf>

- The Guitar Tutor. Londres, 1881.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/03/Guitar-Tutor-Part-1-Part-2-Madame-Sidney-Pratten-1821-1895.pdf>

- Instructions for the Guitar Tuned in E Major, 1882.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Instructions-for-the-Guitar-Tuned-in-E-Major-Madame-Sidney-Pratten-1824-1895.pdf>



Portadas de 'Tiri Tomba' y 'Dúos, Tríos y Cuartetos para Guitarra'



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Gf Boje 173

# SONGS WITHOUT WORDS —AND— SKETCHES

Composed for the  
**Guitar,**

and carefully fingered for the use of her Pupils  
BY  
**MADAME SIDNEY PRATTEN,**  
(CATHARINA JOSEPHA PRATTEN.)  
*Instructress in the Royal Highness  
THE PRINCESS LOUISE.*

*Author's Property.* Price 2/-

Being in the limited style of Victor Meibel's *Pratten's* is adapted to change less times for German Publications.

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27, DUKE OF CAMBRIDGE'S GRAND MARCH.	33,
28, TWO ORIGINAL MELODIES.	34,
29, VALSE ESPAGNOLE.	35,
30, DUO GUITAR & PIANO, from <i>Les Deux Amants</i> .	36,

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The Hon<sup>ble</sup> Mrs Ryder.

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Composed by  
**MADAME SIDNEY PRATTEN,**  
(CATHARINA JOSEPHA PRATTEN.)  
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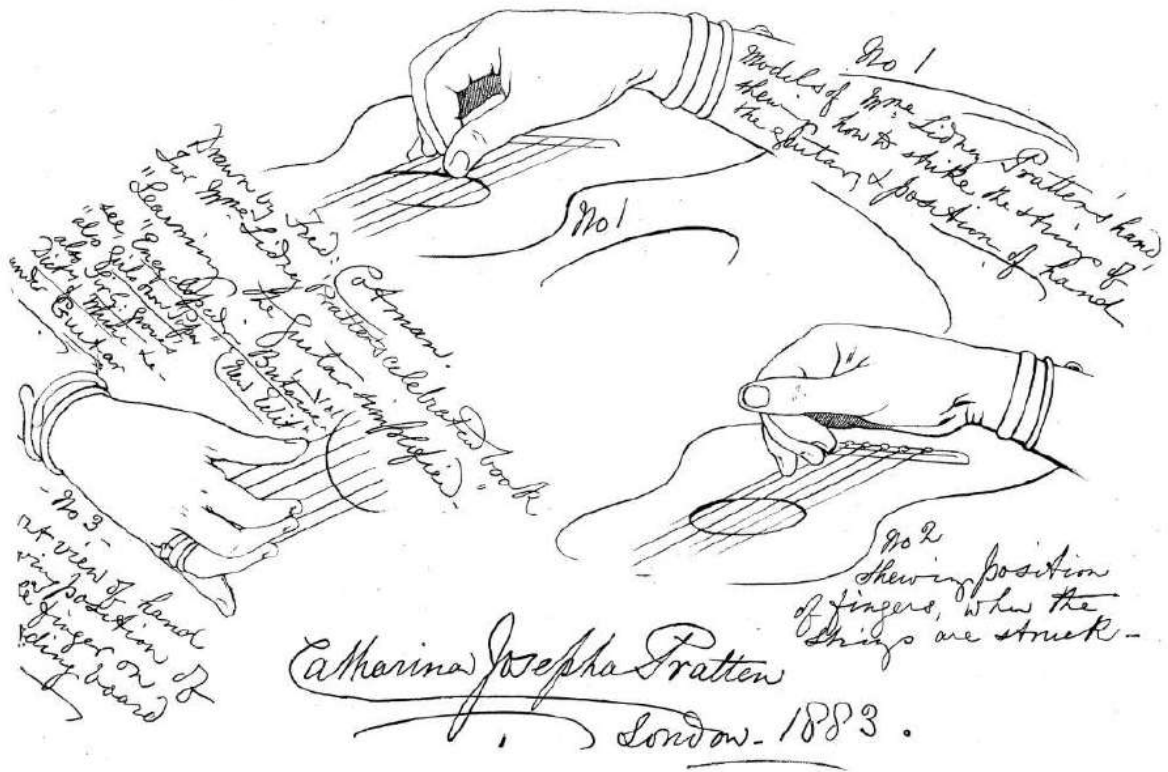
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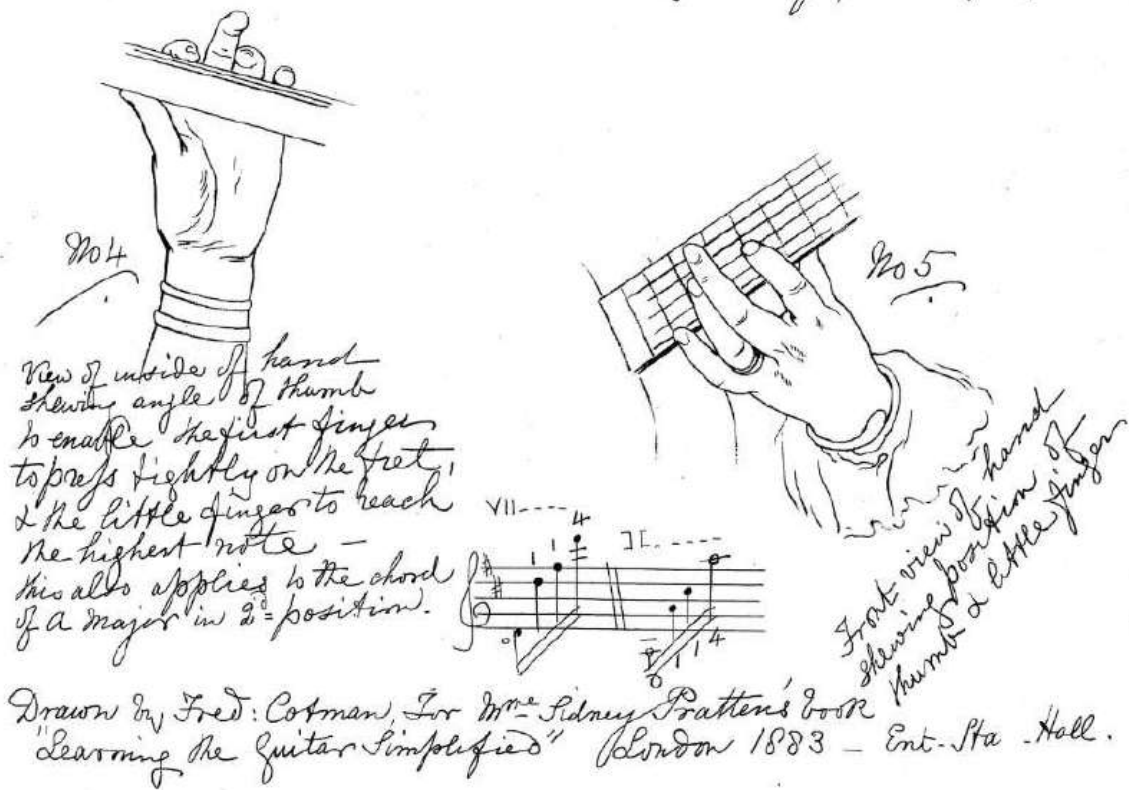
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Portadas de 'Songs Without Words and Sketches', 'Repertoire for the Guitar', 'Spanish Dance' y 'Treue Liebe'



Dibujo de "Learning the Guitar Simplified" enseñando la posición de la mano derecha por Frederick G. Cotman (1850-1920)

Drawing of Mrs. Sidney Pratten's left hand, showing the position of thumb & arm, to make the chord of D Major in the 7<sup>th</sup> position




Dibujo de "Learning the Guitar Simplified" enseñando la posición de la mano izquierda por Frederick G. Cotman (1850-1920)



Malbrook

A Grand Fantasia for the

Guitar

(Tuned in E Major )

Composed by, &

Copied expressly at the request of her pupil.

Dr. Walter Leckie

By

Carolina Josepha Pratten

M<sup>rs</sup> R. Sidney Pratten

38 Welbeck St.

Camden Sq

London Nov<sup>r</sup> 10<sup>th</sup> 1869

Tapa del Manuscrito de la Obra Malbrook, copia a requerimiento del Dr. Walter James Leckie  
Cortesía de Classical Guitar Centre Ltd

## Obras -

1. De la colección 'Songs without words and sketches':
  - Eventide, Op. 78.  
[https://bojifiles.musikverket.se/Boije\\_0773.pdf](https://bojifiles.musikverket.se/Boije_0773.pdf)
  - Forgotten, Op. 77.  
[https://bojifiles.musikverket.se/Boije\\_0774.pdf](https://bojifiles.musikverket.se/Boije_0774.pdf)
  - Sadness, Op. 91, A Lost Love, Op. 92, A Lament, Op. 93.  
[https://bojifiles.musikverket.se/Boije\\_0772.pdf](https://bojifiles.musikverket.se/Boije_0772.pdf)
  - Sehnsucht, Op. 72 y Weary, Op. 73.  
[https://bojifiles.musikverket.se/Boije\\_0771.pdf](https://bojifiles.musikverket.se/Boije_0771.pdf)
2. Daisy.  
[https://pasionporlaguitarra.es/?page\\_id=111](https://pasionporlaguitarra.es/?page_id=111)
3. German March (piano y guitarra), N° 61 del Repertoire for Guitar.  
[https://pasionporlaguitarra.es/?page\\_id=111](https://pasionporlaguitarra.es/?page_id=111)
4. Elfin's Revels, Op. 80.  
[https://imslp.org/wiki/Elfin's\\_Revels\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Elfin's_Revels_(Pratten%2C_Catharina_Josepha))
5. Spanish Romance, Op. 82.  
[https://imslp.org/wiki/Spanish\\_Romance\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Spanish_Romance_(Pratten%2C_Catharina_Josepha))
6. Spanish Dance (1882), Op. 89.  
[https://imslp.org/wiki/Spanish\\_Dance\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Spanish_Dance_(Pratten%2C_Catharina_Josepha))
7. Carnaval de Venise, Op. 31.  
[https://www.riam.ie/digital-media/h22/h\\_22a\\_10\\_055.pdf](https://www.riam.ie/digital-media/h22/h_22a_10_055.pdf)
8. Tiri Tomba (para canto y guitarra sobre un tema napolitano).  
<https://nla.gov.au/nla.obj-2841978444/view?partId=nla.obj-2842000663#page/n0/mode/1up>
9. Spanish Air, Op. 113 (machette guitarra).  
<https://nla.gov.au:443/tarkine/nla.obj-2841978431>
10. Mary Blane (arreglo de música tradicional americana).  
[https://imslp.org/wiki/American\\_Air\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/American_Air_(Pratten%2C_Catharina_Josepha))
11. Addio a Napoli (voz y guitarra). N° 91 del Vocal Repertoire for Guitar.  
<https://ia803404.us.archive.org/32/items/143050-1001/143050-1001.pdf>
12. Danish March, Op. 106 (dos guitarras). 1882.  
[https://imslp.org/wiki/Danish\\_March\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Danish_March_(Pratten%2C_Catharina_Josepha))
13. When Willie Cead to Melville Castle, Op. 109 (old traditional scotch ballad) (voz y guitarra).  
<https://ia800301.us.archive.org/7/items/madamersidneypra00prat/madamersidneypra00prat.pdf>
14. Juanita, Op. 92 (voz y guitarra).  
<https://ia903400.us.archive.org/15/items/143049-1001/143049-1001.pdf>

15. *Long, long ago*, arreglo de una obra de Thomas Bayly. N° 94 del Vocal Repertoire for the Guitar.  
<https://ia803406.us.archive.org/13/items/143048-1001/143048-1001.pdf>
16. *Woodland & Stream (an Impromptu)*, Op. 118 (incompleta).  
[https://imslp.org/wiki/Woodland\\_and\\_Stream\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Woodland_and_Stream_(Pratten%2C_Catharina_Josepha))
17. *Marcha Fúnebre* (incluida en "Guitar School").  
Una versión de Bradfor Werner está disponible para uso público en:  
<https://www.thisclassicalguitar.com/march-funebre-by-pratten-lesson-free-pdf/>
18. *Introduction and variations on "Twere Vain to Tell Thee"* (dos guitarras), Op. 86. Arreglo de una obra de Wilhelm Neuland.  
[https://imslp.org/wiki/Introduction\\_and\\_Variations\\_on\\_'Twere\\_Vain\\_to\\_Tell\\_Thee\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Introduction_and_Variations_on_'Twere_Vain_to_Tell_Thee_(Pratten%2C_Catharina_Josepha))
19. *Maud* (para machette guitarra y guitarra), Op. 112.  
[https://imslp.org/wiki/Maud\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Maud_(Pratten%2C_Catharina_Josepha))
20. *Military March*, N° 56 del Repertoire for Guitar.  
[https://imslp.org/wiki/Military\\_March\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Military_March_(Pratten%2C_Catharina_Josepha))
21. *The Princess Louise* (piano y guitarra), Op. 70.  
[https://imslp.org/wiki/The\\_Princess\\_Louise\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/The_Princess_Louise_(Pratten%2C_Catharina_Josepha))
22. *English Songs and Ditties* (voz y guitarra), N° 80 del Repertoire for Guitar.  
[https://imslp.org/wiki/English\\_Songs\\_and\\_Ditties\\_\(Pratten,\\_Catharina\\_Josepha\)#IMSLP677088](https://imslp.org/wiki/English_Songs_and_Ditties_(Pratten,_Catharina_Josepha)#IMSLP677088)

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*Catharina Josepha Pelzer by Charles Bougniet (1853)*

**Madame Sidney Pratten**  
**Life and Work**

**Third Edition**



# Madame Sidney Pratten

## Life and Work

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## **Dedication**

This book, dedicated to the life and guitar work of Madame Sidney Pratten, born Catharina Josepha Pelzer (1824-1895), is my humble and sincere tribute to a woman fighter, guitar lover, extraordinary concert performer, teacher and trainer, who helped many people learn to play the guitar and composed intimate and romantic works, very beautiful and pleasant to play, back in the nineteenth century, in the England of Queen Victoria and that perfectly represents that 'rara avis' that is the woman in the wonderful world of the guitar. From the moment I learned of her existence I was deeply captivated by this woman and her work. I couldn't help but pay her this tribute.

But, above all, this book is dedicated, with my boundless love, to my children: Laura, Inés and Artyom.

Artemio Milla Gutiérrez  
Valencia (Spain) - 2024

## **Foreword**

The presence of women in the field of different artistic disciplines has been silenced, throughout history, due to obvious social issues that have not favored their greater or better dissemination.

The long artistic process or the necessary aesthetic reflection have not always been comfortable daily seats available to women with whom they have been able to materialize their creative or interpretive spirit. Quite the contrary. On most occasions they have had to redouble their personal efforts to express themselves artistically or they have directly had to separate that dedication from their daily lives.

The world of music has not been immune to this historical reality. However, in recent years an important work of research, recovery and review of the creative work of many authors who deserve to occupy a place in the sound art history has been carried out.

The guitar, for its part, has been adding to the great names of the universal repertoire, composers who, through their work or their interpretive work, have known how to leave a marked mark on its history.

Without a doubt, one of the main protagonists of this "list yet to be discovered or known" is Catharina Josepha Pelzer, better known in the history of the guitar as Madame Sidney Pratten.

Perhaps, thanks to being born in a family where music was a fundamental pillar, she was able to develop her high artistic gifts widely and freely. She was a child prodigy, daughter of a famous German guitarist of the time, Ferdinand Pelzer, from whom she received her first lessons of guitar, she had several sisters who also dedicated themselves to the world of music; Giulia, Jane and Anne W. and, in addition, she was the wife of Robert James Sidney Pratten, excellent flutist from whom she took his last name to name herself artistically and with whom she performed chamber concerts.

With this book, Artemio Milla Gutiérrez takes us deeper into the history of this famous soloist, composer and prestigious guitar teacher, who lived a professional life framed mainly in the society of Victorian England.

This third edition expands on an already interesting and necessary previous version, providing more data and original documentation, practically unknown until now.

We will be able to get closer to the protagonist and learn about her vital and professional evolution, in addition to having access to extensive bibliographic information and a select number of images from the catalog of her works and valuable collection of her guitars. All of this represents a rich contribution to the rediscovery and revaluation of such important figures in the history of the guitar.

The author, Artemio Milla Gutiérrez, Doctor in Economics, philanthropist of the guitar and great hobbyist and student of it, does justice to the “historical silence” that presided over his artistic legacy. We must congratulate and thank him for his vocation as a musicologist, thanks to which we have before us a very valuable work, done with great love and passion, which, without a doubt, will greatly help to understand the value and artistic scope of Madame Sidney Pratten.

Personally, I want to thank you for bringing me closer to the figure of Madame Sidney Pratten, as well as other guitarist-composers who are still in an artistic limbo.

José Luis Ruiz del Puerto  
Valencia (España) - 2024

## **Introduction**

I remember perfectly my first contact with Madame Sidney Pratten. I was watching guitar videos on Youtube a few years ago, in 2011 and, coincidentally, I heard Alex Timmerman<sup>1</sup> play wonderfully and with great sensitivity a beautiful and romantic work, composed by Madame Sidney Pratten, called 'Sadness', dedicated to her student and friend John Lindsay Leckie (the brother of Dr. Walter James Leckie, famous pupil and friend of Francisco Tárrega) on a beautiful guitar built in England in 1846 by J. Guiot.

'Sadness' captivated me so much that, in addition to looking for the score and learning to play it (it is a simple, intimate work and surely dedicated in its conception to her husband, Robert James Sidney Pratten, who died in 1868) it made me interested in its author, Madame Sidney Pratten, of whom I had not previously spoken.

From that moment, everything related to the life and guitar work of this woman, penetrated the depths of my soul and my heart, as it has never happened with anyone before.

I cannot explain from a logical and rational perspective the emotional bond that binds me to Madame Sidney Pratten, but it is. Perhaps it is because, as I have always said to my friends, I was wrong to be born in Spain and in the twentieth century, because I felt very identified with the England of the second half of the nineteenth century. The reasons: the honor, the sense of chivalry, the word, the education, the respect, etc. of the high society of that time, which are values that I fully share.

I have a portrait and an original photograph of her in my office at home, I have bought two guitars that belonged to Madame Sidney Pratten, I have gone to visit her grave three times in Brompton Cemetery in London (and I will visit her every time I go to this city, as I have promised her). On my first visit I left a copy of the first edition of this book on her grave, well protected in a transparent plastic which, unfortunately, has been stolen, I have played her works and, finally, I have written this book financed entirely by me and of free distribution (physical and digital) in her honor, with all my admiration and respect.

Artemio Milla Gutiérrez

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<sup>1</sup> The link to Youtube is as follows: <https://www.youtube.com/watch?v=dTfIVQx65ec> (published in 2011).



## Biography

**Madame Sidney Pratten** (1824-1895), born Catharina Josepha Pelzer, came into the world on November 15, 1824, in Mülheim-am-Rhein (Germany) and <sup>2</sup> died in London (England), on October 10, 1895, leaving an enormous legacy in the form of didactic publications, works and the love of all her students.

She had several siblings, namely<sup>3</sup>:

- Sarah Pelzer (1825-?)<sup>4</sup>
- Jane Pelzer (1832-1849), who learned to play guitar and piano and was the favorite student of Ignaz Moscheles (1794-1870), famous composer and pianist. She died, at the age of 17, shortly before her family left Exeter to return permanently to London.
- Anne Whilhelmina Pelzer (1833-1897),<sup>5</sup> who played concertina, guitar and piano, as well as composing and teaching. She married Dr. Julius Althans (1833-1900) in 1859 and gradually retired from teaching to devote herself to her private life. There is no evidence that they had children.
- Ferdinand Pelzer (1837-1864).
- Julia (Giulia) Gertrude Pelzer (1839-1938), the most famous of them all, guitarist, pianist, mandolinist and music teacher, who accompanied her throughout her life and continued her teaching work after her death.
- Cunigunda Antonia Marie Kratz Pelzer (1841-1878), who would later marry George Arthur Rooks (1835-1891) in 1876, a lawyer by profession, with whom he had a daughter, Cunigunda Agnes MB Rooks (1878-1881).
- Christian Pelzer (1842-1845)<sup>6</sup>, who died from ice ingestion.

All of them were children of Ferdinand Pelzer (1801-1864), renowned German guitarist, composer, publisher and teacher, who, accompanied by his wife Maria Legrand (1804-1863) and their daughters, Sarah and Catharina Josepha, emigrated to London (England) in the year 1829. Already in England, Ferdinand Pelzer appointed his daughter Catharina Josepha to teach music theory and composition with the organist and composer William Carnaby (1772-1839).

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<sup>2</sup> Other sources cite her birth in 1821, in fact, on her grave it says that she died at the age of 74, but as I have been informed by Christopher Page (and other sources consulted), her year of birth is 1824, according to the '*Landesarchiv Nordrhein-Westfale*', so she died at the age of 70. I thank Christopher Page for his contribution.

<sup>3</sup> It seems that Ferdinand Pelzer and Maria Legrand (here listed as Anna Maria Legrand) had two more children in Germany, Eduard Pelzer, who died, aged four, on April 17, 1830, and Antonius Hubertus Pelzer, who died, at the age of one, on April 29, 1830 (born July 14, 1828). The data for the cities of Kofferen (where Ferdinand Pelzer was born) and Trier (where Maria Legrand was born) coincide. However, it is proven that Ferdinand Pelzer and Maria Legrand left Germany together with their daughters Catharina Josepha Pelzer and Sarah Pelzer in 1829. I would like to thank Karin Vincke for sending me this information.

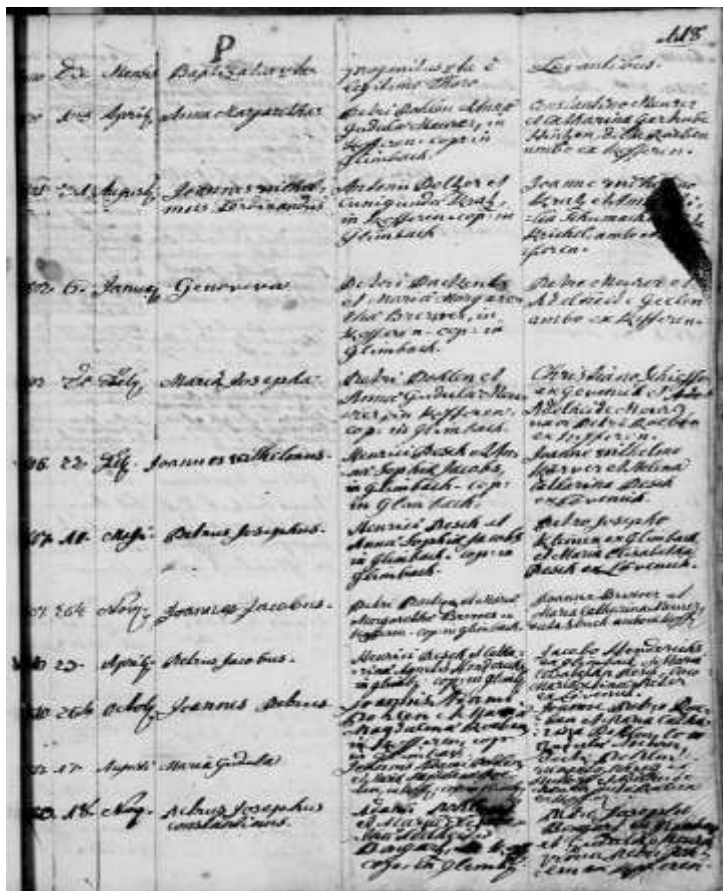
[https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176\\_4/?pg=48](https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_4/?pg=48)

<sup>4</sup> The date of her death is unknown, but it is proven that in 1841 she resided in Albany Street, St. Pancras, Middlesex (England), the family residence at that time, according to the census carried out in London in that year, but she no longer appears in the family residence in the 1851 census. Nor does her sister Catharina Josepha Pelzer, who is known to have been living in St. Marylebone, Middlesex, in 1851, appear on any of these dates.

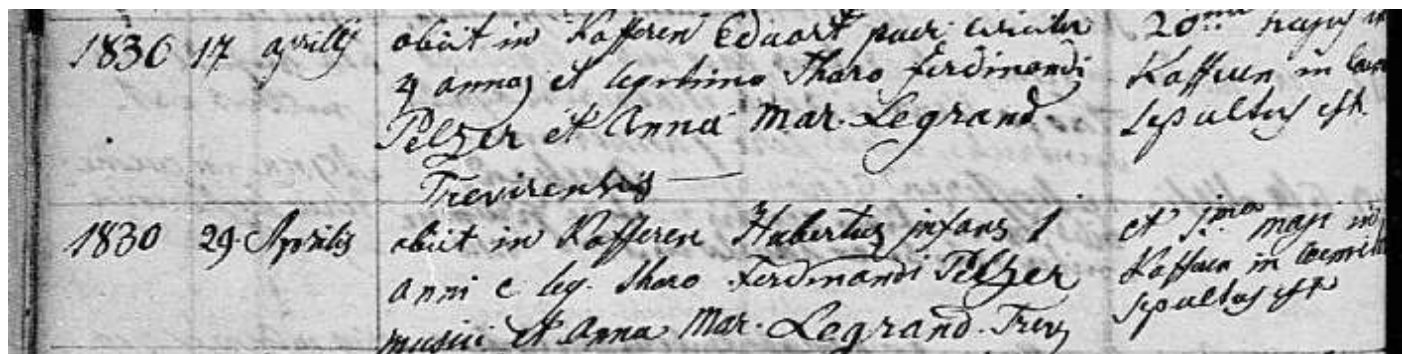
<sup>5</sup> The year of her death is cited in Page, Christopher et al. (2023), p. 257.

<sup>6</sup> Clarke, Sarah (2020): An Instrument in Comparative Oblivion? Women and the Guitar in Victoria London. Doctoral Thesis.

**Ferdinand Pelzer** [Joannes Wilhelmus Ferdinandus Peltzer] was born in Kofferen (Germany) on August 31, 1801, where he began his studies in music, starting out as a singer and pianist, although he soon opted for the guitar and singing and began to earn a living as a singer, teacher and concert guitarist. His parents were Heinrich Anton (Jacob) Peltzer (1775–1839) and Cunigunda Gertrude Kratz (?–1853), who married on March 12, 1801.



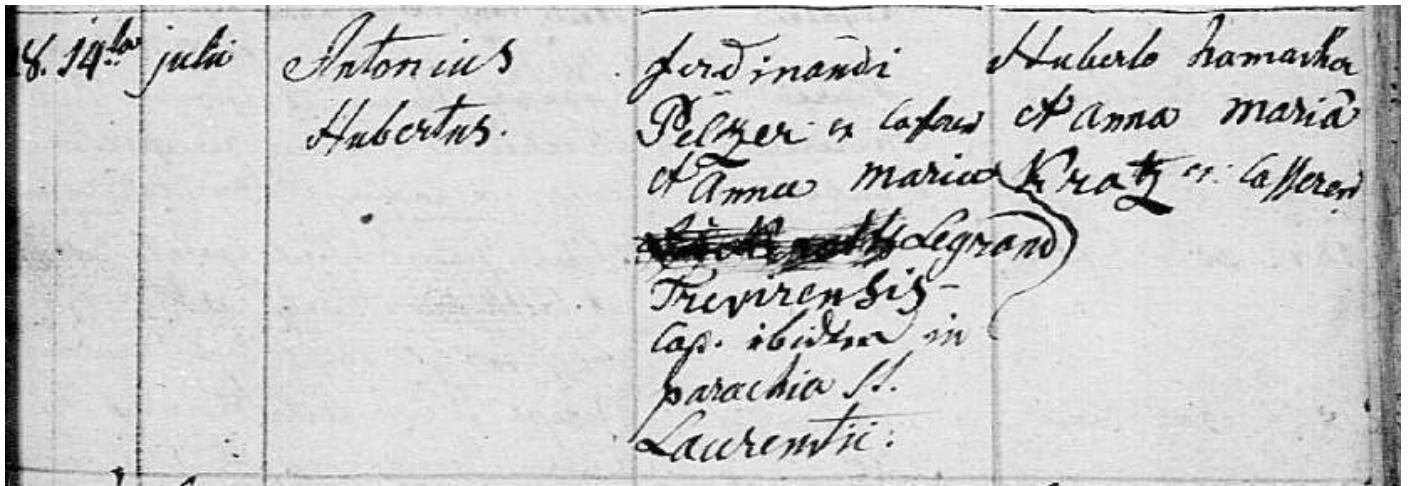
Ferdinand Pelzer Birth Record<sup>7</sup>



Death Registration of Eduard Pelzer and Hubertus Pelzer<sup>8</sup>

<sup>7</sup> [https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176\\_2/?pg=80](https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_2/?pg=80)

<sup>8</sup> [https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176\\_4/?pg=48](https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_4/?pg=48)



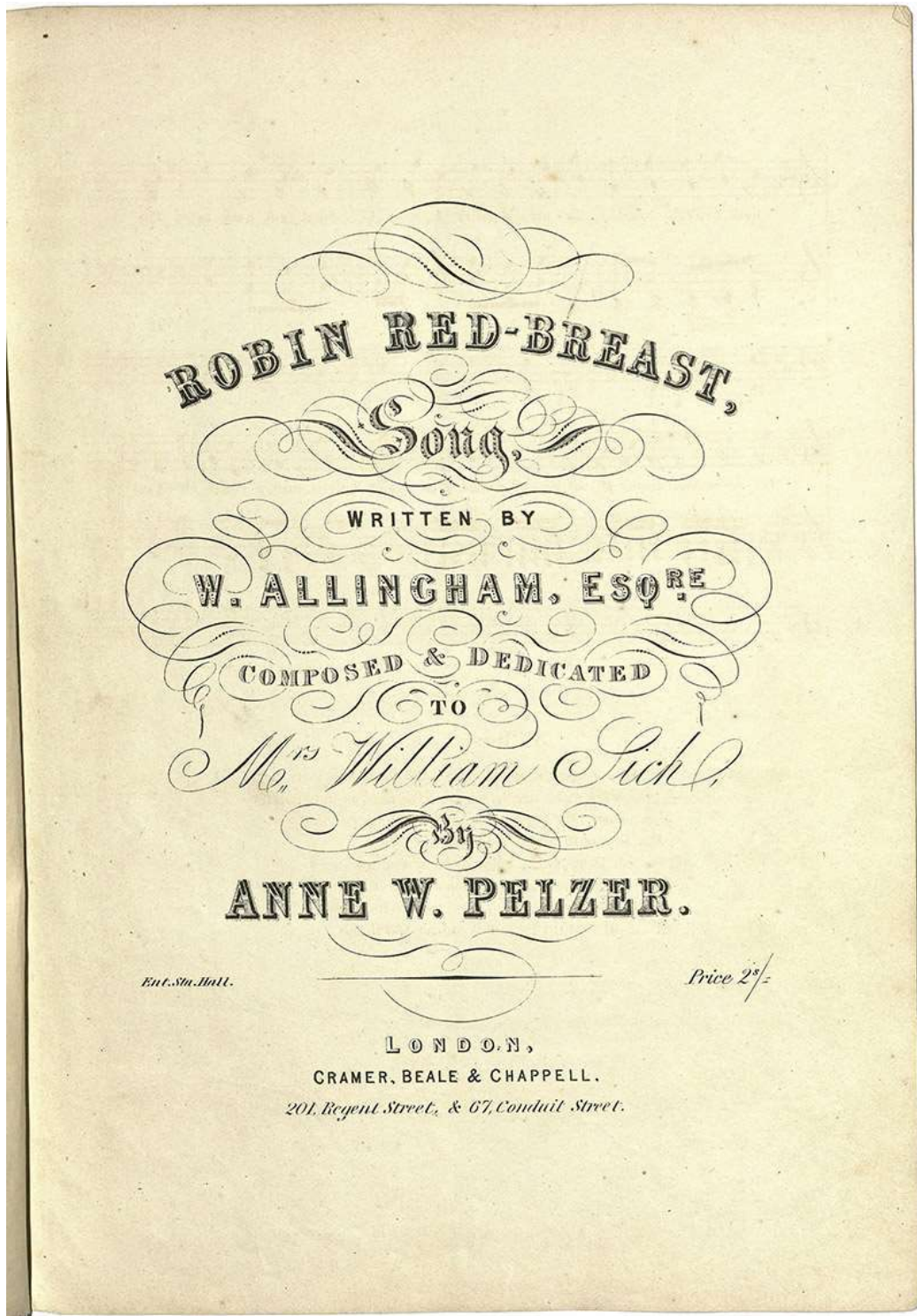
Birth Certificate of Antonius Hubertus Pelzer<sup>9</sup>



Portrait of Ferdinand Pelzer<sup>10</sup>  
(the original work is in the possession of Karin Vincke, as it belonged to her grandmother)  
Courtesy of Karin Vincke

<sup>9</sup> [https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176\\_2/?pg=81](https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_2/?pg=81)

<sup>10</sup> Ferdinand Pelzer was the son of the great-grandfather's half-brother of the grandmother of Karin Vincke.



Arrangement of the work 'Robin Red-Breast' by Anne Whilhelmina Pelzer

On April 23, 1823, he married Maria Legrand, the daughter of Peter (Petri) Nikolaus Legrand (1779-?) and Annae Mariae Keuker [Brand] (1779-?), deciding to spend their honeymoon in London. On the trip they met the English captain George Phillips, who convinced them to stay at his house in Grosvenor Place (London) and introduced them to the English society of the time.

In 1824 Ferdinand Pelzer and Maria Legrand went to visit her parents in Mülheim-am-Rhein and there, on November 15, 1824, Catharina Josepha, their first daughter, was born.



Ferdinand Pelzer (ca. 1840)



Ferdinand Pelzer Marriage Certificate  
Source: *Marriages of Trier, Germany, 1798-1924*<sup>11</sup>

As we have mentioned before, in 1829 Ferdinand Pelzer and his wife decided to return, together with their daughters, Sarah and Catharina Josepha, to London. In a few months Ferdinand Pelzer won the favor of the public as a guitarist and decided to stay and live there permanently with his family (except for a long intermediate stay in Exeter from 1842 to 1849), where he gradually became a very important figure in England.

In 1833 he edited, together with the composers and guitarists Felix Horetzky (1796-1870) and Leonhard Schulz a magazine called **'The Giulianiad'** (from January 1833 to July 1835), in honor of the Italian composer and guitarist Mauro Giuliani (1781-1829), where works for guitar by various authors were published (it was the first magazine of this type to be published in England) and that same year he published his first pedagogical work: **'Instructions for the Spanish Guitar'** which was followed by another called **'Instructions for the Guitar Tuned in E Major'** (surely written in Exeter between 1842 and 1849)<sup>12</sup>.

<sup>11</sup> Although the Peltzer surname appears on the marriage certificate, Ferdinand himself signs Pelzer (and did so all his life).

