MADAME SIDNEY PRATTEN

VIDA Y OBRA - LIFE & WORKS

ESPAÑOL - ENGLISH

3ª EDICIÓN - 3RD EDITION



ARTEMIO MILLA GUTIÉRREZ



Catharina Josepha Pelzer por Charles Baugniet (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[1] 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

[1] 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)[2] 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[3]:

- Sarah Pelzer (1825-?)[4].
- 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)[5], 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 M.B. Rooks (1878-1881).
- Christian Pelzer (1842-1845)[6], quien murió por ingestión de hielo.

Todos ellos fueron hijos de Ferdinand Pelzer (1801-1864), renombrado guitarrista alemán, compositor, editor y maestro, quien, acompañado por su esposa Maria Legrand (1804-1863) y sus hijas Sarah Pelzer y Catharina Josepha Pelzer, emigró a Londres (Inglaterra) en el año 1829. 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).

[2] 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.

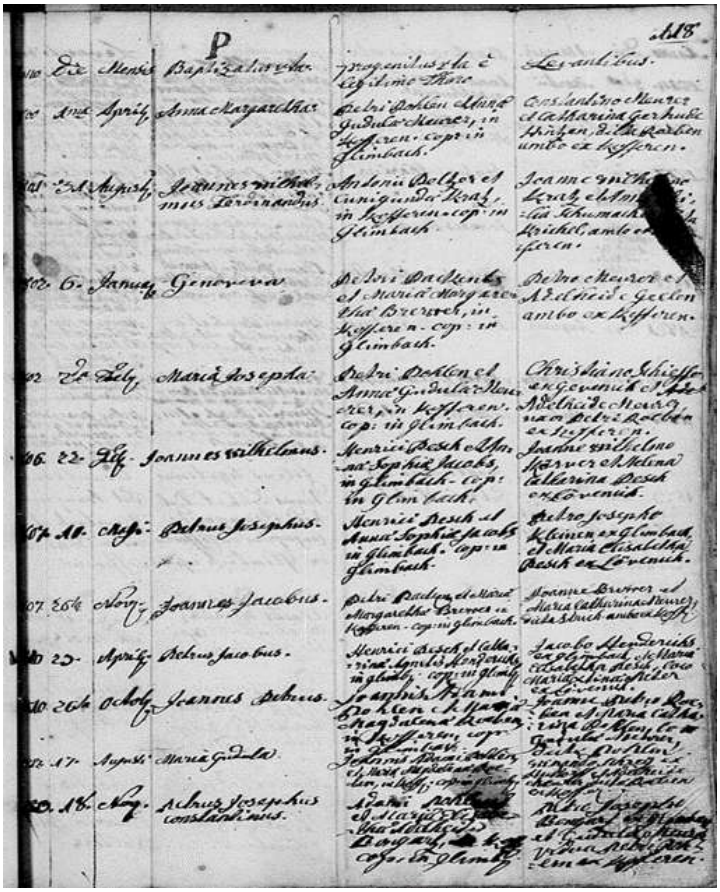
[3] Parece que Ferdinand Pelzer y Maria Legrand (aquí aparece como Anna Maria Legrand) tuvieron dos hijos más en Alemania, Eduard Pelzer, quien murió, con cuatro años, el 17 de abril de 1830, y Antonius Hubertus Pelzer, quien murió, con un año, el 29 de abril de 1830 (nació el 14 de julio de 1828). Los datos de las ciudades de Kofferen (donde nació Ferdinand Pelzer) y Tréveris (donde nació Maria Legrand) coinciden. No obstante, está acreditado que Ferdinand Pelzer y Maria Legrand dejaron Alemania junto con sus hijas Catharina Josepha y Sarah Pelzer en 1829. 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

[4] 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.

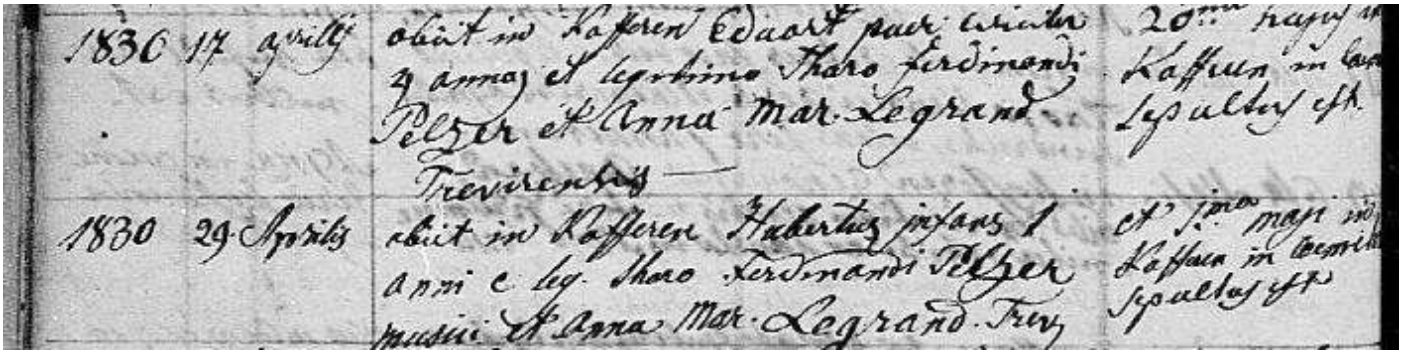
[5] El año de su muerte se cita en Page, Christopher et al. (2023), p. 257.

[6] Clarke, Sarah (2020): An Instrument in Comparative Oblivion? Women and the Guitar in Victorian 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.



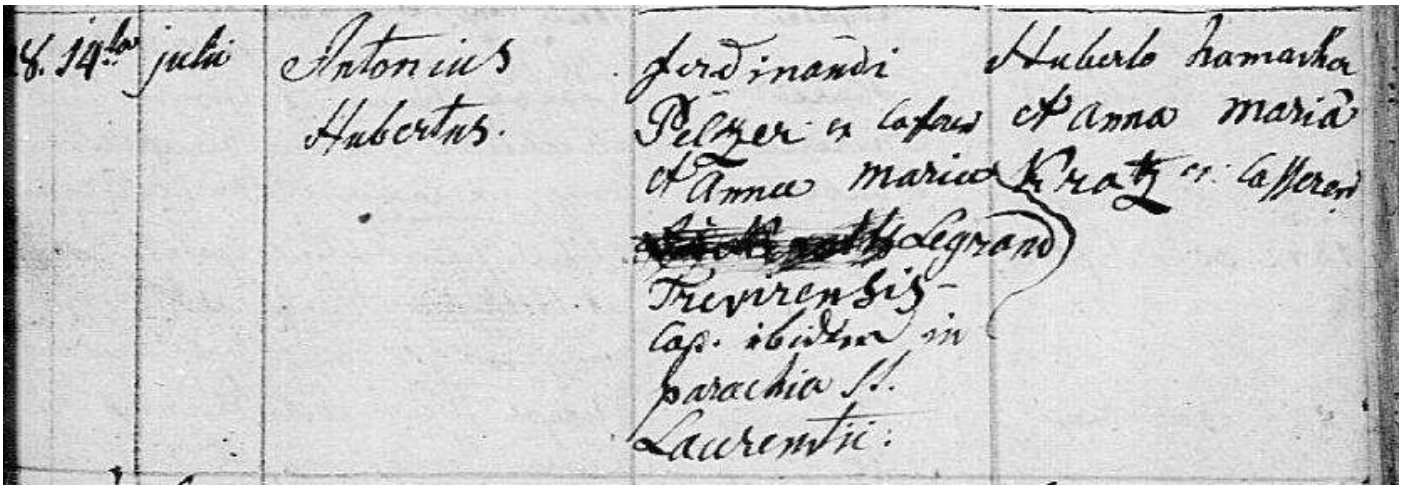
Registro de Nacimiento de Ferdinand Pelzer[7]



Registro de Defunción de Eduard Pelzer y Antonius Hubertus Pelzer[8]

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

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



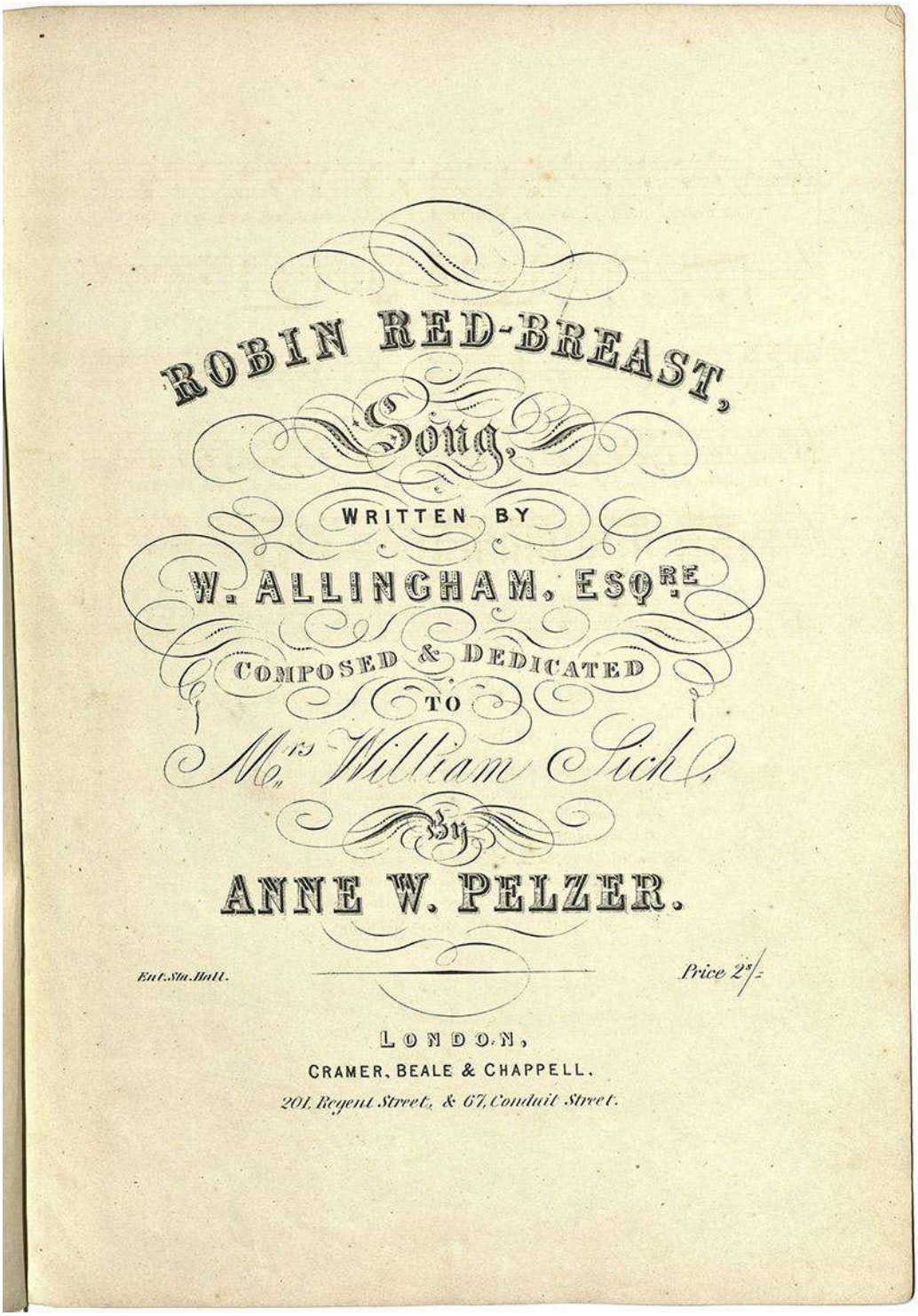
Certificado de Nacimiento de Antonius Hubertus Pelzer[9]



Retrato de Ferdinand Pelzer[10]
(el original está en poder de Karin Vincke, pues perteneció a su abuela)
Cortesía de Karin Vincke

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

[10] Ferdinand Pelzer fue hijo del hermanastro del bisabuelo de Karin Vincke.



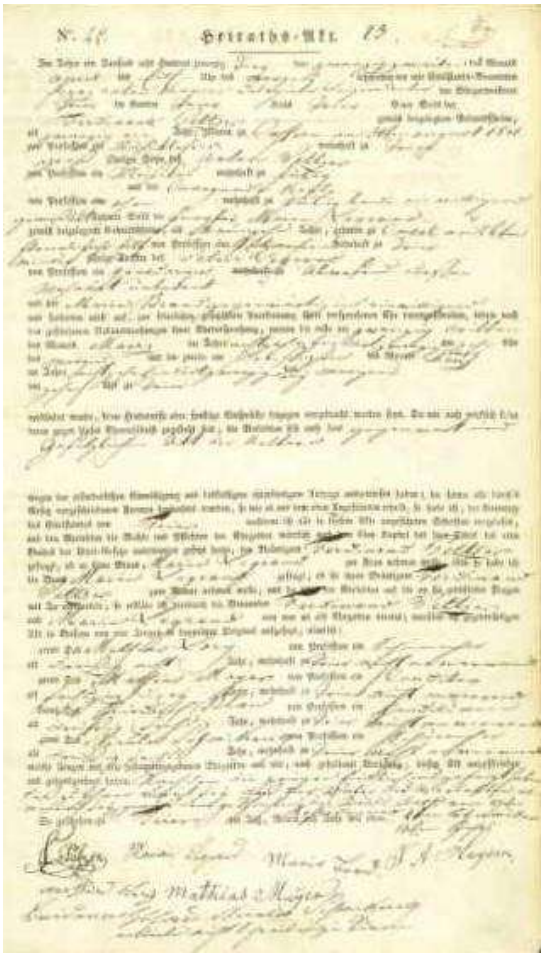
Arreglo de la obra 'Robin Red-Breast' por Anne Wilhelmina Pelzer

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 los 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[11]

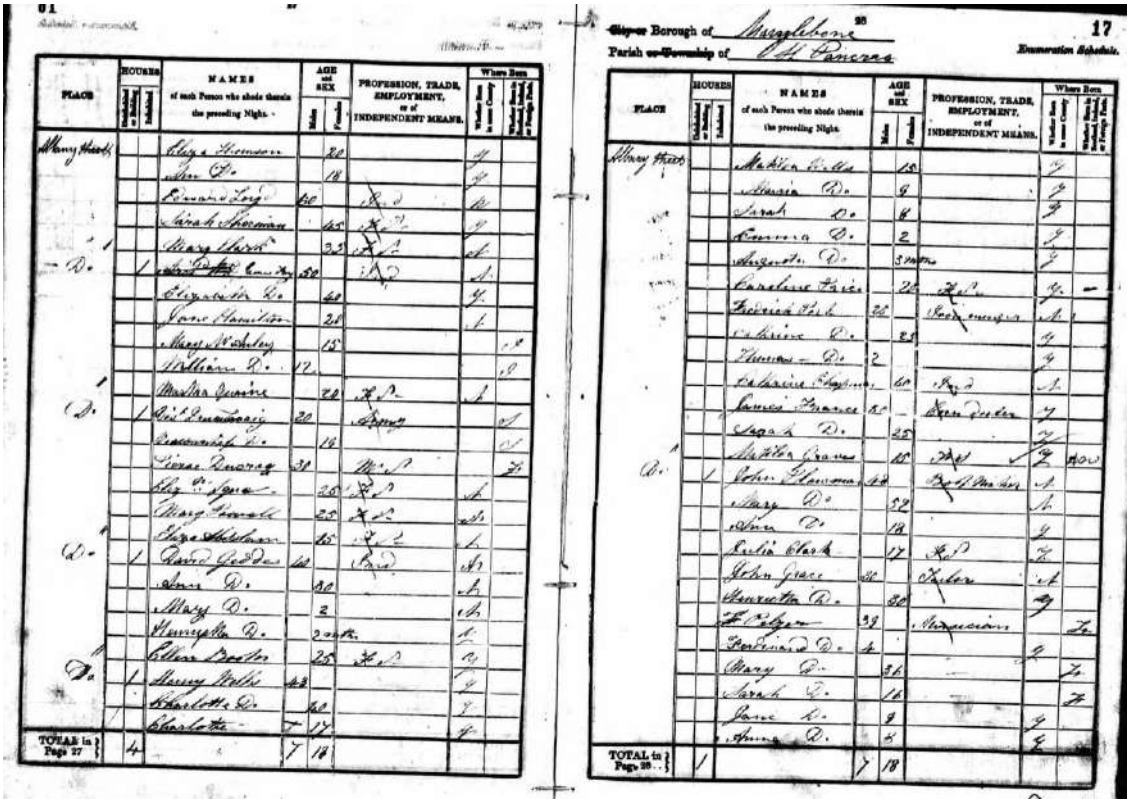
Como hemos comentado anteriormente, en 1829 Ferdinand Pelzer y su esposa decidieron regresar, junto con sus hijas, Sarah y Catharina Josepha, a Londres. En pocos meses Ferdinand Pelzer obtuvo el favor del público como guitarrista y decidió quedarse a vivir allí de forma definitiva junto con su familia (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)[12].

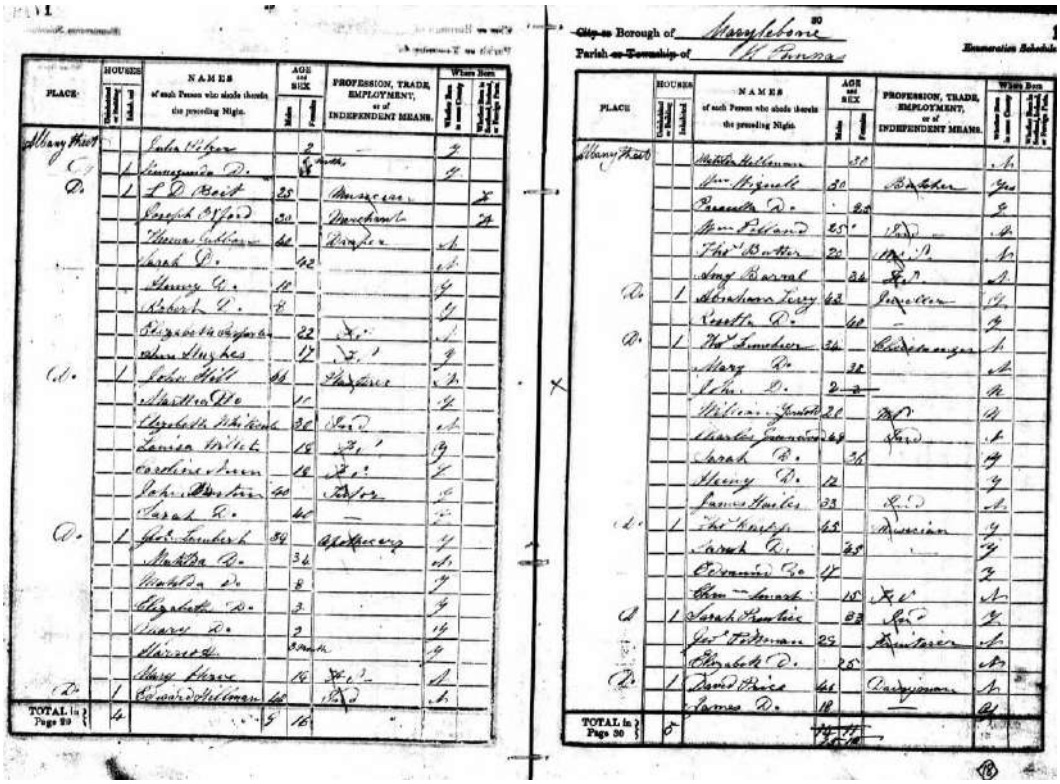
[11] Aunque en el Acta de Matrimonio figura el apellido Peltzer, Ferdinand mismo firma Pelzer (y así lo hizo toda su vida).

[12] '*Instructions for the Spanish Guitar*'.
https://boijefiles.musikverket.se/Boije_1137.pdf

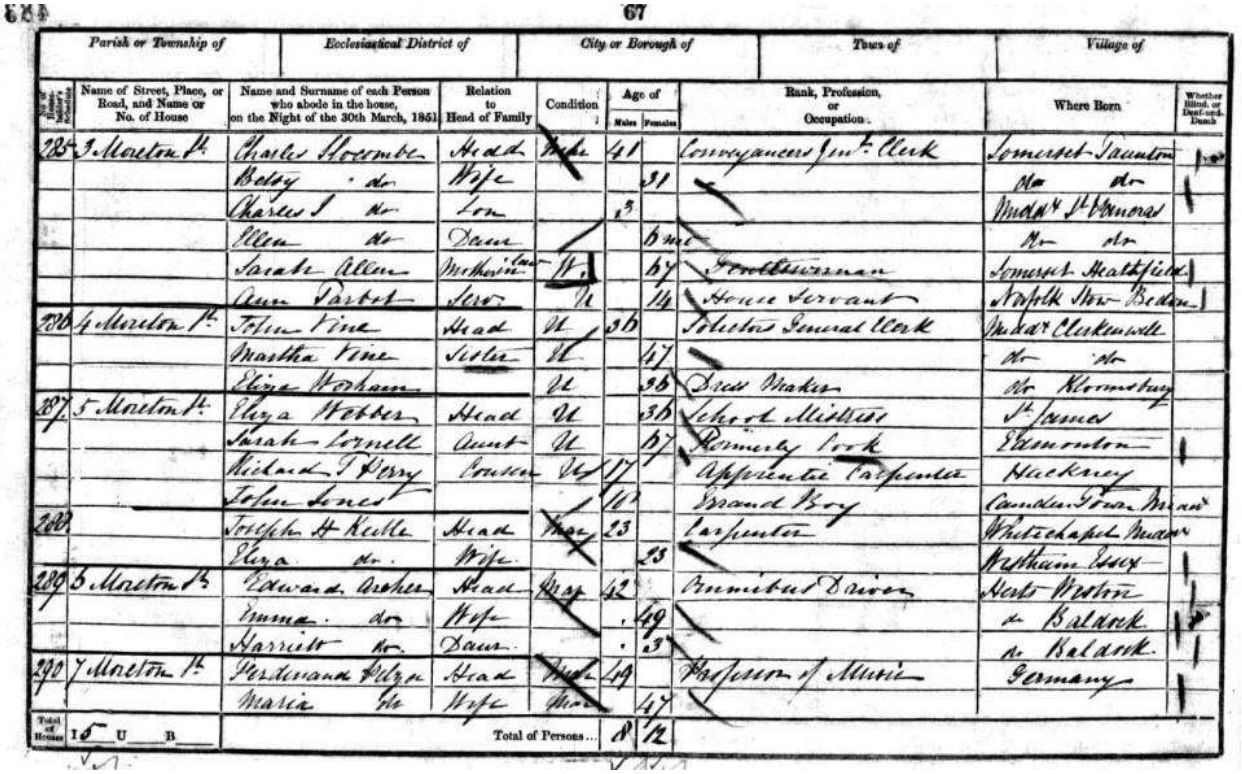
'Instructions for the Guitar Tuned in E Major'. https://imslp.org/wiki/Instructions_for_the_Guitar_tuned_in_E_major_(Pelzer%2C_Ferdinand)



Residencia Familiar de la Familia Pelzer en Albany Street
Fuente: Censo de Londres de 1841
A la derecha y abajo se pueden leer los nombres de Ferdinand Pelzer, Mary Pelzer (Maria Legrand), Sarah Pelzer, Jane Pelzer y Anne Pelzer



Residencia Familiar de la Familia Pelzer en Albany Street
Fuente: Censo de Londres de 1841
A la izquierda y arriba se pueden leer los nombres de Julia Pelzer y Kunigunda (Cunigunda) Pelzer



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Parish or Township of	Ecclesiastical District of	City or Borough of	Town of	Village of

No. of Inhabited Houses	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 Males	Age of Females	Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf-and-Dumb
285	3 Moreton St.	Charles Stoombe	Head	Wife	41		Conveyancers Jun. Clerk	Somerset Taunton	
		Betsy do	Wife			31		do do	
		Charles S do	Son		3			Middx St Pancras	
		Ellen do	Dau.			6 mo		do do	
		Sarah Allen	Mother in law	W.		67	Cookswoman	Somerset Heathfield	
		Ann Parbet	Ser.	U		14	House Servant	Norfolk Stow Bedon	
286	4 Moreton St.	John Pine	Head	U	36		Solicitors General Clerk	Middx Clerkenwell	
		Martha Pine	Sister	U		47		do do	
		Eliza Wotham		U		36	Dress Maker	do Bloomsbury	
287	5 Moreton St.	Eliza Webber	Head	U		36	School Mistress	St James	
		Sarah Connell	Aunt	U		67	Formerly Cook	Edmonton	
		Midad T Perry	Cousin	U	17		Apprentice Carpenter	Hackney	
		John Jones			10		Errand Boy	Camden Town Middx	
288		Joseph H Keble	Head	Mar.	23		Carpenter	Whitechapel Middx	
		Eliza do	Wife			23		Waltham Essex	
289	6 Moreton St.	Edward Archer	Head	Mar.	42		Omnibus Driver	Herts Weston	
		Emma do	Wife			49		do Baldock	
		Harriet do	Dau.			23		do Baldock	
290	7 Moreton St.	Ferdinand Pelzer	Head	Mar.	49		Professor of Music	Germany	
		Maria do	Wife	Mar.		47			
Total of Houses	I 5 U B		Total of Persons...		8	12			

68

Parish or Township of	Ecclesiastical District of	City or Borough of	Town of	Village of

No. of Inhabited Houses	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 Males	Age of Females	Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf-and-Dumb
		Ann Pelzer	Dau.			18	Professor Music	London Albany St	
		Julia do	do			12		do St Pancras	
		Cunigunda do	do			10		do Holland St	
291	1 Meredian Cottages Moreton St.	Robert Lanham	Head	Mar.	36		Piano Forte Maker	Norfolk Norwich	
		Ellen do	Wife	Mar.		34		Middx Pancras	
		Ellen do	Dau.			8		do do	
		Eliza do	do			7		do do	
		Anne do	do			5		do do	
		Maria do	do			3		do do	
		Marian do	do			1		do do	
292	2 Meredian Cottages Moreton St.	John Allen	Head	Wid.	67		Accountant	Dublin Town & City	
		Sophia do	Wife	Wid.		42		Blackmore Essex	
		Allen G. Allen	Son	U		25		Kennington Surry	
		Elizabeth do	do	U		21		do	
		Sophia do	do	U		17		do	
		Ellen Connor	Ser.	U		25	House Servant	Cork	
293	3 Meredian Cottages	William A Parker	Head	Mar.	50		Law Stationer	Middx St Pancras	
		Jane do	Wife	Mar.		40		Herts Barnet	
		William G. do	Son		15			Middx St Pancras	
		Jane A. do	Dau.			12	Scholar	do do	
Total of Houses	I 9 U B		Total of Persons...		4	15			

Residencia Familiar de la Familia Pelzer en Moreton Street
Fuente: Censo de Londres de 1851
Se pueden leer los nombres de Ferdinand Pelzer, Maria Pelzer, Anne Pelzer, Julia Pelzer y Cunigunda Pelzer[13]

[13] 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)
- *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)

- *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)
- *Variations sur un thème russe, Op. 2.*
  https://imslp.org/wiki/Variations_sur_un_th%C3%A8me_russe%2C_Op.2_(Pelzer%2C_Ferdinand)
- *150 ejercicios para guitarra.*
  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'

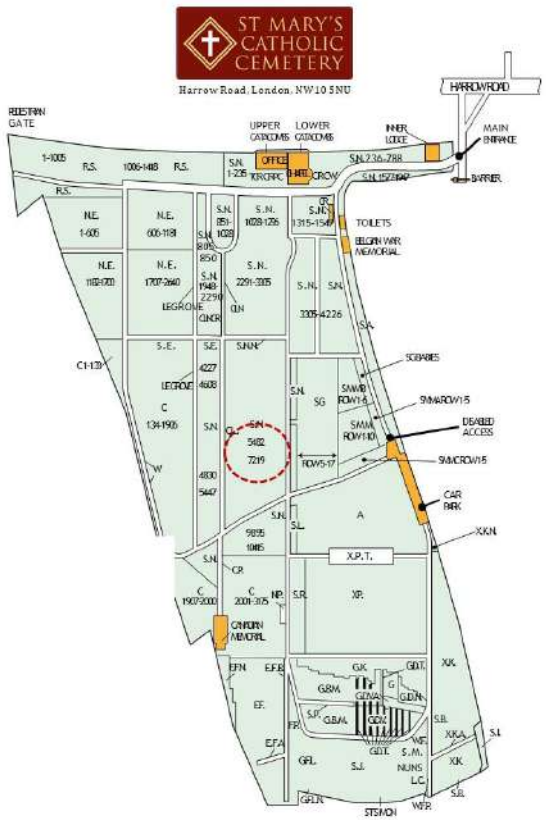
Maria Legrand falleció en Londres en 1863 y fue enterrada el 5 de septiembre en Saint Mary's Catholic Cemetery, Kensal. Ferdinand Pelzer murió en Londres en 1864 y fue enterrado, junto con su esposa Maria Legrand, el 15 de julio. Ambos comparten el mismo número de tumba (#6867)[14].

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



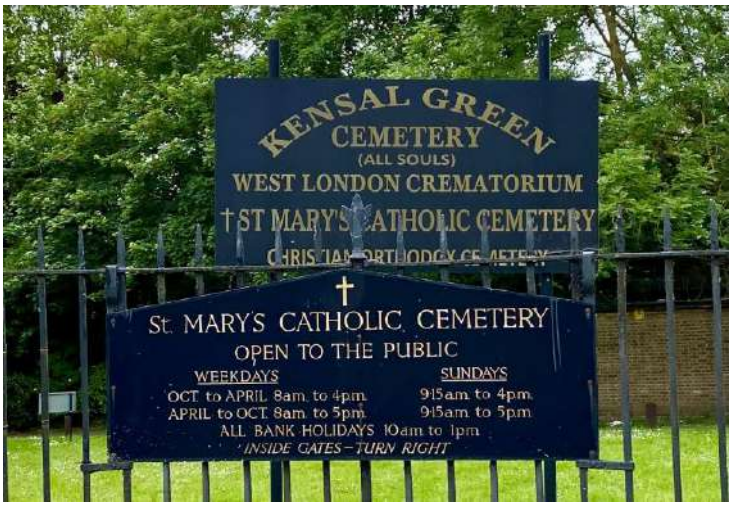
SURNAME of Deceased Person	NAME of Deceased Person	SUP. REGISTRAR'S DISTRICT	Vol.	Page
Peirson	Stephen	Kensington	1 a	78
Pelham	Henry	E. Stoneham	2 c	42
Pelham	Louisa	St. Saviour	1 d	16
Pell	Charlotte	W. Bromwich	6 b	390
Pell	Charlotte	Marylebone	1 a	317
Pell	James Edward	Boston	7 a	228
Pell	Thomas	Huddersfield	9 a	192
Pell	William	Epping	4 a	59
Pellatt	Charles Francis	Basingstoke	2 c	122
Pellatt	William	E. Ashford	2 a	359
Peller	Caroline	Islington	1 b	154
Pellett	Thomas George	Brighton	2 b	150
Pelley	Harriet	Blandford	3 a	161
Pelling	Ward	Brighton	2 b	142
Pelling	Elizabeth	Hailsham	2 b	49
Pelling	William	St. Luke	1 b	462
Pellington	Mary Ann	Halifax	9 a	326
Pells	Elizabeth	Barnet	4 a	350
Pells	Mary Ann	Erpingham	4 b	41
Pelly	Elizabeth	Clifton	6 a	60
Pelmounter	Thomas	E. Ilsley	3 c	89
Peloe	John	Liverpool	8 b	169
Pelzer	Ferdinand	Pancras	1 b	3
Pember	Henry	Leominster	6 a	346
Pemberthy	George	Croydon	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





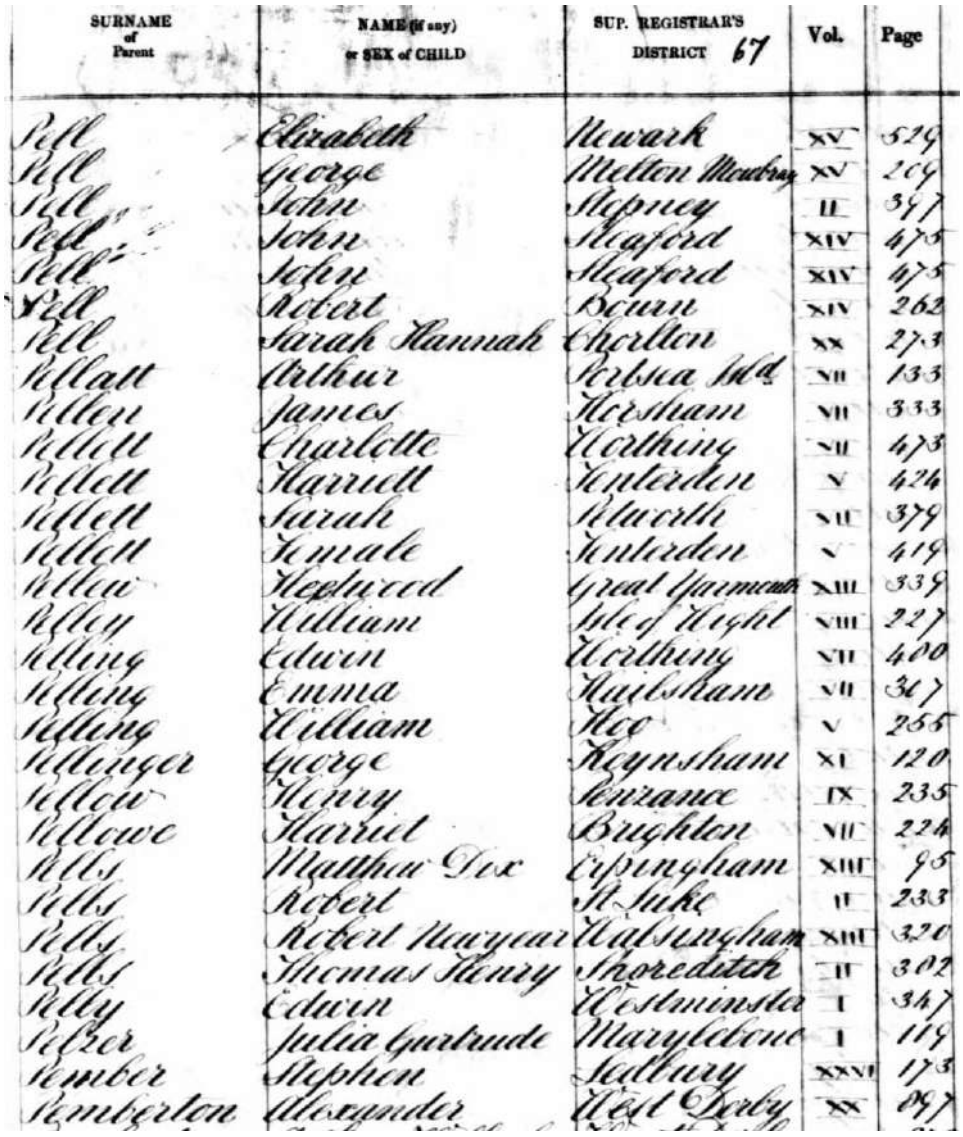
Esta es la zona donde están enterrados Ferdinand Pelzer y Maria Legrand
(la zona de hierba en el cuadrante inferior derecho de la fotografía).

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 esta en 1895.

Su primer concierto está acreditado en 1851, con 12 años, en el número 45 de Dover Street, en Piccadilly (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 Wilhelmina.

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	519
Pell	George	Melton Mowbray	XV	269
Pell	John	Hapney	II	347
Pell	John	Hapford	XIV	475
Pell	John	Hapford	XIV	475
Pell	Robert	Bourn	XIV	262
Pell	Sarah Hannah	Chorlton	XX	273
Pellatt	Arthur	Pebsea Isle	VII	133
Pellen	James	Horsham	VII	333
Pellett	Charlotte	Worthing	VII	473
Pellett	Harriett	Tenterden	V	424
Pellett	Sarah	Alverth	VII	379
Pellett	Female	Tenterden	V	419
Pellew	Heathcoat	Great Yarmouth	XIII	339
Pelley	William	Isle of Wight	VIII	227
Pelling	Edwin	Worthing	VII	400
Pelling	Emma	Rusbam	VII	367
Pelling	William	Hoo	V	265
Pellinger	George	Reynsham	XI	120
Pellow	Henry	Penzance	IX	235
Pellowe	Harriet	Brighton	VII	224
Pells	Matthew Dox	Espingham	XIII	95
Pells	Robert	St Luke	II	233
Pelly	Robert Mayow	Babsingham	XIII	320
Pelly	Thomas Henry	Shoreditch	II	302
Pelly	Edwin	Westminster	I	347
Pelzer	Julia Gertrude	Marylebone	I	114
Pember	Stephen	Sudbury	XXVI	173
Pemberton	Alexander	West Derby	XX	047

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[15] [16]:

- 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. 1903

District.	Vol.	Page
Peelin, Sarah Ellen. Salford	8 d.	63
Peen, Mary Ann. Hollingbourn	2 a.	999
—— Selina Kenrahappuch. Reigate	2 a.	298
Peene, Alfred. Faversham	2 a.	1237
Peer, Lavinia. Luton	3 b.	968
Peerless, Priscilla. Eastbourne	2 b.	119
Peers, Elizabeth. W. Derby	8 b.	838
—— Emma. Gt. Boughton	8 a.	530
—— George. Liverpool	8 b.	164
—— Joseph. Wirral	8 a.	627
—— Mary. Manchester	8 d.	227
—— Sarah. Manchester	8 d.	271
—— Stephen. Marylebone	1 a.	999
—— William. Liverpool	8 b.	154
Peerse, Mary. Holywell	11 b.	486
Peet, Alice. Ormskirk	8 b.	971
—— Ann. Wigan	8 c.	29
—— Clara. Leicester	7 a.	424
—— Elizabeth. Wigton	10 b.	764
—— Elizabeth. Nottingham	7 b.	590
—— George William. Oakham	7 a.	620
—— James Flinders. Newark	7 b.	592
—— John. Leicester	7 a.	454
—— Margaret. Ormskirk	8 b.	954
—— Samuel. St. Ives	3 b.	601
—— Samuel. Westminster	1 a.	608
—— Sarah. Wigton	10 b.	763
—— William. Newark	7 b.	550
Peets, Charles. Marylebone	1 a.	927
Peety, Henry Louis. Scaitcastes	9 d.	251
Peever, Sarah. Nantwich	8 a.	490
Pegg, Caroline. Aylsham	4 b.	219
—— Frances. Chaadle	6 b.	335
—— George. Walsall	6 b.	862
—— Hannah. Burton	6 b.	830
—— Isabella. Pocklington	9 d.	177
—— James. Nottingham	7 b.	346
—— Jane. St. Neot's	3 b.	681
—— John. Stoke T.	6 b.	276
—— Joseph. Lambeth	1 d.	600
—— William Henry. Leicester	7 a.	512
Pegge, Agnes Sarah. Lexden	4 a.	569
—— Betsy. N. Witchford	3 b.	1353
Pegler, Alfred Cornock. Camberwell	1 d.	914
—— Ann. Chippenham	5 a.	113
—— Arthur Leonard. Warwick	6 d.	777
—— Christian Mary. Clifton	6 a.	257
—— Susan. W. Bromwich	6 b.	970
Pegram, Susan. Poplar	1 c.	1166
Peirce, Charles Henry. I. Wight	2 b.	1004
—— Eliza. Shoreditch	1 c.	418
—— Fanny. Bridge	2 a.	1135
—— Henry William. Lewes	2 b.	338
—— John. Tunbridge	2 a.	834
—— John. Lewisham	1 d.	1295
—— Joseph. Camberwell	1 d.	874
—— Lorenzo. Stockbridge	2 c.	155
—— Mary. Sheffield	9 c.	400
—— Mary Ann. Thanet	2 a.	1374
—— Mary Ann. Brighton	2 b.	468
—— Sarah. Southampton	2 c.	38
—— Sarah Anne. Horsham	2 b.	591
—— William Charles. Pancras	1 b.	91
Peirson, Rowland. Strand	1 b.	853
Peisley, Mary Ann. Greenwich	1 d.	1067
Pelham, Mary. Worthing	2 b.	571
Pell, Aaron. Spilsby	7 a.	1198
—— Catherine. Stamford	7 a.	677
—— Mary. Kidderminster	6 c.	353
—— Mary Ann. Forehoe	4 b.	401
—— Philip. Bradford, Yk.	9 b.	35
—— Richard. Brackley	3 b.	10
—— Sophia. Greenwich	1 d.	1138
—— Thomas. St. Neot's	3 b.	682
Pellatt, William. Tenterden	2 a.	1029
Pellen, Eliza. Tendring	4 a.	435
Pellett, Emily. Andover	2 c.	407
Pellevmounter, John Thomas. St. Austell	5 c.	219
Pelling, Ellen. Pancras	1 b.	297
—— Fanny. Cuckfield	2 b.	249
Pellitt, Richard. Bradford, Yk.	9 b.	249
—— Thomas John. Scaitcastes	9 d.	267
Pellow, Stephen. Penzance	5 c.	421
Pellvmounter, John Thomas. St. Austell	5 c.	219
Pelter, Isaac. Cockermouth	10 b.	852
Pelty, Martha. Amesbury	5 a.	371
Pelzer, Giulia Gertrude. Pancras	1 b.	343
Pember, Charles. Bath	5 c.	1077
—— Elizabeth. Scaitcastes	9 d.	302
—— Emma. Bethnal Green	1 c.	711

District.	Vol.	Page
Pendlebury, Abigail. Bolton	8 c.	386
—— Abigail Emma. Bolton	8 c.	385
—— Elizabeth. Warrington	8 c.	181
—— Elizabeth. Hunsworth	9 c.	134
—— James. Bolton	8 c.	396
—— James. Bury	8 c.	605
—— Jane. Macclesfield	8 a.	183
—— John. Lambeth	1 d.	607
—— John. Oldham	8 d.	1053
—— Peter. Manchester	8 d.	259
—— William. Bolton	8 c.	385
Pendleton, Elizabeth. Holywell	11 b.	509
—— Elizabeth. Tadcaster	9 c.	975
—— Elizabeth. Stockport	8 a.	39
—— George. Ecclesall B.	9 c.	332
—— James. Ormskirk	8 b.	973
—— Jane. Ormskirk	8 b.	999
—— John. Derby	7 b.	730
Pendred, Lucia. Kensington	1 a.	286
Pendrill, Fanny. St. Geo. H. Sq.	1 a.	561
Pendry, John. Abergavenny	11 a.	112
—— William. Shipston	6 d.	883
Penfold, Almeria. Lewisham	1 d.	1189
—— Caroline. Brighton	2 b.	357
—— Charles. Farnham	2 a.	107
—— Charles. Dorking	2 a.	238
—— Eliza. Reading	2 c.	781
—— Eliza. Croydon	2 a.	333
—— Ellen. Westbourne	2 b.	723
—— Emma Isabella. Guildford	2 a.	88
—— Harriet. Thakeham	2 b.	561
—— Henry. Cranbrook	2 a.	1014
—— Jesse. Brighton	2 b.	393
—— Mary Ann. Cranbrook	2 a.	1027
—— Orpha. W. London	1 c.	106
—— Saxby George. Mile End	1 c.	111
—— Thomas. Cranbrook	2 a.	1020
Penfold, George. Holborn	1 b.	904
—— Richard. Wandsworth	1 d.	769
Penfound, Frederick Charles. Portsea	2 b.	769
—— Mary Perkin. Stoke D.	5 b.	657
—— Thomas. Stratton	5 c.	13
Pengelly, Catharine. Penzance	5 c.	460
—— Margaret. Plymouth	5 b.	561
—— Mary Jane. Truro	5 c.	236
—— Saville Wise. Bethnal Green	1 c.	608
—— Thomas. Exeter	5 b.	207
—— Thomas Goldsworthy. Stepney	1 c.	576
—— William. Okehampton	5 b.	735
Pengilly, William John. Islington	1 b.	477
Penglase, Mary Ann. Penzance	5 c.	460
Penglaze, Mary Ann. Penzance	5 c.	471
Penhaligan, Richard. St. Austell	5 c.	214
Penhall, John Francis M. Swansea	11 a.	861
Peniston, Joseph. Leeds	9 b.	589
Penistone, Sarah. Sheffield	9 c.	383
—— William. Sheffield	9 c.	437
Penlby, Walter Melville. St. Giles	1 b.	770
Penlington, Jane. Stoke T.	6 b.	359
—— John. Nantwich	8 a.	437
Penman, John Benjamin. Manchester	8 d.	559
—— Robert. Newcastle T.	10 b.	43
Penn, Charles Ebenezr. Islington	1 b.	559
—— Edmund. Eton	3 a.	886
—— Esther. Coventry	6 d.	569
—— Rebecca. Charlton	8 c.	742
—— Thomas. Warwick	6 d.	710
Penna, Mary Jane. Truro	5 c.	246
Pennell, Adelaide Elizabeth. Walsall	6 b.	860
—— Blanche Ida. Kensington	1 a.	6
—— Charles. Shoreditch	1 c.	385
—— Emma. Norwich	4 b.	347
—— George Frederick. Birmingham	6 d.	21
—— Hannah. Nantwich	8 a.	447
—— Jemima. Stamford	4 a.	1306
—— John. Bethnal Green	1 c.	515
Pennelle, Charles. Ticehurst	2 b.	163
—— Jemima Ann. Ticehurst	2 b.	192
Penney, Elizabeth. Greenwich	1 d.	1099
—— Elizabeth Ann. Mile End	1 c.	1053
—— George William. Portsea	2 b.	857
—— Joseph. Lewisham	1 d.	1221
—— Mary Ann. Castor	7 a.	1309
—— Robert. Sturminster	5 a.	535
—— Sophia. W. Ham	4 a.	46
—— William. Thanet	2 a.	1392
Pennial, Eliza Jane. Bedford	3 b.	723
Pennick, Henry. Tendring	4 a.	446
—— Susannah. Maldon	4 a.	431
Penniera, John. Huntingdon	3 b.	552

District.	Vol.	Page
Penny, William. Tisbury	5 a.	467
—— William. Tisbury	5 a.	334
—— William. St. Alban's	3 a.	540
Pennycook, Alexander Leckie. Fylde	8 c.	305
Pennyfeather, Charles. W. Ham	4 a.	77
Penprase, James. Redruth	5 c.	374
—— Prudence Cardell. Redruth	5 c.	309
—— William. Truro	5 c.	231
Penrith, Sarah. Preston	8 c.	786
Penrose, Frederick. Tewkesbury	6 a.	913
—— Harriet. York	9 d.	73
—— Margaret. York	9 d.	91
—— Mary Ann. St. Austell	5 c.	207
—— Mary Jane. Plymouth	5 b.	553
Penry, Sarah Ann. Hay	11 b.	247
Pensill, Elizabeth. Prescott	8 b.	846
Pensum, Emily Mary. King's N.	6 c.	699
Penson, Charles. Hereford	6 a.	1034
—— Stephen. Skirlagh	9 d.	522
Pentecost, Albert. St. Geo. H. Sq.	1 a.	490
—— Ruth. Brighton	2 b.	427
—— William. Brighton	2 b.	463
Pentelow, Mary. Thrapston	3 b.	410
Penten, Charlotte Shepherd. Hackney	1 b.	681
—— Mary. Nantwich	8 a.	457
Pentent, Mary Ann. Tendring	4 a.	436
Pentecost, Rhoda. Brighton	2 b.	377
—— Samuel. Falmouth	5 c.	276
Pentland, John Stephen. Elham	2 a.	1579
Pentney, Frederick. Docking	4 b.	841
—— James Jary. Thanet	2 a.	1382
—— Richard. Docking	4 b.	879
Penvose, Mary Ann. St. Austell	5 c.	207
Penwarden, Harriet. Alverstoke	2 b.	921
Penwarne, Thomas. E. Stonehouse	5 b.	583
Peoves, Margaret. Nantwich	8 a.	500
Peplee, Ann. W. London	1 c.	75
—— Eliza. Melksham	5 a.	247
Peploe, Henry James. Camberwell	1 d.	880
Peplow, Caroline. Newington	1 d.	251
—— John George. Bridgnorth	6 a.	1208
—— Sarah. Wolverhampton	6 b.	716
Pepper, Charles Jordie. St. Geo. H. Sq.	1 a.	479
—— Charlotte. Battle	2 b.	83
—— Edwin James. Kensington	1 a.	84
—— Elizabeth. Manchester	8 d.	443
—— Emily Ellen. Faversham	2 a.	1261
—— Flavius. Hollingbourn	2 a.	975
—— George. Burton	6 b.	853
—— Henry. Cheadle	6 b.	427
—— James. Royston	3 a.	409
—— John. York	9 d.	52
—— John. Liverpool	8 b.	334
—— John. Wakefield	9 c.	63
—— Matilda. Islington	1 b.	368
—— Matilda. Scaitcastes	9 d.	286
—— Priscilla. Mansfield	7 b.	131
—— Robert. Mansfield	7 b.	169
—— Sarah. Melton M.	7 a.	563
—— Thomas. Melton M.	7 a.	575
—— William Henry. W. Ashford	2 a.	1080
—— William Walpole. Wangford	4 a.	1589
Pepperdon, John Hutchinson F. Scaitcastes	9 d.	253
Pepperhine, Sarah Ann. Lincoln	7 a.	1084
Peppiatt, Charles. Kensington	1 a.	287
—— Sarah Ann. Woburn	3 b.	852
Peppitt, Eliza. Tenterden	2 a.	1040
—— Jacob. St. Neot's	3 b.	664
Percival, Hamilton. Kensington	1 a.	175
Percifull, William. Croydon	2 a.	308
Percival, Emma. Walsall	6 b.	849
—— Enoch. Dudley	6 c.	47
—— Hamilton. Kensington	1 a.	175
—— Harry. Tiverton	2 b.	189
—— Henry. Manchester	8 d.	419
—— Henry. Oakham	7 a.	617
—— John. Windsor	3 a.	857
—— Joseph. Wigton	10 b.	769
—— Martha. Dudley	6 c.	296
—— Mary. Newcastle T.	10 b.	220
—— Mary Ann. Dudley	6 c.	293
—— Peter. Nantwich	8 a.	483
—— Richard. Brampton	10 b.	657
—— Thomas. Peterbro'	3 b.	496
—— William. Sheffield	9 c.	553
—— William Billingsley. Pancras	1 b.	101
Percy, Charlotte. St. James	1 a.	891
—— Harriet Eliza. Hartismere	4 a.	1163
—— Henry. Beidlington	9 d.	578
—— Henry Robert. Aylsham	4 b.	220

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

[15] Se puede consultar esta información en:
https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=1704634341&action=showRecord&recordTitle=Giulia+King-Church+%28nacida+Pelzer%29

[16] En Coldwell, Robert (2019) se indica que Giulia Pelzer tuvo nueve hijos, lo cual es cierto, pero solo 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.

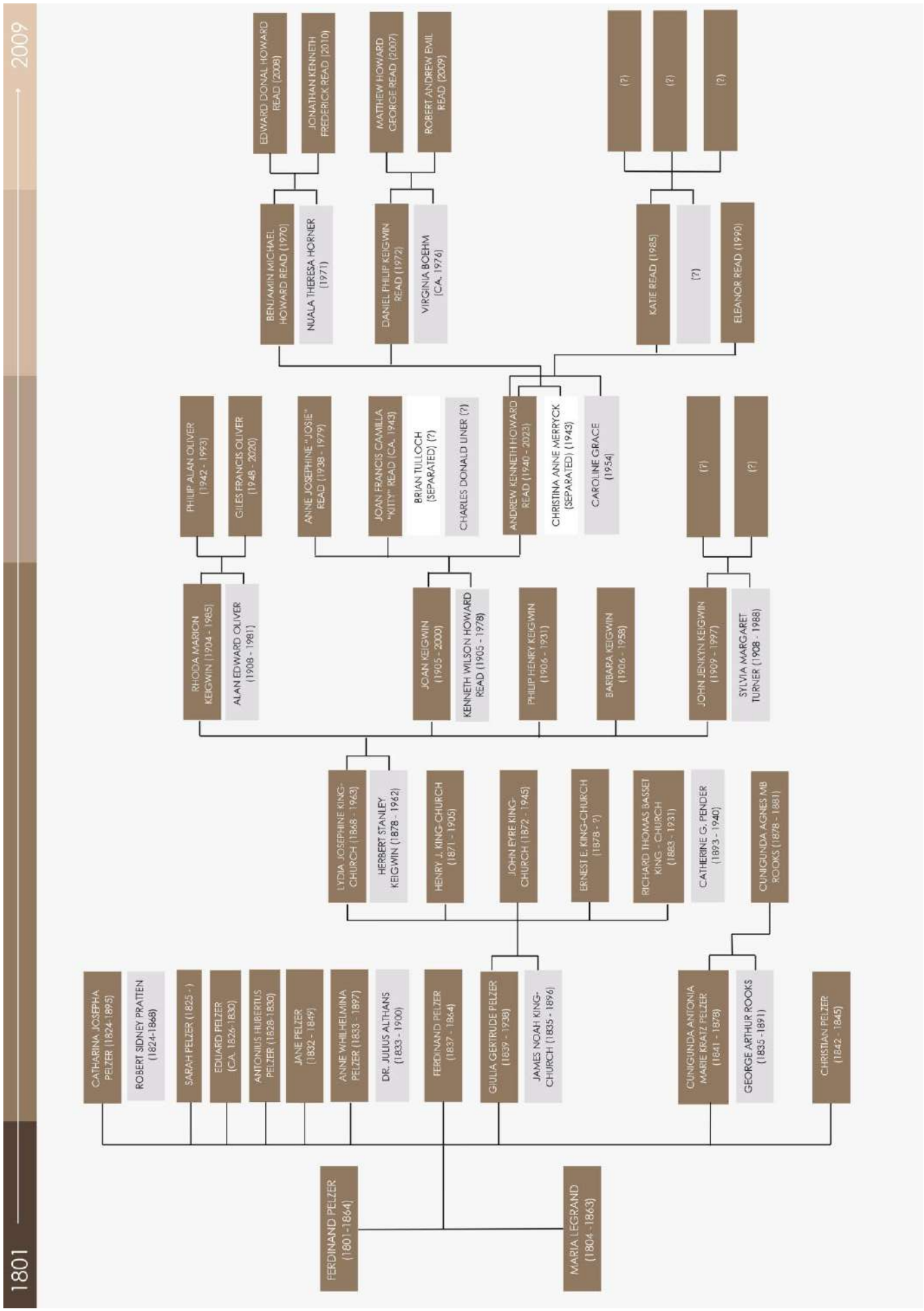
  Andrew Kenneth Howard Read se casó en 1966 con Christina Anne Merrick (1943) [de quien se separó en 1981] y tuvieron dos hijos: Benjamin Michael Howard Read[17] (1970) y Daniel Philip Keigwin Read (1972). Con posterioridad se casó con Caroline Grace (1954), con quien tuvo dos hijas: Katie Read (1985) [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 infantes y su hijo Henry James (quien posteriormente fue trasladado a Austria, tal y como reza su tumba).

[17] 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 Maria Legrand, desde 1801 hasta la actualidad.


1801
2009
FERDINAND PELZER (1801-1864)
MARIA LEGRAND (1804 - 1863)
CATHARINA JOSEPHA PELZER (1824-1895)
ROBERT SIDNEY PRATTEN (1824-1868)
SARAH PELZER (1825 -)
EDUARD PELZER (CA. 1826-1830)
ANTONIUS HUBERTUS PELZER (1828-1830)
JANE PELZER (1832 - 1849)
ANNE WHILHELMINA PELZER (1833 - 1897)
DR. JULIUS ALTHANS (1833 - 1900)
FERDINAND PELZER (1837 - 1864)
GIULIA GERTRUDE PELZER (1839 - 1938)
JAMES NOAH KING-CHURCH (1835 - 1896)
CUNIGUNDA ANTONIA MARIE KRATZ PELZER (1841 - 1878)
GEORGE ARTHUR ROOKS (1835 - 1891)
CHRISTIAN PELZER (1842 - 1845)
LYDIA JOSEPHINE KING-CHURCH (1868 - 1963)
HERBERT STANLEY KEIGWIN (1878 - 1962)
HENRY J. KING-CHURCH (1871 - 1905)
JOHN EYRE KING-CHURCH (1872 - 1945)
ERNEST E. KING-CHURCH (1878 - ?)
RICHARD THOMAS BASSET KING - CHURCH (1883 - 1931)
CATHERINE G. PENDER (1893 - 1940)
CUNIGUNDA AGNES MB ROOKS (1878 - 1881)
RHODA MARION KEIGWIN (1904 - 1985)
ALAN EDWARD OLIVER (1908 - 1981)
PHILIP ALAN OLIVER (1942 - 1993)
GILES FRANCIS OLIVER (1948 - 2020)
JOAN KEIGWIN (1905 - 2000)
KENNETH WILSON HOWARD READ (1905 - 1978)
ANNE JOSEPHINE "JOSIE" READ (1938 - 1979)
JOAN FRANCIS CAMILLA "KITTY" READ (CA. 1943)
BRIAN TULLOCH (SEPARATED) (?)
CHARLES DONALD UNER (?)
PHILIP HENRY KEIGWIN (1906 - 1931)
BARBARA KEIGWIN (1906 - 1958)
ANDREW KENNETH HOWARD READ (1940 - 2023)
CHRISTINA ANNE MERRYCK (SEPARATED) (1943)
CAROLINE GRACE (1954)
JOHN JENKYN KEIGWIN (1909 - 1997)
SYLVIA MARGARET TURNER (1908 - 1988)
(?)
(?)
BENJAMIN MICHAEL HOWARD READ (1970)
NUALA THERESA HORNER (1971)
DANIEL PHILIP KEIGWIN READ (1972)
VIRGINIA BOEHM (CA. 1976)
KATIE READ (1985)
(?)
ELEANOR READ (1990)
EDWARD DONAL HOWARD READ (2008)
JONATHAN KENNETH FREDERICK READ (2010)
MATTHEW HOWARD GEORGE READ (2007)
ROBERT ANDREW EMIL READ (2009)
(?)
(?)
(?)



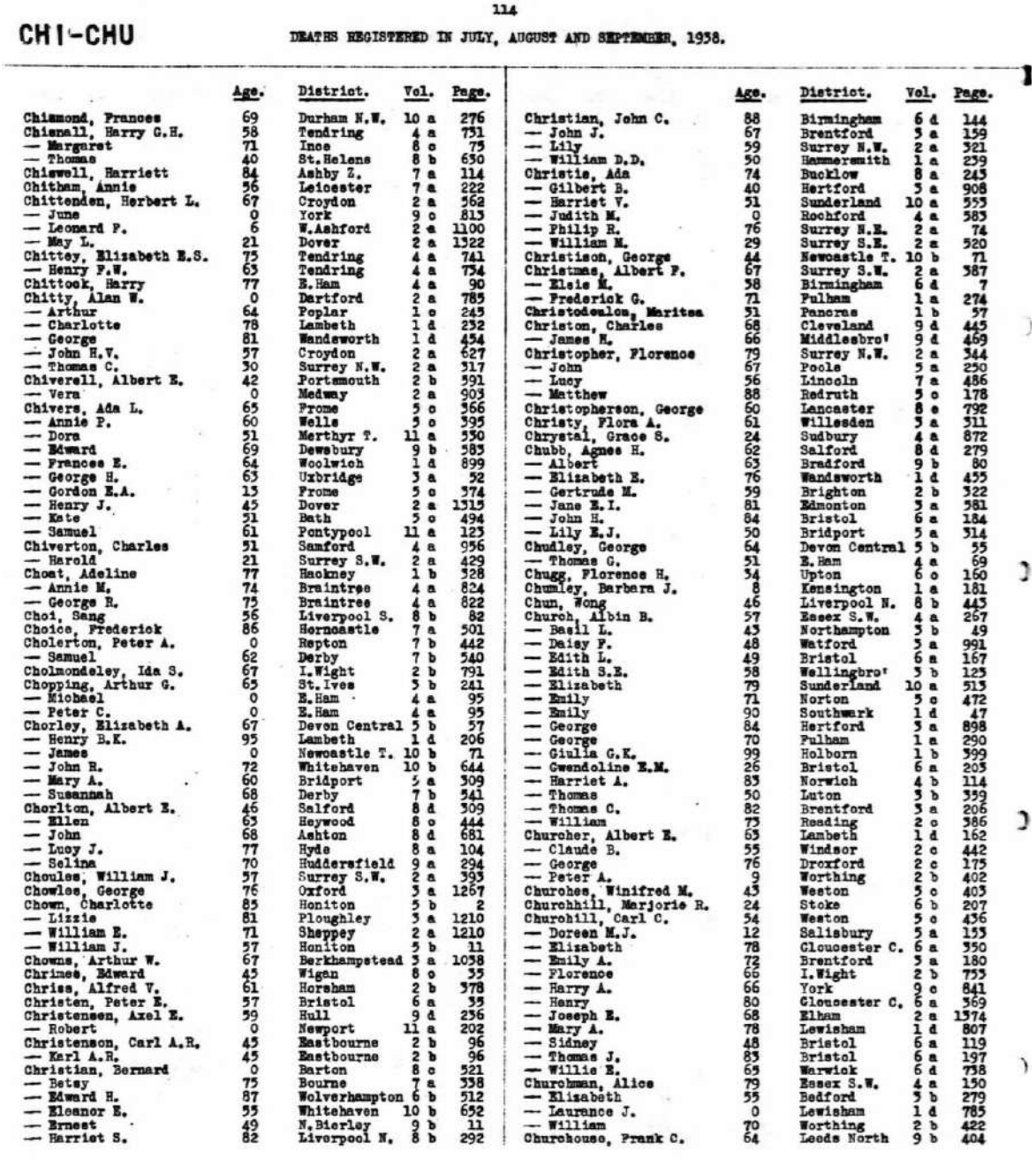
1896.

CHURCH Jabez of 35 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 28545 12s. 1d.

CHURCH James of Langholm Dumfriesshire merchant died 1 January 1896 Confirmation of Adam Church and Henry Saunders 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



114

CHI-CHU DEATHS REGISTERED IN JULY, AUGUST AND SEPTEMBER, 1938.

