

THE ANDRÉS SEGOVIA ARCHIVE

GENERAL EDITOR: ANGELO GILARDINO

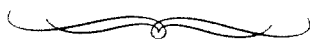
Aloÿs Fornerod

PRÉLUDE

pour guitare

BÈRBEN

FOREWORD



ALOÏS FORNEROD (1890-1965)

The Swiss composer Aloÿs-Henri-Gérard Fornerod was born in Montet-Cudrefin on November 16th, 1890. After initial studies in violin and music theory at Lausanne conservatory, he continued his musical education at the *Schola cantorum*, Paris (1909 to 1911). Here his teachers were D'Indy for composition, Sérieyx for counterpoint and Lejeune for the violin. On his permanent return to Lausanne, around 1913, he worked as an orchestral violinist and as a choral conductor. Some of his earliest compositions date from this period, though many were later withdrawn. In 1918 he began to contribute articles regularly to *La tribune de Lausanne*, a journal he was to contribute to for the next forty years. He also contributed to several other Swiss musical periodicals.

From 1922 Fornerod taught music theory at the *Institut de Ribaupierre* in Lausanne – a post he held until 1949 – and from 1926 taught music history at the Lausanne conservatory. From 1954 was director of the Fribourg conservatory. Throughout his long teaching career Fornerod continued to compose, amassing a substantial body of compositions that extends to nearly 50 opus numbers, including several works without opus numbers. He died on January 8th, 1965, in Fribourg.

Some time during the mid-1920s Fornerod presumably heard and met the great Spanish guitarist Andrés Segovia, for whom the present *Prélude* was composed. Although we have no information regarding such a meeting

(Fornerod's archive at the *Bibliothèque cantonale et universitaire* in Lausanne has no document relating to Segovia), a letter from Segovia to his friend the Mexican composer Manuel Ponce (almost certainly dating from 1927), mentions Fornerod as one of the most important critics in Switzerland.⁽¹⁾ This letter strongly suggests that Segovia knew Fornerod personally. It is likely that at the time this letter was written the *Prélude* had been composed, or was shortly to be composed, for – although the manuscript is undated – it carries the opus number 13. This number presumably places its composition after op. 12 (*Messe brève* of 1926), and before op. 14 (*Deux petites pièces pour piano* of 1927), suggesting a composition date of either 1926 or 1927.

As far as we know, Segovia never performed Fornerod's *Prélude* publicly, and possibly Fornerod suspected that he never would because he re-used the opus number 13 for another work (see below). To the best of our knowledge Fornerod composed no further works for the guitar. He did, however, make a piano arrangement of the *Prélude*, which was published as the second of the *Deux petites pièces pour piano* op. 14, under the title *Guitare*. The *Prélude*, in its original form as a guitar piece, remained unpublished and unknown until the manuscript was rediscovered by Angelo Gilardino in May 2001.

(1) *The Segovia-Ponce letters*, edited by Miguel Alcázar, Editions Orphée, Columbus (pages 15/17).

Whatever Segovia's reasons for not performing Fornerod's *Prélude*, he was nevertheless happy to mention its existence, with evident pride, in an interview with the Barcelona-based *Musica* in 1930.⁽²⁾ In this article Segovia names several "masters" who had written pieces for him, and among the names he cites is that of Aloÿs Fornerod.

Acknowledgement

I am indebted to Jean-Louis Matthey of the *Bibliothèque cantonale et universitaire* of Lausanne for his generous assistance.

Allan Clive Jones

Yardley Gobion, Northamptonshire (UK),
March 2002.

THE COMPOSITION

I was aware of the existence of a guitar piece by the Swiss composer Aloÿs Fornerod because I knew of his acquaintance with Andrés Segovia and because the work was included in the catalogue of 20th century guitar music compiled by the Italian scholar Vincenzo Poggi,⁽³⁾ but – considering the epoch in which it had been presumably written – I thought it was one of the works whose sole manuscript had been lost in the famous sacking of Segovia's house in Barcelona in 1936.