<sup>12</sup> Instructions for the Spanish Guitar.  
[https://boijefiles.musikverket.se/Boije\\_1137.pdf](https://boijefiles.musikverket.se/Boije_1137.pdf).

Instructions for the Guitar Tuned in E Major.  
[https://imslp.org/wiki/Instructions\\_for\\_the\\_Guitar\\_tuned\\_in\\_E\\_major\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Instructions_for_the_Guitar_tuned_in_E_major_(Pelzer%2C_Ferdinand))

PLACE	MOTHER	NAMES of all Persons who shall share the preceding Right	AGE or SEX	PROFESSION, TRADE, EMPLOYMENT, or of INDEPENDENT MEANS	When Born			
					Year	Month	Day	Place
Albany Street		John Pelzer	2					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		TOTAL in Page 17						

Pelzer Family Residence on Albany Street

On the right and below you can read the names of Ferdinand Pelzer, Mary Pelzer (Maria Lagrand) Sarah Pelzer, Jane Pelzer and Ann Pelzer  
Source: 1841 London Census

PLACE	MOTHER	NAMES of all Persons who shall share the preceding Right	AGE or SEX	PROFESSION, TRADE, EMPLOYMENT, or of INDEPENDENT MEANS	When Born			
					Year	Month	Day	Place
Albany Street		John Pelzer	2					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
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		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		Ann Pelzer	12					
		TOTAL in Page 17						

Pelzer Family Residence on Albany Street

On the left and above you can read the names Julia Pelzer and Kunigunda (Cunigunda) Pelzer  
Source: 1841 London Census

Parish or Township of		Ecclesiastical District of		City or Borough of		Town of		Village of	
House No.	Name of Street, Place, or Road, and Name or No. of House	Name and Surname of each Person who abode in the house, on the Night of the 30th March, 1861	Relation to Head of Family	Condition	Age of		Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf, or Dumb
					Males	Females			
285	3. Moreton St.	Charles Hoornbe	Head	Married	41		Comptroller Genl. Clerk	Lancaster-Saunders	
		Betsy do	Wife		31			do do	
		Charles do	Son		3			Widow J. Hoornbe	
		Ellen do	Daughter		6 mo			do do	
		Sarah Allen	Widow	Widow	67		Footman	Lancaster-Keathfield	
286	4. Moreton St.	Ann Parrot	Servant	Widow	76		House Servant	North New-Bedon	
		John Pine	Head	Widow	35		Police General Clerk	Widow Clerkwell	
287	5. Moreton St.	Maria Hoornbe	Servant	Widow	17			do do	
		Flora Hoornbe	Servant	Widow	56		Shoe Maker	St. James	
		Elizabeth Cornell	Aunt	Widow	77		Formerly Cook	Edinburgh	
		Nicholas Perry	Brother	Widow	17		Apprentice Carpenter	Hucknaby	
288		John Jones	Servant	Widow	16		Grand Boy	Canada-From Man	
		Joseph H. Kettle	Head	Widow	23		Carpenter	Whitechapel-Man	
289	5. Moreton St.	Flora do	Wife	Widow	23			Batham-Way	
		Edward Hoornbe	Head	Widow	42		Printed Driver	St. Martin	
		Emma do	Wife	Widow	49			St. Paul	
290	7. Moreton St.	Harriet do	Servant	Widow	23			St. Paul	
		Porteriana Pelzer	Head	Widow	49		Professor of Music	Germany	
		Maria do	Wife	Widow	47				
Total Persons		16 U B		Total of Persons		8 12			

Parish or Township of		Ecclesiastical District of		City or Borough of		Town of		Village of	
House No.	Name of Street, Place, or Road, and Name or No. of House	Name and Surname of each Person who abode in the house, on the Night of the 30th March, 1861	Relation to Head of Family	Condition	Age of		Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf, or Dumb
					Males	Females			
291	1. Moreton St.	Ferdinand Pelzer	Servant	Widow	18		Professor Music	London-Albany	
		Julia do	Servant	Widow	12			do St. Paul	
		Cunigunda do	Servant	Widow	10			do St. Paul	
292	1. Moreton St.	Robert Sanham	Head	Widow	36		Music Teacher	St. Paul of York	
		Ellen do	Wife	Widow	24			Widow Hoornbe	
		Ellen do	Servant	Widow	7			do do	
		Flora do	Servant	Widow	7			do do	
		Anna do	Servant	Widow	5			do do	
		Maria do	Servant	Widow	5			do do	
		Marian do	Servant	Widow	1			do do	
293	1. Moreton St.	John Allen	Head	Widow	67		Stamenter	London-Albany	
		Elphie do	Wife	Widow	62			Blackman-Way	
		William S. Allen	Servant	Widow	23			Blackman-Way	
		Elizabeth do	Servant	Widow	11			do	
		Elphie do	Servant	Widow	11			do	
294	1. Moreton St.	Ellen Green	Servant	Widow	25		House Servant	York	
		William S. Parkin	Head	Widow	50		Car Stationer	Widow Hoornbe	
		James do	Servant	Widow	16			St. Martin	
		William G. do	Servant	Widow	15			Widow Hoornbe	
		James do	Servant	Widow	12		Schooler	do do	
Total Persons		13 U B		Total of Persons		4 10			

Pelzer Family Residence on Moreton Street  
Source: 1851 London Census

You can read the names of Ferdinand Pelzer, Maria Pelzer, Anne Pelzer, Julia Pelzer and Cunigunda Pelzer<sup>13</sup>

<sup>13</sup> According to the London Census of 1861, the Pelzer family had returned to Albany Street where only Ferdinand, Maria, Julia and Cunigunda resided.





Cover of 'Instructions for the Spanish Guitar'  
(The girl on the cover is Catharina Josepha Pelzer)

It is very possible that his daughter Catharina Josepha drew the ideas from this book to later write her work of the same title.

Some public domain works by Ferdinand Pelzer are as follows:

- *Introduction and Polacca from Caraffa (for two guitars).*  
[https://imslp.org/wiki/Introduction\\_and\\_Polacca\\_from\\_Caraffa\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Introduction_and_Polacca_from_Caraffa_(Pelzer%2C_Ferdinand))
- *6 Variations brillantes sur un thème allemand, Op. 4.*  
[https://imslp.org/wiki/6\\_Variations\\_brillantes\\_sur\\_un\\_th%C3%A8me\\_allemand%2C\\_Op.4\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/6_Variations_brillantes_sur_un_th%C3%A8me_allemand%2C_Op.4_(Pelzer%2C_Ferdinand))

- Variations sur la romance 'De ma Celine amante modeste', Op. 8  
[https://imslp.org/wiki/Variations\\_sur\\_la\\_romance\\_'De\\_ma\\_Celine\\_amante\\_modeste'%2C\\_Op.8\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Variations_sur_la_romance_'De_ma_Celine_amante_modeste'%2C_Op.8_(Pelzer%2C_Ferdinand))
- Variations sur un thème russe, Op. 2.  
[https://imslp.org/wiki/Variations\\_sur\\_un\\_th%C3%A8me\\_russe%2C\\_Op.2\\_\(Pelzer%2C\\_Ferdinand\)](https://imslp.org/wiki/Variations_sur_un_th%C3%A8me_russe%2C_Op.2_(Pelzer%2C_Ferdinand))
- 150 exercises for guitar (handwritten and printed).  
[https://www.riam.ie/digital-media/h40/h\\_40\\_02\\_105.pdf](https://www.riam.ie/digital-media/h40/h_40_02_105.pdf)  
<https://ia903407.us.archive.org/1/items/143029-1001/143029-1001%20complete.pdf>



Cover of Volume I of The Giulianiad

Maria Legrand died in London in 1863 and was buried on 5 September in Saint Mary's Catholic Cemetery, Kensal. Ferdinand Pelzer died in London in 1864 and was buried, along with his wife Marie Legrand, on 15 July. Both share the same grave number (#6867)<sup>14</sup>.

<sup>14</sup> I am very sincerely grateful to Malcolm Soares of Saint Mary's Catholic Cemetery for providing me with this information and indicating the place where they are buried.

SURNAME of Deceased Person	NAME of Deceased Person	REG. REGISTRARS DISTRICT	Vol.	Page
Pearson	Stephen	Henington	1 a 78	
Pellam	Henry	S. Hencham	2 c 42	
Pelliam	Louisa	S. Daviour	1 d 110	
Pell	Charlotte	W. Bromwich	1 b 390	
Pell	Charlotte	Marylebone	1 a 317	
Pell	James Edward	Boston	7 a 228	
Pell	Thomas	Huddersfield	9 a 192	
Pell	William	Epping	4 a 59	
Pellatt	Charles Francis	Basingstoke	2 c 122	
Pellatt	William	E. Ashford	2 a 359	
Pellter	Gardine	Salisbury	1 b 154	
Pellott	Thomas George	Brighton	2 b 150	
Pelley	Harriet	Blandford	5 a 161	
Pelling	Carri	Brighton	2 b 142	
Pelling	Elizabeth	Hailsham	2 b 49	
Pelling	William	Adwick	1 b 42	
Pellington	Mary Ann	Katifax	9 a 226	
Pello	Elizabeth	Barnore	4 a 350	
Pello	Mary Ann	Birmingham	4 b 41	
Pelly	Elizabeth	Clifton	6 a 60	
Pelmounter	Thomas	S. Clusell	5 c 89	
Peloe	John	Liverpool	8 b 164	
Pelzer	Ferdinand	Liverpool	1 b 3	
Pember	Henry	Wimborer	6 a 348	
Pemberthy	George	London	2 a 102	

Ferdinand Pelzer Death Record  
Source: Index of Civil Death Records, England and Wales, 1837-1915



Map of St. Mary's Catholic Cemetery in London and  
Location of the grave of Ferdinand Pelzer and Maria Legrand

On June 9, 2024, accompanied by my daughter Laura, I visited Saint Mary's Catholic Cemetery (a beautiful cemetery) which is located next to Kensal Green Cemetery, for all kinds of religions, as the sign [All Souls] says and I took the following photographs:



*Photographs of Saint Mary's Catholic Cemetery*



This is the area where Ferdinand Pelzer and Maria Legrand are buried  
(the grassy area in the lower right quadrant of the photograph).

The graves in this area lack a tombstone, they are sunk in the earth (they are practically not visible)  
and his remains are unrecognizable.

**Julia (Giulia) Gertrude Pelzer** (Giulia Pelzer) was born on December 11, 1839 in Marylebone (London), at number 39 Great Portland Street and devoted practically all her life to teaching the guitar (except for a period of 15 years in which she dedicated herself to caring for her children, from 1867 to 1882) and continued with the school of her sister Catharina Josepha when she died in 1895.

Her first concert is credited in 1851, at the age of 12, at 45 Dover Street, Piccadilly (London), with her sister Anne W. Pelzer, who played piano and concertina and other musicians (a violinist and a cellist). Giulia Pelzer performed works by Giulio Regondi and some duets together with her sister Anne Whilhelmina.

In 1853 she spent a long time at the Benedictine convent of Hammersmith where her father, Ferdinand Pelzer, taught singing, harmony, guitar and piano. She then spent some time at Notre Dame Convent, where she taught guitar and the English language, before returning to London in 1861 after the death of her father, where she began giving guitar lessons.

SURNAME of Parent	NAME (if any) or SEX of CHILD	SUP. REGISTRAR'S DISTRICT 67	Vol.	Page
Pell	Elizabeth	Newark	XV	529
Pell	George	Melton Mowbray	XV	264
Pell	John	Stepney	II	347
Pell	John	Stapford	XIV	475
Pell	John	Stapford	XIV	475
Pell	Robert	Scun	XIV	262
Pell	Sarah Hannah	Cheriton	XV	273
Pellatt	Arthur	Perbua Hill	XV	135
Pellon	James	Hertham	VII	333
Pellott	Charlotte	Worthing	XII	475
Pellott	Harriet	Wenterton	V	424
Pellott	Sarah	Wenterton	XII	379
Pellott	Female	Wenterton	V	419
Pellou	Stephens	Great Yarmouth	XIII	339
Pellon	William	Isle of Wight	XIII	227
Pellony	Edwin	Worthing	XII	400
Pellony	Emma	Worthing	VII	347
Pellony	William	Wor	V	255
Pellinger	George	Wynsham	XI	120
Pellon	Henry	Wynsham	IX	235
Pellowe	Harriet	Brighton	XII	224
Pells	Matthew Fox	Crypsham	XIII	95
Pells	Robert	St. Luke	II	233
Pells	Robert Newyear	Walsingham	XIII	320
Pells	Thomas Henry	Worthing	II	302
Pelly	Edwin	Westminster	I	347
Pelzer	Julia Gertrude	Marylebone	I	114
Pember	Stephen	Salisbury	XSVI	175
Pemberton	Alexander	West Derby	XV	277

Julia Gertrude Pelzer Birth Record  
 Source: Birth Records Index, England and Wales, 1837-1915



From the research carried out to try to find living descendants of Giulia Pelzer (since Catharina Josepha Pelzer had no children) I have been able to find the following information):

- There is no record of any issue with Henry J. King-Church, John Eyre King-Church or Ernest E. King-Church.
- Lydia Josephine King-Church married Herbert Stanley Keigwin (1878-1962) and they had five children: Rhoda Marion Keigwin (1904-1985), Joan Keigwin (1905-2000), Philip Henry Keigwin (1906-1931), Barbara Keigwin (1906-1958) and John Jenkyn Keigwin (1909-1997). There are no known descendants of Philip Henry Keigwin neither Barbara Keigwin.
- Richard Thomas Basset King-Church married Catherine G. Pender (1893-1940) in 1928. There is no record that they had children.
- Rhoda Marion Keigwin married Alan Edward Oliver (1908-1981) in 1933 and they had two sons: Philip Alan Oliver (1942-1993) and Giles Francis Oliver (1948-2020). There are no recorded descendants of Philip Alan Oliver neither Giles Francis Oliver.
- Joan Keigwin married Kenneth Wilson Howard Read (1905–1978) and they had three children: Anne Josephine "Josie" Read (1938-1979), Joan Francis Camilla "Kitty" Read (ca. 1943), and Andrew Kenneth Howard Read (1940-2023). Joan Francis Camilla "Kitty" Read married Brian Tulloch (?) and later Charles Donald Liner (?). Neither Anne Josephine "Josie" Read (never married) nor Joan Francis Camilla "Kitty" Read have had children.

Andrew Kenneth Howard Read married Christina Anne Merrick (1943) in 1966 [from whom he separated in 1981] and they had two sons: Benjamin Michael Howard Read<sup>17</sup> (1970) and Daniel Philip Keigwin Read (1972). He later married Caroline Grace (1954) with whom he had two daughters: Katie Read (1985) [who has three children] and Eleanor Read (1990) [who has no children].

Benjamin Michael Howard Read is married to Nuala Theresa Horner (1971) and they have two sons: Edward Donal Howard Read (2008) and Jonathan Kenneth Frederick Read (2010). Daniel Philip Keigwin Read is married to Virginia Boehm (ca. 1976) and they have two sons: Matthew Howard George Read (2007) and Robert Andrew Emil Read (2009).

- John Jenkyn Keigwin married Sylvia Margaret Turner (1908-1988) in 1946. They had two children.

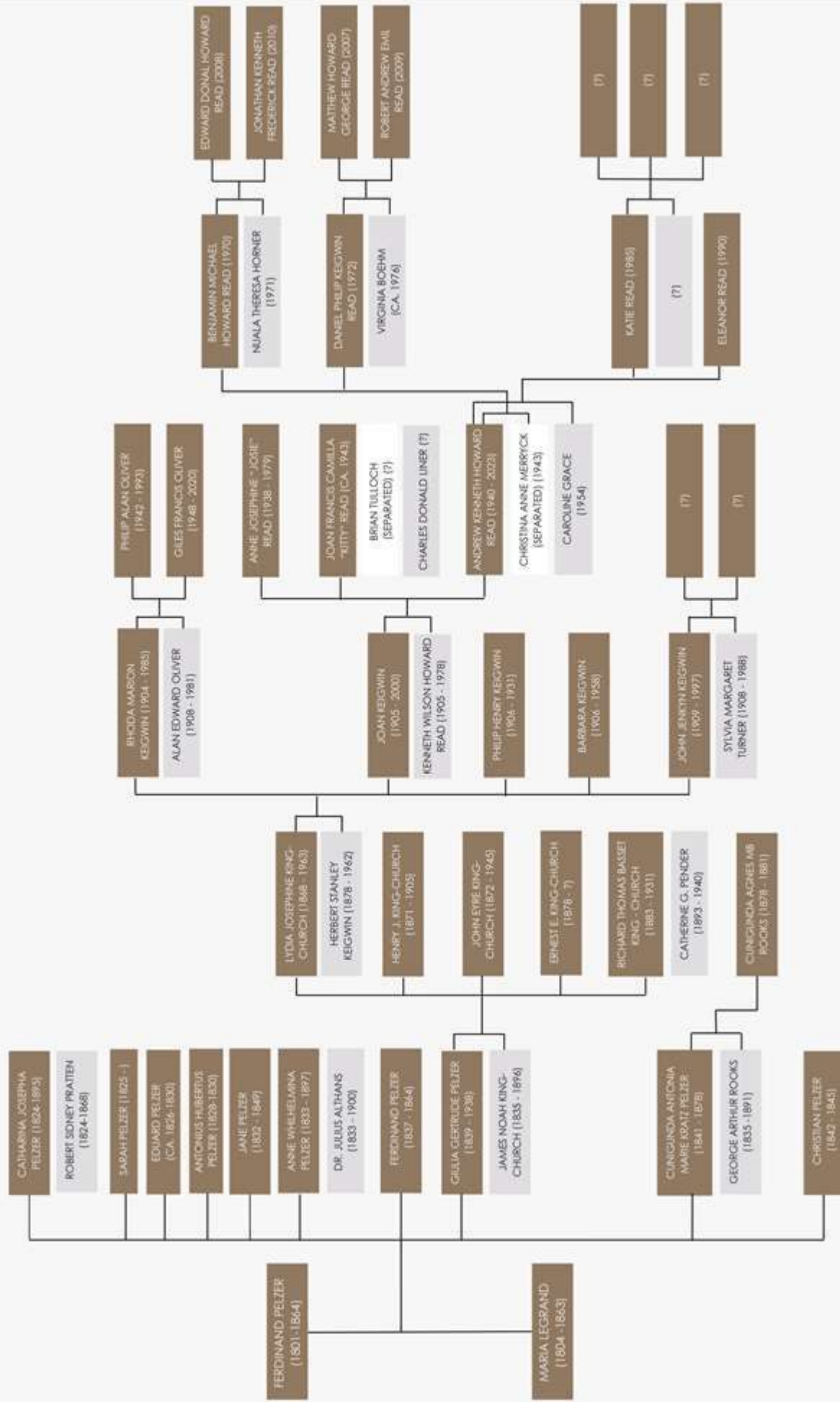
Being a mother and teacher, she took mandolin lessons from the great Italian concert pianist and composer Ferdinando de Christofaro (1846-1890), considered the best mandolinist in Europe at the time who, in addition, played the piano. In 1887 she obtained a position as a teacher at the prestigious Guildhall School of Music in London, in addition to continuing to give private guitar and mandolin lessons to her students.

Giulia Pelzer died on 17 September 1938 in Holborn, London and was buried on 29 September in Highgate East Cemetery, Highgate, London Borough of Camden, next to her husband, her four infant children and her son Henry James (who was later transferred to Austria, as his grave reads).

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<sup>17</sup> I am grateful to Benjamin Michael Howard Read (Ben Read) for providing me with information about his current family, which has allowed me to build the complete family tree of Ferdinand Pelzer and Maria Legrand, from 1801 to the present.





# 1896.

**CHURCH** James of 50 Parliament-street Westminster Middlesex civil engineer died 30 March 1896 at 17 Holland-park-gardens Kensington Middlesex Probate London 3 May to Alfred Frederick Church solicitor Effects £8545 12s. 1d.

**CHURCH** James of Langbain Dumfriesshire merchant died 1 January 1896 Confirmation of Adam Church and Henry Sanders drapers Soho London 4 March.

**KING-CHURCH** James Noah of 2 Southampton-street Bloomsbury Middlesex died 7 May 1896 Probate London 1 August to Giulia King-Church widow Effects £102 13s. 6d.

James Noah King-Church Death Record  
Source: National Succession Almanacue, England and Wales, 1858-1995

## CHI-CHU

DEATHS REGISTERED IN JULY, AUGUST AND SEPTEMBER, 1936.

	Age.	District.	Vol.	Page.		Age.	District.	Vol.	Page.
Chismond, Frances	69	Durban N.W.	10 a	276	Christian, John C.	88	Birmingham	6 a	144
Chisnall, Harry G.H.	58	Tendring	4 a	751	— John J.	67	Brentford	3 a	159
— Margaret	71	Ince	8 c	75	— Lily	59	Surrey N.W.	2 a	321
— Thomas	40	St. Helens	8 b	650	— William D.D.	90	Hammermith	1 a	239
Chiswell, Harriett	84	Ashby Z.	7 a	114	Christie, Ada	74	Bucklow	8 a	243
Chitman, Annie	56	Leicester	7 a	222	— Gilbert B.	40	Hertford	3 a	908
Chittenden, Herbert L.	67	Croydon	2 a	962	— Harriet V.	51	Sunderland	10 a	553
— June	0	York	9 c	813	— Judith M.	0	Hochford	4 a	583
— Leonard F.	6	W. Ashford	2 a	1100	— Phillip R.	76	Surrey N.E.	2 a	74
— May L.	21	Dover	2 a	1322	— William M.	29	Surrey S.E.	2 a	320
Chitney, Elisabeth E.S.	75	Tendring	4 a	741	Christison, George	44	Newcastle T.	10 b	71
— Henry F.W.	65	Tendring	4 a	754	Christmas, Albert F.	67	Surrey S.W.	2 a	387
Chittock, Harry	77	E. Ham	4 a	90	— Elsie M.	58	Birmingham	6 a	7
Chitty, Alan W.	0	Dartford	2 a	785	— Frederick G.	71	Fulham	1 a	274
— Arthur	64	Poplar	1 c	245	— Christodoulos, Marites	51	Panorama	1 b	57
— Charlotte	78	Lambeth	1 d	252	Christon, Charles	68	Cleveland	9 d	445
— George	81	Wandsworth	1 d	454	— James H.	66	Middlesbro'	9 d	469
— John H.V.	57	Croydon	2 a	627	Christopher, Florence	79	Surrey N.W.	2 a	344
— Thomas C.	50	Surrey N.W.	2 a	317	— John	67	Foote	5 a	250
Chivrell, Albert E.	42	Portsmouth	2 b	991	— Lucy	56	Lincoln	7 a	486
— Vera	0	Medway	2 a	905	— Matthew	88	Redruth	3 c	178
Chivers, Ada L.	65	Frane	5 c	366	Christopherson, George	60	Leicester	8 a	792
— Annie P.	60	Wells	3 c	395	Christy, Flora A.	61	Willisden	3 a	311
— Dora	51	Merthyr T.	11 a	580	Chrystal, Grace S.	24	Sudbury	4 a	872
— Edward	69	Dewsbury	9 b	383	Chubb, Agnes H.	62	Balford	8 a	279
— Frances E.	64	Woolwich	1 d	899	— Albert	65	Bradford	9 b	80
— George H.	63	Uxbridge	3 a	52	— Elisabeth E.	76	Wandsworth	1 d	455
— Gordon E.A.	15	Frane	5 c	374	— Gertrude M.	59	Brighton	2 b	322
— Henry J.	45	Dover	2 a	1315	— James E.I.	61	Edmonton	3 a	381
— Kate	31	Bath	3 c	494	— John H.	84	Bristol	6 a	184
— Samuel	61	Pontypool	11 a	123	— Lily E.J.	50	Bridport	5 a	314
Chiverton, Charles	51	Sanford	4 a	956	Chudlay, George	64	Devon Central	5 b	55
— Harold	21	Surrey S.W.	2 a	429	— Thomas G.	51	E. Ham	4 a	69
Choat, Adeline	77	Backney	1 b	328	Chugg, Florence H.	54	Upton	6 c	160
— Annie M.	74	Braintree	4 a	824	Chumley, Barbara J.	8	Emington	1 a	181
— George R.	75	Braintree	4 a	822	Chun, Wong	45	Liverpool N.	8 b	445
Choi, Sang	56	Liverpool S.	8 b	82	Church, Albin B.	57	Essex S.W.	4 a	267
Choice, Frederick	86	Hermosstle	7 a	501	— Beall L.	43	Northampton	3 b	49
Cholerton, Peter A.	0	Repton	7 b	442	— Daisy F.	48	Watford	3 a	991
— Samuel	62	Derby	7 b	540	— Edith L.	49	Bristol	6 a	167
Cholmondale, Ida S.	67	L. Wight	2 b	791	— Edith S.E.	58	Wallingbro'	3 b	125
Chopping, Arthur G.	65	St. Ives	3 b	241	— Elisabeth	79	Sunderland	10 a	515
— Michael	0	E. Ham	4 a	95	— Emily	71	Norton	5 c	472
— Peter C.	0	E. Ham	4 a	95	— Emily	90	Southwark	1 d	47
Chorley, Elisabeth A.	67	Deven Central	5 b	57	— George	84	Hertford	3 a	898
— Henry E.K.	95	Lambeth	1 d	206	— George	70	Fulham	1 a	290
— James	0	Newcastle T.	10 b	71	— Giulia G.K.	99	Holborn	1 b	399
— John R.	72	Whitehaven	10 b	644	— Gwendoline E.M.	26	Bristol	6 a	205
— Mary A.	60	Bridport	5 a	509	— Harriet A.	83	Norwich	4 b	114
— Susannah	68	Derby	7 b	541	— Thomas	50	Laton	5 b	359
Chorlton, Albert E.	46	Balford	8 d	509	— Thomas C.	82	Brentford	3 a	206
— Ellen	65	Haywood	8 c	444	— William	73	Reading	2 c	386
— John	68	Ashton	8 d	681	Churober, Albert E.	65	Lambeth	1 d	162
— Lucy J.	77	Hyde	8 a	104	— Claude B.	55	Windsor	2 c	442
Choules, William J.	70	Ruddersfield	9 a	294	— George	76	Droxford	2 c	175
Chowles, George	57	Surrey S.W.	2 a	395	— Peter A.	9	Worthing	2 b	402
Chown, Charlotte	76	Oxford	3 a	1267	Churobee, Winifred M.	43	Weston	5 c	405
— Lizzie	85	Horniton	5 b	2	Churchill, Marjorie B.	24	Stoke	6 b	207
— William E.	71	Ploughley	3 a	1210	Churchill, Carl C.	54	Weston	5 c	436
— William J.	57	Sheppey	2 a	1210	— Doreen M.J.	12	Salisbury	5 a	153
Chowns, Arthur W.	67	Horniton	5 b	11	— Elisabeth	78	Gloucester C.	6 a	350
Chrines, Edward	45	Berkhamstead	3 a	1058	— Emily A.	72	Brentford	3 a	180
Chris, Alfred V.	61	Wigan	8 c	35	— Florence	65	L. Wight	2 b	753
Christen, Peter E.	57	Norham	2 b	378	— Harry A.	66	York	9 c	841
Christensen, Axel E.	59	Bristol	6 a	35	— Henry	80	Gloucester C.	6 a	369
— Robert	0	Bull	9 d	256	— Joseph E.	68	Elham	2 a	1574
Christenson, Carl A.R.	45	Newport	11 a	202	— Mary A.	78	Lewisham	1 d	807
— Karl A.R.	45	Eastbourne	2 b	96	— Sidney	48	Bristol	6 a	119
Christian, Bernard	0	Eastbourne	2 b	96	— Thomas J.	85	Bristol	6 a	197
— Betsy	75	Barton	8 c	521	— Willie E.	69	Warwick	6 d	758
— Edward H.	87	Bourne	7 a	338	Churchman, Alice	79	Essex S.W.	4 a	150
— Eleanor E.	55	Wolverhampton	6 b	512	— Elisabeth	55	Bedford	3 b	279
— Ernest	49	Whitehaven	10 b	652	— Laurence J.	0	Lewisham	1 d	785
— Harriet S.	82	H. Bierley	9 b	11	— William	70	Worthing	2 b	422
		Liverpool N.	8 b	292	Churchouse, Frank C.	64	Leeds North	9 b	404

Death Record of Giulia Pelzer (listed as Church Giulia G. K)  
Source: Death Register, England and Wales, 1916-2007



*Highgate East Cemetery and Location of Giulia Pelzer's Grave*

On June 10, 2024, I visited, together with my daughters Laura and Inés, the Highgate East Cemetery and took these photographs:





*Photographs of Highgate East Cemetery*



Grave of Giulia Pelzer and James Noah King-Church  
On the lower tombstone it says: And four infant children, also Henry James, who died on  
9 September 1905 (buried in Austria)



Giulia Pelzer playing a guitar made by J. Guiot

Under Distinguished Patronage.

**MADAME GIULIA PELZER,**  
Late Professor at the Guildhall School of Music  
(Sister and Successor to the late Madame Sidney Prattin),  
HAS THE HONOUR TO ANNOUNCE A

**GUITAR AND MANDOLINE RECITAL**  
WITH HER PUPILS

On THURSDAY EVENING, JUNE 11th, 1905  
AT 8.30,  
AT  
**STEINWAY HALL,**  
LOWER SEYMOUR STREET, W.

THE GRAND PIANOFORTE by STEINWAY

RESERVED & NUMBERED SOFA STALLS, 7s. 6d.; RESERVED SEATS, 5s. & 3s. 6d.

Tickets may be obtained of Mr. HOGAN, Haymarket Hall, and of Messrs. GIBSON, Piccadilly,  
3 Southampton Street, Manchester Square.

SCORE OF THE  
GUITAR SOLICITORS OF AMERICA.

Two Songs  
FOR  
GUITAR

\*  
M<sup>rs</sup>. L. Moncrieff's  
**A CREOLE LOVE SONG**  
AND  
**O RIPPLING TIDE**

Accompaniments  
ARRANGED  
by  
**MADAME GIULIA PELZER**

Also arranged for Guitar  
& Mandolin, Violin, Viola and Violoncello, Piano, and by  
London  
CHAPPELL & C<sup>o</sup> 50 NEW BOND STREET, W.

Price 4/-

*L. Moncrieff*

Announcement of a guitar and mandolin concert by Madame Giulia Pelzer and her students  
Cover of 'A Creole Love Song' and 'O Rippling Tide' by Madame Giulia Pelzer (arrangements)

MADAME GIULIA PELZER.

THE late Madame SIDNEY PRATTEN died October 10, 1893, and her Sister and Successor, Madame GIULIA PELZER (Mrs. JAMES N. KING-CHURCH), continues her Profession as Teacher of the Guitar and Mandoline at 2 Southampton Street, Bloomsbury Square, London, and pupil's residence if possible.

TERMS—  
THREE TO SIX GUINEAS  
for 12 Private Lessons.



Photo: Lybth/Suzger

[Regent Street, W.]

Under Royal Patronage.

THE LATE

Mme. Sidney Pratten's

DESCRIPTIVE CATALOGUE

MUSIC FOR THE GUITAR

VOCAL AND INSTRUMENTAL.

Written and published for the use  
of her Pupils.

PRICE 1s.

AND NOW FURNISHED BY

HER SISTER AND SUCCESSOR,

Madame GIULIA PELZER.

MADAME GIULIA PELZER'S GUITAR AND MANDOLINE RECITAL, JUNE 11th, 1901.

From "THE TROUBADOUR," July 20th, 1901.

IT was a fashionable audience which assembled on Tuesday evening, June 11th, at the Steinway Hall, to appreciate a most successful Concert given by Madame Giulia Pelzer, assisted by her pupils. The Hall was well filled, and although the day had been excessively tropical, a cool atmosphere was maintained throughout the evening by means of ice artistically arranged among the palms and flowers which embellished the platform. Madame Pelzer is sister and successor to the late Madame Sidney Pratten, and the major portion of the items on the programme were compositions by that late distinguished guitarist. The proceedings opened with E. German's "Shepherd's Dance," executed by a mandoline trio consisting of Miss Brandon, Miss Beard, and Miss Swinyard. During the evening these talented ladies again appeared, Miss Brandon rendering a mandoline solo, Etudes No. 13 and 14 (De Beriot), and a duet with Miss Beard, while Miss Nellie Swinyard came forward with a mandoline solo, "Salut d'Amour" (Elgar). The Misses Griffith supplied two vocal duets, "Come with thy Lute" (Pratten) and "Comme mai passe vivre" (Pratten), to their own guitar and mandoline accompaniment. Col. Temple gave two guitar solos, 1. "Andante Pastorale" (F. Sor), 2. "Farewell to the Old Year" (Pratten), for which he received well-merited applause, while Mr. Henry D. Truscott was accorded an encore for his guitar songs, "An Old Ballad" (by desire) and "Polish Volkslied" ("Tell me now"). An excellent Spanish vocalization was given by Miss Pitt, Miss Yarrow, and Miss Lily Eckstein, who has a credit balance of intelligence in her favour, although barely 12 years of age. In addition, Miss Eckstein played a charming mandoline solo, which earned for her a distinguished service reward. Mrs. E. J. W. Gibb possesses a voice of unique range, and the delightful manière in which she interpreted, in the national tongue, Bizet's

"Habanera" (Carmen) gave satisfaction to a high degree. Mrs. Gibb furnished her own guitar accompaniment. A guitar duet was also contributed by Miss Atkinson and Miss Hetty Hamilton. The bonne bouche was of course the playing of Madame Pelzer, and at the conclusion of several guitar duets, of which "Andante Expressivo," No. 1, was certainly la première, there was a tremendous outburst of applause. A keen sense of pleasure was felt when two magnificent bouquets were presented to Madame, who at first did not notice the gift, thereby causing a little mirth.

F. H. B.

Extract from "THE LADY," June 20th, 1901.

Madame Giulia Pelzer, sister of the late Madame Sidney Pratten, and her pupils were responsible for a most enjoyable guitar and mandoline recital at the Steinway Hall on the 11th inst. Both the solo and ensemble playing were very finished and pleasing, the mandoline solos by Miss Brandon—who gave two of De Beriot's etudes—Miss Lily Eckstein, and Miss Nellie Swinyard being especially noticeable. Colonel Temple played as guitar solos Madame Pratten's "Farewell to the Old Year" and Sor's "Andante Pastorale," and Madame Pelzer won much applause for her performance of her sister's composition, "Twilight." Mr. Henry D. Truscott's traditional guitar songs were welcome contributions, and a Spanish song by the Misses Pitt, Yarrow, and Eckstein was another effective work from Madame Pratten's pen. Some guitar duets by Miss Atkinson and Miss Hetty Hamilton included Garibaldi, Indian, and military marches, and amongst the performers were the Misses Beard, Griffith, Pitt, and Mrs. E. J. W. Gibb, who sang the "Habanera" from "Carmen," and Messrs. Arthur Dipstale and F. Black.