	Age.	District.	Vol.	Page.
Chismond, Frances	69	Durham N.W.	10 a	276
Chisnall, Harry G.H.	58	Tendring	4 a	751
— Margaret	71	Ince	8 c	75
— Thomas	40	St.Helens	8 b	630
Chiswell, Harriett	84	Ashby Z.	7 a	114
Chitham, Annie	56	Leicester	7 a	222
Chittenden, Herbert L.	67	Croydon	2 a	562
— June	0	York	9 c	813
— Leonard P.	6	W.Ashford	2 e	1100
— May L.	21	Dover	2 a	1322
Chittey, Elizabeth E.S.	75	Tendring	4 a	741
— Henry F.W.	63	Tendring	4 a	754
Chittock, Harry	77	E.Ham	4 a	90
Chitty, Alan W.	0	Dartford	2 a	785
— Arthur	64	Poplar	1 c	243
— Charlotte	78	Lambeth	1 d	232
— George	81	Wandsworth	1 d	454
— John H.V.	57	Croydon	2 a	627
— Thomas C.	30	Surrey N.W.	2 a	317
Chiverell, Albert E.	42	Portsmouth	2 b	591
— Vera	0	Medway	2 a	903
Chivers, Ada L.	65	Frome	5 c	366
— Annie P.	60	Wells	5 c	395
— Dora	51	Merthyr T.	11 a	350
— Edward	69	Dewsbury	9 b	585
— Frances E.	64	Woolwich	1 d	899
— George H.	63	Uxbridge	3 a	52
— Gordon E.A.	13	Frome	5 c	374
— Henry J.	45	Dover	2 a	1315
— Kate	51	Bath	5 c	494
— Samuel	61	Pontypool	11 a	123
Chiverton, Charles	51	Samford	4 a	956
— Harold	21	Surrey S.W.	2 a	429
Choat, Adeline	77	Hackney	1 b	328
— Annie M.	74	Braintree	4 a	824
— George R.	75	Braintree	4 a	822
Choi, Sang	56	Liverpool S.	8 b	82
Choice, Frederick	86	Hornsastle	7 a	501
Cholerton, Peter A.	0	Repton	7 b	442
— Samuel	62	Derby	7 b	540
Cholmondeley, Ida S.	67	I.Wight	2 b	791
Chopping, Arthur G.	65	St.Ives	5 b	241
— Michael	0	E.Ham	4 a	95
— Peter C.	0	E.Ham	4 a	95
Chorley, Elizabeth A.	67	Devon Central	5 b	57
— Henry B.K.	95	Lambeth	1 d	206
— James	0	Newcastle T.	10 b	71
— John R.	72	Whitehaven	10 b	644
— Mary A.	60	Bridport	5 a	309
— Susannah	68	Derby	7 b	541
Chorlton, Albert E.	46	Salford	8 d	309
— Ellen	63	Heywood	8 c	444
— John	68	Ashton	8 d	681
— Lucy J.	77	Hyde	8 a	104
— Selina	70	Huddersfield	9 a	294
Choules, William J.	57	Surrey S.W.	2 a	393
Chowles, George	76	Oxford	3 a	1267
Chown, Charlotte	85	Honiton	5 b	2
— Lizzie	81	Ploughley	3 a	1210
— William E.	71	Sheppey	2 a	1210
— William J.	57	Honiton	5 b	11
Chowns, Arthur W.	67	Berkhampstead	3 a	1038
Chrimes, Edward	45	Wigan	8 c	55
Chriss, Alfred V.	61	Horsham	2 b	378
Christen, Peter E.	57	Bristol	6 a	33
Christensen, Axel E.	59	Hull	9 d	236
— Robert	0	Newport	11 a	202
Christenson, Carl A.R.	45	Eastbourne	2 b	96
— Karl A.R.	45	Eastbourne	2 b	96
Christian, Bernard	0	Barton	8 c	521
— Betsy	75	Bourne	7 a	338
— Edward H.	87	Wolverhampton	6 b	512
— Eleanor E.	55	Whitehaven	10 b	652
— Ernest	49	N.Bierley	9 b	11
— Harriet S.	82	Liverpool N.	8 b	292
Christian, John C.	88	Birmingham	6 d	144
— John J.	67	Brentford	3 a	159
— Lily	59	Surrey N.W.	2 a	321
— William D.D.	50	Hammersmith	1 a	239
Christie, Ada	74	Bucklow	8 a	243
— Gilbert B.	40	Hertford	3 a	908
— Harriet V.	51	Sunderland	10 a	555
— Judith M.	0	Hochford	4 a	583
— Philip R.	76	Surrey N.E.	2 a	74
— William M.	29	Surrey S.E.	2 a	520
Christison, George	44	Newcastle T.	10 b	71
Christmas, Albert F.	67	Surrey S.W.	2 a	587
— Elsie M.	38	Birmingham	6 d	7
— Frederick G.	71	Fulham	1 a	274
Christodoulou, Maritsa	51	Pancras	1 b	57
Christon, Charles	68	Cleveland	9 d	445
— James N.	66	Middlesbro'	9 d	469
Christopher, Florence	79	Surrey N.W.	2 a	544
— John	67	Poole	5 a	250
— Lucy	56	Lincoln	7 a	486
— Matthew	88	Redruth	5 c	178
Christopherson, George	60	Lancaster	8 e	792
Christy, Flora A.	61	Willesden	3 a	311
Chrystal, Grace S.	24	Sudbury	4 a	872
Chubb, Agnes H.	62	Salford	8 d	279
— Albert	63	Bradford	9 b	80
— Elizabeth E.	76	Wandsworth	1 d	455
— Gertrude M.	59	Brighton	2 b	522
— Jane E.I.	81	Edmonton	3 a	581
— John H.	84	Bristol	6 a	184
— Lily E.J.	50	Bridport	5 a	314
Chudley, George	64	Devon Central	5 b	55
— Thomas G.	51	E.Ham	4 a	69
Chugg, Florence H.	54	Upton	6 c	160
Chumley, Barbara J.	8	Kensington	1 a	181
Chun, Wong	46	Liverpool N.	8 b	445
Church, Albin B.	57	Essex S.W.	4 a	267
— Basil L.	43	Northampton	3 b	49
— Daisy F.	48	Watford	3 a	991
— Edith L.	49	Bristol	6 a	167
— Edith S.E.	58	Wellingbro'	3 b	125
— Elizabeth	79	Sunderland	10 a	513
— Emily	71	Norton	5 c	472
— Emily	90	Southwark	1 d	47
— George	84	Hertford	3 a	898
— George	70	Fulham	1 a	290
— Giulia G.K.	99	Holborn	1 b	399
— Gwendoline E.M.	26	Bristol	6 a	205
— Harriet A.	83	Norwich	4 b	114
— Thomas	50	Luton	3 b	359
— Thomas C.	82	Brentford	3 a	206
— William	73	Reading	2 c	386
Churcher, Albert E.	63	Lambeth	1 d	162
— Claude B.	55	Windsor	2 c	442
— George	76	Droxford	2 c	175
— Peter A.	9	Worthing	2 b	402
Churches, Winifred M.	43	Weston	5 c	403
Churchhill, Marjorie R.	24	Stoke	6 b	207
Churchill, Carl C.	54	Weston	5 c	436
— Doreen M.J.	12	Salisbury	5 a	155
— Elizabeth	78	Gloucester C.	6 a	350
— Emily A.	72	Brentford	3 a	180
— Florence	66	I.Wight	2 b	755
— Harry A.	66	York	9 c	841
— Henry	80	Gloucester C.	6 a	369
— Joseph E.	68	Elham	2 a	1574
— Mary A.	78	Lewisham	1 d	807
— Sidney	48	Bristol	6 a	119
— Thomas J.	83	Bristol	6 a	197
— Willie E.	65	Warwick	6 d	738
Churchman, Alice	79	Essex S.W.	4 a	150
— Elizabeth	55	Bedford	3 b	279
— Laurance J.	0	Lewisham	1 d	785
— William	70	Worthing	2 b	422
Churchouse, Frank C.	64	Leeds North	9 b	404

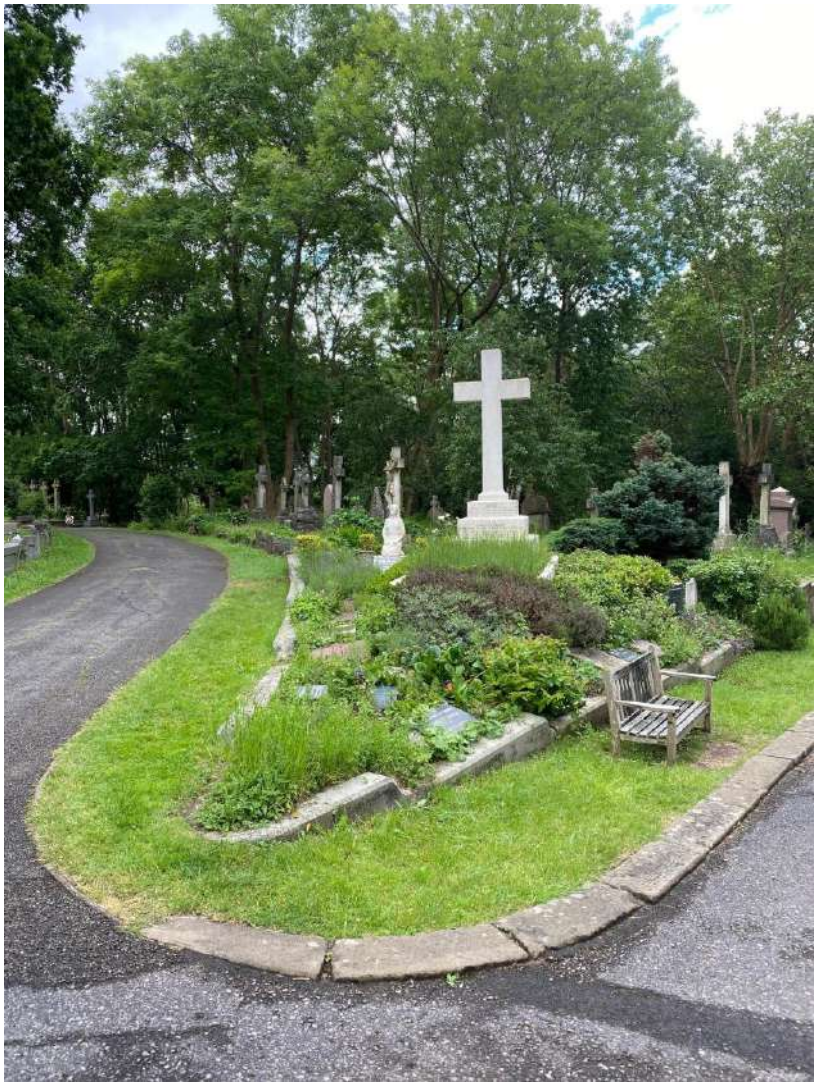
Registro de Defunción de Giulia Pelzer (aparece como Church Giulia G. K)
Fuente: Registro Civil de Fallecimientos, Inglaterra y Gales, 1916-2007



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

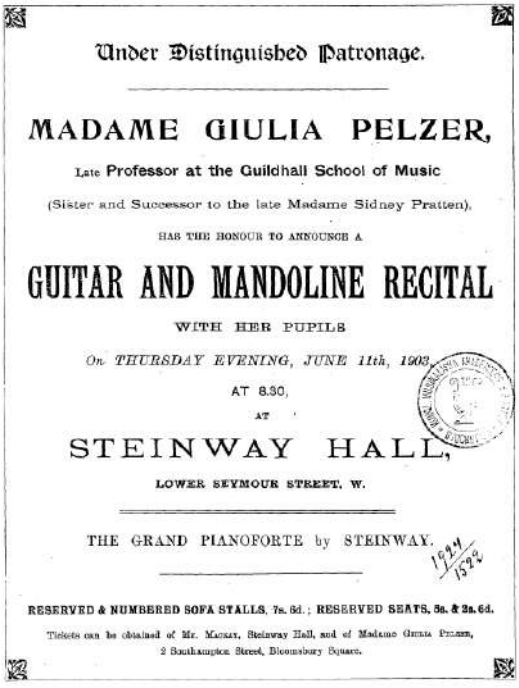




Tumba de Giulia Pelzer y James Noah King-Church
En la lápida inferior dice: Y cuatro niños infantes, también Henry James, fallecido el 9 de septiembre de 1905 (enterrado en Austria)



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
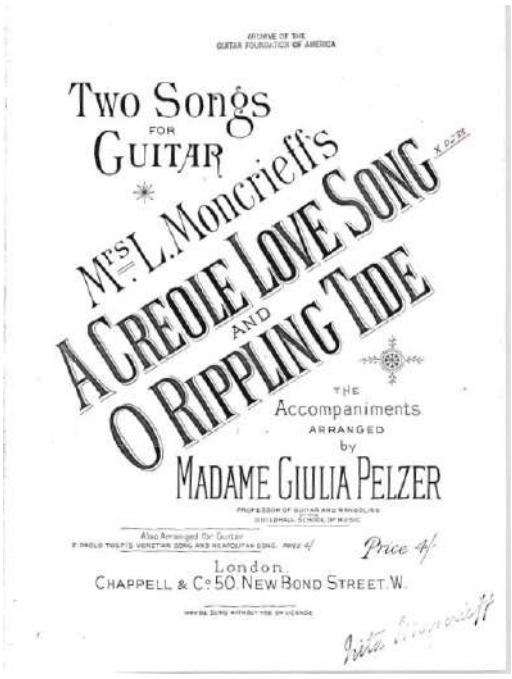
STEINWAY HALL,

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. Mackay, Steinway Hall, and of Madame Giulia Pelzer, 2 Southampton Street, Bloomsbury Square.



ARCHIVE OF THE GUITAR FOUNDATION OF AMERICA

Two Songs FOR GUITAR

Mrs. L. Moncrieff's

A CREOLE LOVE SONG AND O RIPPLING TIDE

THE Accompaniments ARRANGED by MADAME GIULIA PELZER

Also Arranged for Guitar

Price 4/-

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

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)

MADAME GIULIA PELZER.

THE late Madame SIDNEY PRATTEN died October 10, 1895, 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: Exhibit Sawyer] [Regent Street, W.

Under Royal Patronage.

THE LATE

Mme. Sidney Pratten's

DESCRIPTIVE CATALOGUE

OF

MUSIC FOR THE GUITAR

VOCAL AND INSTRUMENTAL.

Written and published for the use of her Pupils.

PRICE 1s.

AND NOW PUBLISHED 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 guitariste. 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 posse vivire" (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.

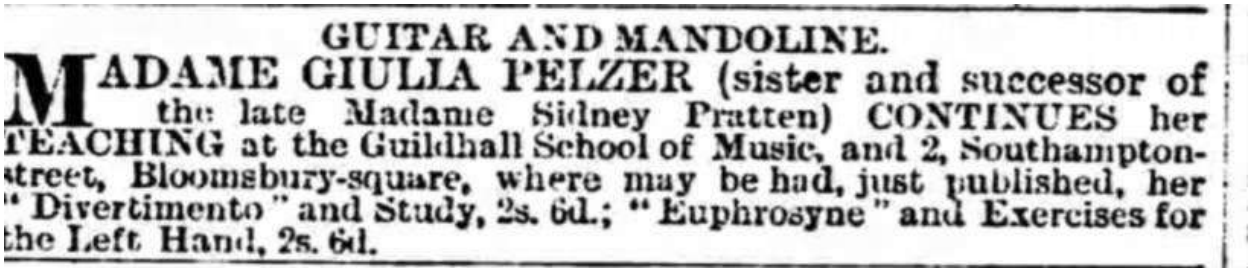
Anuncio de un concierto de Madame Giulia Pelzer (1901)

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



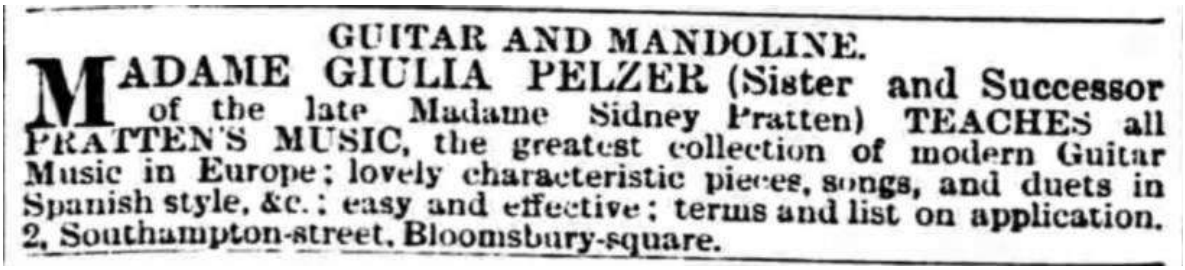
MADAME GIULIA PELZER, Professor of the Guitar and Mandoline, has RESUMED her TEACHING at the Guildhall School of Music, and Private Lessons at No. 2, Southampton-street, Bloomsbury-square. Ladies wishing to join her Guitar and Mandoline Band at the half term should apply by letter.

The Morning Post, 25 de octubre de 1893



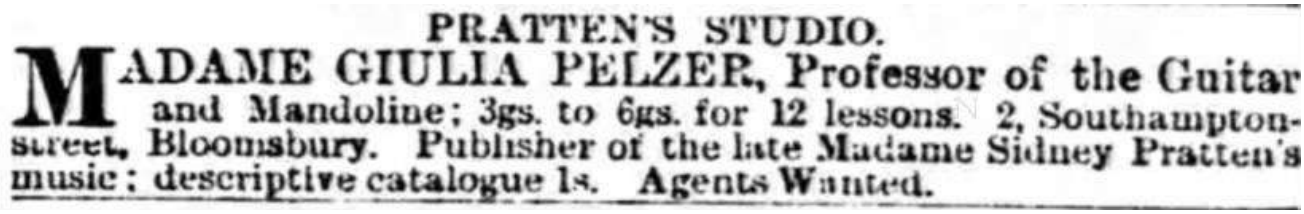
GUITAR AND MANDOLINE.
MADAME GIULIA PELZER (sister and successor of the late Madame Sidney Pratten) CONTINUES her TEACHING at the Guildhall School of Music, and 2, Southampton-street, Bloomsbury-square, where may be had, just published, her "Divertimento" and Study, 2s. 6d.; "Euphrosyne" and Exercises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

The Morning Post, 26 de marzo de 1896



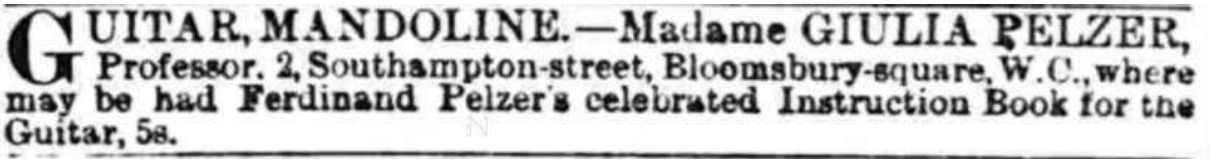
GUITAR AND MANDOLINE.
MADAME GIULIA PELZER (Sister and Successor of the late Madame Sidney Pratten) TEACHES all PRATTEN'S MUSIC, the greatest collection of modern Guitar Music in Europe; lovely characteristic pieces, songs, and duets in Spanish style, &c.; easy and effective; terms and list on application.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

The Morning Post, 13 de enero de 1900



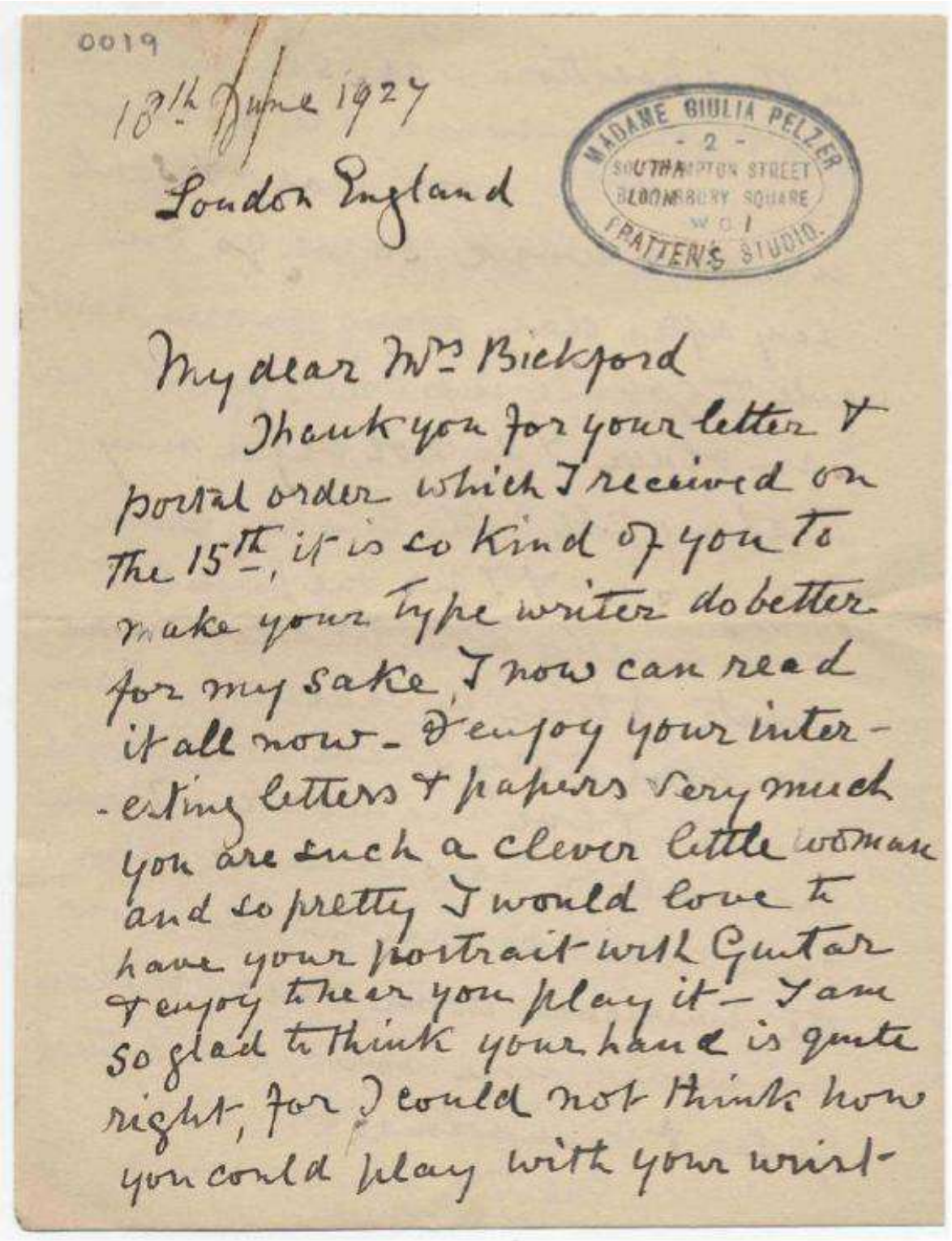
PRATTEN'S STUDIO.
MADAME GIULIA PELZER, Professor of the Guitar and Mandoline; 3gs. to 6gs. for 12 lessons. 2, Southampton-street, Bloomsbury. Publisher of the late Madame Sidney Pratten's music; descriptive catalogue 1s. Agents Wanted.

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



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

[18] 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 King's 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 Beatriz [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 Fraulein Pelzer played on a "Terz" guitar—a small-sized instrument.

'Reminiscences of Madame Sidney Pratten', p. 20

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.

> MISS 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', pp. 26-27

Catharina Josepha Pelzer tomó artísticamente el segundo nombre y apellido de su marido, Robert James Sidney Pratten (1824-1868), tras el fallecimiento de este, 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 (Dublín), interpretando una obra llamada '*O dolce 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-Burgtheater.

Von den k. k. Hof-Schauspielern:

Zum ersten Male:

Verwirrungen der Liebe.

Lustspiel in vier Aufzügen, von Deinhardstein.

Personen:

Samuel von Alix	—	Hr. Carl La Roche.
David, sein Sohn	—	Hr. Fichtner.
Therese von Steinthal, Witwe	—	Mad. Haizinger.
Ludwine von Eichdorf, ihre Nichte	—	Dlle. Neumann.
Francesco d'Armi, Hotel's-Inhaber	—	Hr. Beckmann.
Angela, seine Tochter	—	Mad. Lieder.
Carlo Ventura, Maler	—	Hr. Lucas.
Bernardo, Aufseher im Hotel	—	Hr. Werner.

Das Stück spielt in einer italienischen Stadt.

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

Mad. Hebbel ist unpäßlich.

Anfang: 7 Uhr.

K. K. Hof-Operntheater.

(129. Vorstellung im Abonnement für die deutsche Oper.)

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. W. Reuling, Kapellmeister des k. k. Hofoperntheaters.

Personen.

Peter Candiano III., erwählter Doge	Hr. Baptist.	Marco, Häuptling der Seeräuber	Hr. Bau.
Leonore, seine Gemahlin	Dlle. Gurriera.	Anführer derselben.	Hr. Pitrot.
Bianca, seine Tochter	Dlle. Forti.	Senatoren, Damen, Edelleute, Fremde, Gesandte.	
Laderno, Senator	Hr. Kahlenberg.	Bianca's Dienerinnen.	
Teodoro, Bianca's Verlobter	Hr. Campilli d. j.	Seeräuber. Weiber derselben.	
		Gefolge.	

1. Act. Tanz der Cavaliere und Damen, Furlana, ausgeführt von den Coryphäen und dem Balletcorps.

Pas de cinq, getanzt von Herrn Campilli d. j., den Dlles. Forti, Sossi, Brussi und Baseg.

Pas de deux, getanzt von Herrn Borri und Dlle. Crochat.

Pas de deux, componirt von Hrn. Moranti, getanzt von demselben und Mad. Maywood.

La Jota arragonaise, getanzt von den Dlles. Crochat und Brussi.

2. Act. Tanz der Seeräuber, aufgeführt von den Coryphäen und dem Balletcorps.

Vorher:

Akademie.

Ouverture zur Oper Oberon, von C. M. v. Weber.

Erster Satz eines Clavier-Concertes mit Orchesterbegleitung, componirt und vorgetragen von Herrn **Louis Volange.**

Le chant du matelot, par Mr. Labarre, Lied von Curschmann, vorgetragen von Herrn **Negroni.**

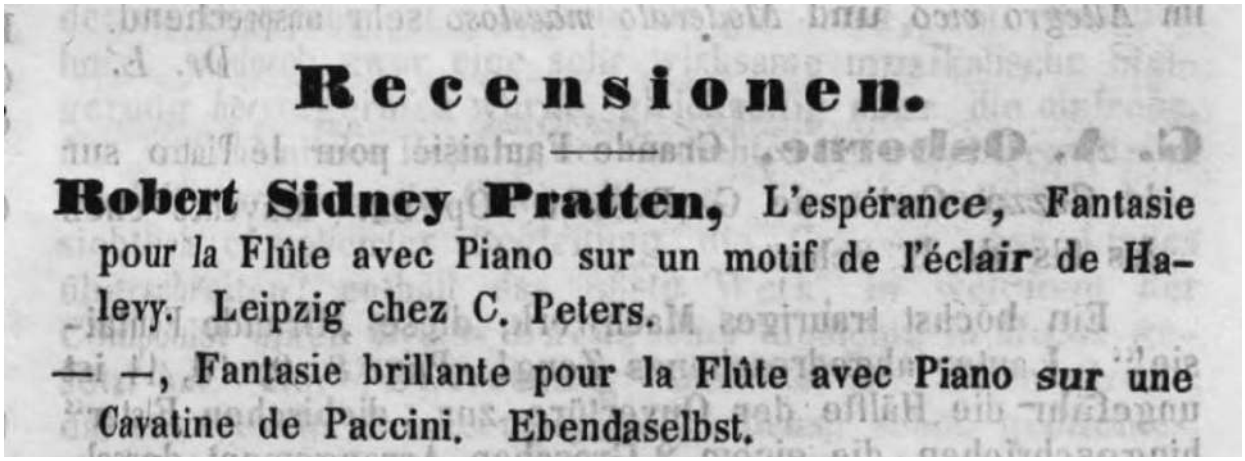
Fantasie für die Flöte, über ein Motiv aus „Nina," componirt von Michelson, vorgetragen von Mr. **Robert Sidney Pratten.**

Fantasie über ein Motiv aus „Norma" 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



Recensionen.

Robert Sidney Pratten, L'espérance, Fantasie pour la Flûte avec Piano sur un motif de l'éclair de Halevy. Leipzig chez C. Peters.

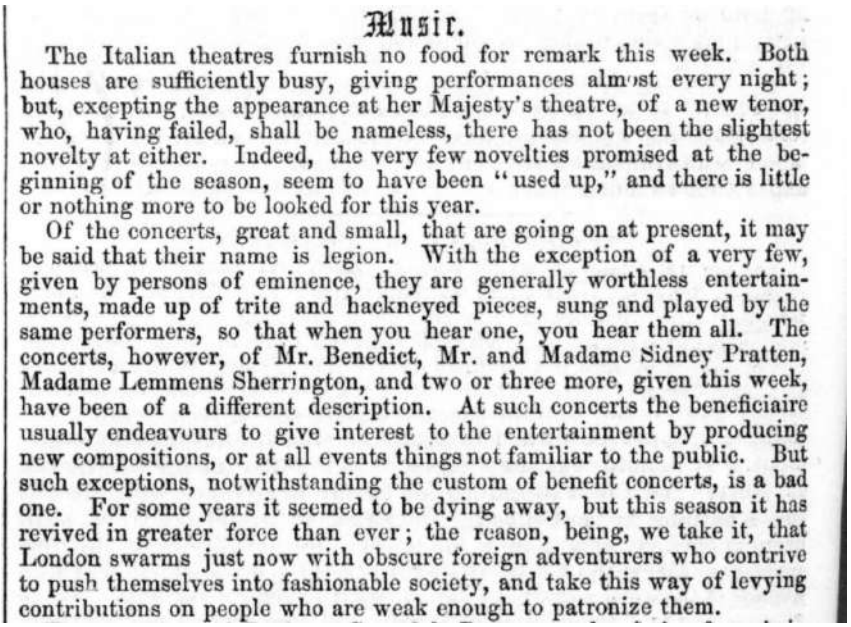
—i —, Fantasie brillante pour la Flûte avec Piano sur une Cavatine de Paccini. Ebendaselbst.

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 24 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.



Music.

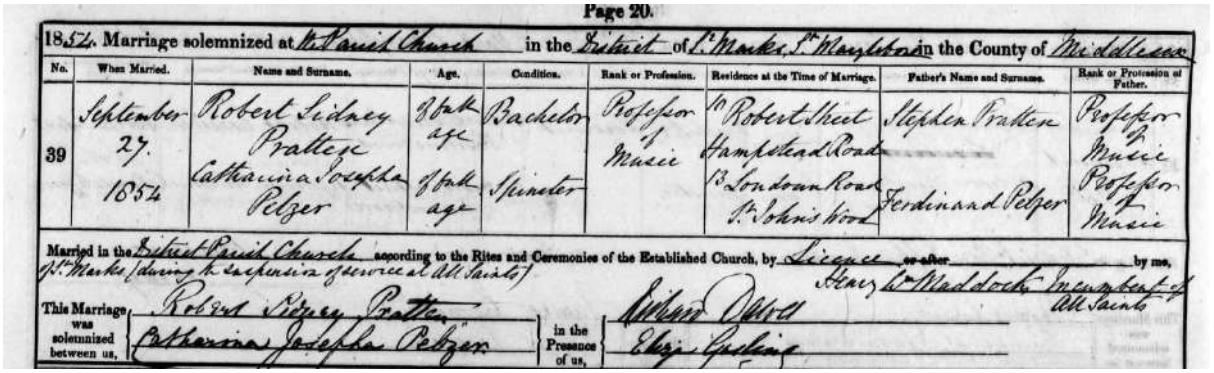
The Italian theatres furnish no food for remark this week. Both houses are sufficiently busy, giving performances almost every night; but, excepting the appearance at her Majesty's theatre, of a new tenor, who, having failed, shall be nameless, there has not been the slightest novelty at either. Indeed, 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 beneficiaire 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 Siccama y para su propio instrumento perfeccionado, así como diversos arreglos de aires de ópera.



Page 20.

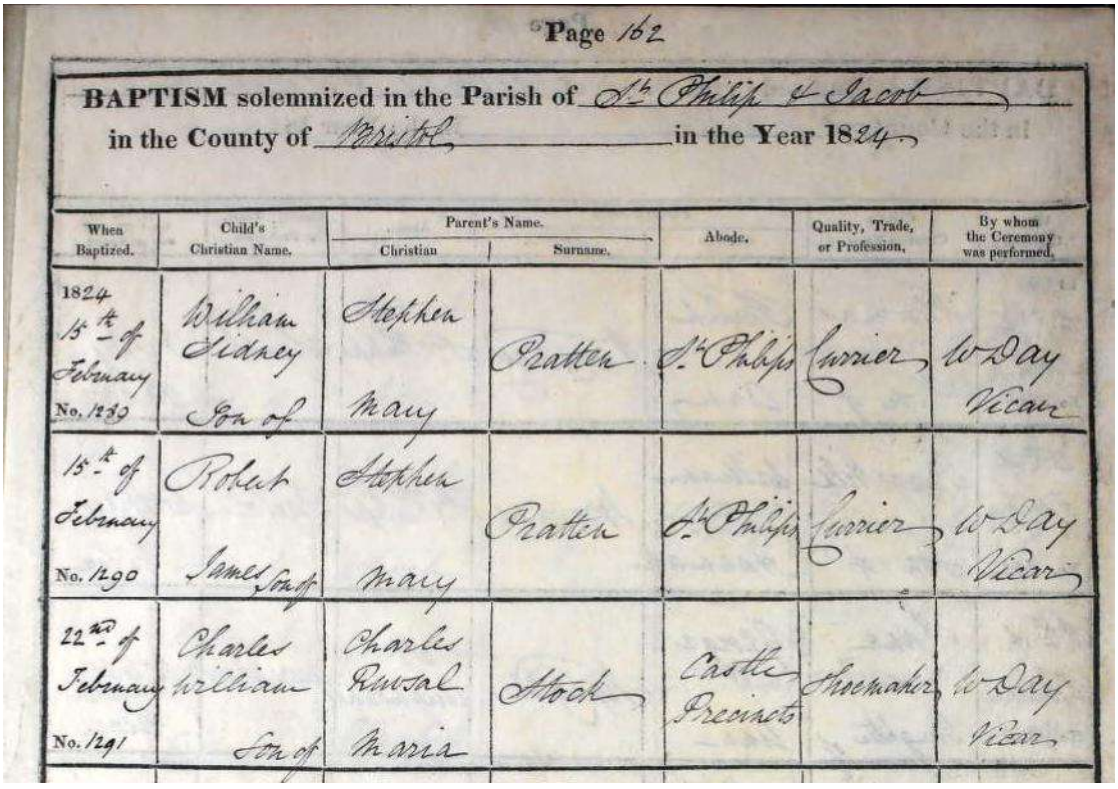
1854. Marriage solemnized at St Pancras Church in the District of St Marks St Marylebone in the County of Middlesex

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	Of full age	Bachelor	Professor of Music	10 Robert Street Hampstead Road	Stephen Pratten	Professor of Music
		Catharina Josepha Pelzer	Of full age	Spinster		13 London Road St Johns Wood	Ferdinand Pelzer	Professor of Music

Married in the District Pancras Church according to the Rites and Ceremonies of the Established Church, by Licence or after by me, St Marks (during the suspension of service at All Saints) Henry Bo Maddock Incumbent of All Saints

This Marriage was solemnized between us, Robert Sidney Pratten, Catharina Josepha Pelzer — in the Presence of us, William Ayres, Edwin Gosling

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



Page 162

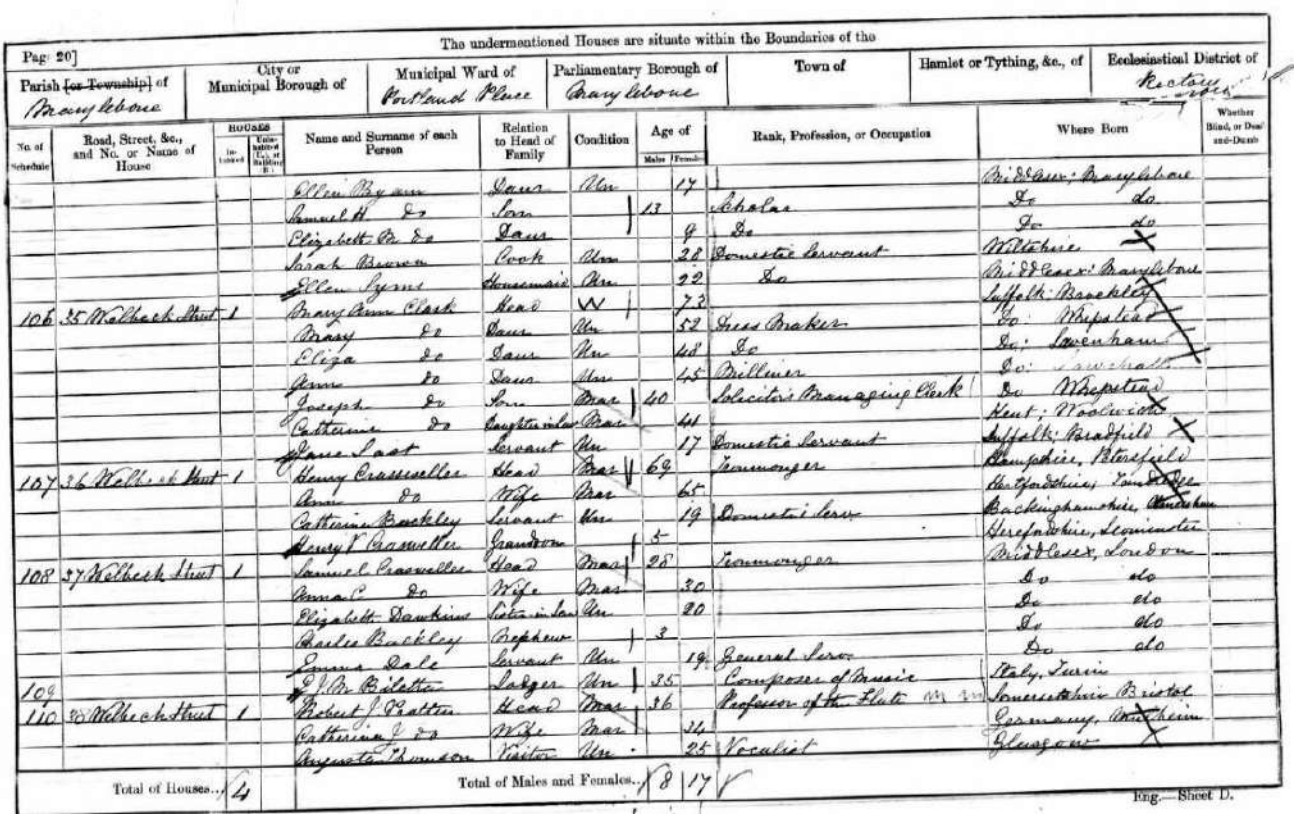
BAPTISM solemnized in the Parish of St Philip & Jacob in the County of Bristol in the Year 1824

When Baptized.	Child's Christian Name.	Parent's Name. Christian	Parent's Surname.	Abode.	Quality, Trade, or Profession.	By whom the Ceremony was performed.
1824 15th of February No. 1289	William Sidney Son of	Stephen Mary	Pratten	St Philips	Currier	W Day Vicar
15th of February No. 1290	Robert James Son of	Stephen Mary	Pratten	St Philips	Currier	W Day Vicar
22nd of February No. 1291	Charles William Son of	Charles Russal Maria	Stock	Castle Precincts	Shoemaker	W Day Vicar

Certificado de Bautismo de Robert James Sidney Pratten
Fuente: Bautismos de la Iglesia de Inglaterra, Bristol, 1813-1918

El 22 de noviembre de 1867, durante una representación de *'Elijah'*, en Exeter Hall, comenzó a sentirse mal y, aunque casi sin tenerse en pie, acabó de tocar el '*obbligato*' de '*O Rest in the Lord*', tan fantásticamente bien como siempre, pero no pudo 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 Kent y fue enterrado el 12 de febrero en Ramsgate St. George Church, Kent.



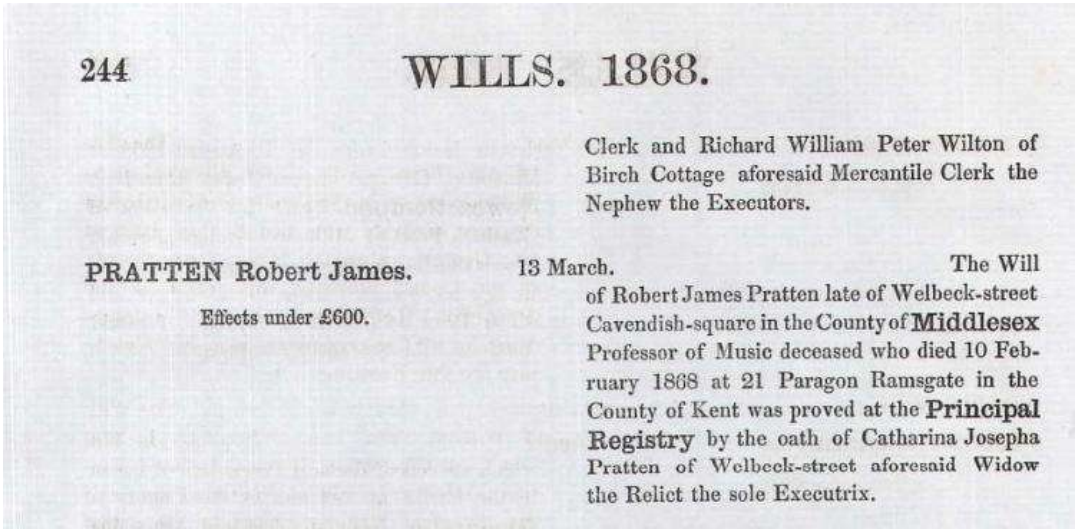
Page 20] The undermentioned Houses are situate within the Boundaries of the

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
Marylebone		Portland Place	Marylebone			Rectory

No. of Schedule	Road, Street, &c., and No. or Name of House	Houses: Inhabited	Houses: Uninhabited or Building	Name and Surname of each Person	Relation to Head of Family	Condition	Age of Males	Age of Females	Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf and Dumb
				Ellen Bryan	Daur	Un		17		Middlesex: Marylebone	
				Samuel H Do	Son		13		Scholar	Do do	
				Elizabeth Do	Daur			9	Do	Do do	
				Sarah Brown	Cook	Un		28	Domestic Servant	Wiltshire	
				Ellen Lyons	Housemaid	Un		22	Do	Middlesex: Marylebone	
106	35 Welbeck Street	1		Mary Ann Clark	Head	W		73		Suffolk: Bacton	
				Mary Do	Daur	Un		52	Dress Maker	Do: Mapleton	
				Eliza Do	Daur	Un		48	Do	Do: Lavenham	
				Jane Do	Daur	Un		45	Milliner	Do: Lavenham	
				Joseph Do	Son	Mar	40		Solicitor's Managing Clerk	Do Reported	
				Catherine Do	Daughter in law	Mar		41		Kent: Woolwich	
				Jane Last	Servant	Un		17	Domestic Servant	Suffolk: Bradfield	
107	36 Welbeck Street	1		Henry Cramwell	Head	Mar	69		Ironmonger	Hampshire, Petersfield	
				Anne Do	Wife	Mar		65		Yorkshire, Pontefract	
				Catherine Brackley	Servant	Un		19	Domestic Servt	Buckinghamshire, Wendover	
				Henry T Cramwell	Grandson		5			Herefordshire, Leominster	
108	37 Welbeck Street	1		Samuel Cramwell	Head	Mar	28		Ironmonger	Middlesex, London	
				Anna C Do	Wife	Mar		30		Do do	
				Elizabeth Dawkins	Sister in law	Un		20		Do do	
				Emily Brackley	Nephew		3			Do do	
				Emma Dale	Servant	Un		19	General Servt	Do do	
109				J M Billetter	Lodger	Un	25		Composer of Music	Italy, Turin	
110	38 Welbeck Street	1		Robert J Pratten	Head	Mar	36		Professor of the Flute	Somersetshire Bristol	
				Catherina J Do	Wife	Mar		34		Germany, Mannheim	
				Augusta Thomson	Visitor	Un		25	Vocalist	Glasgow	
	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



244 WILLS. 1868.

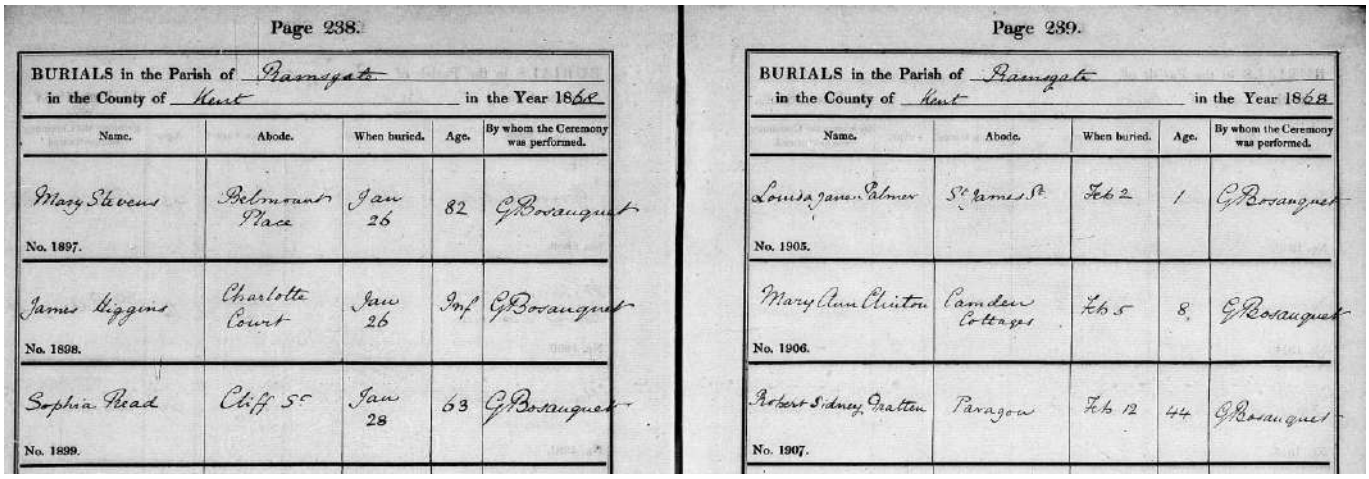
Clerk and Richard William Peter Wilton of Birch Cottage aforesaid Mercantile Clerk the Nephew the Executors.

PRATTEN Robert James.

Effects under £600.

13 March. The Will of Robert James Pratten late of Welbeck-street Cavendish-square in the County of **Middlesex** Professor of Music deceased who died 10 February 1868 at 21 Paragon Ramsgate in the County of Kent was proved at the **Principal Registry** by the oath of Catharina Josepha Pratten of Welbeck-street aforesaid Widow the Relict the sole Executrix.

Registro del fallecimiento de Robert James Sidney Pratten
Fuente: Almanaque Nacional de Sucesiones, Inglaterra y Gales, 1858-1995



Page 238.

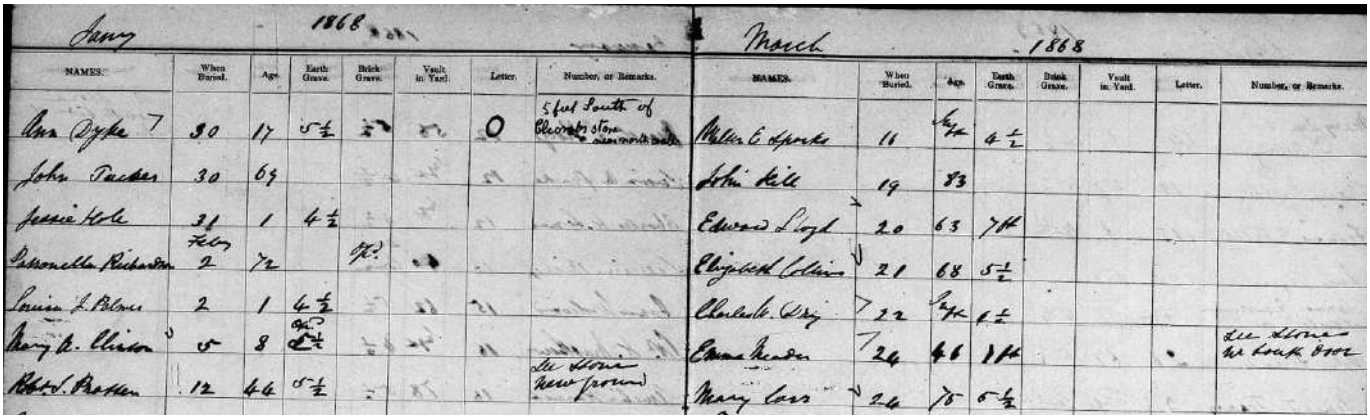
BURIALS in the Parish of Ramsgate
in the County of Kent in the Year 1868

Name.	Abode.	When buried.	Age.	By whom the Ceremony was performed.
Mary Stevens No. 1897.	Belmount Place	Jan 26	82	G Bosanquet
James Higgins No. 1898.	Charlotte Court	Jan 26	Inf	G Bosanquet
Sophia Read No. 1899.	Cliff St	Jan 28	63	G Bosanquet

Page 239.

BURIALS in the Parish of Ramsgate
in the County of Kent in the Year 1868

Name.	Abode.	When buried.	Age.	By whom the Ceremony was performed.
Louisa Jane Palmer No. 1905.	St James St	Feb 2	1	G Bosanquet
Mary Ann Clinton No. 1906.	Camden Cottages	Feb 5	8	G Bosanquet
Robert Sidney Pratten No. 1907.	Paragon	Feb 12	44	G Bosanquet



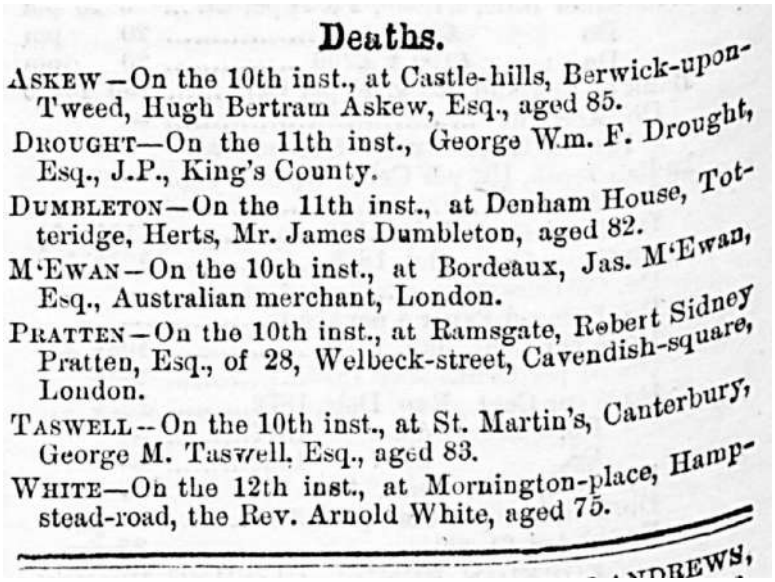
January 1868

NAMES.	When Buried.	Age.	Earth Grave.	Brick Grave.	Vault in Yard.	Letter.	Number, or Remarks.
Ann Dyke	30	17	5½			O	5 feet South of Obelisk stone
John Packer	30	64					
Jessie Hole	31	1	4½				
Antonella Richardson	Feby 2	72					
Louisa L. Blowe	2	1	4½				
Mary A. Clinton	5	8	4½				
Robt. S. Pratten	12	44	5½				The Stone New ground

March 1868

NAMES.	When Buried.	Age.	Earth Grave.	Brick Grave.	Vault in Yard.	Letter.	Number, or Remarks.
Miller C Hyde	16		4½				
John Hill	19	83					
Edward Lloyd	20	63					
Elizabeth Collins	21	68	5½				
Charles Day	22		4½				
Emma Reeder	24	46					The Stone W. Cook Door
Mary Carr	24		5½				

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.

ANDREWS,

Noticia del Fallecimiento de Robert James Sidney Pratten
Fuente: The Sun, 13 de febrero de 1868



Madame Sidney Pratten (1867)
Cortesía de Classical Guitar Centre Ltd



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



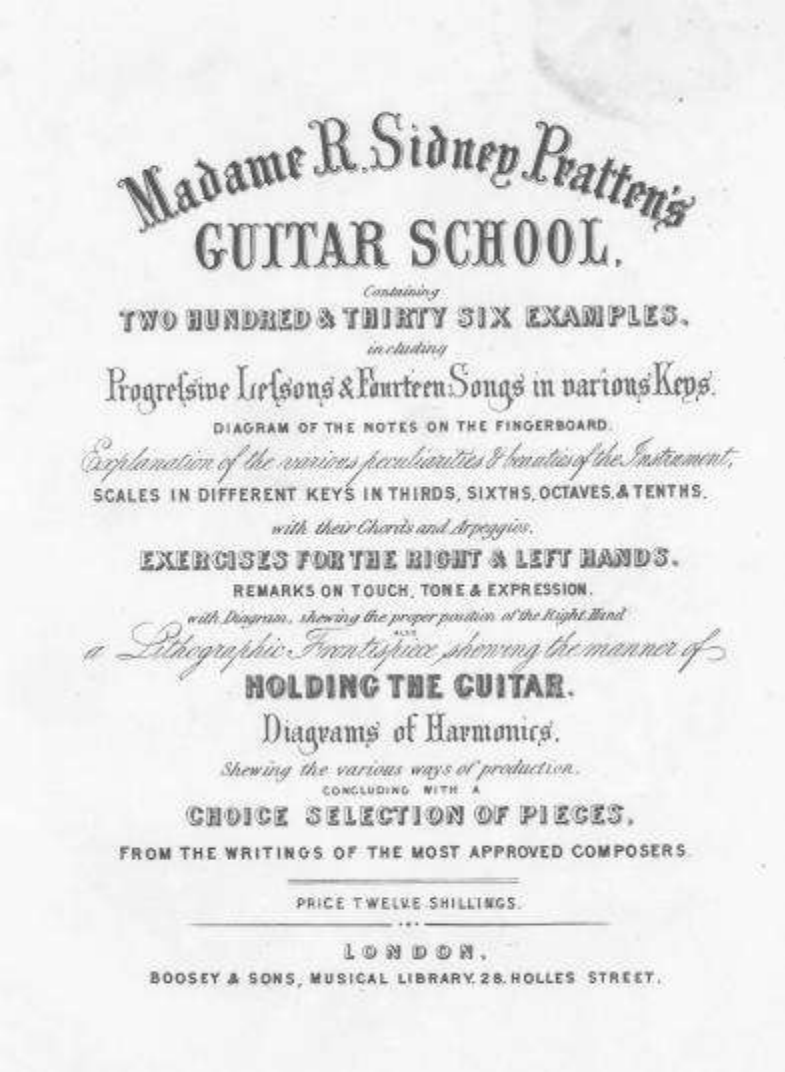
Robert James Sidney Pratten
(imagen propiedad de National Portrait Gallery)

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 el 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.


Madame R. Sidney Pratten's
GUITAR SCHOOL.
Containing
TWO HUNDRED & THIRTY SIX EXAMPLES.
including
Progressive Lessons & Fourteen Songs in various Keys.
DIAGRAM OF THE NOTES ON THE FINGERBOARD.
Explanation of the various peculiarities & beauties of the Instrument;
SCALES IN DIFFERENT KEYS IN THIRDS, SIXTHS, OCTAVES, & TENTHS.
with their Chords and Arpeggios.
EXERCISES FOR THE RIGHT & LEFT HANDS.
REMARKS ON TOUCH, TONE & EXPRESSION.
with Diagram, shewing the proper position of the Right Hand
& a Lithographic Frontispiece shewing the manner of
HOLDING THE GUITAR.
Diagrams of Harmonics.
Shewing the various ways of production.
CONCLUDING WITH A
CHOICE SELECTION OF PIECES,
FROM THE WRITINGS OF THE MOST APPROVED COMPOSERS.
PRICE TWELVE SHILLINGS.
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Portada de 'Guitar School'

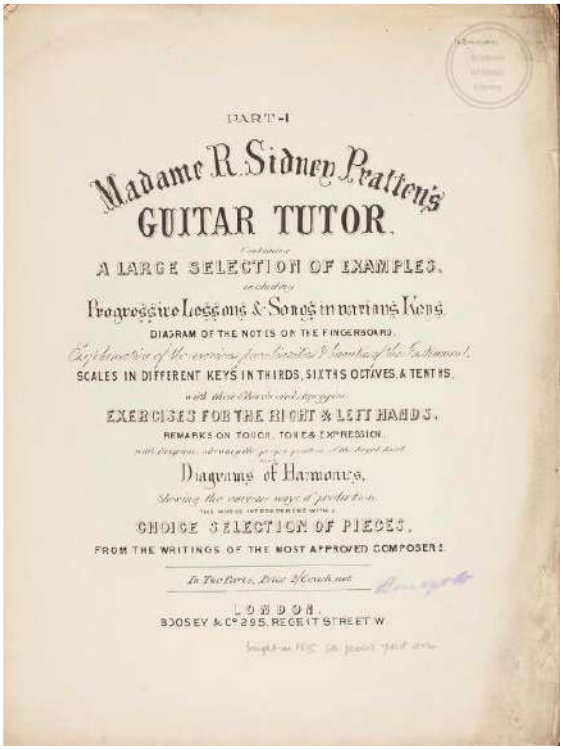
Pero pronto se dio cuenta de que este libro era demasiado exigente para los principiantes. Así, altamente preocupada por posibilitar a todos los aficionados a la guitarra el poder disfrutarla y consciente de que muchas personas o bien no tenían la habilidad suficiente para tocarla o, simplemente, no 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 incluía 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', pp. 58-59


PART-I

Madame R. Sidney Pratten's

GUITAR TUTOR.

Containing

A LARGE SELECTION OF EXAMPLES.

including

Progressive Lessons & Songs in various Keys.

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Explanation of the various fundamental Chords of the Instrument.

SCALES IN DIFFERENT KEYS IN THIRDS, SIXTHS OCTAVES, & TENTHS.

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EXERCISES FOR THE RIGHT & LEFT HANDS.

REMARKS ON TOUCH, TONE & EXPRESSION.

with Diagrams, showing the proper position of the Right Hand

AND

Diagrams of Harmonics.

Shewing the various ways of production.

THE WHOLE INTERSPERSED WITH A

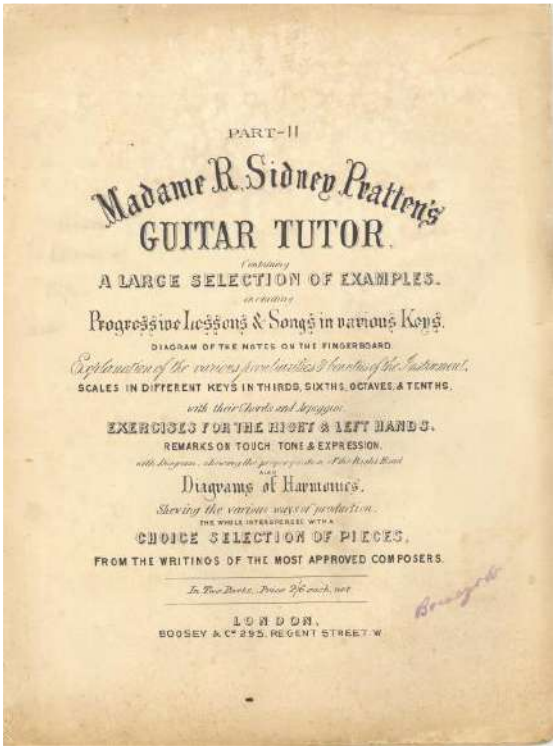
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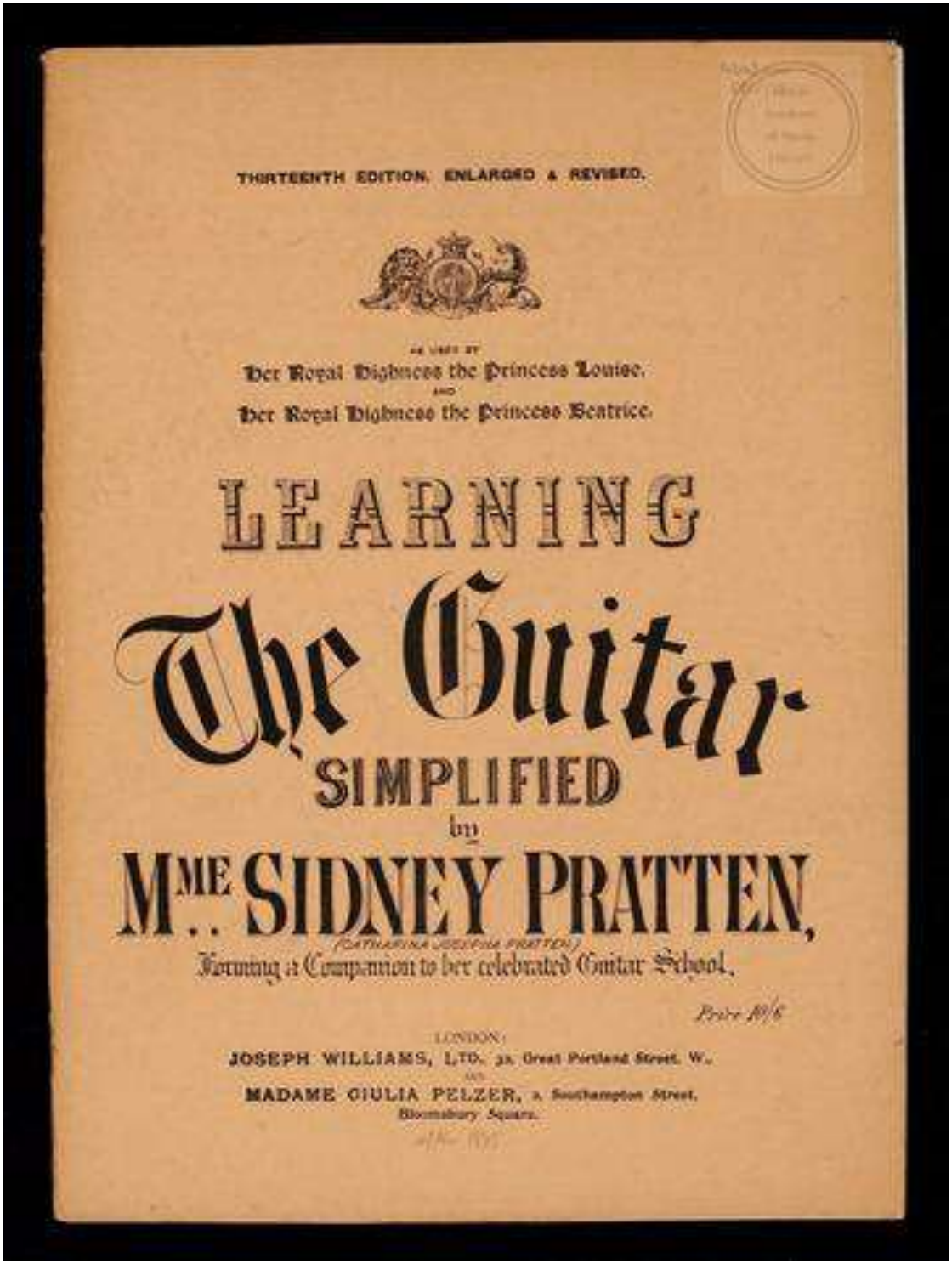
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Portadas de 'Guitar Tutor' (Parte I y Parte II)

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 este 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.


THIRTEENTH EDITION, ENLARGED & REVISED.