However, I came upon the manuscript during my search of Segovia's archive at Linares on May 7th, 2001. It is entitled *Prélude* and carries the opus number 13. Fornerod's privileging of the *Prélude* with an opus number suggests that he did not consider the piece to be just an occasional work, but one worthy of inclusion in the catalogue of his music. Nevertheless,

according to Mr. Pierre Fornerod (the son of Aloÿs), the *Prélude* does not appear in the official catalogue of the composer's works, where the number 13 is given to *Trois mélodies*.⁽⁴⁾

From its title and its form – which is that of a monothematic sonata typical of the first half of 18th century, with a digression in the first part of the second half, as in many harpsichord sonatas by Domenico Scarlatti – we could guess that the *Prélude* might have been intended as the first movement of a *Suite* which was never completed (owing to lack of interest from Segovia). That would explain also the exclusion of the work from Fornerod's official catalogue. It seems that a whole generation of Swiss composers (Frank Martin, Fernande Peyrot, H. S. Sulzberger, Henri Gagnebin and Fornerod, and the list probably does not end there) did not satisfy the musical tastes of Segovia. Only in the case of their compatriot Hans Haug did a Swiss composer's music enjoy the acceptance of the great guitarist, many years later in the mid-fifties.

The *Prélude* is entirely playable as the composer wrote it, and sounds original and pleasant in its rhythm and articulation. In this edition I have retained the peculiarities of the author's notation, especially with regard to the note durations: this feature calls for care with the fingering, which I have tried to make as consistent as possible with the way the music is notated. The facsimile reproduction of the manuscript is offered in this edition more for the reader's pleasure than to meet a real need.

Angelo Gilardino

Vercelli (Italy), January 2002.

(2) *Musica*, October, 1930, pages 272/4.

(3) Vincenzo Poggi, *The guitarist's 20th century repertoire guide*, VP Music Media, Rome, 2001 (page 2533).

(4) The *Trois mélodies* op. 13 consist of: *Allegria* for voice and piano op. 13 n. 1 (FAF 34), *Voici les lieux charmants* for voice and piano op. 13 n. 2 (FAF 35), *Vous souvient-il de l'auberge* for voice and piano op. 13 n. 3 (FAF 36). [FAF = Fonds musical Aloÿs Fornerod, 1982 – Bibliothèque cantonale et universitaire, Lausanne]

PRÉLUDE

op. 13

Aloÿs Fornerod

Modérément animé

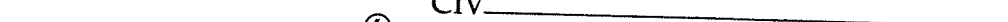
The first system of the musical score for 'The Little Boat' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a tempo marking of *mp* (mezzo-piano). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by circled numbers 1 through 5. A dynamic marking of *mp* is placed below the staff. The system concludes with a double bar line.

9

③ ④

CIV

③ ④ ⑤

12 

15 *mf* CIV

17 CIV

19 *dim.* *mp* CVI CVIII

22 *mp* CIII CVI

25 *mp subito* *cresc.*

28 *f*

31

dim.

34

36

mp

39

42

— à Andres Segovia —

Prelude

pour guitare.

Aloys Farnes

op. 13

Moderément animé

mp

dim.

mf

dim.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and features include:

- mp** (mezzo-piano) marking on the first staff.
- mp subito** marking on the third staff.
- dim.** (diminuendo) marking on the fourth staff.
- mp** (mezzo-piano) marking on the sixth staff.

The score shows a progression of musical ideas across the staves, with changes in dynamics and phrasing. The notation is in a single system, with each staff containing a line of music. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of eighth and sixteenth notes, often beamed together, with frequent rests. The fourth staff features a key signature change to one flat (F major or D minor). The sixth staff changes to a key signature of three sharps (F# major or C# minor). The final staff concludes with a double bar line and a final chord.