Below, we present several clippings from the newspaper 'The Morning Post' that include various advertisements by Giulia Pelzer:

**MADAME GIULIA PELZER, Professor of the Guitar and Mandoline, has RESUMED her TEACHING at the Guildhall School of Music, and Private Lessons at No. 2, Southampton-street, Bloomsbury-square. Ladies wishing to join her Guitar and Mandoline Band at the half term should apply by letter.**

*The Morning Post, 25 October 1893*

**GUITAR AND MANDOLINE.**  
**MADAME GIULIA PELZER** (sister and successor of the late Madame Sidney Pratten) **CONTINUES** her **TEACHING** at the Guildhall School of Music, and 2, Southampton-street, Bloomsbury-square, where may be had, just published, her "Divertimento" and Study, 2s. 6d.; "Euphrosyne" and Exercises for the Left Hand, 2s. 6d.

*The Morning Post, 26 March 1896*

**GUITAR AND MANDOLINE.**  
**MADAME GIULIA PELZER** (Sister and Successor of the late Madame Sidney Pratten) **TEACHES** all **PRATTEN'S MUSIC**, the greatest collection of modern Guitar Music in Europe; lovely characteristic pieces, songs, and duets in Spanish style, &c.; easy and effective; terms and list on application. 2, Southampton-street, Bloomsbury-square.

*The Morning Post, 13 January 1900*

**PRATTEN'S STUDIO.**  
**MADAME GIULIA PELZER, Professor of the Guitar and Mandoline; 3gs. to 6gs. for 12 lessons. 2, Southampton-street, Bloomsbury. Publisher of the late Madame Sidney Pratten's music; descriptive catalogue 1s. Agents Wanted.**

*The Morning Post, 13 April 1897*

**GUITAR, MANDOLINE.—Madame GIULIA PELZER, Professor, 2, Southampton-street, Bloomsbury-square, W.C., where may be had Ferdinand Pelzer's celebrated Instruction Book for the Guitar, 5s.**

*The Morning Post, 25 May 1889*



0019

18<sup>th</sup> June 1927

London England



My dear Mrs Bickford

Thank you for your letter & postal order which I received on the 15<sup>th</sup>, it is so kind of you to make your type writer do better for my sake, I now can read it all now. I enjoy your interesting letters & papers very much you are such a clever little woman and so pretty I would love to have your portrait with Guitar & enjoy to hear you play it - I am so glad to think your hand is quite right, for I could not think how you could play with your wrist-

Page 1 of a handwritten letter from Giulia Pelzer to Vahdah Olcott-Bickford (1885-1980), famous American guitarist, dated June 18, 1924<sup>18</sup>

<sup>18</sup> The entire handwritten letter is available at (three more letters can be found): <https://digital-collections.csun.edu/digital/collection/VOBCorr/id/1501>

**Catharina Josepha Pelzer** (later Madame Sidney Pratten) was born on November 15, 1824, and was a child prodigy of the guitar. His first professional concert with his father took place in 1833, at the Kings Theatre (London).



*Lithograph of Catherina Josepha Pelzer by Charles Bagniet, 1853*

Between 1834 and 1836 she performed as a duo with the Italian guitarist Giulio Regondi (1822-1872), another child prodigy of the guitar, with whom she maintained a sincere friendship throughout her life. Her concerts and recitals inspired many people to learn to play the guitar, including Princesses Louise (Duchess of Argyll (1848-1939) and Princess of the United Kingdom (1857-1944), daughters of Queen Victoria of England, of whom she was a teacher.



Catharina Josepha Pelzer at the age of 9  
by Brown, Geo and Wagstaff, E.C.



Giulio Regondi

The musical public was, indeed, privileged at this time. The infant prodigies—Catherina Josepha Pelzer and Giulio Regondi—had met, and were brought out together. Such diminutive performers were “lost” on a large platform; so, to be seen as well as heard, they were mounted upon a table. Madame Pratten often used to speak of these days when she played duets with Regondi, whose abilities she always highly praised.

It may be interesting to add that Fraulein Pelzer played on a “Terz” guitar—a small-sized instrument.

In 1841 the Pelzer family resided in Albany Street, St. Pancras, Middlesex, in London (except Catharina) and in 1842 they went to live in Exeter, where they lived at number 6 Longbrook Street, to go back again to London, already definitively, in 1849, the year of the death of Jane Pelzer. It is in Exeter where Catharina Josepha Pelzer begins to give guitar lessons to later enter London society as a concert performer, thanks to the support of Lady John Somerset, who left her a room for classes and for intimate salon concerts, very popular at the time.

**M**ISS Pelzer—at seventeen years of age—established herself as a teacher of the guitar in Exeter. She received in that city liberal support from a fashionable *clientèle*. Perhaps the most fortunate event of her professional life occurred here. Lady John Somerset took a great fancy to the young guitariste, and persuaded her to go to London. Her ladyship gave Miss Pelzer apartments in her own residence, and introduced her to the nobility as an instructress, which soon brought her into fame.

*'Reminiscences of Madame Sidney Pratten', p. 26-27*

Catharina Josepha Pelzer artistically took the middle name and surname of her husband, Robert James Sidney Pratten (1824-1868), whom she married on September 24, 1854, after his death, since she felt a great love and admiration for him, changing her professional name to **Madame Sidney Pratten**.

Their first marital home was at 131B Oxford Street, London, later moving to a better area in Cavendish Square. It is known that in 1861 the couple resided in Welbeck Street, Marylebone, Middlesex.

**Robert James Sidney Pratten** was born on January 23, 1824, and was a famous self-taught flutist, especially recognized for having incorporated notable advances in the technique and construction of the flute to improve its sound and performance.

On 25 March 1835, at the age of 11, he made his debut as a flutist at The Theatre Royal, Dublin, performing a work called O dolce concerto, later moving to London in 1845. The Duke of Cambridge became interested in his musical gifts and sent him to Leipzig (Germany) in 1846 to study composition, where he composed his popular work *L'Espérance*, in 1847.



MR. R. SIDNEY PRATTEN  
(1854)



MDME. SIDNEY PRATTEN  
(1854)

Donnerstag den 26 November 1846.

K. K. Hof-Burgtheater.  
Was der k. k. Hof-Operntheater.

Zum ersten Male:

## Berwirrungen der Liebe.

Aufspiel in vier Aufzügen, von Weinholdstein.

---

<p><b>Personen:</b></p> <p>Comte von Mlle. — — — — — Dr. Carl de Mado.</p> <p>Baron von Kessel, Mann — — — — — Dr. Schum.</p> <p>Baron von Kessel, Frau — — — — — Frau. Geygert.</p> <p>Baron von Kessel, Tochter — — — — — F. H. Schumann.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schumann.</p> <p>Baron von Kessel, Tochter — — — — — Frau. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p>	<p><b>Personen:</b></p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p> <p>Baron von Kessel, Tochter — — — — — Dr. Schum.</p>
--	---

Das Geld geht in eine italienische Stadt.

---

Greter Eintritt und Reservirt, mit Ausnahme der k. k. Hofbühnen,  
sind heute ungültig.

Mad. Heibel ist unzufällig.

Anfang: 7 Uhr.

---

K. K. Hof-Operntheater.  
(120. Vorstellung im Abonnement für die deutsche Oper.)

## Der Mädchenraub in Venedig

Bestes romantisches Ballet in 2 Acten und 7 Bildern, erfunden und in die  
Szene geföhrt von Hrn. Anton Guerra.  
Die Musik ist von Hrn. W. Strauß, Kapellmeister bei k. k. Hofoperntheater.

**Personen:**

Herr Luchini III., erzd. — — — — — Dr. Schum.	Herr, Oberst der Cavalier Hr. von — — — — — Dr. Schum.	Herr, Oberst der Cavalier Hr. von — — — — — Dr. Schum.
Baron, Herr Schmitt — — — — — Dr. Schum.	Baron, Herr Schmitt — — — — — Dr. Schum.	Baron, Herr Schmitt — — — — — Dr. Schum.
Baron, Herr Schmitt — — — — — Dr. Schum.	Baron, Herr Schmitt — — — — — Dr. Schum.	Baron, Herr Schmitt — — — — — Dr. Schum.
Baron, Herr Schmitt — — — — — Dr. Schum.	Baron, Herr Schmitt — — — — — Dr. Schum.	Baron, Herr Schmitt — — — — — Dr. Schum.

**Academie.**

Concert für Opern, von F. W. G. Schum.

Erster Satz eines Clarinet-Quartetts mit Orchesterbegleitung, componirt und vorgesungen  
von Herrn Louis Volange.

Lied aus dem 1. Act, von Mr. Labarre, ) vorgesungen von Herrn Negroul.

Lied aus dem 2. Act, von Mr. Labarre, ) vorgesungen von Herrn Negroul.

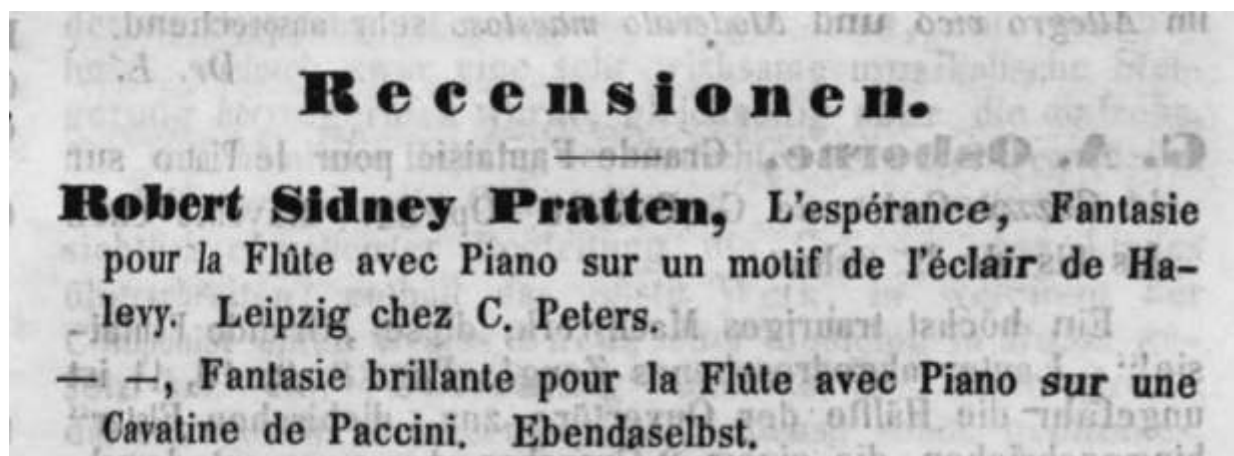
Fantasie für die Flöte, über die Worte des „Wald“, componirt von Michelson, vorgesungen  
von Mr. Robert Sidney Pratten.

Fantasie über die Worte des „Wald“, für das Clarinet componirt und vorgesungen von Herrn  
Louis Volange.

Derselbe ist krank.

Anfang: 7 Uhr.

Announcement of a Robert James Sidney Pratten Concert on November 26, 1846

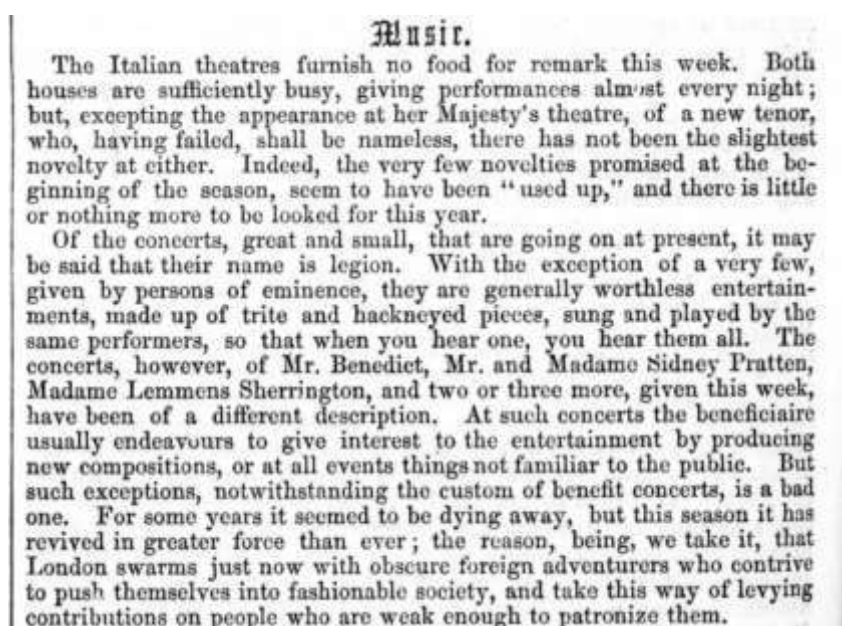


*Robert James Sidney Pratten's Concert Announcement  
Berliner Musikzeitung, July 7, 1847*

In 1848 he returned to London, where he appeared as principal flutist in various orchestras, including The Royal Italian Opera House, The English Opera, The Sacred Harmonic, The Philharmonic and The Theatre Royal, in which he stood out for his powerful sound and brilliant execution of the works.

However, given his practically self-taught character, except for the time spent in Leipzig and concerned about his lack of training, he decided to take lessons in music theory and counterpoint with the famous composer, orchestra director and cellist Charles Lucas (1808-1869).

As we have mentioned before, Robert James Sidney Pratten and Catharina Josepha Pelzer were married on September 27, 1854. The couple performed works together on many occasions, much to the delight of music lovers. They formed a very happy marriage, loved and admired by all their friends and students and they were very close all their lives, until the sad death of Robert James Sidney Pratten in 1868.



*Madame Sidney Pratten and Robert James Sidney Pratten Concert Announcement  
Fuente: The Spectator, 23 de junio de 1860*

As an anecdote, we will point out that Catharina Josepha Pelzer suffered, at times, from stage fright (like her father Ferdinand Pelzer) and that, to calm her nerves, her husband sat in the front row of the auditorium and, gently and discreetly, marked the rhythm of the work she was playing. Also, to help her with this problem, they used to play duets together for flute and guitar.

During his lifetime, Robert James Sidney Pratten wrote several publications for the flute, special studies for the diatonic flute of Siccama and for his own perfected instrument, as well as various arrangements of operatic airs.

Page 20

1854. Marriage solemnized at *St. Paul's Church* in the *District of St. Mark's, Maryland* in the County of *Washington*

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the Time of Marriage.	Father's Name and Surname.	Rank or Profession at Time.
39	September 27, 1854	Robert Sidney Pratten Catharina Josepha Pelzer	24 24	Bachelor Spinster	Professor Music	No. 10 Robert Street Hampstead Road London Road St. John's Wood	Stephen Pratten Ferdinand Pelzer	Professor Music Professor Music

Marrd in the *St. Paul's Church* according to the Rites and Ceremonies of the Established Church, by *License* or other *Authority* by me, *Henry St. Maddock, Incumbent of St. Paul's*

This Marriage was solemnized between us, *Robert Sidney Pratten* and *Catharina Josepha Pelzer* in the Presence of us, *John Oakes* and *Edgar Spence*

Madame Sidney Pratten's Marriage Registration  
Source: Church of England Marriages and Admonitions, London, 1754-1938

Page 162

BAPTISM solemnized in the Parish of *St. Philip & Jacob*  
in the County of *Worcest.* in the Year 1824

When Baptized.	Child's Christian Name.	Parent's Name.		Abode.	Quality, Trade, or Profession.	By whom the Ceremony was performed.
		Christian	Surname.			
1824 15 <sup>th</sup> of February No. 1179	William Sidney Son of	Stephen	Pratten	St. Philip's	Junior	W Day Vicar
15 <sup>th</sup> of February No. 1190	Robert James	Stephen	Pratten	St. Philip's	Junior	W Day Vicar
22 <sup>nd</sup> of February No. 1191	Charles William Son of	Charles Rosal	Stoch	Castle Precincts	Shoemaker	W Day Vicar

Baptismal Certificate of Robert James Sidney Pratten  
Source: Church of England Baptisms, Bristol, 1813-1822

On 22 November 1867, during a performance of 'Elijah', at Exeter Hall, he began to feel ill and, although hardly standing, he finished playing the 'obbligato' of 'O Rest in the Lord', as fantastically fine as ever, but he could not continue and was forced to be assisted and leave the orchestra.

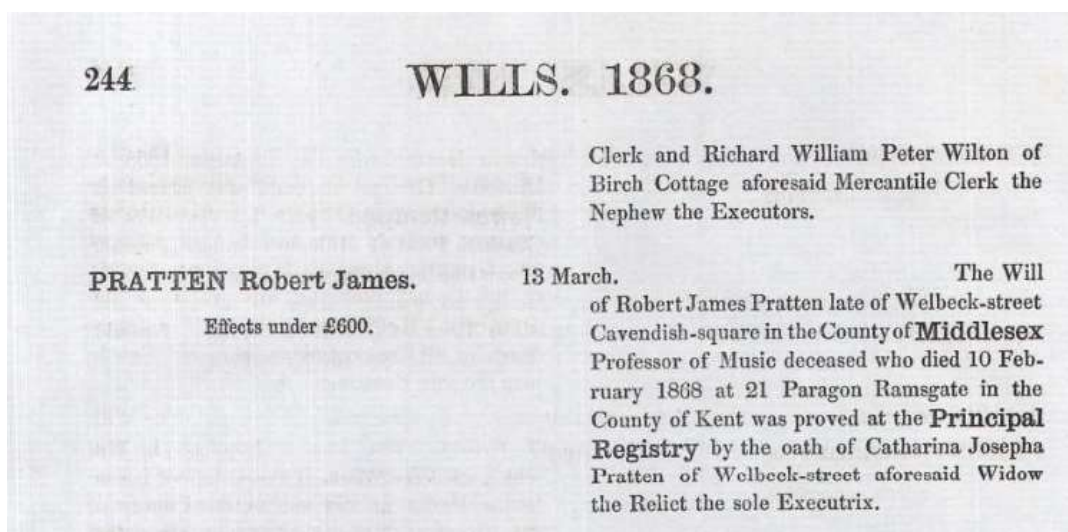
Robert James Sidney Pratten died shortly afterwards on 10 February 1868 at Ramsgate General Hospital in London and was buried on 12 February at Ramsgate St. George Church, Kent.

The undermentioned Houses are situate within the Boundaries of the

Page 207	Parish (or Township) of	City or Municipal Borough of	Municipal Ward of	Parliamentary Borough of	Town of	Hamlet or Tything, &c. of	Ecclesiastical District of	Whether Black or Dead and Death
	Marylebone		Welbeck Place	Gray Abode			St. George	
No. of Houses	Rank, Street, No., and No. or Name of House	House No. in Street	Name and Surname of each Person	Relation to Head of Family	Condition	Age of	Rank, Profession, or Occupation	Where Born
	106 35 Welbeck Street 1		Ellen Biggs	Servant	Mar	17		St. Andrew, Banbury
			Samuel H. Es	Son	Mar	17	Cholera	Do do
			Elizabeth Es	Servant	Mar	9	Do	Do do
			Isaac Brown	Cook	Mar	21	Domestic Servant	Wiltshire
			Ellen Lyons	Domestic	Mar	22	Do	St. Andrew, Banbury
			Gracy Ann Clark	Head	Mar	22		Huff. Banbury
			Gracy Es	Son	Mar	22	Shoe Maker	Do Wiltshire
			Eliza Es	Servant	Mar	15	Do	Do Wiltshire
			John Es	Son	Mar	15	Drillmaker	Do Wiltshire
			Joseph Es	Son	Mar	15	Drillmaker	Do Wiltshire
			Catharina Es	Wife	Mar	41	Secretary Managing Clerk	Do Wiltshire
			James Es	Servant	Mar	17	Domestic Servant	Kent, Woolwich
	107 36 Welbeck Street 1		Henry Brasswell	Head	Mar	69	Commissioner	Huff. Reading
			Ann Es	Wife	Mar	65		Huff. Reading
			Catharina Braschley	Servant	Mar	19	Domestic Servant	Huff. Reading
			Henry Braschley	Servant	Mar	5		Huff. Reading
	108 37 Welbeck Street 1		Samuel Brasswell	Head	Mar	28	Commissioner	Huff. Reading
			Anna Es	Wife	Mar	20		Huff. Reading
			Elizabeth Bankins	Servant	Mar	20		Huff. Reading
			Richard Braschley	Servant	Mar	2		Huff. Reading
			James Es	Servant	Mar	19	General Servant	Do do
	109		Richard Pratten	Head	Mar	35	Composer of Music	Italy, Turin
	110 38 Welbeck Street 1		Richard Pratten	Head	Mar	36	Professor of the Flute	Germany, Berlin
			Catharina Es	Wife	Mar	24		Germany, Berlin
			Augusta Thomson	Servant	Mar	25	Vocalist	Glasgow
Total of Houses	24		Total of Males and Females		18	17		

Exp - Street 15.

Family home of Robert James Sidney Pratten and Catharina Josepha Pelzer in Welbeck Street, Cavendish Square  
Source: 1861 Census of England



Record of the Death of Robert James Sidney Pratten  
Source: National Succession Almanac, England and Wales, 1858-1955



BURIALS in the Parish of <i>Ramsgate</i> in the County of <i>Kent</i> in the Year 1868				
Name	Abode	When buried.	Age.	By whom the Ceremony was performed.
<i>Mary Stevens</i>	<i>Belmont Place</i>	<i>Jan 26</i>	<i>82</i>	<i>G. Bousquet</i>
No. 1897.				
<i>James Higgins</i>	<i>Charlotte Court</i>	<i>Jan 26</i>	<i>Inf.</i>	<i>G. Bousquet</i>
No. 1898.				
<i>Sophia Read</i>	<i>Cliff St</i>	<i>Jan 28</i>	<i>63</i>	<i>G. Bousquet</i>
No. 1899.				

BURIALS in the Parish of <i>Ramsgate</i> in the County of <i>Kent</i> in the Year 1868.				
Name	Abode	When buried.	Age.	By whom the Ceremony was performed.
<i>Louisa Jane Palmer</i>	<i>St. James St</i>	<i>Feb 2</i>	<i>1</i>	<i>G. Bousquet</i>
No. 1905.				
<i>Mary Ann Clinton</i>	<i>Camden Cottage</i>	<i>Feb 5</i>	<i>8</i>	<i>G. Bousquet</i>
No. 1906.				
<i>Robert Sidney Pratten</i>	<i>Paragon</i>	<i>Feb 12</i>	<i>44</i>	<i>G. Bousquet</i>
No. 1907.				

July 1868								March 1868							
NAMES	When Buried	Age	Birth Date	Death Date	Year in Year	Letter	Remarks	NAMES	When Buried	Age	Birth Date	Death Date	Year in Year	Letter	Remarks
<i>Ann Dyke</i>	<i>7</i>	<i>30</i>	<i>11</i>	<i>5 1/2</i>	<i>2</i>	<i>0</i>	<i>5 feet south of St. George's Church</i>	<i>Maria Dyke</i>	<i>11</i>	<i>74</i>	<i>4 1/2</i>				
<i>John Parker</i>	<i>30</i>	<i>69</i>						<i>John Hill</i>	<i>14</i>	<i>83</i>					
<i>Jessie Hale</i>	<i>31</i>	<i>1</i>	<i>4 1/2</i>					<i>Edward Long</i>	<i>20</i>	<i>63</i>	<i>7 1/2</i>				
<i>Annella Robinson</i>	<i>2</i>	<i>72</i>	<i>7 1/2</i>					<i>Elizabeth Collins</i>	<i>21</i>	<i>68</i>	<i>5 1/2</i>				
<i>Louisa J. Palmer</i>	<i>2</i>	<i>1</i>	<i>4 1/2</i>					<i>Christina Gray</i>	<i>7</i>	<i>22</i>	<i>4 1/2</i>	<i>1 1/2</i>			
<i>Mary A. Clinton</i>	<i>5</i>	<i>8</i>	<i>8 1/2</i>					<i>Anna Hudson</i>	<i>7</i>	<i>24</i>	<i>4 1/2</i>	<i>1 1/2</i>			<i>See above - see book 1868</i>
<i>Robert Pratten</i>	<i>12</i>	<i>44</i>	<i>5 1/2</i>				<i>See above - see book 1868</i>	<i>Mary Long</i>	<i>24</i>	<i>70</i>	<i>5 1/2</i>				

Burial Records of Robert James Sidney Pratten  
(Facilitated by St. George Church in Ramsgate, Kent, whom I thank for their collaboration)

**Deaths.**

ASKEW—On the 10th inst., at Castle-hills, Berwick-upon-Tweed, Hugh Bertram Askew, Esq., aged 85.

DROUGHT—On the 11th inst., George Wm. F. Drought, Esq., J.P., King's County.

DUMBLETON—On the 11th inst., at Denham House, Totteridge, Herts, Mr. James Dumbleton, aged 82.

M'EWAN—On the 10th inst., at Bordeaux, Jas. M'Ewan, Esq., Australian merchant, London.

PRATTEN—On the 10th inst., at Ramsgate, Robert Sidney Pratten, Esq., of 28, Welbeck-street, Cavendish-square, London.

TASWELL—On the 10th inst., at St. Martin's, Canterbury, George M. Taswell, Esq., aged 83.

WHITE—On the 12th inst., at Mornington-place, Hampstead-road, the Rev. Arnold White, aged 75.

ANDREWS,

News of the Passing of Robert James Sidney Pratten  
Source: The Sun, 13 February 1968



*Madame Sidney Pratten (1867)  
Courtesy of Classical Guitar Centre Ltd*



Robert James Sidney Pratten (1862)  
(image property of National Portrait Gallery)



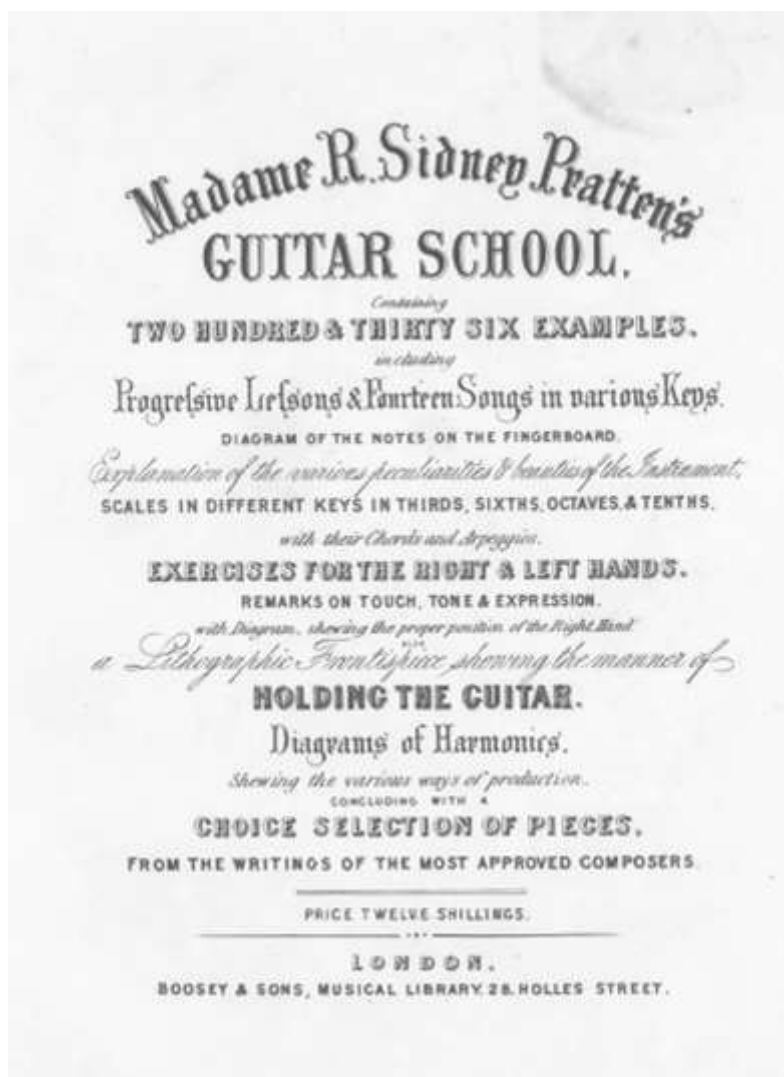
Robert James Sidney Pratten  
(image property of National Portrait Gallery)

The death of her husband was very sad and painful for Catharina Josepha Pelzer. It is remembered a phrase of her that appears in the book '**Reminiscences of Madame Sidney Pratten**', written in 1899 by Frank Mott Harrison (1866-1945) in which she points out that '*her years of marriage were like being in heaven, but on earth*'.

For the next three years she did not perform in public (although with some exceptions) or publish any plays.

In 1872 she decided, together with her sister Giulia Pelzer, to establish her own guitar school in Southampton Street (Bloomsbury Square) in London.

During her lifetime she published several works of a didactic nature. In 1859 she published **Guitar School** (perhaps her most complete teaching work) composed of 236 exercises and studies, including progressive exercises, diagrams, exercises for both hands, arrangements, studies and works by various composers.



Cover of 'Guitar School'

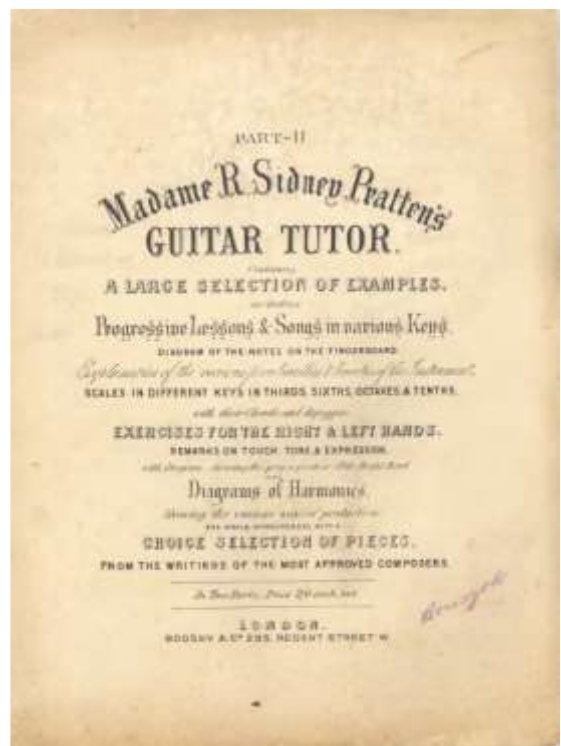
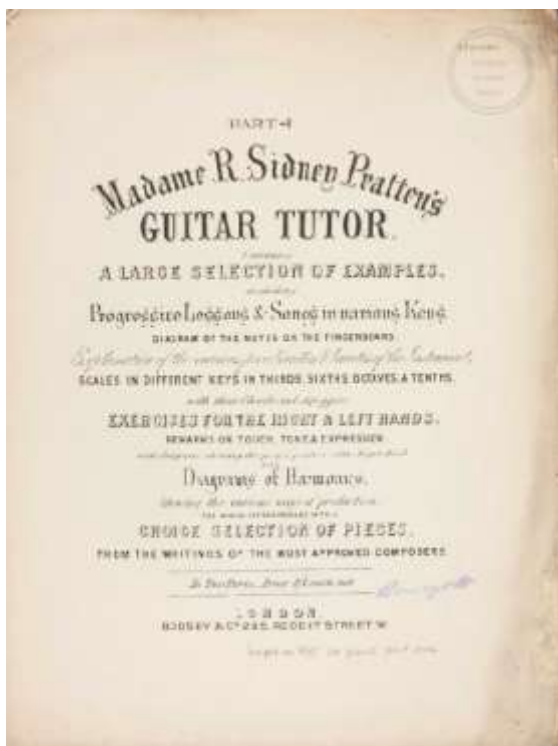
But she soon realized that this book was too demanding for beginners. Thus, highly concerned about enabling all guitar fans to enjoy it and aware that many people either did not have enough skill to play it or, simply, did not have the necessary time for its practice, she brought to light various publications, among which is a manual called '**Learning the Guitar Simplified**', published in 1874, which was quite successful at the time and includes arrangements and minor works for the practice of the guitar (alone and with voice), as well as some works by recognized authors.

The manual included simple exercises, each followed by an easy-to-play work, along with diagrams and corresponding annotations of fingering and the position of the fingers on the neck and frets, all this to facilitate student learning.

In 1881, and in two volumes, she published '**The Guitar Tutor**', which contained exercises and technical studies, arrangements, examples and works by various authors, especially Fernando Sor (1778 - 1839) and Mauro Giuliani, two of her favorite composers.

Madame Pratten found, when she commenced teaching the guitar, that the amateur pupil was not inclined to devote sufficient study to the instrument to gain the necessary technique to grapple with the difficulties of the music of the classic authors for the guitar. The works of Giuliani and Sor, Legnani, Nüske and Schulz were beyond the powers of the average student. She therefore commenced to produce some suitable pieces for her pupils. These pieces require no commendation from my pen, their own reputation is sufficient, for what guitar player has not discovered their worth?

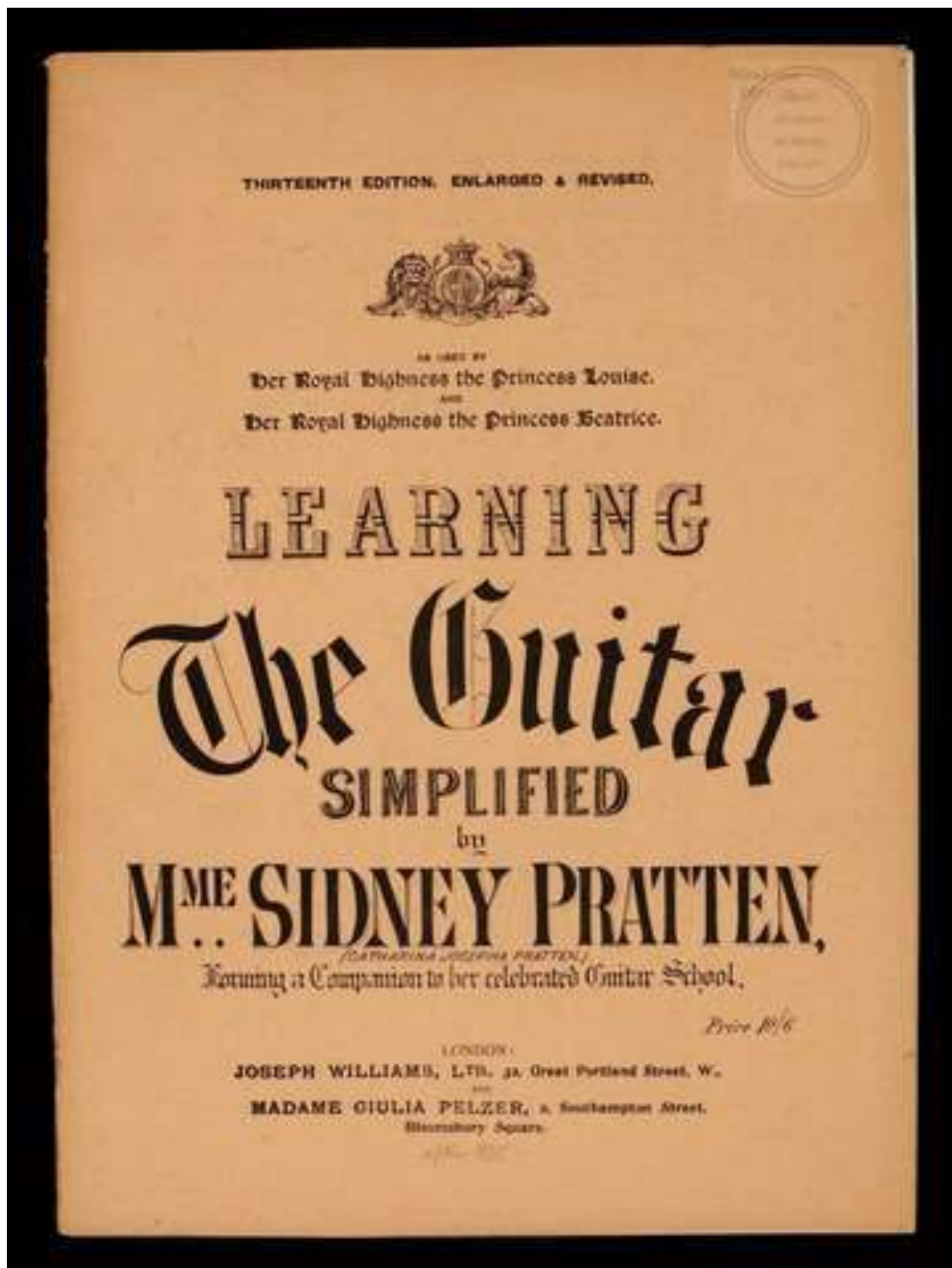
*'Reminiscences of Madame Sidney Pratten', p. 58-59*



Covers of 'Guitar Tutor' (Part I and Part II)

She also suggested to her students, to prevent the strings of the guitar from breaking, that the note Mi of the sixth string be lowered one tone (Re), a change that she also applied when she played the guitar alone, pointing out that the notes produced a better vibration and a better tone.