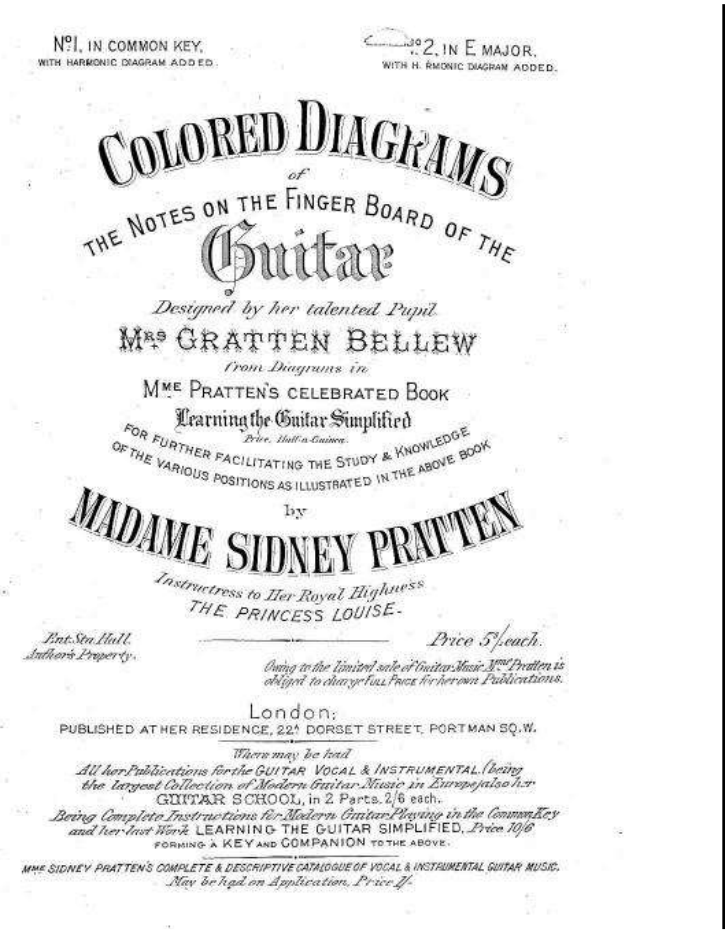
Her Royal Highness the Princess Louise,
AND
Her Royal Highness the Princess Beatrice.

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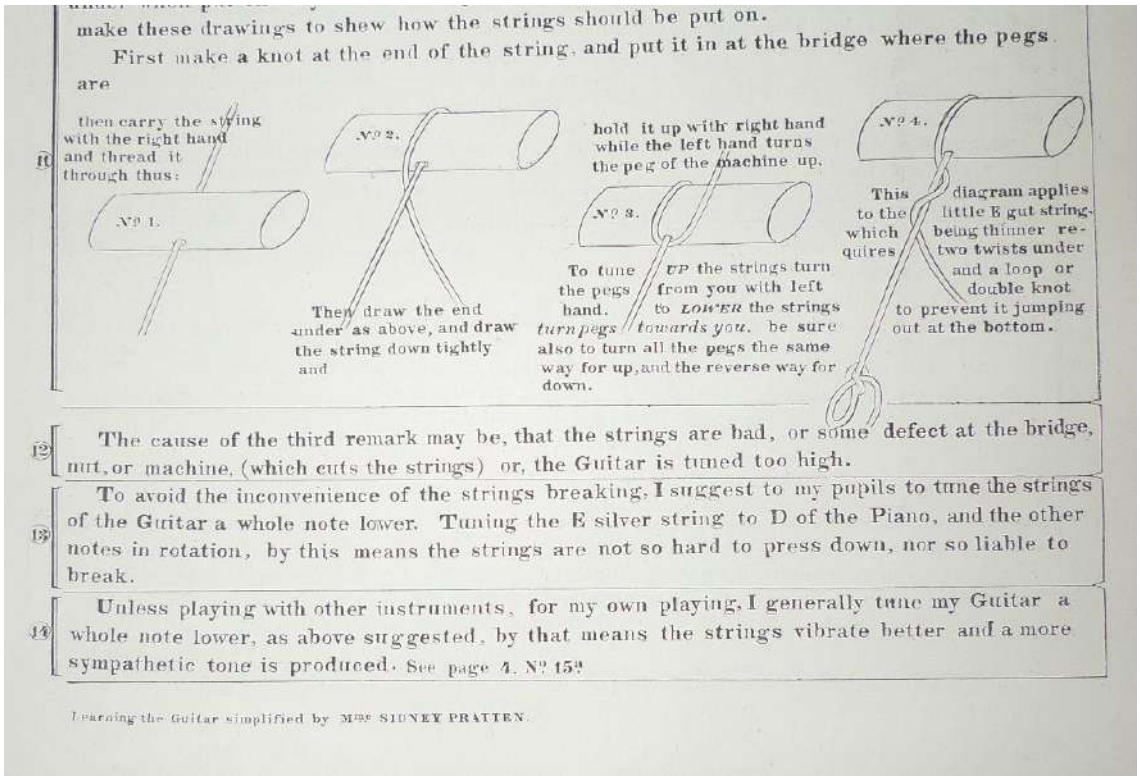
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Portada de 'Colored Diagrams of the Notes of the Fingerboard of the Guitar'



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

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

Nº 1.

Nº 2.

Then 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.

Nº 3.

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

Nº 4.

This diagram applies to the little E gut string which 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.

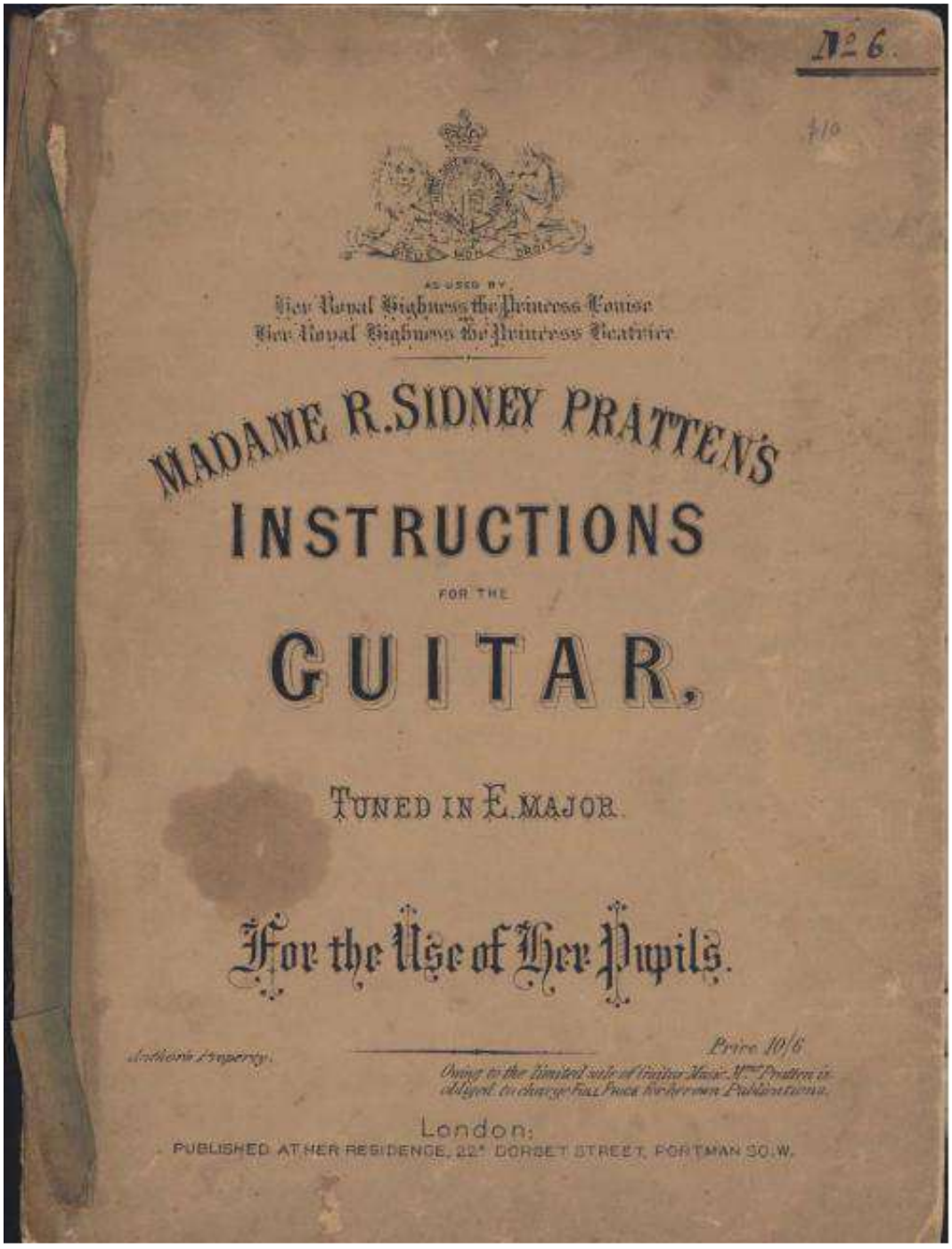
13 To avoid the inconvenience of the strings breaking, I suggest to my pupils to tune the strings of the Guitar a whole note lower. Tuning the E silver string to D of the Piano, and the other notes in rotation, by this means the strings are not so hard to press down, nor so liable to break.

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 MRS 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 a 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 de muchísimos alumnos (más de 2.000 según cita Frank Mott Harrison) y 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, Lady John Somerset [Lady Catherine Annesley (1793-1865)], Albert F. Cramer (1865-1931), las hermanas Ada Mary (1870-1922) y Edith Nina Tulloch (ca. 1873-?) y los doctores Walter James Leckie (1846-1925) [amigo íntimo y alumno posterior de Francisco Tárrega (1852-1909)][19] 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 Beatrice

[19] Está acreditado que Madame Sidney Pratten y Francisco Tárrega se conocieron y que se profesaban mutuamente admiración. En 1881 compartieron un concierto en Londres.

Ada Mary (guitarra) y Edith Nina Tulloch (quien derivó su carrera hacia el canto como soprano) formaron parte del grupo denominado "*The Misses Tulloch*", un grupo escénico plural formado junto a sus hermanas Olive (1881-1974) [actriz infantil], Dora Lillian (1878-1945) [recitado y drama] y Minnie Beryl (1876-1957) [mandolina], tal como confirma el título del reportaje de "*The Sketch*" de 11 de octubre de 1893, "*A Quintette of Talent*", que a lo largo de la década de 1890 ofrecieron un espectáculo de salón itinerante que la propia prensa clasificaba como *«recitales vocales, instrumentales y dramáticos»*.

El anuncio profesional que insertaron en *The Musical Times* de abril de 1897 detalla con precisión la naturaleza del repertorio; se reproduce textualmente:

> *THE MISSES TULLOCH'S VOCAL, INSTRUMENTAL, AND DRAMATIC RECITALS. OPERATIC SCENAS AND ARIAS. BALLADS. MANDOLINE AND GUITAR SOLOS AND DUETS. ITALIAN, FRENCH, AND GERMAN SONGS. SPANISH SONGS TO GUITAR ACCOMPANIMENTS. RECITATIONS (POETIC AND HUMOROUS).*
> *For Press notices and Programmes, address, Miss D. Tulloch, 16, Linden Gardens, London, W.* —
> The Musical Times, 1 de abril de 1897, n.º 650.



Fotografía de Edith Tulloch por Lafayette, Glasgow, nombre profesional de James Stack Lauder (1853-1923)
(la fotografía original obra en mi poder)

HOW TO PLAY THE GUITAR.

By MADAME SIDNEY PRATTEN, Teacher to Her Royal Highness the Princess Louise.

THE EDITOR has asked me to write an article on How to Play the Guitar, but I fear it will be rather difficult to do so clearly, as the various effects that can be produced can really only be attained by personal instruction or by seeing and hearing the instrument played by an experienced performer.

The guitar is a charming and graceful instrument, capable of much execution, intense pathos, and a variety of effects, peculiarly its own, and is admirably adapted as an accompaniment to the voice.

An eminent composer in eulogising the merits of the guitar says, with much truth, that although it has not the power of some large instruments, it has its revenge in its delicate sweetness and sympathetic tones.

The guitar now in use is called the Spanish Guitar, with six strings, it having superseded the old English guitar, a very inferior kind, of different shape and construction.

There is a very interesting article by Mr. Hipkins on the guitar, and guitars ancient and modern, in the new edition of "Dictionary of Music and Musicians," edited by Geo. Grove, D.C.L. I will therefore not enlarge on the subject.

The Spanish guitar was introduced into England about sixty or seventy years ago, as an artistic instrument, by a Spaniard, Ferdinand Sor, who had written some of the most exquisite and suitable pieces.

It is recorded, in Hogarth's "History of the Philharmonic Society," that Ferdinand Sor played a solo on the guitar at one of their concerts, when they were held at the Argyll Rooms, Regent Street.

About the same time there was another celebrated player and composer, an Italian, Mauro Giulni, who resided in Vienna, and no doubt he brought the guitar into use in Germany.

He was a very prolific writer, and his numerous compositions (some hundreds), mostly very difficult, were published in Paris, London, and Vienna. He also wrote three concertos, with orchestral accompaniments the third concerto was esteemed so good that it was arranged for the pianoforte by Hummel.

The most popular writers for the guitar abroad were the above named, and Carulli, Kreutzer Kuffner, and Legnani; and in London, Sola, Nuske, and Neuland. The last-named wrote some lovely duetts for guitar and pianoforte, published by Chappell. The plates, I understand, are destroyed, but now that playing upon the guitar is becoming more general again, it is to be hoped that they may be reprinted.

Last, but not least, I must mention the modern genius of the guitar, Leonard Schulz; his original compositions are gems. He died in 1860. There were many fine players on the guitar who resided in London, but they have all passed away; the last remaining one was Guilio Regondi, who died a few years ago, after a lingering illness. He was also the first one who played the concertina, which he did to perfection. His compositions for the guitar and concertina are very difficult.

Guitars are made abroad; those made in Spain, the Spanish model, are larger and thicker than those made in France and Germany. The guitar shown in the illustration is of French make, as that particular shape is more adapted for a lady than the larger ones. Of the six open strings three are silver and three gut.



The metal lines across the finger-boards (the front of the neck) are called frets; each produces an interval of a semi-tone by pressing the fingers of the left hand on any of the strings in rotation.

To hold the guitar properly is very essential to enable you to play with ease. It must be so held that both hands are free to move about without the instrument changing its position. It is more comfortable to sit on a low chair rather than on one too high.

Rest the guitar on the left knee, raising the foot sufficiently high on a footstool, or otherwise, so that the instrument rests between the chest and the knee, without stooping.

Place the right arm easily on the guitar; put down the little finger on the sounding board; strike the three silver strings with the thumb, the three gut strings with the first, second, and third fingers, raising the wrist sufficiently high to enable the three fingers to strike the three strings under the thumb. In striking a chord the thumb should fall on the first finger, resting between the first and second joints, with the knuckles slightly raised.

The great thing to avoid on the guitar is twanging and jarring.

Twanging is the result of pulling up the strings with the right hand fingers, which causes them to vibrate up and down, and to jingle against the frets, but if struck gently sideways that is avoided.

Jarring the strings is caused by the left hand not pressing the fingers sufficiently tight near the frets.
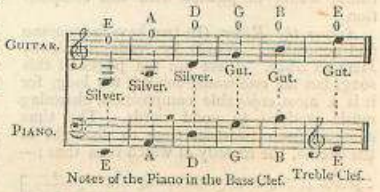
It is difficult to explain how the left hand should be held, because different chords very often require a different movement of the fingers, wrist, and position of the arm.

Sometimes the arm or elbow is held in, and the left hand grasping the neck of the guitar, perhaps the next chord may require the elbow to move out and to hollow the hand, the third movement may require the wrist to be held out, and so on.

A group of notes, which may appear almost impossible to take in one position of the hand, becomes quite simple by another movement, so that here the experienced teacher is required. The natural way to hold the hand is to grasp the neck of the guitar between the thumb and first finger, holding out the other fingers and the arm slightly away from the body. Hold the wrist back. Then place your first, second, and third fingers in rotation on the first, second, and third frets of the small gut string, having placed your fingers obliquely, then let your thumb be on the opposite side, facing the second finger.

By putting down the fingers obliquely the distances are more easily reached than by placing them straight.

The six open strings are tuned to the following notes of the pianoforte:—



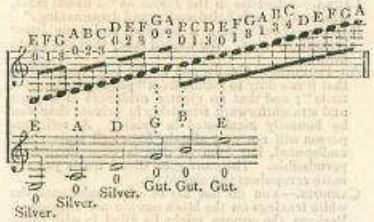
Notes of the Piano in the Bass Clef. Treble Clef.

The student will observe that the strings of the guitar are tuned to the notes of the piano in the bass clef, but that the guitar notes are written in the treble clef an octave higher.

It will be seen that the guitar notes are written an octave higher than they sound, or, *vice versâ*, the guitar sounds an octave lower than the notation. Although the guitar sounds

the deep notes of the bass clef, to simplify it for writing, it is written an octave higher and put in the treble clef.

The following shows the compass of the guitar:—



In the above is shown only one note of each kind, but as each string produces seventeen semi-tones, some of the above notes are repeated on the different strings in various positions, which can be referred to in my book, where also you will find the correct way to put on the strings, and to know if they are *true* or *false*, and an explanation of the following effects which are produced on the guitar the same as on other stringed instruments having a fingerboard—viz., *the slur*, *glissé*, *vibrato* and *harmonics*, by *the left hand*, and others, peculiarly its own, with *the right hand*—*the dash*, *drum*, *twirl*, *nails*, *arpeggio*, and *etouffé*.

That which constitutes the great charm of the guitar is its sympathetic tones; the gradations of tone are produced by striking the strings, moving the hand higher up towards the finger-board for soft tones, and nearer to the bridge for loud and crisp quality of tone.

Do not try to play as loud, but as sweetly, as you can; then you have the louder tone in reserve, for light and shade.

To cultivate a good pure tone, practice very slowly and distinctly, and in a quiet room—no talking, dogs barking, or birds singing—otherwise you cannot listen to your performance or correct faults.

The guitar being so portable, it can be taken into any room or out into the garden, and can be practised without disturbing others, and when sweetly played (however simple the song or piece) it gives great pleasure to yourself and others.

Madame Pratten has written two instruction books for the guitar. The first, "Guitar School," a very elaborate work, showing and explaining its difficulties, illustrated by the compositions of some of the best writers for the instrument. It is published by Messrs. Boosey.

The second one is "Learning the Guitar Simplified" (forming the key to the above), which may be ordered through any music-seller.

THAT AGGRAVATING SCHOOL GIRL.

By the Author of "Wild Kathleen."

CHAPTER XXI.

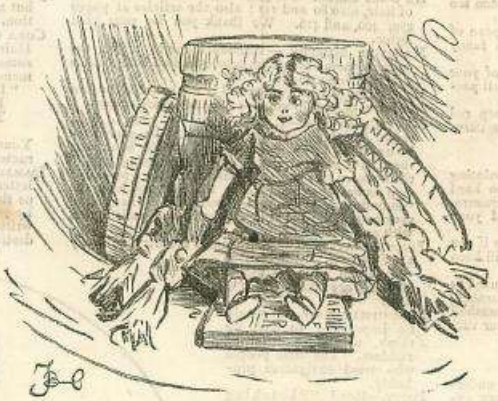
WAR AND PEACE.

FOUR clear strokes rang out from the church clock on the hill. It was a dark night, although the stars were doing their best to brighten the aspect of affairs out of doors; but they were of little service in lighting up the rooms of Crofton House, and so thought Helen Edison as she stood trying to peer into one of the drawers of her chest, which she had just softly opened.

The night was very dark, and the house was very still, and probably every one in it was asleep but Helen. But considering how early she had betaken herself to bed, it was little wonder that she awoke proportionably early. Besides, she had made up her mind to awake early, and, strange as it always seems to me that it should be so, it is, nevertheless, a fact that making up one's mind over night is more efficacious than any number of alarm bells or promises from other people.

Helen was bent upon making little Rosie's birthday a happy one for her, and she depended, in a large measure, for doing this upon the presents she had provided. But no one could tell, as Helen informed herself, now that she was in disgrace, how matters might go when the morning came, and whether Miss Rowe might not manage to prevent the pleasant giving of the gifts at all if she had the power.

"But she sha'n't," muttered Nellie resolutely, and so at four o'clock on that 31st of March she stood peering into the drawer that held the treasures, trying to see how to lift the doll without tumbling its delicate garments. Then she had to lay it and the remainder of its wardrobe, together with several other small articles, in a shawl that she might be able to carry all at once, for she dare not risk two journies past the English governess's room. Once during her arrangements Clara Boswell's regular breathing stopped, and she murmured, "Who's there?"



THE BIRTHDAY PRESENTS.

But she was speaking almost in her sleep, and was soon quiet again, and Helen quickly and lightly left the room, and flew like a slim, shadowy ghost to the second door down the corridor. Here she had to passe again and deposit her long burden on the floor while she turned the handle. Very cautiously she pushed the door open, and looked in. It was half-past four now, Josephine's blinds were all up, and a faint twilight was peering into the darkness. The occupants of the two little beds were very sound asleep.

Helen unceremoniously deposited two sets of neatly-folded clothes, which she found on two chairs, on the floor, and then placing the two chairs seat to seat beside Rose's bed, she proceeded to drape them with her shawl and arrange her gifts upon them. The doll in the centre, at its head a couple of boxes of bonbons, at its feet a box of minute, gold-edged notepaper and envelopes, surrounded by the most brilliant of crackers, and the remainder of the doll's clothes hung over the back. While the soft, little white hands made these arrangements there was a soft, sweet smile on the lovely young face. It looked so loving and innocent and gentle that most people would have found it difficult to believe that, but a few short hours before it had been flung back with burning cheeks and blazing eyes, while passionate words poured from those rosy lips. Now the rosy lips were waiting most eagerly to utter the most affectionate good wishes.

Everything disposed according to her taste, Helen seated herself on the end of the child's bed and patiently waited for the clock to strike five. "It could not hurt her for once in her life to be awakened at that hour," Helen had decided, seeing she went to bed so early.

The minutes seemed very long. Several times Helen thought that the hour must have sounded without her hearing it. But at last patience was rewarded. The first stroke was wafted from the hill. Helen counted the five, and then, bending forward quickly, she bestowed three very firm kisses upon her little schoolfellow's mouth, whispering between each, "It's only I, Rosie darling."

"Who's I?" gasped the bewildered, drowsy child, after the last smothering kiss and accompanying assurance.

"Why, Helen, of course," was the answer, with a little ghost of a laugh. "But hush, you must not wake anybody, or I shall get into a fuss again, you know, for being here. I've only come to wish you a whole bushelful of many happy returns of the day, and to bring you these things. Look at them."

Rose was awake now, and she started up and turned towards the chairs. Her companion was only just in time to clap her hand over her mouth to prevent such a shout escaping as must have aroused not only Josephine but most other people in the house, or, at any rate, on that side of it. Ten minutes later Helen got into her own bed again with a contented mind.

(To be continued.)

ANSWERS TO CORRESPONDENTS.

EDUCATIONAL.

ELIZABETH, MIGNON, AND ETHELDA.—The secretaries for correspondence classes in connection with Cambridge are Mrs. Peile, Trumpington Lodge, Cambridge; and Miss Shore, Orchard Lodge, Taplow, Maidenhead, from whom all particulars as to fees, names of professors, rules, &c., may be obtained on application.

Artículo publicado por Madame Sidney Pratten en la revista mensual "The Girl's Own Paper", Vol. 4 – 1883, n.° 165, de 24 de febrero de 1883

Ernest 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 Julian Bream (1933-2020) no hubo un concertista de guitarra tan importante en Inglaterra posterior a Ernest Shand, hoy una figura injustamente casi olvidada por la comunidad guitarrística.

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

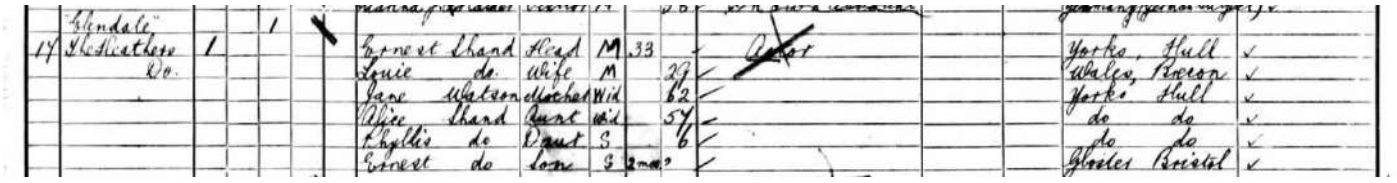
Ernest Shand comenzó sus estudios con el violín, pero se decantó por la guitarra tras descubrir una composición del gran guitarrista español Dionisio Aguado (1784-1849).

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 no volvió a interpretarse hasta 1947 por Julian 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'.

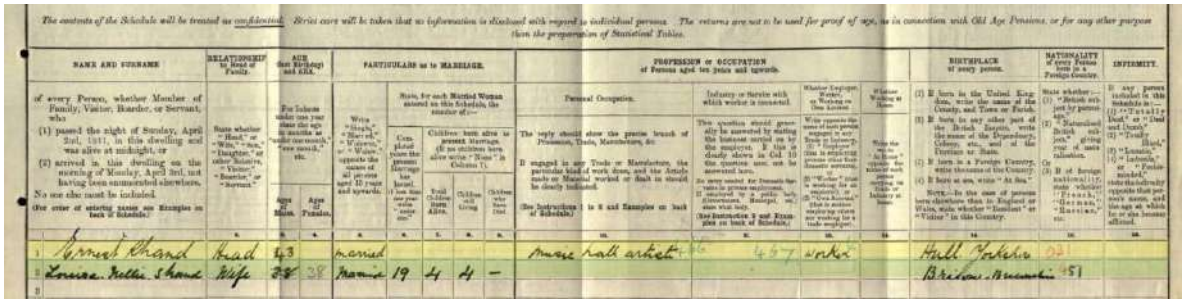
Fue, sin duda, el mejor alumno de Madame Sidney Pratten, a quien le dijo, cuando se conocieron, en 1888, que *"nada tenía ya que enseñarle y que sus composiciones eran superiores a las suyas"*, si bien está acreditado que le dio clases, sobre todo, para mejorar el sonido y la interpretación de la guitarra.

Ernest Shand se casó en 1890 con Louise 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-?).



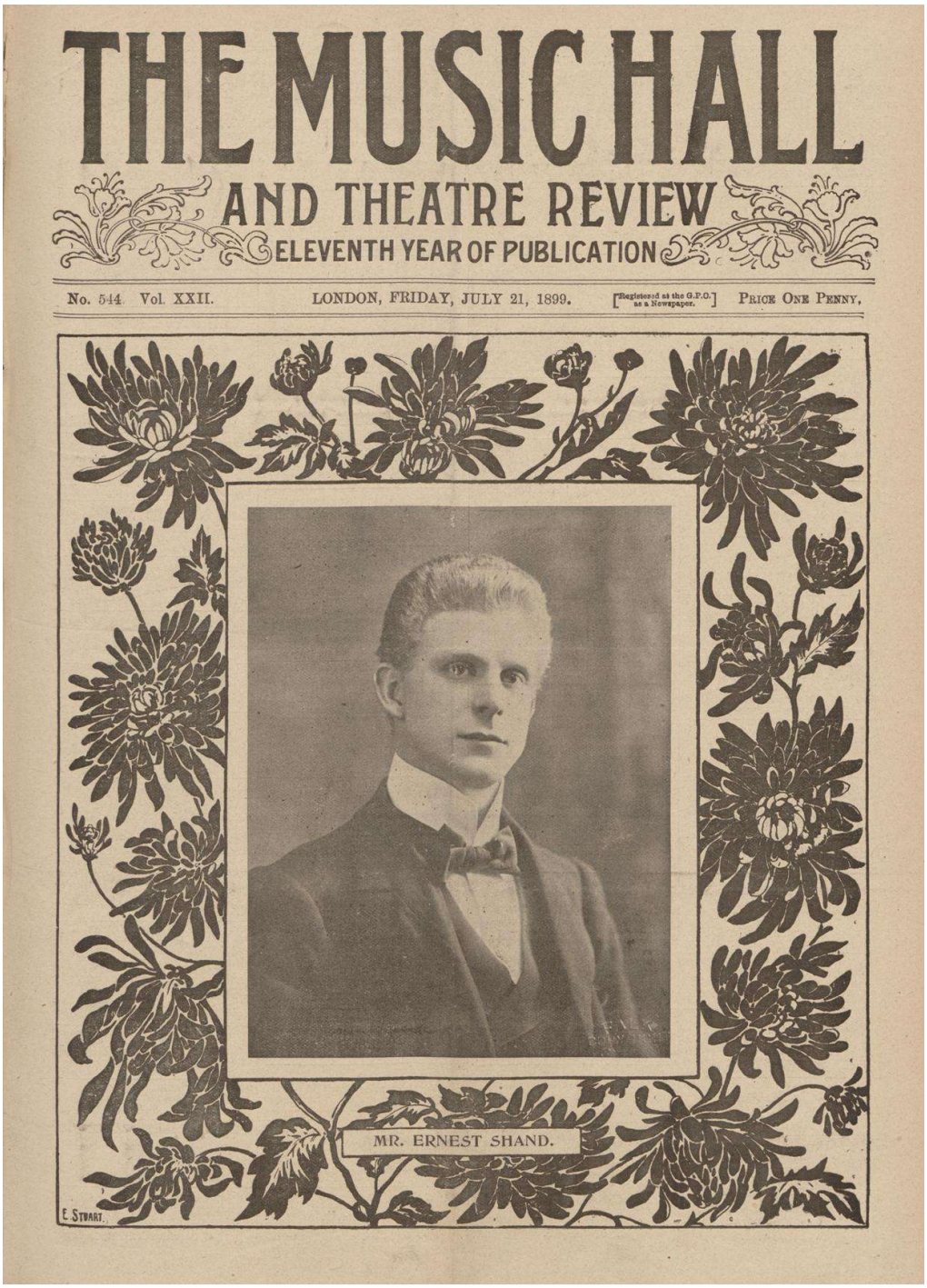
	"Glendale"													
14	9 Gladstone Rd.	1		1	Ernest Shand	Head	M	33		Actor			Yorks. Hull	✓
	Do.				Louie do.	Wife	M		27				Wales, Pontop	✓
					Jane Watson	Mother	Wid		62				Yorks Hull	✓
					Alice Shand	Aunt	Wid		57				do do	✓
					Phyllis do	Daut	S		6				do do	✓
					Ernest do	Son	S		2 mo				Glouc Bristol	✓

Fuente: Censo de Londres de 1901



NAME AND SURNAME	RELATIONSHIP to Head of Family.	AGE (last Birthday) and SEX.		PARTICULARS as to MARRIAGE.				PROFESSION or OCCUPATION of Persons aged ten years and upwards.				BIRTHPLACE of every Person.	NATIONALITY of every Person born in a Foreign Country.	INFIRMITY.
		Ages of Males.	Ages of Females.					Personal Occupation.						
1 Ernest Shand	Head	43		married				Music hall artiste				Hull Yorkshire		
2 Louisa Nellie Shand	Wife		38	Married	19	4	4	—				Brixton Surrey		

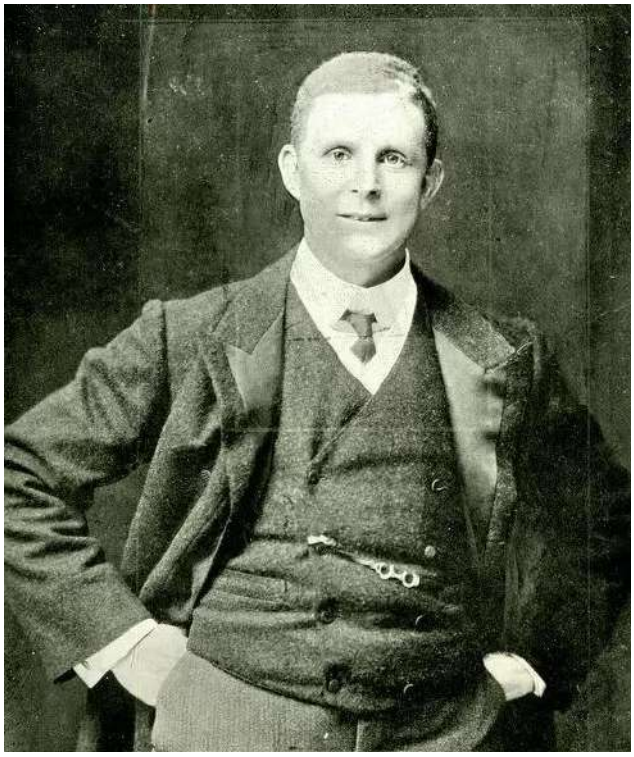
Residencia familiar de Ernest Shand y Louise Nelly Shand en 27, Gladstone Road, Deal, Kent
Fuente: Censo de Londres de 1911


THE MUSIC HALL
AND THEATRE REVIEW
ELEVENTH YEAR OF PUBLICATION
No. 544. Vol. XXII. LONDON, FRIDAY, JULY 21, 1899. [Registered as the G.P.O. as a Newspaper.] PRICE ONE PENNY.
MR. ERNEST SHAND.
E. STUART.

Portada de la revista 'The Music Hall and Theatre Review'[20] 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.

[20] 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 las logradas 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[21] son las siguientes:

- Andante Expressivo, Op. 60.
  https://imslp.org/wiki/Andante_Expressivo%2C_Op.60_(Shand%2C_Ernest)

[21] Otras obras de dominio público se pueden encontrar en: 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)
- Improved Method for the Guitar, Op. 100.
  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)

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



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



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.

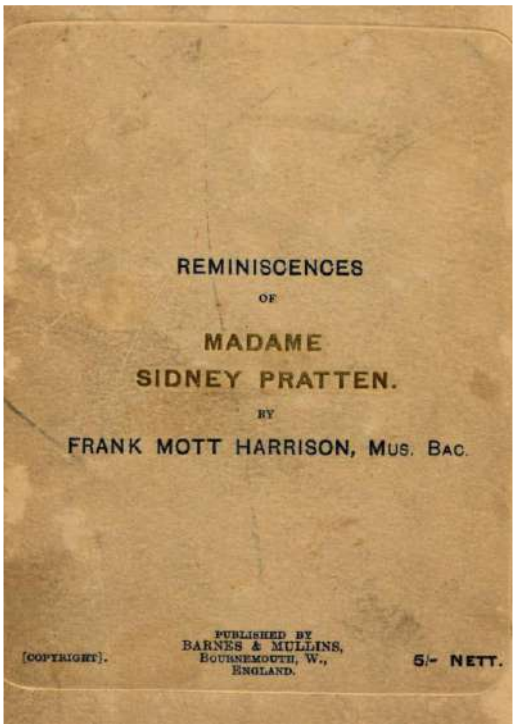
Obituario de Ernest Shand
Fuente: Western Daily Press, 27 de enero de 1925

Frank Mott Harrison[22], afincado en Hove, fue un escritor, periodista y editor además de propietario de una tienda de instrumentos musicales en Brighton (junto a su hermano Richard, mandolinista), 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. También fue doctor en Filosofía en la Facultad de Música por la Universidad de Londres (1935), con una tesis doctoral sobre "La música en la Inglaterra del siglo XVII y la influencia puritana".

Residió en el número 11 de Denmark Villas (hacia 1910) y, desde 1914 hasta finales de los años cuarenta, en el número 3 de Bigwood Avenue. Fue miembro del Ayuntamiento de Hove durante más de veinte años y, en febrero de 1942, fue nombrado concejal honorario (Alderman).

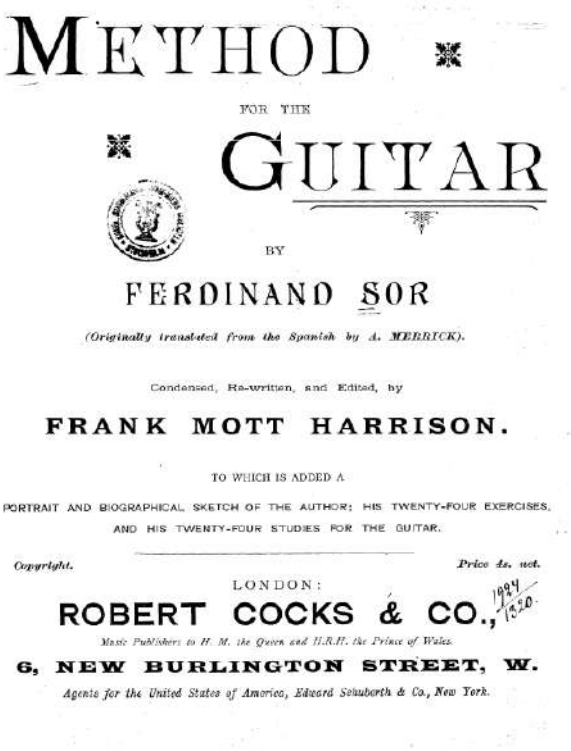
La importancia de Frank Mott Harrison en la vida de Madame Sidney Pratten es innegable; no en vano fue el autor, como ya hemos señalado, del libro '*Reminiscences of Madame Sidney Pratten*' (1899) y, además, se encargó personalmente de todo lo necesario para gestionar el funeral y el entierro de Madame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

[22] Aunque la fecha exacta de nacimiento en 1866 no se conoce, sí 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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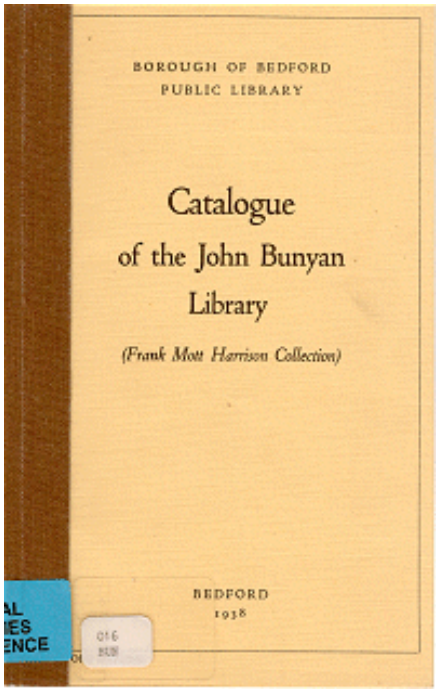
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Agents for the United States of America, Edward Schuberth & Co., New York.

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[23], que actualmente está disponible al público en la Biblioteca Pública de Bedford.


BOROUGH OF BEDFORD
PUBLIC LIBRARY

Catalogue
of the John Bunyan
Library

(Frank Mott Harrison Collection)

BEDFORD
1938

Portada del 'Catalogue of the John Bunyan Library'

[23] 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[24]:

. 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 FANTASTIQUE,"
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 "FAREWELL 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.

[24] '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[25]:

Appendix.

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 :—

1. 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."

[25] '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!"

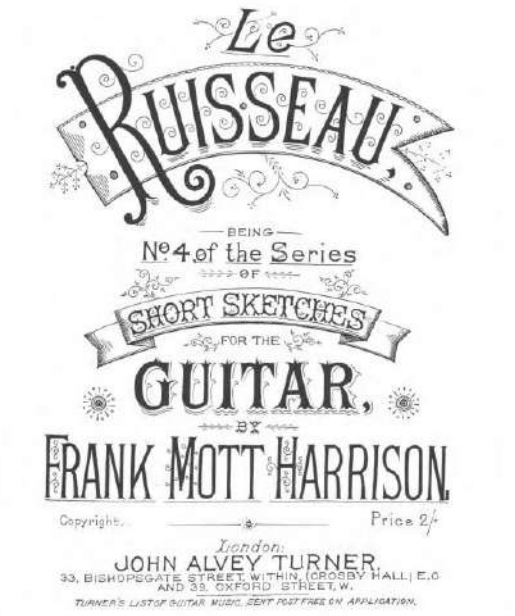
"One day when riding in a hand-chair on the Brighton front, Madame Pratten heard the sound of a guitar. It was a young man and his wife playing one of her compositions. She was very much interested, and told them who she was. She played one of her pieces to them—greatly to the delight of the promen-

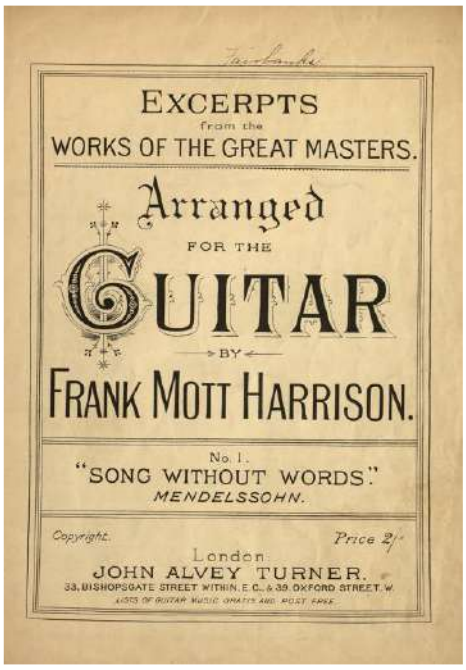
aders. This was probably the one and only occasion upon which Madame Pratten played in the open air publicly."

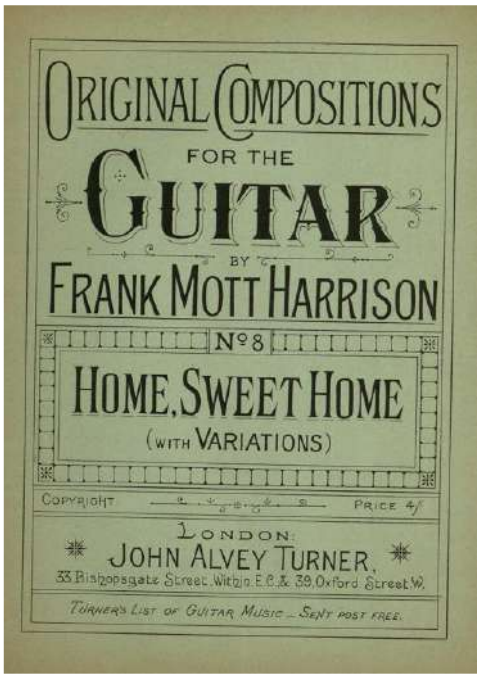
"Finding one day that her hand-chair man was ill-clad (at Brighton) Madame Pratten gave him sufficient money to equip himself with a new overcoat, etc., remaining in the chair by herself while he adjourned to the nearest clothier's shop."

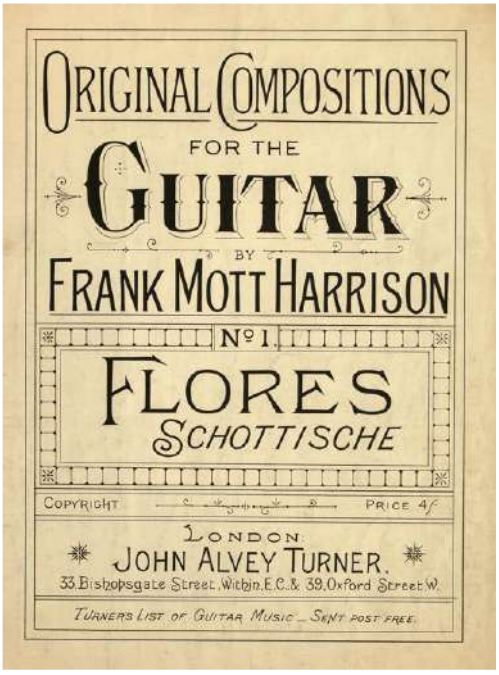
Mr. Pegg further adds: "It was no unusual thing for Madame Pratten to sit up writing until four or five o'clock in the morning. She would be up again at eight o'clock ready to receive the first post. For years she only allowed herself about five hours in bed."

Como intérprete y pedagogo inició su carrera docente y obtuvo en 1897 un puesto en el Trinity College of Music de Londres. Fue, además, compositor de piezas de salón para guitarra —el crítico Richard Long, en la revista *Soundboard* (2002), le atribuye "un alma poética" y "armonías interesantes"—, con no pocas afinidades con Ernest Shand. Entre sus obras de guitarra y arreglos podemos citar: Le Ruisseau, Flores, Home Sweet Home y Song Without Words (obra original de Felix Mendelssohn-Bartholdy [1809-1847]).









Estas obras pueden obtenerse en el siguiente enlace[26]:

https://pasionporlaguitarra.es/descargas/partituras-2/

Frank Mott Harrison murió repentinamente el 25 de enero de 1945 en Hove (tras una gripe contraída en 1944 de la que nunca se recuperó) y está enterrado junto con su esposa Alice Mary Harrison (Pegg) (1872-1959) en el cementerio de Hove (actualmente Brighton & Hove).



Tumba de Frank Mott Harrison en el cementerio de Brighton & Hove

[26] Agradezco a la extraordinaria guitarrista canadiense Emma Rush el haberme facilitado estas partituras, a raíz de mi contacto con ella cuando le remití en formato PDF un ejemplar de este libro, sabedor de su interés en la vida y obra de Madame Sidney Pratten.

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.
- 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[27] (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.º 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 en 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 dúo 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 dúo 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 (26 de junio), primer concierto tras el fallecimiento de su marido, en el número 18 de Carlton House Terrace (Londres).
- 1871 (mayo), concierto en The Beethoven Rooms, donde interpretó obras de Fernando Sor y Leonhard Schulz, así como composiciones propias y dúos de guitarra de Mauro Giuliani con el Dr. Caisford (Londres).

[27] '*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.º 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 Wilhelm 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 Hall, 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 (Brighton).
- 1886 (15 de febrero), concierto en Princes' Hall, en Piccadilly (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, al que asistieron numerosas personalidades. La Srta. Pelzer contribuyó en un alto grado a la gratificación de la audiencia y fue cordial y merecidamente aplaudida por sus esfuerzos'*[28].
- *'Asombró a sus oyentes con su sorprendente interpretación de la guitarra. Esta jovencita produjo efectos en el instrumento de los 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 cómo sus dedos tan diminutos podían extraer sonidos tan perfectos de un instrumento que requiere de algo de fuerza para hacer la música más elocuente'*[29].
- *'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'*[30].

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, including some of the members of M. Gounod's Choir — accompanied by Mrs. Weldon.

'Reminiscences of Madame Sidney Pratten', p. 36

[28] The Musical Magazine (London, 1835), i. p. 41.

[29] Harrison, F. M.: An Eminent Guitariste, in The Gentlewoman (London, August 22nd, 1891).

[30] 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.

Newspapers by ancestry

The Morning Post (London, Greater London, England) · 23 May 1883, Wed · Page 1

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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.

Newspapers by ancestry

The Morning Post (London, Greater London, England) · 16 Sep 1886, Thu · Page 5

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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.

Newspapers by ancestry
The Morning Post (London, Greater London, England) · 8 Jun 1887, Wed · Page 1
Downloaded on Nov 20, 2022

Madame THEA SANDERINI'S BENEFIT CONCERT, JUNE 18.

MADAME BONNER'S ANNUAL MORNING CONCERT 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.

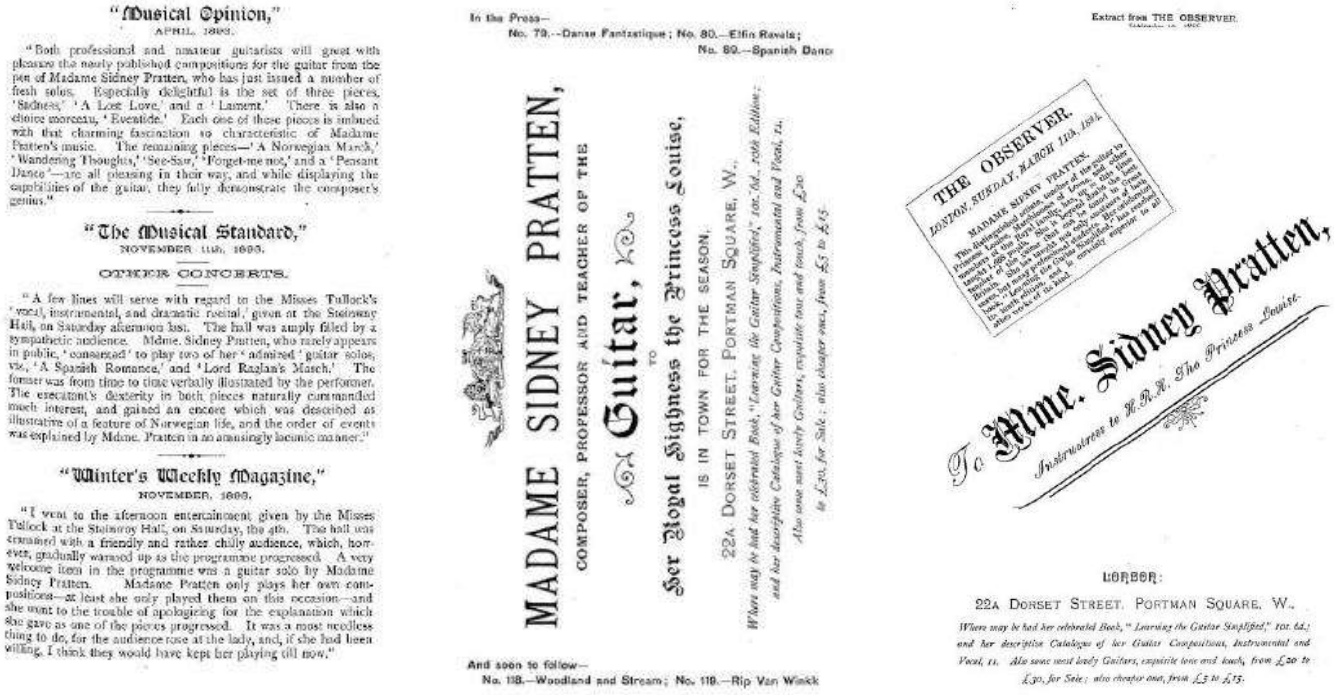
Newspapers by ancestry
The Morning Post (London, Greater London, England) · 8 Jun 1887, Wed · Page 1
Downloaded on Nov 20, 2022

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.

Newspapers by ancestry
The Morning Post (London, Greater London, England) · 18 Jun 1892, Sat · Page 1
Downloaded on Nov 20, 2022

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 1s. and 10s. 6d., at 22A, Dorset-street, Portman-square, W.



"Musical Opinion,"
APRIL, 1869.

"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 clever morceau, 'Eventide.' 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 'Peasant 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, 1865.

OTHER CONCERTS.

"A few lines will serve with regard to the Misses Tullock's 'vocal, instrumental, and dramatic recital,' given at the Steinway Hall, on Saturday afternoon last. The hall was ample filled by a sympathetic audience. Mdme. Sidney Pratten, who rarely appears in public, 'consented' to play two of her 'admired' guitar solos, viz. 'A Spanish Romance,' and 'Lord Raglan's March.' The former was from time to time vertably 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 Mdme. Pratten in an amusingly laconic manner."

"Winter's Weekly Magazine,"
NOVEMBER, 1865.

"I went to the afternoon entertainment given by the Misses Tullock at the Steinway Hall, on Saturday, the 4th. The hall was crammed 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 Revels;
No. 89.—Spanish Dance

MADAME SIDNEY PRATTEN,
COMPOSER, PROFESSOR AND TEACHER OF THE
Guitar,
TO
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," 1or. 6d.; 26th Edition; and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, 1s. Also some used Lady Guitars, exquisite tone and touch, from £20 to £30, for Sale; also cheaper ones, from £3 to £15.

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

Extract from THE OBSERVER.

THE OBSERVER.
LONDON, SUNDAY, MARCH 11th, 1866.

MADAME SIDNEY PRATTEN.

This distinguished artiste, teacher of the guitar to Princess Louise, Marchioness of Lorne, and other members of the Royal family, has long been the most talented professor of the guitar in this country. Having perfected and greatly improved the instrument, she has created for herself a position as a composer for the guitar which no other professor can approach. Her catalogue of pieces, numbering one hundred and twenty, is unrivalled for originality, and is decidedly superior to all others ever by the same.

To Mme. Sidney Pratten,
Instructress to H.R.H. The Princess Louise.

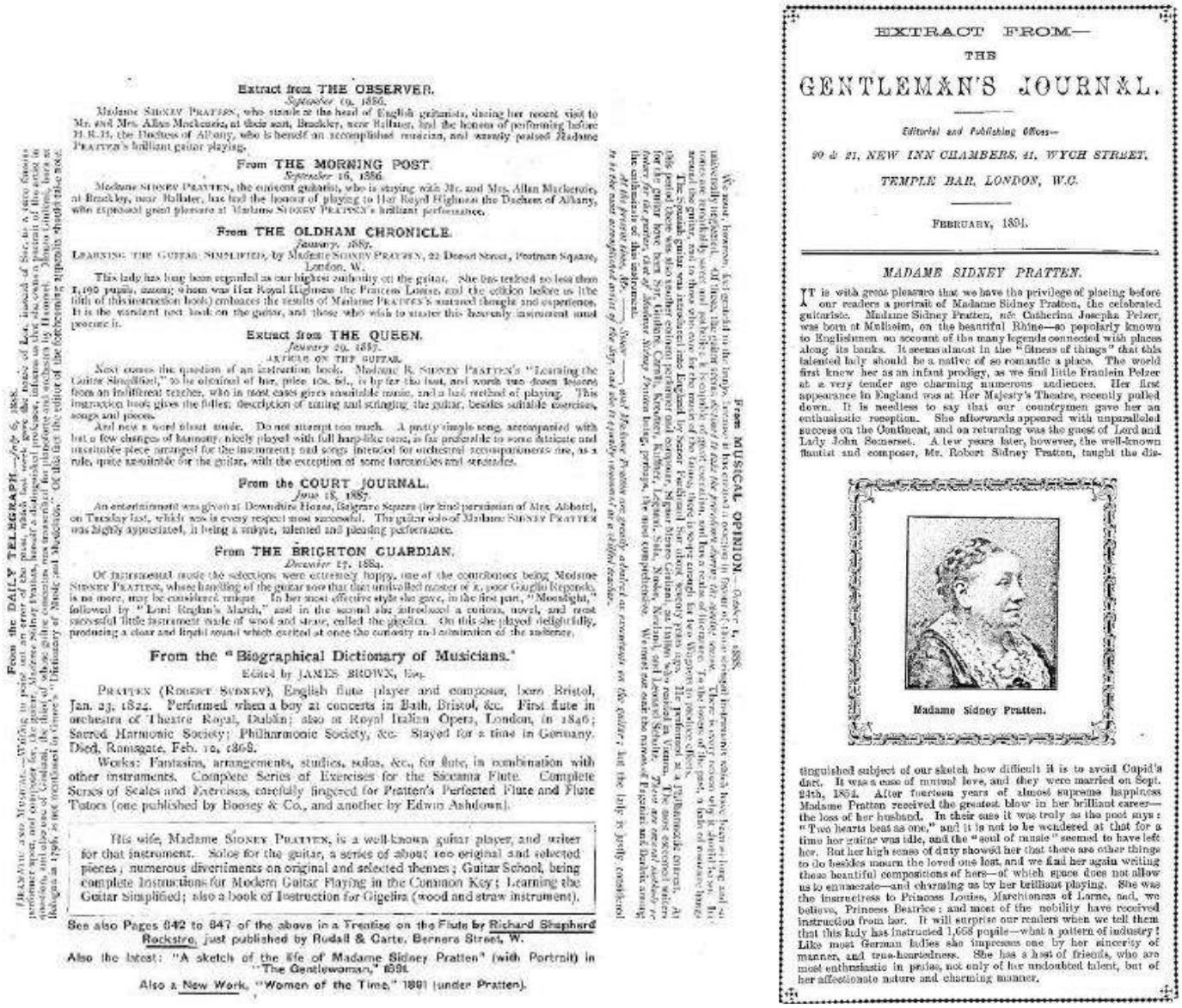
LORDON:
22A DORSET STREET, PORTMAN SQUARE, W.

Where may be had her celebrated Book, "Learning the Guitar Simplified," 1or. 6d.; and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, 1s. Also some used Lady Guitars, exquisite tone and touch, from £20 to £30, for Sale; also cheaper ones, from £3 to £15.

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 Pursey, Madlle. Mariani, Signor Bonetti, and Herr Werrenrath.



Extract from THE OBSERVER.
September 19, 1886.

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

From THE MORNING POST.
September 16, 1886.

Madame SIDNEY PRATTEN, the eminent guitarist, who is staying with Mr. and Mrs. Allan 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 brilliant performance.

From THE OLDHAM CHRONICLE.
January, 1887.

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 realised no less than 1,100 pupils, among whom was Her Royal Highness the Princess Louise, and the edition before us (the fifth of this instruction book) embraces the results of Madame PRATTEN'S matured thought and experience. It is the standard text book on the guitar, and those who wish to master this heavenly instrument must procure it.

Extract from THE QUEEN.
January 29, 1887.

ARTICLE ON THE GUITAR.

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 work two dozen lessons from an indifferent teacher, who in most cases gives unsuitable music, and a bad method of playing. This imagination book gives the fullest description of tuning and stringing the guitar, besides suitable exercises, songs and pieces.

And now a word about music. Do not attempt too much. A pretty simple song, accompanied with but a few chords of harmony nicely played with full harpike tone, is far preferable to some delicate and unsuitable 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 barcarolles and serenades.

From the COURT JOURNAL.
June 18, 1887.

An entertainment was given at Downshire House, Belgrave 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 simple, talented and pleasing performance.

From THE BRIGHTON GUARDIAN.
December 17, 1884.

Of instrumental music the selections were extremely happy, one of the contributors being Madame SIDNEY PRATTEN, whose handling of the guitar now that that undisputed master of it, poor Gaujlin Regondi, is no more, may be considered unique. In her most effective style she gave, in the first part, "Moonlight," followed by "Lord Raglan's March," and in the second she introduced a curious, novel, and most successful little instrument made of wood and straw, called the gigelira. On this she played delightfully, producing a clear and bright sound which excited at once the curiosity and admiration of the audience.

From the "Biographical Dictionary of Musicians."
EGted by JAMES BROWN, Esq.

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. 12, 1868.

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

His wife, Madame SIDNEY PRATTEN, is a well-known guitar player, and writer for that instrument. Solos for the guitar, a series of about 100 original and selected pieces; numerous divertiments 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 Gigelira (wood and straw instrument).

See also Pages 842 to 847 of the above in a Treatise on the Flute by Richard Shepherd 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 MUSICAL OPINION — October 1, 1888.

EXTRACT FROM—
THE
GENTLEMAN'S JOURNAL.

Editorial and Publishing Offices—
20 & 21, NEW INN CHAMBERS, 41, WYCH STREET,
TEMPLE BAR, LONDON, W.C.

FEBRUARY, 1894.

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 guitarist. Madame Sidney Pratten, née Catherina 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 "fitness 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 Fraulein 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 flautist and composer, Mr. Robert Sidney Pratten, taught the distinguished 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 wafting those beautiful compositions of hers—of which space does not allow us to enumerate—and charming us by her brilliant playing. She was the instructress 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 1,668 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.

Madame Sidney Pratten.

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.

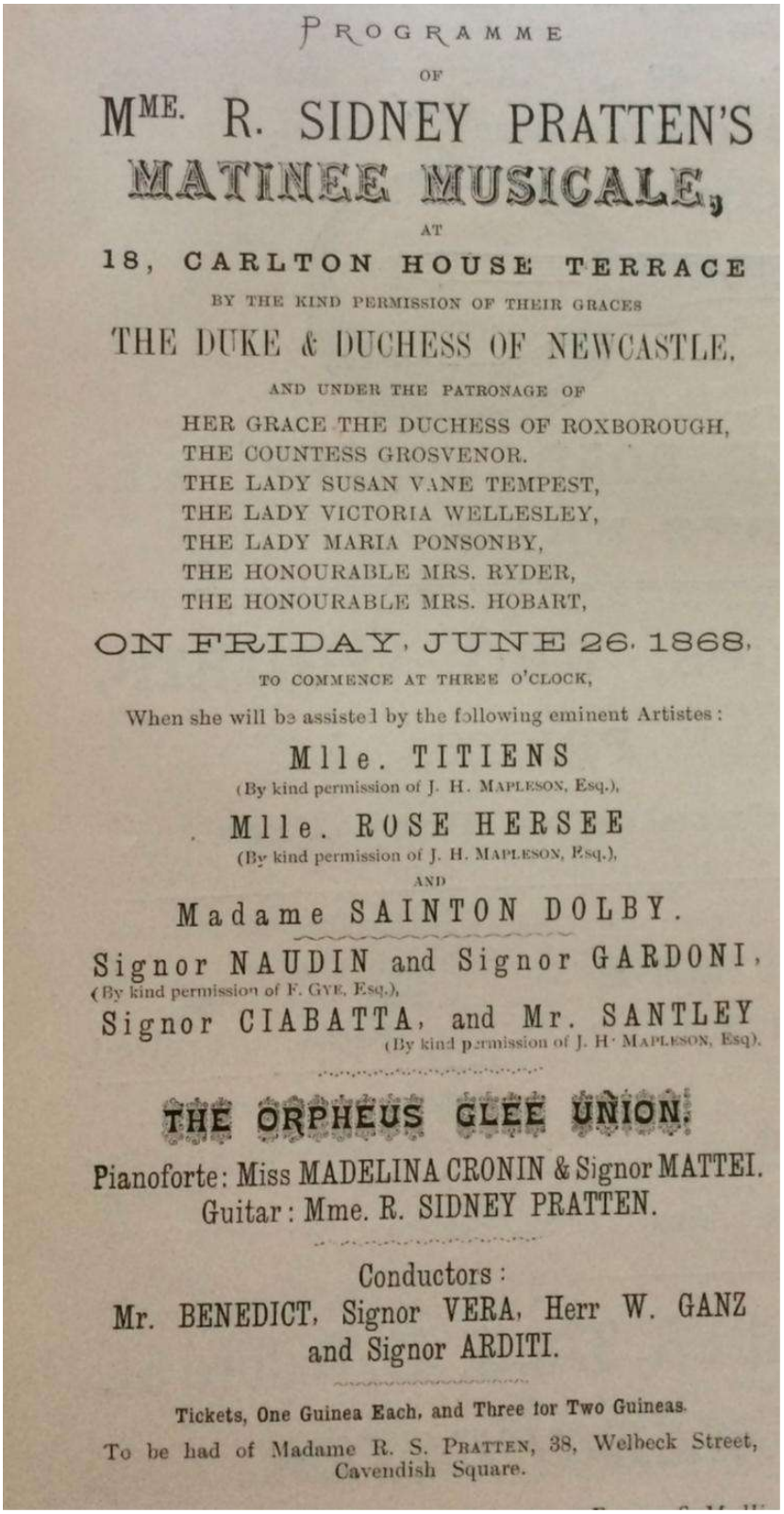
TICKETS FIVE SHILLINGS EACH,

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

MME. 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.

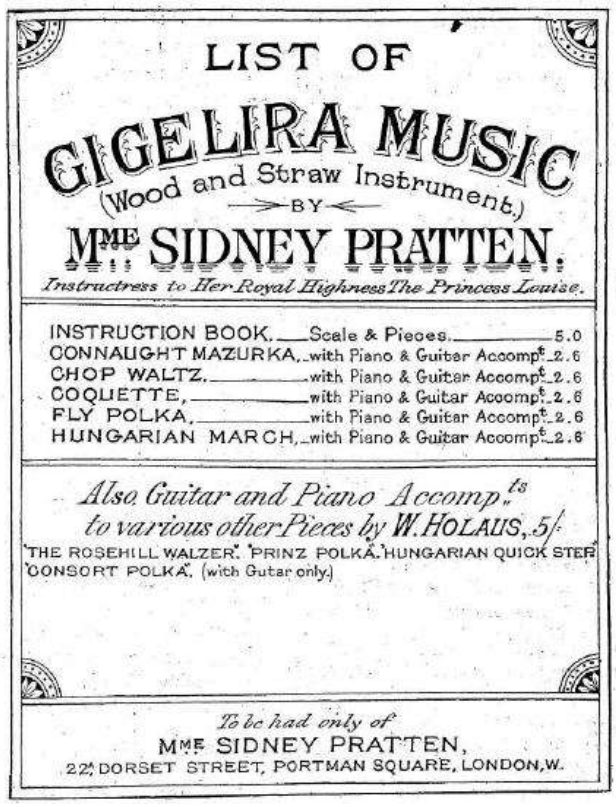
Pianoforte: Miss MADELINA CRONIN & Signor MATTEI.
Guitar: Mme. R. SIDNEY PRATTEN.

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.

INSTRUCTION BOOK.—Scale & Pieces.—5.0
CONNAUGHT MAZURKA,—with Piano & Guitar Accompt 2.6
CHOP WALTZ.—with Piano & Guitar Accompt 2.6
COQUETTE,—with Piano & Guitar Accompt 2.6
FLY POLKA,—with Piano & Guitar Accompt 2.6
HUNGARIAN MARCH,—with Piano & Guitar Accompt 2.6

Also Guitar and Piano Accomp.ts to various other Pieces by W. HOLAUS, 5/-

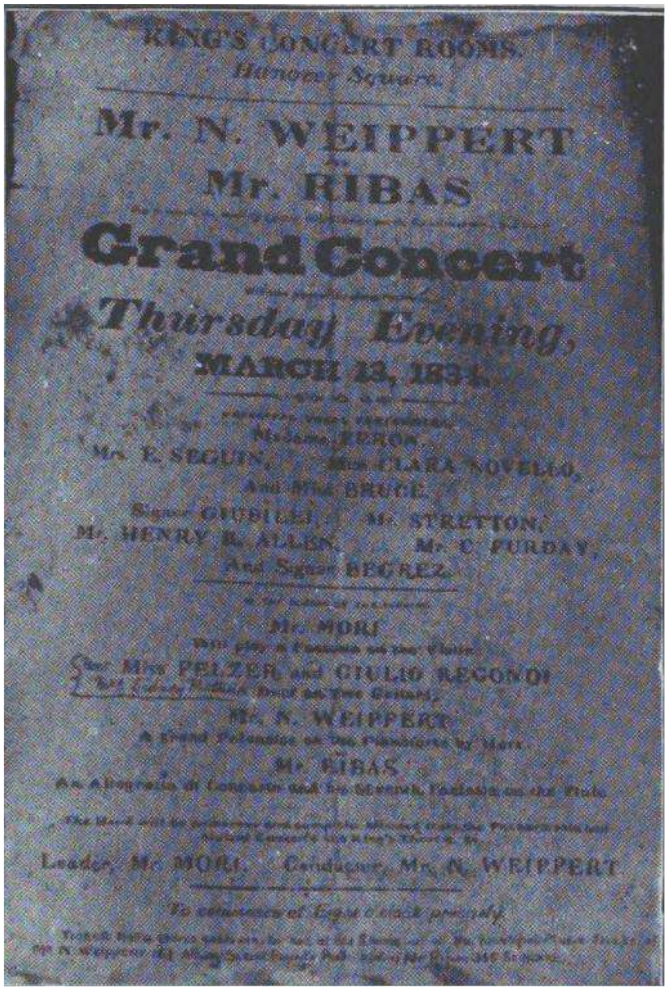
'THE ROSEHILL WALZER.' 'PRINZ POLKA.' 'HUNGARIAN QUICK STEP.' 'CONSORT POLKA.' (with Gutar only.)

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,

Hanover Square.

Mr. N. WEIPPERT

Mr. RIBAS

Grand Concert

Thursday Evening,

MARCH 13, 1834.

Mr. MORI

Mr. N. WEIPPERT

Mr. RIBAS

Leader, Mr. MORI. Conductor, Mr. N. WEIPPERT

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

Madame Sidney 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 Sidney 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.

Madame Sidney Pratten vivió los últimos años de su vida en el número 22 de Dorset Street, Portman Square (Londres).



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



Silueta 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, Inglaterra (ca. 1890)
[el hombre de la izquierda, muy posiblemente, es Frank Mott Harrison]



Estado actual del Chain Pier, Brighton & Hove[31]
[solo quedan 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)

[31] El Chain Pier fue diseñado por el capitán 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 de 1896. El Palace Pier (rebautizado como Brighton Pier en 2000) comenzó a construirse en 1891 y se inauguró en 1899.



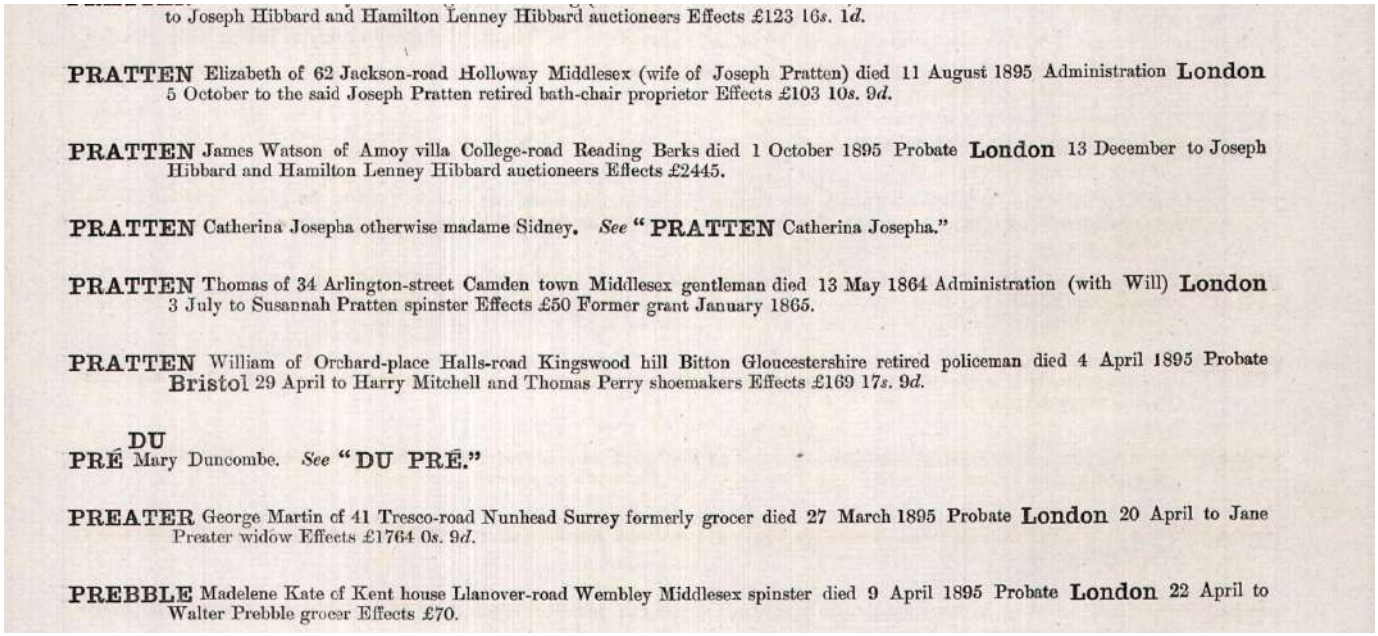
MADAME SIDNEY PRATTEN'S DRAWING-ROOM.



Última fotografía conocida en vida de Madame Sidney Pratten (1895)[32]
A la izquierda el Dr. Walter James Leckie y a la derecha Kathleen Isabel Beart (ca. 1853-1943)

[32] 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 16*s.* 1*d.*

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 10*s.* 9*d.*

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.

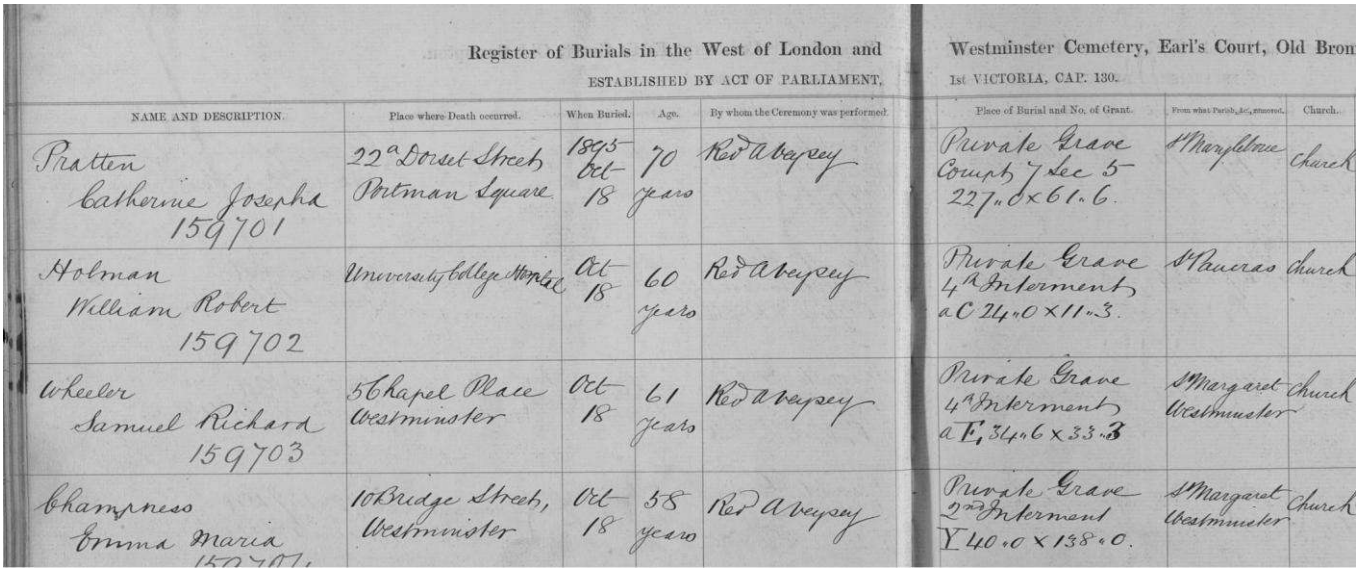
PRATTEN William of Orchard-place Halls-road Kingswood hill Bitton Gloucestershire retired policeman died 4 April 1895 Probate **Bristol** 29 April to Harry Mitchell and Thomas Perry shoemakers Effects £169 17*s.* 9*d.*

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 0*s.* 9*d.*

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 Westminster Cemetery, Earl's Court, Old Bron
ESTABLISHED BY ACT OF PARLIAMENT, 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	22a Dorset Street Portman Square	1895 Oct 18	70 years	Rd Abraysey	Private Grave Compt 7 Sec 5 227.0×61.6.	St Marylebone	Church
Holman William Robert 159702	University College Hospital	Oct 18	60 years	Rd Abraysey	Private Grave 4a Interment a C 24.0×11.3.	St Pancras	Church
Wheeler Samuel Richard 159703	56 Kapel Place Westminster	Oct 18	61 years	Rd Abraysey	Private Grave 4a Interment a E, 34.6×33.3	St Margaret Westminster	Church
Champness Emma Maria 159704	10 Bridge Street, Westminster	Oct 18	58 years	Rd Abraysey	Private Grave 2nd Interment Y 40.0×138.0.	St Margaret Westminster	Church

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, 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, Eaton-street, Manchester-square, W.

Marylebone and Paddington Mercury (Westminster, London, England) · 25 Oct 1895, Fri · Page 5

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.

MME. 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 *furore*. 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 *bénéficiaire* 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."

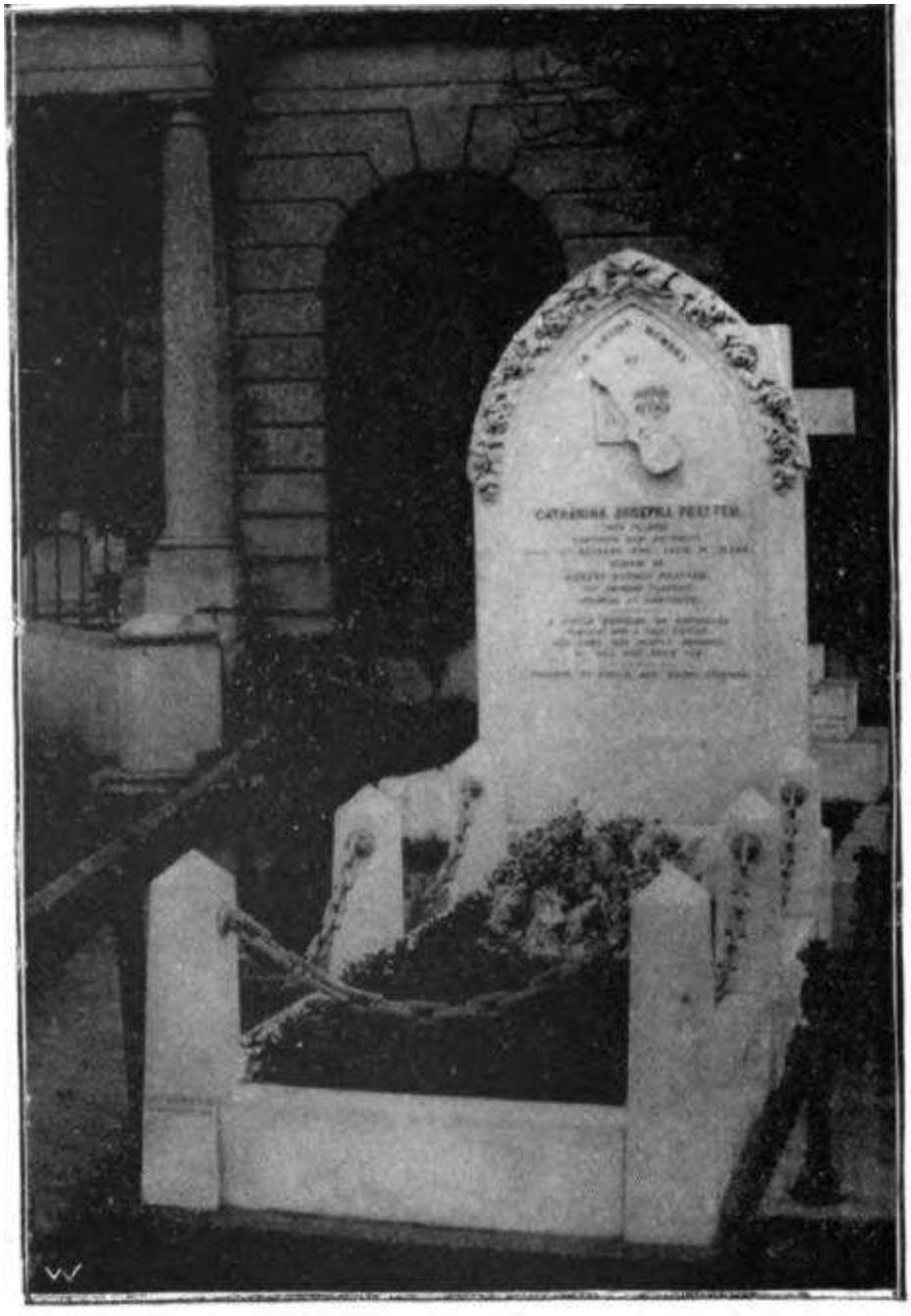
During these bright years of her life Madame Sidney Pratten assiduously devoted herself to the art she so dearly loved. She gave recitals, and produced a great many of the charming compositions for which she was so justly famed. Most of her exquisite "Songs without Words," "Impromptus," "Sketches," &c., 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 por Frank Mott Harrison, 'An Eminent Guitariste', en 'The Gentlewoman' (Londres, 22 de agosto de 1891), en el que se señala que su hermana Madame Giulia Pelzer continúa su labor como profesora de guitarra (y mandolina) en 2 Southampton Street, Bloomsbury Square (Londres)



Firma de Catharina Josepha Pelzer (Pratten)



MADAME PRATTEN'S GRAVE.

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



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

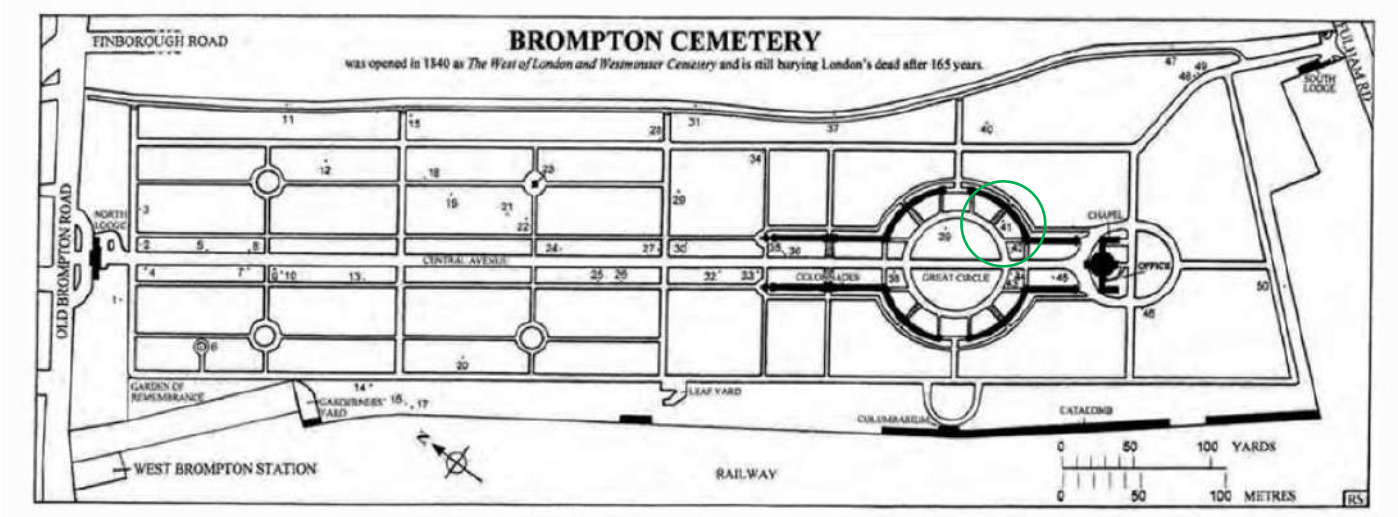
Visita al Cementerio de Brompton -

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)
(no tenía este plano la primera vez que visité su tumba)

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 del 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 mi 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*)[33]:

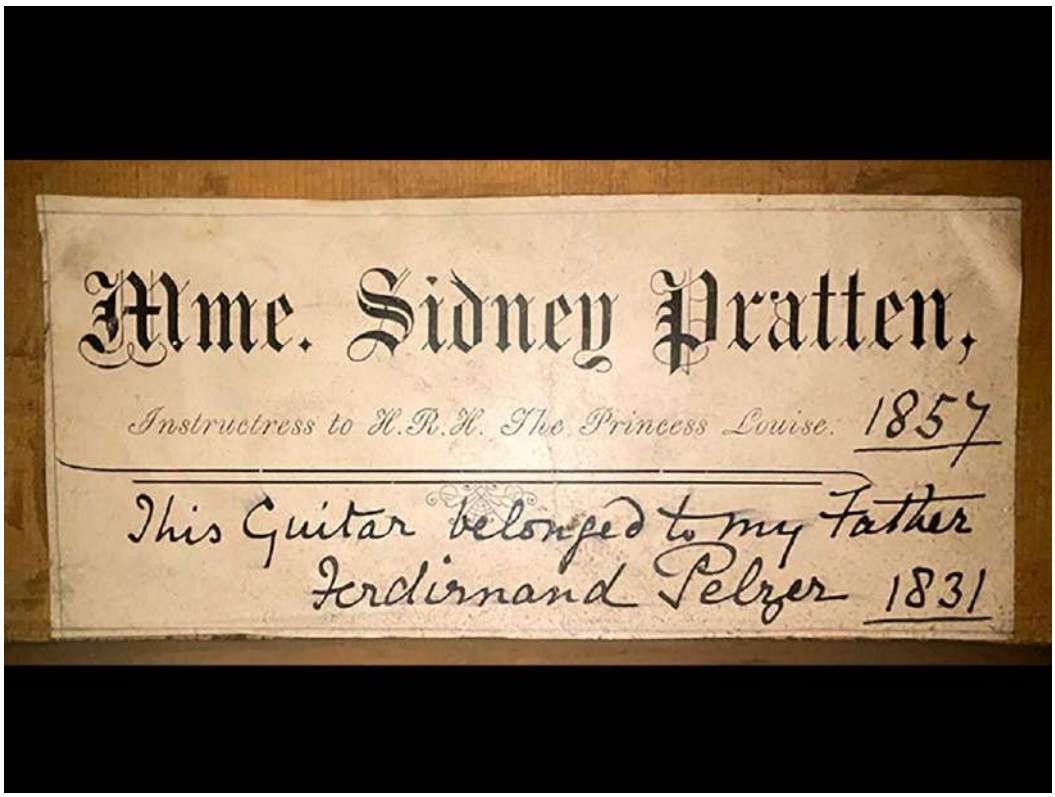


Fotografía de las siete guitarras subastadas el 17 de marzo de 2022

[33] 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.*



Guitarra propiedad de Emma Rush

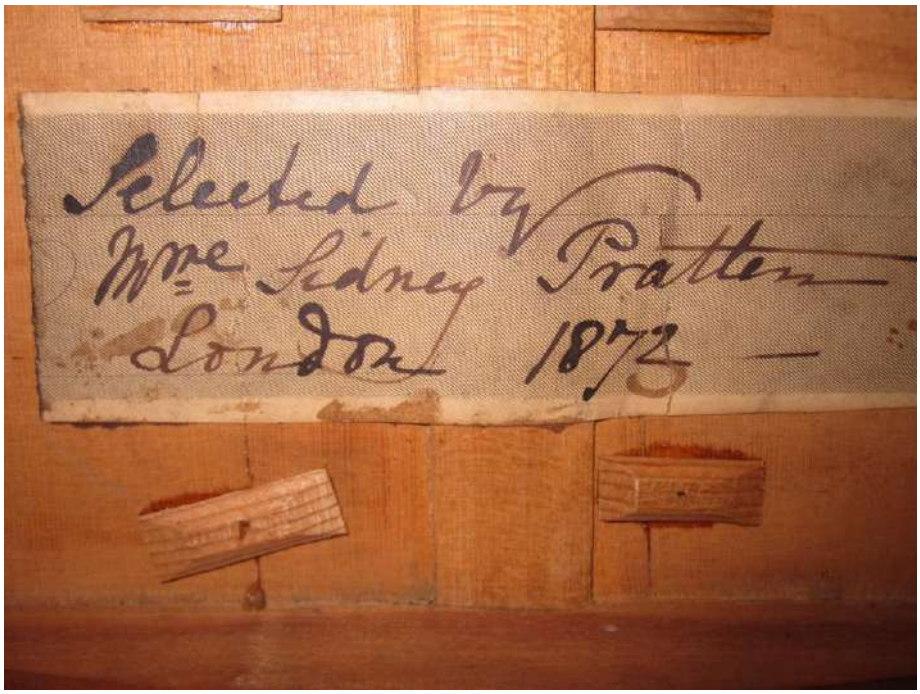
- Siglo XIX, guitarra con etiqueta manuscrita e impresa: '*Madame R. Sidney Pratten/1863 38, Welbeck Street /Cavendish Square W. London'.*



- 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 Jérôme Thibouville-Lamy
(guitarra de mi colección)





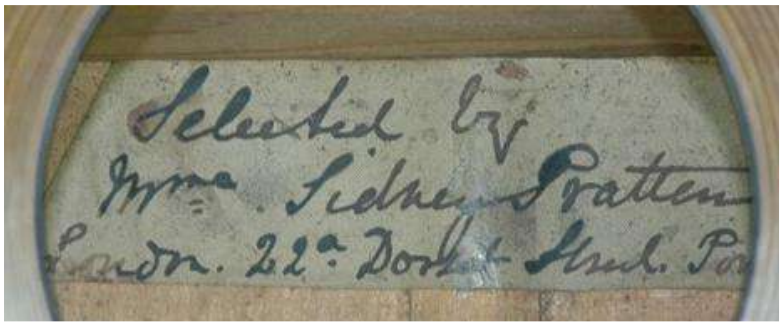
Etiqueta manuscrita de Madame Sidney Pratten y 'coffin' original

- Mitad del siglo XIX, guitarra con etiqueta impresa: *'Addison and Hodson/Musical Instrument Seller/and/Manufacturer/to Her Majesty, and 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.*



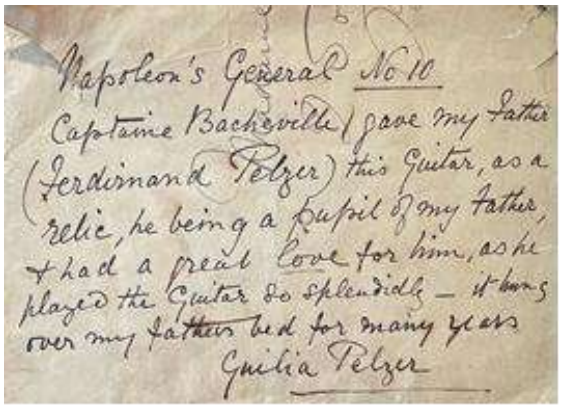
- Siglo XIX, guitarra con etiqueta manuscrita: *'Selected by/Mme Sidney Pratten - London 22A Dorset Street Portman Square'*. La inscripción de la etiqueta es típica de las guitarras vendidas por Madame Sidney Pratten a sus alumnos.





- Principios del 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 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.

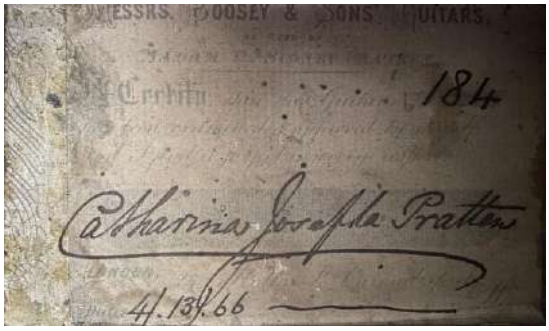




Guitarra propiedad de Ferdinand Pelzer (regalo del capitán Bacheville junto con una nota manuscrita de Giulia Pelzer que indica este hecho)



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)

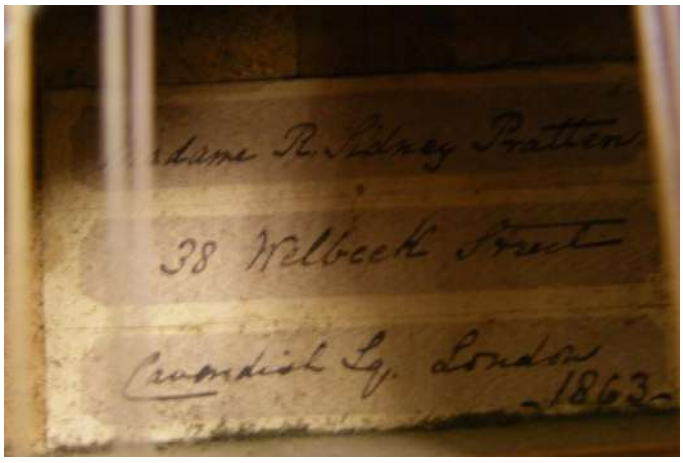




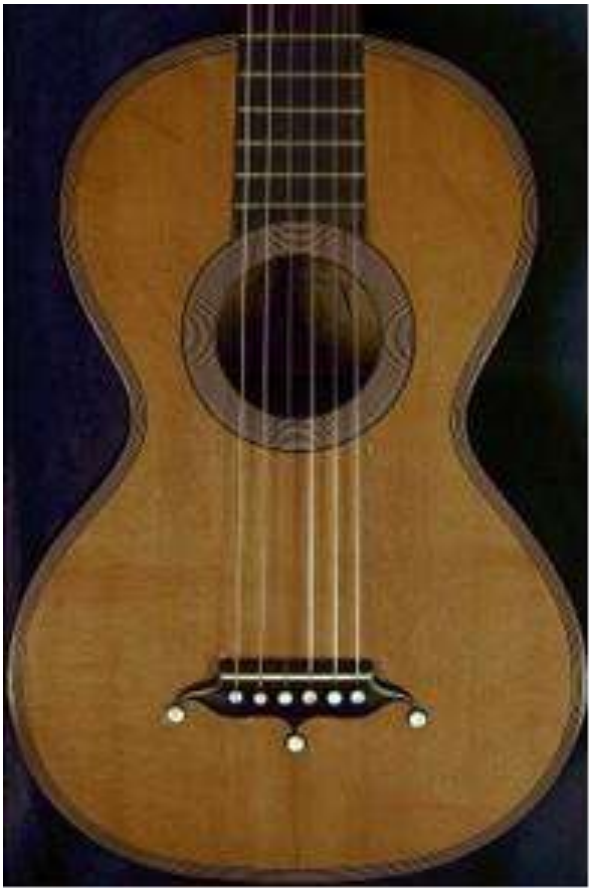
Etiqueta de Boosey & Sons y manuscrita de Catharina Josepha Pratten y 'coffin' de la subasta de 1938.

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





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







Guitarra construida por Johanning & Company, ca. 1850







Guitarra atribuida a Boulangier, propiedad de Emma Rush
Crédito fotografía: R&A Bruderlin









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







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



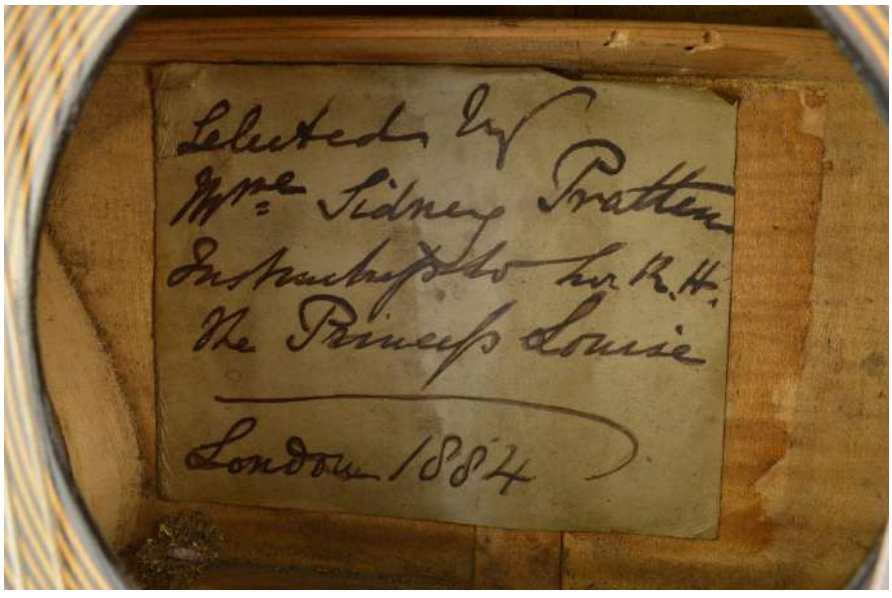












Fotografías de una guitarra perteneciente a la colección Romanillos-Harris
Cortesía de Pablo Sánchez Otero y Ken Van Hoeylandt

Obras

A lo largo de su vida Madame Sidney 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*
- *Elfin's Revels, Op. 80*
- *Military March, n.º 56 del Repertoire for Guitar*
- *Spanish Romance, Op. 82*
- *Introduction and variations on "'Twere Vain to Tell Thee", Op. 86*
- *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 la 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.*

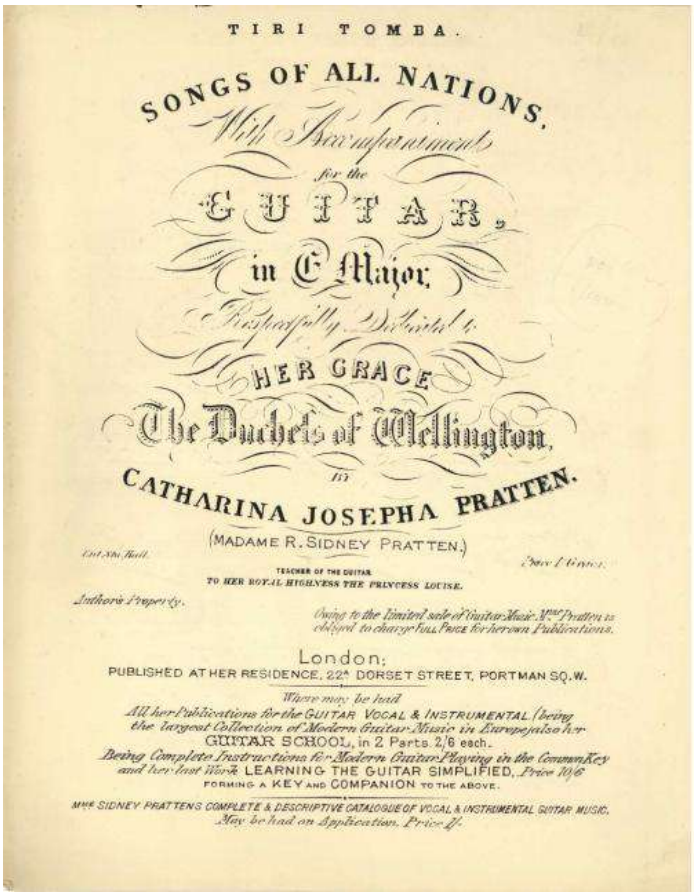
  https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Learning-the-Guitar-Simplified-Madame-Sidney-Pratten-1824-1895.pdf

- *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


TIRI TOMBA.

SONGS OF ALL NATIONS.

With Accompaniment for the GUITAR, in C Major.

Respectfully Dedicated to HER GRACE The Duchess of Wellington,

BY

CATHARINA JOSEPHA PRATTEN.

(MADAME R. SIDNEY PRATTEN.)

TEACHER OF THE GUITAR TO HER ROYAL HIGHNESS THE PRINCESS LOUISE.

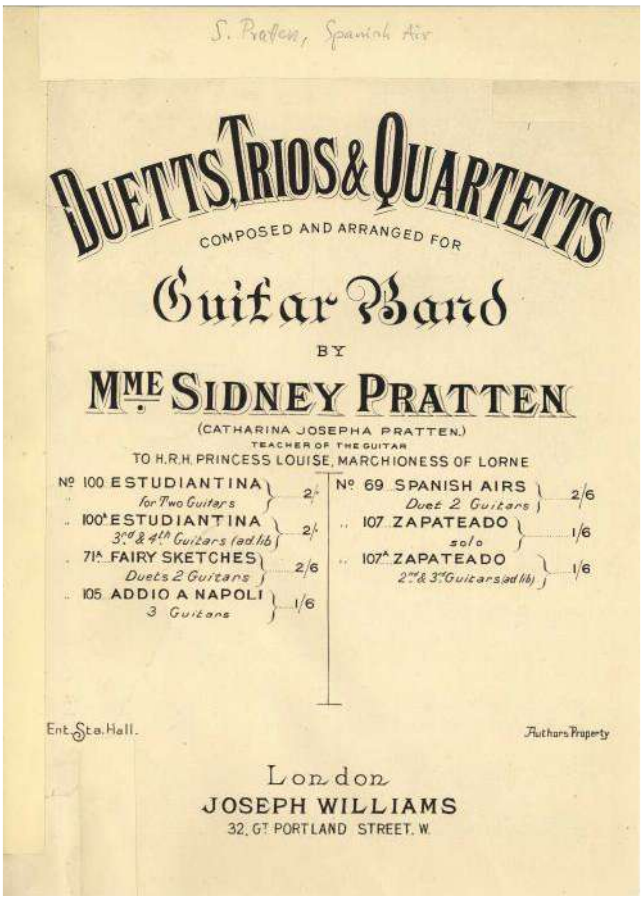
Author's Property.

Owing to the limited sale of Guitar Music, Mme Pratten is obliged to charge full Price for her own Publications.

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PUBLISHED AT HER RESIDENCE, 22A DORSET STREET, PORTMAN SQ. W.

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FORMING A KEY AND COMPANION TO THE ABOVE.

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S. Pratten, Spanish Air

DUETTS, TRIOS & QUARTETTS

COMPOSED AND ARRANGED FOR

Guitar Band

BY

MME SIDNEY PRATTEN

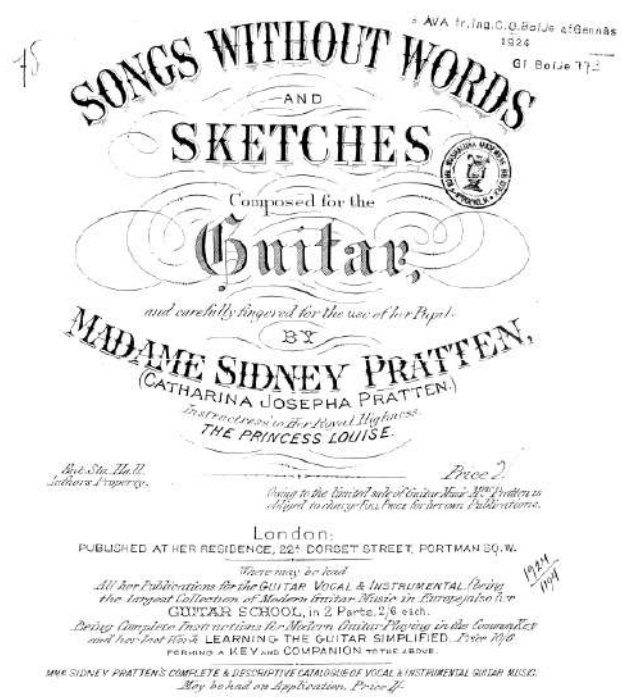
(CATHARINA JOSEPHA PRATTEN.)
TEACHER OF THE GUITAR
TO H.R.H. PRINCESS LOUISE, MARCHIONESS OF LORNE

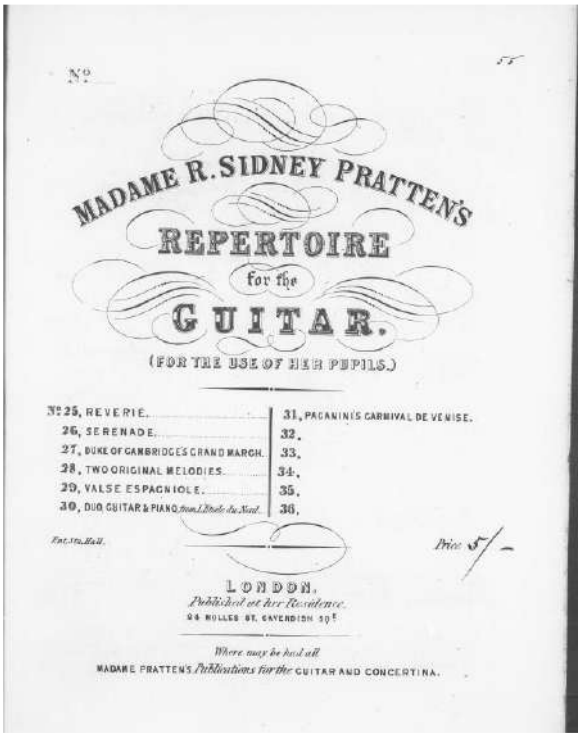
№ 100 ESTUDIANTINA for Two Guitars	2/	№ 69 SPANISH AIRS Duet 2 Guitars	2/6
" 100A ESTUDIANTINA 3rd & 4th Guitars (ad lib)	2/	" 107 ZAPATEADO solo	1/6
" 71A FAIRY SKETCHES Duets 2 Guitars	2/6	" 107A ZAPATEADO 2nd & 3rd Guitars (ad lib)	1/6
" 105 ADDIO A NAPOLI 3 Guitars	1/6		

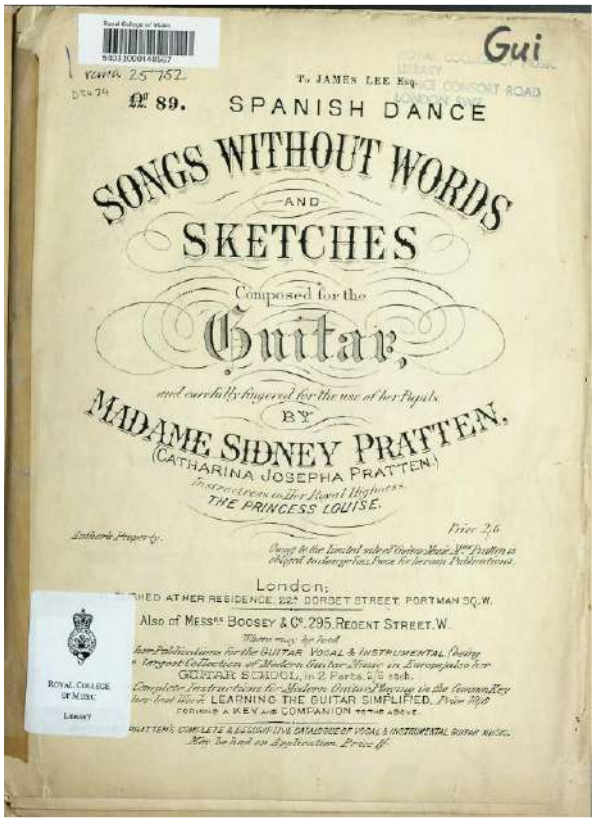
Ent. Sta. Hall. Authors Property

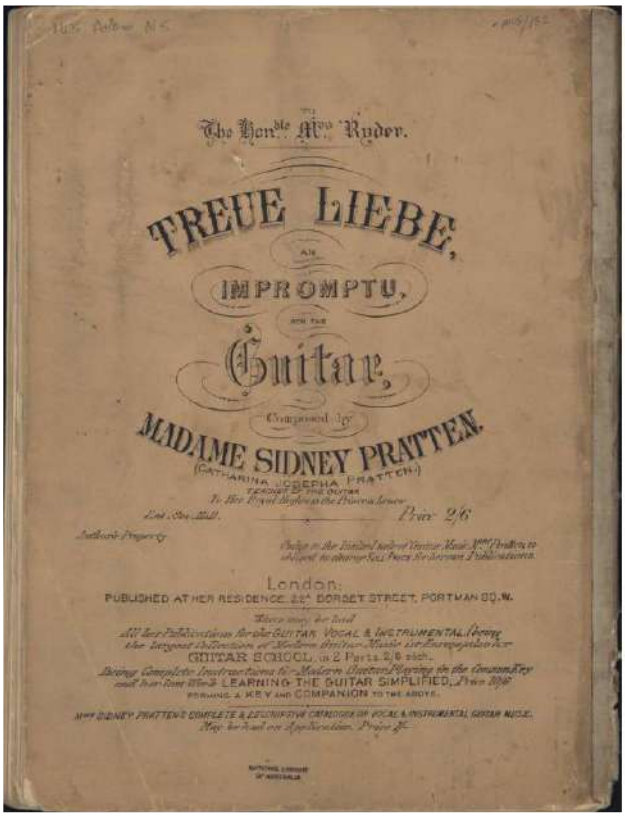
London
JOSEPH WILLIAMS
32, Gt PORTLAND STREET, W.

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

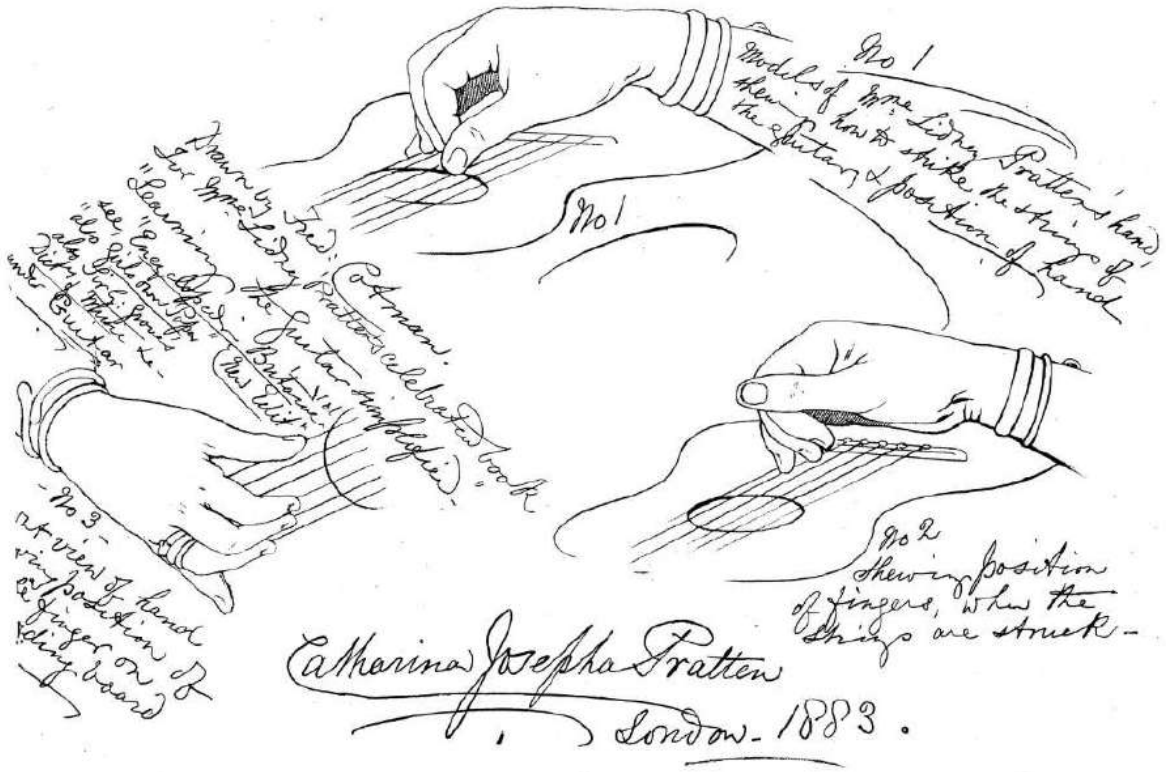




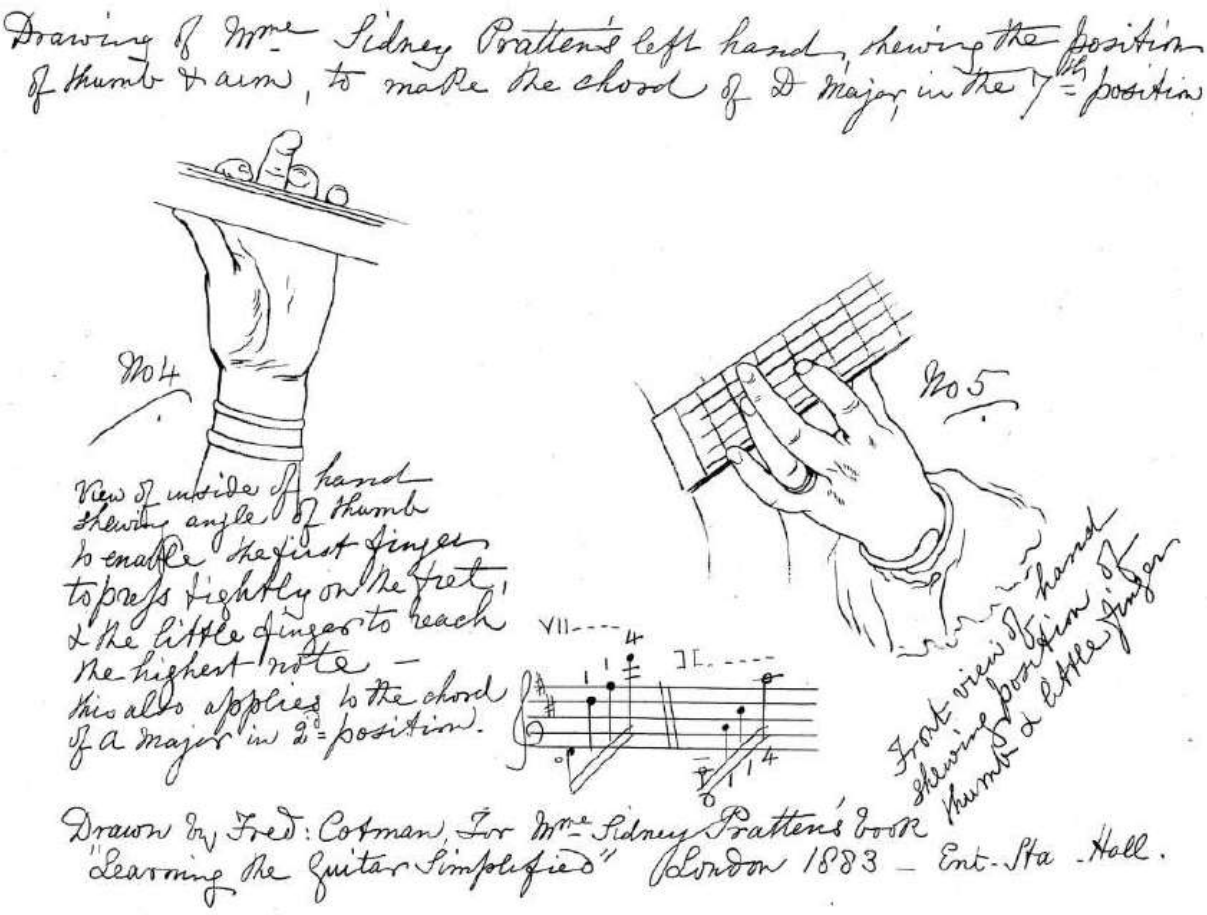




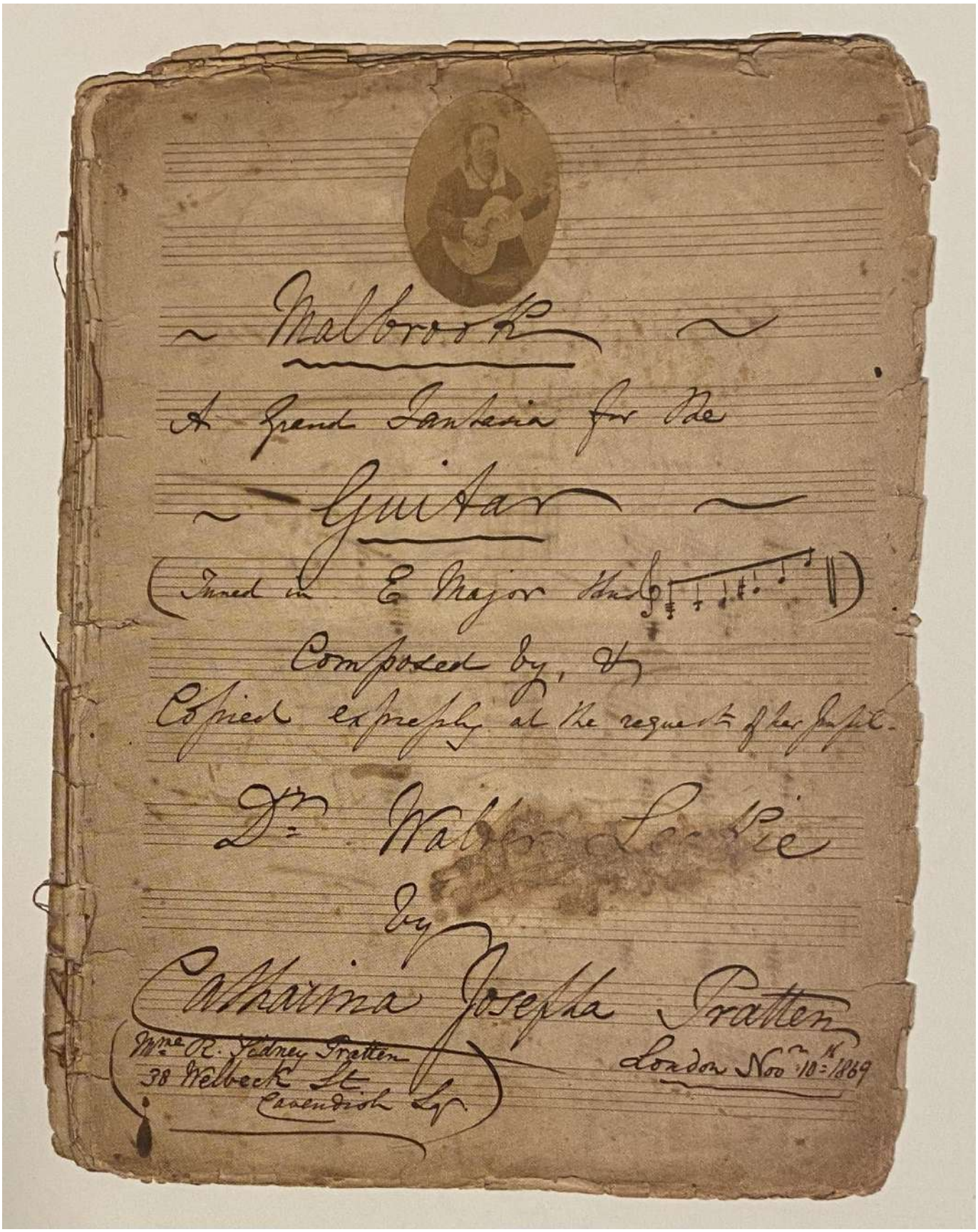
Portadas de 'Songs Without Words and Sketches', 'Repertoire for the Guitar', 'Spanish Dance' y 'Treue Liebe'



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



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



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

Obras -

- *De la colección 'Songs Without Words and Sketches':*
  - *Eventide, Op. 78.*
    https://boijefiles.musikverket.se/Boije_0773.pdf
  - *Forgotten, Op. 77.*
    https://boijefiles.musikverket.se/Boije_0774.pdf
  - *Sadness, Op. 91; A Lost Love, Op. 92; A Lament, Op. 93.*
    https://boijefiles.musikverket.se/Boije_0772.pdf
  - *Sehnsucht, Op. 72 y Weary, Op. 73.*
    https://boijefiles.musikverket.se/Boije_0771.pdf
- *Daisy.*
  https://pasionporlaguitarra.es/?page_id=111
- *German March (piano y guitarra), n.º 61 del Repertoire for Guitar.*
  https://pasionporlaguitarra.es/?page_id=111
- *Elfin's Revels, Op. 80.*
  https://imslp.org/wiki/Elfin's_Revels_(Pratten%2C_Catharina_Josepha)
- *Spanish Romance, Op. 82.*
  https://imslp.org/wiki/Spanish_Romance_(Pratten%2C_Catharina_Josepha)
- *Spanish Dance (1882), Op. 89.*
  https://imslp.org/wiki/Spanish_Dance_(Pratten%2C_Catharina_Josepha)
- *Carnaval de Venise, Op. 31.*
  https://www.riam.ie/digital-media/h22/h_22a_10_055.pdf
- *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
- *Spanish Air, Op. 113 (guitarra machette).*
  https://nla.gov.au:443/tarkine/nla.obj-2841978431
- *Mary Blane (arreglo de música tradicional americana).*
  https://imslp.org/wiki/American_Air_(Pratten%2C_Catharina_Josepha)
- *Addio a Napoli (voz y guitarra). n.º 91 del Vocal Repertoire for Guitar.*
  https://ia803404.us.archive.org/32/items/143050-1001/143050-1001.pdf
- *Danish March, Op. 106 (dos guitarras). 1882.*
  https://imslp.org/wiki/Danish_March_(Pratten%2C_Catharina_Josepha)
- *When Willie Gaed to Melville Castle, Op. 109 (old traditional scotch ballad) (voz y guitarra).*
  https://ia800301.us.archive.org/7/items/madamersidneypra00prat/madamersidneypra00prat.pdf
- *Juanita, Op. 92 (voz y guitarra).*
  https://ia903400.us.archive.org/15/items/143049-1001/143049-1001.pdf

- *Long, long ago, arreglo de una obra de Thomas Bayly. n.º 94 del Vocal Repertoire for the Guitar.*
  https://ia803406.us.archive.org/13/items/143048-1001/143048-1001.pdf
- *Woodland & Stream (an Impromptu), Op. 118 (incompleta).*
  https://imslp.org/wiki/Woodland_and_Stream_(Pratten%2C_Catharina_Josepha)
- *Marcha fúnebre (incluida en "Guitar School").*
  Una versión de Bradford Werner está disponible para uso público en:
  https://www.thisisclassicalguitar.com/march-funebre-by-pratten-lesson-free-pdf/
- *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)
- *Maud (para guitarra machette y guitarra), Op. 112.*
  https://imslp.org/wiki/Maud_(Pratten%2C_Catharina_Josepha)
- *Military March, n.º 56 del Repertoire for Guitar.*
  https://imslp.org/wiki/Military_March_(Pratten%2C_Catharina_Josepha)
- *The Princess Louise (piano y guitarra), Op. 70.*
  https://imslp.org/wiki/The_Princess_Louise_(Pratten%2C_Catharina_Josepha)
- *English Songs and Ditties (voz y guitarra), n.º 80 del Repertoire for Guitar.*
  https://imslp.org/wiki/English_Songs_and_Ditties_(Pratten,_Catharina_Josepha)#IMSLP677088

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Catharina Josepha Pelzer by Charles Baugniet (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 tenacious woman, a lover of the guitar, an extraordinary concert performer, teacher and trainer, who helped many people to learn to play the guitar and composed intimate and romantic works, very beautiful and pleasant to play, back in the nineteenth century, in Queen Victoria's England and who perfectly represents that "rara avis" that a woman is in the wonderful world of the guitar. From the very 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 unlimited love, to my children: Laura, Inés and Artyom.

Artemio Milla Gutiérrez
Valencia (Spain) – 2024

Prologue

The presence of women in the field of the different artistic disciplines has been silenced, throughout history, by obvious social issues that have not favoured its greater or better dissemination.

The long artistic process or the necessary aesthetic reflection has not always been comfortable daily seats available to women with which they have been able to materialize their creative or interpretative spirit; quite the contrary. On most occasions they have had to redouble their personal effort in order to be able to express themselves artistically or, directly, they have had to remove that dedication from their daily lives.

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

The guitar, on the other hand, has been adding to the great names of the universal repertoire, composers who, through their work or their interpretive work, have been able to leave a deep mark on its history.

Undoubtedly, 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 into 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 guitar lessons; she had several sisters who were also dedicated to the world of music: Giulia, Jane and Anne W. and, in addition, she was the wife of Robert James Sidney Pratten, an excellent flutist from whom she took her surname to form her stage name and with whom she performed chamber concerts.

With this book, Artemio Milla Gutiérrez takes us into the history of this famous concert performer, composer and prestigious guitar pedagogue, 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 life and professional evolution, as well as having access to extensive bibliographic information and a chosen and select number of images from her catalogue of works and valuable collection of guitars. All this is a very rich contribution to the rediscovery and reassessment of such important figures in the history of the guitar.

The author, Artemio Milla Gutiérrez, Doctor of Economics, philanthropist of the guitar and great fan and scholar of it, redresses the "historical silence" that hung over her artistic legacy. We must congratulate him 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 make known the value and artistic scope of Madame Sidney Pratten.

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

José Luis Ruiz del Puerto
Valencia (Spain) – 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, by chance, I heard Alex Timmerman[1] 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 disciple 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 heard before.

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

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

I have a portrait and an original photograph of her in my home office, I have bought two guitars that belonged to Madame Sidney Pratten, I have visited her grave three times in Brompton Cemetery in London (and I will go to 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 folder that, unfortunately, has been stolen; I have played her works and, finally, I have written this book financed entirely by me and freely distributed (physical and digital) in her honour, with all my admiration and respect.

Artemio Milla Gutiérrez

[1] 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, was born on November 15, 1824, in Mülheim-am-Rhein (Germany) [2] and 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[3]:

- Sarah Pelzer (1825-?)[4]
- Jane Pelzer (1832-1849), who learned to play the guitar and piano and was the favourite student of Ignaz Moscheles (1794-1870), famous composer and pianist. She died, as a young woman, aged 17, shortly before her family left Exeter to return permanently to London.
- Anne Wilhelmina Pelzer (1833-1897),[5] 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. It is not known whether they had children.
- Ferdinand Pelzer (1837-1864).
- Julia (Giulia) Gertrude Pelzer (1839-1938), the most famous of them all, guitarist, mandolinist, pianist 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 later married George Arthur Rooks (1835-1891) in 1876, a lawyer by profession, with whom she had a daughter, Cunigunda Agnes M.B. Rooks (1878-1881).
- Christian Pelzer (1842-1845),[6] who died from ice ingestion.

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

[2] Other sources cite her birth in 1821; in fact, on her tomb it says that she died at the age of 74, but as Christopher Page (and other sources consulted) have informed me, her year of birth is 1824, according to the '*Landesarchiv Nordrhein-Westfalen*', so she died at the age of 70. I thank Christopher Page for this contribution.

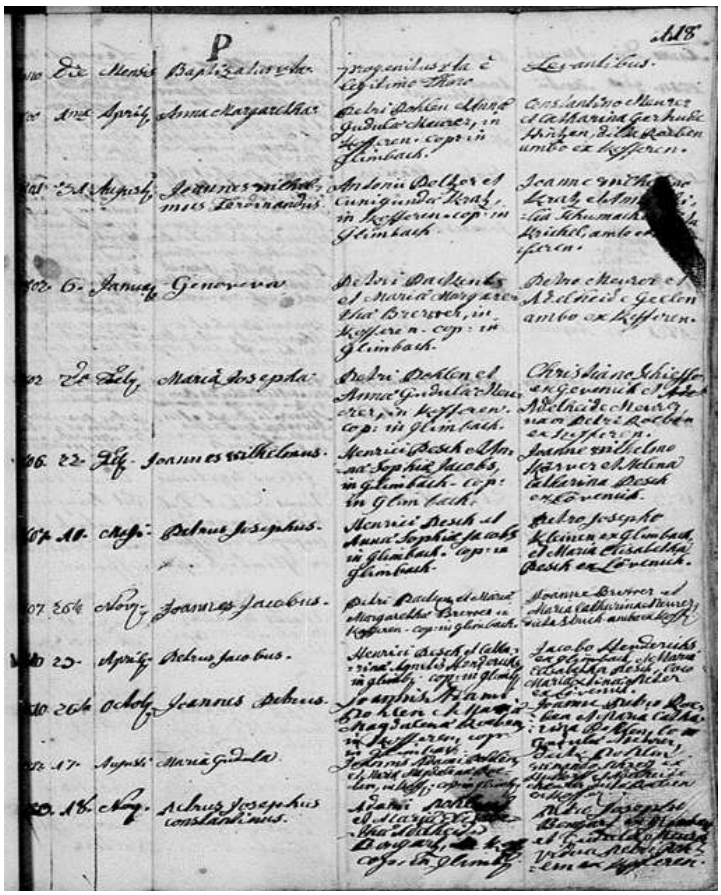
[3] It appears that Ferdinand Pelzer and Maria Legrand (here she appears as Anna Maria Legrand) had two more children in Germany, Eduard Pelzer, who died, aged four, on 17 April 1830 and Antonius Hubertus Pelzer, who died, aged one, on 29 April 1830 (born 14 July 1828). The data from the cities of Kofferen (where Ferdinand Pelzer was born) and Trier (where Maria Legrand was born) coincide. However, it is documented that Ferdinand Pelzer and Maria Legrand left Germany together with their daughters Catharina Josepha and Sarah Pelzer in 1829. I am grateful to Karin Vincke for having sent me this information. https://data.matricula-online.eu/de/deutschland/aachen/glimbach-st-agatha/KB+176_4/?pg=48

[4] 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 census of 1851. 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.

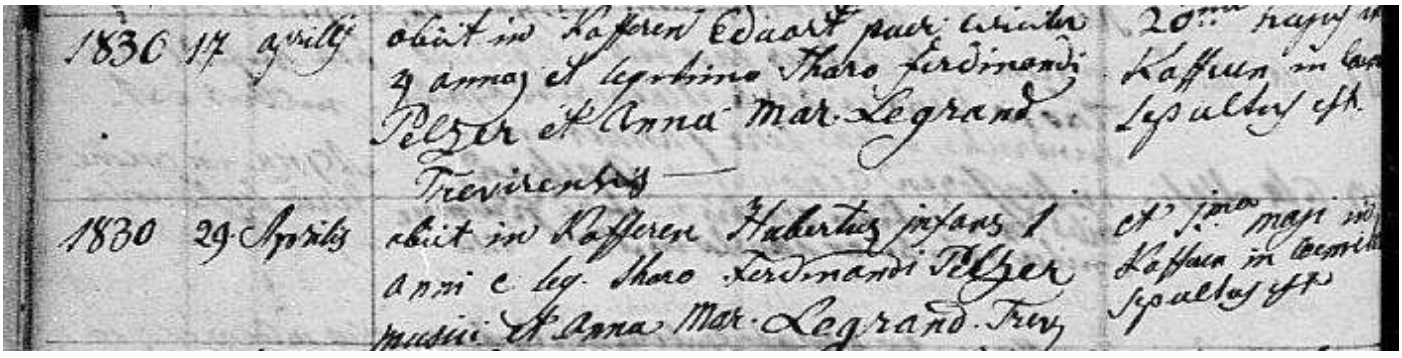
[5] The year of her death is cited in Page, Christopher et al. (2023), p. 257.