In another of her didactic publications, called '**Colored Diagrams of the Notes of the Fingerboard of the Guitar**', she used colors to identify each note in the diatonic scale and allow a more pleasant learning of the notes and their positions to the student.



Cover of 'Learning The Guitar Simplified'

Nº 1. IN COMMON KEY.  
WITH HARMONIC DIAGRAM ADDED.

Nº 2. IN E MAJOR.  
WITH HARMONIC DIAGRAM ADDED.

# COLORED DIAGRAMS of THE NOTES ON THE FINGER BOARD OF THE Guitar

Designed by her talented Pupil  
**MRS GRATTEN BELLEW**  
From Diagrams in  
**MME PRATTEN'S CELEBRATED BOOK**

**Learning the Guitar Simplified**  
*Price, Half a Guinea.*  
FOR FURTHER FACILITATING THE STUDY & KNOWLEDGE  
OF THE VARIOUS POSITIONS AS ILLUSTRATED IN THE ABOVE BOOK

By  
**MADAME SIDNEY PRATTEN**

Instructress to Her Royal Highness  
**THE PRINCESS LOUISE.**

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*Price 5/ each.*

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Being Complete Instructions for Modern Guitar Playing in the Common Key  
and her best Work LEARNING THE GUITAR SIMPLIFIED, Price 1/6  
FORMING A KEY AND COMPANION TO THE ABOVE.  
M<sup>me</sup> SIDNEY PRATTEN'S COMPLETE & DESCRIPTIVE CATALOGUE OF VOCAL & INSTRUMENTAL GUITAR MUSIC,  
May be had on Application, Price 1/.*

Cover of 'Colored Diagrams of the Notes of the Fingerboard of the Guitar'


make these drawings to show how the strings should be put on.

First make a knot at the end of the string, and put it in at the bridge where the pegs are

Then carry the string with the right hand and thread it through thus:

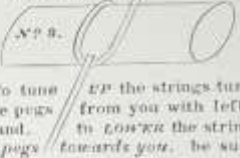


N° 1.




N° 2.

Then draw the end under as above, and draw the string down tightly and



N° 3.

hold it up with right hand while the left hand turns the peg of the machine up.



N° 4.

This diagram applies to the little & gut string being thinner - two twists under and a loop or double knot to prevent it jumping out at the bottom.

To tune the pegs from you with left hand. If the strings turn to *low* the strings turn pegs towards you. be sure also to turn all the pegs the same way for up, and the reverse way for down.

The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

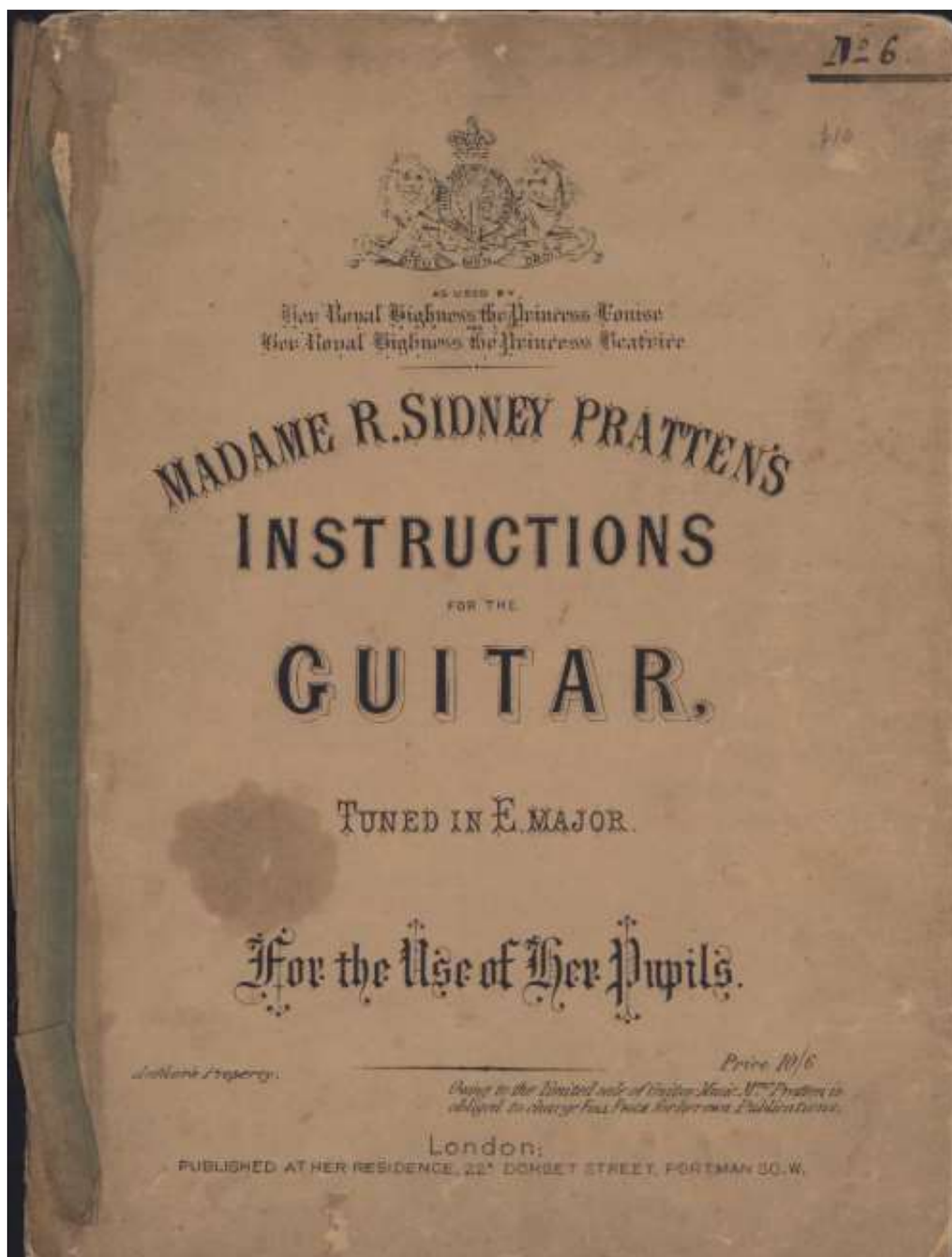
Unless playing with other instruments, for my own playing, I generally tune my Guitar a whole note lower, as above suggested, by that means the strings vibrate better and a more sympathetic tone is produced. See page 4, N° 15?

Learning the Guitar simplified by M<sup>me</sup> SIDNEY PRATTEN.

Page of 'Learning the Guitar Simplified'



Also, and as a curiosity, we will say that she was a great defender of the tuning of the guitar in E major (in fact, she composed many works in this key), as evidenced by her publication in 1882 of '**Instructions for the Guitar Tuned in E Major**', which includes arrangements and minor works for the practice of the guitar in this key (surely she got this idea from the method that, with the same title, her father, Ferdinand Pelzer, had published years earlier).



Cover of 'Instructions for the Guitar Tuned in E Major'

In addition to the guitar, which was evidently her main instrument, she also devoted herself (especially at the teaching level) to the English concertina, invented by Sir Charles Wheatstone (1802-1875) in 1829 and the gigelira, a type of xylophone.



*English concertina*



*Gigelira*

Madame Sidney Pratten was the teacher of Frank Mott Harrison (writer and editor), who on the death of his teacher dedicated to her a wonderful book, quoted above, whose reading I highly recommend, called 'Reminiscences of Madame Sidney Pratten' (1899) and Ernest Shand.

She was also a teacher, in addition to many students, of some illustrious and well-known characters, like those already mentioned the daughters of Queen Victoria, Princesses Louise and Beatrice, dedicating to the first of them her work '*The Princess Louise, Op. 70*', for piano and guitar and doctors Walter James Leckie (1846-1925) [close friend and later student of Francisco Tárrega (1852-1909)] and John Lindsay Leckie (1844-1900)<sup>19</sup>. To the latter she dedicated her works 'Sadness', Op. 91, 'A Lost Love', Op. 92 and 'A Lament', Op. 93, while to Dr. Walter James Leckie she dedicated her works Hungarian March, Op. 58, Progressive Preludes and Pieces for Guitar and Dance of the Witches, Op. 83.



*Princess Louise*

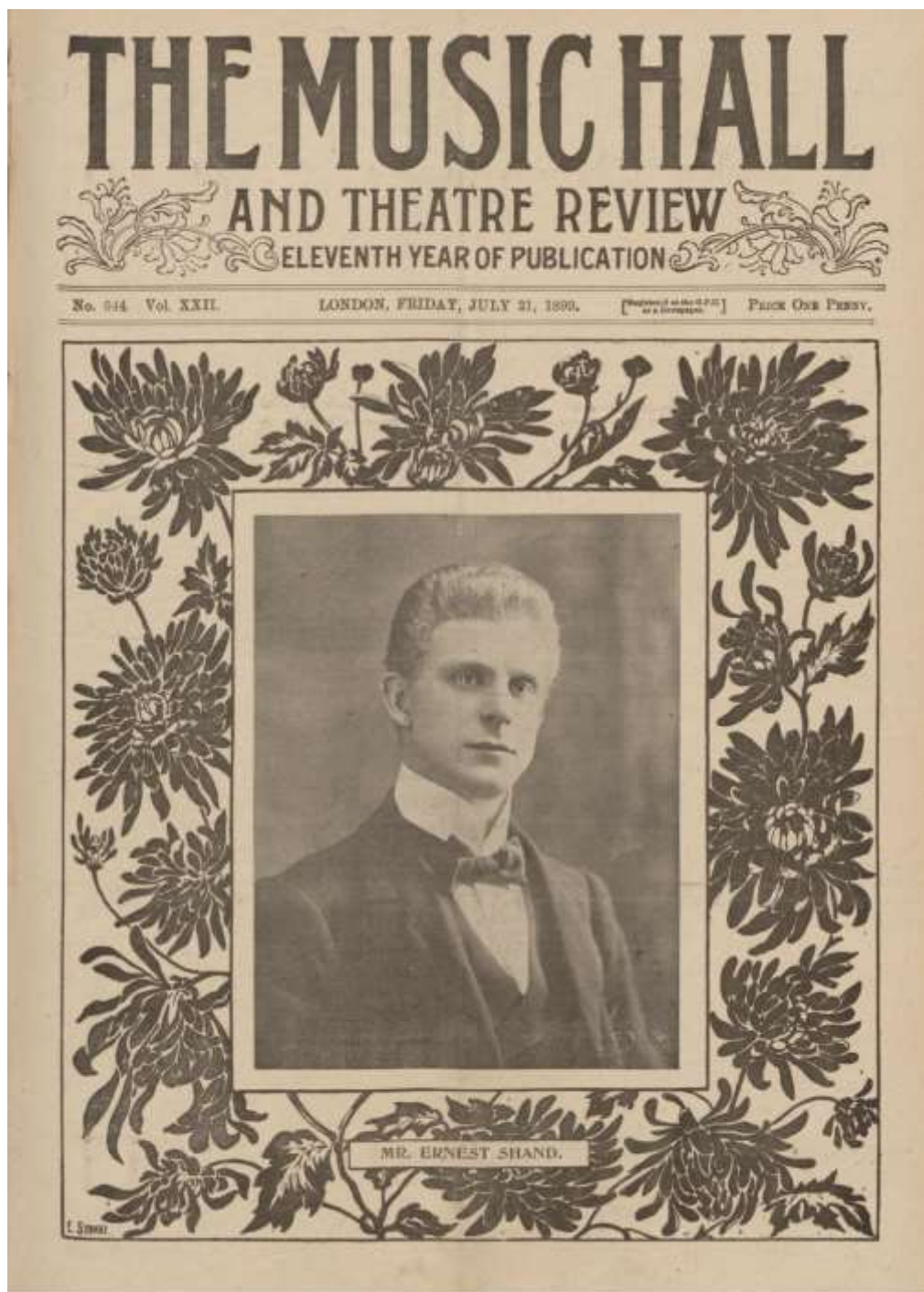


*Princess Beatriz*

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<sup>19</sup> It is credited that Madame Sidney Pratten and Francisco Tárrega knew each other and that they professed mutual admiration. In 1881 they shared a concert in London.



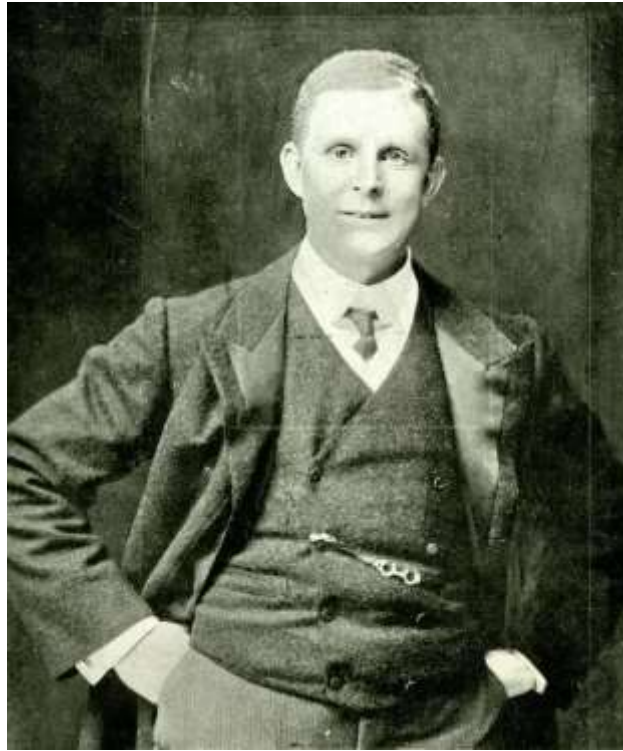


Cover of *The Music Hall and Theatre Review*,<sup>20</sup> July 21, 1899

From that day they maintained a close and lasting friendship until the death in 1895 of Madame Sidney Pratten, who edited some of his works. In fact, Ernest Shand became one of the main sponsors of the book *Reminiscences of Madame Sidney Pratten*, written by Frank Mott Harrison in 1899, already mentioned and his Funeral March, Op. 89, is dedicated to the death of Madame Sidney Pratten in 1895.

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<sup>20</sup> The *Music Hall and Theatre Review* began publication on 6 April 1889, with the last issue published on 5 September 1912.



Ernest Shand  
(image property of John Barrett Collection)

In the same year Ernest Shand was appointed a member of the Board of Examiners of the Guild of Violinists in London and in early 1896 of its Senate.

Ernest Shand's guitar work comprises a wide range of music, including salon works, variations, fantasies, songs, chamber music, piano works, transcriptions, and pedagogical works). His last work: Introduction et Chanson, was published in 1911.

In order for us to understand Ernest Shand's guitar level, here is a review from the 'Newcastle Evening Chronicle' of March 3, 1893, that places Ernest Shand on a par with the great virtuoso Giulio Regondi: "*Shand is a consummate artist on the guitar. Since the time of Regondi, few have accomplished wonders with that difficult but delicious instrument as Shand did.*"

Despite his success as a composer and guitarist, Ernest Shand devoted himself mainly to performing as a comedian in music halls (since 1886) and only in the last years of his life (in 1918 he moved to Birmingham), encouraged by his wife and friends, did he devote himself to playing the guitar professionally.

We must remember that, in the second half of the nineteenth century, in England, it was mostly women who practiced the guitar, with men dedicating themselves, where appropriate, to teaching it.

Some of Ernest Shand's public domain works<sup>21</sup> include the following:

- Andante Expressivo, Op. 60.  
[https://imslp.org/wiki/Andante\\_Expressivo%2C\\_Op.60\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Andante_Expressivo%2C_Op.60_(Shand%2C_Ernest))

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<sup>21</sup> Other works in the public domain can be found at: [https://imslp.org/wiki/Category:Shand,\\_Ernest](https://imslp.org/wiki/Category:Shand,_Ernest)

- La Danse des Nymphes, Op. 205.  
[https://imslp.org/wiki/La\\_Danse\\_des\\_Nymphes%2C\\_Op.205\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/La_Danse_des_Nymphes%2C_Op.205_(Shand%2C_Ernest))
- Improved Method for the Guitar, Op. 100.  
[https://imslp.org/wiki/Improved\\_Method\\_for\\_the\\_Guitar%2C\\_Op.100\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Improved_Method_for_the_Guitar%2C_Op.100_(Shand%2C_Ernest))
- Morceau Lyrique, Op. 97.  
[https://imslp.org/wiki/Morceau\\_lyrique%2C\\_Op.97\\_\(Shand%2C\\_Ernest\)](https://imslp.org/wiki/Morceau_lyrique%2C_Op.97_(Shand%2C_Ernest))

Ernest Shand died on 28 November 1924 in Birmingham.



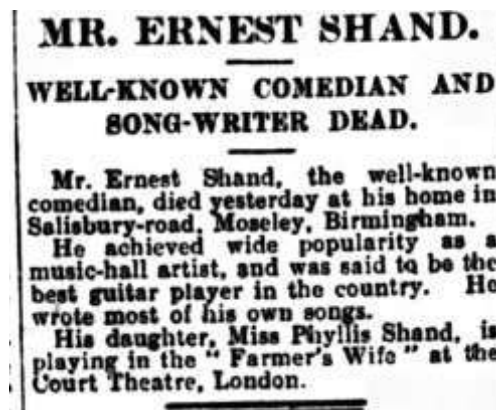
*Ernst Shand as comedian and stage actor  
(image property of National Portrait Gallery)*



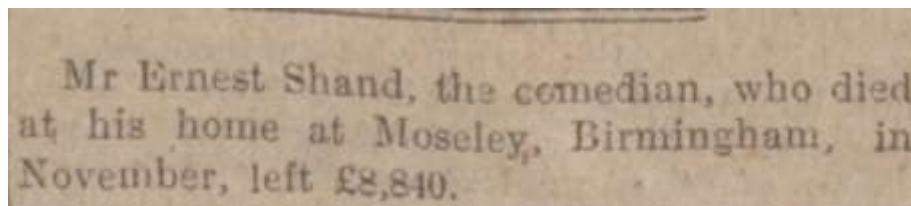
Advertisement for Ernest Shand's return to the Tivoli Theatre.

**WATSON** Ernest otherwise Ernest William or **SHAND** Ernest of 140 Salisbury-road Moseley **Birmingham** died 28 November 1924 Administration (with Will) **Birmingham** 9 January to Louisa Nellie Watson widow. Effects £8830 11s. 7d.

Ernest Shand Death Registration  
Source: National Succession Almanac, England and Wales, 1858-1995.



Ernest Shand's obituary  
Source: Sunday Dispatch, 30 November 1924

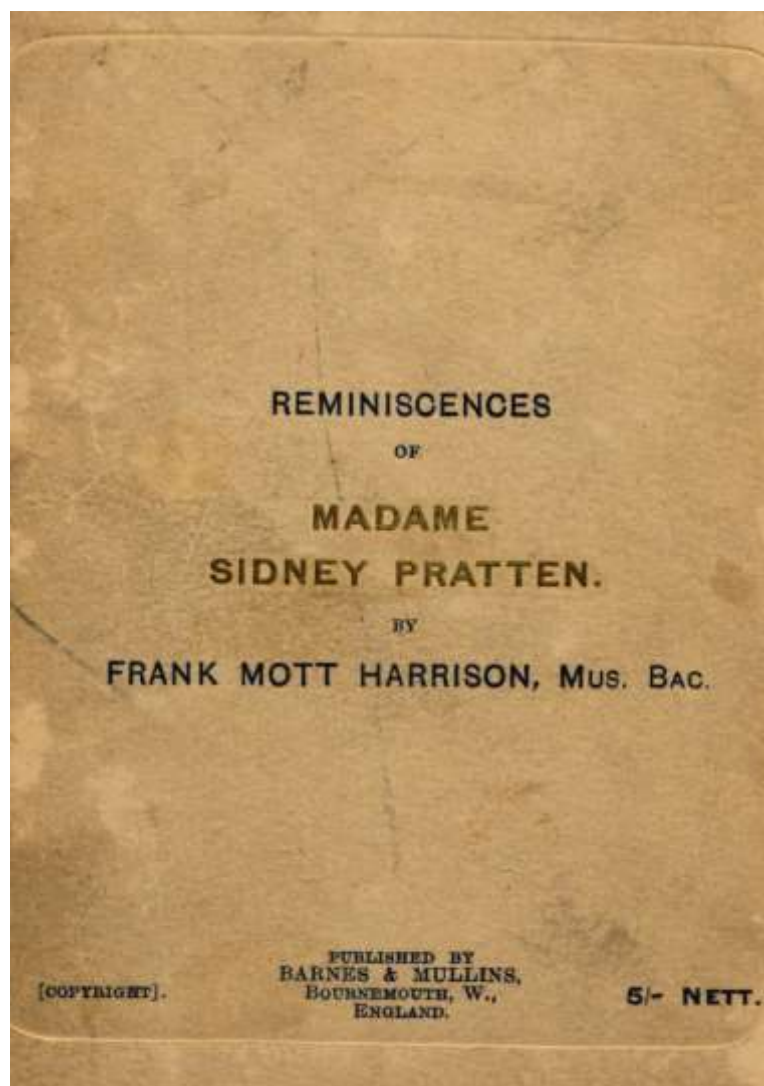


Ernest Shand's obituary  
Source: Western Daily Press, 27 January 1925

**Frank Mott Harrison**<sup>22</sup> was a writer, journalist and editor, as well as owner of a musical instrument shop in Brighton, a close friend and pupil of Madame Sidney Pratten. His wife was Alice Mary Pegg (1872–1959), whose father was Madame Sidney Pratten's personal secretary during the last years of her life.

The importance of Frank Mott Harrison in the life of Madame Sidney Pratten is undeniable, not in vain was the author, as we have already pointed out, of the book 'Reminiscences of Madame Sidney Pratten' (1899) and, in addition, he personally took care of everything necessary to manage the funeral and burial of Madame Sidney Pratten in Brompton Cemetery in London.

The book had its origin in a series of articles that Frank Mott Harrison published during 1897 and 1898 in 'The Troubadour' (a newspaper of the time) and that immediately enjoyed the sympathy of the readers.



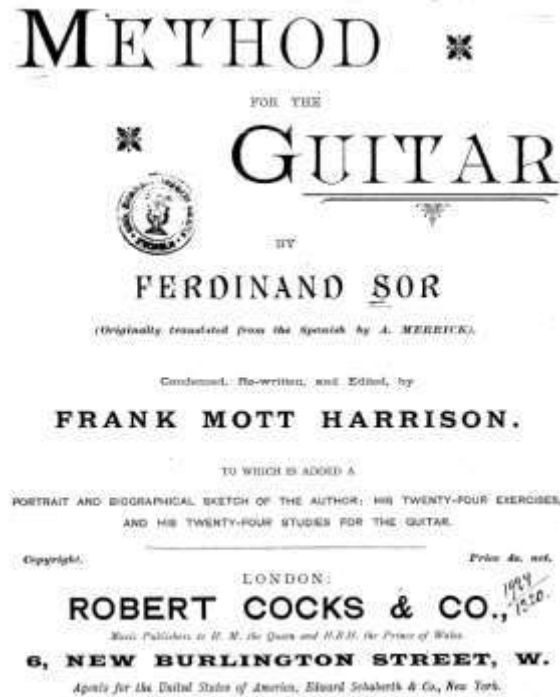
Cover of 'Reminiscences of Madame Sidney Pratten' (1899)

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<sup>22</sup> Although the exact date of birth in 1866 is not known, it is accredited that he was baptized on April 1, in St. Nicholas (Brighton).

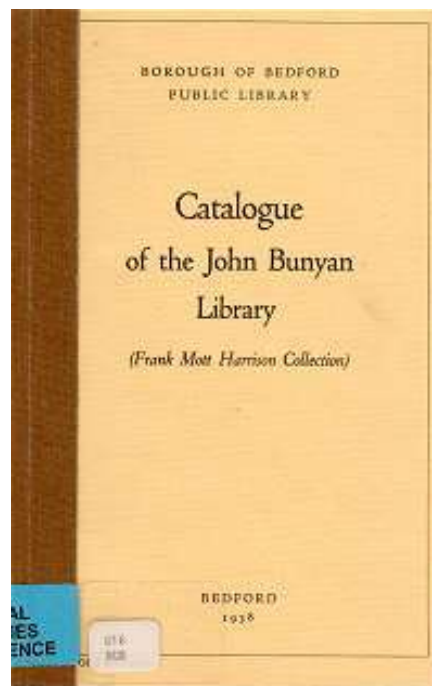
<https://www.myheritage.es/research/collection-30042/inglaterra-nacimientos-y-bautismos-1538-1975?s=628149011&itemId=34209001-&action=showRecord&recordTitle=Frank+Mott+Harrison>





Cover of 'Fernando Sor's guitar method'  
edited by Frank Mott Harrison in 1897

Practically nothing is known about the life of Frank Mott Harrison, except for what has already been mentioned and for the enormous success at the time of his book 'John Bunyan. A Story of his Life' and for the substantial donation he made on 29 September 1938, to the mayor, councilors and burghers of the Bedford district of his collection of over 800 volumes of writings by and about John Bunyan<sup>23</sup> and which is now available to the public at the Bedford Public Library.



Cover of the 'Catalogue of the John Bunyan Library'

<sup>23</sup> John Bunyan (1628–1688) was an English writer and preacher famous for his novel *The Pilgrim's Progress* (1678).

Frank Mott Harrison dedicated a poem to some of the works of his teacher and friend that we present below<sup>24</sup>:

. TO .

## Mme. Sidney Pratten,

*Whose charming compositions for the Guitar, tell, in  
their own peculiar language, many a tale—*

Of "ELFIN'S REVELS," and of hob-goblin intrusions,  
Of strange imaginations, of curious delusions.  
The "DANCE OF THE WITCHES"—a "DANSE FANTAS-  
TIQUE,"

The "SPANISH DANCE"—a dance most realistic.  
Pretty little "QUEEN MAB" and hideous "PUCK" we find  
Are skilfully portrayed by thy poetic mind.

The sky we see with dark clouds overcast,  
And stormy "RAIN" in torrents pouring fast ;  
And then, as though by magic skill—to everyone's delight  
The scene at thy command is adorn'd with "SUNSHINE,"  
bright.

Thou tellest tales of "ALICE" and of sweet "VIOLET,"  
Which are in strange contrast to the tale of the  
"COQUETTE."

At times thou art "WEARY," and seem'st "FORGOTTEN,"—  
And yet, surely, thou can'st not be so, often ?

To thy departed "TREUE LIEBE"—when lost in  
"REVERIE"

We seem to hear thy notes exclaim— "I'm still  
"DREAMING OF THEE."

By "A LAMENT" and "SADNESS," and filled with many  
fears

Through the "ABSENCE" of "A LOST LOVE"—thou wast  
brought to "TEARS."

We hear at "EVENTIDE" thy sweet "EVENING SONG"  
Wafted through the "TWILIGHT" and echoing along—  
To the far-off realms of space, to the star-lit land so bright,  
Where 'tis lost to human ear in the soft beams of  
"MOONLIGHT."

From the land of the Guitar, and the home of the  
"SERENADE,"

"A SPANISH ROMANCE" is briefly told of gallant knight  
and maid.

\* \* \* \* \*

Then solemn thoughts our minds inspire, when at the  
midnight hour we hear

Mournful strains from thy Guitar, as thou bid'st "FARE-  
WELL TO THE OLD YEAR."

When o'er the world of Fancy with thee our hearts may  
roam,

Thou bringest us back from "DREAMLAND" to "HOME  
SWEET HOME."

FRANK MOTT HARRISON.

*Brighton, June 6th, 1890.*

The words in capitals are the titles of the various compositions  
by the gifted composer, MADAME SIDNEY PRATTEN.—F.M.H.

<sup>24</sup> 'Reminiscences of Madame Sidney Pratten' (1899).

In the same way, Madame Sidney Pratten, in her letters sent to Frank Mott Harrison, commented on the way and manner in which she had been inspired to compose some of his works, as well as other aspects of her personality and enormous sensitivity, whose content we present below for your interest<sup>25</sup>:

## Appendix.

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The following letters will convey to those readers who were not in correspondence with the late Madame Sidney Pratten an idea of her mode of expression and of her enthusiasm. In fact, her letters always showed her temperament at the time of writing. In some it is easy to trace the light happy heart—while others give vent to a dreamy sentiment which often possessed her when suffering from trouble or fatigue :—

### I. HER COMPOSITIONS.

“I did nothing original in the way of composing until my 19th Divertissement—then came ‘Tears’ and ‘Lord Raglan’; then the ‘Serenade’; then ‘Absence’; and then I went on until my husband died. . . . After that my composing powers were blank for a long time. Then I suddenly began a different style — left off variations and begun ‘Sensucht’ and ‘Weary’ and so on, until my moods changed from sad to gay, with my little stories; and that was caused by the happy visits among friends and admirers of my guitar-playing. So my surroundings helped me to *tumble* into my various moods and styles.”

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<sup>25</sup> ‘Reminiscences of Madame Sidney Pratten’ (1899).

## 2. SHELLEY'S POEM.

“ . . . . How kind of you to send me the lovely poem of Shelley on the guitar. Yes, how it seems to speak to us—and *we* who love and dream of the guitar *as I do*. It seems to speak also to me of the very things I have composed in my various moods—to describe one's soul, its feelings of love, joy and sorrow; and the description of beautiful Nature. . . .”

## 3. WOMAN'S LIFE.

“ . . . . I have never sought publicity as a matter of vanity for myself; I have upheld my dignity for the (sake) of the supposed slight on my loved guitar, which I felt was, should and might be, the future poetry of human souls; and as such I have endeavoured to inculcate into the minds of my aristocratic pupils their power to render a poem of woman's life and woman's mission—to soothe invalids and cheer up sad souls.”

## 4. HER 'INSPIRATIONS.'

“I do think that 'Eventide' is one of my most lovely inspirations—I cannot say that I composed them, because I do not know when I shall do anything. I simply take up my guitar and out of the tips of my fingers tumble out the sounds on the strings . . . and then I play it over and over again until my brain

retains it ; then sketch it down . . . Then I leave it, and return to it and put it 'ship-shape.' Then, with my 'little bricks' collected, I build up a romance or a story. My 'Twilight' was done as the sun was going down far below the hills, at Mr. Collard's lovely place (which was on a hill). It was so curious to see the large ball of fire gradually gliding down behind the hill and shedding around, in its disappearance, the golden glow of a glorious sunset—and then all gradually 'hushed up'—birds and people and animals."

#### 5. HER HEALTH.

" . . . . I cannot get up my strength—the weather is so against me. I cannot get out for fresh air, so gain no strength. . . . I go on with my guitar teaching, and playing to my pupils—I feel to live again, and for the moment forget how ill and weak I feel. . . . My life is lonely—I have risen to a height in my guitar world, beyond all I could ever realise ; and, no doubt [in] the sadness of my lonely life I seek the companionship of the sweet tones of the guitar. And then, the thought and beating of my own heart produce the soothing music and come from the tips of my fingers."

#### AS FRIEND : HER CHARITY.

It is not my intention to proclaim to the world the good deeds of our late friend—they are too well known

to those upon whom they were bestowed. The mention of a few acts of her charitable nature will enable those who did not know her intimately to form a more exact opinion of the character of Madame Sidney Pratten, who, although always ready to render service to those deserving help, keenly felt imposition when it was her misfortune to discover such.

“My charity is no virtue” she used to say, “I am only impulsive!” But impulse is, surely, the outlet of a sympathetic nature?

I am indebted to Mr. Pegg for the following anecdotes of Madame Sidney Pratten’s life :—

“On one occasion, whilst passing down one of the streets leading into Oxford Street, Madame Pratten saw a poor woman walking along, carrying a baby, and apparently almost without a piece of shoe to her feet. Madame Pratten stopped her, and after making some enquiries, she at once took off her own boots and gave them to the woman, and returned home in a cab, shoeless!”

“One day when riding in a hand-chair on the Brighton front, Madame Pratten heard the sound of a guitar. It was a young man and his wife playing one of her compositions. She was very much interested, and told them who she was. She played one of her pieces to them—greatly to the delight of the promen-

aders. This was probably the one and only occasion upon which Madame Pratten played in the open air publicly.”

“Finding one day that her hand-chair man was ill-clad (at Brighton) Madame Pratten gave him sufficient money to equip himself with a new overcoat, etc., remaining in the chair by herself while he adjourned to the nearest clothier’s shop.”

Mr. Pegg further adds: “It was no unusual thing for Madame Pratten to sit up writing until four or five o’clock in the morning. She would be up again at eight o’clock ready to receive the first post. For years she only allowed herself about five hours in bed.”

\* \* \* \* \*

Frank Mott Harrison died on 25 January 1945 and is buried with his wife Alice Mary Harrison (Pegg) (1872-1959) in Hove Cemetery (now Brighton&Hove).