[6] Clarke, Sarah (2020): An Instrument in Comparative Oblivion? Women and the Guitar in Victorian London. Doctoral Thesis.

Ferdinand Pelzer [Joannes Wilhelmus Ferdinandus Peltzer] was born in Kofferen (Germany) on August 31, 1801, where he began his music studies, starting as a singer and pianist, although he soon opted for 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.



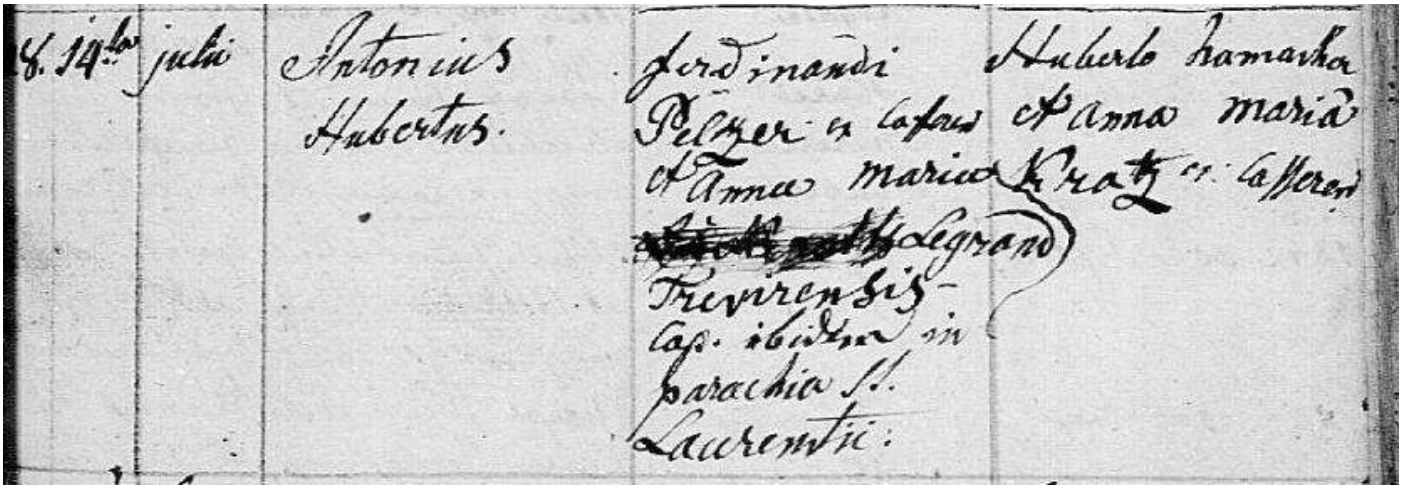
Birth Registration of Ferdinand Pelzer[7]



Death Registration of Eduard Pelzer and Antonius Hubertus Pelzer[8]

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

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



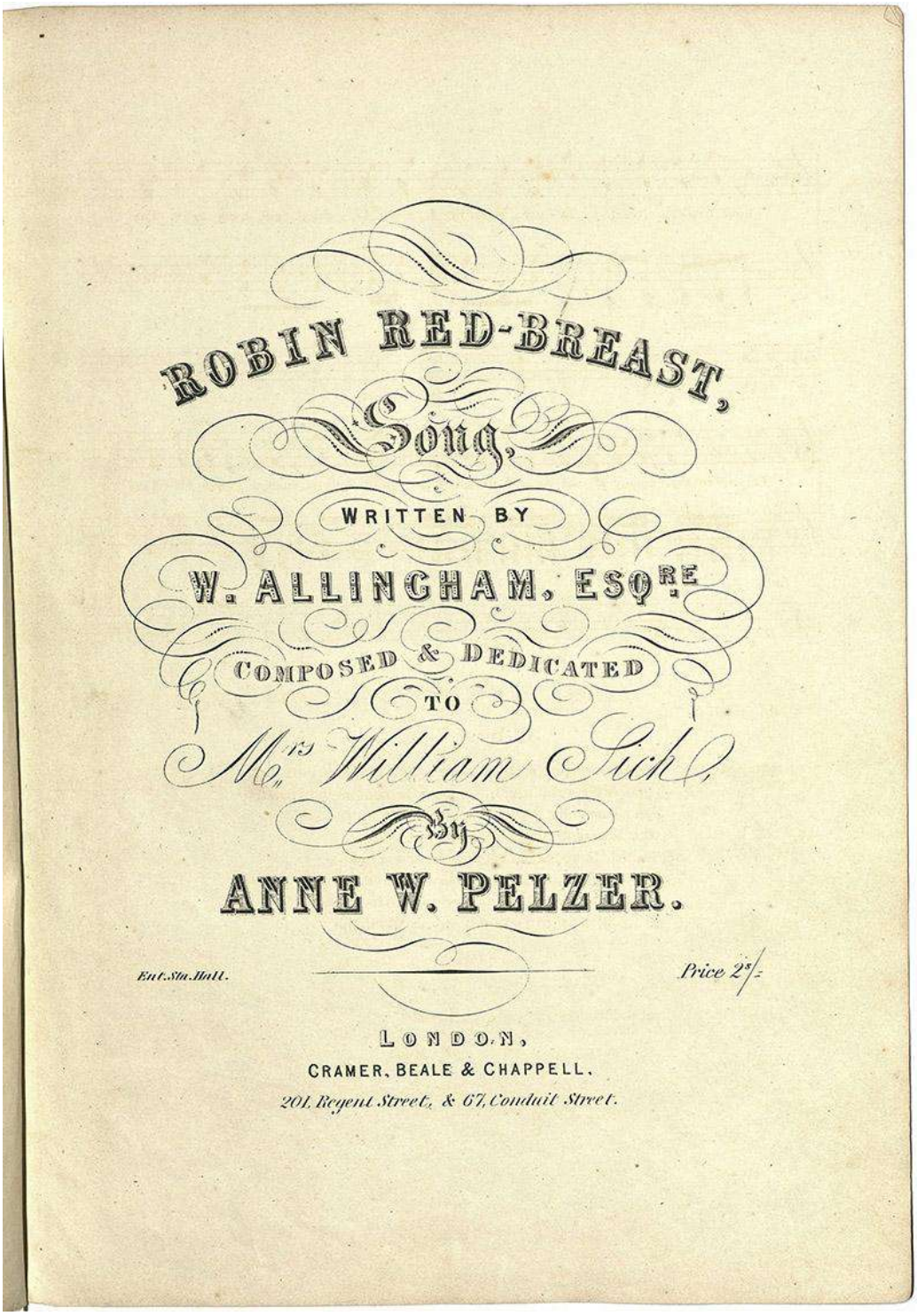
Antonius Hubertus Pelzer's Birth Certificate[9]



Portrait of Ferdinand Pelzer[10]
(the original is in the possession of Karin Vincke, as it belonged to her grandmother)
Courtesy of Karin Vincke

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

[10] Ferdinand Pelzer was the son of the half-brother of Karin Vincke's great-grandfather.



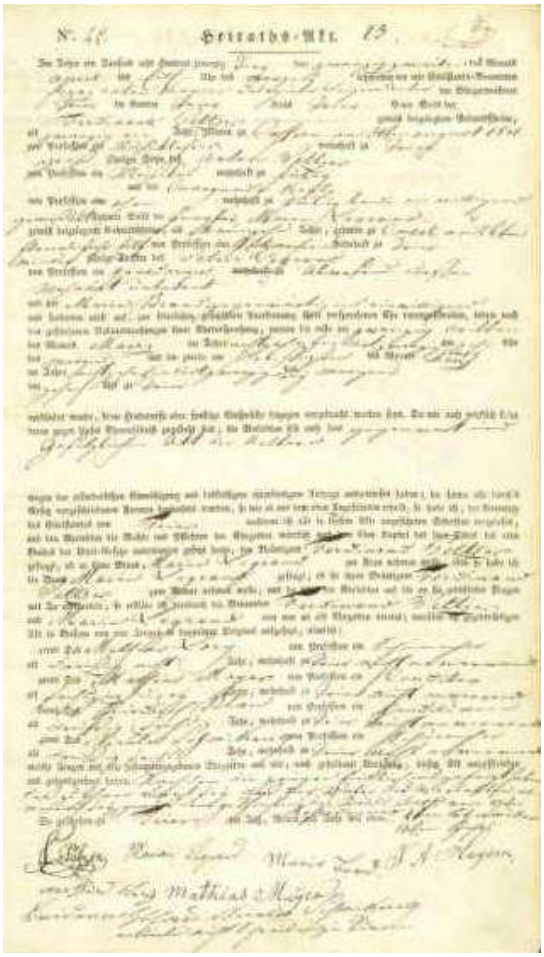
Arrangement of the piece 'Robin Red-Breast' by Anne Wilhelmina Pelzer

On 23 April 1823 he married Maria Legrand, daughter of Peter (Petri) Nikolaus Legrand (1779–?) and Annae Mariae Keuker [Brand] (1779–?) and they decided to spend their honeymoon in London. On the voyage 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)



Marriage Certificate of Ferdinand Pelzer
Source: Trier Marriages, Germany, 1798-1924[11]

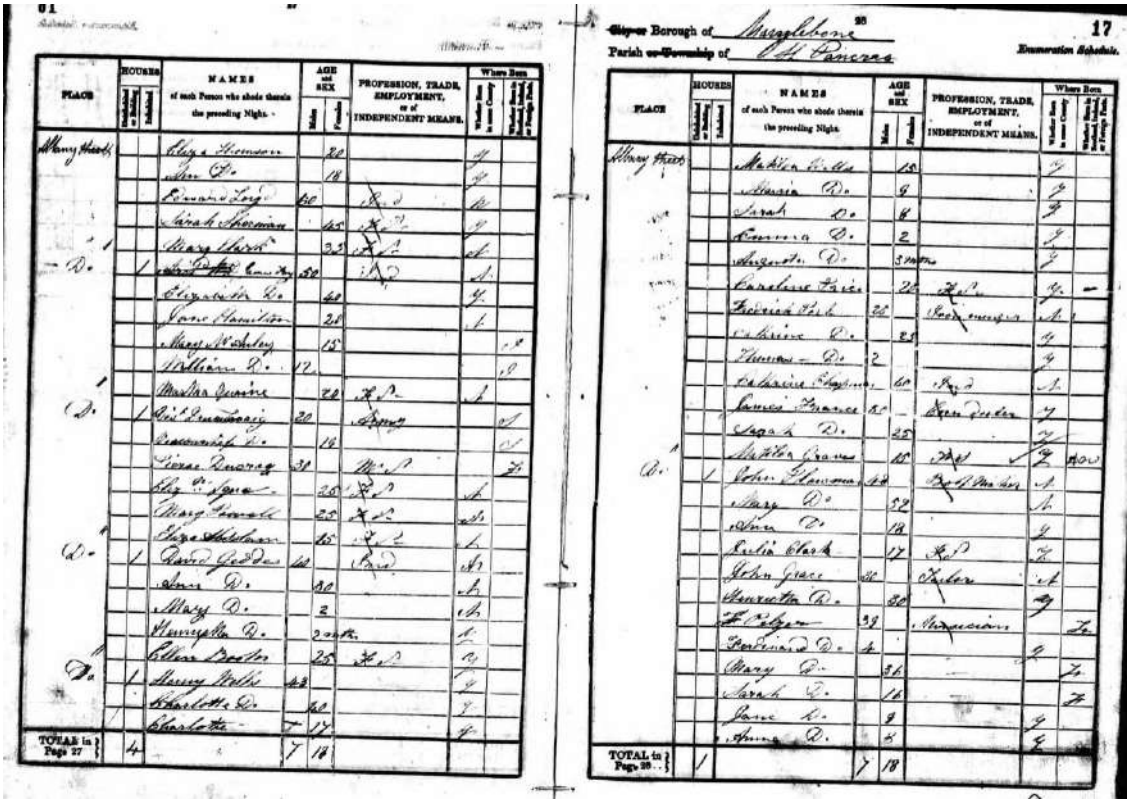
As we have mentioned before, in 1829 Ferdinand Pelzer and his wife decided to return, along with their daughters, Sarah and Catharina Josepha, to London. Within a few months Ferdinand Pelzer gained the public's favour as a guitarist and decided to stay and live there permanently with his family (except for a long intervening 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 honour 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 its kind 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***' (probably written in Exeter between 1842 and 1849).[12]

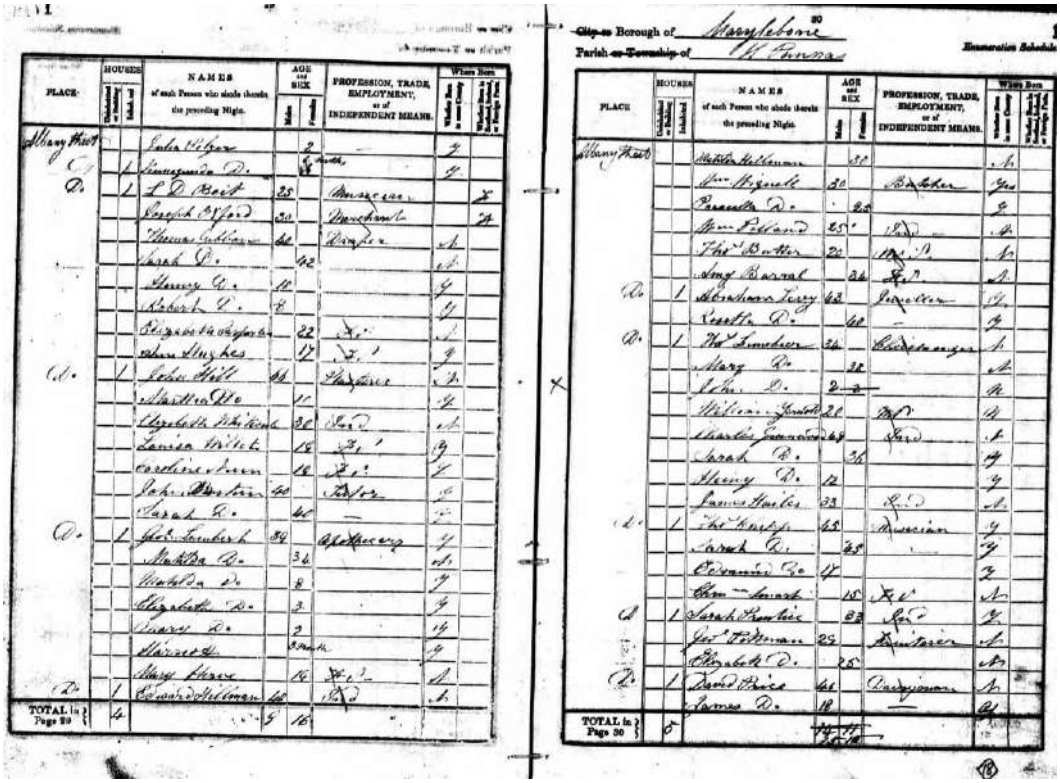
[11] Although the surname Peltzer appears on the Marriage Certificate, Ferdinand himself signs Pelzer (and did so all his life).

[12] '*Instructions for the Spanish Guitar*'.
https://boijefiles.musikverket.se/Boije_1137.pdf

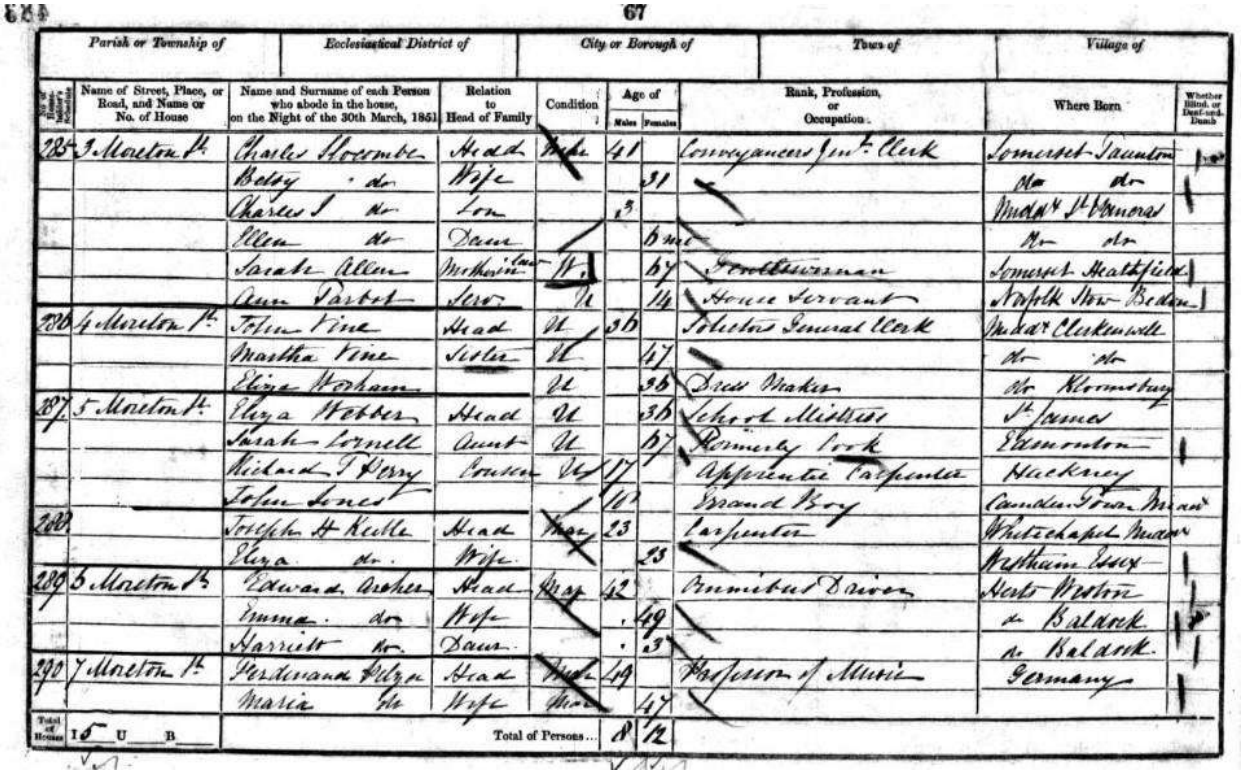
'*Instructions for the Guitar Tuned in E Major*'. https://imslp.org/wiki/Instructions_for_the_Guitar_tuned_in_E_major_(Pelzer%2C_Ferdinand)



Pelzer Family Residence on Albany Street
Source: London Census of 1841
On the right and below you can read the names of Ferdinand Pelzer, Mary Pelzer (Maria Legrand), Sarah Pelzer, Jane Pelzer and Anne Pelzer



Pelzer Family Residence on Albany Street
Source: London Census of 1841
On the left and above you can read the names of Julia Pelzer and Kunigunda (Cunigunda) Pelzer



67

Parish or Township of	Ecclesiastical District of	City or Borough of	Town of	Village of

No. of Inhabited Houses	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 Males	Age of Females	Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf-and-Dumb
285	3 Moreton St.	Charles Shoosmith	Head	Wife	41		Conveyancers Jun. Clerk	Somerset Taunton	
		Betsy do	Wife			31		do do	
		Charles S do	Son		3			Middx St Pancras	
		Ellen do	Dau.			6 mo		do do	
		Sarah Allen	Mother in law	W.		67	Pauperism	Somerset Heathfield	
		Ann Parbet	Serv.	U		14	House Servant	Norfolk Stow Bedon	
286	4 Moreton St.	John Fine	Head	U	36		Solicitors General Clerk	Middx Clerkenwell	
		Martha Fine	Sister	U		47		do do	
		Eliza Wokam		U		36	Dress Maker	do Bloomsbury	
287	5 Moreton St.	Eliza Webber	Head	U		36	School Mistress	St James	
		Sarah Cornell	Aunt	U		67	Formerly Cook	Edmonton	
		Midad T Perry	Cousin	U	17		Apprentice Carpenter	Hackney	
		John Jones			10		Errand Boy	Camden Town Middx	
288		Joseph H Keble	Head	Mar.	23		Carpenter	Whitechapel Middx	
		Eliza do	Wife			23		Waltham Essex	
289	6 Moreton St.	Edward Archer	Head	Mar.	42		Annuitant Baron	Herts Weston	
		Emma do	Wife			49		do Baldock	
		Harriet do	Dau.			23		do Baldock	
290	7 Moreton St.	Ferdinand Pelzer	Head	Mar.	49		Professor of Music	Germany	
		Maria do	Wife	Mar.		47			
Total of Houses	I 5 U B		Total of Persons...		8	12			
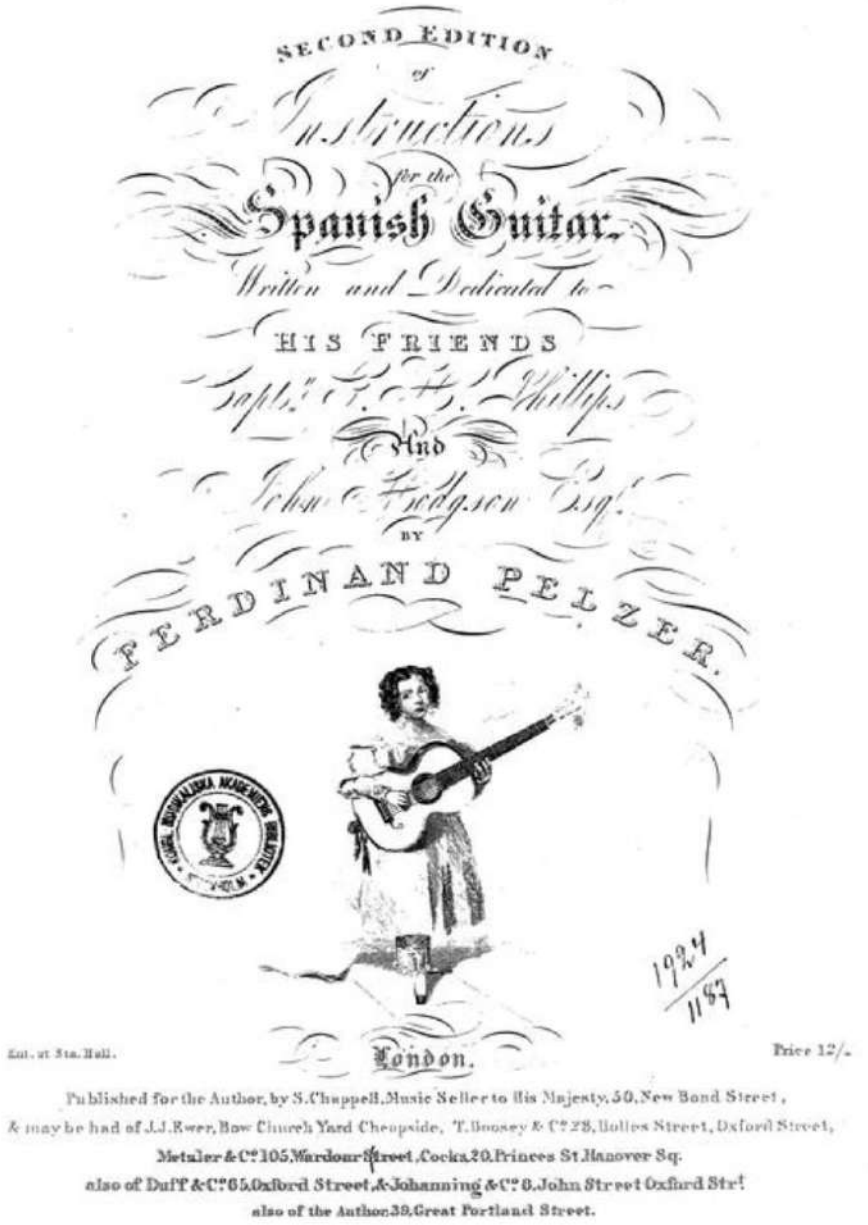
68

Parish or Township of	Ecclesiastical District of	City or Borough of	Town of	Village of

No. of Inhabited Houses	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 Males	Age of Females	Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf-and-Dumb
		Ann Pelzer	Dau.			18	Professor Music	London Albany St	
		Julia do	do			12		do St Pancras	
		Cunigunda do	do			10		do Holland St	
291	1 Meredian Cottages Moreton St.	Robert Lanham	Head	Mar.	36		Piano Forte Maker	Norfolk Norwich	
		Ellen do	Wife	Mar.		34		Middx Pancras	
		Ellen do	Dau.			8		do do	
		Eliza do	do			7		do do	
		Anne do	do			5		do do	
		Maria do	do			3		do do	
		Marian do	do			1		do do	
292	2 Meredian Cottages Moreton St.	John Allen	Head	Wid.	67		Annuitant	Dublin Town & City	
		Sophia do	Wife	Wid.		42		Blackmore Essex	
		Allen G. Allen	Dau.	U		25		Kennington Surry	
		Elizabeth do	do	U		21		do	
		Sophia do	do	U		17		do	
		Ellen Connor	Serv.	U		25	House Servant	Cork	
293	3 Meredian Cottages	William A Parker	Head	Mar.	50		Law Stationer	Middx St Pancras	
		Jane do	Wife	Mar.		40		Herts Barnet	
		William G. do	Son		15			Middx St Pancras	
		Jane A. do	Dau.			12	Scholar	do do	
Total of Houses	I 9 U B		Total of Persons...		4	15			

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[13]

[13] 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 his ideas from this book to later write her work of the same title.

Some works in the public domain by Ferdinand Pelzer are the following:

- *Introduction and Polacca from Caraffa (for two guitars).* 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)

- *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)
- *Variations sur un thème russe, Op. 2.*
  https://imslp.org/wiki/Variations_sur_un_th%C3%A8me_russe%2C_Op.2_(Pelzer%2C_Ferdinand)
- *150 Guitar Exercises.*
  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'

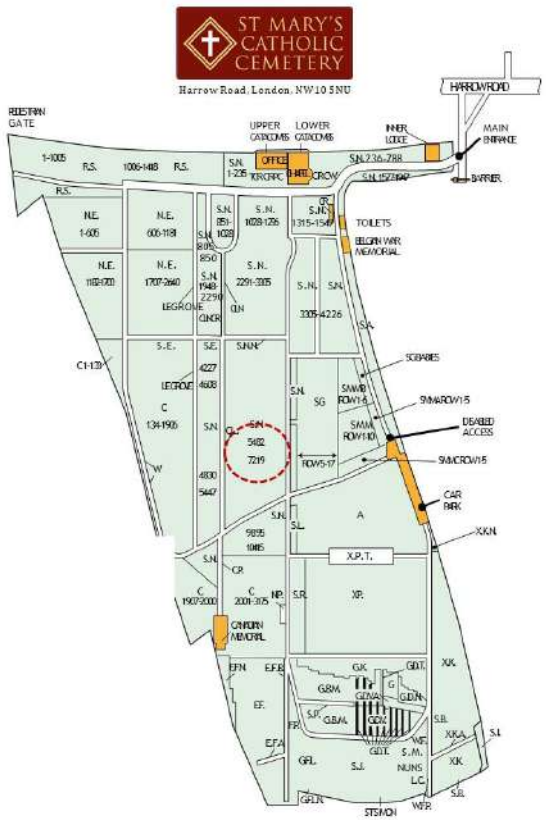
Maria Legrand died in London in 1863 and was buried on September 5 at Saint Mary's Catholic Cemetery, Kensal. Ferdinand Pelzer died in London in 1864 and was buried, along with his wife Maria Legrand, on July 15. Both share the same grave number (#6867).[14]

[14] 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.



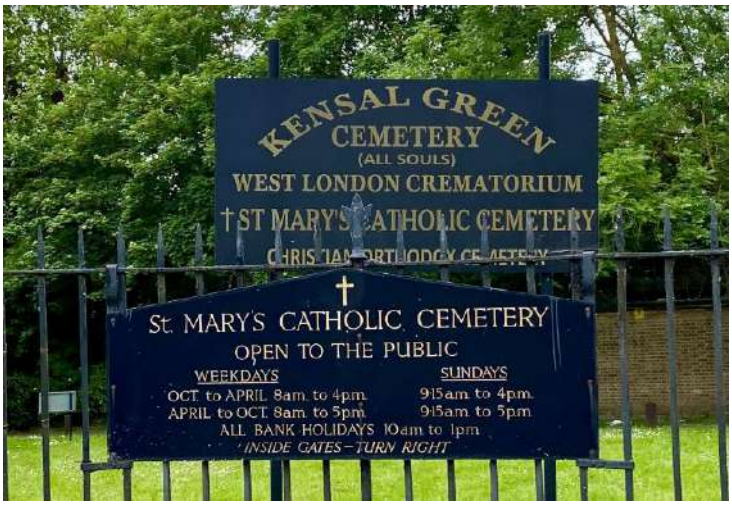
SURNAME of Deceased Person	NAME of Deceased Person	SUP. REGISTRAR'S DISTRICT	Vol.	Page
Peirson	Stephen	Kensington	1a	78
Pelham	Henry	E. Stoneham	2c	42
Pelham	Louisa	St Saviour	1d	16
Pell	Charlotte	W. Bromwich	6b	390
Pell	Charlotte	Marylebone	1a	317
Pell	James Edward	Boston	7a	228
Pell	Thomas	Huddersfield	9a	192
Pell	William	Epping	4a	59
Pellatt	Charles Francis	Basingstoke	2c	122
Pellatt	William	E. Ashford	2a	359
Peller	Caroline	Islington	1b	154
Pellett	Thomas George	Brighton	2b	150
Pelley	Harriet	Blandford	3a	161
Pelling	Ward	Brighton	2b	142
Pelling	Elizabeth	Hailsham	2b	49
Pelling	William	St. Luke	1b	462
Pellington	Mary Ann	Halifax	9a	326
Pells	Elizabeth	Barnore	4a	350
Pells	Mary Ann	Tipingham	4b	41
Pelly	Elizabeth	Clifton	6a	60
Pelmounter	Thomas	St. Austell	5c	89
Peloe	John	Liverpool	8b	169
Pelzer	Ferdinand	Pancras	1b	3
Pember	Henry	Leominster	6a	346
Pemberthy	George	Croydon	2a	102

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



Plan 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:









Pictures of Saint Mary's Catholic Cemetery





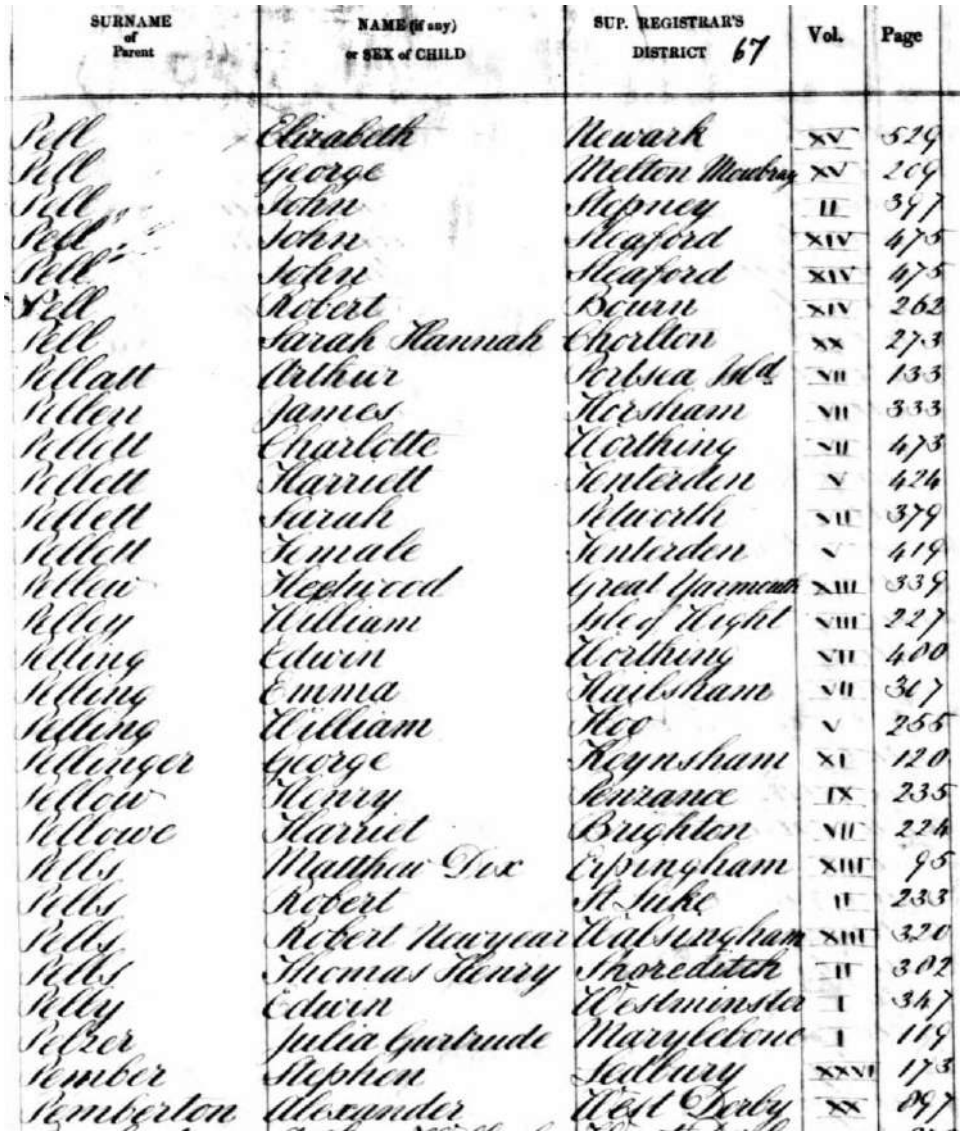
This is the area where Ferdinand Pelzer and Maria Legrand are buried (the grassy area in the lower right quadrant of the photograph).

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

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

Her first concert is documented in 1851, at the age of 12, at 45 Dover Street, in Piccadilly (London), together 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 Wilhelmina.

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 the convent of Notre Dame, where she taught guitar and the English language, before returning to London in 1864, after her father's death, where she began teaching guitar.



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	269
Pell	John	Hapney	II	347
Pell	John	Hapford	XIV	475
Pell	John	Hapford	XIV	475
Pell	Robert	Bourn	XIV	262
Pell	Sarah Hannah	Chorlton	XX	273
Pellatt	Arthur	Kirkdale Mid	VII	133
Pellen	James	Horsham	VII	333
Pellett	Charlotte	Worthing	VII	473
Pellett	Harriett	Tenterden	V	424
Pellett	Sarah	Alverth	VII	379
Pellett	Female	Tenterden	V	419
Pellew	Heathcoat	Great Yarmouth	XIII	339
Pelley	William	Isle of Wight	VIII	227
Pelling	Edwin	Worthing	VII	400
Pelling	Emma	Ruislham	VII	367
Pelling	William	Hoo	V	265
Pellinger	George	Reynsham	XI	120
Pellow	Henry	Penzance	IX	235
Pellowe	Harriet	Brighton	VII	224
Pells	Matthew Dox	Orpingham	XIII	95
Pells	Robert	St Luke	II	233
Pelly	Robert Hanyan	Rotherhithe	XIII	320
Pelly	Thomas Henry	Shoreditch	II	302
Pelly	Edwin	Westminster	I	347
Pelzer	Julia Gertrude	Marylebone	I	114
Pember	Stephen	Sudbury	XXVI	173
Pemberton	Alexander	West Derby	XX	047

Birth Registration of Julia Gertrude Pelzer
Source: Index to Civil Records of Birth, England and Wales, 1837-1915

She married James Noah King-Church (1835–1896) on 10 December 1867.

They had the following children[15] [16]:

- 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. 196

	District.	Vol.	Page
Peelis, Sarah Ellen.	Salford	8 d.	63
Peen, Mary Ann.	Hollingbourn	2 a.	999
—— Selina Kernhappuch.	Reigate	2 a.	298
Peene, Alfred.	Faversham	2 a.	1237
Peer, Lavinia.	Luton	3 b.	968
Peerless, Priscilla.	Eastbourne	2 b.	119
Peers, Elizabeth.	W. Derby	8 b.	838
—— Emma.	Gt. Boughton	8 a.	530
—— George.	Liverpool	8 b.	164
—— Joseph.	Wirral	8 a.	627
—— Mary.	Manchester	8 d.	227
—— Sarah.	Manchester	8 d.	271
—— Stephen.	Marylebone	1 a.	999
—— William.	Liverpool	8 b.	154
Peerse, Mary.	Holywell	11 b.	496
Peet, Alice.	Ormskirk	8 b.	971
—— Ann.	Wigan	8 c.	29
—— Clara.	Leicester	7 a.	424
—— Elizabeth.	Wigton	10 b.	764
—— Elizabeth.	Nottingham	7 b.	390
—— George William.	Oakham	7 a.	620
—— James Flinders.	Newark	7 b.	592
—— John.	Leicester	7 a.	454
—— Margaret.	Ormskirk	8 b.	954
—— Samuel.	St. Ives	3 b.	601
—— Samuel.	Westminster	1 a.	608
—— Sarah.	Wigton	10 b.	763
—— William.	Newark	7 b.	550
Peets, Charles.	Marylebone	1 a.	927
Peety, Henry Louis.	Scaleostes	9 d.	251
Peever, Sarah.	Nantwich	8 a.	490
Pegg, Caroline.	Aylsham	4 b.	219
—— Frances.	Chaselle	6 b.	435
—— George.	Walsall	6 b.	862
—— Hannah.	Burton	6 b.	830
—— Isabella.	Pocklington	9 d.	177
—— James.	Nottingham	7 b.	346
—— Jane.	St. Neot's	3 b.	681
—— John.	Stoke T.	6 b.	276
—— Joseph.	Lambeth	1 d.	600
—— William Henry.	Leicester	7 a.	512
Pegg, Agnes Sarah.	Lexden	4 a.	569
—— Betsy.	N. Witchford	5 b.	1353
Pegler, Alfred Cornock.	Camberwell	1 d.	974
—— Ann.	Chippenham	5 a.	113
—— Arthur Leonard.	Warwick	6 d.	777
—— Christian Mary.	Clifton	6 a.	257
—— Susan.	W. Bromwich	6 b.	970
Pegram, Susan.	Poplar	1 c.	1166
Peirce, Charles Henry.	I. Wight	2 b.	1004
—— Eliza.	Shoreditch	1 c.	418
—— Fanny.	Bridge	2 a.	1135
—— Henry William.	Lewes	2 b.	338
—— John.	Tunbridge	2 a.	834
—— John.	Lewisham	1 d.	1235
—— Joseph.	Camberwell	1 d.	874
—— Lorenzo.	Stockbridge	2 c.	155
—— Mary.	Sheffield	9 c.	400
—— Mary Ann.	Thanet	2 a.	1073
—— Mary Ann.	Brighton	2 b.	468
—— Sarah.	Southampton	2 c.	38
—— Sarah Anne.	Horsham	2 b.	531
—— William Charles.	Pancras	1 b.	91
Peirson, Rowland.	Strand	1 b.	853
Peisley, Mary Ann.	Greenwich	1 d.	1067
Pelham, Mary.	Worthing	2 b.	571
Pell, Aaron.	Spilsby	7 a.	1158
—— Catherine.	Stamford	7 a.	677
—— Mary.	Kidderminster	6 c.	354
—— Mary Ann.	Forshoe	4 b.	401
—— Philip.	Bradford, Yk.	9 b.	45
—— Richard.	Brackley	3 b.	10
—— Sophia.	Greenwich	1 d.	1138
—— Thomas.	St. Neot's	3 b.	689
Pellatt, William.	Tenterden	2 a.	1029
Pellen, Eliza.	Tendring	4 a.	485
Pellett, Emily.	Andover	2 c.	407
Pellevmounter, John Thomas.	St. Austell	5 c.	219
Pelling, Ellen.	Pancras	1 b.	297
—— Fanny.	Chelfield	2 b.	249
Pellitt, Richard.	Bradford, Yk.	9 b.	249
—— Thomas John.	Scaleostes	9 d.	267
Pellow, Stephen.	Penzance	5 c.	421
Pellvmounter, John Thomas.	St. Austell	5 c.	219
Pelter, Isaac.	Cockermouth	10 b.	852
Pelty, Martha.	Amesbury	5 a.	571
Pelzer, Giulia Gertrude.	Pancras	1 b.	343
Pember, Charles.	Bath	5 c.	1077
—— Elizabeth.	Scaleostes	9 d.	302
—— Emma.	Bethnal Green	1 c.	711

	District.	Vol.	Page
Pendlebury, Abigail.	Bolton	8 c.	386
—— Abigail Emma.	Bolton	8 c.	385
—— Elizabeth.	Warrington	8 c.	181
—— Elizabeth.	Hunsworth	9 c.	134
—— James.	Bolton	8 c.	386
—— James.	Bury	8 c.	605
—— Jane.	Macclesfield	8 a.	183
—— John.	Lambeth	1 d.	607
—— John.	Oldham	8 d.	1053
—— Peter.	Manchester	8 d.	259
—— William.	Bolton	8 c.	385
Pendleton, Elizabeth.	Holywell	11 b.	509
—— Elizabeth.	Tadcaster	9 c.	975
—— Elizabeth.	Stockport	8 a.	39
—— George.	Ecclesall B.	9 c.	342
—— James.	Ormskirk	8 b.	973
—— Jane.	Ormskirk	8 b.	999
—— John.	Derby	7 b.	730
Pendred, Lucia.	Kensington	1 a.	286
Pendrill, Fanny.	St. Geo. H. Sq.	1 a.	561
Pendry, John.	Abergavenny	11 a.	112
—— William.	Shipston	6 d.	883
Penfold, Almeria.	Lewisham	1 d.	1189
—— Caroline.	Brighton	2 b.	357
—— Charles.	Fareham	2 a.	107
—— Charles.	Dorking	2 a.	238
—— Eliza.	Reading	2 c.	781
—— Eliza.	Croydon	2 a.	333
—— Ellen.	Westbourne	2 b.	733
—— Emma Isabella.	Guildford	2 a.	88
—— Harriet.	Thakeham	2 b.	581
—— Henry.	Cranbrook	2 a.	1014
—— Jesse.	Brighton	2 b.	393
—— Mary Ann.	Cranbrook	2 a.	1027
—— Orpha.	W. London	1 c.	106
—— Saxby George.	Mile End	1 c.	111
—— Thomas.	Cranbrook	2 a.	1030
Penford, George.	Holborn	1 b.	904
—— Richard.	Wandsworth	1 d.	769
Penfound, Frederick Charles.	Portsea	2 b.	769
—— Mary Perkin.	Stoke D.	6 b.	657
—— Thomas.	Stratton	5 c.	13
Pengelly, Catharine.	Penzance	5 c.	490
—— Margaret.	Plymouth	6 b.	561
—— Mary Jane.	Truro	5 c.	236
—— Saville Wise.	Bethnal Green	1 c.	608
—— Thomas.	Exeter	5 b.	207
—— Thomas Golsworthy.	Stepney	1 c.	976
—— William.	Okehampton	6 b.	735
Pengilly, William John.	Islington	1 b.	477
Penglase, Mary Ann.	Penzance	5 c.	469
Penglaze, Mary Ann.	Penzance	5 c.	471
Penhaligan, Richard.	St. Austell	5 c.	214
Penhall, John Francis M.	Swansea	11 a.	861
Peniston, Joseph.	Leeds	9 b.	589
Penistone, Sarah.	Sheffield	9 c.	383
—— William.	Sheffield	9 c.	437
Penley, Walter Belville.	St. Giles	1 b.	770
Penlington, Jane.	Stoke T.	6 b.	359
—— John.	Nantwich	8 a.	437
Penman, John Benjamin.	Manchester	8 d.	559
—— Robert.	Newcastle T.	10 b.	453
Penn, Charles Ebenezer.	Islington	1 b.	539
—— Edmund.	Eton	2 a.	886
—— Esther.	Coventry	6 d.	569
—— Rebecca.	Charlton	8 c.	742
—— Thomas.	Warwick	6 d.	710
Penna, Mary Jane.	Truro	5 c.	246
Pennell, Adelaide Elizabeth.	Walsall	6 b.	860
—— Blanche Ida.	Kensington	1 a.	6
—— Charles.	Shoreditch	1 c.	385
—— Emma.	Norwich	4 b.	347
—— George Frederick.	Birmingham	6 d.	24
—— Hannah.	Nantwich	8 a.	447
—— Jemima.	Stamford	4 a.	1306
—— John.	Bethnal Green	1 c.	515
Pennells, Charles.	Ticehurst	2 b.	163
—— Jemima Ann.	Ticehurst	2 b.	192
Penney, Elizabeth.	Greenwich	1 d.	1099
—— Elizabeth Ann.	Mile End	1 c.	1053
—— George William.	Portsea	2 b.	837
—— Joseph.	Lewisham	1 d.	1231
—— Mary Ann.	Caistor	7 a.	1309
—— Robert.	Sturminster	5 a.	535
—— Sophia.	W. Ham	4 a.	46
—— William.	Thanet	2 a.	1392
Pennial, Eliza Jane.	Bedford	3 b.	723
Pennick, Henry.	Tendring	4 a.	446
—— Susannah.	Maldon	4 a.	471
Pennifer, John.	Huntingdon	3 b.	562

	District.	Vol.	Page
Penny, William.	Tisbury	5 a.	467
—— William.	[illegible]ossey	5 a.	354
—— William.	St. Alban's	3 a.	540
Pennycook, Alexander Leckie.	Fylde	8 c.	905
Pennyfeather, Charles.	W. Ham	4 a.	77
Penprase, James.	Redruth	5 c.	374
—— Prudence Cardell.	Redruth	5 c.	369
—— William.	Truro	5 c.	251
Penruth, Sarah.	Preston	8 c.	786
Penrose, Frederick.	Tewkesbury	6 a.	913
—— Harriet.	York	9 d.	73
—— Margaret.	York	9 d.	91
—— Mary Ann.	St. Austell	5 c.	207
—— Mary Jane.	Plymouth	5 b.	503
Penry, Sarah Ann.	Hay	11 b.	247
Pensill, Elizabeth.	Prescott	8 b.	886
Penson, Emily Mary.	King's N.	6 c.	699
Penson, Charles.	Hereford	6 a.	1024
—— Stephen.	Skirlaugh	9 d.	502
Pentecost, Albert.	St. Geo. H. Sq.	1 a.	490
—— Ruth.	Brighton	2 b.	427
—— William.	Brighton	2 b.	463
Pentelow, Mary.	Thrapston	3 b.	410
Penten, Charlotte Shepherd.	Hackney	1 b.	681
—— Mary.	Nantwich	8 a.	457
Pentney, Mary Ann.	Tendring	4 a.	436
Pentycost, Rhoda.	Brighton	2 b.	377
—— Samuel.	Falmouth	5 c.	276
Pentland, John Stephen.	Eltham	2 a.	1579
Pentney, Frederick.	Docking	4 b.	841
—— James Jary.	Thanet	2 a.	1382
—— Richard.	Docking	4 b.	879
Penvose, Mary Ann.	St. Austell	5 c.	207
Penwarden, Harriet.	Alverstoke	2 b.	921
Penwarne, Thomas.	E. Stonehouse	5 b.	583
Peoves, Margaret.	Nantwich	8 a.	500
Pepler, Ann.	W. London	1 c.	75
—— Eliza.	Melksham	5 a.	237
Peplow, Henry James.	Camberwell	1 d.	880
Peplow, Caroline.	Newington	1 d.	251
—— John George.	Bridgnorth	6 a.	1208
—— Sarah.	Wolverhampton	6 b.	716
Pepper, Charles Jordie.	St. Geo. H. Sq.	1 a.	479
—— Charlotte.	Battle	2 b.	83
—— Edwin James.	Kensington	1 a.	84
—— Elizabeth.	Manchester	8 d.	443
—— Emily Ellen.	Faversham	2 a.	1261
—— Flavius.	Hollingbourn	2 a.	975
—— George.	Burton	6 b.	533
—— Henry.	Cheadle	6 b.	427
—— James.	Royston	3 a.	409
—— John.	York	9 d.	52
—— John.	Liverpool	8 b.	334
—— John.	Wakefield	9 c.	63
—— Matilda.	Islington	1 b.	308
—— Matilda.	Scaleostes	9 d.	286
—— Priscilla.	Mansfield	7 b.	131
—— Robert.	Mansfield	7 b.	169
—— Sarah.	Melton M.	7 a.	563
—— Thomas.	Melton M.	7 a.	575
—— William Henry.	W. Ashford	2 a.	1080
—— William Walpole.	Wangford	4 a.	1589
Peppercorn, John Hutchinson F.	Scaleostes	9 d.	253
Pepperrine, Sarah Ann.	Lincoln	7 a.	1084
Peppiatt, Charles.	Kensington	1 a.	287
—— Sarah Ann.	Woburn	3 b.	822
Pepsett, Eliza.	Tenterden	2 a.	1040
—— Jacob.	St. Neot's	3 b.	668
Percival, Hamilton.	Kensington	1 a.	175
Percipull, William.	Croydon	2 a.	308
Percival, Emma.	Walsall	6 b.	839
—— Enoch.	Dudley	6 a.	47
—— Hamilton.	Kensington	1 a.	175
—— Harry.	Ticehurst	2 b.	189
—— Henry.	Manchester	8 d.	419
—— Henry.	Oakham	7 a.	617
—— John.	Windlow	3 a.	837
—— Joseph.	Wigton	10 b.	769
—— Martha.	Dudley	6 c.	206
—— Mary.	Newcastle T.	10 b.	220
—— Mary Ann.	Dudley	6 c.	203
—— Peter.	Nantwich	8 a.	483
—— Richard.	Brampton	10 b.	657
—— Thomas.	Peterbro'	3 b.	406
—— William.	Sheffield	9 c.	553
—— William Billingsley.	Pancras	1 b.	101
Percy, Charlotte.	St. James	1 a.	891
—— Harriet Eliza.	Hartismere	4 a.	1163
—— Henry.	Bridlington	9 d.	578
—— Henry Robert.	Aylsham	4 b.	220

Giulia Pelzer's Marriage Registration
Source: Index to Civil Marriage Records, England and Wales, 1837-1915

[15] This information can be found at:
https://www.myheritage.es/research/collection-40001/arbol-familiar-familysearch?itemId=1704634341&action=showRecord&recordTitle=Giulia+King-Church+%28nacida+Pelzer%29

[16] In Coldwell, Robert (2019) it is indicated that Giulia Pelzer had nine children, which is true, but I have only found records of these five children, since four of them died before the age of two (in infancy) and are buried next to their parents in Highgate Cemetery, as can be seen on the grave they share.

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 that Henry J. King-Church, John Eyre King-Church, or Ernest E. King-Church had any children.
- 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 is no record of any descendants of Philip Henry Keigwin or 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 is no record of any descendants of Philip Alan Oliver or 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 has had children.

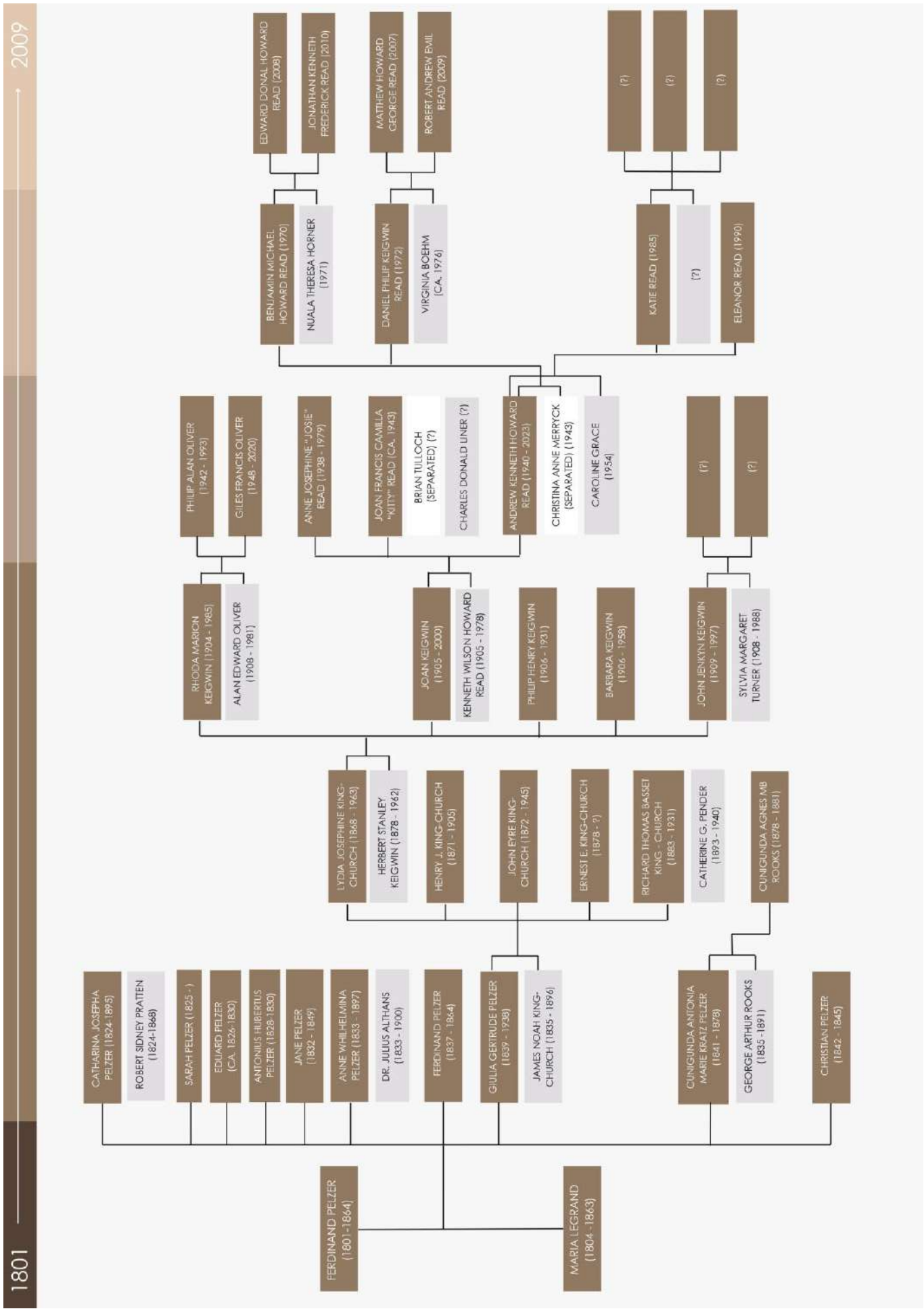
  Andrew Kenneth Howard Read married Christina Anne Merrick (1943) in 1966 and they had two sons: Benjamin Michael Howard Read[17] (1970) and Daniel Philip Keigwin Read (1972). He later married Caroline Grace (1954) with whom he had two daughters: Katie Read (1985) [who has three children] and Eleanor 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.

While a mother and teacher, she took mandolin lessons from the great Italian concert performer and composer Ferdinando de Christofaro (1846-1890), considered the best mandolinist in Europe at the time, who also played the piano. In 1887 she got a teaching position at the prestigious Guildhall School of Music in London, as well as 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 at Highgate East Cemetery, in Highgate, London Borough of Camden, next to her husband, four infant children and son Henry James (who was later transferred to Austria, as his grave reads).

[17] 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 day.


1801
2009
FERDINAND PELZER (1801-1864)
MARIA LEGRAND (1804 - 1863)
CATHARINA JOSEPHA PELZER (1824-1895)
ROBERT SIDNEY PRATTEN (1824-1868)
SARAH PELZER (1825 -)
EDUARD PELZER (CA. 1826-1830)
ANTONIUS HUBERTUS PELZER (1828-1830)
JANE PELZER (1832 - 1849)
ANNE WHILHELMINA PELZER (1833 - 1897)
DR. JULIUS ALTHANS (1833 - 1900)
FERDINAND PELZER (1837 - 1864)
GIULIA GERTRUDE PELZER (1839 - 1938)
JAMES NOAH KING-CHURCH (1835 - 1896)
CUNIGUNDA ANTONIA MARIE KRATZ PELZER (1841 - 1878)
GEORGE ARTHUR ROOKS (1835 - 1891)
CHRISTIAN PELZER (1842 - 1845)
LYDIA JOSEPHINE KING-CHURCH (1868 - 1963)
HERBERT STANLEY KEIGWIN (1878 - 1962)
HENRY J. KING-CHURCH (1871 - 1905)
JOHN EYRE KING-CHURCH (1872 - 1945)
ERNEST E. KING-CHURCH (1878 - ?)
RICHARD THOMAS BASSET KING - CHURCH (1883 - 1931)
CATHERINE G. PENDER (1893 - 1940)
CUNIGUNDA AGNES MB ROOKS (1878 - 1881)
RHODA MARION KEIGWIN (1904 - 1985)
ALAN EDWARD OLIVER (1908 - 1981)
JOAN KEIGWIN (1905 - 2000)
KENNETH WILSON HOWARD READ (1905 - 1978)
PHILIP HENRY KEIGWIN (1906 - 1931)
BARBARA KEIGWIN (1906 - 1958)
JOHN JENKYN KEIGWIN (1909 - 1997)
SYLVIA MARGARET TURNER (1908 - 1988)
PHILIP ALAN OLIVER (1942 - 1993)
GILES FRANCIS OLIVER (1948 - 2020)
ANNE JOSEPHINE "JOSIE" READ (1938 - 1979)
JOAN FRANCIS CAMILLA "KITTY" READ (CA. 1943)
BRIAN TULLOCH (SEPARATED) (?)
CHARLES DONALD UNER (?)
ANDREW KENNETH HOWARD READ (1940 - 2023)
CHRISTINA ANNE MERRYCK (SEPARATED) (1943)
CAROLINE GRACE (1954)
(?)
(?)
BENJAMIN MICHAEL HOWARD READ (1970)
NUALA THERESA HORNER (1971)
DANIEL PHILIP KEIGWIN READ (1972)
VIRGINIA BOEHM (CA. 1976)
KATIE READ (1985)
(?)
ELEANOR READ (1990)
EDWARD DONAL HOWARD READ (2008)
JONATHAN KENNETH FREDERICK READ (2010)
MATTHEW HOWARD GEORGE READ (2007)
ROBERT ANDREW EMIL READ (2009)
(?)
(?)
(?)



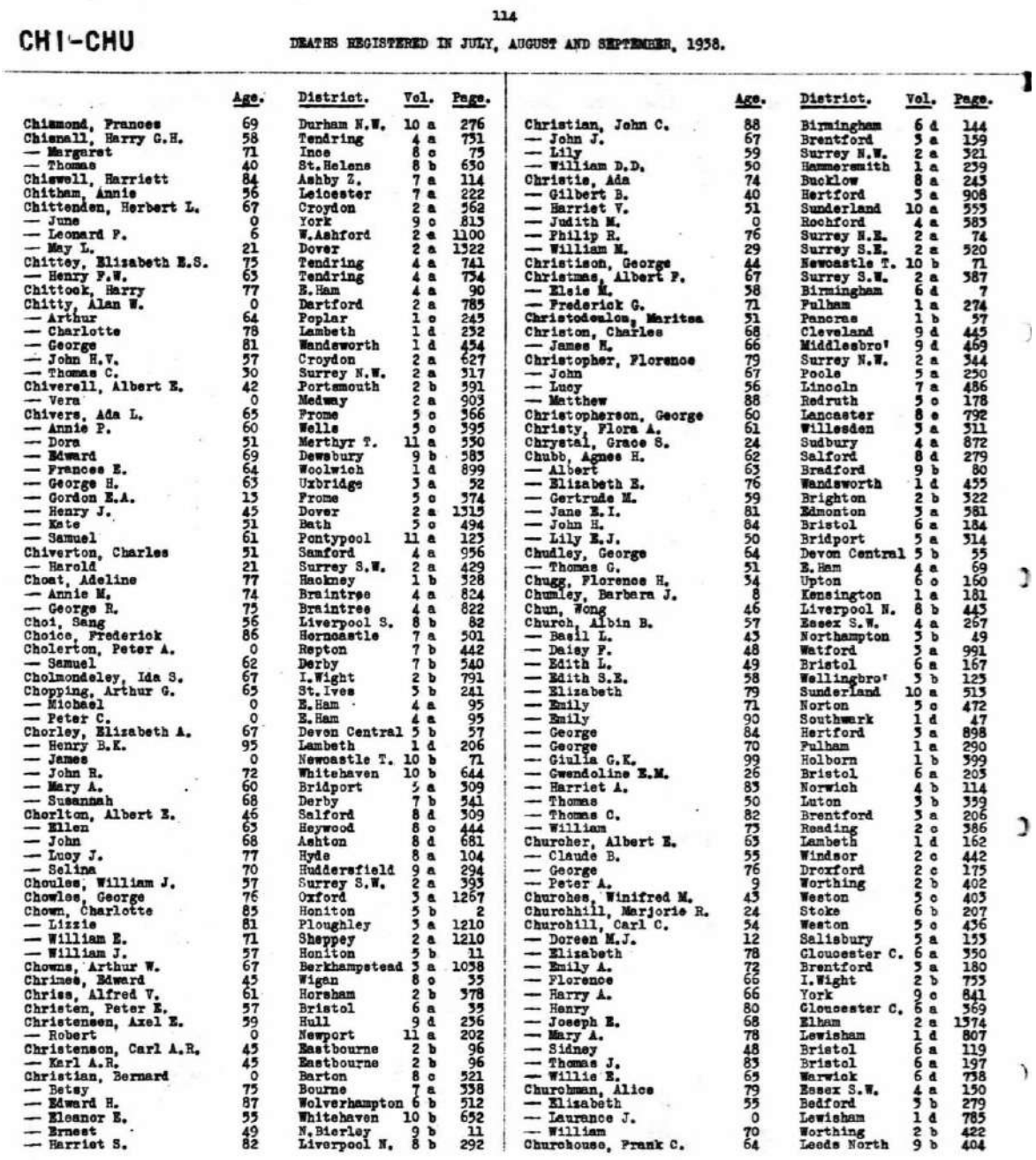
1896.

CHURCH Jabez of 35 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 28545 12s. 1d.

CHURCH James of Langholm Dumfriesshire merchant died 1 January 1896 Confirmation of Adam Church and Henry Saunders 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.

James Noah King-Church Death Registration
Source: National Probate Calendar, England and Wales, 1858-1995



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CHI-CHU

DEATHS REGISTERED IN JULY, AUGUST AND SEPTEMBER, 1938.

	Age.	District.	Vol.	Page.
Chismond, Frances	69	Durham N.W.	10 a	276
Chisnall, Harry G.H.	58	Tendring	4 a	751
— Margaret	71	Ince	8 c	75
— Thomas	40	St.Helens	8 b	630
Chiswell, Harriett	84	Ashby Z.	7 a	114
Chitham, Annie	56	Leicester	7 a	222
Chittenden, Herbert L.	67	Croydon	2 a	562
— June	0	York	9 c	813
— Leonard P.	6	W.Ashford	2 a	1100
— May L.	21	Dover	2 a	1322
Chittey, Elizabeth E.S.	75	Tendring	4 a	741
— Henry F.W.	63	Tendring	4 a	754
Chittock, Harry	77	E.Ham	4 a	90
Chitty, Alan W.	0	Dartford	2 a	785
— Arthur	64	Poplar	1 c	243
— Charlotte	78	Lambeth	1 d	232
— George	81	Wandsworth	1 d	454
— John H.V.	57	Croydon	2 a	627
— Thomas C.	30	Surrey N.W.	2 a	317
Chiverell, Albert E.	42	Portsmouth	2 b	591
— Vera	0	Medway	2 a	903
Chivers, Ada L.	65	Frome	5 c	366
— Annie P.	60	Wells	5 c	395
— Dora	51	Merthyr T.	11 a	350
— Edward	69	Dewsbury	9 b	585
— Frances E.	64	Woolwich	1 d	899
— George H.	63	Uxbridge	3 a	52
— Gordon E.A.	13	Frome	5 c	374
— Henry J.	45	Dover	2 a	1315
— Kate	51	Bath	5 c	494
— Samuel	61	Pontypool	11 a	123
Chiverton, Charles	51	Samford	4 a	956
— Harold	21	Surrey S.W.	2 a	429
Choat, Adeline	77	Hackney	1 b	328
— Annie M.	74	Braintree	4 a	824
— George R.	75	Braintree	4 a	822
Choi, Sang	56	Liverpool S.	8 b	82
Choice, Frederick	86	Hornoastle	7 a	501
Cholerton, Peter A.	0	Repton	7 b	442
— Samuel	62	Derby	7 b	540
Cholmondeley, Ida S.	67	I.Wight	2 b	791
Chopping, Arthur G.	65	St.Ives	5 b	241
— Michael	0	E.Ham	4 a	95
— Peter C.	0	E.Ham	4 a	95
Chorley, Elizabeth A.	67	Devon Central	5 b	57
— Henry B.K.	95	Lambeth	1 d	206
— James	0	Newcastle T.	10 b	71
— John R.	72	Whitehaven	10 b	644
— Mary A.	60	Bridport	5 a	309
— Susannah	68	Derby	7 b	541
Chorlton, Albert E.	46	Salford	8 d	309
— Ellen	63	Heywood	8 c	444
— John	68	Ashton	8 d	681
— Lucy J.	77	Hyde	8 a	104
— Selina	70	Huddersfield	9 a	294
Choules, William J.	57	Surrey S.W.	2 a	393
Chowles, George	76	Oxford	3 a	1267
Chown, Charlotte	85	Honiton	5 b	2
— Lizzie	81	Ploughley	3 a	1210
— William E.	71	Sheppey	2 a	1210
— William J.	57	Honiton	5 b	11
Chowns, Arthur W.	67	Berkhampstead	3 a	1038
Chrimes, Edward	45	Wigan	8 c	55
Chriss, Alfred V.	61	Horsham	2 b	378
Christen, Peter E.	57	Bristol	6 a	33
Christensen, Axel E.	59	Hull	9 d	236
— Robert	0	Newport	11 a	202
Christenson, Carl A.R.	45	Eastbourne	2 b	96
— Karl A.R.	45	Eastbourne	2 b	96
Christian, Bernard	0	Barton	8 c	521
— Betsy	75	Bourne	7 a	338
— Edward H.	87	Wolverhampton	6 b	512
— Eleanor E.	55	Whitehaven	10 b	652
— Ernest	49	N.Bierley	9 b	11
— Harriet S.	82	Liverpool N.	8 b	292
Christian, John C.	88	Birmingham	6 d	144
— John J.	67	Brentford	3 a	159
— Lily	59	Surrey N.W.	2 a	321
— William D.D.	50	Hammersmith	1 a	239
Christie, Ada	74	Bucklow	8 a	243
— Gilbert B.	40	Hertford	3 a	908
— Harriet V.	51	Sunderland	10 a	555
— Judith M.	0	Hochford	4 a	583
— Philip R.	76	Surrey N.E.	2 a	74
— William M.	29	Surrey S.E.	2 a	520
Christison, George	44	Newcastle T.	10 b	71
Christmas, Albert F.	67	Surrey S.W.	2 a	587
— Elsie M.	38	Birmingham	6 d	7
— Frederick G.	71	Fulham	1 a	274
Christodoulou, Maritsa	51	Pancras	1 b	57
Christon, Charles	68	Cleveland	9 d	445
— James N.	66	Middlesbro'	9 d	469
Christopher, Florence	79	Surrey N.W.	2 a	544
— John	67	Poole	5 a	250
— Lucy	56	Lincoln	7 a	486
— Matthew	88	Redruth	5 c	178
Christopherson, George	60	Lancaster	8 e	792
Christy, Flora A.	61	Willesden	3 a	311
Chrystal, Grace S.	24	Sudbury	4 a	872
Chubb, Agnes H.	62	Salford	8 d	279
— Albert	63	Bradford	9 b	80
— Elizabeth E.	76	Wandsworth	1 d	455
— Gertrude M.	59	Brighton	2 b	522
— Jane E.I.	81	Edmonton	3 a	581
— John H.	84	Bristol	6 a	184
— Lily E.J.	50	Bridport	5 a	314
Chudley, George	64	Devon Central	5 b	55
— Thomas G.	51	E.Ham	4 a	69
Chugg, Florence H.	54	Upton	6 c	160
Chumley, Barbara J.	8	Kensington	1 a	181
Chun, Wong	46	Liverpool N.	8 b	445
Church, Albin B.	57	Essex S.W.	4 a	267
— Basil L.	43	Northampton	3 b	49
— Daisy F.	48	Watford	3 a	991
— Edith L.	49	Bristol	6 a	167
— Edith S.E.	58	Wellingbro'	3 b	125
— Elizabeth	79	Sunderland	10 a	513
— Emily	71	Norton	5 c	472
— Emily	90	Southwark	1 d	47
— George	84	Hertford	3 a	898
— George	70	Fulham	1 a	290
— Giulia G.K.	99	Holborn	1 b	399
— Gwendoline E.M.	26	Bristol	6 a	205
— Harriet A.	83	Norwich	4 b	114
— Thomas	50	Luton	3 b	359
— Thomas C.	82	Brentford	3 a	206
— William	73	Reading	2 c	386
Churcher, Albert E.	63	Lambeth	1 d	162
— Claude B.	55	Windsor	2 c	442
— George	76	Droxford	2 c	175
— Peter A.	9	Worthing	2 b	402
Churches, Winifred M.	43	Weston	5 c	403
Churchhill, Marjorie R.	24	Stoke	6 b	207
Churchill, Carl C.	54	Weston	5 c	436
— Doreen M.J.	12	Salisbury	5 a	155
— Elizabeth	78	Gloucester C.	6 a	350
— Emily A.	72	Brentford	3 a	180
— Florence	66	I.Wight	2 b	755
— Harry A.	66	York	9 c	841
— Henry	80	Gloucester C.	6 a	369
— Joseph E.	68	Elham	2 a	1574
— Mary A.	78	Lewisham	1 d	807
— Sidney	48	Bristol	6 a	119
— Thomas J.	83	Bristol	6 a	197
— Willie E.	63	Warwick	6 d	738
Churchman, Alice	79	Essex S.W.	4 a	150
— Elizabeth	55	Bedford	3 b	279
— Laurance J.	0	Lewisham	1 d	785
— William	70	Worthing	2 b	422
Churchouse, Frank C.	64	Leeds North	9 b	404

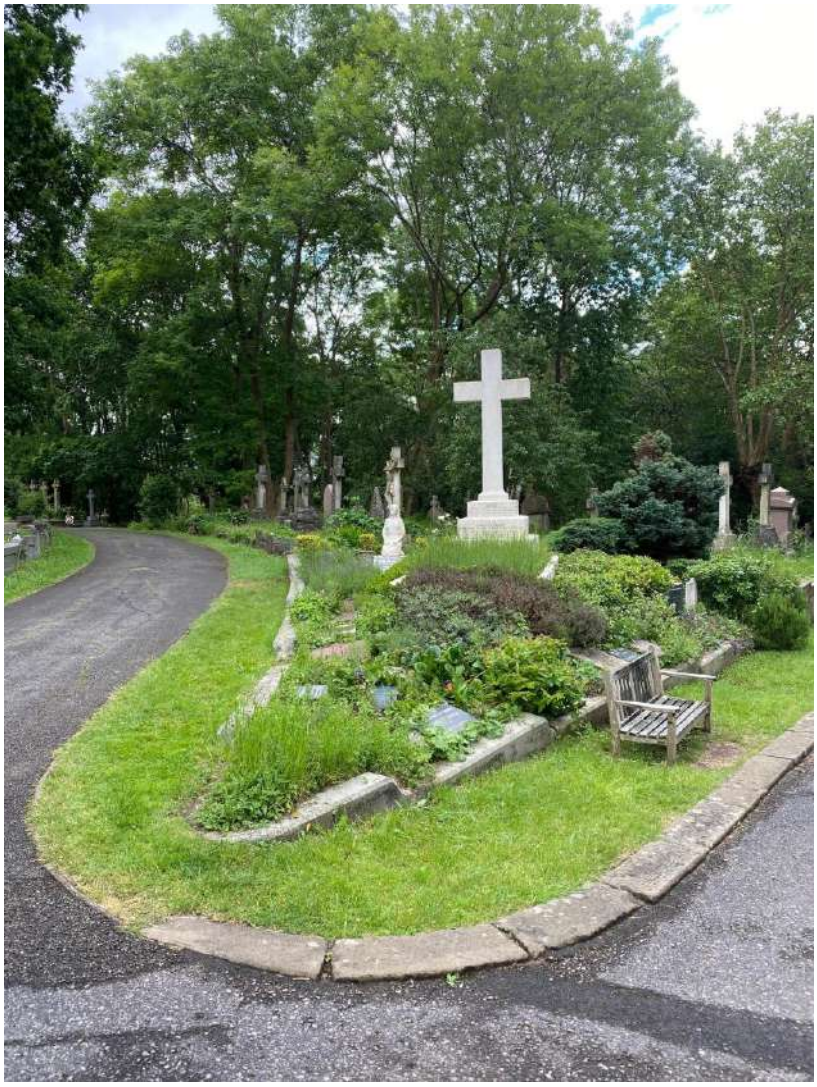
Death Registration of Giulia Pelzer (listed as Church Giulia G. K)
Source: Civil Registry of Deaths, England and Wales, 1916-2007



Highgate East Cemetery and Giulia Pelzer's Grave Location

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







Photographs of Highgate East Cemetery

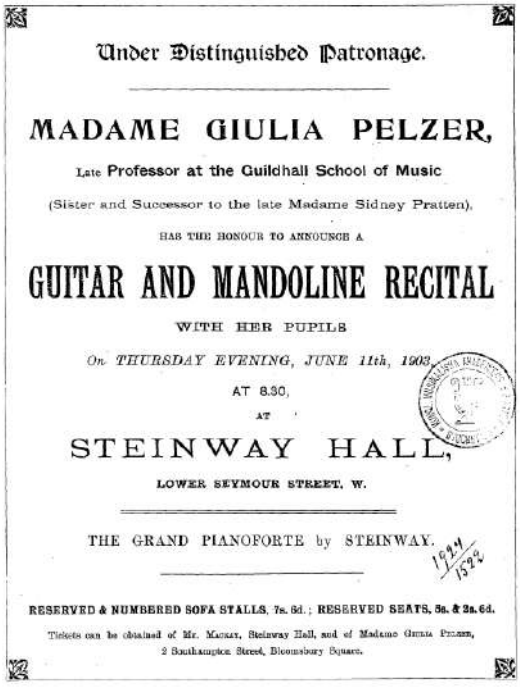




Grave of Giulia Pelzer and James Noah King-Church
On the lower tombstone it says: And four infant children, also Henry James, who died on 9 September 1905 (buried in Austria)



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 Pratten),

HAS THE HONOUR TO ANNOUNCE A

GUITAR AND MANDOLINE RECITAL

WITH HER PUPILS

On THURSDAY EVENING, JUNE 11th, 1903,

AT 8.30,

AT
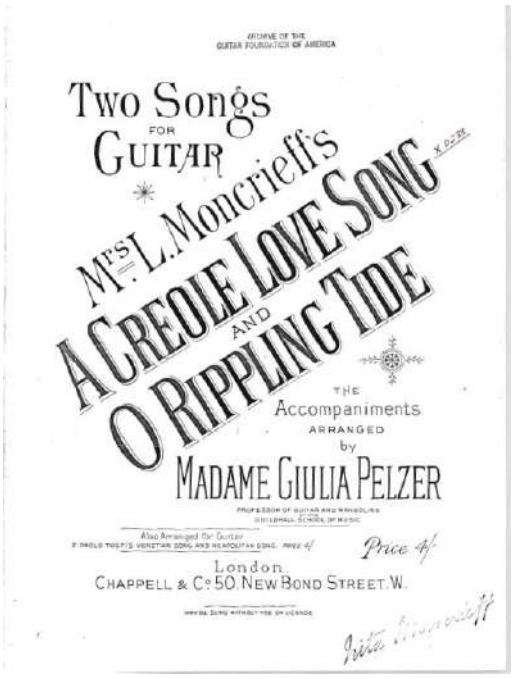
STEINWAY HALL,

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. Mackay, Steinway Hall, and of Madame Giulia Pelzer, 2 Southampton Street, Bloomsbury Square.



Two Songs
FOR
GUITAR

Mrs. L. Moncrieff's

A CREOLE LOVE SONG
AND
O RIPPLING TIDE

THE
Accompaniments
ARRANGED
by
MADAME GIULIA PELZER

Price 4/

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

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, 1895, 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: Exhibit Sawyer [*Regent Street, W.*

Under Royal Patronage.

THE LATE

Mme. Sidney Pratten's

DESCRIPTIVE CATALOGUE

OF

MUSIC FOR THE GUITAR

VOCAL AND INSTRUMENTAL.

Written and published for the use of her Pupils.

PRICE 1s.

AND NOW PUBLISHED 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 guitariste. 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 posse vivire" (Pratten), to their own guitar and mandoline accompaniment. Col. Temple gave two guitar solos, i., 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.*

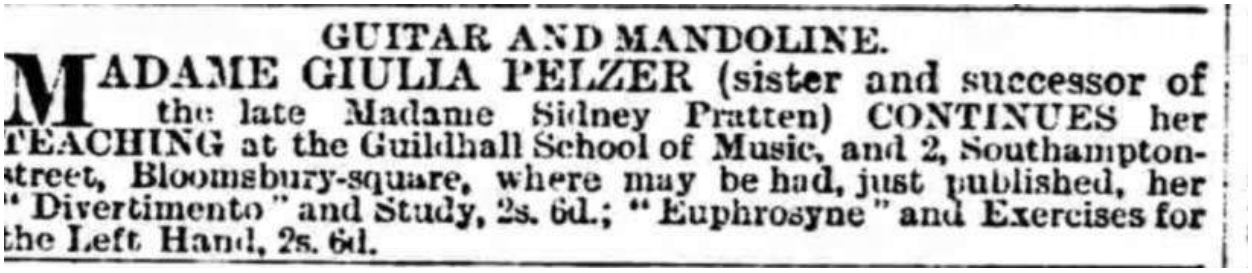
Madame Giulia Pelzer, sister of the late Madame Sidney Pratten, and her pupils were responsible for a most enjoyable guitar and mandoline recital at the Steinway Hall on the 11th inst. Both the solo and ensemble playing were very finished and pleasing, the mandoline solos by Miss Brandon who gave two 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.

Advertisement for a concert by Madame Giulia Pelzer (1901)

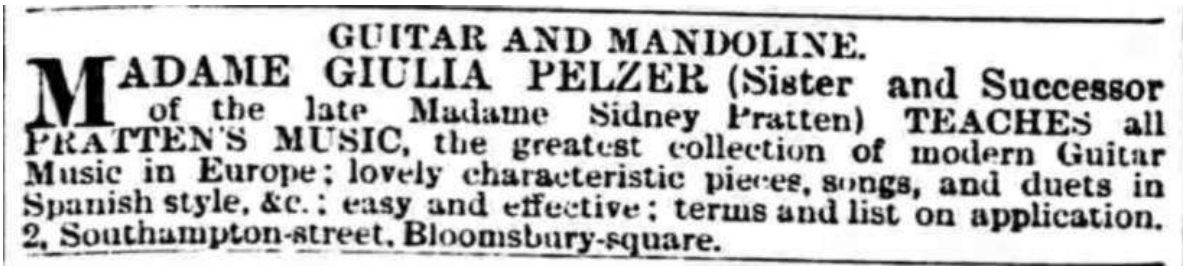
Below, we present several 'clippings' from the newspaper 'The Morning Post' that contain various advertisements by Giulia Pelzer:


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.

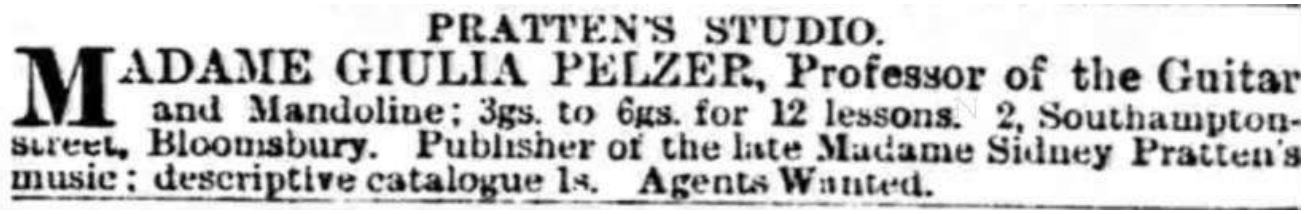
The Morning Post, October 25, 1893


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.

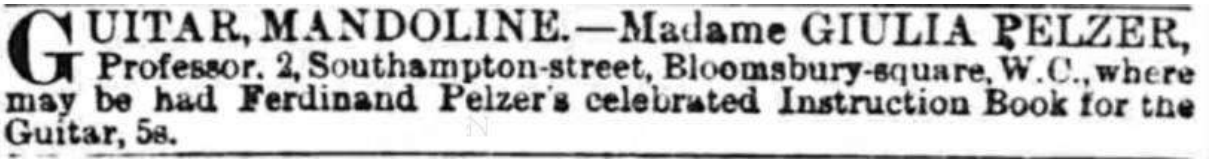
The Morning Post, March 26, 1896


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.

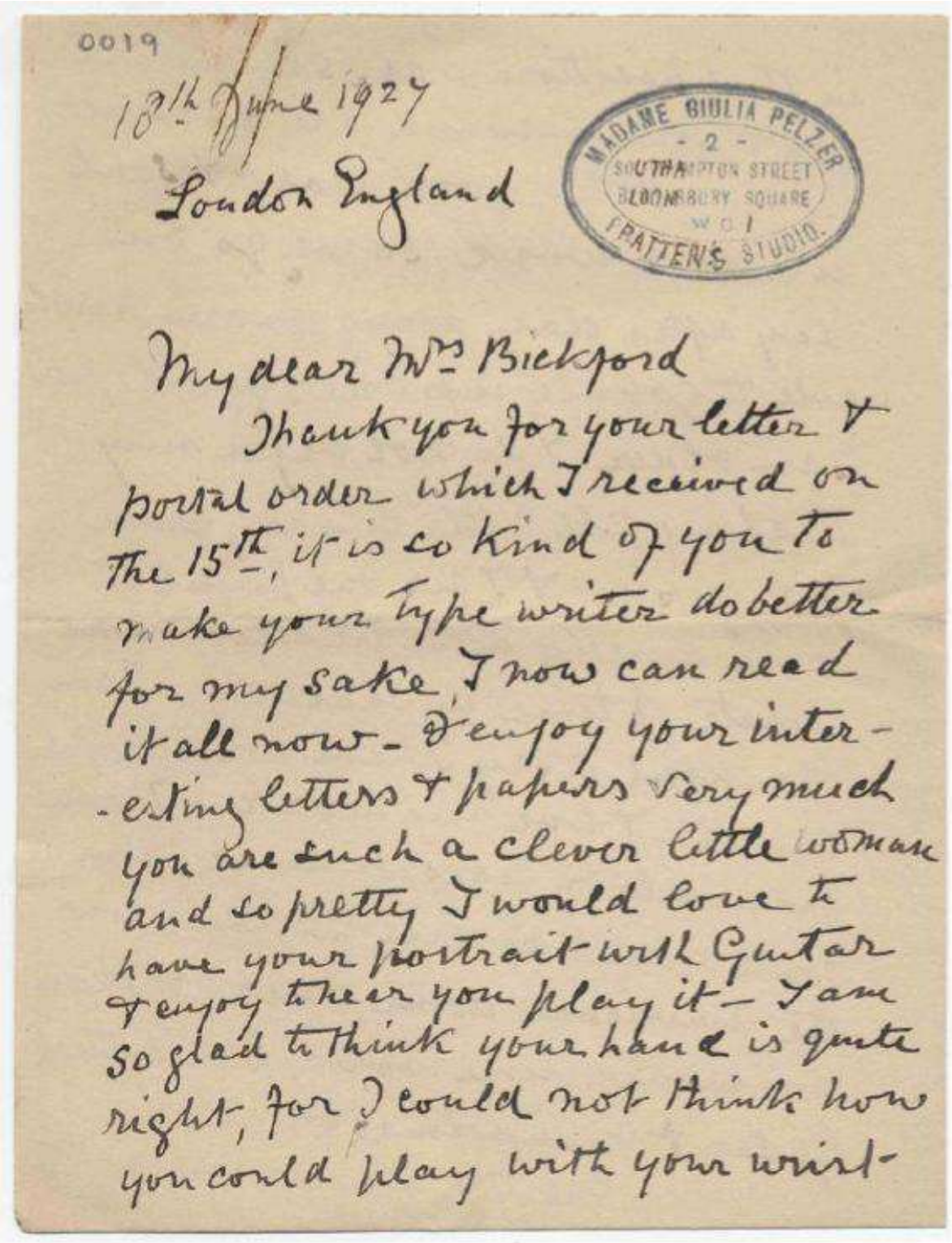
The Morning Post, January 13, 1900


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, April 13, 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, May 25, 1889



Page 1 of a handwritten letter from Giulia Pelzer to Vahdah Olcott-Bickford (1885-1980), *a famous American guitarist, dated June 18, 1924*[18].

[18] 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. Her first professional concert, with her father, took place in 1833, at the King's Theatre (London).



Lithograph of Catharina Josepha Pelzer by Charles Baugniet (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 Beatrice [Princess of the United Kingdom (1857-1944)], daughters of Queen Victoria of England, to 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.

'Reminiscences of Madame Sidney Pratten', p. 20

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 6 Longbrook Street, before returning permanently to London in 1849, the year of Jane Pelzer's death. It was in Exeter that Catharina Josepha Pelzer began to give guitar lessons and later entered London society as a concert performer, thanks to the support of Lady John Somerset, who lent her a room for classes and for intimate salon concerts, very popular at the time.

> MISS 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', pp. 26-27

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

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

Robert James Sidney Pratten was born on January 23, 1824, and was a famed 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'*, subsequently moving to London in 1845. The Duke of Cambridge took an interest 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.

Von den k. k. Hof-Schauspielern:

Zum ersten Male:

Verwirrungen der Liebe.

Lustspiel in vier Aufzügen, von Deinhardstein.

Personen:

Samuel von Alix	—	—	Hr. Carl La Roche.
David, sein Sohn	—	—	Hr. Fichtner.
Therese von Steinthal, Witwe	—	—	Mad. Hoizinger.
Ludwine von Eichdorf, ihre Nichte	—	—	Dlle. Neumann.
Francesco d'Aemi, Hotel's-Inhaber	—	—	Hr. Beckmann.
Angela, seine Tochter	—	—	Mad. Lieder.
Carlo Ventura, Maler	—	—	Hr. Lucas.
Bernardo, Aufseher im Hotel	—	—	Hr. Werner.

Das Stück spielt in einer italienischen Stadt.

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

Mad. Hebbel ist unpäßlich.

Anfang: 7 Uhr.

K. K. Hof-Operntheater.

(129. Vorstellung im Abonnement für die deutsche Oper.)

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. W. Keuling, Kapellmeister des k. k. Hofoperntheaters.

Personen.

Peter Candiano III., erwählter Doge	.	Hr. Baptist.	Marco, Häuptling der Seeräuber Hr. Bau.
Leonore, seine Gemahlin	.	Dlle. Gurriera.	Anführer derselben. . Hr. Pitrot.
Bianca, seine Tochter	.	Dlle. Forti.	Senatoren, Damen, Edelleute, Fremde Gesandte.
Laderno, Senator	.	Hr. Kahlenberg.	Bianca's Dienerinnen.
Teodoro, Bianca's Verlobter	.	Hr. Campilli d. j.	Seeräuber. Weiber derselben.
			Gefolge.

1. Act. Tanz der Cavaliere und Damen, Furlana, ausgeführt von den Coryphäen und dem Balletcorps.

Pas de cinq, getanzt von Herrn Campilli d. j., den Dlles. Forti, Sossi, Brussi und Bafeg.

Pas de deux, getanzt von Herrn Borri und Dlle. Trochar.

Pas de deux, componirt von Hrn. Merante, getanzt von demselben und Mad. Maywood.

La Jota aragonaise, getanzt von den Dlles. Trochar und Brussi.

2. Act. Tanz der Seeräuber, aufgeführt von den Coryphäen und dem Balletcorps.

Vorher:

Akademie.

Ouverture zur Oper Oberon, von C. M. v. Weber.

Erster Satz eines Clavier-Concertes mit Orchesterbegleitung, componirt und vorgetragen von Herrn **Louis Volange.**

Le chant du matelot, par Mr. Labarre, vorgetragen von Herrn **Negroni.**

Lied von Curschmann.

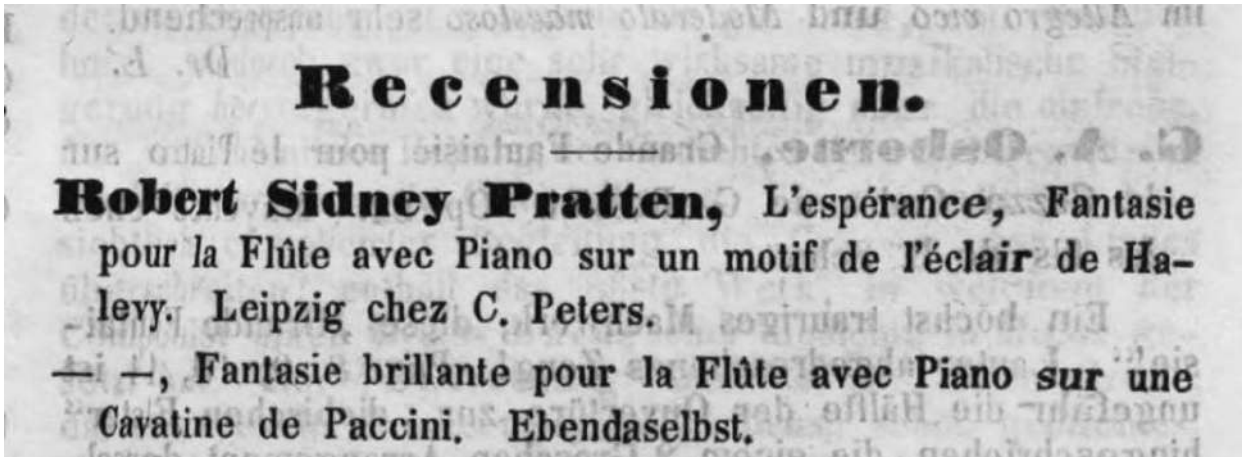
Fantasie für die Flöte, über ein Motiv aus „Nina," componirt von Michelson, vorgetragen von Mr. **Robert Sidney Pratten.**

Fantasie über ein Motiv aus „Norma," für das Clavier componirt und vorgetragen von Herrn **Louis Volange.**

Herr Stöckl ist krank.

Anfang: 7 Uhr.

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



Recensionen.

Robert Sidney Pratten, L'espérance, Fantasie pour la Flûte avec Piano sur un motif de l'éclair de Halevy. Leipzig chez C. Peters.

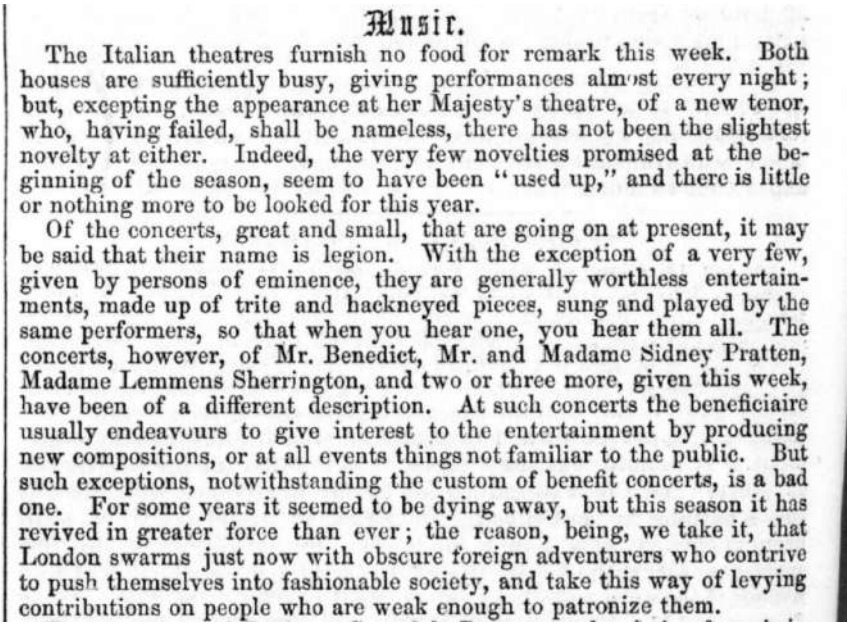
—, Fantasie brillante pour la Flûte avec Piano sur une Cavatine de Paccini. Ebendaselbst.

Announcement of a Robert James Sidney Pratten Concert
Berliner Musikzeitung, July 7, 1847

In 1848 he returned to London, where he performed as first 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 the 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, conductor and cellist Charles Lucas (1808-1869).

As we have mentioned above, Robert James Sidney Pratten and Catharina Josepha Pelzer were married on September 24, 1854. The couple performed works together on many occasions, to the delight of music lovers. They had a very happy marriage, loved and admired by all their friends and students and were very close all their lives, until the sad death of Robert James Sidney Pratten in 1868.



Music.

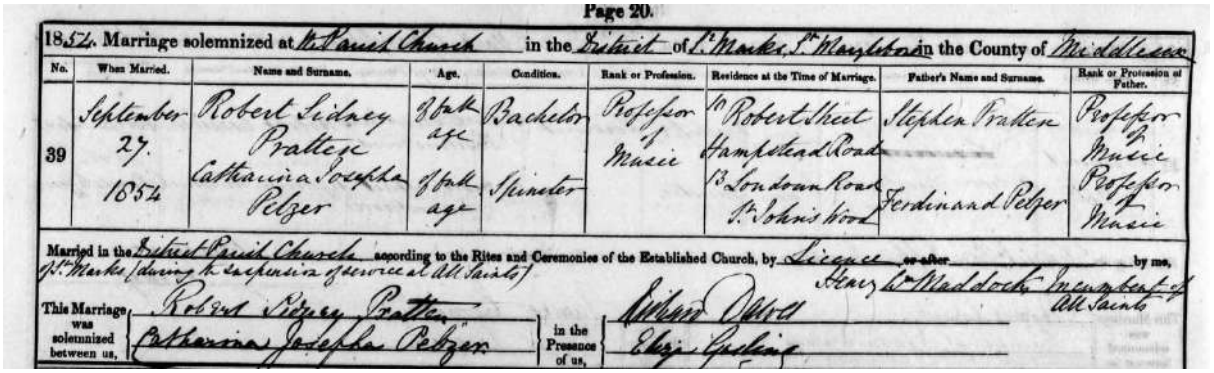
The Italian theatres furnish no food for remark this week. Both houses are sufficiently busy, giving performances almost every night; but, excepting the appearance at her Majesty's theatre, of a new tenor, who, having failed, shall be nameless, there has not been the slightest novelty at either. Indeed, 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 beneficiaire 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.

Announcement of a Madame Sidney Pratten and Robert James Sidney Pratten Concert
Source: The Spectator, June 23, 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 piece she was playing. Also, to help her with this problem, they used to play duos 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 opera airs.



Page 20.

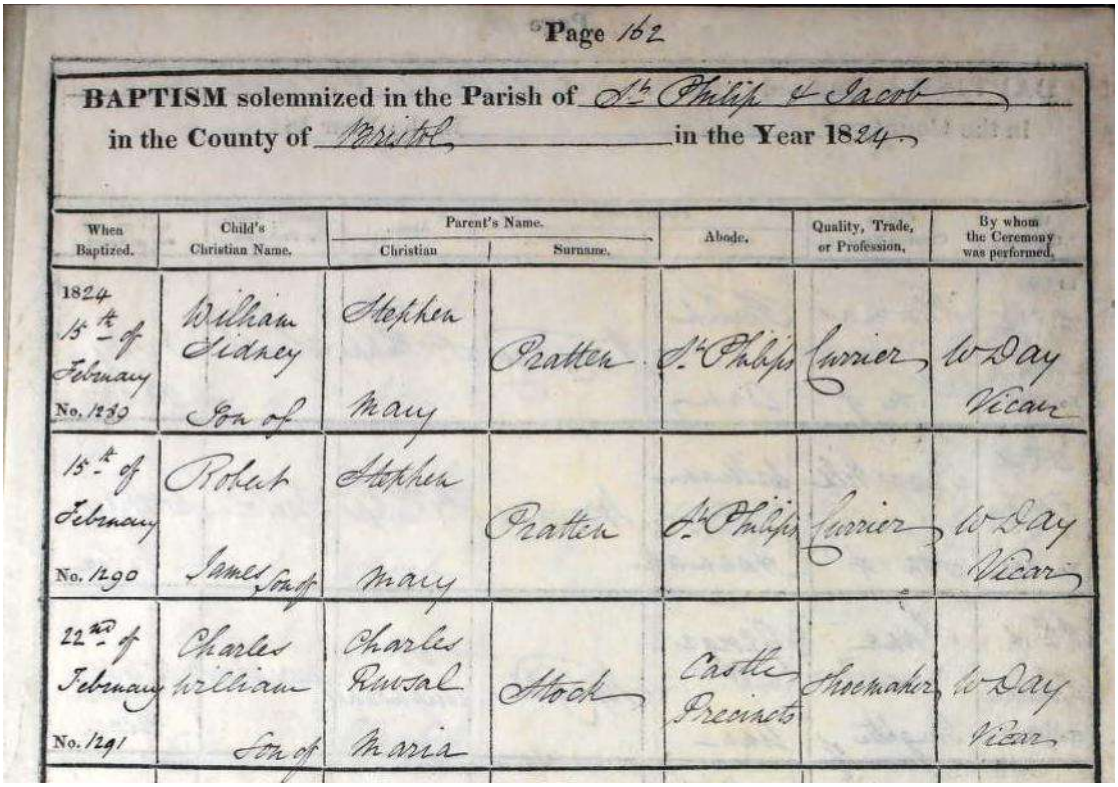
1854. Marriage solemnized at St Pancras Church in the District of St Marks St Marylebone in the County of Middlesex

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	Of full age	Bachelor	Professor of Music	10 Robert Street Hampstead Road	Stephen Pratten	Professor of Music
		Catharina Josepha Pelzer	Of full age	Spinster		13 London Road St Johns Wood	Ferdinand Pelzer	Professor of Music

Married in the District Parish Church according to the Rites and Ceremonies of the Established Church, by Licence or after by me, St Marks (during the suspension of service at All Saints) Henry Bo Maddock Incumbent of All Saints

This Marriage was solemnized between us, Robert Sidney Pratten, Catharina Josepha Pelzer. In the Presence of us, William Ayres, Eliza Gosling.

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



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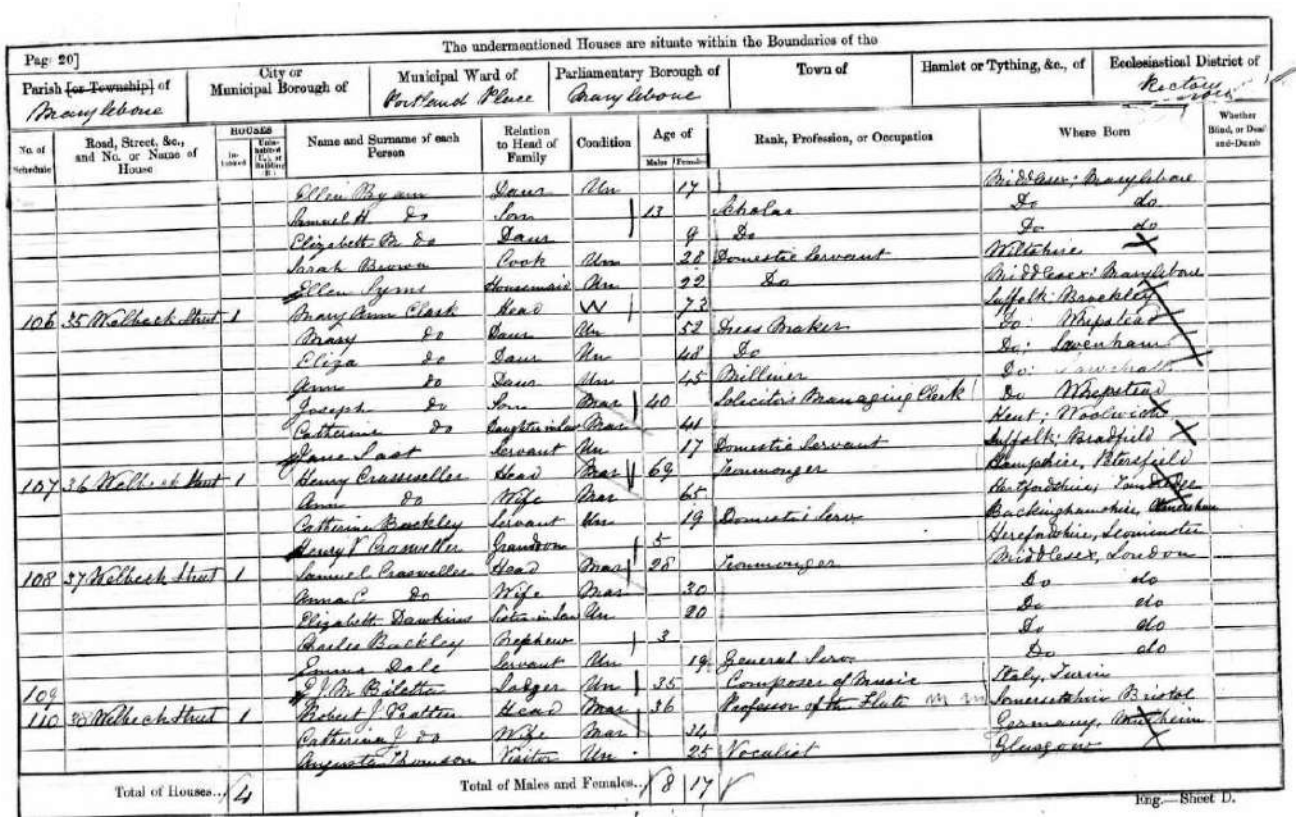
BAPTISM solemnized in the Parish of St Philip & Jacob in the County of Bristol in the Year 1824

When Baptized.	Child's Christian Name.	Parent's Name. Christian	Parent's Name. Surname.	Abode.	Quality, Trade, or Profession.	By whom the Ceremony was performed.
1824 15th of February No. 1289	William Sidney Son of	Stephen Mary	Pratten	St Philips	Currier	W Day Vicar
15th of February No. 1290	Robert James Son of	Stephen Mary	Pratten	St Philips	Currier	W Day Vicar
22nd of February No. 1291	Charles William Son of	Charles Russal Maria	Stock	Castle Precincts	Shoemaker	W Day Vicar

Robert James Sidney Pratten's Baptismal Certificate
Source: Church of England Baptisms, Bristol, 1813-1918

On November 22, 1867, during a performance of *'Elijah'*, at Exeter Hall, he began to feel ill and, although he could hardly stand, he finished playing the '*obbligato*' of '*O Rest in the Lord*', as superbly as ever, but he could not continue and had to be helped to leave the orchestra.

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



Page 20] The undermentioned Houses are situate within the Boundaries of the

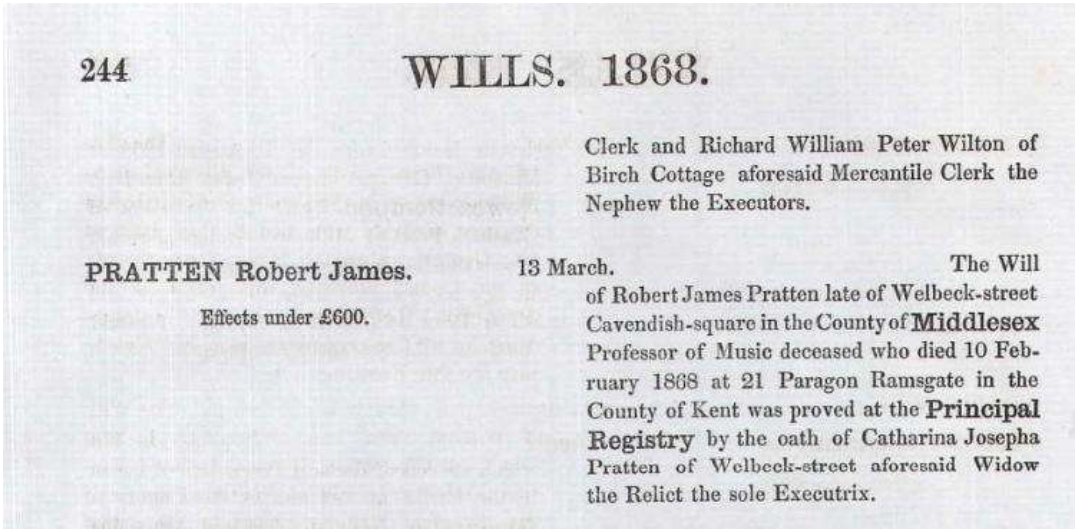
Parish [or Township] of Mary-le-bone | City or Municipal Borough of | Municipal Ward of Portland Place | Parliamentary Borough of Mary-le-bone | Town of | Hamlet or Tything, &c., of | Ecclesiastical District of Rectory

No. of Schedule	Road, Street, &c., and No. or Name of House	Houses: Inhabited	Houses: Uninhabited (incl. Building)	Name and Surname of each Person	Relation to Head of Family	Condition	Age of Males	Age of Females	Rank, Profession, or Occupation	Where Born	Whether Blind, or Deaf and Dumb
				Ellen Bryan	Daur	Un		17		Bd Essex: Marylebone	
				Samuel H Do	Son		13		Scholar	Do do	
				Elizabeth Do	Daur			9	Do	Do do	
				Sarah Brown	Cook	Un		28	Domestic Servant	Wiltshire	
				Ellen Lyons	Housemaid	Un		22	Do	Bd Essex: Marylebone	
106	35 Welbeck Street	1		Mary Ann Clark	Head	W		73		Suffolk: Bareksley	
				Mary Do	Daur	Un		52	Dress Maker	Do: Mapsted	
				Eliza Do	Daur	Un		48	Do	Do: Lavenham	
				Jane Do	Daur	Un		45	Milliner	Do: Lavenham	
				Joseph Do	Son	Mar	40		Solicitor's Managing Clerk	Do Mapsted	
				Catherine Do	Daughter-in-law	Mar		41		Kent: Woolwich	
				Jane Last	Servant	Un		17	Domestic Servant	Suffolk: Bradfield	
107	36 Welbeck Street	1		Henry Cramwell	Head	Mar	69		Ironmonger	Hampshire, Petersfield	
				Ann Do	Wife	Mar		65		Herefordshire, Pontrilas	
				Catherine Brackley	Servant	Un		19	Domestic Servant	Buckinghamshire, Wendover	
				Henry F Cramwell	Grandson		5			Herefordshire, Leominster	
108	37 Welbeck Street	1		Samuel Cramwell	Head	Mar	28		Ironmonger	Middlesex, London	
				Anna C Do	Wife	Mar		30		Do do	
				Elizabeth Dawkins	Sister-in-law	Un		20		Do do	
				Emily Brackley	Nephew		3			Do do	
				Emma Dale	Servant	Un		19	General Servt	Do do	
109				J B Billetter	Lodger	Un	35		Composer of Music	Italy, Turin	
110	38 Welbeck Street	1		Robert J Pratten	Head	Mar	36		Professor of the Flute	Somersetshire Bristol	
				Catherine J Do	Wife	Mar		34		Germany, Mentheim	
				Augusta Thomson	Visitor	Un		25	Vocalist	Glasgow	

Total of Houses... 4 | Total of Males and Females... 8 | 17

Eng.—Sheet D.

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



244 WILLS. 1868.

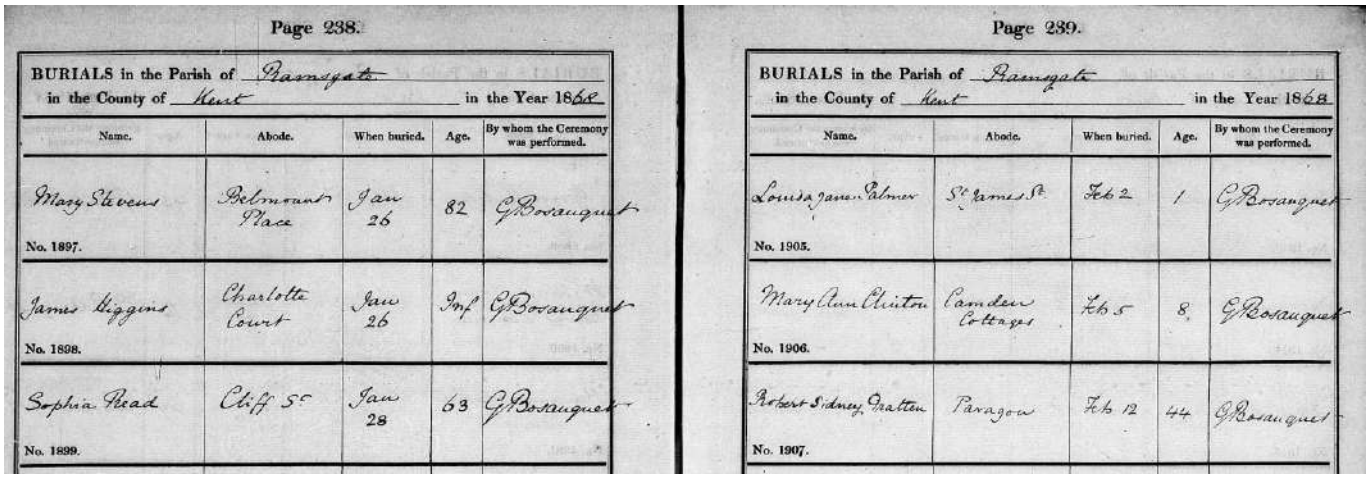
Clerk and Richard William Peter Wilton of Birch Cottage aforesaid Mercantile Clerk the Nephew the Executors.

PRATTEN Robert James.

Effects under £600.

13 March. The Will of Robert James Pratten late of Welbeck-street Cavendish-square in the County of **Middlesex** Professor of Music deceased who died 10 February 1868 at 21 Paragon Ramsgate in the County of Kent was proved at the **Principal Registry** by the oath of Catharina Josepha Pratten of Welbeck-street aforesaid Widow the Relict the sole Executrix.

Robert James Sidney Pratten's Death Record
Source: National Probate Calendar, England and Wales, 1858-1995



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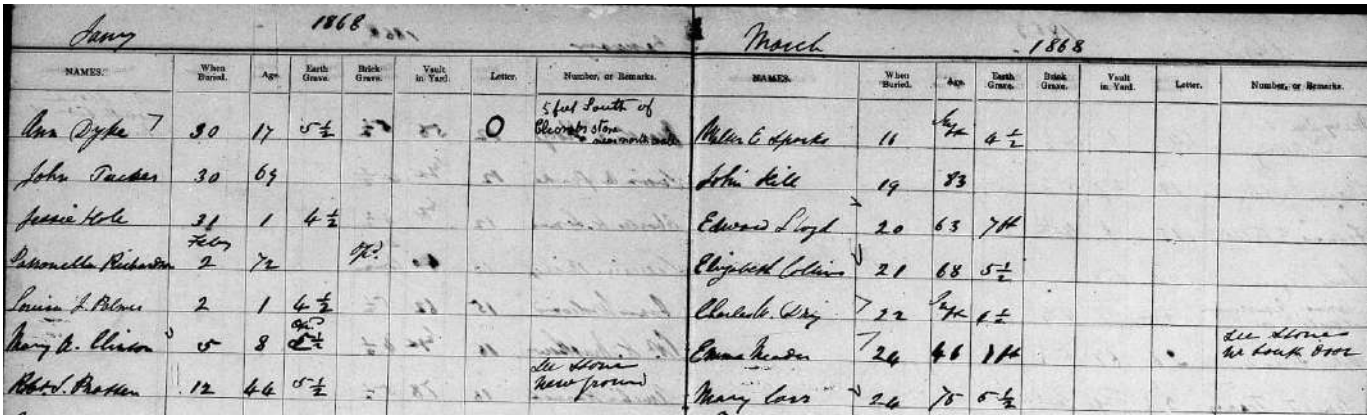
BURIALS in the Parish of Ramsgate
in the County of Kent in the Year 1868

Name.	Abode.	When buried.	Age.	By whom the Ceremony was performed.
Mary Stevens No. 1897.	Belmount Place	Jan 26	82	G Bosanquet
James Higgins No. 1898.	Charlotte Court	Jan 26	Inf	G Bosanquet
Sophia Read No. 1899.	Cliff St	Jan 28	63	G Bosanquet

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BURIALS in the Parish of Ramsgate
in the County of Kent in the Year 1868

Name.	Abode.	When buried.	Age.	By whom the Ceremony was performed.
Louisa Jane Palmer No. 1905.	St James St	Feb 2	1	G Bosanquet
Mary Ann Clinton No. 1906.	Camden Cottages	Feb 5	8	G Bosanquet
Robert Sidney Pratten No. 1907.	Paragon	Feb 12	44	G Bosanquet



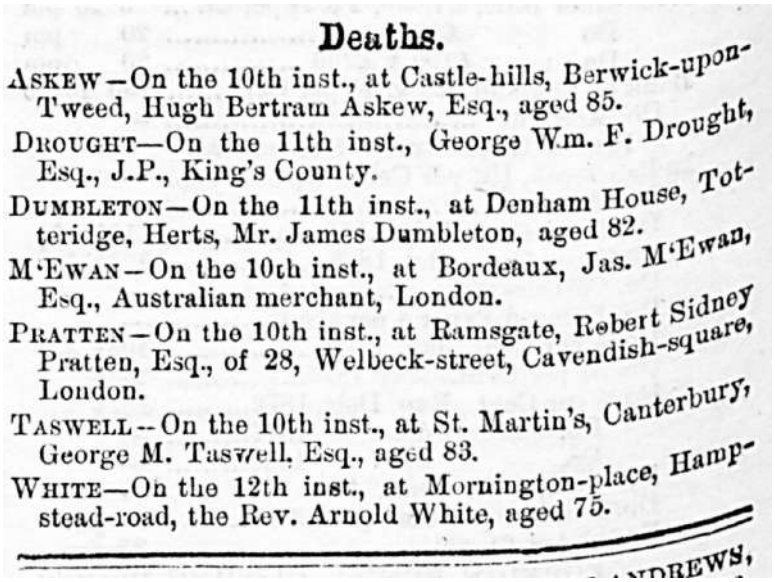
January 1868

NAMES.	When Buried.	Age.	Earth Grave.	Brick Grave.	Vault in Yard.	Letter.	Number, or Remarks.
Ann Dyke	30	17	5½			O	5 feet South of Chancel stone
John Packer	30	64					
Jessie Hole	31	1	4½				
Antonella Richardson	Feby 2	72					
Louisa L. Blowe	2	1	4½				
Mary A. Clinton	5	8	4½				
Robt. S. Pratten	12	44	5½				Stone New ground

March 1868

NAMES.	When Buried.	Age.	Earth Grave.	Brick Grave.	Vault in Yard.	Letter.	Number, or Remarks.
Miller C Sparke	16	4m	4½				
John Hill	19	83					
Edward Lloyd	20	63	7ft				
Elizabeth Collins	21	68	5½				
Charles Ody	22	2m	4½				
Emma Reeder	24	46	7ft				Stone W. Door
Mary Carr	24	76	5½				

Burial Records of Robert James Sidney Pratten
(provided by St. George Church in Ramsgate, Kent, which 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, February 13, 1868



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



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



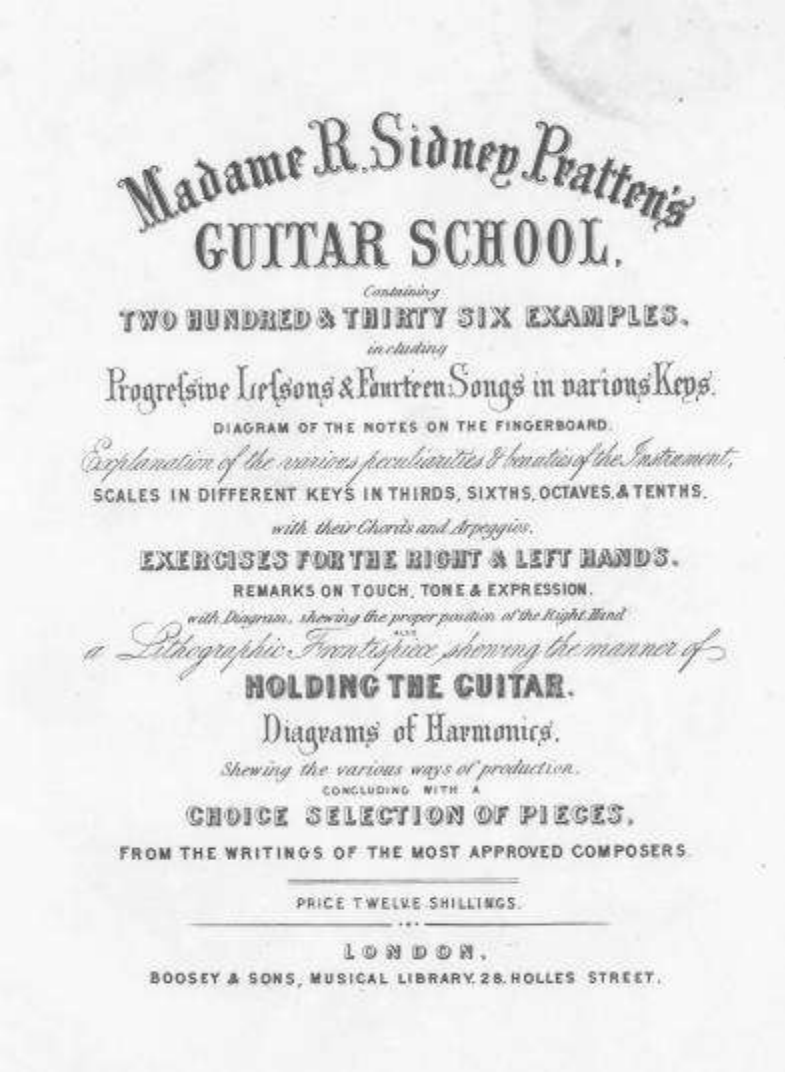
Robert James Sidney Pratten
(image property of the National Portrait Gallery)

The death of her husband was very sad and painful for Catharina Josepha Pelzer. A phrase of hers is remembered 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 (with some exceptions) nor did she publish any works.

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'

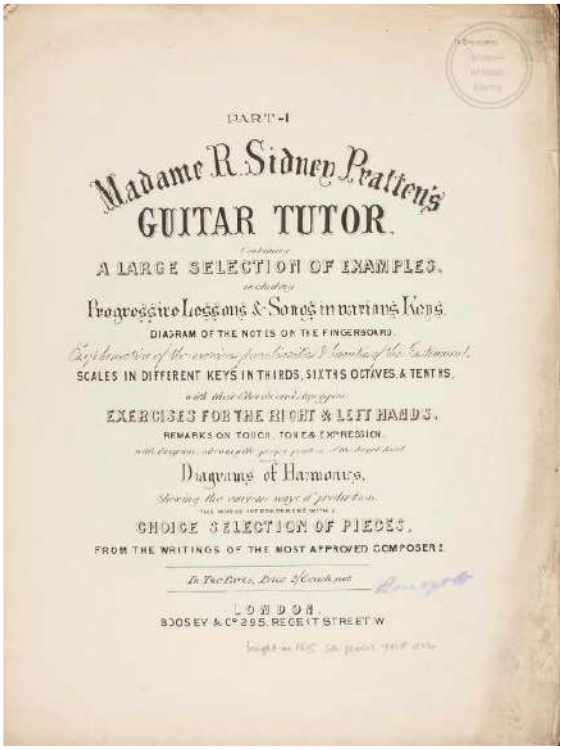
But she soon realized that this book was too demanding for beginners. Thus, highly concerned about enabling all guitar enthusiasts to enjoy it and aware that many people either did not have enough skill to play it or, simply, did not have the necessary time to practice it, she brought out various publications,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

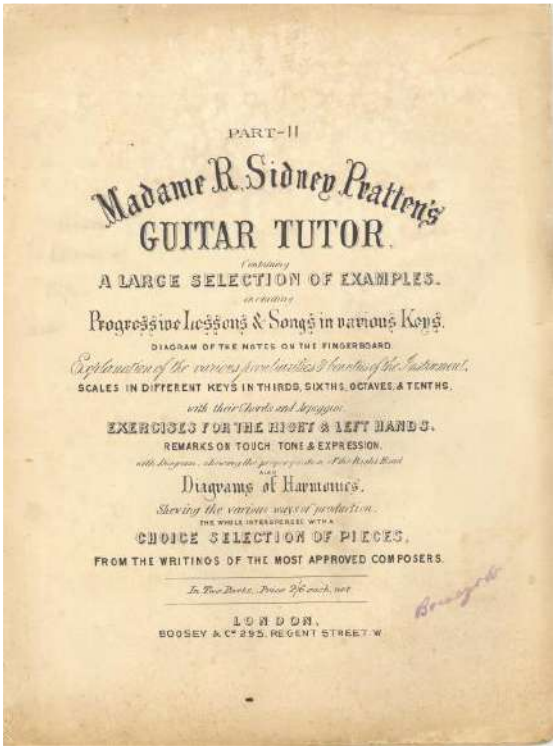
The manual included simple exercises, each of which was followed by an easy-to-play work, along with diagrams and corresponding fingering notes and finger position on the neck and frets, all to facilitate student learning.

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 favourite 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', pp. 58-59

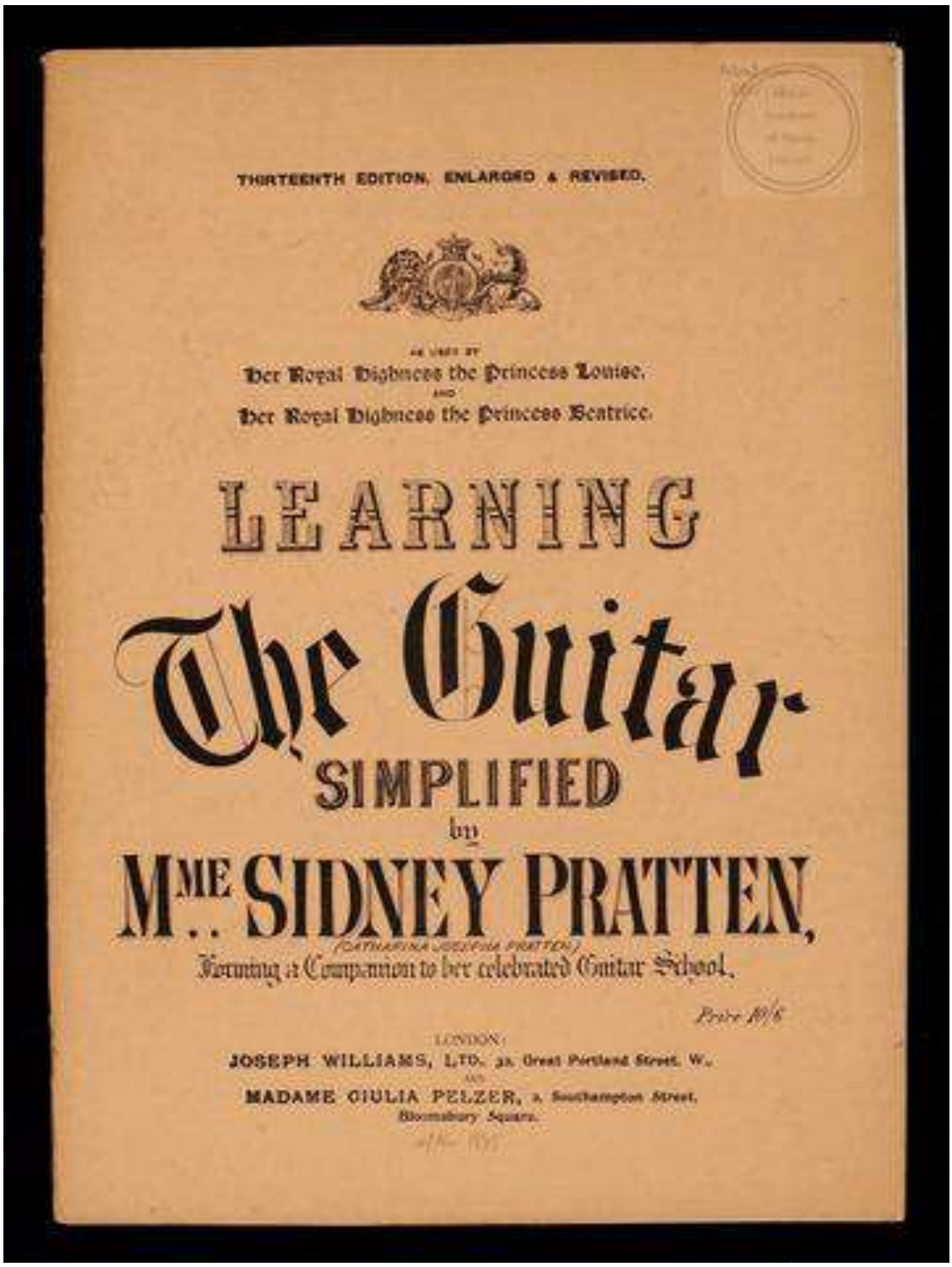




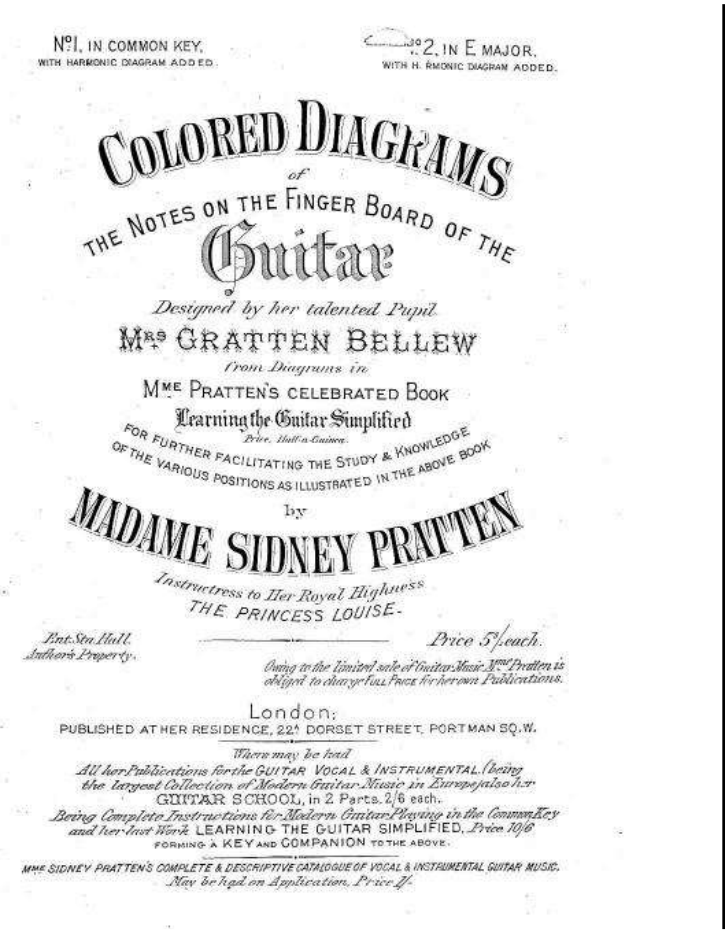
'Guitar Tutor' covers (Part I and Part II)

She also suggested to her students, in order to prevent the strings of the guitar from breaking, that the note E of the sixth string be lowered by a whole tone (to D), 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 colours to identify each note in the diatonic scale and make learning the notes and their positions more pleasant for the student.