*Frank Mott Harrison's grave in Brighton&Hove Cemetery*

## Concerts -

A list, not exhaustive, as she gave many during her lifetime, of the main concerts of Madame Sidney Pratten, is presented below:

- 1828, first concerts with her father Ferdinand Pelzer in various countries of Europe together with other concert performers, including her debut in London.
- 1833 (15 March), professional debut at the King's Theatre with his father Ferdinand Pelzer and the Austrian flutist Raffhael Dressler (1784-1835) (London)
- 1834, several concerts with Giulio Regondi, one of them on March 13 (London).
- 1835, three concerts at The Hanover Square Rooms<sup>26</sup> (London).
- 1836 (24 February, 7 May and 31 May), three concerts at The Hanover Square Rooms with Giulio Regondi and European concert tour, including Mauro Giuliani's Concerto No. 3 for Guitar and Orchestra (London).
- 1842 (17 May) concert at Queen's Concert Room, Hanover Square, playing guitar and concertina, along with her sister Jane Pelzer, who played piano (London).
- 1843 (March) concert playing guitar and concertina, together with her father Ferdinand Pelzer (in a choral meeting with more than 1,200 people) and her sister Jane Pelzer, who played the piano (Farnham Castle in Surrey).
- 1856, first concert in duo (guitar and flute) with her husband Mr. Robert Sidney Pratten (London).
- 1857, concert for the benefit of her students at her home, at 131B Oxford Street (London).
- 1860 (21 June), concert at a Matinee Musicale at the Collards New Concert Room, Grosvenor Street, as soloist and duo with her husband Mr. Robert Sidney Pratten (London).
- 1861 (13 June), concert at a Matinee Musicale at 38 Welbeck Street, as soloist and duo with her husband Mr. Robert Sidney Pratten (London).
- 1864 (23 June), concert at The Hanover Square Rooms (London).
- 1866 (September), concert at Barckley, for The Duchess of Albany (London).
- 1868 (July), first concert after the death of her husband at number 18 Carlton Terrace (London).
- 1871 (May), concert at The Beethoven Rooms, where she performed works by Fernando Sor and Leonard Schulz, as well as her own compositions and guitar duets by Mauro Giuliani with Dr. Caisford (London).

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<sup>26</sup> The Hanover Square Rooms and The Queen's Concert Rooms was a set of rooms enabled for the realization of musical performances, which were located on the corner of Hanover Square, in London.



- 1871 (17 May), Concerto No. 3 for Guitar and Orchestra by Mauro Giuliani (first movement), accompanied on piano by Madame Lucei-Sievers, niece of the composer (London).
- 1873 (21 May), concert at The Masonic Hall to benefit The Children Hospital (London).
- 1873 (June 19), recital with members of M. Gounod's Choir and accompanied by Mrs. Weldon, performing works by Mauro Giuliani and Wilhem Neuland (1806-1889), also accompanied in guitar duets by Mauro Giuliani by Dr. Caisford (London).
- 1875 (July), concert at The Beethoven Rooms, where she performed works for guitar by Leonhard Schulz and a concertante duet for guitar and flute with Herr Johan Svendsen (1840-1911), a duet for guitar and piano with the Signor Romano and her works (London).
- 1876, participation of Madame Sidney Pratten in the cantata *Le corsair* by John William Glover (1815-1899), with lyrics selected from works by Lord Byron (London).
- 1876 (2 July), annual concert at The Beethoven Rooms (London).
- 1880 (15 June), concert at Steinway Hall, sponsored by her pupil Princess Louise, performing plays with Walter Brandon Thomas (1848–1914), English actor and playwright (London).
- 1881, concert with Francisco Tárrega (London).
- 1882, concert at Steinway Hall, where she performed for the first time her work 'Forgotten', Op. 77, dedicated to Mrs. Dirk Foster (London).
- 1883 (28 June), concert at the Pianoforte and Concert Room at 16 Grosvenor Street (London).
- 1884 (December), concert where she performed her works 'Moonlight', Op. 87 and 'Lord Raglan's March' and some pieces for the gigelira (Brighton).
- 1886 (15 February), concert at Princes' Hall, Piccadilly (London).
- 1886 (15 September), concert for Her Royal Highness, the Duchess of Albany (London).
- 1887 (11 June), concert at number 18 Queen's-Gate-Place (London).
- 1887 (14 June), concert at Downshire House, The Belgrave Square (London).
- 1892 (23 June), concert at The Belgrave Square (London).
- 1893, his last concert at The Steinway Hall (London).

Some comments of Madame Sidney Pratten's concerts in the local press, commenting on her ability with the guitar and her way of playing were the following:

- "This morning a concert took place at Hanover Square Rooms, the first of three announced for the season, which was attended by numerous personalities. Ms. Pelzer contributed in a high degree to the gratification of the audience and was cordially and deservedly applauded for her efforts."<sup>27</sup>
- 'She amazed her listeners with her amazing guitar playing. This young woman produced effects on the instrument of which we had no previous conception. She was able to play three brilliant pieces accompanied by her father, to the rhythm of the general admiration that both provoked. Her touch is powerful, and her execution is wonderful. We were amazed at how her tiny fingers could extract such perfect sounds from an instrument that requires some strength to make music more eloquent.'<sup>28</sup>
- 'Madame Pratten, one of the country's most accomplished guitarists, having twisted her left hand a few days earlier, in this performance, playing a Serenade and The March of Lord Raglan, both of her own composition, exhibited admirable qualities of execution and style which place her in the most outstanding rank of legitimate guitarists.'<sup>29</sup>

Also, Frank Mott Harrison's book, *Reminiscences of Madame Sidney Pratten*, echoes the content of some concerts, as we point out below:

On Wednesday,  
May 17th, 1871, under the patronage of  
Her Serene Highness Princess Edward  
of Saxe-Weimar, the Duchess of Wellington,  
the Duchess of Roxburgh, the  
Marchioness of Westminster, and other  
members of the aristocracy, she gave a  
recital in which she played Giuliani's  
Third Concerto (1st movement) to the  
pianoforte accompaniment of Madame  
Lucei-Sievers (a niece of M. Giuliani,  
the composer). In 1873, on Thursday,  
June 19th, under the same patronage,  
Madame Pratten announced a recital in  
which she was aided by great artistes, including  
some of the members of M. Gounod's  
Choir —accompanied by Mrs. Weldon.

*'Reminiscences of Madame Sidney Pratten', p. 36*

<sup>27</sup> The Musical Magazine (London, 1835), i. page 41.

<sup>28</sup> Harrison, F. M.: An Eminent Guitariste, in *The Gentlewoman* (London, August 22nd, 1891).

<sup>29</sup> The Musical World (London, July 1860), xxxviii, p. 450.

Madame Pratten played the guitar part (with the orchestra) in Mr. Cowen's famous work "The Corsair" at its production in 1876 at the Birmingham Festival; but I am unable to say with what success. I should imagine that the instrument was out of place in such a performance. I have seen the guitar part from which she played—and Madame Pratten considered the tone of one guitar too feeble to be effective in such a work.

*'Reminiscences of Madame Sidney Pratten', p. 39*

In general and throughout the guitar life of Madame Sidney Pratten (and also of Giulia Pelzer, her sister), various local English newspapers published, in the section of echoes of society, news related to their concerts, classes, publications, stays, etc., among which include The Morning Post (London), The Birmingham Daily Mail (Birmingham), The Observer (London) and The Daily Telegraph (London); since, as we have pointed out, Madame Sidney Pratten was a very recognized woman in her time, both in her role as a guitarist and teacher and in her personal facet, as well as being a very beloved woman among her students, friends and acquaintances.

Below we review some clippings extracted from newspapers of the time echoing the concerts of Madame Sidney Pratten.

**MADAME SIDNEY PRATTEN'S GUITAR RECITALS**, of her own compositions (recent and former), assisted by eminent artists, will take place **THURSDAY AFTERNOON, June 28**, by kind permission of Messrs. Collard and Collard, at their Pianoforte and Concert Rooms, 16, Grosvenor-street, W. Further particulars and tickets, 10s. 6d. and 15s., at her residence, 22A, Dorset-street, Portman-square, W.

residence in Grosvenor-crescent yesterday morning.  
Madame Sidney Pratten, the eminent guitariste, who is staying with Mr. and Mrs. Allen Mackenzie at Brackley, near Ballater, has had the honour of playing to her Royal Highness the Duchess of Albany, who expressed great pleasure at Madame Sidney Pratten's beautiful performance.

MADAME THEA SANDERINI'S BENEFIT CONCERT, JUNE 18.

**MADAME BONNER'S ANNUAL MORNING CON-  
CERT** will take place on **SATURDAY** next, 11th inst., at 18, Queen's-gate-place (by kind permission). Vocalists:—Madame Bonner and M. Isidore de Lara. Piano—Signorina Itala Baccani (amateur). Guitar—Madame Sidney Pratten. Violin—Herr Waldemar Meyer. Violoncello—Signor P. Peruzzi.—Tickets of Madame Bonner, 61, Sydney-street, Chelsea, S.W.

**DOWNSHIRE HOUSE, Belgrave-square** (by the kind permission of Mrs. Abbot).—A **MATINEE** will be given at the above house, on **TUESDAY AFTERNOON, June 14**, at three o'clock, at which Mrs. Kendal and Mr. S. Brandram (Scenes from "The School for Scandal"), Madame Sidney Pratten (guitar), Miss Elliott, Miss Amina Goodwin, Fräulein Cramer, Mr. Otto Booth (violin), Mr. Sidney Naylor, Mr. George Grossmith, and other eminent artists have most kindly promised their aid. The proceeds will be handed over as a gift to the fund now being raised for the New Organ, &c., at Curzon Chapel, Mayfair, W. (incumbent, Rev. E. Ker Gray, LL.D.). Stalls, numbered and reserved, to be obtained at Messrs. Chappell's, 50, New Bond-street; Mr. Mitchell's, 33, Old Bond-street, and of the Patronesses; or of Major W. F. Grimston, Hon. Sec., 9, Queen-street, Mayfair.

Chancery-lane, W.C.

**MADAME SIDNEY PRATTEN'S GUITAR  
RECITAL,**

By kind permission of Mr. and Mrs. Reuben Sassoon,  
1, Belgrave-square, **JUNE 23**, three to five,  
when she will **PLAY**, by general request, Selections from her numerous compositions (original, quaint, pathetic, grotesque, characteristic, and descriptive).—Tickets, £1 ls. and 10s. 6d., at 22A, Dorset-street, Portman-square, W.

**"Musical Opinion,"**  
APRIL, 1899.

"Both professional and amateur guitarists will greet with pleasure the newly published compositions for the guitar from the pen of Madame Sidney Pratten, who has just issued a number of fresh solos. Especially delightful is the set of three pieces, 'Sadness,' 'A Lost Love,' and a 'Lament.' There is also a short mazurka, 'Eventide.' Each one of these pieces is imbued with the charming fascination so characteristic of Madame Pratten's music. The remaining pieces—'A Norwegian March,' 'Wandering Thoughts,' 'See-Saw,' 'Forget-me-not,' and a 'Pensant Dante'—are all pleasing in their way, and while displaying the capabilities of the guitar, they fully demonstrate the composer's genius."

**"The Musical Standard,"**  
NOVEMBER 11th, 1899.

**OTHER CONCERTS.**

"A few lines will serve with regard to the Misses Tullock's 'wedding instrumental and dramatic recital,' given at the Stairway Hall, on Saturday afternoon last. The hall was amply filled by a sympathetic audience. Madame Sidney Pratten, who rarely appears in public, 'consented' to play two of her 'admirable' guitar solos, viz., 'A Spanish Romance,' and 'Lord Raglan's March.' The former was from time to time verily illustrated by the performer. The executant's dexterity in both pieces naturally commanded much interest, and gained an encore which was described as illustrative of a feature of Norwegian life, and the order of events was explained by Madame Pratten in an amusingly lucid manner."

**"Winter's Weekly Magazine,"**  
NOVEMBER, 1899.

"I went to the afternoon entertainment given by the Misses Tullock at the Stairway Hall, on Saturday, the 4th. The hall was crowded with a friendly and rather chilly audience, which, however, gradually warmed up as the programme progressed. A very welcome item in the programme was a guitar solo by Madame Sidney Pratten. Madame Pratten only plays her own compositions—at least she only played them on this occasion—and she went to the trouble of apologizing for the explanation which she gave as one of the pieces progressed. It was a most needless thing to do, for the audience rose at the lady, and, if she had been willing, I think they would have kept her playing till now."

In the Press—  
No. 79.—Danse Fantastique; No. 80.—Eflin Ravels;  
No. 80.—Spanish Dance

Extract from THE OBSERVER.

**MADAME SIDNEY PRATTEN,**

COMPOSER, PROFESSOR AND TEACHER OF THE

**Guitar,**

Her Royal Highness the Princess Louise,

IS IN TOWN FOR THE SEASON.

22A DORSET STREET, PORTMAN SQUARE, W.

Who may be had her celebrated Book, "Learning the Guitar Simplified," see 'Guitar' and 'Guitar' and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, &c. Also some most lively Guitars, suitable for and cheap, from £20 to £35, for Sale; also cheaper ones, from £5 to £15.

And soon to follow—  
No. 118.—Woodland and Stream; No. 119.—Rip Van Winkle



**To Madame Sidney Pratten,**  
Illustration to H.M.S. The Princess Louise.

ORDER:  
22A DORSET STREET, PORTMAN SQUARE, W.  
If you may be had her celebrated Book, "Learning the Guitar Simplified," see 'Guitar' and 'Guitar' and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, &c. Also some most lively Guitars, suitable for and cheap, from £20 to £35, for Sale; also cheaper ones, from £5 to £15.

Press release in various media of Madame Sidney Pratten concerts

**Madame Sidney Pratten gave her annual concert on Thursday at the Beethoven Rooms, introducing a selection of music for an instrument, the guitar, the performance of which she may honestly be said to be unrivalled. But it was not only for the exhibition of her own powers the concert was undertaken but also for the advantage presented to introduce her pupils, one of whom, an amateur, Miss Maria Desanges, exhibited skill and refined taste in her performance of the two pleasing little songs which she sang to her own guitar accompaniment. Other musical pieces were pleasantly performed by Miss Purdy, Madlle. Mariani, Signor Bonetti, and Herr Werrmann.**



Below, and anecdotally, we present the following photographs:

1. Programme of a concert held at Carlton House Terrace on 26 June 1868.
2. A music advertisement for 'gigelira' composed by Madame Sidney Pratten.
3. An entry to a concert held together with Giulio Regondi on March 13, 1834.

PROGRAMME  
OF  
M<sup>ME</sup>. R. SIDNEY PRATTEN'S  
**MATINEE MUSICALE,**  
AT  
**18, CARLTON HOUSE TERRACE**  
BY THE KIND PERMISSION OF THEIR GRACES  
**THE DUKE & DUCHESS OF NEWCASTLE.**  
AND UNDER THE PATRONAGE OF  
HER GRACE THE DUCHESS OF ROXBOROUGH,  
THE COUNTESS GROSVENOR,  
THE LADY SUSAN VANE TEMPEST,  
THE LADY VICTORIA WELLESLEY,  
THE LADY MARIA PONSONBY,  
THE HONOURABLE MRS. BYDER,  
THE HONOURABLE MRS. HOBART,  
**ON FRIDAY, JUNE 26. 1868.**  
TO COMMENCE AT THREE O'CLOCK,  
When she will be assisted by the following eminent Artistes:  
**Mlle. TITIENS**  
(By kind permission of J. H. MAPLESON, Esq.)  
**Mlle. ROSE HERSEE**  
(By kind permission of J. H. MAPLESON, Esq.)  
AND  
**Madame SAINTON DOLBY.**  
**Signor NAUDIN and Signor GARDONI.**  
(By kind permission of F. GYE, Esq.)  
**Signor CIABATTA, and Mr. SANTLEY**  
(By kind permission of J. H. MAPLESON, Esq.)  
**THE ORPHEUS GLEE UNION!**  
Pianoforte: Miss **MADNELINA CRONIN** & Signor **MATTEI.**  
Guitar: Mme. R. SIDNEY PRATTEN.  
Conductors:  
**Mr. BENEDICT, Signor VERA, Herr W. GANZ**  
**and Signor ARDITI.**  
Tickets, One Guinea Each, and Three for Two Guineas.  
To be had of Madame R. S. PRATTEN, 38, Welbeck Street,  
Cavendish Square.

Programme of a concert held at Carlton House Terrace on 26 June 1868.

LIST OF

# GIGELIRA MUSIC

(Wood and Straw Instrument.)  
— BY —

## M<sup>ME</sup> SIDNEY PRATTEN.

*Instructress to Her Royal Highness The Princess Louise.*

INSTRUCTION BOOK, Scale & Pieces,	5.0
CONNAUGHT MAZURKA, with Piano & Guitar Accomp <sup>t</sup> .	2.6
CHOP WALTZ, with Piano & Guitar Accomp <sup>t</sup> .	2.6
COQUETTE, with Piano & Guitar Accomp <sup>t</sup> .	2.6
FLY POLKA, with Piano & Guitar Accomp <sup>t</sup> .	2.6
HUNGARIAN MARCH, with Piano & Guitar Accomp <sup>t</sup> .	2.6

*Also Guitar and Piano Accom<sup>ts</sup>  
to various other Pieces by W. HOLAUS, 5/*

THE ROSEHILL WALZER, PRINZ POLKA, HUNGARIAN QUICK STEP  
CONSORT POLKA, (with Gutar only)

*To be had only of*  
**M<sup>ME</sup> SIDNEY PRATTEN,**  
22, DORSET STREET, PORTMAN SQUARE, LONDON, W.

Music advertisement for Gigelira composed by Madame Sidney Pratten

KING'S CONCERT ROOMS,  
Honor Square.

**Mr. N. WEIPPERT**  
**Mr. RIBAS**

**Grand Concert**  
*Thursday Evening,*  
**MARCH 13, 1834.**

M<sup>RS</sup> E. NEGIN, M<sup>RS</sup> CLARA NOVELLO,  
and M<sup>RS</sup> BRUCE.

Signor GIUBILLO, M<sup>R</sup> STRETTON,  
M<sup>R</sup> HENRY R. ALLEN, M<sup>R</sup> C. PURDAY,  
And Signor BEGREZ.

M<sup>R</sup> MORI  
will play in Person on the Flute.

Signor MISS PELZER, and GIULIO REGONDI  
will play in Person on the Guitar.

**M<sup>R</sup> N. WEIPPERT**  
A Grand Performance of the Pianoforte by M<sup>RS</sup> E. NEGIN.

**M<sup>R</sup> RIBAS**  
will play in Person on the Flute.

The Band will be conducted and accompanied by M<sup>R</sup> MORI, Flute, on the Flute.

London, M<sup>R</sup> MORI, Conductor, M<sup>R</sup> N. WEIPPERT

*To commence at Eight o'clock precisely.*

Entrance to a concert held together with Giulio Regondi on March 13, 1834



Madame Sydney Pratten used to, in her solo performances, with a charming naivety, tell the story of her own compositions, which, no doubt, was highly appreciated by the audience attending her concerts, whom she had captivated. She also played frequently with her students at the Guildhall School of Music and Steinway Hall.

For many years Madame Sidney Pratten spent short weekend stays in Brighton (England) [now Brighthelmston] to rest, staying at Connaught House and Cavendish Mansion.

Madame Sydney Pratten gave her last public concert in 1893. Such was her fame in life and her popularity that prominent guitar builders such as Louis Panormo (1784-1862) and Pierre René Lacôte (1785-1871) labeled dozens of their instruments with her name to promote sales of their instruments.

Madame Sidney Pratten lived the last years of her life at 22 Dorset Street, Portman Square (London), in whose living room she had the portraits of Fernando Sor and Mauro Giuliani.



*Portrait of Madame Sidney Pratten by Herbert Watkins (1869)  
(image property of National Portrait Gallery)*



MADAME SIDNEY PRATTEN (1884).



*Madame Sidney Pratten playing an Ukulele*



*This photograph of Madame Sidney Pratten (the original is in my possession) came in the coffin of the first guitar I bought Dr. James R. Westbrook that had belonged to Madame Sidney Pratten (see the Guitars section for more information)*



Silhouette of Madame Sidney Pratten by Charles Stanley Hervé (ca. 1785-1866)  
(image property of National Portrait Gallery)



*Madame Sidney Pratten at Chain Pier, Brighton, England (ca. 1890)  
[the man on the left is most likely Frank Mott Harrison]*



*Current status of the Chain Pier, Brighton&Hove<sup>30</sup>  
[only these stones remain, which can be seen next to the shore and the small breakwater on the right]  
In the background, the Palace Pier (or Brighton Pier)*

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<sup>30</sup> The Chain Pier was designed by Captain Samuel Brown (1776-1852), starting on 18 September 1822 and opening on 25 November 1823. The pier was primarily intended as a landing stage for packet boats, but it also featured a small number of attractions. It was destroyed by a storm on 4 December 1896. The Palace Pier (renamed Brighton Pier in 2000) began to be built in 1891 and opened in 1899.



MADAME SIDNEY PRATTEN'S DRAWING-ROOM.



*Last known photograph during the lifetime of Madame Sidney Pratten in 1895<sup>31</sup>  
On the left Dr. Walter James Leckie and on the right Kathleen Isabel Beart (ca. 1853-1943)*

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<sup>31</sup> The original of this photograph includes Kathleen Isabel Beart's right of her daughter Helene Isabelle Beart (1876-1956), but she is not in this photograph. The original photograph (and this one, too) can be seen in Whitehouse, Brian (2019): Dr. Walter Leckie & Don Francisco Tárrega. ASG Music Limited, p. 48.

Madame Sidney Pratten died on October 10, 1895, of pneumonia and was buried on October 18. Her body rests peacefully in Brompton Cemetery (London).

to Joseph Hibbard and Hamilton Lenney Hibbard auctioneers Effects £123 16s. 1d.

**PRATTEN** Elizabeth of 62 Jackson-road Holloway Middlesex (wife of Joseph Pratten) died 11 August 1895 Administration **London** 5 October to the said Joseph Pratten retired bath-chair proprietor Effects £103 10s. 9d.

**PRATTEN** James Watson of Amoy villa College-road Reading Berks died 1 October 1895 Probate **London** 13 December to Joseph Hibbard and Hamilton Lenney Hibbard auctioneers Effects £2445.

**PRATTEN** Catherina Josepha otherwise madame Sidney. See "**PRATTEN** Catherina Josepha."

**PRATTEN** Thomas of 34 Arlington-street Camden town Middlesex gentleman died 13 May 1864 Administration (with Will) **London** 3 July to Susannah Pratten spinster Effects £50 Former grant January 1865.

**PRATTEN** William of Orchard-place Halls-road Kingswood hill Bitten Gloucestershire retired policeman died 4 April 1895 Probate **Bristol** 29 April to Harry Mitchell and Thomas Perry shoemakers Effects £169 17s. 9d.

**DU PRÉ** Mary Duncombe. See "**DU PRÉ**."

**PREATER** George Martin of 41 Tresco-road Nunhead Surrey formerly grocer died 27 March 1895 Probate **London** 20 April to Jane Preater widow Effects £1764 0s. 9d.

**PREBBLE** Madelene Kate of Kent house Llanover-road Wembley Middlesex spinster died 9 April 1895 Probate **London** 22 April to Walter Prebble grocer Effects £70.

Death Record of Madame Sidney Pratten in 1895  
 Source: National Succession Almanac of England and Wales, 1858-1995

Register of Burials in the West of London and ESTABLISHED BY ACT OF PARLIAMENT.					Westminster Cemetery, Earl's Court, Old Brompton No. VICTORIA, CAT. 190.		
NAME AND DESCRIPTION	Place where death occurred	When Deceased	Age	By what Authority (Crematory was preferred)	Place of Burial and No. of Vault	Interment, &c.	Church
Pratten Catherina Josepha 159701	22 <sup>nd</sup> Dorset Street Portman Square	1895 Oct 18	70 years	Redd & Baynes	Private Grave Comp. 7, Sec 5- 227.0 x 61.6		St. Margaret Church
Holman William Robert 159702	Winnings, Edgware	Oct 15	60 years	Redd & Baynes	Private Grave 4 <sup>th</sup> Interment, a.C. 24.0 x 11.3		St. James Church
Wheter Samuel Richard 159703	5 Chapel Place Westminster	Oct 18	61 years	Redd & Baynes	Private Grave 4 <sup>th</sup> Interment, a.F. 34.6 x 33.3		St. Margaret Church Westminster
Chambers Emma Maria 159704	10 Bridge Street, Westminster	Oct 18	58 years	Redd & Baynes	Private Grave 2 <sup>nd</sup> Interment Y 40.0 x 138.0		St. Margaret Church Westminster

Madame Sidney Pratten's Burial Record  
 Fuente: Register of Burials in the West of London, Westminster Cemetery and others.

Several local newspapers echoed the news of her death, as can be seen in the following obituaries:

MADAME SIDNEY PRATTEN, the eminent guitarist, died suddenly on the 10th inst. Madame Pratten had been ailing for some time, but under skilful treatment rallied considerably, and derived benefit from a short stay at Brighton; but in returning to town she was seized with an acute bronchial attack, which produced failure of the heart's action. Madame Pratten was of German parentage, and was a fashionable teacher of the guitar in England. A large number of the aristocracy were instructed by her, Madame Pratten having the honour of initiating H.R.H. the Princess Louise into the art. She was buried in Brompton Cemetery on the 18th inst.

The Era (London, Greater London, England) · 26 Oct 1895, Sat · Page 12

*The Interment of the late*  
**MADAME SIDNEY PRATTEN,**  
*will take place on Friday, 18th inst.*

The Funeral will leave 22a, Dorset Street, W.,  
at 11.30 a.m., and arrive at Brompton Cemetery  
**12.30.**

*Announcement of the funeral of Madame Sidney Pratten*



## FUNERAL OF THE LATE MADAME PRATTEN.

The funeral of the late Madame Sidney Pratten, late teacher of the harp to the Royal Family and professor of the guitar, took place on Friday, 18th inst. The cortege which consisted of a glass panelled hearse drawn by four horses, fully dressed with feathers, plumettes and velvets on horses, and ten mourning broughams and pairs left the residence of the deceased, 22A, Dorset-street, at 11.45 on Friday morning. The interment took place at Brompton Cemetery at 12.30 when the Cemetery Chaplain officiated. The coffin consisted of an elm shell and an English oak outer case, mounted with massive brass gothic handles and corner clips, and an engraved brass plate, bearing the following inscription:—

“CATHERINE JOSEPHA PRATTEN,  
Died 10th October, 1895,  
Aged 72 Years.”

A great number of beautiful wreaths were sent; among those who thus testified to their affection and esteem for the deceased being Lady Layard, Lady Hobart, Dr. Coall, Mrs. Allen Henry, Mr. and Mrs. Brandon Thomas, Mr. Ratcliffe, Mr. C. Salomon, Madam Willis, Mr. Wilson Barrett, Miss Hurst, Mr. Wood, Mr. John Evans, Mrs. Becher, Miss Lavington, Mrs. Gellibrand, Mrs. Lee, Miss A. E. Hampton, Mrs. C. Tullock, Mrs. Adams, Miss Grimes, Madam Vissian, Captain and Mrs. Keene, Drs. Harrison, Mr. Cramer, Miss Montague, Miss Fielden, and others. The mourners and friends who were present at the interment were Mrs. Althaus and Mrs. King-Church, sisters of the deceased, Mrs. Thorne, Mrs. Day, Miss C. Davies, Captain Silver, Mrs. Bigelow, Mr. Wilson Barrett, Mr. J. Edwards, Mr. Brandon Thomas, Mr. F. W. Mills, Dr. Leckie, Dr. Coall, Mrs. and Miss Tullock, Miss Dolly Grayson, Miss Grimes, Mr. and Mrs. J. Evans, Drs. Harrison, Mrs. Line, Mr. R. Grayson, Mr. and Mrs. Pegg, Mrs. Grayson, Madam Cherer, Mr. Cramer, Mr. Harvey and Mr. Lisle Allen. The arrangements were ably carried out by Mr. T. Haddock, the well known undertaker, of 14, East-street, Manchester-square, W.

Madame SIDNEY PRATTEN died October 10, 1895; her Sister and Successor, Madame GIULIA PELZER (Mrs. JAMES N. KING-CHURCH), continues her Profession as Teacher of the Guitar and Mandoline at 2 Southampton Street, Bloomsbury Square, London.

## AN EMINENT GUITARISTE.

**M**ME. SIDNEY PRATTEN, *née* Catherina Josepha Pelzer, was a native of Mulheim on the Rhine. Her father was an excellent guitar player and a clever musician. His one ambition was, however, to place his little daughter before the world as an infant prodigy, and in this endeavour he was so kindly assisted by Nature that, at a very tender age, little Fraulein Pelzer appeared as a "star" of an exceptional brilliancy—a brilliancy, we need hardly state, that has never been eclipsed. She was first presented in public before a London audience at the King's Theatre (now Her Majesty's). A most enthusiastic reception awaited her, and the press was unanimous in its praises of her extraordinary performances. The little artiste created a great *furor*. When but seven years of age, Miss Pelzer played at a concert in which Mme. Grisi and other eminent singers took part. About the year 1836 she achieved great successes at concerts given in the Hanover Square Rooms, and we quote the following criticism from *The Mark Lane Express*:—"The interesting little *beneficiaire* astonished her hearers by her wonderful performances on the guitar. . . . this young lady produced effects from the guitar of which we had no previous conception it was capable." On another occasion, a critique says: "She played three brilliant pieces, accompanied by her father, to the general admiration of the company assembled. Her touch is powerful, and her execution is wonderful; we were surprised how such tiny fingers could draw forth such perfect sounds from an instrument requiring some strength to make it 'discourse eloquent music.' In a very few years we doubt not to see this interesting child at the head of her profession."

Miss Pelzer afterwards appeared, with immense success, on the Continent, the newspapers of the time eulogising her abilities in the most extravagant terms. Among her numerous excerpts were the concertos for the guitar by Giuliani—works demanding a perfect technique and considerable powers of endurance to interpret. The Third Concerto alone consists of twenty-seven pages of closely printed music! The "little heroine"—as one critic so aptly styled her—had to compete with the greatest guitar players the world has ever heard: Giuliani, Sor, Schulz, Neuland, Horetzky, and the youthful Regondi were all before the public. The resources of the instrument were then exhibited as they had never been exhibited before, and, probably, as they never will be again. However, in spite of innumerable draw-

Miss Pelzer afterwards resided at Exeter, in which city she became the fashionable teacher. Lady John Somerset, the illustrious sister-in-law of the brave Lord Fitzroy Somerset, took a fancy to the young artiste and brought her to London, and most generously allowed her to reside at her mansion, and her ladyship introduced Miss Pelzer into the highest circles. Lady Somerset's *protégée* became the guitar instructress to many of the daughters of nobility, and she soon rose into eminence as a teacher. It was in honour of Lord Fitzroy Somerset being created Lord Raglan that Miss Pelzer composed one of her *chef d'œuvres*—the celebrated "Lord Raglan March."

So passed the younger days of this eminent artiste. A few years later Miss Pelzer became the object of the admiration of the distinguished musician, Robert Sidney Pratten, the great flautist and well-known composer. They became inseparably devoted to one another, and were married on September 24, 1854, and lived a most happy life—until death intervened. Mr. Pratten passed away in 1868. "My married life," said Madame Pratten, "was a heaven upon earth."

During these bright years of her life Madame Sidney Pratten assiduously devoted herself to the art she so dearly loved. She gave recitals, and produced a great many of the charming compositions for which she was so justly famed. Most of her exquisite "Songs without Words," "Impromptus," "Sketches," &c., derived their inspiration from episodes in her daily life, which, together with her poetic and romantic imagination, depict such fascinating little "tone pictures" that are worthy of the highest commendation. Her natural instinct in the choice of harmony, and her refined conception of melody, render her music genuine works of art—works for which she will be known for ages yet to come. The details attending the composition of some of her choicest *morceaux* are very touching. "Forgotten," "Evening Song," and many others each tell a pathetic story.

For some time after her husband's death Madame Pratten, overcome by grief, laid aside her pen. "At this time," she said, "I thought that I should never write another note." The "soul of music" seemed to have fled from her, but only for a while. Her undaunted spirit soon arose, and bade her realise that

Article published after the death of Madame Sidney Pratten pointing out, that her sister Madame Giulia Pelzer continues her work as a guitar (and mandolin) teacher, at 2 Southampton Street, Bloomsbury Square, London

*Catharina Josepha Pelzer*

Handwritten Signature of Catharina Josepha Pelzer (Pratten)



**MADAME PRATTEN'S GRAVE.**

Photograph obtained from the book *Reminiscences of Madame Sidney Pratten* written by Frank Mott Harrison in 1899.



Official photograph of Madame Sidney Pratten's headstone from Brompton Cemetery

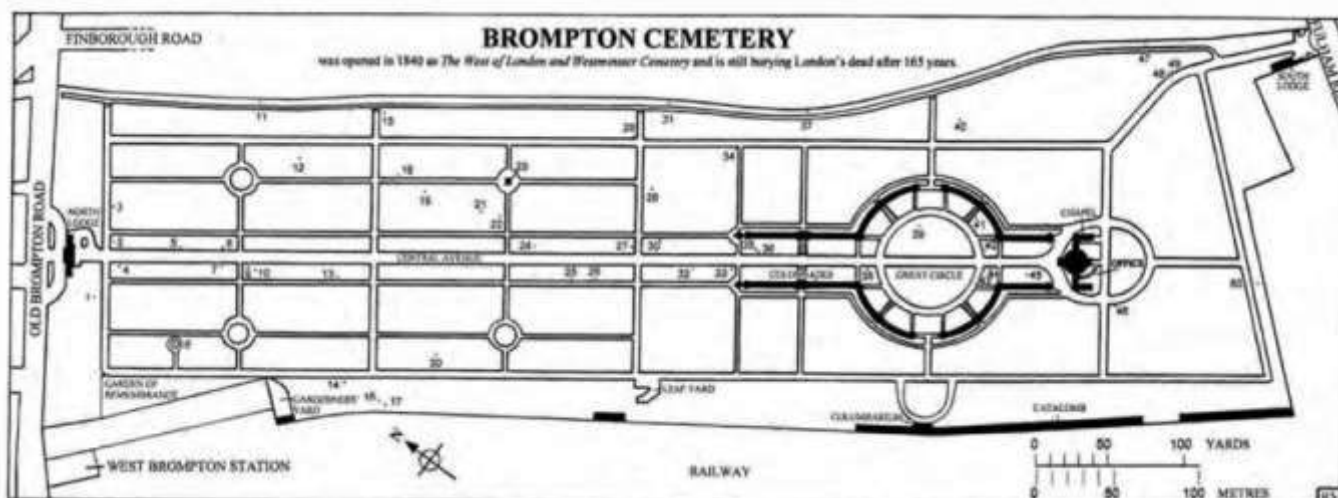
## Visit to Brompton Cemetery -

On March 24, 2023, accompanied by my daughter Laura, I visited Brompton Cemetery (London) [with more than 200,000 graves, many of them from the nineteenth century] which was founded in 1840. I visited the cemetery again on August 7, 2023 and June 9, 2024 (accompanied by my daughters Laura and Inés).