Cover of '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, 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.

Ent. Sta. Hall. Author's Property.

Price 5/ each.

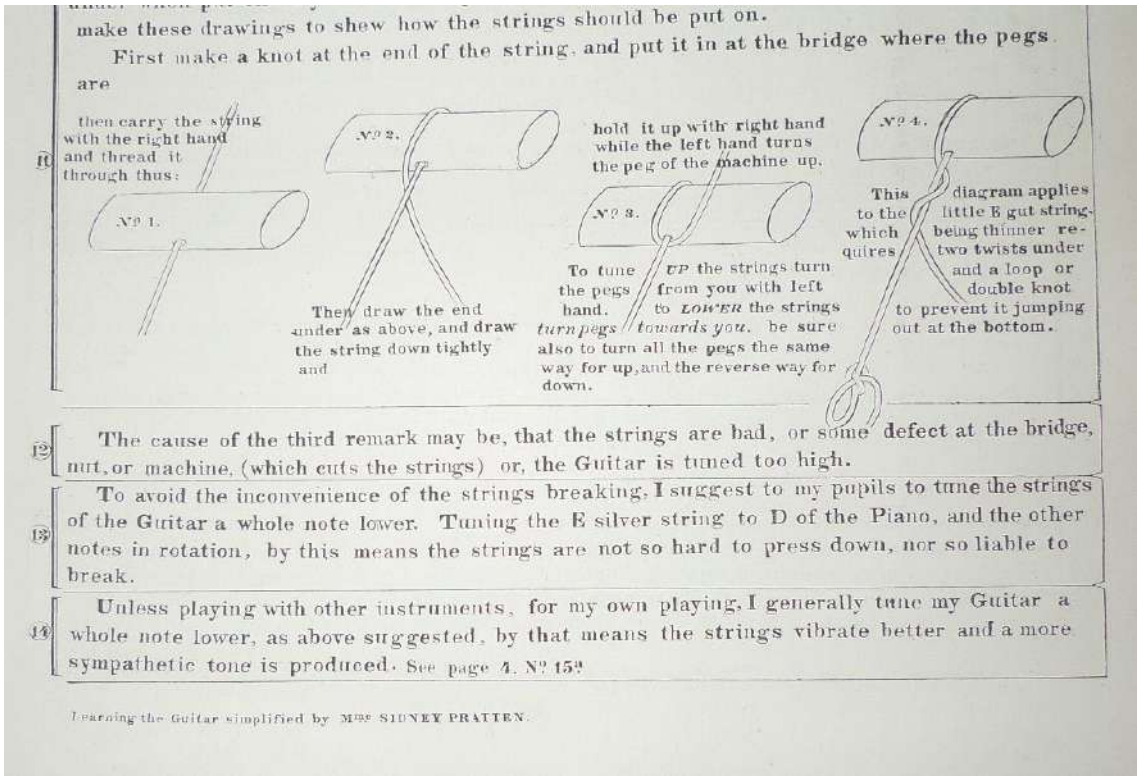
Owing to the limited sale of Guitar Music Mme Pratten is obliged to charge full Price for her own Publications.

London:
PUBLISHED AT HER RESIDENCE, 22A DORSET STREET, PORTMAN SQ. W.

Where may be had
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GUITAR SCHOOL, in 2 Parts. 2/6 each.
Being Complete Instructions for Modern Guitar Playing in the Common Key and her last Work LEARNING THE GUITAR SIMPLIFIED. *Price 10/6*
FORMING A KEY AND COMPANION TO THE ABOVE.

MME SIDNEY PRATTEN'S COMPLETE & DESCRIPTIVE CATALOGUE OF VOCAL & INSTRUMENTAL GUITAR MUSIC. *May be had on Application. Price 1d.*

Cover of '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

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

Nº 1.

Nº 2.

Then 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.

Nº 3.

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

Nº 4.

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

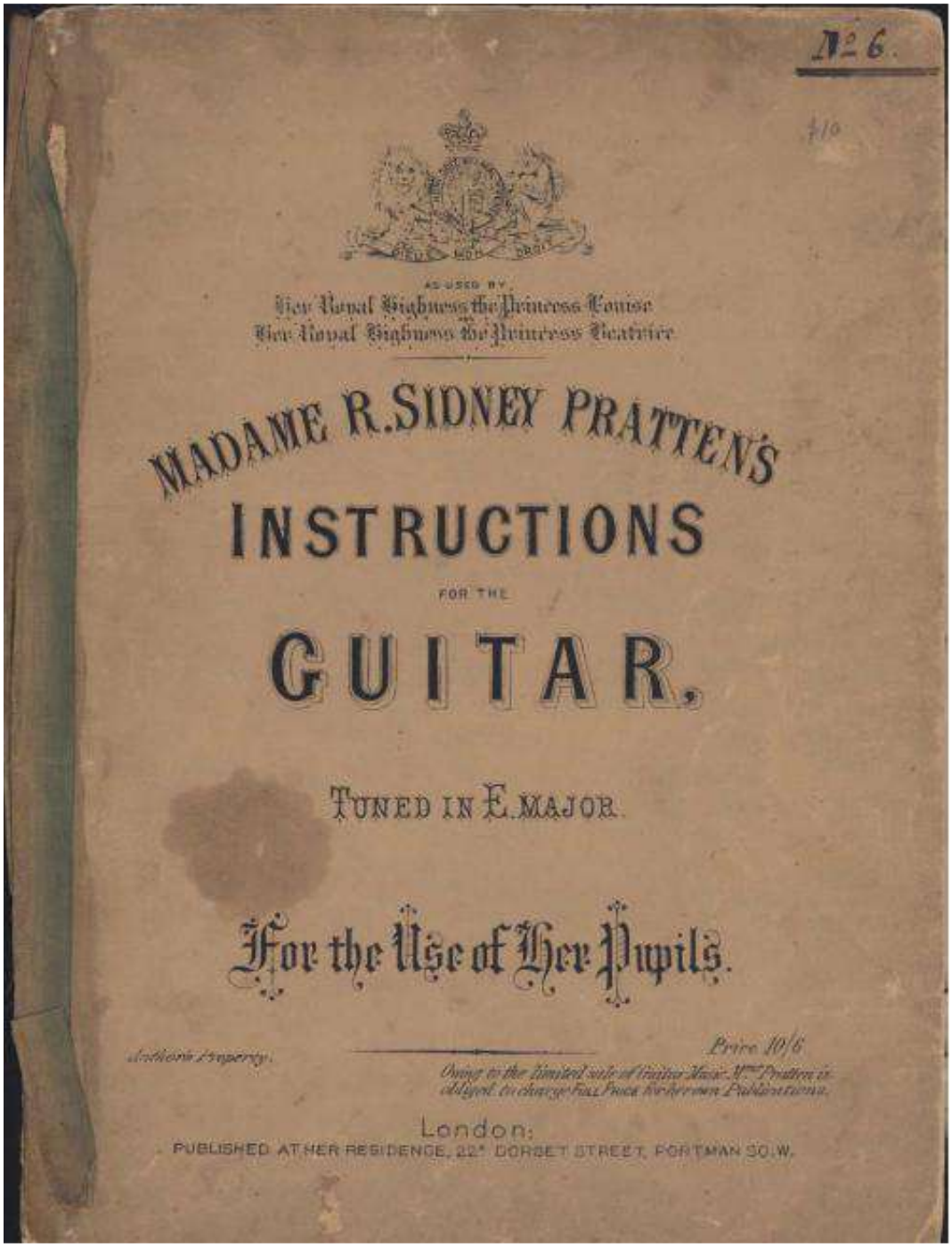
12 The cause of the third remark may be, that the strings are bad, or some defect at the bridge, nut, or machine, (which cuts the strings) or, the Guitar is tuned too high.

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?

Page of 'Learning the Guitar Simplified'

Also, 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, cited above, whose reading I highly recommend, called '*Reminiscences of Madame Sidney Pratten*' (1899), and of Ernest Shand.

She was also the teacher of many students (more than 2,000 according to Frank Mott Harrison) and of some illustrious and well-known figures, such as the aforementioned 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, Lady John Somerset [Lady Catherine Annesley (1793-1865)], Albert F. Cramer (1865-1931), the sisters Ada Mary (1870-1922) and Edith Nina Tulloch (ca. 1873-?) and the doctors Walter James Leckie (1846-1925) [close friend and later student of Francisco Tárrega (1852-1909)][19] and John Lindsay Leckie (1844-1900). 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 Beatrice

[19] It is documented that Madame Sidney Pratten and Francisco Tárrega met and that they professed mutual admiration. In 1881 they shared a concert in London.

Ada Mary (guitar) and Edith Nina Tulloch (who turned her career towards singing as a soprano) were part of the group called "*The Misses Tulloch*", a plural stage group formed with their sisters Olive (1881 - 1974) [child actress], Dora Lillian (1878 - 1945) [recitation and drama] and Minnie Beryl (1876 - 1957) [mandolin], as confirmed by the title of the report in "*The Sketch*" of October 11, 1893, "*A Quintette of Talent*", which throughout the 1890s offered a traveling salon show that the press itself classified as *"vocal, instrumental and dramatic recitals"*.

The professional advertisement inserted in *The Musical Times* of April 1897 details precisely the nature of the repertoire; it is reproduced verbatim:

> *THE MISSES TULLOCH'S VOCAL, INSTRUMENTAL, AND DRAMATIC RECITALS. OPERATIC SCENAS AND ARIAS. BALLADS. MANDOLINE AND GUITAR SOLOS AND DUETS. ITALIAN, FRENCH, AND GERMAN SONGS. SPANISH SONGS TO GUITAR ACCOMPANIMENTS. RECITATIONS (POETIC AND HUMOROUS).*
> *For Press notices and Programmes, address, Miss D. Tulloch, 16, Linden Gardens, London, W. —*
> The Musical Times, April 1, 1897, No. 650.



Photograph of Edith Tulloch by Lafayette, Glasgow, professional name of James Stack Lauder (1853–1923)
(the original photograph is in my possession)

HOW TO PLAY THE GUITAR.

By Madame SIDNEY PRATTEN, Teacher to Her Royal Highness the Princess Louise.

The Editor has asked me to write an article on How to Play the Guitar, but I fear it will be rather difficult to do so clearly, as the various effects that can be produced can really only be attained by personal instruction or by seeing and hearing the instrument played by an experienced performer.

The guitar is a charming and graceful instrument, capable of much execution, intense pathos, and a variety of effects, peculiarly its own, and is admirably adapted as an accompaniment to the voice.

An eminent composer in eulogising the merits of the guitar says, with much truth, that although it has not the power of some large instruments, it has its revenge in its delicate sweetness and sympathetic tones.

The guitar now in use is called the Spanish Guitar, with six strings, it having superseded the old English guitar, a very inferior kind, of different shape and construction.

There is a very interesting article by Mr. Hipkins on the guitar, and guitars ancient and modern, in the new edition of "Dictionary of Music and Musicians," edited by Geo. Grove, D.C.L. I will therefore not enlarge on the subject.

The Spanish guitar was introduced into England about sixty or seventy years ago, as an artistic instrument, by a Spaniard, Ferdinand Sor, who had written some of the most exquisite and suitable pieces.

It is recorded, in Hogarth's "History of the Philharmonic Society," that Ferdinand Sor played a solo on the guitar at one of their concerts, when they were held at the Argyll Rooms, Regent Street.

About the same time there was another celebrated player and composer, an Italian, Mauro Giulni, who resided in Vienna, and no doubt he brought the guitar into use in Germany.

He was a very prolific writer, and his numerous compositions (some hundreds), mostly very difficult, were published in Paris, London, and Vienna. He also wrote three concertos, with orchestral accompaniments the third concerto was esteemed so good that it was arranged for the pianoforte by Hummel.

The most popular writers for the guitar abroad were the above named, and Carulli, Kreutzer Kuffner, and Legnani; and in London, Sola, Nuske, and Neuland. The last-named wrote some lovely duetts for guitar and pianoforte, published by Chappell. The plates, I understand, are destroyed, but now that playing upon the guitar is becoming more general again, it is to be hoped that they may be reprinted.

Last, but not least, I must mention the modern genius of the guitar, Leonard Schulz; his original compositions are gems. He died in 1860. There were many fine players on the guitar who resided in London, but they have all passed away; the last remaining one was Guilio Regondi, who died a few years ago, after a lingering illness. He was also the first one who played the concertina, which he did to perfection. His compositions for the guitar and concertina are very difficult.

Guitars are made abroad; those made in Spain, the Spanish model, are larger and thicker than those made in France and Germany. The guitar shown in the illustration is of French make, as that particular shape is more adapted for a lady than the larger ones. Of the six open strings three are silver and three gut.



The metal lines across the finger-boards (the front of the neck) are called frets; each produces an interval of a semi-tone by pressing the fingers of the left hand on any of the strings in rotation.

To hold the guitar properly is very essential to enable you to play with ease. It must be so held that both hands are free to move about without the instrument changing its position. It is more comfortable to sit on a low chair rather than on one too high.

Rest the guitar on the left knee, raising the foot sufficiently high on a footstool, or otherwise, so that the instrument rests between the chest and the knee, without stooping.

Place the right arm easily on the guitar; put down the little finger on the sounding board; strike the three silver strings with the thumb, the three gut strings with the first, second, and third fingers, raising the wrist sufficiently high to enable the three fingers to strike the three strings under the thumb. In striking a chord the thumb should fall on the first finger, resting between the first and second joints, with the knuckles slightly raised.

The great thing to avoid on the guitar is twanging and jarring.

Twanging is the result of pulling up the strings with the right hand fingers, which causes them to vibrate up and down, and to jingle against the frets, but if struck gently sideways that is avoided.

Jarring the strings is caused by the left hand not pressing the fingers sufficiently tight near the frets.
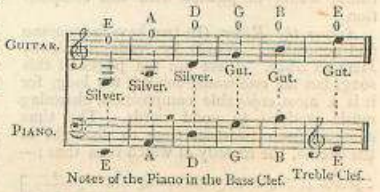
It is difficult to explain how the left hand should be held, because different chords very often require a different movement of the fingers, wrist, and position of the arm.

Sometimes the arm or elbow is held in, and the left hand grasping the neck of the guitar, perhaps the next chord may require the elbow to move out and to hollow the hand, the third movement may require the wrist to be held out, and so on.

A group of notes, which may appear almost impossible to take in one position of the hand, becomes quite simple by another movement, so that here the experienced teacher is required. The natural way to hold the hand is to grasp the neck of the guitar between the thumb and first finger, holding out the other fingers and the arm slightly away from the body. Hold the wrist back. Then place your first, second, and third fingers in rotation on the first, second, and third frets of the small gut string, having placed your fingers obliquely, then let your thumb be on the opposite side, facing the second finger.

By putting down the fingers obliquely the distances are more easily reached than by placing them straight.

The six open strings are tuned to the following notes of the pianoforte:—



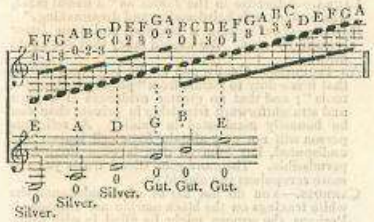
Notes of the Piano in the Bass Clef. Treble Clef.

The student will observe that the strings of the guitar are tuned to the notes of the piano in the bass clef, but that the guitar notes are written in the treble clef an octave higher.

It will be seen that the guitar notes are written an octave higher than they sound, or, *vice versâ*, the guitar sounds an octave lower than the notation. Although the guitar sounds

the deep notes of the bass clef, to simplify it for writing, it is written an octave higher and put in the treble clef.

The following shows the compass of the guitar:—



In the above is shown only one note of each kind, but as each string produces seventeen semi-tones, some of the above notes are repeated on the different strings in various positions, which can be referred to in my book, where also you will find the correct way to put on the strings, and to know if they are *true* or *false*, and an explanation of the following effects which are produced on the guitar the same as on other stringed instruments having a fingerboard—viz., *the slur*, *glissé*, *vibrato* and *harmonics*, by *the left hand*, and others, peculiarly its own, with *the right hand*—*the dash*, *drum*, *twirl*, *nails*, *arpeggio*, and *etouffé*.

That which constitutes the great charm of the guitar is its sympathetic tones; the gradations of tone are produced by striking the strings, moving the hand higher up towards the finger-board for soft tones, and nearer to the bridge for loud and crisp quality of tone.

Do not try to play as loud, but as sweetly, as you can; then you have the louder tone in reserve, for light and shade.

To cultivate a good pure tone, practice very slowly and distinctly, and in a quiet room—no talking, dogs barking, or birds singing—otherwise you cannot listen to your performance or correct faults.

The guitar being so portable, it can be taken into any room or out into the garden, and can be practised without disturbing others, and when sweetly played (however simple the song or piece) it gives great pleasure to yourself and others.

Madame Pratten has written two instruction books for the guitar. The first, "Guitar School," a very elaborate work, showing and explaining its difficulties, illustrated by the compositions of some of the best writers for the instrument. It is published by Messrs. Boosey.

The second one is "Learning the Guitar Simplified" (forming the key to the above), which may be ordered through any music-seller.

THAT AGGRAVATING SCHOOL GIRL.

By the Author of "Wild Kathleen."

CHAPTER XXI.

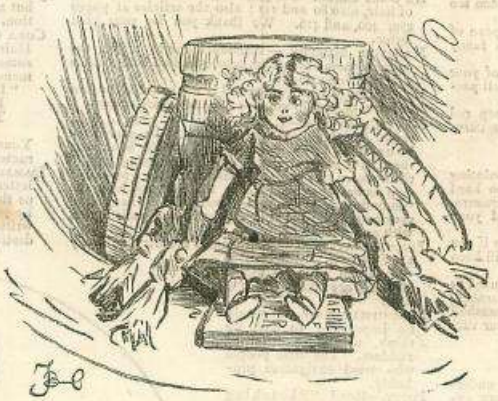
WAR AND PEACE.

FOUR clear strokes rang out from the church clock on the hill. It was a dark night, although the stars were doing their best to brighten the aspect of affairs out of doors; but they were of little service in lighting up the rooms of Crofton House, and so thought Helen Edison as she stood trying to peer into one of the drawers of her chest, which she had just softly opened.

The night was very dark, and the house was very still, and probably every one in it was asleep but Helen. But considering how early she had betaken herself to bed, it was little wonder that she awoke proportionably early. Besides, she had made up her mind to awake early, and, strange as it always seems to me that it should be so, it is, nevertheless, a fact that making up one's mind over night is more efficacious than any number of alarm bells or promises from other people.

Helen was bent upon making little Rosie's birthday a happy one for her, and she depended, in a large measure, for doing this upon the presents she had provided. But no one could tell, as Helen informed herself, now that she was in disgrace, how matters might go when the morning came, and whether Miss Rowe might not manage to prevent the pleasant giving of the gifts at all if she had the power.

"But she sha'n't," muttered Nellie resolutely, and so at four o'clock on that 31st of March she stood peering into the drawer that held the treasures, trying to see how to lift the doll without tumbling its delicate garments. Then she had to lay it and the remainder of its wardrobe, together with several other small articles, in a shawl that she might be able to carry all at once, for she dare not risk two journies past the English governess's room. Once during her arrangements Clara Boswell's regular breathing stopped, and she murmured, "Who's there?"



THE BIRTHDAY PRESENTS.

But she was speaking almost in her sleep, and was soon quiet again, and Helen quickly and lightly left the room, and flew like a slim, shadowy ghost to the second door down the corridor. Here she had to passe again and deposit her long burden on the floor while she turned the handle. Very cautiously she pushed the door open, and looked in. It was half-past four now, Josephine's blinds were all up, and a faint twilight was peering into the darkness. The occupants of the two little beds were very sound asleep.

Helen unceremoniously deposited two sets of neatly-folded clothes, which she found on two chairs, on the floor, and then placing the two chairs seat to seat beside Rose's bed, she proceeded to drape them with her shawl and arrange her gifts upon them. The doll in the centre, at its head a couple of boxes of bonbons, at its feet a box of minute, gold-edged notepaper and envelopes, surrounded by the most brilliant of crackers, and the remainder of the doll's clothes hung over the back. While the soft, little white hands made these arrangements there was a soft, sweet smile on the lovely young face. It looked so loving and innocent and gentle that most people would have found it difficult to believe that, but a few short hours before it had been flung back with burning cheeks and blazing eyes, while passionate words poured from those rosy lips. Now the rosy lips were waiting most eagerly to utter the most affectionate good wishes.

Everything disposed according to her taste, Helen seated herself on the end of the child's bed and patiently waited for the clock to strike five. "It could not hurt her for once in her life to be awakened at that hour," Helen had decided, seeing she went to bed so early.

The minutes seemed very long. Several times Helen thought that the hour must have sounded without her hearing it. But at last patience was rewarded. The first stroke was wafted from the hill. Helen counted the five, and then, bending forward quickly, she bestowed three very firm kisses upon her little schoolfellow's mouth, whispering between each, "It's only I, Rosie darling."

"Who's I?" gasped the bewildered, drowsy child, after the last smothering kiss and accompanying assurance.

"Why, Helen, of course," was the answer, with a little ghost of a laugh. "But hush, you must not wake anybody, or I shall get into a fuss again, you know, for being here. I've only come to wish you a whole bushelful of many happy returns of the day, and to bring you these things. Look at them."

Rose was awake now, and she started up and turned towards the chairs. Her companion was only just in time to clap her hand over her mouth to prevent such a shout escaping as must have aroused not only Josephine but most other people in the house, or, at any rate, on that side of it. Ten minutes later Helen got into her own bed again with a contented mind.

(To be continued.)

ANSWERS TO CORRESPONDENTS.

EDUCATIONAL.

ELIZABETH, MIGNON, AND ETHELDA.—The secretaries for correspondence classes in connection with Cambridge are Mrs. Peile, Trumpington Lodge, Cambridge; and Miss Shore, Orchard Lodge, Taplow, Maidenhead, from whom all particulars as to fees, names of professors, rules, &c., may be obtained on application.

Article published by Madame Sidney Pratten in the monthly magazine "The Girl's Own Paper", Vol. 4 – 1883, No. 165, 24 February 1883

Ernest Shand (born Ernest William Watson) was born on January 31, 1868, in Hull (Yorkshire) in England and was a famous singer and music hall actor, comedian and a prolific composer for guitar and great concert performer, who received much coverage in the newspapers of the time (mainly in his role as a singer and actor); in fact, until the appearance of Julian Bream (1933-2020) there was not such an important concert guitarist in England after Ernest Shand, today a figure unjustly almost forgotten by the guitar community.

His parents were William Tindill Watson (1835-1899) and Jane Coverdale (1838-1928).

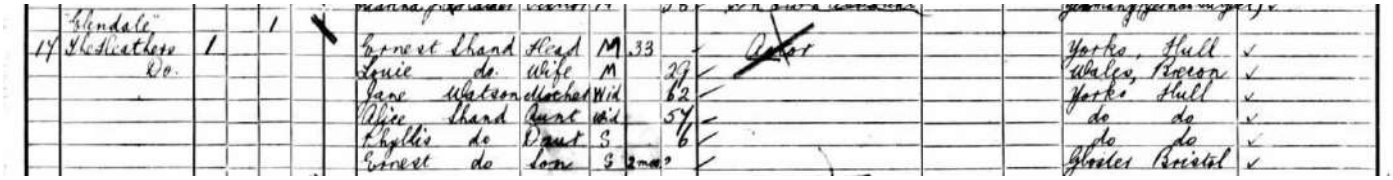
Ernest Shand began his studies with the violin but opted for the guitar after discovering a composition by the great Spanish guitarist Dionisio Aguado (1784-1849).

Before the age of 30 he had composed more than 150 works for guitar, a guitar concerto, the first in the United Kingdom: Premier Concert pour Guitare et Quatuor ou Guitare et Piano, Op. 48, which was premiered in 1896 and was not performed again until 1947 by Julian Bream, and a method for the instrument: Improved Method for the Guitar, Op. 100.

There are 52 works by Ernest Shand whose opus numbers are unknown. Likewise, there are 107 works that are unknown or cannot be located (or are lost). In total 80 works survive, to which we can add a total of 20 unpublished short works found in the 'Improved Method for the Guitar, Op. 100'.

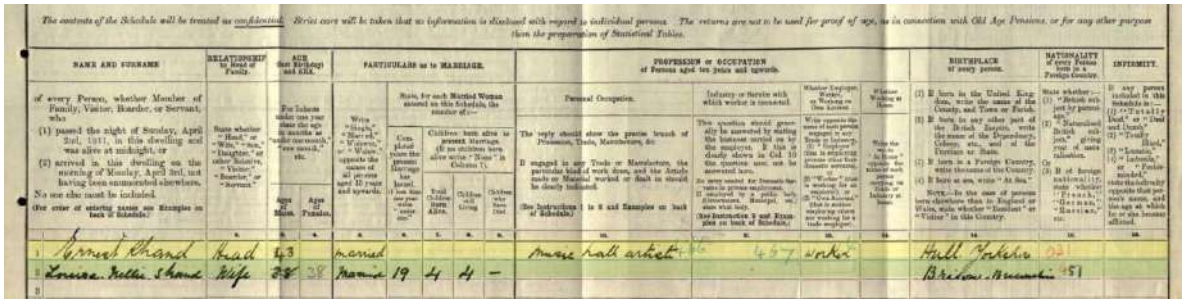
He was, without a doubt, Madame Sidney Pratten's best student, whom she told when they met, in 1888, that *"she had nothing to teach him anymore and that his compositions were superior to hers"*, although it is documented that she gave him lessons, above all, to improve the sound and interpretation of the guitar.

Ernest Shand married Louise Nelly Shand (1871–1948), a ballet dancer and actress, in 1890, with whom he had two daughters: Phyllis Shand Watson (1895–1985) and Eileen Shand Watson (1905–?). There was also an adopted son, Ernest Shand Watson (1901-?).



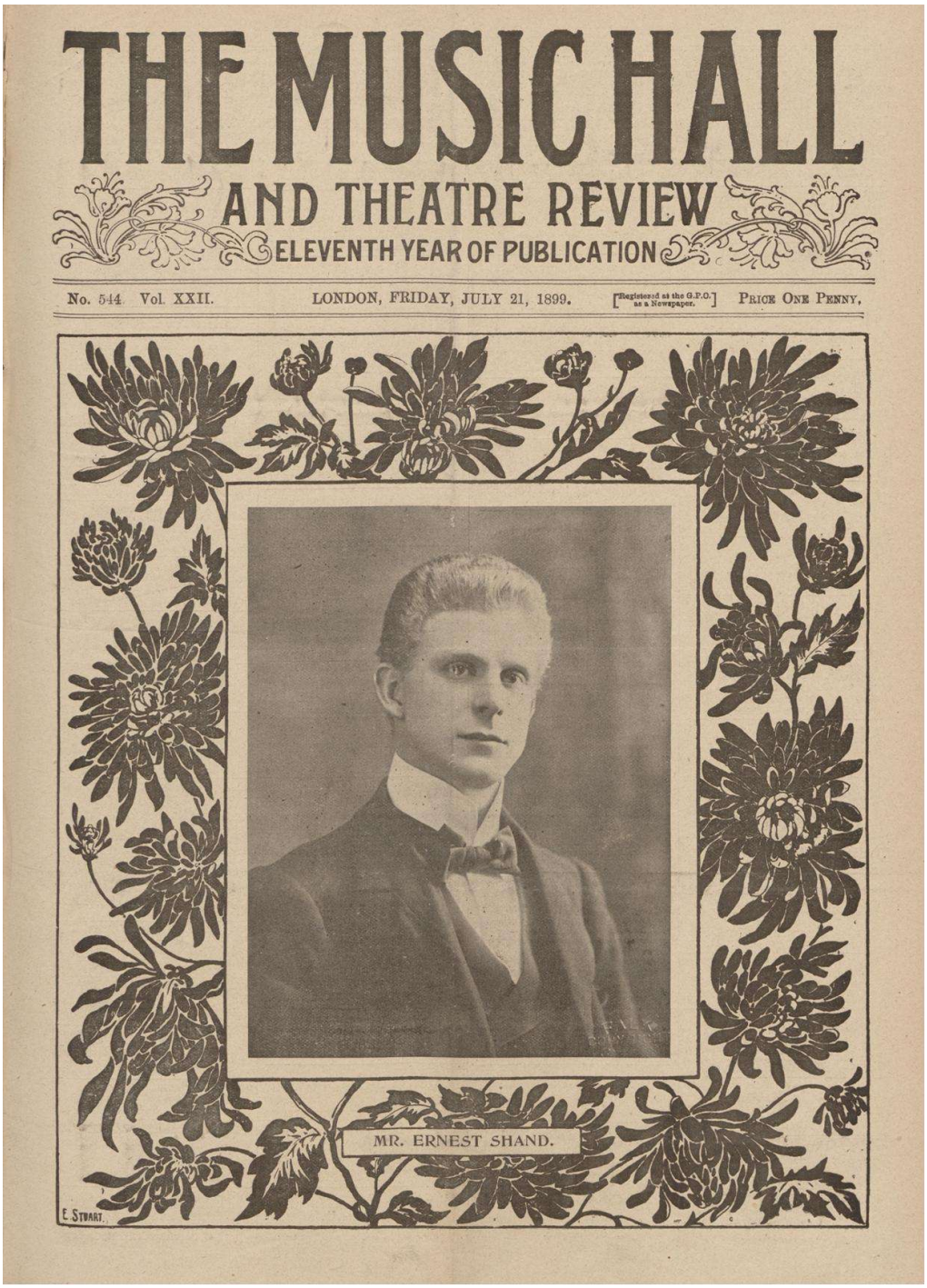
14	"Glendale" Gladstone Rd Do.	1	1	Ernest Shand	Head	M	33	Actor			Yorks, Hull		✓
				Louie do.	wife	M	27				Wales, Brecon		✓
				Jane Watson	Mother	Wid	62				Yorks Hull		✓
				Alice Shand	Aunt	Wid	54				do do		✓
				Phyllis do	Daut	S	6				do do		✓
				Ernest do	Son	S	2 mo				Glouc Bristol		✓

Source: 1901 London Census



NAME AND SURNAME	RELATIONSHIP to Head of Family.	AGE (last Birthday) and SEX.		PARTICULARS as to MARRIAGE.				PROFESSION or OCCUPATION				BIRTHPLACE	NATIONALITY	INFIRMITY.
		Age of Males.	Age of Females.											
1 Ernest Shand	Head	43		married				music hall artiste				Hull Yorkshire		
2 Louisa Nellie Shand	Wife	38	38	Married	19	4	4	—				Brixton Surrey		

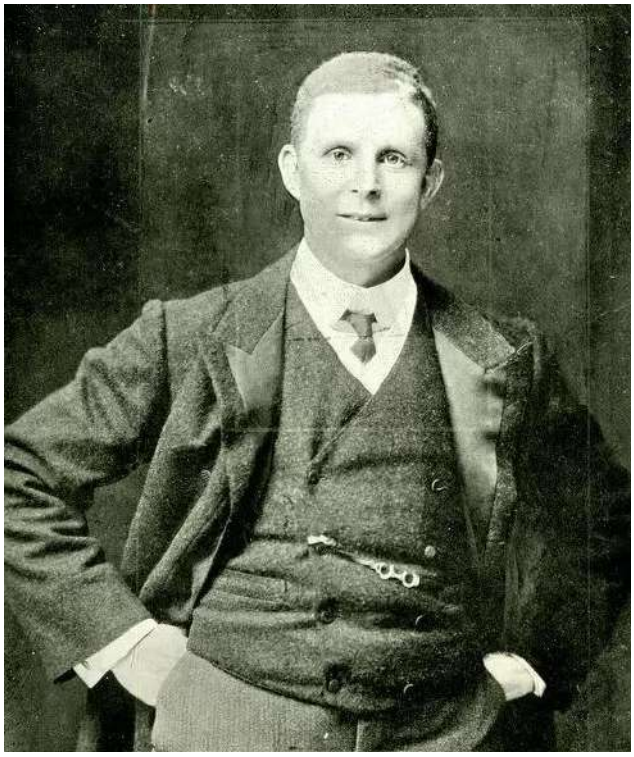
Family residence of Ernest Shand and Louise Nelly Shand at 27, Gladstone Road, Deal, Kent
Source: 1911 London Census


THE MUSIC HALL
AND THEATRE REVIEW
ELEVENTH YEAR OF PUBLICATION
No. 544. Vol. XXII. LONDON, FRIDAY, JULY 21, 1899. [Registered at the G.P.O. as a Newspaper.] PRICE ONE PENNY.
MR. ERNEST SHAND.
E. STUART.

Cover of the magazine 'The Music Hall and Theatre Review'[20] of 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.

[20] The 'Music Hall and Theatre Review' began publication on April 6, 1889, with the last issue published being that of September 5, 1912.



Ernest Shand
(image property of the John Barrett Collection)

In the same year Ernest Shand was appointed a member of the Board of Examiners of the Guild of Violinists of 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.

To understand Ernest Shand's level as a guitarist, here is a review in the 'Newcastle Evening Chronicle' of March 3, 1893, that places Ernest Shand on a par with the great virtuoso Giulio Regondi: "*Shand is an accomplished artist on the guitar. Since the time of Regondi, few have accomplished wonders with that difficult but delightful instrument as Shand.*" Despite his success as a composer and guitarist, Ernest Shand devoted himself mainly to performing as a comedian in music halls (from 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, for their part, devoted to teaching it.

Some works in the public domain by Ernest Shand[21] are the following:

- Andante Expressivo, Op. 60.
  https://imslp.org/wiki/Andante_Expressivo%2C_Op.60_(Shand%2C_Ernest)
- La Danse des Nymphes, Op. 205.
  https://imslp.org/wiki/La_Danse_des_Nymphes%2C_Op.205_(Shand%2C_Ernest)

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

- Improved Method for the Guitar, Op. 100.
  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)

Ernest Shand died on November 28, 1924, in Birmingham.



Ernest Shand as a comedian and stage actor
(image property of the 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's Death Record
Source: National Probate Calendar, England and Wales, 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.

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

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

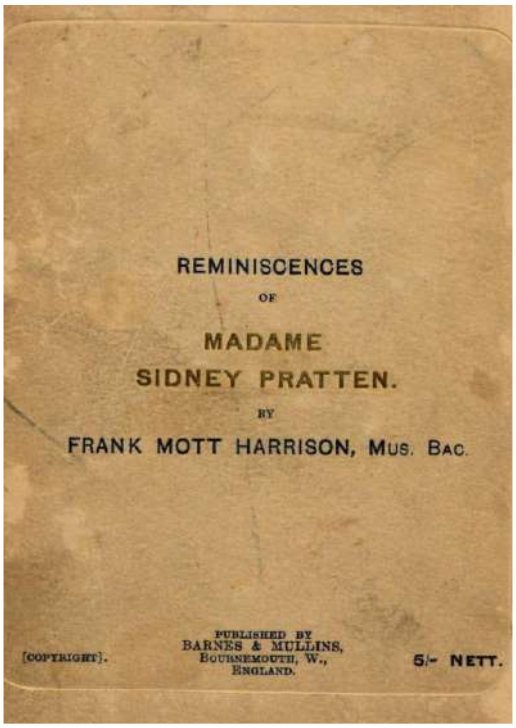
Ernest Shand's obituary
Source: Western Daily Press, January 27, 1925

Frank Mott Harrison[22], based in Hove, was a writer, journalist and editor as well as the owner of a musical instrument shop in Brighton (with his brother Richard, a mandolinist), 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. He also received a PhD in Philosophy from the Faculty of Music at the University of London (1935), with a doctoral thesis on "Music in seventeenth-century England and the Puritan influence".

He lived at 11 Denmark Villas (circa 1910) and, from 1914 until the late 1940s, at 3 Bigwood Avenue. He was a member of Hove City Council for more than twenty years and in February 1942 he was appointed honorary councillor (Alderman).

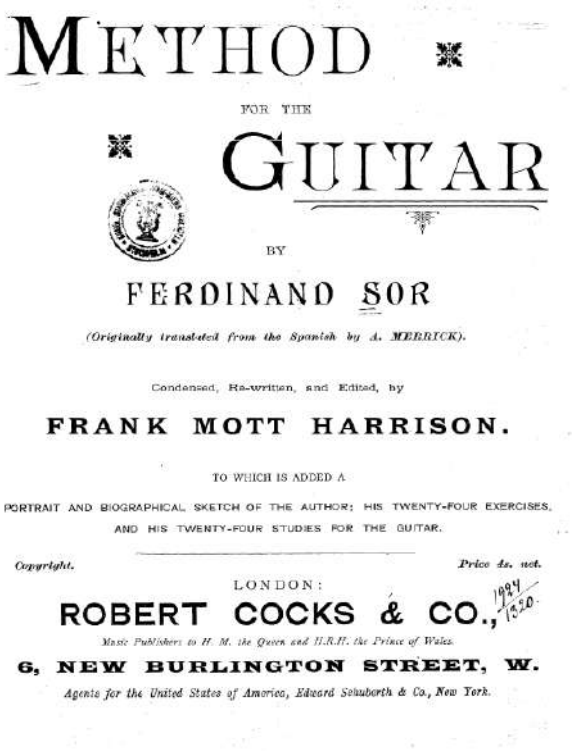
The importance of Frank Mott Harrison in the life of Madame Sidney Pratten is undeniable; indeed, he was the author, as we have already pointed out, of the book '*Reminiscences of Madame Sidney Pratten*' (1899) and, in addition, he personally took care of everything necessary to manage the funeral and 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 which immediately enjoyed the sympathy of the readers.



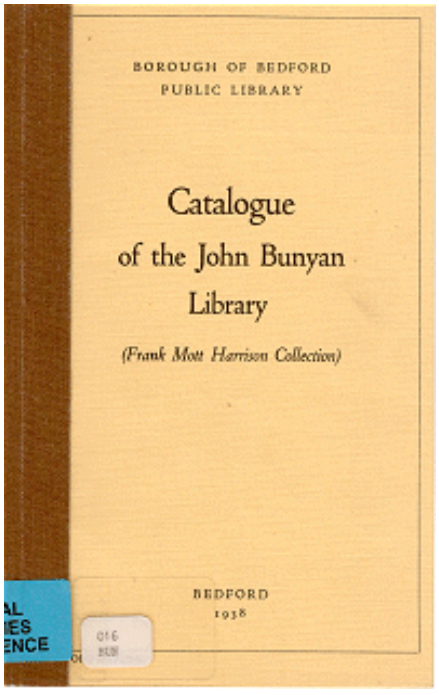
Cover of the book 'Reminiscences of Madame Sidney Pratten' (1899)

[22] Although the exact date of birth in 1866 is not known, it is documented that he was baptized on April 1, at 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.
Copyright. Price 4s. net.
LONDON:
ROBERT COCKS & CO.,
Music Publishers to H. M. the Queen and H.R.H. the Prince of Wales.
6, NEW BURLINGTON STREET, W.
Agents for the United States of America, Edward Schuberth & Co., New York.

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 that his book '*John Bunyan. A Story of his Life*' enjoyed and for the important donation he made on 29 September 1938 to the mayor, aldermen and burghers of the Bedford district of his collection of more than 800 volumes of writings by and about John Bunyan[23] and which is now available to the public at the Bedford Public Library.


BOROUGH OF BEDFORD
PUBLIC LIBRARY
Catalogue
of the John Bunyan
Library
(Frank Mott Harrison Collection)
BEDFORD
1938

Cover of 'Catalogue of the John Bunyan Library'

[23] 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[24]:

. 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 FANTASTIQUE,"
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 "FAREWELL 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.

[24] 'Reminiscences of Madame Sidney Pratten' (1899).

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

Appendix.

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 :—

1. 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."

[25] '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!"

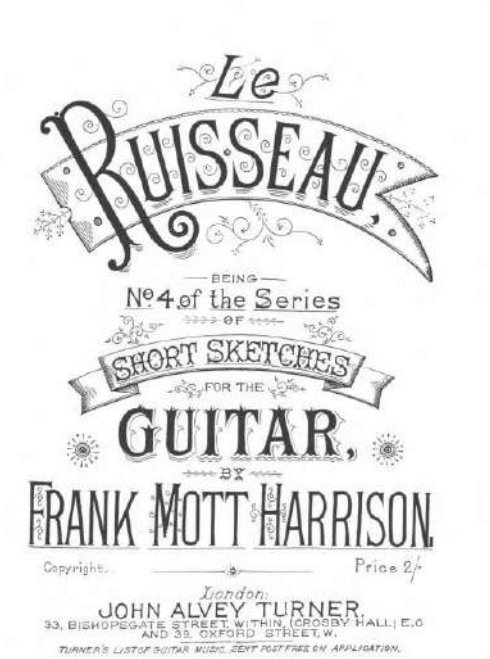
"One day when riding in a hand-chair on the Brighton front, Madame Pratten heard the sound of a guitar. It was a young man and his wife playing one of her compositions. She was very much interested, and told them who she was. She played one of her pieces to them—greatly to the delight of the promen-

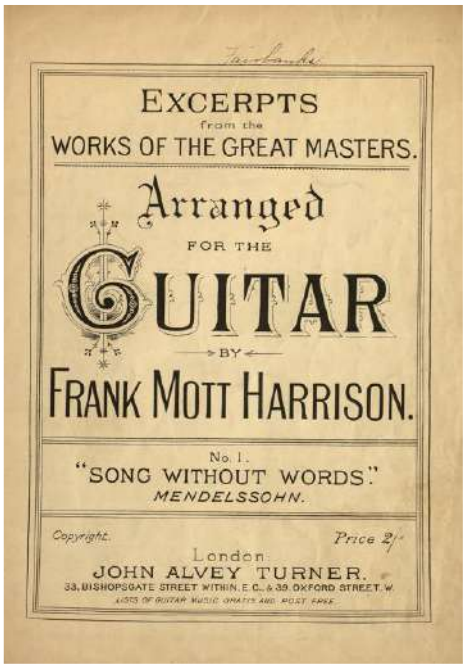
aders. This was probably the one and only occasion upon which Madame Pratten played in the open air publicly."

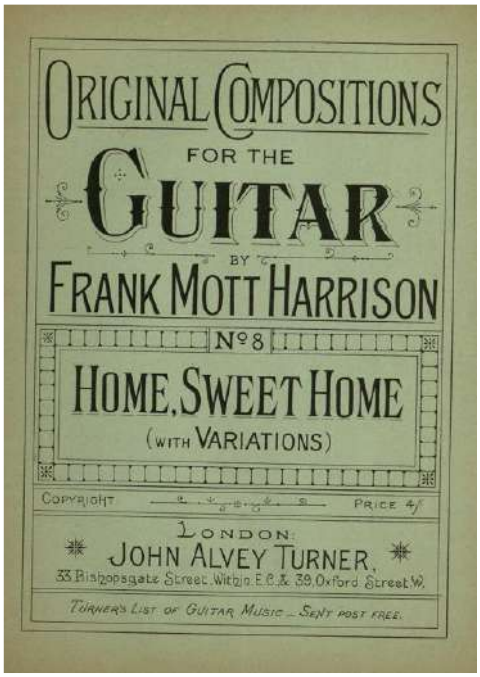
"Finding one day that her hand-chair man was ill-clad (at Brighton) Madame Pratten gave him sufficient money to equip himself with a new overcoat, etc., remaining in the chair by herself while he adjourned to the nearest clothier's shop."

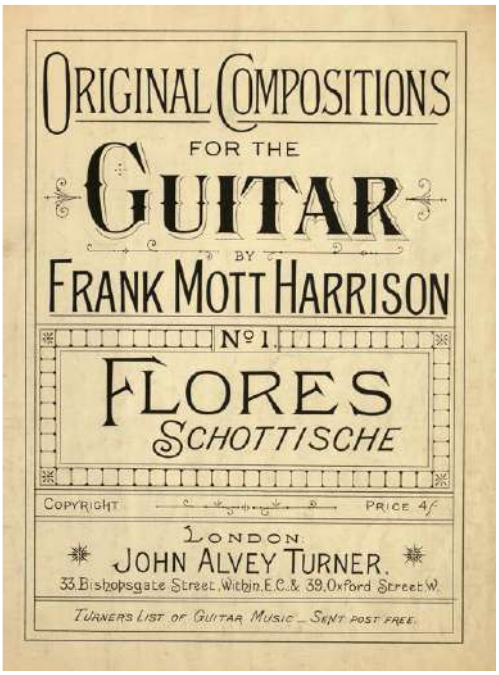
Mr. Pegg further adds: "It was no unusual thing for Madame Pratten to sit up writing until four or five o'clock in the morning. She would be up again at eight o'clock ready to receive the first post. For years she only allowed herself about five hours in bed."

As a performer and pedagogue, he began his teaching career and obtained a position at the Trinity College of Music in London in 1897. He was also a composer of salon pieces for guitar – the critic Richard Long, in the magazine Soundboard (2002), attributes to him "a poetic soul" and "interesting harmonies" – with not a few affinities with Ernest Shand. Among his guitar works and arrangements we can mention: Le Ruisseau, Flores, Home Sweet Home and Song Without Words (original work by Felix Mendelssohn-Bartholdy [1809-1847]).









These works can be obtained at the following link[26]:

https://pasionporlaguitarra.es/descargas/partituras-2/

Frank Mott Harrison died suddenly on 25 January 1945 in Hove (following flu contracted in 1944 from which he never recovered) and is buried along with his wife Alice Mary Harrison (Pegg) (1872-1959) in Hove Cemetery (now Brighton & Hove).



Frank Mott Harrison's grave in Brighton & Hove Cemetery

[26] I am grateful to the extraordinary Canadian guitarist Emma Rush for having provided me with these scores, following my contact with her when I sent her a copy of this book in PDF format, knowing her interest in the life and work of Madame Sidney Pratten.

Concerts -

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

- 1828, first concerts with her father Ferdinand Pelzer in various countries of Europe together with other concert artists.
- 1833 (15 March), professional debut at the King's Theatre, alongside her father Ferdinand Pelzer and the Austrian flutist Raphael 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[27] (London).
- 1836 (24 February, 7 May and 31 May), three concerts at The Hanover Square Rooms with Giulio Regondi and a European concert tour, including Mauro Giuliani's Concerto No. 3 for Guitar and Orchestra (London).
- 1842 (17 May), concert at the 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 as a 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 a soloist and in a duo with her husband Mr. Robert Sidney Pratten (London).
- 1861 (13 June), concert at a Matinee Musicale at 38 Welbeck Street, as a soloist and in a 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 (26 June), first concert after the death of her husband, at 18 Carlton House Terrace (London).
- 1871 (May), concert at The Beethoven Rooms, where she performed works by Fernando Sor and Leonhard Schulz, as well as her own compositions and guitar duets by Mauro Giuliani with Dr. Caisford (London).

[27] '*The Hanover Square Rooms*' and '*The Queen's Concert Rooms*' were a set of rooms set up for 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 the members of M. Gounod's Choir and accompanied by Mrs. Weldon, performing works by Mauro Giuliani and Wilhelm 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 duo concertante for guitar and flute with Herr Johan Svendsen (1840-1911), a duet for guitar and piano with Signor Romano and works of her own (London).
- 1876, Madame Sidney Pratten's participation in the cantata 'Le corsair' by John William Glover (1815-1899), with selected lyrics from works by Lord Byron (London).
- 1876 (July 2), annual concert at The Beethoven Rooms (London).
- 1880 (June 15), concert at Steinway Hall, sponsored by her pupil Princess Louise, performing works 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 played some pieces for the gigelira (Brighton).
- 1886 (15 February), concert at Princes' Hall, Piccadilly (London).
- 1886 (September 15), concert for Her Royal Highness, the Duchess of Albany (London).
- 1887 (11 June), concert at 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, her last concert at The Steinway Hall (London).

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

- *'A concert took place this morning in 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.'*[28]
- *'She amazed her listeners with her amazing guitar playing. This young girl 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 the music more eloquent.'*[29]
- *'Madame Pratten, one of the most accomplished guitarists in the country, having twisted her left hand a few days before, in this performance, playing a Serenade and Lord Raglan's March, both of her own composition, exhibited admirable qualities of execution and style which place her in the foremost rank of legitimate guitarists.'*[30]

Frank Mott Harrison's book, '*Reminiscences of Madame Sidney Pratten*', also 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

[28] The Musical Magazine (London, 1835), i. p. 41.

[29] Harrison, F. M.: An Eminent Guitariste, in The Gentlewoman (London, August 22nd, 1891).

[30] 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 career of Madame Sidney Pratten (and also of Giulia Pelzer, her sister), various local English newspapers published, in their society columns, news related to her concerts, classes, publications, stays, etc., among which The Morning Post (London), The Birmingham Daily Mail (Birmingham), The Observer (London) and The Daily Telegraph (London) stand out, since, as we have pointed out, Madame Sidney Pratten was a well-known woman in her time, both as a guitarist and teacher and in her personal life, as well as being a woman much loved among her students, friends and acquaintances.

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

Newspapers by ancestry

The Morning Post (London, Greater London, England) · 23 May 1883, Wed · Page 1

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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.

Newspapers by ancestry

The Morning Post (London, Greater London, England) · 16 Sep 1886, Thu · Page 5

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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.

Newspapers by ancestry
The Morning Post (London, Greater London, England) · 8 Jun 1887, Wed · Page 1
Downloaded on Nov 20, 2022

Madame THEA SANDERINI'S BENEFIT CONCERT, JUNE 18.

MADAME BONNER'S ANNUAL MORNING CONCERT 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.

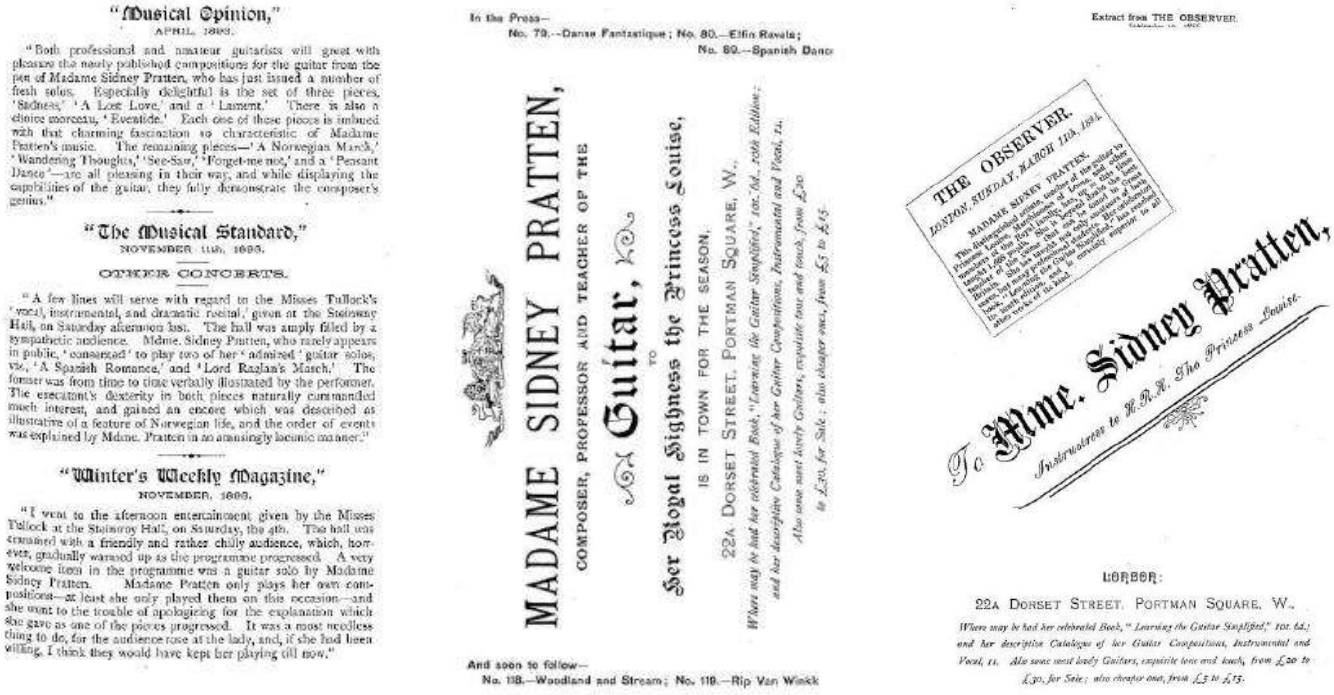
Newspapers by ancestry
The Morning Post (London, Greater London, England) · 8 Jun 1887, Wed · Page 1
Downloaded on Nov 20, 2022

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.

Newspapers by ancestry
The Morning Post (London, Greater London, England) · 18 Jun 1892, Sat · Page 1
Downloaded on Nov 20, 2022

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 1s. and 10s. 6d., at 22A, Dorset-street, Portman-square, W.



"Musical Opinion,"
APRIL, 1869.

"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 clever morceau, 'Eventide.' 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 'Peasant 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, 1865.

OTHER CONCERTS.

"A few lines will serve with regard to the Misses Tullock's 'vocal, instrumental, and dramatic recital,' given at the Steinway Hall, on Saturday afternoon last. The hall was amply filled by a sympathetic audience. Mdme. Sidney Pratten, who rarely appears in public, 'consented' to play two of her 'admired' guitar solos, viz. 'A Spanish Romance,' and 'Lord Raglan's March.' The former was from time to time verbally 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 Mdme. Pratten in an amusingly laconic manner."

"Winter's Weekly Magazine,"
NOVEMBER, 1865.

"I went to the afternoon entertainment given by the Misses Tullock at the Steinway Hall, on Saturday, the 4th. The hall was crammed 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 Revels;
No. 89.—Spanish Dance

MADAME SIDNEY PRATTEN,
COMPOSER, PROFESSOR AND TEACHER OF THE
Guitar,
TO
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," 1or. 6d.; 50th Edition; and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, 1s. Also some used Lady Guitars, exquisite tone and touch, from £20 to £30, for Sale; also cheaper ones, from £3 to £15.

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

Extract from THE OBSERVER.

THE OBSERVER,
LONDON, SUNDAY, MARCH 11th, 1866.

MADAME SIDNEY PRATTEN.

This distinguished artiste, teacher of the guitar to Princess Louise, Marchioness of Lorne, and many other members of the Royal family, has been in town for the season. She is especially lauded by the press, and having performed most successfully before the Queen at Windsor, she has received the command of her Majesty to attend at Buckingham Palace, on the 20th inst., when she will perform on the Royal guitar, and is certainly superior to all others we have had the pleasure of hearing.

To Mme. Sidney Pratten,
Instructress to H.R.H. The Princess Louise.

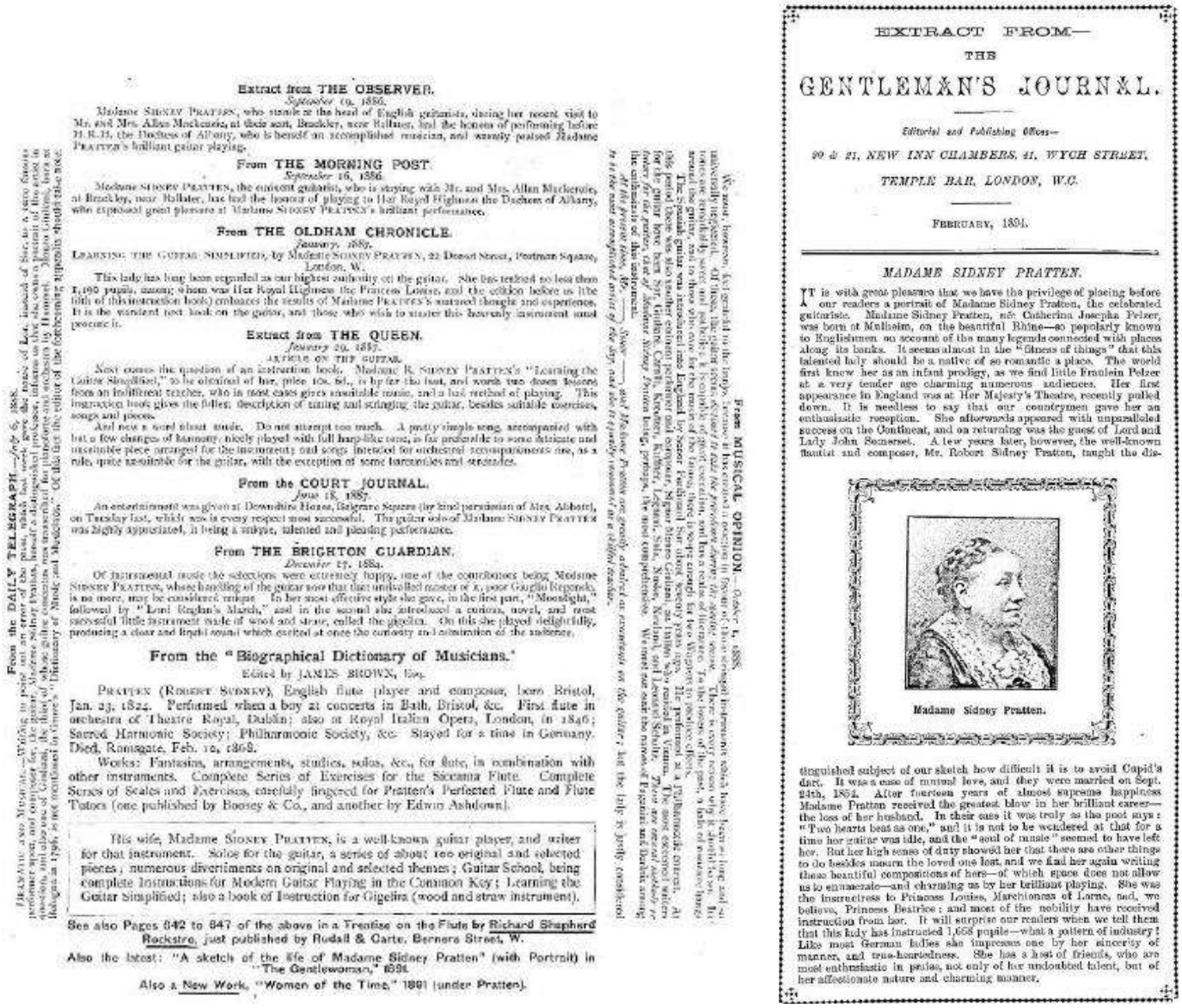
LORBOR:
22A DORSET STREET, PORTMAN SQUARE, W.

Where may be had her celebrated Book, "Learning the Guitar Simplified," 1or. 6d.; and her descriptive Catalogue of her Guitar Compositions, Instrumental and Vocal, 1s. Also some used Lady Guitars, exquisite tone and touch, from £20 to £30, for Sale; also cheaper ones, from £3 to £15.

Press notices in various media of Madame Sidney Pratten's concerts

Newspapers by ancestry
The Morning Post (London, Greater London, England) · 3 Jul 1876, Mon · Page 2
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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 Pursey, Madlle. Mariani, Signor Bonetti, and Herr Werrenrath.



Extract from THE OBSERVER.
September 19, 1886.

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

From THE MORNING POST.
September 16, 1886.

Madame SIDNEY PRATTEN, the eminent guitarist, who is staying with Mr. and Mrs. Allan 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 brilliant performance.

From THE OLDHAM CHRONICLE.
January, 1887.

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 realised no less than 1,100 pupils, among whom was Her Royal Highness the Princess Louise, and the edition before us (the fifth of this instruction book) embraces the results of Madame PRATTEN's matured thought and experience. It is the weediest text book on the guitar, and those who wish to master this heavenly instrument must procure it.

Extract from THE QUEEN.
January 29, 1887.

ARTICLE ON THE GUITAR.

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 would take dozen lessons from an indifferent teacher, who in most cases gives unsuitable music, and a bad method of playing. This imagination book gives the fullest description of tuning and stringing the guitar, besides suitable exercises, songs and pieces.

And now a word about music. Do not attempt too much. A pretty simple song, accompanied with but a few chords of harmony nicely played with full harpike tone, is far preferable to some intricate and unsuitable 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 harmonies and serenades.

From the COURT JOURNAL.
June 18, 1887.

An entertainment was given at Downshire House, Belgrave 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 subtle, talented and pleasing performance.

From THE BRIGHTON GUARDIAN.
December 17, 1884.

Of instrumental music the selections were extremely happy, one of the contributors being Madame SIDNEY PRATTEN, whose handling of the guitar now that that unrivalled master of it, poor Gaglin Regondi, is no more, may be considered unique. In her most effective style she gave, in the first part, "Moonlight," followed by "Lord Raglan's March," and in the second she introduced a curious, novel, and most successful little instrument made of wood and straw, called the gigelira. On this she played delightfully, producing a clear and bright sound which excited at once the curiosity and admiration of the audience.

From the "Biographical Dictionary of Musicians."
EDITED by JAMES BROWN, Esq.

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. 12, 1868.

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

His wife, Madame SIDNEY PRATTEN, is a well-known guitar player, and writer for that instrument. Solos for the guitar, a series of about 100 original and selected pieces; numerous divertiments 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 Gigelira (wood and straw instrument).

See also Pages 842 to 847 of the above in a Treatise on the Flute by Richard Shepherd 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 MUSICAL OPINION — October 1, 1888.

EXTRACT FROM—
THE
GENTLEMAN'S JOURNAL.

Editorial and Publishing Offices—
20 & 21, NEW INN CHAMBERS, 41, WYCH STREET,
TEMPLE BAR, LONDON, W.C.

FEBRUARY, 1894.

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 guitarist. Madame Sidney Pratten, née Catherina 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 "fitness 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 Fraulein 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 flautist and composer, Mr. Robert Sidney Pratten, taught the distinguished 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 wafting those beautiful compositions of hers—of which space does not allow us to enumerate—and charming us by her brilliant playing. She was the instructress 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 1,668 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.

Madame Sidney Pratten.

Other advertisements and articles published in various local newspapers of the time

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.