The grave of Madame Sidney Pratten is in the southeast area of the Great Circle (an area of the cemetery reminiscent of Piazza Roma). On my first visit I took several photographs and left on her grave, well protected in a plastic case, as a tribute, a copy of my book (first edition), in addition to photographing myself next to her. It was a very emotional and unforgettable moment for me.



Brompton Cemetery



Madame Sidney Pratten's grave is #41 (top right of the Great Circle)

When I revisited the tomb on August 7, 2023, the book was still there, intact in its sleeve, just as I left it. But on the visit of June 9, 2024, the book had disappeared. Also, as I promised Madame Sidney Pratten, whenever I go to London I will go to visit her.

More than 125 years have passed, and the grave is neglected, the chains torn, and no one visits it. The gravestone can barely be read. All this is very sad for me.



*Southeast entrance to Brompton Cemetery (London) [24 March 2023]*



*Photograph of the Cemetery (graves of the nineteenth century) [24 March 2023]*



*Grave of Madame Sidney Pratten [24 March 2023]*

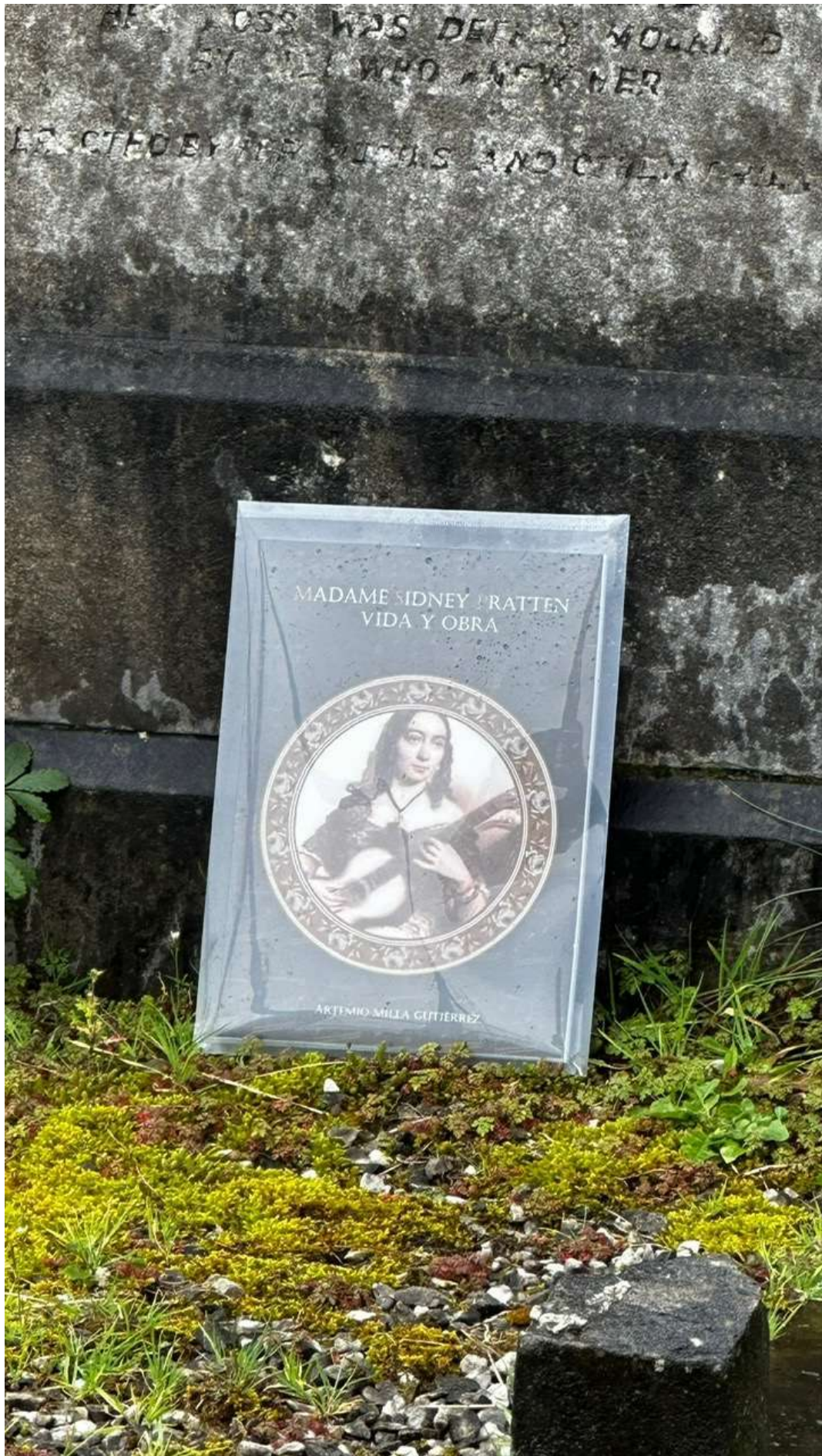


Gravestone of Madame Sidney Pratten [24 March 2023]





Grave of Madame Sidney Pratten [24 March 2023] with the book



The book I left on Madame Sidney Pratten's Grave [24 March 2023]



*The farewell (not a goodbye) [24 March 2023]*



Gravestone of Madame Sidney Pratten in 1899

**IN LOVING MEMORY OF**  
**CATHERINA JOSEPHA PRATTEN**  
**Composer and Guitarist,**  
*Died 10th October, 1895, aged 74 years,*  
 WIDOW OF  
**ROBERT SIDNEY PRATTEN.**  
**The eminent Flautist, interred at Ramsgate.**

---

**A Gifted Musician, an Unrivalled Teacher and a  
 True Friend.**  
**Her loss was deeply mourned by all who knew her.**  
**ERECTED BY PUPILS AND OTHER FRIENDS.**

\*\*\*\*\*

REST IN PEACE THIS WONDERFUL WOMAN WHO  
DEVOTED HER LIFE TO THE GUITAR AND ITS TEACHING.

WITH ALL MY ADMIRATION, LOVE AND RESPECT.

## Guitars

Between Madame Sidney Pratten and her sister Giulia Pelzer they gathered in life a total of 45 guitars, 13 of them by the famous luthier Louis Panormo and some others that belonged to Giulio Regondi, Leonhard Schulz, María Malibrán (1808-1836) and Fernando Sor (two guitars manufactured by Pierre René Lacôte).

After Madame Sidney Pratten's death in 1895, her sister Giulia Pelzer inherited many of her instruments and her archive, which were auctioned at Sotheby's in 1938 (the year of Giulia Pelzer's death). Many of the archives and various instruments (a total of 18 guitars) were again auctioned at Christie's on July 21, 1978. Other guitars in the collection were auctioned in London, also in 1978, following the Christie's auction.

On March 10, 2022, the auction house Musical Instruments at Gardiner Houlgate announced the sale of a collection of seven Madame Sidney Pratten's guitars and other related items. The auction, which was held on March 17, included seven guitars, a gigelira, original scores with annotations, a watercolor portrait of Catharina Josepha Pelzer as a young woman, several photographs of the Pelzer family and various items, according to the following list that we transcribe verbatim (with some additions of mine in *italic*):<sup>32</sup>

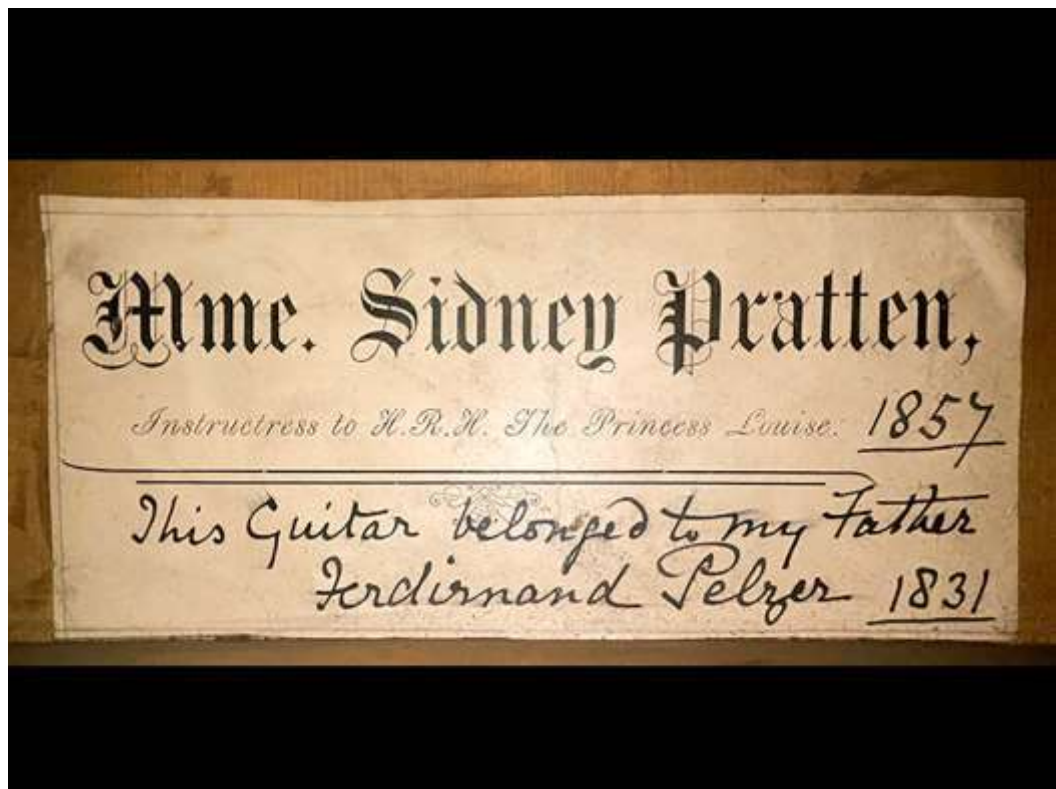


*Photograph of the seven guitars auctioned on March 17, 2022*

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<sup>32</sup><https://www.musicalinstrument-auctions.co.uk/news/3/Madame+Sidney+Pratten+Collections+sells+for+%C2%A337%2C920>

- Nineteenth century, guitar with handwritten and printed label: 'Mme Sidney Pratten, Instructress to H.R.H. The Princess Louise, 1857/This guitar belonged to my father Ferdinand Pelzer, 1831'. This guitar was previously auctioned by Sotheby's in 1938 (lot 192) and is attributed to French builder Joseph Gerard, ca. 1831.



Photographs from the Austin-Marie Collection

- XIX century, guitar with printed label: '*Alfred Hays, Royal Exchange Buildings, E.C.*', also with a handwritten label that reads '*Catherina Josepha Pratten*'. It is a guitar made for Madame Sidney Pratten by Boosey & Sons Guitars.



- Nineteenth century, guitar with handwritten and printed label: '*Madame R. Sidney Pratten/1863 38, Welbeck Street /Cavendish Square W. London*'.

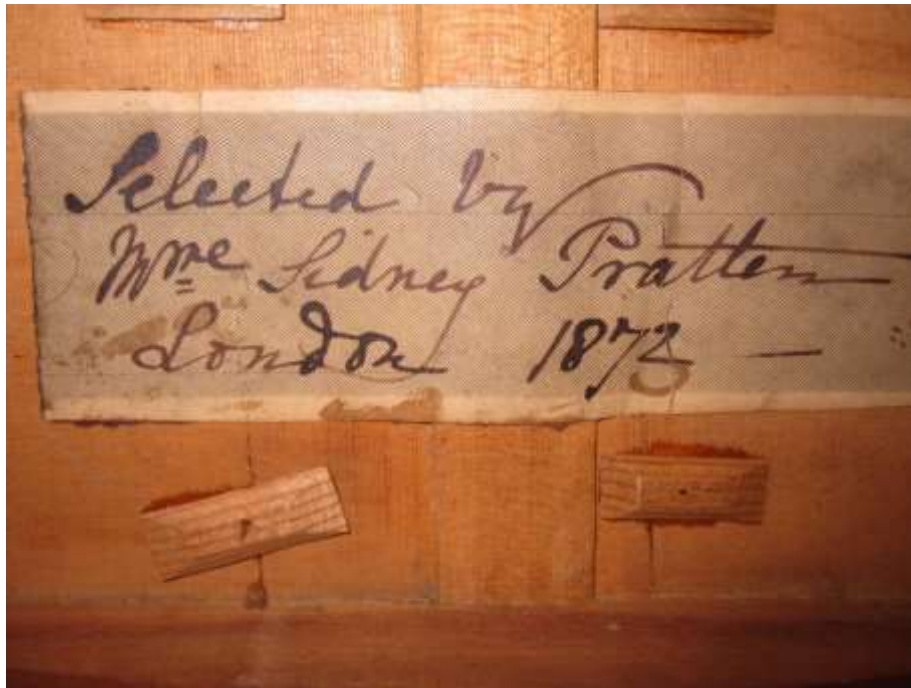


- Nineteenth century, guitar with handwritten label: 'Selected by/Mme Sidney Pratten/London 1872.



*Selected by/Mme Sidney Pratten/London 1872  
French-built guitar, possibly by Jerome Tibouville-Lamy  
(guitarra de mi colección)*





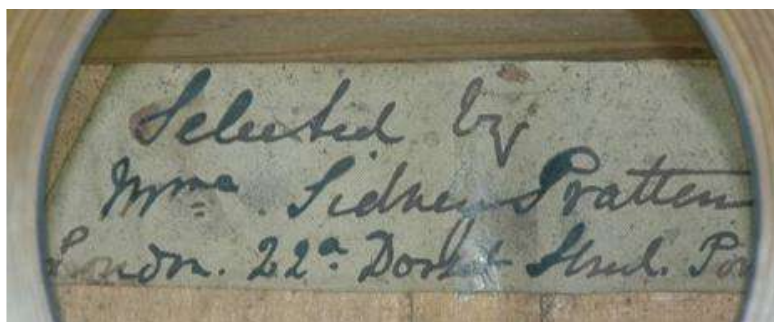
Madame Sidney Pratten's handwritten label and original coffin

- Mid-nineteenth century, guitar with printed label: 'Addison and Hodson/Musical Instrument Seller/and/Manufacturer/to Her Majesty, and the Prince Albert/210 Regent Street and King Street/London'. The guitar was sold alongside a black and white photograph of Madame Sidney Pratten with a similar guitar, made by W & A.H. Fry Photographers, 68, East Street Brighton, numbered 83024. It's a Guiot guitar.



- XIX century, guitar with handwritten label: '*Selected by/Mme Sidney Pratten - London 22A Dorset Street Portman Square.*' The inscription on the label is typical of the guitars sold by Madame Sidney Pratten to her students.





- Early nineteenth century, French guitar, without label, sold along with various documents related to Napoleon Bonaparte. The guitar was a gift from Captain Bacheville, of the Napoleonic army, to Ferdinand Pelzer (who kept it on his bed for many years, in the words of Giulia Pelzer) and was sold along with an old black and white photograph of the guitar and an engraving of Ferdinand Pelzer with a similar guitar. It is one of the guitars that were auctioned at Sotheby's in 1938 (lot 211). It was also included in the lot of 18 guitars auctioned by Christie's in 1978.



Napoleon's General No 10  
Capitaine Bacheville gave my father  
(Ferdinand Pelzer) this guitar, as a  
relic, he being a pupil of my father,  
& had a great love for him, as he  
played the guitar so splendidly - it hung  
over my father's bed for many years  
Giulia Pelzer

Guitar owned by Ferdinand Pelzer (gift from Captain Bacheville along with a handwritten note from Giulia Pelzer stating this fact

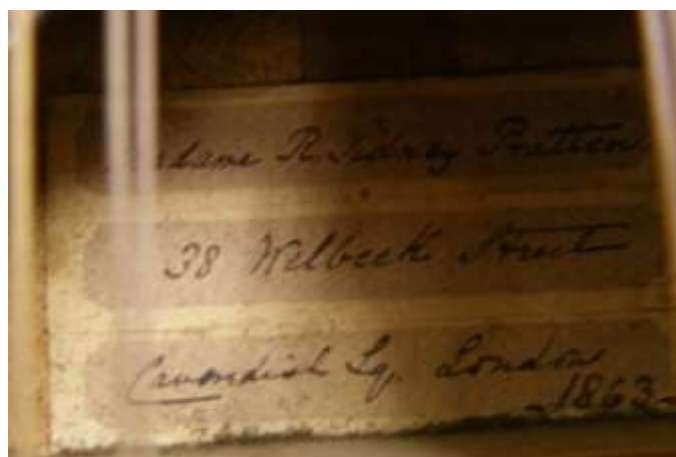


*Catharina Josepha Pratten dated 13/4/1866  
French construction guitar from Boosey & Sons Guitars  
(This guitar is part of my collection and was the last one  
guitar made by Boosey & Sons for Madame Sidney Pratten)*



*Boosey & Sons label and handwritten Catharina Josepha Pratten and coffin from the 1938 auction.*

Below are some photographs of other guitars that also belonged to Madame Sidney Pratten:



Guitar attributed to Boulanger. Manuscript of Madame R. Sidney Pratten which reads 38 Welbeck Street, Cavendish Square, London, 1863



*Guitar built by Johanning & Company, ca. 1850*





*Guitar built by Boosey & Sons for Madame Sidney Pratten in 1865*

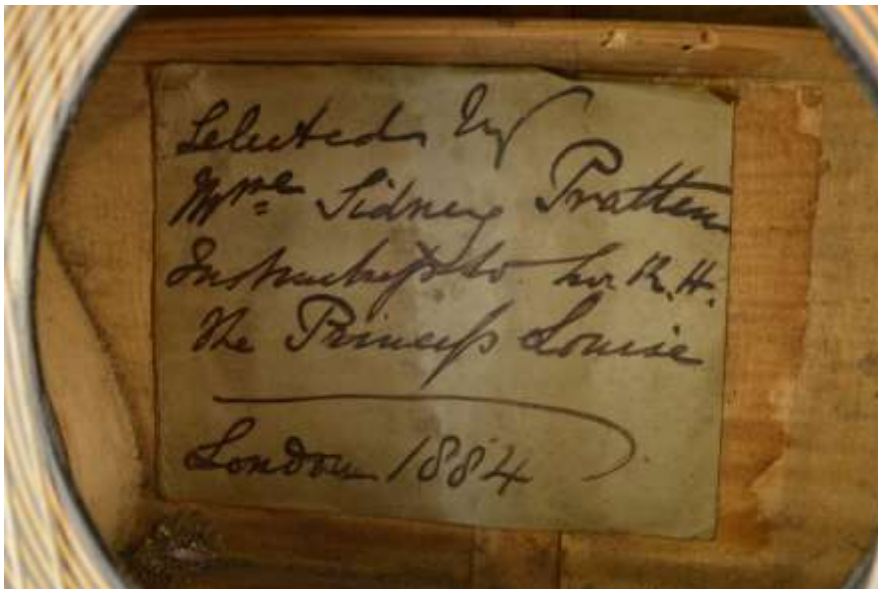




*Guitar built by Boosey & Sons for Madame Sidney Pratten, ca. 1850*







Photographs of a guitar belonging to the Romanillos-Harris collection  
Courtesy of Pablo Sánchez Otero and Ken Van Hoeylandt

## Works

Throughout her life Madame Sydney Pratten composed more than two hundred works, both for solo guitar and for singing and guitar or for guitar and other instruments (piano and machette guitar, mainly). In general, these are small and charming pieces of romantic character and simple elaboration that were very appreciated and interpreted in their time.

**Exhibit 1** presents the **Catalogue of Works** composed by Madame Sidney Pratten, published by her sister Giulia Pelzer and **Exhibit 2** presents a **Selection of Guitar Scores** of some of her most representative works.:

- *Carnaval de Venise, Op. 31*
- *Eventide, Op. 78*
- *Sadness, Op. 91*
- *A Lost Love, Op. 92*
- *A Lament, Op. 93*
- *Sehnsucht, Op. 72*
- *Weary, Op. 73*
- *Forgotten, Op. 77*
- *Spanish Dance, Op. 89*
- *Elfins Revels, Op. 80*
- *Military March, N° 56 del Repertoire for Guitar*
- *Spanish Romance, Op. 82*
- *Introduction and variations on "Twere Vain to Tell Thee", Op. 8*
- *Danish March, Op. 106*
- *Woodland & Stream, an Impromptu, Op. 118.*

Below is a list of those works in the public domain of which I have been able to obtain their score through various sources:

## Didactic Works –

- Guitar School, Londres, 1859.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Guitar-School-Madame-Sidney-Pratten-1824-1895.pdf>

- Learning the Guitar Simplified, Londres, 1874.

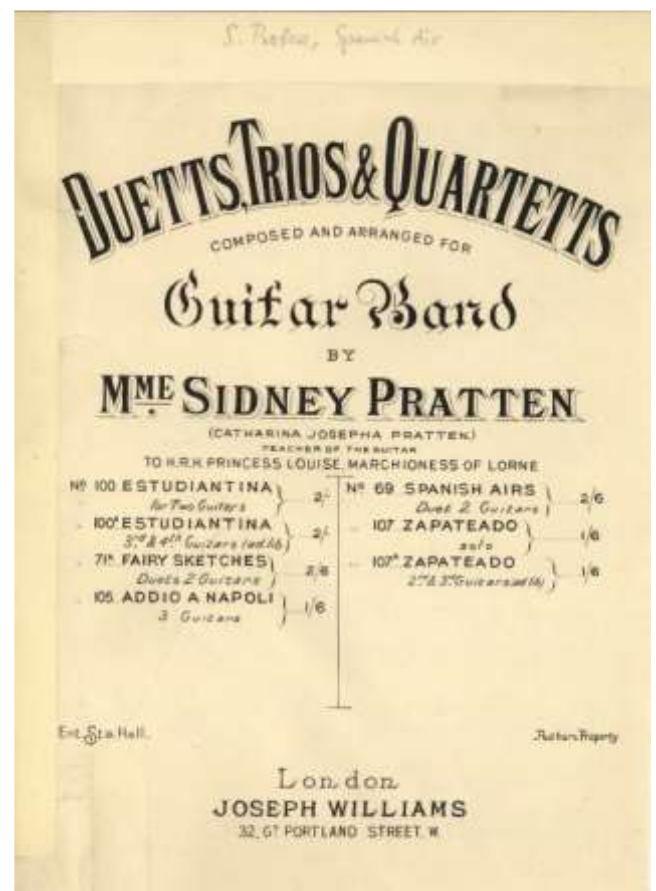
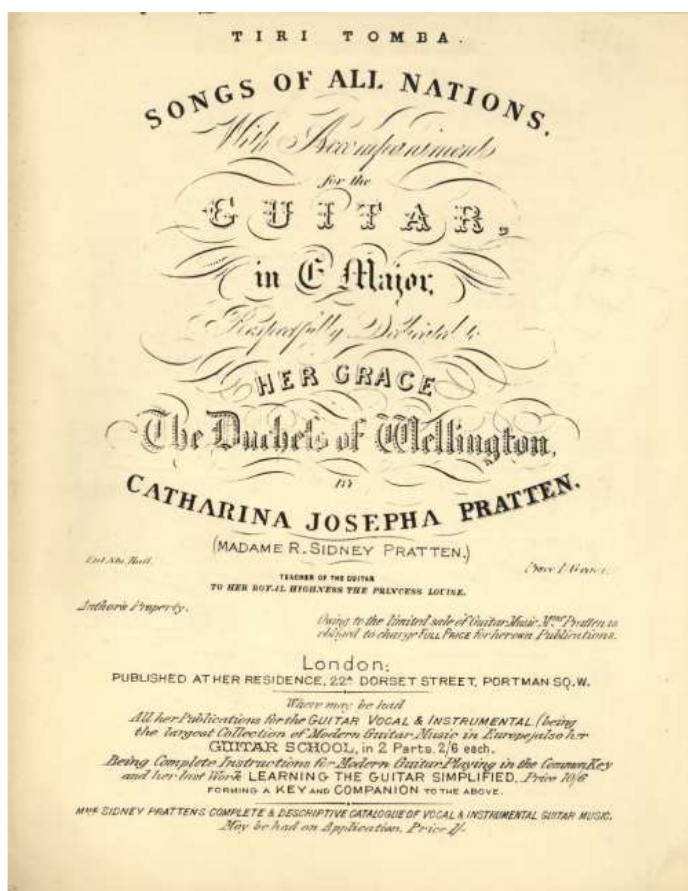
<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Learning-the-Guitar-Simplified-Madame-Sidney-Pratten-1824-1895.pdf>

- The Guitar Tutor. Londres, 1881.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/03/Guitar-Tutor-Part-1-Part-2-Madame-Sidney-Pratten-1821-1895.pdf>

- Instructions for the Guitar Tuned in E Major, 1882.

<https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Instructions-for-the-Guitar-Tuned-in-E-Major-Madame-Sidney-Pratten-1824-1895.pdf>



Covers of 'Tiri Tomba' and 'Duetts, Trios & Quartetts for Guitar'

75

NO. 1. AWA 11, 110 C. U. B. 1004  
OF 26 L. 17.

# SONGS WITHOUT WORDS AND SKETCHES

Composed for the  
**Guitar,**  
and carefully fingered for the use of her Pupils.  
BY  
**MADAME SIDNEY PRATTEN,**  
(CATHARINA JOSEPHA PRATTEN.)  
*Instructor in the Royal High School  
THE PRINCESS LOUISE.*

*Not for Sale  
without a Receipt*

Price 7/-

*Copy to the General and of the Royal High School  
of the Princess Louise in London.*

London.  
PUBLISHED AT HER RESIDENCE, 221 DORSET STREET, PORTMAN SQUARE.

*When may be had*  
All her Publications for the GUITAR, VOCAL & INSTRUMENTAL being  
the largest Collection of Modern Music, from the Composition of  
GENTLEMEN SCHOOL, in 2 Parts, 2 S. each.  
Being Complete Instruction in the Art of Playing on the Guitar,  
and her best 25/- LEARNING THE GUITAR SIMPLIFIED, from 1847  
FORWARD & KEY and COMPANION to the above.

HER GRACE PRATTEN'S COMPLETE & ESSENTIAL COURSE OF VOCAL & INSTRUMENTAL MUSIC.  
May be had on Application. Price 5/-.

Nº

# MADAME R. SIDNEY PRATTEN'S REPERTOIRE for the GUITAR.

(FOR THE USE OF HER PUPILS.)

3725, REVERIE.	31, FUGA IN C. CARNAVAL DE VENISE.
36, SERENADE.	32,
37, ONE OF DANBROCK'S GRAND MARCH.	33,
38, TWO ORIGINAL MELODIES.	34,
39, FALSC ESPAGNOLE.	35,
38, DOO GUITAR PINE.	36,

*Not for Sale  
without a Receipt*

Price 5/-

LONDON.  
Published at her Residence,  
221 DORSET STREET, PORTMAN SQUARE.

*When may be had*  
MADAME PRATTEN'S Publications for the GUITAR AND CONCERTINA.

Gui

10/11/52. 7, JAMES LEE Bldg. PORTMAN ROAD

of 89.

# SONGS WITHOUT WORDS AND SKETCHES

Composed for the  
**Guitar,**  
and carefully fingered for the use of her Pupils.  
BY  
**MADAME SIDNEY PRATTEN,**  
(CATHARINA JOSEPHA PRATTEN.)  
*Instructor in the Royal High School  
THE PRINCESS LOUISE.*

*Not for Sale  
without a Receipt*

Price 26

*Copy to the General and of the Royal High School  
of the Princess Louise in London.*

London.  
PUBLISHED AT HER RESIDENCE, 221 DORSET STREET, PORTMAN SQUARE.

Also of Messrs BOCCY & CO, 295, REGENT STREET, W.

*When may be had*  
All her Publications for the GUITAR, VOCAL & INSTRUMENTAL being  
the largest Collection of Modern Music, from the Composition of  
GENTLEMEN SCHOOL, in 2 Parts, 2 S. each.  
Being Complete Instruction in the Art of Playing on the Guitar,  
and her best 25/- LEARNING THE GUITAR SIMPLIFIED, from 1847  
FORWARD & KEY and COMPANION to the above.

HER GRACE PRATTEN'S COMPLETE & ESSENTIAL COURSE OF VOCAL & INSTRUMENTAL MUSIC.  
May be had on Application. Price 5/-.

The Ven<sup>ble</sup> M<sup>rs</sup> Under.

# TREUE LIEBE, IMPROPTU, Guitar,

Composed by  
**MADAME SIDNEY PRATTEN,**  
(CATHARINA JOSEPHA PRATTEN.)  
*Instructor in the Royal High School  
THE PRINCESS LOUISE.*

*Not for Sale  
without a Receipt*

Price 26

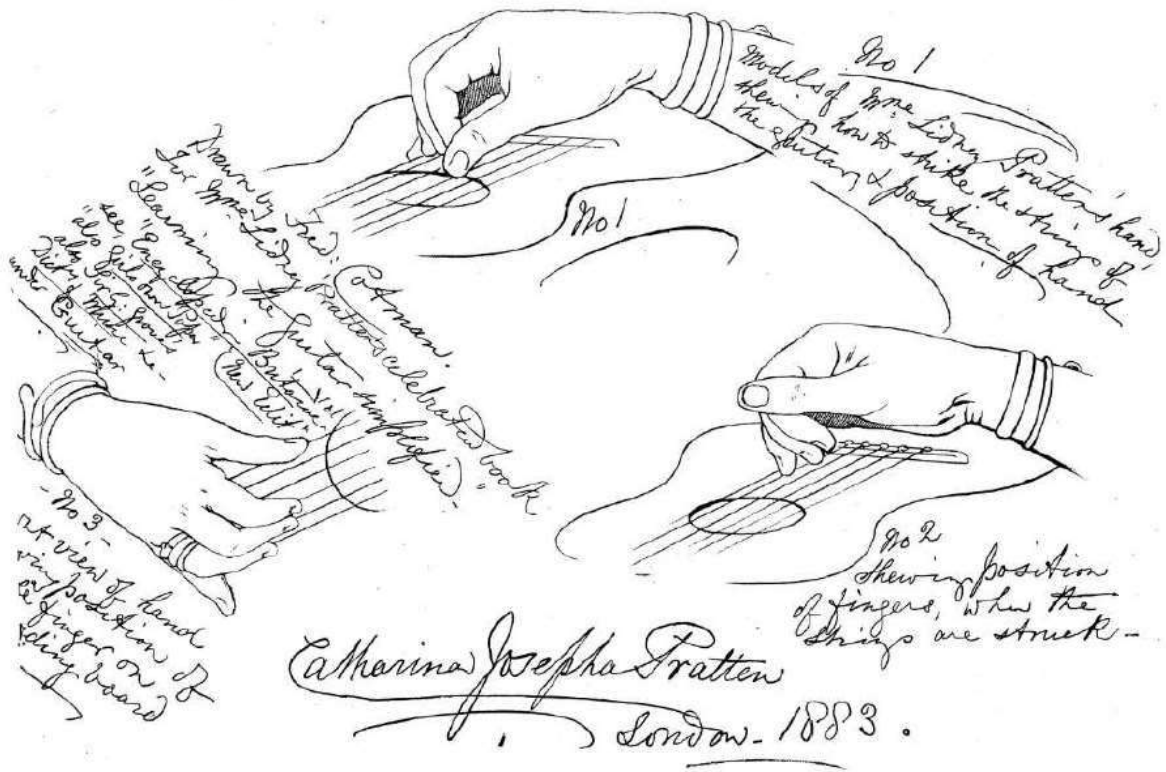
*Copy to the General and of the Royal High School  
of the Princess Louise in London.*

London.  
PUBLISHED AT HER RESIDENCE, 221 DORSET STREET, PORTMAN SQUARE.

*When may be had*  
All her Publications for the GUITAR, VOCAL & INSTRUMENTAL being  
the largest Collection of Modern Music, from the Composition of  
GENTLEMEN SCHOOL, in 2 Parts, 2 S. each.  
Being Complete Instruction in the Art of Playing on the Guitar,  
and her best 25/- LEARNING THE GUITAR SIMPLIFIED, from 1847  
FORWARD & KEY and COMPANION to the above.

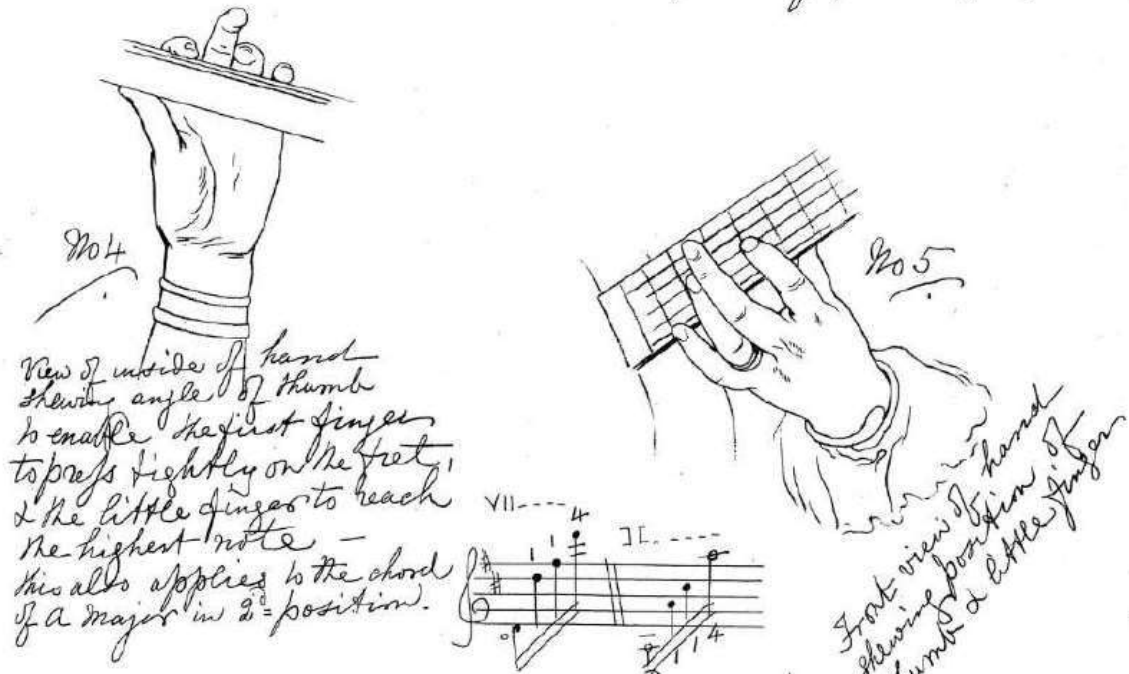
HER GRACE PRATTEN'S COMPLETE & ESSENTIAL COURSE OF VOCAL & INSTRUMENTAL MUSIC.  
May be had on Application. Price 5/-.

Covers of 'Songs Without Words and Sketches', 'Repertoire for the Guitar', 'Spanish Dance' and 'Treue Liebe'



Drawing of "Learning the Guitar Simplified" teaching the position of right-hand by Frederick G. Cotman (1850-920)

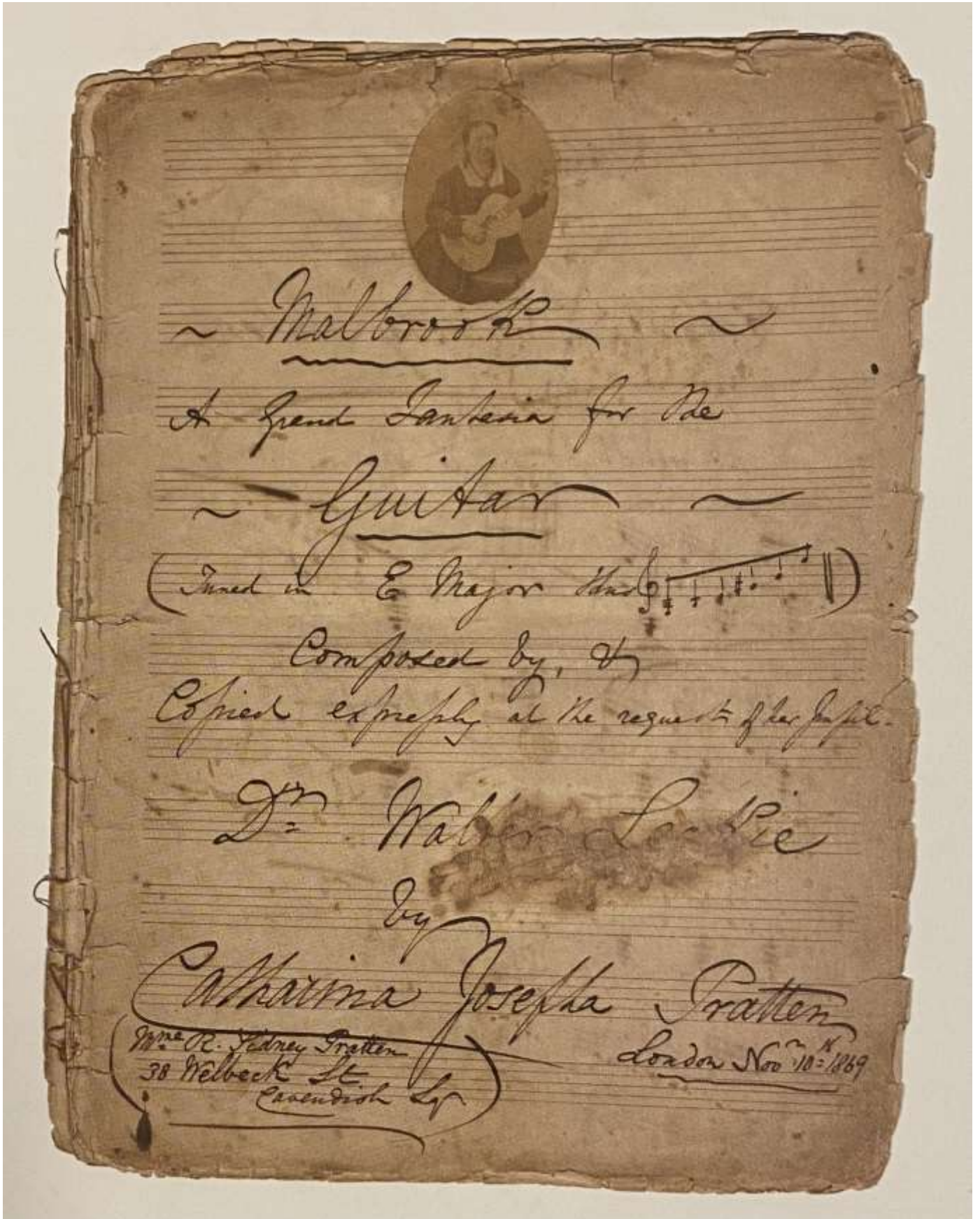
Drawing of Mrs. Sidney Pratten's left hand, showing the position of thumb & arm, to make the chord of D Major in the 7<sup>th</sup> position



Drawn by Fred. Cotman, for Mrs. Sidney Pratten's book "Learning the Guitar Simplified" London 1883 - Ent. Sta. Hall.

Drawing of "Learning the Guitar Simplified" teaching the position of left hand by Frederick G. Cotman (1850-1920)





Cover of the Malbrook Manuscript, copy at the request of Dr. Walter James Leckie  
Courtesy of Classical Guitar Centre Ltd

## Works -

1. From the collection Songs Without Words and Sketches:
  - Eventide, Op. 78.  
[https://bojifiles.musikverket.se/Boije\\_0773.pdf](https://bojifiles.musikverket.se/Boije_0773.pdf)
  - Forgotten, Op. 77.  
[https://bojifiles.musikverket.se/Boije\\_0774.pdf](https://bojifiles.musikverket.se/Boije_0774.pdf)
  - Sadness, Op. 91, A Lost Love, Op. 92, A Lament, Op. 93.  
[https://bojifiles.musikverket.se/Boije\\_0772.pdf](https://bojifiles.musikverket.se/Boije_0772.pdf)
  - Sehnsucht, Op. 72 y Weary, Op. 73.  
[https://bojifiles.musikverket.se/Boije\\_0771.pdf](https://bojifiles.musikverket.se/Boije_0771.pdf)
2. Daisy.  
[https://pasionporlaguitarra.es/?page\\_id=111](https://pasionporlaguitarra.es/?page_id=111)
3. German March (piano and guitar), N° 61 of the Repertoire for Guitar.  
[https://pasionporlaguitarra.es/?page\\_id=111](https://pasionporlaguitarra.es/?page_id=111)
4. Elfin's Revels, Op. 80.  
[https://imslp.org/wiki/Elfin's Revels \(Pratten%2C Catharina Josepha\)](https://imslp.org/wiki/Elfin's_Revels_(Pratten%2C_Catharina_Josepha))
5. Spanish Romance, Op. 82.  
[https://imslp.org/wiki/Spanish Romance \(Pratten%2C Catharina Josepha\)](https://imslp.org/wiki/Spanish_Romance_(Pratten%2C_Catharina_Josepha))
6. Spanish Dance (1882), Op. 89.  
[https://imslp.org/wiki/Spanish Dance \(Pratten%2C Catharina Josepha\)](https://imslp.org/wiki/Spanish_Dance_(Pratten%2C_Catharina_Josepha))
7. Carnival of Venice, Op. 31.  
[https://www.riam.ie/digital-media/h22/h\\_22a\\_10\\_055.pdf](https://www.riam.ie/digital-media/h22/h_22a_10_055.pdf)
8. Tiri Tomba (for singing and guitar on a Neapolitan theme).  
<https://nla.gov.au/nla.obj-2841978444/view?partId=nla.obj-2842000663#page/n0/mode/1up>
9. Spanish Air, Op. 113 (machette guitar).  
<https://nla.gov.au:443/tarkine/nla.obj-2841978431>
10. Mary Blane (irringement of traditional American music).  
[https://imslp.org/wiki/American Air \(Pratten%2C Catharina Josepha\)](https://imslp.org/wiki/American_Air_(Pratten%2C_Catharina_Josepha))
11. Addio a Napoli (for singing and guitar). N° 91 from the Vocal Repertoire for Guitar.  
<https://ia803404.us.archive.org/32/items/143050-1001/143050-1001.pdf>
12. Danish March, Op. 106 (two guitars). 1882.  
[https://imslp.org/wiki/Danish March \(Pratten%2C Catharina Josepha\)](https://imslp.org/wiki/Danish_March_(Pratten%2C_Catharina_Josepha))
13. When Willie Cead to Melville Castle, Op. 109 (old traditional scotch ballad) (for singing and guitar).  
<https://ia800301.us.archive.org/7/items/madamersidneypra00prat/madamersidneypra00prati.pdf>
14. Juanita, Op. 92 (for singing and guitar).  
<https://ia903400.us.archive.org/15/items/143049-1001/143049-1001.pdf>

15. *Long, long ago*, arrangement of a work by Thomas Bayly. N° 94 of the Vocal Repertoire for the Guitar.  
<https://ia803406.us.archive.org/13/items/143048-1001/143048-1001.pdf>
16. *Woodland & Stream (an Impromptu)*, Op. 118 (incomplete).  
[https://imslp.org/wiki/Woodland\\_and\\_Stream\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Woodland_and_Stream_(Pratten%2C_Catharina_Josepha))
17. *Funeral March (included in Guitar School)*.  
A free version by Bradford Werner can be found for public use in:  
<https://www.thisclassicalguitar.com/march-funebre-by-pratten-lesson-free-pdf/>
18. *Introduction and variations on Twere Vain to Tell Thee (two guitars)*, Op. 86. Arrangement of a work by Wilhelm Neuland.  
[https://imslp.org/wiki/Introduction\\_and\\_Variations\\_on\\_'Twere\\_Vain\\_to\\_Tell\\_Thee\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Introduction_and_Variations_on_'Twere_Vain_to_Tell_Thee_(Pratten%2C_Catharina_Josepha))
19. *Maud (for guitar machette and guitar)*, Op. 112.  
[https://imslp.org/wiki/Maud\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Maud_(Pratten%2C_Catharina_Josepha))
20. *Military March*, N° 56 del Repertoire for Guitar.  
[https://imslp.org/wiki/Military\\_March\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/Military_March_(Pratten%2C_Catharina_Josepha))
21. *The Princess Louise (piano and guitar)*, Op. 70.  
[https://imslp.org/wiki/The\\_Princess\\_Louise\\_\(Pratten%2C\\_Catharina\\_Josepha\)](https://imslp.org/wiki/The_Princess_Louise_(Pratten%2C_Catharina_Josepha))
22. *English Songs and Ditties (for singing and guitar)*, N° 80 of the Repertoire for Guitar.  
[https://imslp.org/wiki/English\\_Songs\\_and\\_Ditties\\_\(Pratten,\\_Catharina\\_Josepha\)#IMSLP677088](https://imslp.org/wiki/English_Songs_and_Ditties_(Pratten,_Catharina_Josepha)#IMSLP677088)

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<https://www.ancestry.com/>

<https://www.myheritage.es/>

<http://www.findmypast.co.uk>

## **ANEXO 1 – EXHIBIT 1**

### **Catálogo de Obras – Catalogue of Works**

Cortesía del Dr. James R. Westbrook – Courtesy of Dr. James R. Westbrook



THIRTEENTH EDITION, REVISED AND ENLARGED



AS USED BY

Her Royal Highness the Princess Louise

AND

Her Royal Highness the Princess Beatrice.

# Learning the Guitar Simplified

BY

MME. SIDNEY PRATTEN,

FORMING

A Companion to her Celebrated "Guitar School,"

CONSISTING OF DIAGRAMS OF THE

*Scales and Chords of the Principal Major and Minor Keys*

Required for Beginners for Playing Accompaniments to Songs, carefully Fingered, and to each Key is added a

**PRELUDE, EXERCISE OR PLEASING PIECE & SONG,**

And the Various Chords in the different Positions Fingered and Illustrated by Diagrams.

Entered Stationers' Hall.

*Author's Property.*

**PRICE 12/6.**

Ferdinand Pelzer's Instruction Book for Playing the Guitar in the Spanish Style. 5/-

THIRTEENTH EDITION—REVISED AND ENLARGED.

Under Royal Patronage,

THE LATE

**MME. SIDNEY PRATTEN'S**  
*DESCRIPTIVE CATALOGUE*

of

**MUSIC FOR THE GUITAR**

VOCAL AND INSTRUMENTAL.

Written for the Use of her Pupils, and now

**PUBLISHED BY HER SISTER & SUCCESSOR,**

**Madame GIULIA PELZER.**

London:

**2, SOUTHAMPTON STREET, BLOOMSBURY SQUARE.**

*CATALOGUE—PRICE ONE SHILLING.*

On receipt of Postal Order, any Music will be sent by return of post.

## CONTENTS.

	PAGE
Instruction for the Guitar, tuned in E major ...	4
Solos for the Guitar, in the Common Key ...	5
Solos for the Guitar, tuned in E major ...	8
Songs for the Guitar, tuned in E major ...	16
Songs for the Guitar, in the Common Key ...	20
Duets, Trios, Quartets, &c., for Guitars ...	12
Duets for Guitar and Piano ...	13
Duets for Guitar and Macheite or Mandoline ...	13
Compositions for the Gigelira (wood and straw instrument) ...	(cover) 3
Learning the Guitar Simplified, in the Common Key "	2

COMPOSED AND ARRANGED BY THE LATE

**MME. SIDNEY PRATTEN,**

Instructress to

**H.R.H. THE PRINCESS LOUISE.**

Owing to the limited sale of Guitar Music, MME, PELZER is obliged to charge full price for all compositions in this Catalogue.



AS USED BY

**Her Royal Highness the Princess Louise**

AND

**Her Royal Highness the Princess Beatrice.**

# Learning the Guitar Simplified

BY

**MME. SIDNEY PRATTEN,**

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**PRICE 12/6.**

**Ferdinand Pelzer's Instruction Book for Playing the Guitar in the Spanish Style. 5/-**





AS USED BY

Her Royal Highness the Princess Louise

AND

Her Royal Highness the Princess Beatrice.

MME. SIDNEY PRATTEN'S

## INSTRUCTIONS for the GUITAR

Tuned in E Major,

FOR THE USE OF HER PUPILS.

*Author's Property.*

*Price 12/6.*

Owing to the limited sale of Guitar Music,  
MME. PELZER is obliged to charge *full*  
*price* for all compositions in this Catalogue.

Ferdinand Pelzer's Instruction Book, E major. 5/-

LONDON:

Published by MADAME PELZER, at her Residence,

2. SOUTHAMPTON STREET. BLOOMSBURY SQUARE.

## COMPOSITIONS

Composed and Arranged for the Guitar by

MADAME SIDNEY PRATTEN

(CATHARINA JOSEPHA PRATTEN).

SOLOS, &c., in Common Key.

(For Compositions in E Major, see pages 8, 9, 10, 11.)

	PRICE
	s. d.
Instructions for the Guitar, Learning the Guitar Simplified .. .. .	12 6
ALSO	
Coloured Diagrams of the Notes on the Fingerboard and Harmonics (most clever), being a great help in finding the notes in various positions .. .. .	5 6
NUMBER	
31 Carnival de Venise, with brilliant variations and the Introduction by Bottesini, with Pianoforte accompaniment in A major (rather difficult) .. .. .	5 6
46 Mazurka .. .. .	2 0
47 Zapeteado .. .. .	2 0
60 Treue Liebe in A major (very pretty and moderately difficult) .. .. .	3 0
60a Kelpics' Dance, by Leonard Schulz (very charming and moderately difficult) in A minor .. .. .	3 0
64 Preludes (original) .. .. .	2 0
66 Preludes and easy pieces, "Golden Slumbers kiss your Eyes" and others .. .. .	2 0
67 Prestissimo and Allegro (difficult) .. .. .	2 0
68 Les Adieux du Soir (difficult) .. .. .	3 0
69 Duets, two Guitars (two very pretty Spanish Aires) .. .. .	3 0
70 Princess Louise Waltz, Duet, Guitar and Piano (see E major key) .. .. .	4 0
71 Queen Mab & Puck (not difficult, great favourites) .. .. .	3 0
71A Duet .. .. .	3 0

## SOLOS in Common Key (continued)—

NUMBER		PRICE s. d.
72	Sehnsucht and Weary (moderate, great favourites, rather sad) .. .. .	3 0
73	Evening Song (very pretty), in G } .. .. .	3 6
74	Dreaming of Thee, in A } .. .. .	3 0
75	Coquette (very quaint), in A } .. .. .	3 0
76	Forgotten (rather sad, a great favourite), in D .. .. .	3 0
77	Eventide (lovely), in A major .. .. .	3 0
78	Dance Fantastique (very quaint and pretty) .. .. .	3 0
79	Elfin's Revels (original and characteristic) .. .. .	3 0
80	Spanish Romance (very pretty and quaint) .. .. .	3 0
81	Dance of the Witches (pretty and characteristic, moderate, full of fun, with descriptive notes) .. .. .	3 0
82	Twilight (pretty solo) .. .. .	3 0
83	Wimbledon Quick-Step (very bright, moderate) .. .. .	3 0
84	"Twere vain to tell thee, Duet for two Guitars (transcribed from Neuland's Duet for Guitar and Piano). very pretty and brilliant .. .. .	4 6
85	(See E major list) Moonlight (lovely) .. .. .	2 6
86	Alice (charming solo, moderate) .. .. .	3 0
87	Spanish Dance (quaint and bright) .. .. .	3 0
88	Wayward (very pretty solo with Guitar or Piano <i>ad lib.</i> ) .. .. .	3 6
89	Sadness } .. .. .	3 6
90	A Lost Love } much admired .. .. .	3 6
91	A Lament } .. .. .	2 6
92	"Addio del passato," Duet, two Guitars (very pretty, moderate) .. .. .	2 6
93	"Peasant Dance," by Leonard Schulz (very quaint, moderate) .. .. .	3 0
94	Solo by Horetzkey (not easy) .. .. .	3 0
95	Farewell to the old year (not easy, but very pretty) .. .. .	3 0
96	The last Compositions of Leonard Schulz, Nos. 1, 2, 3, 4, 5, 6, 7, 8 .. .. .	7 6

## SOLOS in Common Key (continued)—

NUMBER		PRICE s. d.
100	1st and 2nd Estudiantina for four Guitars } .. .. .	4 6
101	3rd and 4th " " " " } .. .. .	4 6
102	Mandolinata, for two Guitars and Mandoline (Published by McDowell & Co.) .. .. .	4 6
103	Bolero, for three Guitars (Song extra, 2s. 6d.) .. .. .	2 6
104	Il Gondolero, for three Guitars .. .. .	2 0
105	Addio a Napoli, for three Guitars .. .. .	2 0
106	Danish March, for two Guitars (can be played as a solo) .. .. .	3 0
107	Zapeteado, solo .. .. .	2 0
108	2nd and 3rd part to the same .. .. .	2 0
109	Divertimento, by Madame Giulia Pelzer .. .. .	3 0
110	Selections from the Compositions of Old Masters "Songs without words" and Sketches, "Moorish Dance" in E minor (very quaint and pretty, moderate) .. .. .	3 6
111	"Songs without words" and Sketches, March of the Fairies (very pretty, moderate) .. .. .	3 0
112	Violet (very pretty and easy) .. .. .	3 0
113	(see E major), Calliope, Mazurka .. .. .	3 0
114	Dreamland, E major .. .. .	2 0
115	Clouds, rain and sunshine, A major and A minor .. .. .	3 0
116	A Sunbeam, E major .. .. .	2 6
117	Rambling thoughts, G major and E minor .. .. .	2 6
118	Woodland and Stream, A major .. .. .	3 0
119	Euphrosyne, by Madame Giulia Pelzer .. .. .	3 0
120	Wandering thoughts, E major .. .. .	2 6
121	See-Saw, D major and A major .. .. .	2 6
122	Norwegian March, A minor and A major .. .. .	2 6
123	Norwegian Peasant Dance, A minor; Forget-me-not, A major .. .. .	2 6
124	The Sea hath its Pearls, E major, two Guitars .. .. .	2 6
125	Floating down the Stream, D major, two Guitars .. .. .	2 6

## SOLOS, &amp;c.,

FOR THE GUITAR, TUNED IN E MAJOR.

Composed and Arranged by

## MADAME SIDNEY PRATTEN

(CATHARINA JOSEPHA PRATTEN).

For Compositions in Common Key, see pages 5, 6, 7.

	PRICE
	s. d.
Instructions for the Guitar, tuned in E major, also containing Songs and Pieces .. .. .	12 6
Coloured Diagrams of the Notes on the Fingerboard and the Harmonics (most clever, and a great help to finding the notes) .. .. .	5 6
First Divertimento—containing Selections from La Figlia, &c. .. .. .	3 0
Second Divertimento—American Airs: Buffalo Girls, Lucy Neal, Lucy Long, and others .. .. .	3 0
Third Divertimento—Scotch Airs: Robin Adair, Ye Banks and Braes, with variations, and There's nae Good Luck .. .. .	3 0
<i>The same will also be found in the E major Tutor.</i>	
Fourth Divertimento—Sacred Selections .. .. .	3 0
Fifth Divertimento—Air by Mozart, "O Dolce Concerto," with variations (very pretty) .. .. .	3 0
Sixth Divertimento—The Light of Other Days (Balfe), Jenny Jones, Scots wha hae, Auld Lang Syne, with variation .. .. .	3 0
Seventh Divertimento—Flora Waltz .. .. .	3 0
Eighth Divertimento—Three Marches (very pretty, original) .. .. .	3 0
Ninth Divertimento—Scotch Airs: Caller Herrin, varied, &c., &c. .. .. .	3 0
Tenth Divertimento—German Air, with variations (brilliant) .. .. .	3 0

## SOLOS, tuned in E major (continued)—

	PRICE
	s. d.
Eleventh Divertimento—On Welsh Airs .. .. .	3 0
Twelfth Divertimento—Oh, Susannah, with variations (brilliant and effective, not difficult) .. .. .	3 0
Thirteenth Divertimento—On Portuguese Airs .. .. .	3 0
Fourteenth Divertimento—Irish Airs: Last Rose of Summer, My Lodging, Kathleen O'Moore, with variations, &c. .. .. .	3 0
Fifteenth Divertimento—Aurora ah Sorgerai, Oh, Nanny, Auld Robin Gray, and Cease your Funning (a great favourite) .. .. .	3 0
Sixteenth Divertimento—English and Irish Airs: College Hornpipe, The Girl I left behind me, and others .. .. .	3 0
Seventeenth Divertimento—Old German Air, Happy Land, &c. .. .. .	3 0
Eighteenth Divertimento—Favourite Airs (expressive): Annie Laurie, Those Evening Bells, &c. <i>These also to be found in E major Tutor.</i>	3 0
Nineteenth Divertimento—Two Marches (original, most effective), also separate Piano accompaniment <i>ad lib.</i> , 3s. .. .. .	3 0
Twentieth Divertimento—Tears and Scherzö (original, a great favourite) .. .. .	3 0
Twenty-first Divertimento—Lord Raglan's March (a most brilliant and effective Piece of moderate difficulty) .. .. .	3 0
Twenty-Second Divertimento—La Donna è Mobile and Ma Normandie, with variations .. .. .	3 0
Twenty-Third Divertimento—Portuguese and French	3 0
Twenty-Fourth Divertimento—Air, Lucia di Lammermoor, with brilliant variations .. .. .	3 0
Twenty-Fifth Divertimento—Reverie (original, not easy) .. .. .	3 0
	<i>R. S. Pratten</i>

## SOLOS, tuned in E major (continued)—

	PRICE s. d.
Twenty-Sixth Divertimento—Serenade (brilliant and effective, original, not easy) ..	3 0
Twenty-Seventh Divertimento—Duke of Cambridge's Grand March (very good, but not easy) ..	2 0
<i>Also to be found in E major Tutor.</i>	
Twenty-Eighth Divertimento—Two Original Melodies	2 0
Twenty-Ninth Divertimento—Valse Espagnole ..	2 6
Thirtieth Divertimento—"Absence," Guitar tuned in E minor (very much admired and quaint, not easy) ..	3 0
Thirty-Second Divertimento—Duet for Two Guitars (very easy and effective) ..	3 6
Thirty-Third Divertimento—Two original Airs (very artistic) composed by the late Robert Sidney Pratten, and Selections from Bohemian Girl ..	3 0
Thirty-Fifth Divertimento—On Scotch Airs: My heart is sair for somebody, with variations, and other Airs ..	3 0
Thirty-Sixth Divertimento—The Banks of Allan Water, Jessie, the flower of Dunblane, Edinboro Town, Jock o' Hazeldean ..	3 0
Thirty-Seventh Divertimento—Pretty Airs and Garibaldi's March (a great favourite) ..	3 0
Thirty-Eighth Divertimento—Schulz ..	2 0
Thirty-Ninth Divertimento—Schulz ..	2 0
Fortieth Divertimento—Schulz ..	2 0
Forty-First—Piano Accompaniment to two Marches (page 14 in E Tutor and Eighth Divertimento)	3 0
Forty-First $\Delta$ —Second Guitar Accompaniment to the above ..	3 0
Forty-Second Divertimento ..	3 0
Forty-Third Divertimento—God save the King and Rule Britannia ..	2 0

## SOLOS, tuned in E major (continued)—

	PRICE s. d.
Forty-Eighth Divertimento—Vilkins (brilliant and effective Solo) ..	3 0
Fifty-First Divertimento—Home, Sweet Home (brilliant and most effective Solo) ..	3 0
Fifty-First $\Delta$ —Piano part to Turkish and Garibaldi Marches ..	3 0
Fifty-Fifth Divertimento—Three easy Duets, for two Guitars ..	3 0
Fifty-Sixth Divertimento—Military March (easy and effective) ..	2 0
Fifty-Seventh—Preludes (very pretty), also in E Tutor	2 0
Fifty-Eighth Divertimento—Hungarian March (very pretty) ..	2 0
Fifty-Ninth Divertimento—Indian March (very popular) ..	2 6
Fifty-Ninth $\Delta$ —Second Guitar Accompaniment to Indian, Garibaldi, and Military Marches ..	3 0
Sixty-First—German March, for Guitar and Piano (very pretty and easy) ..	4 6
Sixty-Second—Malbrook, grand Solo in E major ..	3 0

Solos Nos. 87, 113, 114, 116, 120, 124 are all tuned in E major (see pages 5 and 6).



## Duets, Trios, Quartets, &c., &c.,

Composed and Arranged for

### GUITAR BAND

AND

### GUITAR AND PIANO,

BY THE LATE

## MADAME SIDNEY PRATTEN

Teacher of the Guitar to

### Her Royal Highness the Princess Louise.

NUMBER		PRICE s. d.
100	Estudiantina, four Guitars .. ..	4 6
102	Bolero, five Guitars and Voice ( <i>ad lib.</i> ) .. ..	4 6
103	Il Gondoliro, three Guitars .. ..	2 0
71A	Fairy Sketches, Duets, two Guitars .. ..	3 0
69	Two Spanish Airs, Duets, two Guitars .. ..	2 0
86	Introduction and Variations on 'Twere in Vain, Duet, two Guitars .. .. <i>W. Newland</i>	3 6
32	Duet, two Guitars, E major (very effective) .. ..	4 6
55	Three Duets, two Guitars. Tuned in E major (very pretty) .. ..	3 6
	Nos. 124 and 125, Duets for two Guitars, can also be used with Mandoline (see page 7).	3 0

### DUETS, &c. (continued)—

NUMBER		PRICE s. d.
94	Addio del Passato, two Guitars .. ..	2 6
61	Duet, German March, Guitar and Piano. Tuned in E Major .. ..	4 6
70	Duet, Princess Louise, Guitar and Piano. Tuned in E major .. ..	4 0
* 112	Maud (original), Guitar, Machette and Piano .. ..	2 0
* 113	Spanish Air, Guitar and Machette .. ..	2 0
106	Danish March, two Guitars .. ..	3 0
107	Zapeteado, Solo .. ..	2 0
107A	Two and three Guitars, Spanish Dance .. ..	2 0
{ 59	Indian March, E major .. ..	2 6
{ 56	Military March .. ..	2 6
	2nd Guitar Parts to 59 and 56 .. ..	3 0
90	Wayward, Duet, two Guitars, or Guitar and Piano, <i>ad lib.</i> .. ..	3 6
	Garibaldi's March, No. 37. Tuned in E major .. ..	3 0
	Turkish March, No. 19. Tuned in E major .. ..	3 0
	Pianoforte Parts to the above ( <i>ad lib.</i> ) .. ..	3 0
	March, Eighth Divertimento (also March in Instruc- tion Book) .. ..	3 0
41	Piano Accompaniment ( <i>ad lib.</i> ) .. ..	3 0
41A	The above also with 2nd Guitar Accompaniment ( <i>ad lib.</i> ) .. ..	3 0
	Carnival de Venise, with brilliant Variations and Piano accompaniment ( <i>ad lib.</i> ) .. ..	5 6
	Sketches for the Mandoline, with Guitar or Piano accompaniment—	
	No. 1 Coquette, with second Mandoline .. ..	3 0
	" 2 Fly Polka .. ..	3 0
	" 3 Princess Louise Valse, with second Man- doline .. ..	3 0

\* Nos. 112 and 113 can also be had for Mandoline.

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MME. SIDNEY PRATTEN,

INSTRUCTRESS TO

HER ROYAL HIGHNESS THE PRINCESS LOUISE.

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Instruction Book .. Scale and Pieces ..	..	5 6
Connaught Mazurka with Piano & Guitar Accompt.	3	0
Chop Waltz .. with Piano & Guitar Accompt.	3	0
Coquette .. .. with Piano & Guitar Accompt.	3	0
Fly Polka .. .. with Piano & Guitar Accompt.	3	0
Hungarian March.. with Piano & Guitar Accompt.	3	0

*Also Guitar and Piano Accompaniments to various other Pieces, by W. HOLAUS, 5s.*

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IN A CHEAPER FORM.

	s.	d.
Twelve Songs (various) .. ..	..	2 6
Twelve Easy Songs (various) .. ..	..	3 0
Six Songs by Sullivan and Pinsuti and others	..	3 0
Progressive Pieces and Preludes .. ..	..	3 0
And others to follow.		

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*An elaborate work, formerly published at 12s., now published in two parts at 3s. each.*

PART I. contains small pieces and songs in various keys.

PART II. contains a charming selection of pieces by celebrated masters.

*Published by Boosey at 7/- the part.*

## VOCAL.

## SONGS OF ALL NATIONS.

For the Guitar, tuned in E major and the Common Key.

*Dedicated to Her Grace the Duchess of Wellington.*

## VOCAL, in E major.

NUMBER		PRICE s. d.
1	Bruder ich (e) .. .. German ..	2 0
<i>Also in E major Tutor.</i>		
2	Als ich an einem Sommertag (e) .. ..	2 0
<i>Also in E major Tutor.</i>		
3	Tic e tic e toc (e) .. .. Italian ..	2 0
4	Una Paloma (e) .. .. Spanish ..	2 0
5	Sera jette (e) .. .. Neapolitan	2 0
7	Agathe .. .. German ..	2 0
8	Les Yeux bleus (e) .. .. French ..	2 0
9	Pajonita (e) .. .. Russian ..	2 0
10	Fuor di Parigi (e) .. .. Neapolitan	2 0
11	Tagah be Tagah (e) .. .. Indian ..	2 0
11A	Hop mourie mourie (e) .. .. Turkish ..	1 6
12	Three Songs (e) .. .. Scotch ..	3 0
<i>Also in E major Tutor.</i>		
13	Ah che la morte (m) .. ..	2 0
<i>Also in E major Tutor.</i>		
14	Guitar Song (m) .. ..	2 0
15	Trab trab (m) .. ..	2 0
16	Willie (m) .. ..	2 0
<i>Also in E major Tutor.</i>		

## VOCAL, E major (continued).—

NUMBER		PRICE s. d.
17	Fairy Dance (m) .. ..	2 0
18	Aurora ah sorgerai (m) .. ..	2 0
19	I would I were a careless child (m) .. ..	2 0
20	The Alpen Rose (m) .. .. Swiss	2 0
21	34th Psalm, Spanish Chant, Evening Hymn, and Rock of Ages (e) .. ..	3 0
23	Home, sweet home .. ..	2 0
24	Ino di Garibaldi .. .. Italian	2 0
25	Viva Garibaldi, Duet or Solo .. ..	2 0
26	Kommt ein Vogel geflogen .. .. German Volksleid	2 0
<i>Also in E major Tutor.</i>		
28	Ruck, ruck .. .. German Volksleid	2 0
29	Come mai, Duet or Solo .. .. Italian	2 0
30	Poor Pussy .. .. Nursery Rhymes	2 0
31	Three Blue Bottles .. .. Do	2 0
31A	Nursery Rhymes— <i>Fox and the Crow, Sing a Song of Sixpence, Little Robin Redbreast</i> .. ..	2 6
32	Liebchen, Ade .. .. German Volksleid	2 0
33	Dos Enamorados Tengo .. .. Spanish	2 0
34	Alza Punala .. .. Do.	2 0
35	Nez Baba ma .. .. Hungarian	2 0
36	Nena, Nena .. .. Neapolitan	2 0
37	Marinare .. .. Do.	2 0
38	Long ago, E major .. ..	2 0
39	Mother, sing me to rest, E major }	
40	Den lieben, langen Tag } E major	
41	Loreley .. ..	2 0
42	Volkslied aus Thüringen (Common key) }	
43	Die drei Reiter .. ..	2 0
44	Loreley .. ..	2 0

## VOCAL, E major (continued).—

NUMBER		PRICE s. d.
46	Il Gondolero, E major ..	2 0
47	La Morte, Mio Tesoro, E major ..	2 0

## SIX SONGS, E MAJOR.

Dedicated to the Right Hon. Lady Dinorben.

1	Du! Du! (e) ..	German	2 0
2	Herz mein Herz (e) ..	Do.	2 0
3	Povera Signora (m) ..	..	2 0
4	O bella Napoli (e) ..	..	2 0
5	Riego's Patriotic Hymn (e) ..	..	2 0
6	Patriotic Spanish Song (m) ..	..	2 0

## SONGS AND DUETS, E MAJOR.

Dedicated to the Hon. Mary and Abinia Brodrick.

1	La Marenarella ..	..	2 0
2	Il Nome—Ay! Ay Mutillac (e) ..	..	2 0
3	Tyrolienne ..	C. Hass	2 0
4	La Risposta dell Innamorata, and Il Sentimente Esterno (m) ..	..	2 0
5	La Vasillo, Kissing Song (m) ..	..	2 0
6	Old German (e) ..	..	2 0

## FOUR ITALIAN SONGS, E MAJOR

Dedicated to Miss Chichester.

Benedetta sia la Madre (e), also in E Tutor ..	..	2 0
Peechè quanno Me Vide ..	..	2 0
Comme mai posso Vivire (e) ..	..	2 0
Buona Notte (e) ..	..	2 0

## VOCAL, E major (continued).—

## THREE ITALIAN SONGS, E MAJOR.

Dedicated to the Countess Feffers.

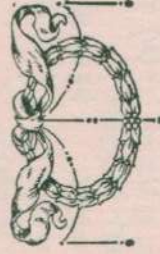
		PRICE s. d.
Quando il Destino ..	..	Donizetti 2 0
Deh non Voler ..	..	Donizetti 2 0
O Cara Memoria ..	..	Carafa 2 0

## THREE NEAPOLITAN SONGS, E MAJOR.

Dedicated to Miss Jane Stapleton.

Voca, Voca ..	..	..	2 0
La Vera Luisella (e) ..	..	..	2 0
La Marenalla ..	..	Torrente	2 0

NUMBER	..	..	2 0
93	Lonely Harp	..	2 0





VOCAL, Common Key (continued)—

NUMBER		PRICE s. d.
75	Den lieben, langen Tag, G major ..	2 0
76	Giovanello, C ..	2 0
76A	Two Russian Gipsy Songs with English words—	
	No. 1 "'Neath the bright blue vault," D minor and E minor ..	3 0
	No. 2 "'Come with me and stray," A minor ..	2 0
77	Mariuccia, G ..	2 0
71	Il Cardillo, E minor ..	2 0
79		
80	Old English Ditties (Eight Songs)—	
	Early one morning, E major ..	
	Golden Slumbers, A major ..	
	Oh dear, what can the matter be; also in Simplified Book ..	
	The Bailiff's Daughter, E major ..	3 0
	Begone dull care, E major ..	
	Near Woodstock Town, C major ..	
	There was a jolly miller, A minor; also in Simplified Book ..	
	Drink to me only, E major ..	
81	Silver Threads, A major ..	2 0
82	It was a dream, E major ..	2 0
82A	Ruth (Sacred Song), A major ..	2 0
83	Over the sea, G and E major ..	2 0
84	Spider and the Fly, Puff, and little fuster, G and E major ..	3 6
85	El Jaque (Spanish), C major ..	2 0
86	Ash Grove (Welsh), G major ..	2 0
87	Within a mile of Edinboro' town Scotch) E major ..	2 0

VOCAL, Common Key.

NUMBER		PRICE s. d.
51	Duet.—2 Soprani.—An mein Shifflein (e), D major .. Neu-komm	2 0
	SIX SONGS	
	Dedicated to the Lady Agnita Yorke.	
52	SONG—Il Balen .. (Il Trovatore) Verdi	2 0
53	ARIA—Stride la Vampa .. (Il Trovatore) Verdi	2 0
55	ROMANZA—Di Provenza (m) .. Verdi	2 0
56	CHANSON—La fauvette du Canton (e) ..	2 0
57	" Ma Brunette ..	2 0
58	M'Appari (m) (Marta) ..	2 0
59	Qui sola vergin rosa (e) (Marta) ..	2 0
	SIX SONGS	
	Dedicated to Miss Hammond's Pupils.	
60	Guitar Song (e) ..	2 0
61	Spring (e) ..	2 0
62	Romance (Herold) ..	2 0
63	Come mai posse vivre (e) ..	2 0
64	La Carolina (e) ..	1 0
65	Canzone di Amalfi (m) ..	2 0
68	May Day (m) ..	2 0
69	The Little Treasure (m) ..	2 0
70	The Slumber Song (m) ..	2 0
73	Biondina (m) ..	2 0
74	La Manola, D major ..	2 0

=DP

=OP

## VOCAL, Common Key (continued)—

NUMBER		PRICE s. d.
88	Robin Adair, A major } Scotch) ..	2 0
	My heart is sair, G major } ..	2 0
89	Mother, sing me to rest, D major } (Scotch) ..	2 0
	Gentle Zitella, G major.. } ..	2 0
90	Bonnie Dundee, E major ..	2 0
91	Addio a Napoli, A major ..	2 0
91A	" " G major ..	2 0
92	Juanita, E major ..	2 0
93	Lonely Harp, Tuned in E major	2 0
94	Long, long ago, Duet, G major ..	2 0
95	When ye gang awa, Jamie, E major ..	2 0
96	Fleurs des Alps (Tyrolese), E major ..	2 0
97	Kathleen O'Moore and Kate Kearney, A major	2 0
98	La Boca de Pepita, E minor ..	2 0
99	A Stala Manana, G major ..	2 0
100	Florentina (Peasant Song), E major and D	2 0
101	Bolero (Spanish), E minor and A minor	2 0
102	Me gustan todas, E and G major ..	2 0
103	Midnight is here, Duet, E major .. (French and English words.)	2 0
104	Ay Chiquita (easy and pretty), C major	2 0
105	Come with thy lute (Solo or Duet), easy	2 0
106	Come and Dance (by Brandon Thomas), very pretty, D major ..	2 0
107	Meet me by moonlight, G major ..	2 0
108	Cockle Shells, E and D ..	2 0
108A	" " tuned E major ..	2 0
109	When Willie gaed to Melville Castle, A major..	2 0
110	La Gitana, 2 keys, A minor and E minor	2 0
111	Are coco (Indian) ..	2 0
112	Sereny (Spanish Song), C major ..	2 0

## VOCAL, Common Key (continued)—

NUMBER		PRICE s. d.
113	Long time ago, 2 keys, G and E major ..	2 0
114	Eton Boating Song in D ..	2 6
114A	Eton Boating Song in E ..	2 6
115	Cockles and Mussels, in E Major and A major	2 0
116	Die Schönsten Augen (old German Song), 2 keys, D and E major ..	2 0
117	Bendemeer Stream, in E and A major, very pretty and easy ..	2 0
118	Don't you come and bodder me (by Brandon Thomas), Comic song in C ..	2 0
120	O dolce Concento, with English words .. } Away with melancholy, in A and G major } ..	2 0



**ANEXO 2 – EXHIBIT 2**  
**Partituras - Scores**



GUITAR.

57/1

MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE GUITAR.

No. 31.

CARNAVAL DE VENISE.

Dedicated to MISS CARR

by CATHARINA JOSEPHA PRATTEN.

First performed by her at her Matinée Musicale at the residence of the Rt. Hon. Lady John Somerset.

ANDANTE CON ESPRESSO:

INTRODUCTION.

(By kind permission of  
Signor Bottesini.)

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'ANDANTE CON ESPRESSO'. The score includes various performance markings: 'Cres.' (Crescendo), 'Dolce' (Dolce), 'Dim.' (Diminuendo), 'ad lib.' (ad libitum), 'delicato' (delicately), and 'ritard.' (ritardando). The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplets. The final staff ends with a double bar line and a fermata over the final note.

THEMA.

VAR. I.

2<sup>a</sup> Corde. ^ : : ^ : : ^ : :

2<sup>a</sup> Corde. ....

The image shows a guitar score with two main sections: 'THEMA' and 'VAR. I.'. The 'THEMA' section consists of two staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes and a bass line with quarter notes. The second staff continues the melody and bass line. The 'VAR. I.' section follows, starting with a treble clef, the same key signature, and a 6/8 time signature. It features a complex rhythmic pattern of sixteenth notes. The first staff of the variation is labeled '2<sup>a</sup> Corde. ^ : : ^ : : ^ : :'. The following three staves continue this variation with various fingering numbers (1-5) and accents. The final staff of the variation is labeled '2<sup>a</sup> Corde. ....' and ends with a double bar line.

GUITAR.

54  
3

VAR. 2



VAR. 3



VAR: 4.

*ritard.* *a tempo.*

VAR: 5.

*Dol.* *a Corde.*

VAR: 6.

*meno mosso.* *dolce.* *Cres.*



GUITAR.

61  
5

The musical score consists of ten staves of music. The first three staves contain the main piece, with performance markings including *q.*, *Dol.*, *f*, and *Cres.*. The fourth staff is labeled **VAR: 7.** and contains a complex, fast-paced variation with many sixteenth notes. The final staff includes first and second endings, marked *1<sup>st</sup> time.* and *2<sup>nd</sup> time.* with repeat signs and a *rit.* marking at the end.

# Nº 78.

# E V E N T I D E .

Composed for the Guitar by  
M<sup>me</sup> SIDNEY PRATTEN.  
(CATHARINA JOSEPHA PRATTEN.)

GUITAR.

*cres.* *f* walk up. *rall.*

9<sup>th</sup> pos.

*dolce* *f*

*dolce*

*f*

*dim.* *dolce* *rall.* *harm.* 12

*f a tempo*

*dolce* *p* *pp* *pwm*

*p* *pp* *PPP* *harm.* 17 *A double doighter;*  
 Fade away in the distance

A Double Doighter. See page 68 of M<sup>me</sup> Pratten's Guitar Tutor Part. 2, 2/6. Published by Boosey & Co 295, Regent St. W.

# N<sup>o</sup> 91. S A D N E S S.

TO HER FRIEND & PUPIL DR. JOHN LINDSAY LECKIE.

TO WHOM THESE SKETCHES ARE DEDICATED

## IMPROMPTU

N<sup>o</sup> 91. Sadness. N<sup>o</sup> 92. A Lost Love. N<sup>o</sup> 93. A Lament. ("An Episode of life.")

Songs without words.

Composed for the Guitar by  
M<sup>me</sup> SIDNEY PRATTEN.  
(CATHARINA JOSEPHA PRATTEN)



*Lento.*

V pos. VI

Do not move the fingers which have lines drawn to each other off the strings.

V. *loco* V. *dolce*

VI V

*loco*

V *loco* *ben marcato* *rall:* *walk up*

## GUITAR.

Moderato.

*dolce*

*f*

*rall:*

*a tempo*

*dolce*

*f*

*dolce*

*f rall:*

*dolce*

*die away*

The first system of music features a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. Below the staff, there are four groups of notes, each with a slur and the word "brightly" written underneath. The notes are: 0, 1, 4; 1, 4, 4; 1, 2, 2; and 0.

The second system continues the melody with similar rhythmic patterns. Below the staff, there are four groups of notes, each with a slur: 0, 3, 3; 0, 3, 3; 0, 1, 4; and 0, 2, 2.

The third system includes a double bar line. The melody continues with eighth notes and some beamed sixteenth notes. Below the staff, there are four groups of notes, each with a slur: 1, 2, 2; 1, 2, 2; 1, 1, 1; and 1, 1, 1. A note with a 'v' above it is also present. A footnote below the system reads: "See note at bottom of page."

The fourth system features a treble clef and a key signature of two sharps. The melody is composed of eighth notes and beamed sixteenth notes. Below the staff, there are four groups of notes, each with a slur: 0, 1, 1; 0, 1, 1; 0, 1, 1; and 0, 1, 1.

The fifth system concludes the piece. The melody includes a final cadence with a double bar line. Below the staff, there are four groups of notes, each with a slur: 0, 1, 1; 0, 1, 1; 0, 1, 1; and 0, 1, 1. The word "rall:" is written below the first two groups, and "FINE. repeat." is written below the last two groups.

\* To prevent the silver string squeaking, lay, or flatten the first finger over the next gut string, so that the soft part of the finger touches the silver string, instead of the top of the finger.

# Nº 91 - Sadness

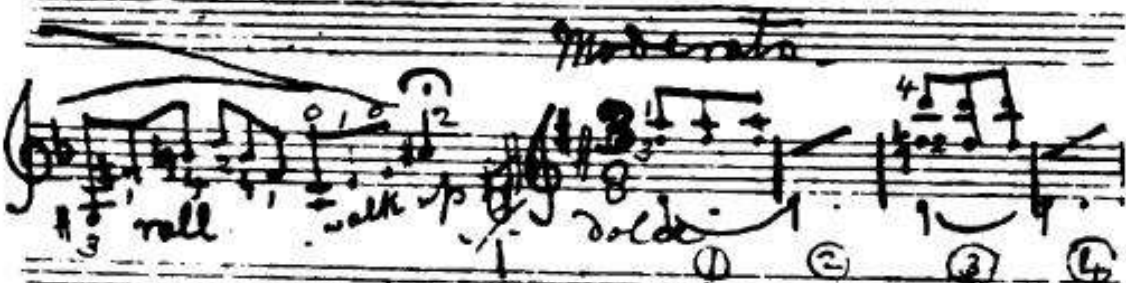
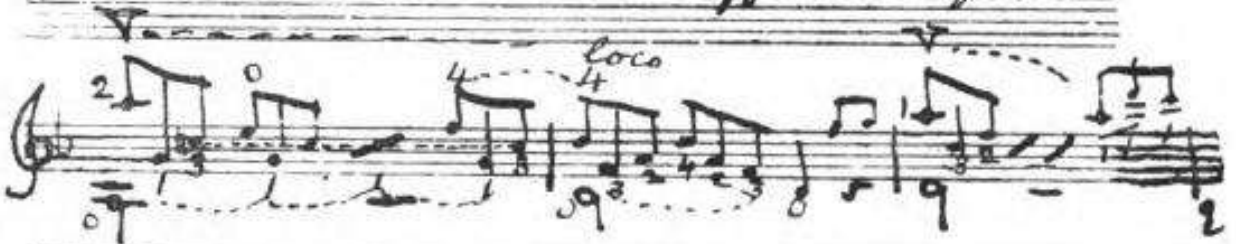
- Impromptu -

Composed for the guitar by Madame Sidney Pratten

Lepto.



Do not move fingers to each other off the strings.



Nº 91 - Sadness Song in that words by Madame Sidney Pratten

Nº 92.

A LOST LOVE.

Composed for the Guitar by  
M<sup>me</sup> SIDNEY PRATTEN.

(Catharina Josepha Pratten)

Andante.

GUITAR.

*dolce*

*rall:*

*accelerando cres.*

*a tempo*

*rall:*

*a tempo*

*rall:*



This page contains the guitar score for 'Songs without words, Op. 10, No. 99' by Franz Liszt. The music is written for a single guitar on a single staff in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The piece is characterized by its intricate sixteenth-note patterns and frequent use of triplets. The score includes several dynamic markings, including *rall.* (ritardando) and *p* (piano), and features various articulations such as slurs and accents. The piece concludes with a final *rall.* marking.

TO DR. JOHN LINDSAY LECKIE.

N<sup>o</sup> 93.

## A LAMENT.

Composed for the Guitar by  
M<sup>me</sup> SIDNEY PRATTEN.

(Catharina Josepha Pratten)

*Largo.*

GUITAR.

The musical score is written for guitar in G major (one sharp) and 4/4 time. It is marked *Largo*. The piece begins with a treble clef and a key signature of one sharp. The notation includes various guitar-specific techniques such as triplets, slurs, and fret markings (e.g., 12<sup>th</sup>). The score is divided into five systems. The first system contains four measures. The second system contains four measures, including a 12<sup>th</sup> fret marking. The third system contains four measures. The fourth system contains four measures, including another 12<sup>th</sup> fret marking. The fifth system contains four measures, ending with a dynamic marking of *dolce*. The piece concludes with a final cadence.

## GUITAR.

7



M<sup>me</sup> Sidney Pratten will endeavour, as soon as possible, to publish more of her unwritten compositions, many having been on her list for some years.

N<sup>o</sup> 78. Eventide— N<sup>o</sup> 79. Danse Fantastique— N<sup>o</sup> 80. Elfin revels— N<sup>o</sup> 81. Dance of the Marionettes—  
 N<sup>o</sup> 89. Spanish Dance— N<sup>o</sup> 118. Woodland & Stream— N<sup>o</sup> 119. Rip van Winkle— N<sup>o</sup> 120. Wandering Thoughts—  
 N<sup>o</sup> 121. See-Saw— N<sup>o</sup> 122. Norwegian March— N<sup>o</sup> 123. Norwegian Peasant Dance. & Forget me not.

The following are already published in E Major.—

N<sup>o</sup> 113. Calliope Mazurka— N<sup>o</sup> 114. Dreamland— N<sup>o</sup> 115. Clouds, Rain & Sunshine—(com. in a key) N<sup>o</sup> 116. A Sunbeam  
 N<sup>o</sup> 117. Rambling Thoughts—(N<sup>o</sup> 124. The sea bath its pearls— N<sup>o</sup> 125. Floating down the stream. Duets for  
 2 Guitars or Mandoline.)

N<sup>o</sup> 93. Songs without words. M<sup>me</sup> SIDNEY PRATTEN.

# \* SEHNSUCHT AND WEARY.

SONGS WITHOUT WORDS

COMPOSED FOR THE

## GUITAR

BY

CATHARINA JOSEPHA PRATTEN.

(MADAME SIDNEY PRATTEN.)



### SEHNSUCHT.

TO M<sup>RS</sup> YOUNGHUSBAND.

**Nº 1.** *Andantino.*

\* The above are intended to follow "TREUE LIEBE" Solo for the Guitar by the same composer.

GUITAR

First staff of music. It begins with a treble clef and a key signature of two sharps (F# and C#). The music features a series of chords and melodic lines. A bracket above the first four measures is labeled '9th Pos'. A bracket above the next four measures is labeled '5'. The final measure of the staff is marked 'loco'.

Second staff of music. It continues the piece with various chordal textures and melodic fragments. A bracket above the final measure is labeled 'x4'.

Third staff of music. It includes a bracket above the first four measures labeled '1 4 1 1'. A bracket above the final measure is labeled '10th Pos'.

Fourth staff of music. It features a bracket above the first four measures labeled 'VII Pos'. A bracket above the next four measures is labeled 'loco'. A bracket above the final measure is labeled 'III'.

Fifth staff of music. It includes a bracket above the first four measures labeled 'X'. A bracket above the next four measures is labeled 'VII'. A bracket above the final measure is labeled 'loco'. The piece concludes with the instruction 'rall:'.

GUITAR.

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It begins with a series of eighth-note chords, some with fingerings like '2' and '1'. The staff concludes with a double bar line.

The second staff continues the piece with eighth-note chords and includes a '4th Barre.' instruction with an asterisk. Fingerings such as '4', '0', and '2' are indicated throughout the staff.

The third staff features a 'rall:' (rallentando) instruction followed by an 'a tempo' (return to tempo) instruction. The music consists of eighth-note chords with various fingerings.

The fourth staff continues with eighth-note chords and includes a '4' fingering. The staff ends with a double bar line.

The fifth staff concludes the piece with eighth-note chords and a 'Harm: 17th fret.' instruction. The staff ends with a double bar line.

GUITAR.

WEARY.

TO MISS DRUMMOND WOLFF.

Andante.

GUITAR.

The first system of music is written on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a treble clef and a sharp sign. The melody consists of eighth and sixteenth notes, with some slurs and accents. Fingering numbers (1, 2, 3, 4) are placed above the notes. A 'w' symbol is used for a whole note. The bass line consists of quarter notes. A lambda symbol (λ) is placed below the staff at the end of the system.

The second system continues the piece. It features a treble clef and a sharp sign. The melody includes slurs and accents, with fingering numbers (1, 2, 3, 4) above the notes. A 'w' symbol is used for a whole note. The bass line consists of quarter notes. A lambda symbol (λ) is placed below the staff at the end of the system.

The third system continues the piece. It features a treble clef and a sharp sign. The melody includes slurs and accents, with fingering numbers (1, 2, 3, 4) above the notes. A 'w' symbol is used for a whole note. The bass line consists of quarter notes. A lambda symbol (λ) is placed below the staff at the end of the system.

The fourth system continues the piece. It features a treble clef and a sharp sign. The melody includes slurs and accents, with fingering numbers (1, 2, 3, 4) above the notes. A 'w' symbol is used for a whole note. The bass line consists of quarter notes. A lambda symbol (λ) is placed below the staff at the end of the system. The text "9th Pos." is written below the first few notes, and "2nd String. *rall.*" is written below the staff towards the end.



TO MRS DICK FOSTER.

# FORGOTTEN. IMPROMPTU

COMPOSED FOR THE GUITAR BY

## MADAME SIDNEY PRATTEN.

Andante.

PRELUDE.

FORGOTTEN.

GUITAR.

*f*

V VI  
*cres* - - - *cen*

VII VIII  
*rall:*  
do.

*a tempo*  
*dolce.*

*glisse.*  
*f*

GUITAR.

To JAMES LEE Esq.

# No. 89. SPANISH DANCE



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Composed for the Guitar by  
M<sup>rs</sup> SIDNEY PRATTEN.  
(Catharina Josepha Pratten.)

Brightly.

Guitar.

The score is written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six systems of music. The first system includes a melodic line with fingerings (1, 2, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line with chords. The second system continues the melody and bass. The third system includes a melodic line with fingerings (1, 2, 1, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line. The fourth system includes a melodic line with fingerings (1, 2, 1, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line, with the instruction "10th position." written below. The fifth system includes a melodic line with fingerings (1, 2, 1, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line, with the instruction "dolce" written below. The sixth system includes a melodic line with fingerings (1, 2, 1, 3, 1, 1, 3, 1, 1, 2, 1) and a bass line, with the instruction "cres." written below.

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PRINCE CONSORT ROAD  
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Guitar.

The score is written for guitar and consists of seven staves. The first staff begins with a *rall.* marking and a *dim.* (diminuendo) hairpin. It features a trill on the 10th fret and a 7th fret. The second staff includes a 4th fret trill and a 12th fret trill. The third staff continues the melodic line with a *rall.* marking. The fourth and fifth staves are heavily annotated with fingerings (1, 2, 3, 1, 2, 1, 0, 1, 0, 3, 0) and slurs. The sixth staff also includes fingerings and slurs. The seventh staff ends with a *Walt.* (Waltz) marking and a *V.S.* (Vivace) instruction.

Guitar.

The sheet music is written for guitar and consists of eight staves. The first staff begins with a *rall.* marking and features a melodic line with slurs and accents. The second staff includes a *glisso* marking and a *5th pos.* (5th position) instruction. The third staff continues the melodic development. The fourth staff has a *3rd String* marking and a *glisso* marking. The fifth staff starts with a *rall.* marking, followed by an *a tempo* marking, and contains several slurs and accents. The sixth staff continues the piece with various slurs and accents. The seventh staff includes a *glisso* marking and a *3rd String* marking. The eighth staff concludes the piece with various slurs and accents. The music is written in a key signature of one sharp (F#) and a 2/4 time signature.

Guitar.

5

10<sup>th</sup> 7<sup>th</sup> 4<sup>th</sup> 1<sup>st</sup>

10<sup>th</sup> 7<sup>th</sup> 4<sup>th</sup> 1<sup>st</sup>

*adagio*

*rall.* *cres.*

*Walt* *a tempo*

*horn.*

No 89, Spanish Dance. M<sup>o</sup> SIDNEY PRATTEN.

*F. f. R. m.* Dance Fantastique, No 79, A Minor, 2/5. Rip Van Winkle, No 119, 2/5. Woodland & Stream, No 118, 2/5. and many others.

Royal College of Music



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# DEDICATED TO Col. J. A Temple

BY MADAME GIULIA PELZER

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PRINCE CONSORT ROAD 1  
LONDON S.W.7

N<sup>o</sup> 80

## ELFINS REVELS

To be played in a precise manner.  
Frisky Gnomes frolicg about.

Composed for the Guitar by  
M<sup>rs</sup> SIDNEY PRATTEN.  
(Catharina Josepha Pratten.)

GUITAR.

The score consists of seven staves of music. The first staff is the beginning of the piece. The second and third staves continue the melody. The fourth staff includes a section marked 'dolce' and features a '2<sup>d</sup> String' and '3<sup>d</sup> String' section with 'pizz.' (pizzicato) markings. The fifth and sixth staves continue the piece, with the fifth staff marked 'f' and 'a tempo'. The seventh staff concludes the piece. The piece is in 3/4 time and G major.

*dolce*

*f* *a tempo*

2<sup>d</sup> String  
pizz.  
3<sup>d</sup> String

V.S.



Now come pretty little fairies dancing.

Now they are wandering about.

© Glide 1st finger of right hand across the first three strings and strike the 4th note with the thumb.

Now they are running after each other.

In dismay they find one is lost



1st pos. 4th 7th 10th

rall.

The fairies have gone, the gnomes are left to themselves.

rall.

rall.

*dolce*

rall.

3rd string.....  
rall.  
3rd string.....  
*prestissimo*

*a tempo*

all gone.  
rall.

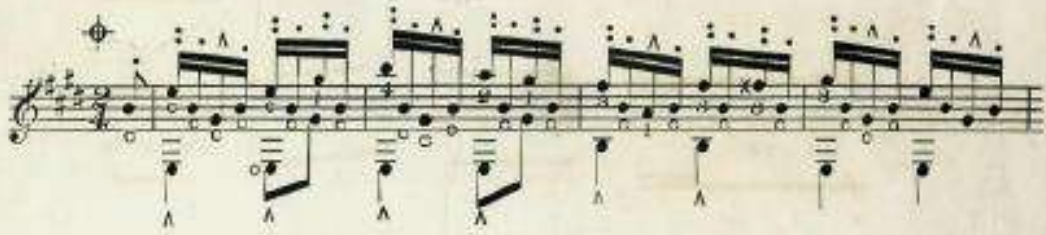


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# MILITARY MARCH.

Guitar to be tuned three.

In E MAJOR.



*dolce.*

10th harm

Drums.

harm?

Drums.

10th

harm?

Drums

*Fino.*

No 58. M<sup>rs</sup> Prattin's Repertoire for the Guitar.

Repeat the whole from ♪ and gradually diminish the tone to represent a hand at a distance.



GUITAR.

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To MADAME PEREIRA de FARIA.

Nº 82.

# SPANISH ROMANCE.

D3472

Composed for the Guitar by

M<sup>re</sup> SIDNEY PRATTEN.

A lover with his guitar plays under  
the window of his lady-love.

PRELUDE.

He sings to her and she comes to the window.

She comes down and they wander GUITAR.  
 through the garden talking together.

- Moorish Dance, N<sup>o</sup> 110, E minor. . . . . 2/6
  - March of the Fairies, N<sup>o</sup> 111, D major. . . . . 2/6
  - Violet, N<sup>o</sup> 112, D major. . . . . 2/6
  - Calliope Mazurka, (original). . . . . 2/6
  - for the Guitar tuned in E major. . . . .
- N<sup>o</sup> 82, Spanish Romance, M<sup>o</sup> Sidacy Pratten.





Now they join the dance.

GUITAR.

The first line of music features a treble clef and a key signature of one sharp (F#). It begins with a *dolee* marking. The melody consists of eighth notes with various fingerings (1, 4, 2, 3, 1, 2) and includes a *rit.* (ritardando) section.

The second line continues the melody with eighth notes and includes a *rit.* (ritardando) section.

The third line includes a *9th Pos.* (9th position) marking and a *rall.* (rallentando) section. It concludes with a *f* (forte) dynamic marking and a *tempo* marking.

The fourth line features a *V* (vibrato) marking and continues the melodic line with eighth notes.

The fifth line includes a *VII* (VIIth fret) marking, a *1st String* marking, and a *crec.* (crescendo) marking.

GUITAR.

They return home.

*dolce*

*rall.*

*ff* *f*

*p* *pp* *ppp* *Fine*  
17th fret. harmonic.

(BY PERMISSION OF MESSRS CHAPPELL & CO 50 NEW BOND STREET.)

INTRODUCTION AND VARIATIONS

ON

'TWERE VAIN TO TELL THEE.

COMPOSED BY

W. NEULAND.

INTRODUCTION.

Andantino.

"Twere vain!" Duet for 2 Guitars. M<sup>rs</sup> SIDNEY PRATTEN. 39 86.

2nd GUITAR.

TRANSCRIBED FOR TWO GUITARS FOR

MISS MURRAY AND HONBLE EMILY CATHCART

BY

MADAME SIDNEY PRATTEN.

Price 4/3

INTRODUCTION.

Andantino. 1st Guitar.

The musical score for the 1st guitar part is written on a single treble clef staff. It begins with a 12/8 time signature and the tempo marking 'Andantino'. The piece is an introduction, featuring a series of chords and melodic lines. The notation includes various note values, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 0). There are also some 'x' marks above notes, possibly indicating muted strings. The score is divided into four systems, each with a double bar line at the end. The first system has a '1' above the first measure. The second system has a '2' above the first measure. The third system has a '3' above the first measure. The fourth system has a '4' above the first measure. The piece ends with a double bar line.

1st GUITAR.

THEME

VAR:

*Dolce.*

FINALE

*Piu lento.*

2nd GUITAR.

*ad lib.*



## Tempo di Polacca.

POLACCA.

*Dolce.*

*f*

*sp* *cresc.* *f* *ff*

1 0 3 0

1 2 3 4

2nd

1 2 3 4

1st

*ff*



2nd GUITAR.

Tempo di Polacca.

POLACCA.

The musical score is written for a second guitar part in D major (two sharps) and 3/4 time. It consists of eight staves of music. The first staff is labeled 'POLACCA.' and begins with a treble clef and a key signature of two sharps. The music is characterized by a steady, rhythmic accompaniment with frequent chords and some melodic lines. Fingering numbers (1-4) are indicated throughout. There are several measures with a '0' below the staff, indicating open strings. The score includes various musical notations such as bar lines, repeat signs, and dynamic markings like '1st' and '2nd' which likely refer to first and second endings. There are also markings for 'VII' and 'V' which could be fingering or chord positions. The piece concludes with a final chord and a double bar line.

rama 26181(1)

To the Hon<sup>ble</sup> Emily Cathcart & Miss Murray.

1

D3475

N<sup>o</sup>. 106.

# DANISH MARCH.

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COMPOSED FOR THE GUITAR BY MISS SIDNEY PRATTEN, DON. S.W. 7

5<sup>th</sup> pos:

Solo.  
1<sup>st</sup> GUITAR.

2<sup>nd</sup> GUITAR.  
(ad lib.)

The musical score is written for two guitars. The first guitar part is marked 'Solo.' and '1<sup>st</sup> GUITAR.' with a dynamic marking of *f*. The second guitar part is marked '2<sup>nd</sup> GUITAR. (ad lib.)' with a dynamic marking of *pp*. The music is in 2/4 time and features a key signature of two sharps (F# and C#). The score is divided into two systems. The first system includes a first ending (marked ①) and a second ending (marked ②). The second system also includes a first ending (marked ①) and a second ending (marked ②). Dynamics include *f*, *pp*, and *ff*. The score concludes with a double bar line and a repeat sign.

③ *dolce.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, including fingerings 1, 2, 3, 4 and 0, 2. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes, including fingerings 0, 1, 2, 3, 4.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth notes and fingerings 2, 0, 1, 2. The lower staff continues the accompaniment with chords and single notes, including fingerings 0, 1, 2, 3, 4.

④ *ff*

The third system consists of two staves. A double bar line is present. The upper staff has a melodic line with eighth notes and fingerings 1, 2, 3, 4. The lower staff has an accompaniment with chords and single notes, including fingerings 0, 1, 2, 3, 4. The dynamic marking *ff* (fortissimo) is placed below the staff.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes and fingerings 1, 2, 3, 4. The lower staff has an accompaniment with chords and single notes, including fingerings 0, 1, 2, 3, 4.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of chords. A double bar line with a circled '5' above it is placed after the first measure. The second measure of the lower staff is marked with a dynamic of *ff* and contains a circled plus sign.

The second system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dynamic of *p* is written in the middle of the system. The system ends with a circled plus sign under the final measure of the lower staff.

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A double bar line with a circled '6' above it is placed after the first measure. The second measure of the lower staff is marked with a dynamic of *cres.* and contains a circled plus sign.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dynamic of *ff* is written at the beginning of the system. The system ends with a double bar line and a circled plus sign under the final measure of the lower staff.

GUITARS.

(7)

*scry II*

*dolce.*

*scry I*

(8)

9

10

11

*cres.*

**FINE.**



## SINOPSIS – SYNOPSIS

ESTE LIBRO, DEDICADO A LA VIDA Y LA OBRA GUITARRÍSTICA DE MADAME SIDNEY PRATTEN, NACIDA CATHARINA JOSEPHA PELZER (1824-1895), ES MI HUMILDE Y SINCERO HOMENAJE A UNA MUJER LUCHADORA, AMANTE DE LA GUITARRA, EXTRAORDINARIA CONCERTISTA, MAESTRA Y FORMADORA, QUE AYUDÓ A MUCHAS PERSONAS A APRENDER A TOCAR LA GUITARRA Y COMPUSO OBRAS INTIMISTAS Y ROMÁNTICAS, MUY BONITAS Y AGRADABLES DE TOCAR, ALLÁ POR EL SIGLO XIX, EN LA INGLATERRA DE LA REINA VICTORIA Y QUE REPRESENTA PERFECTAMENTE A ESA "RARA AVIS" QUE ES LA MUJER EN EL MARAVILLOSO MUNDO DE LA GUITARRA.

DESDE EL MISMO MOMENTO QUE SUPE DE SU EXISTENCIA ME CAUTIVÓ PROFUNDAMENTE ESTA MUJER Y SU OBRA. NO PODÍA DEJAR DE RENDIRLE ESTE TRIBUTUO.

---

THIS BOOK, DEDICATED TO THE LIFE AND GUITAR WORK OF MADAME SIDNEY PRATTEN, BORN CATHARINA JOSEPHA PELZER (1824-1895), IS MY HUMBLE AND SINCERE TRIBUTE TO A FIGHTING WOMAN, A LOVER OF THE GUITAR, AN EXTRAORDINARY SOLOIST, TEACHER AND TRAINER, WHO HELPED MANY PEOPLE TO LEARN TO PLAY THE GUITAR AND COMPOSED INTIMATE AND ROMANTIC WORKS, DEEPLY BEAUTIFUL AND PLEASANT TO PLAY, BACK IN THE 19TH CENTURY, IN THE ENGLAND OF QUEEN VICTORIA AND WHICH PERFECTLY REPRESENTS THAT "RARA AVIS" THAT IS THE WOMAN IN THE WONDERFUL WORLD OF THE GUITAR.

FROM THE MOMENT I LEARNED OF HER EXISTENCE, I WAS DEEPLY CAPTIVATED BY THIS WOMAN AND HER WORK. I COULDN'T HELP PAYING THIS TRIBUTE TO HER.



## AUTOR – AUTHOR

MI NOMBRE ES ARTEMIO MILLA GUTIÉRREZ Y SOY UN GRAN AMANTE DE LA GUITARRA.

MI PASIÓN POR LA MISMA ME HA LLEVADO A DEDICAR CASI 14 AÑOS A LA BÚSQUDA PERMANENTE DE PARTITURAS, MANUSCRITOS, CURIOSIDADES, ETC. SOBRE LA GUITARRA Y A DOCUMENTARME SOBRE ARTISTAS COMO MADAME SIDNEY PRATTEN A LA QUE HE DECIDIDO DEDICAR ESTE LIBRO.

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MY NAME IS ARTEMIO MILLA GUTIÉRREZ AND I AM A GREAT LOVER OF THE GUITAR.

MY PASSION FOR IT HAS LED ME TO DEDICATE ALMOST 14 YEARS TO THE PERMANENT SEARCH FOR MANUSCRIPTS, CURIOSITIES, SCORES, ETC. ON THE GUITAR AND TO DOCUMENT ARTISTS LIKE MADAME SIDNEY PRATTEN TO WHOM I HAVE DECIDED TO DEDICATE THIS BOOK.

SI QUIERE AHONDAR EN MIS HALLAZGOS, LEER MÁS ARTÍCULOS, DESCUBRIR MI COLECCIÓN DE GUITARRAS Y TENER ACCESO A DECENAS DE PARTITURAS, MANUSCRITOS, ETC. PUEDE DIRIGIRSE AL ESPACIO QUE HE CREADO PARA AMANTES DE LA GUITARRA COMO USTED Y YO:

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IF YOU WANT TO DELVE INTO MY FINDINGS, READ MORE ARTICLES. DISCOVER MY GUITAR COLLECTION AND HAVE ACCESS TO DOZENS OF SCORES, MANUSCRIPTS, ETC. YOU CAN GO TO THE SPACE THAT I HAVE CREATED FOR GUITAR LOVERS LIKE YOU AND I:

[WWW.PASIONPORLAGUITARRA.ES](http://WWW.PASIONPORLAGUITARRA.ES)