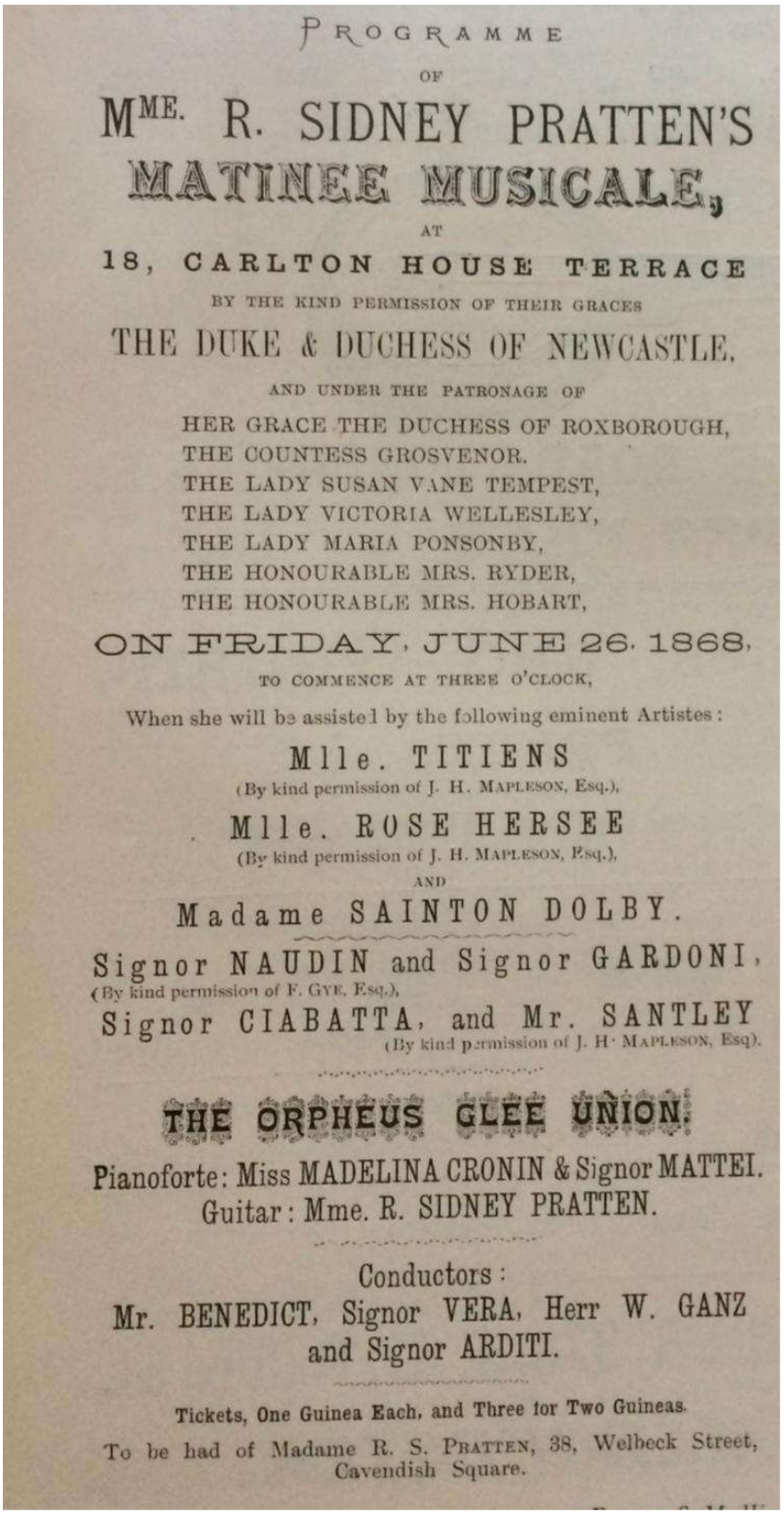
TICKETS FIVE SHILLINGS EACH,

To be had of Mr. PELZER (Professor of the Guitar), 39, Great Portland Street, and at all the principal Music Shops.

Announcement of a concert in Hanover Square Rooms

Below, as an anecdote, we present the following photographs:

- A program for a concert held at Carlton House Terrace on June 26, 1868.
- An advertisement for music for 'gigelira' composed by Madame Sidney Pratten.
- A ticket for a concert held together with Giulio Regondi on March 13, 1834.



PROGRAMME

OF

MME. 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.

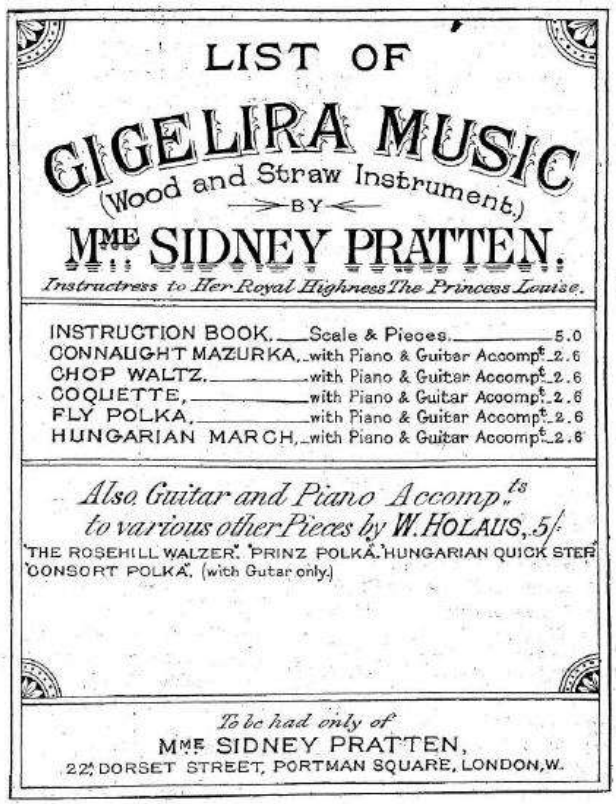
Pianoforte: Miss MADELINA CRONIN & Signor MATTEI.
Guitar: Mme. R. SIDNEY PRATTEN.

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.

A program for a concert held at Carlton House Terrace on June 26, 1868.


LIST OF

GIGELIRA MUSIC

(Wood and Straw Instrument.)

BY

Mme SIDNEY PRATTEN.

Instructress to Her Royal Highness The Princess Louise.

INSTRUCTION BOOK.—Scale & Pieces.—5.0
CONNAUGHT MAZURKA,—with Piano & Guitar Accompt.—2.6
CHOP WALTZ.—with Piano & Guitar Accompt.—2.6
COQUETTE,—with Piano & Guitar Accompt.—2.6
FLY POLKA,—with Piano & Guitar Accompt.—2.6
HUNGARIAN MARCH,—with Piano & Guitar Accompt.—2.6

Also Guitar and Piano Accomp.ts to various other Pieces by W. HOLAUS, 5/-

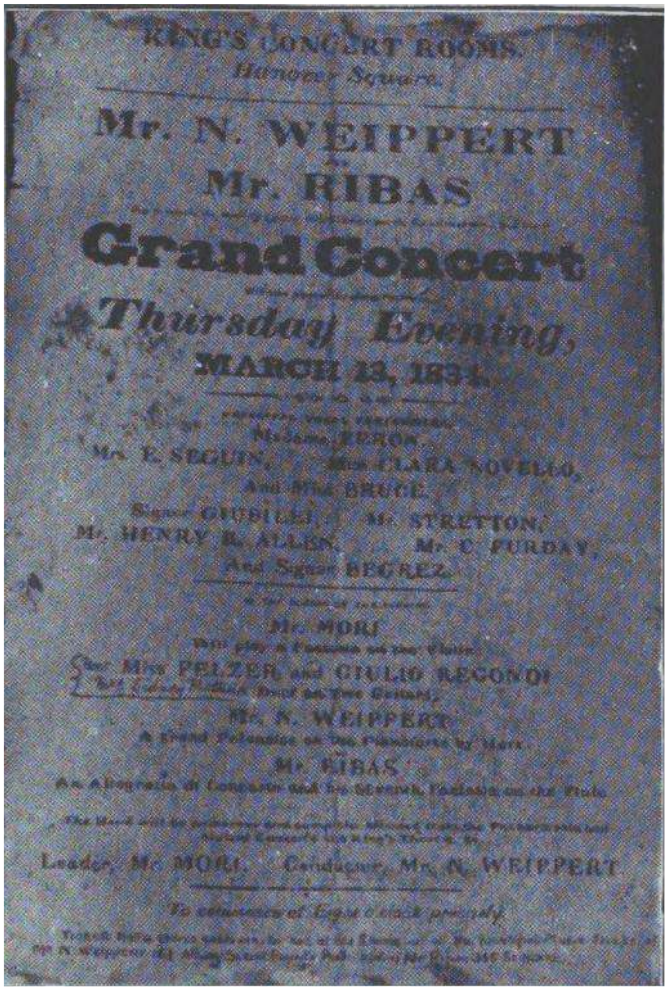
'THE ROSEHILL WALZER.' 'PRINZ POLKA.' 'HUNGARIAN QUICK STEP.' 'CONSORT POLKA.' (with Gutar only.)

To be had only of

Mme SIDNEY PRATTEN,

22, DORSET STREET, PORTMAN SQUARE, LONDON, W.

Music advertisement for gigelira composed by Madame Sidney Pratten


KING'S CONCERT ROOMS,

Hanover Square.

Mr. N. WEIPPERT

Mr. RIBAS

Grand Concert

Thursday Evening,

MARCH 13, 1834.

Mr. MORI

Mrs. PELZER and GIULIO REGONDI

Mr. N. WEIPPERT

Mr. RIBAS

Leader, Mr. MORI. Conductor, Mr. N. WEIPPERT

Ticket for a concert held together with Giulio Regondi on March 13, 1834

Madame Sidney Pratten used to, in her performances as a soloist, with charming ingenuousness, tell the story of her own compositions, which, no doubt, was much appreciated by the audience who attended her concerts, whom she had captivated. She also played frequently with her students at the Guildhall School of Music and at Steinway Hall.

For many years Madame Sidney Pratten spent short weekend stays in Brighton, England [now Brighton & Hove] to rest, staying at Connaught House and Cavendish Mansion.

Madame Sidney Pratten gave her last public concert in 1893. Such was her fame in life and popularity that prominent guitar builders such as Louis Panormo (1784-1862) and Pierre René Lacôte (1785-1871) labelled dozens of their instruments with her name to promote sales.

Madame Sidney Pratten lived the last years of her life at 22 Dorset Street, Portman Square (London).



Portrait of Madame Sidney Pratten by Herbert Watkins (1869)
(image property of the National Portrait Gallery)



MADAME SIDNEY PRATTEN (1884).



Madame Sidney Pratten playing a ukulele



This photograph of Madame Sidney Pratten (the original is in my possession) was in the 'coffin' of the first guitar I bought from Dr. James R. Westbrook, which had belonged to Madame Sidney Pratten



Silhouette of Madame Sidney Pratten by Charles Stanley Hervé (ca. 1785-1866)
(image property of the National Portrait Gallery)



Madame Sidney Pratten at the Chain Pier, Brighton, England (ca. 1890)
[the man on the left, quite possibly, is Frank Mott Harrison]



Current state of the Chain Pier, Brighton & Hove[31]
[only these stones that can be seen next to the shore and the small breakwater on the right remain]
In the background, the Palace Pier (or Brighton Pier)

[31] The Chain Pier was designed by Captain Samuel Brown (1776-1852). Construction began on September 18, 1822, and the pier was inaugurated on November 25, 1823. The pier was primarily intended to be a jetty, but it also boasted a small number of attractions. It was destroyed by a storm on December 4, 1896. The Palace Pier (renamed Brighton Pier in 2000) was begun in 1891 and opened in 1899.



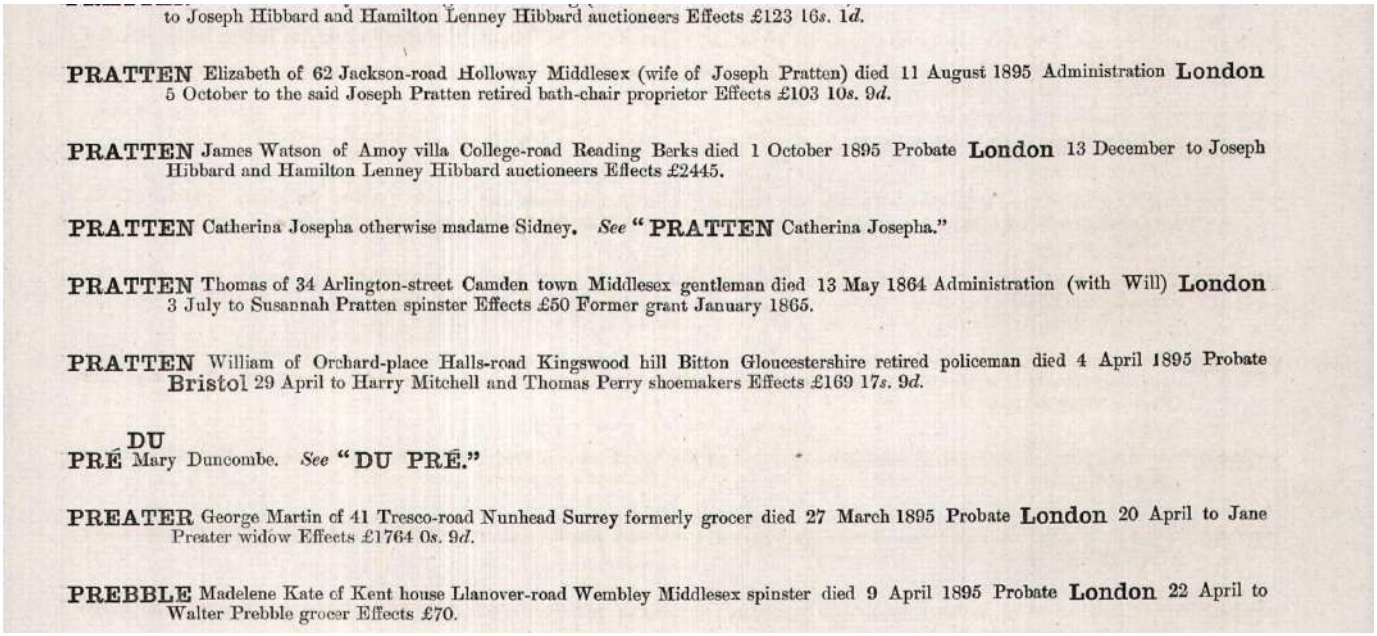
MADAME SIDNEY PRATTEN'S DRAWING-ROOM.



Last known photograph of Madame Sidney Pratten (1895)[32]
On the left, Dr. Walter James Leckie, and on the right, Kathleen Isabel Beart (ca. 1853-1943)

[32] The original of this photograph includes Kathleen Isabel Beart's daughter Helene Isabelle Beart (1876-1956) on her right, 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 in peace in Brompton Cemetery (London).



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

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 10*s.* 9*d.*

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.

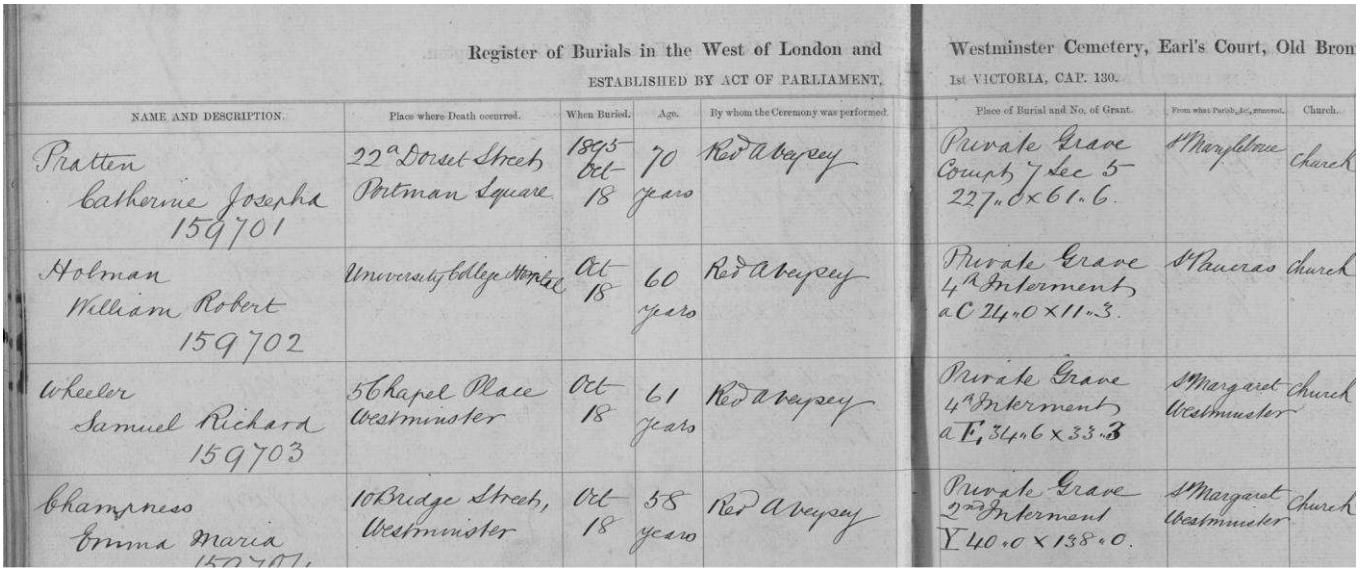
PRATTEN William of Orchard-place Halls-road Kingswood hill Bitton Gloucestershire retired policeman died 4 April 1895 Probate **Bristol** 29 April to Harry Mitchell and Thomas Perry shoemakers Effects £169 17*s.* 9*d.*

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 0*s.* 9*d.*

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 Probate Calendar of England and Wales, 1858-1995



Register of Burials in the West of London and Westminster Cemetery, Earl's Court, Old Bron

ESTABLISHED BY ACT OF PARLIAMENT, 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	22a Dorset Street Portman Square	1895 Oct 18	70 years	Rev A Veysey	Private Grave Compt 7 Sec 5 227.0 x 61.6.	St Marylebone	Church
Holman William Robert 159702	University College Hospital	Oct 18	60 years	Rev A Veysey	Private Grave 4R Interment a C 24.0 x 11.3.	St Pancras	Church
Wheeler Samuel Richard 159703	56 Kapel Place Westminster	Oct 18	61 years	Rev A Veysey	Private Grave 4R Interment a E, 34.6 x 33.3	St Margaret Westminster	Church
Champness Emma Maria	10 Bridge Street, Westminster	Oct 18	58 years	Rev A Veysey	Private Grave 2R Interment Y 40.0 x 138.0.	St Margaret Westminster	Church

Burial Record of Madame Sidney Pratten
Source: West London Burial Register, Westminster Cemetery and others.

Several local newspapers reported 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 Madame Sidney Pratten's funeral

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, Eaton-street, Manchester-square, W.

Marylebone and Paddington Mercury (Westminster, London, England) · 25 Oct 1895, Fri · Page 5

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.

MME. 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 *furore*. 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 *bénéficiaire* 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."

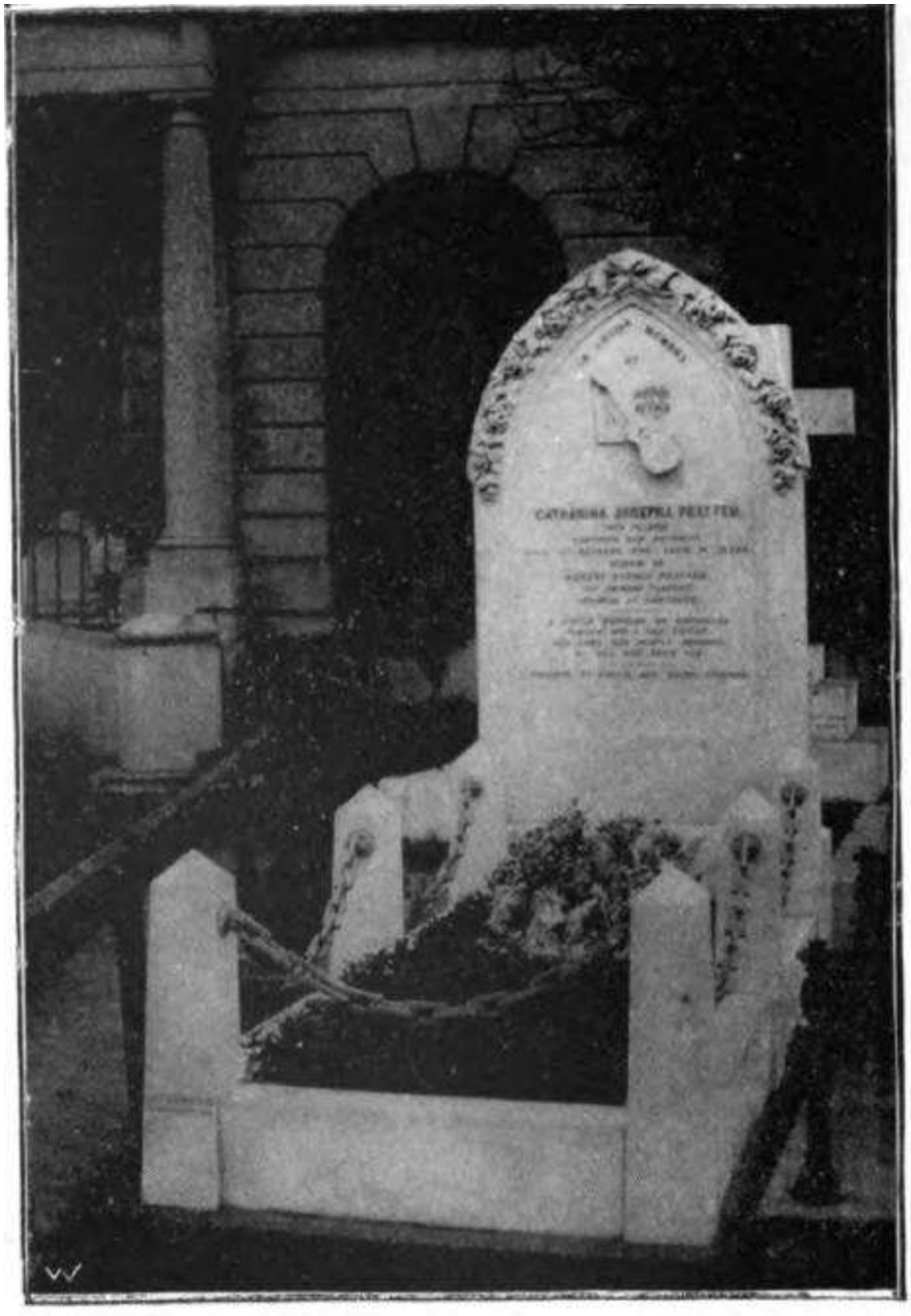
During these bright years of her life Madame Sidney Pratten assiduously devoted herself to the art she so dearly loved. She gave recitals, and produced a great many of the charming compositions for which she was so justly famed. Most of her exquisite "Songs without Words," "Impromptus," "Sketches," &c., 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 by Frank Mott Harrison, 'An Eminent Guitariste', in 'The Gentlewoman' (London, August 22, 1891), noting that her sister Madame Giulia Pelzer continues her work as a guitar (and mandolin) teacher at 2 Southampton Street, Bloomsbury Square (London)



Signature of Catharina Josepha Pelzer (Pratten)



MADAME PRATTEN'S GRAVE.

Photograph taken 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

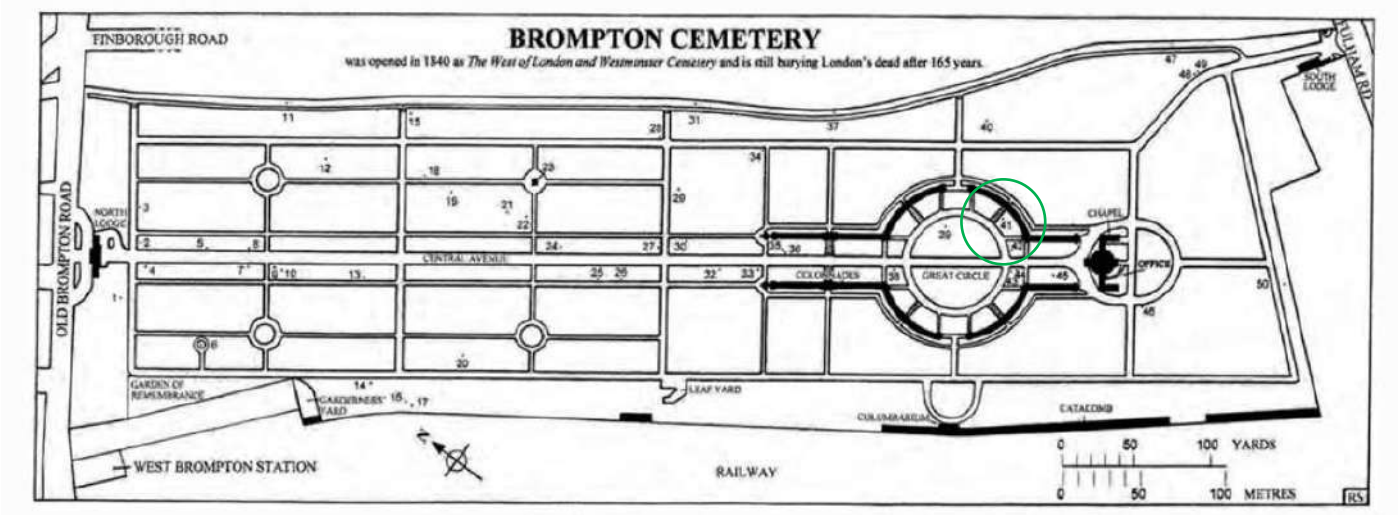
Visit to Brompton Cemetery -

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).

Madame Sidney Pratten's grave is in the southeastern area of the Great Circle (an area of the cemetery reminiscent of St Peter's Square in Rome). On my first visit I took several photographs and left a copy of my book (first edition) on her grave, well protected in a plastic case, as a tribute, as well as photographing myself next to it. 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)
(I didn't have this map the first time I visited her grave)

When I revisited the tomb on August 7, 2023, the book was still there, intact in its sleeve, just as I had left it. But on my 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 tomb is neglected, the chains are broken and no one visits it. The tombstone can barely be read. All this is very sad for me.



Brompton Cemetery Southeast Entrance (London) [March 24, 2023]



Photograph of the Cemetery (nineteenth-century tombs) [March 24, 2023]



Tomb of Madame Sidney Pratten [March 24, 2023]



Madame Sidney Pratten's gravestone [March 24, 2023]



Tomb of Madame Sidney Pratten [March 24, 2023] with my book



The book I left on Madame Sidney Pratten's grave [March 24, 2023]



The farewell (an 'until we meet again', not a goodbye) [March 24, 2023]



Headstone from the grave 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

Madame Sidney Pratten and her sister Giulia Pelzer gathered a total of 45 guitars during their lifetime, 13 of them by the famous luthier Louis Panormo and some others that belonged to Giulio Regondi, Leonhard Schulz, Maria Malibrán (1808-1836) and Fernando Sor (two guitars made by Pierre René Lacôte).

After Madame Sidney Pratten's death in 1895, her sister Giulia Pelzer inherited many of her instruments and archive, which were auctioned at Sotheby's in 1938 (the year of Giulia Pelzer's death). Many of the archives and several instruments (a total of 18 guitars) were again auctioned at Christie's on July 21, 1978. Other guitars in the collection were also auctioned in London, also in 1978, after Christie's auction.

On March 10, 2022, the auction house Musical Instruments at Gardiner Houlgate announced the sale of a collection of seven (7) Madame Sidney Pratten guitars and other related items. The auction, which was held on March 17, included seven guitars, a gigelira, original scores with annotations, a watercolour portrait of Catharina Josepha Pelzer as a young woman, several photographs of the Pelzer family and various items, according to the following list that I transcribe verbatim (with some additions of mine in *italics*):[33]

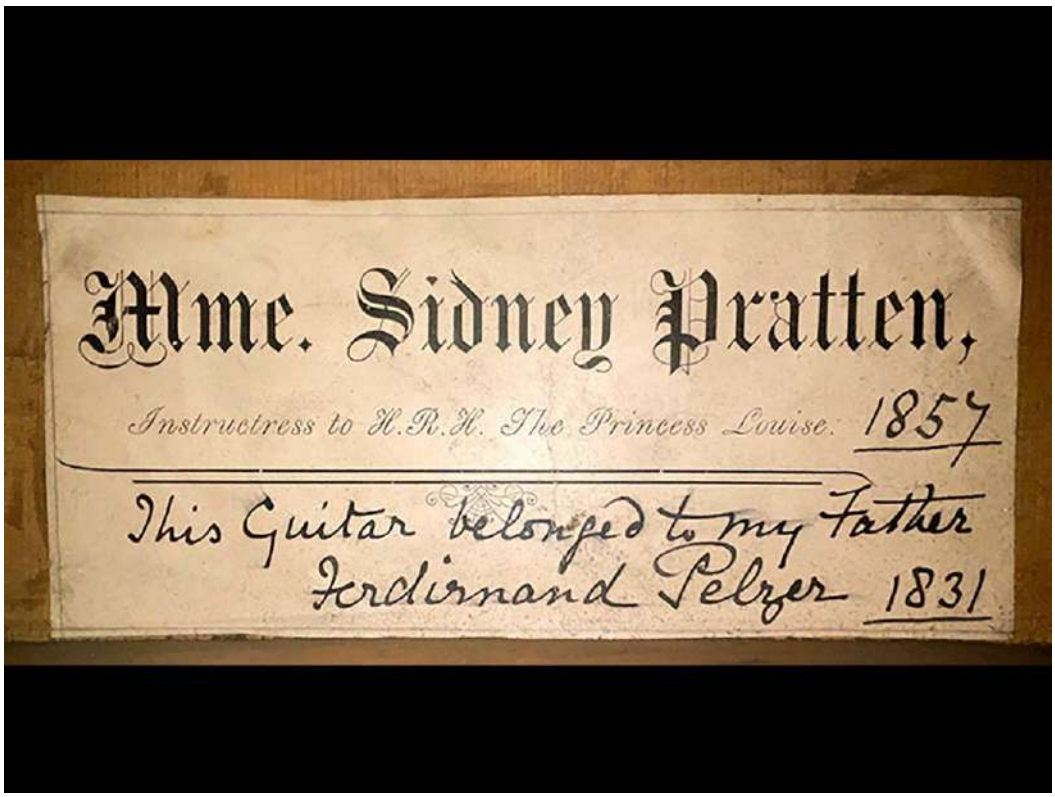


Photograph of the seven guitars auctioned on March 17, 2022

[33] 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 the French builder Joseph Gerard, ca. 1831.





Photographs from the Austin-Marie Collection

- Nineteenth century, guitar with printed label: '*Alfred Hays, Royal Exchange Buildings, E.C.*', also with a handwritten label that reads 'Catherine Josepha Pratten'. *It is a guitar commissioned for Madame Sidney Pratten by Boosey & Sons.*



Guitar owned by Emma Rush

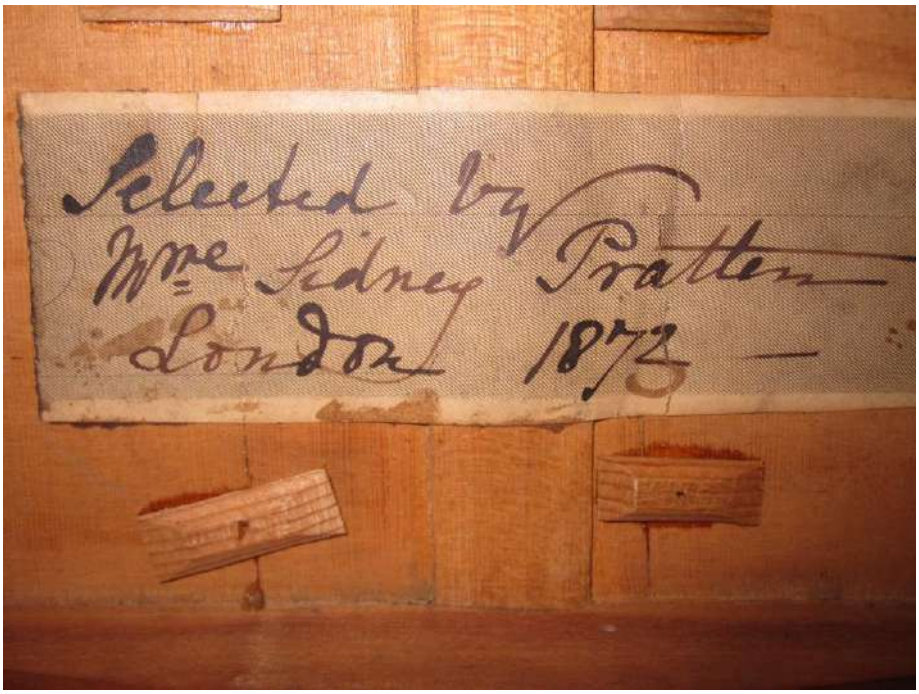
- Nineteenth century, guitar with handwritten and printed label: '*Madame R. Sidney Pratten/1863 38, Welbeck Street /Cavendish Square W. London'.*



- 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 Jérôme Thibouville-Lamy
(guitar from my collection)





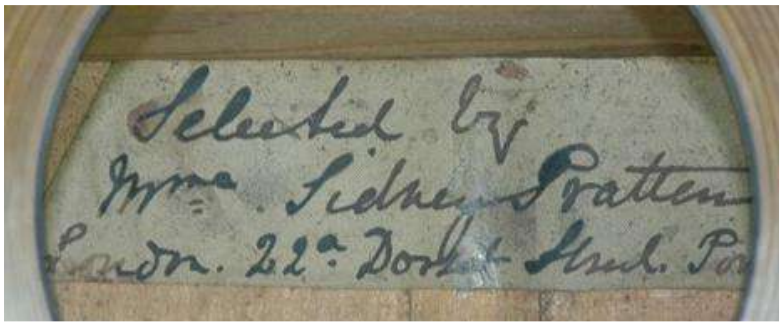
Madame Sidney Pratten's handwritten label and original 'coffin'

- Mid-nineteenth century, guitar with printed label: *'Addison and Hodson/Musical Instrument Seller/and/Manufacturer/to Her Majesty, and 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, taken by W&A.H. Fry Photographers, 68, East Street Brighton, number 83024. It is a Guiot guitar.*



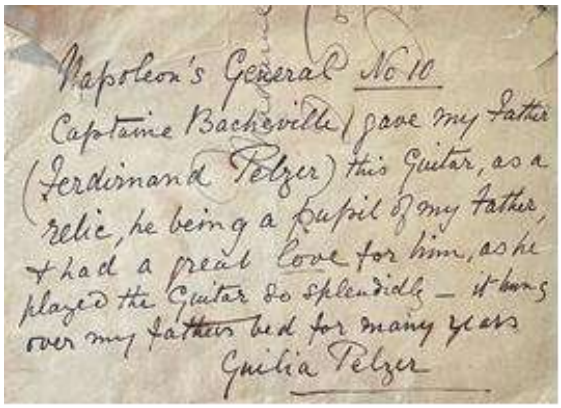
- Nineteenth century, guitar with handwritten label: *'Selected by/Mme Sidney Pratten - London 22A Dorset Street Portman Square.'* The inscription on the label is typical of the guitars sold by Madame Sidney Pratten to her students.





- 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.

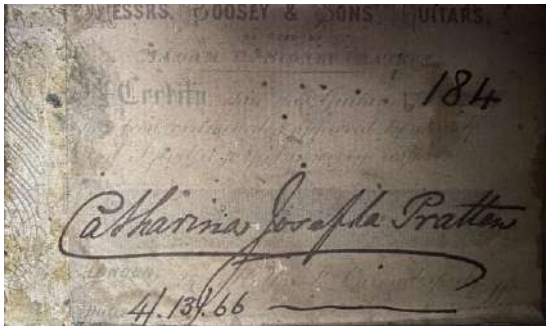




Guitar owned by Ferdinand Pelzer (gift from Captain Bacheville along with a handwritten note from Giulia Pelzer indicating this fact)



Catharina Josepha Pratten dated 4/13/1866
French-built guitar from Boosey & Sons Guitars
(This guitar is part of my collection and was the last one made by Boosey & Sons for Madame Sidney Pratten)

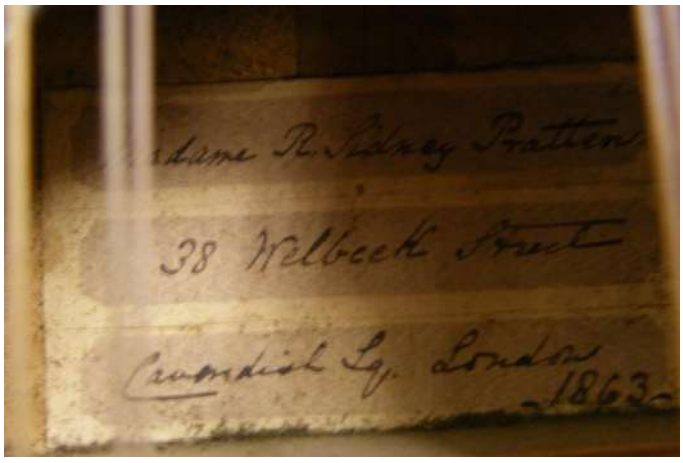




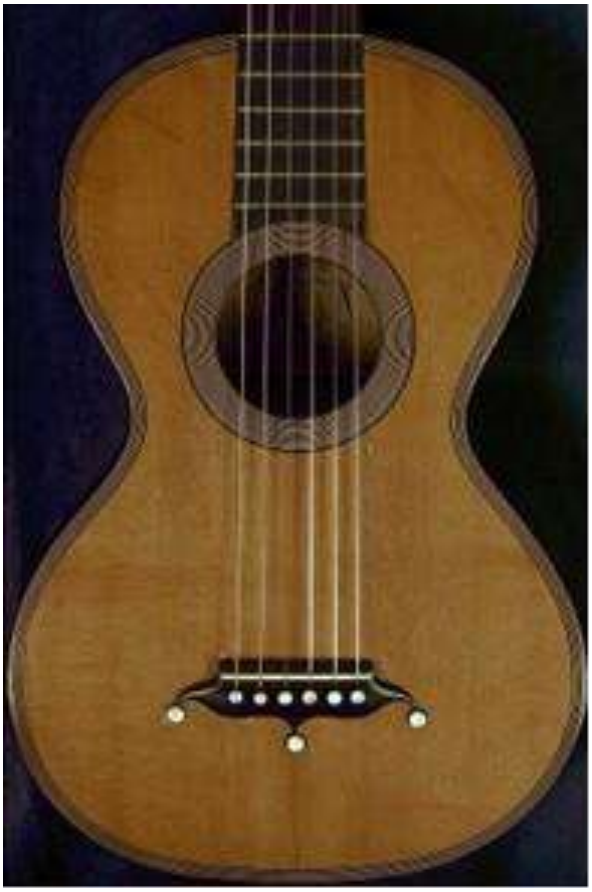
Boosey & Sons label, handwritten label by Catharina Josepha Pratten and 'coffin' from the 1938 auction.

Below are some photographs of other guitars that also belonged to Madame Sidney Pratten:





Guitar attributed to Boulangier. Manuscript by Madame R. Sidney Pratten that reads 38 Welbeck Street, Cavendish Square, London, 1863







Guitar built by Johanning & Company, ca. 1850







Guitar attributed to Boulangier, owned by Emma Rush
Photo credit: R&A Bruderlin









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 Sidney Pratten composed more than two hundred works, both for solo guitar and for voice and guitar or for guitar and other instruments (piano and machette guitar, mainly). In general, these are small and charming pieces of a romantic character and simple elaboration that were highly appreciated and performed in their time.

Annex 1 presents the **Catalogue of Works** composed by Madame Sidney Pratten, published by her sister Giulia Pelzer, and **Annex 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*
- *Elfin's Revels, Op. 80*
- *Military March, No. 56 of the Repertoire for Guitar*
- *Spanish Romance, Op. 82*
- *Introduction and variations on "'Twere Vain to Tell Thee", Op. 86*
- *Danish March, Op. 106*
- *Woodland & Stream, an Impromptu, Op. 118*

Below is a list of those works in the public domain for which I have been able to obtain the score through various sources:

Didactic Publications -

- *Guitar School, London, 1859.*

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

- *Learning the Guitar Simplified, London, 1874.*

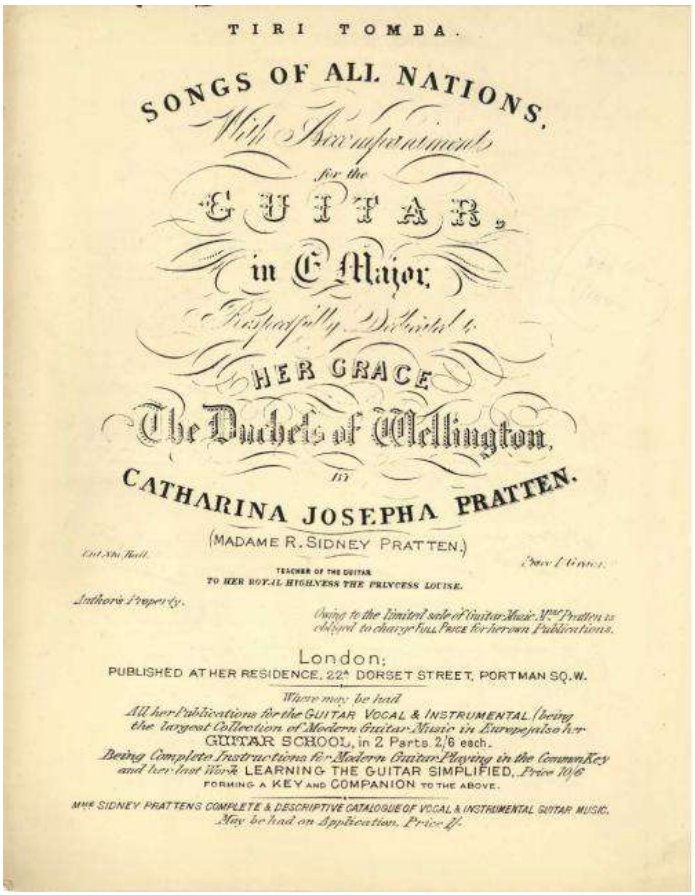
  https://pasionporlaguitarra.es/wp-content/uploads/2023/08/Learning-the-Guitar-Simplified-Madame-Sidney-Pratten-1824-1895.pdf

- *The Guitar Tutor, London, 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


TIRI TOMBA.

SONGS OF ALL NATIONS.

With Accompaniment for the GUITAR, in E Major.

Respectfully Dedicated to HER GRACE The Duchess of Wellington,

BY

CATHARINA JOSEPHA PRATTEN.

(MADAME R. SIDNEY PRATTEN.)

TEACHER OF THE GUITAR TO HER ROYAL HIGHNESS THE PRINCESS LOUISE.

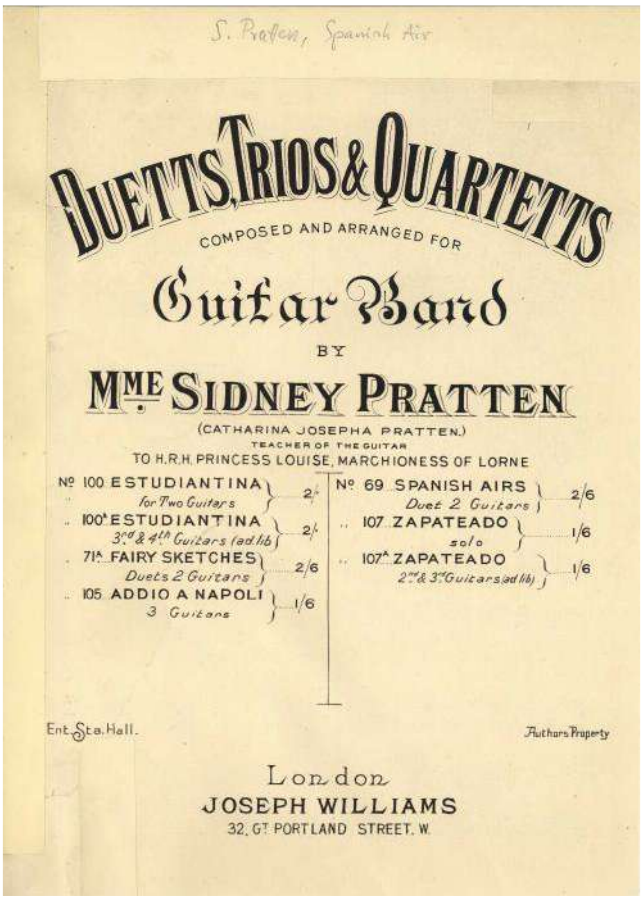
Author's Property.

Owing to the limited sale of Guitar Music, Mme Pratten is obliged to charge full Price for her own Publications.

London:
PUBLISHED AT HER RESIDENCE, 22A DORSET STREET, PORTMAN SQ. W.

Where may be had
All her Publications for the GUITAR VOCAL & INSTRUMENTAL (being the largest Collection of Modern Guitar Music in Europe) also her GUITAR SCHOOL, in 2 Parts. 2/6 each.
Being Complete Instructions for Modern Guitar Playing in the Common Key and her last Work LEARNING THE GUITAR SIMPLIFIED, Price 10/6
FORMING A KEY AND COMPANION TO THE ABOVE.

Mme SIDNEY PRATTENS COMPLETE & DESCRIPTIVE CATALOGUE OF VOCAL & INSTRUMENTAL GUITAR MUSIC, May be had on Application. Price 1d.


S. Pratten, Spanish Air

DUETTS, TRIOS & QUARTETTS

COMPOSED AND ARRANGED FOR

Guitar Band

BY

MME SIDNEY PRATTEN

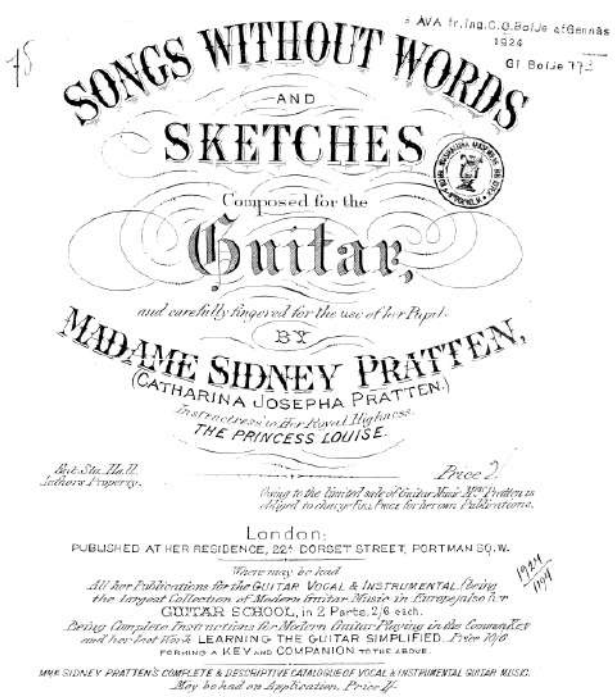
(CATHARINA JOSEPHA PRATTEN.)
TEACHER OF THE GUITAR
TO H.R.H. PRINCESS LOUISE, MARCHIONESS OF LORNE

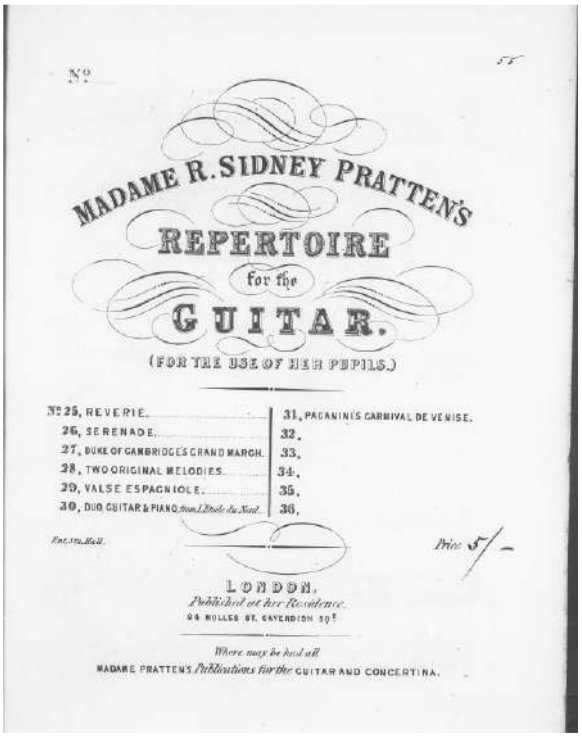
№ 100 ESTUDIANTINA for Two Guitars	2/	№ 69 SPANISH AIRS Duet 2 Guitars	2/6
" 100A ESTUDIANTINA 3rd & 4th Guitars (ad lib)	2/	" 107 ZAPATEADO solo	1/6
" 71A FAIRY SKETCHES Duets 2 Guitars	2/6	" 107A ZAPATEADO 2nd & 3rd Guitars (ad lib)	1/6
" 105 ADDIO A NAPOLI 3 Guitars	1/6		

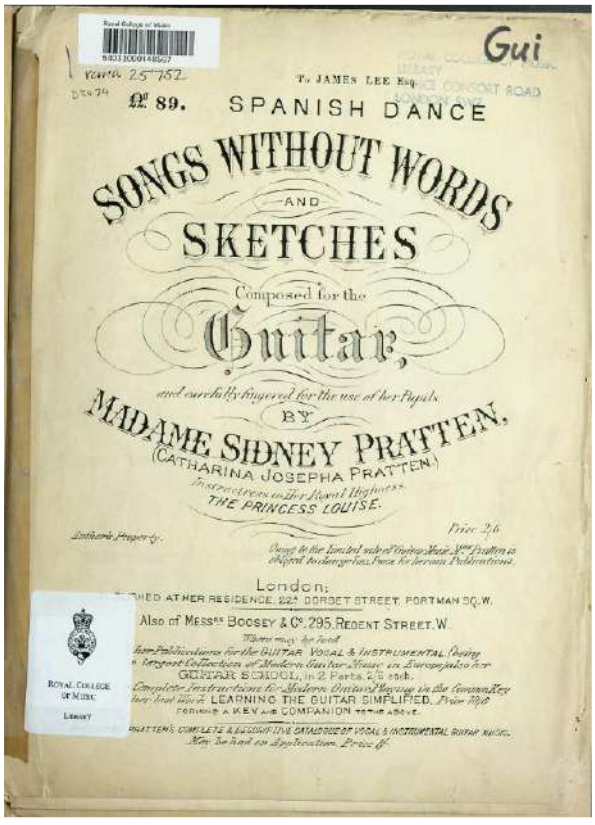
Ent. Sta. Hall. Authors Property

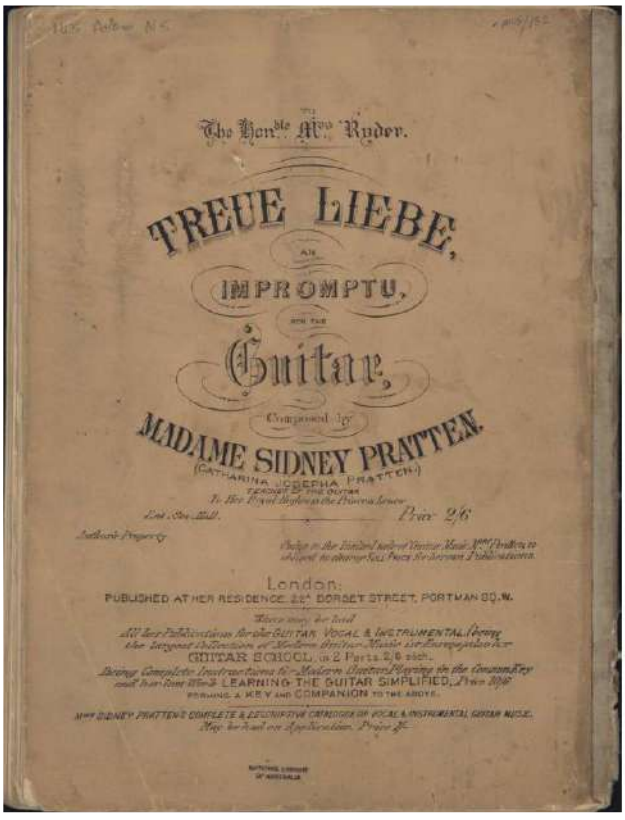
London
JOSEPH WILLIAMS
32, Gt PORTLAND STREET, W.

Covers of 'Tiri Tomba' and 'Duos, Trios and Quartets for Guitar'

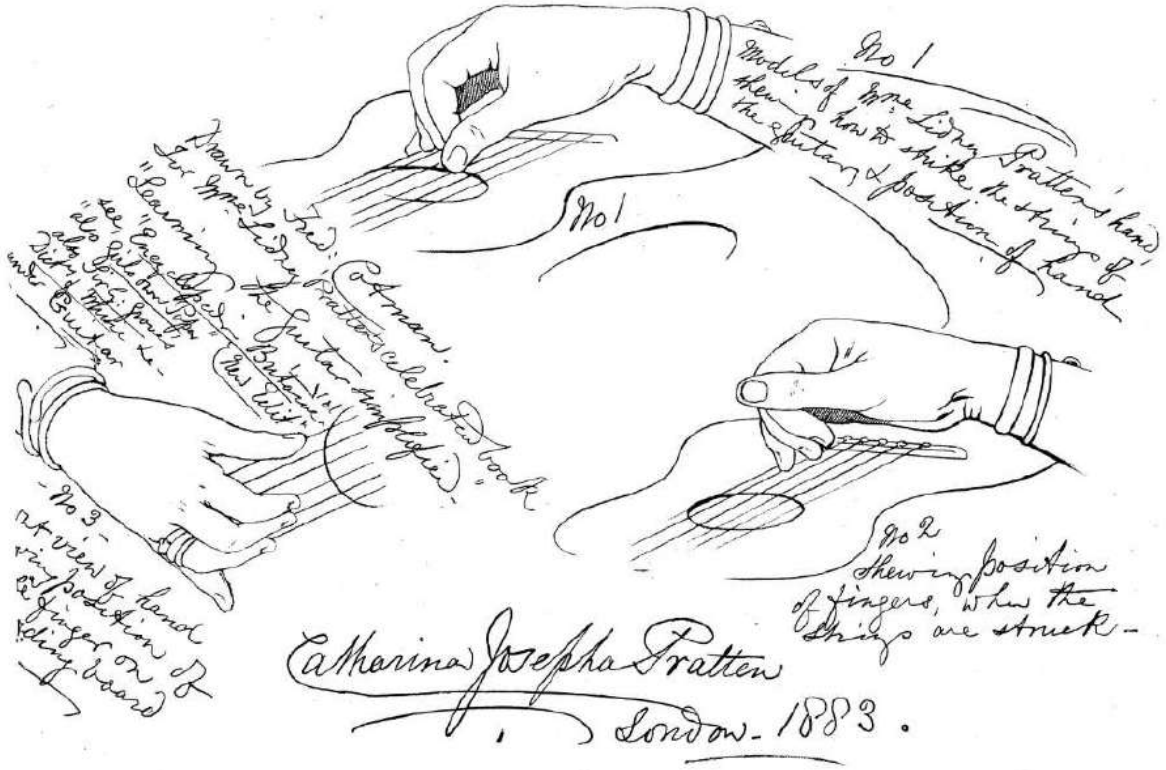




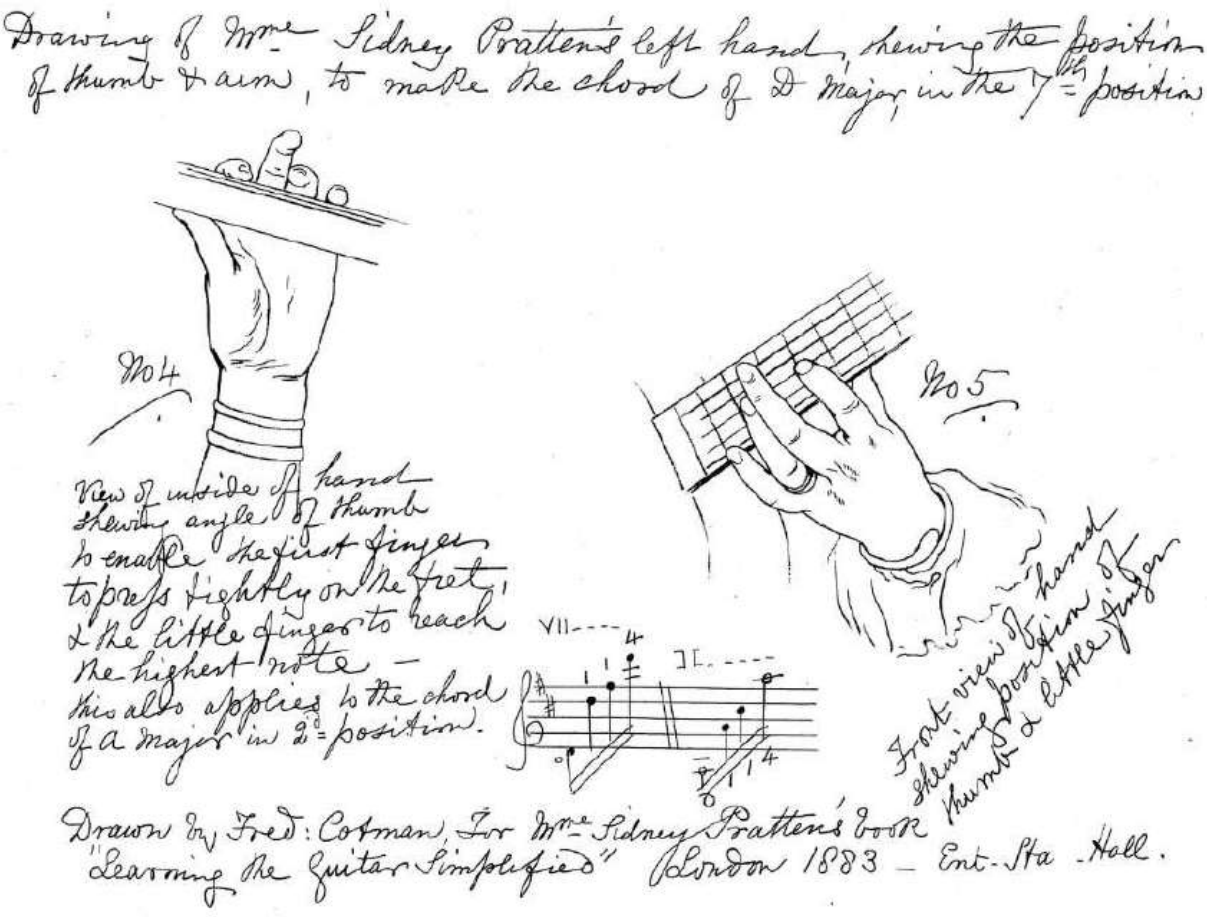




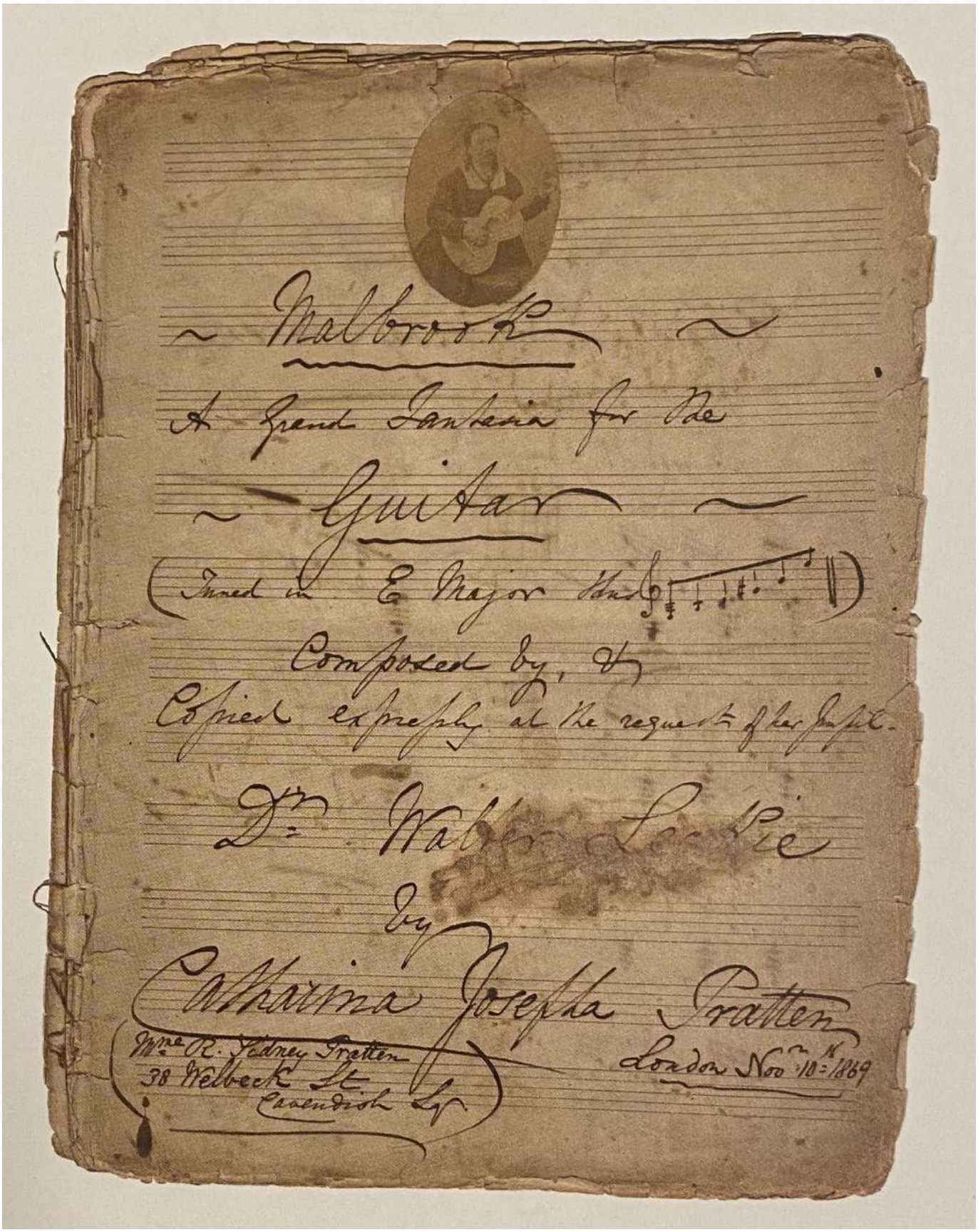
Covers of 'Songs Without Words and Sketches', 'Repertoire for the Guitar', 'Spanish Dance' and 'Treue Liebe'



Drawing from "Learning the Guitar Simplified" showing the position of the right hand by Frederick G. Cotman (1850-1920)



Drawing from "Learning the Guitar Simplified" showing the position of the left hand by Frederick G. Cotman (1850-1920)



Cover of the manuscript of the work Malbrook, copied at the request of Dr. Walter James Leckie
Courtesy of Classical Guitar Centre Ltd

Works -

- *From the collection 'Songs Without Words and Sketches':*
  - *Eventide, Op. 78.*
    https://boijefiles.musikverket.se/Boije_0773.pdf
  - *Forgotten, Op. 77.*
    https://boijefiles.musikverket.se/Boije_0774.pdf
  - *Sadness, Op. 91, A Lost Love, Op. 92, A Lament, Op. 93.*
    https://boijefiles.musikverket.se/Boije_0772.pdf
  - *Sehnsucht, Op. 72 and Weary, Op. 73.*
    https://boijefiles.musikverket.se/Boije_0771.pdf
- *Daisy.*
  https://pasionporlaguitarra.es/?page_id=111
- *German March (piano and guitar), No. 61 of the Repertoire for Guitar.*
  https://pasionporlaguitarra.es/?page_id=111
- *Elfin's Revels, Op. 80.*
  https://imslp.org/wiki/Elfin's_Revels_(Pratten%2C_Catharina_Josepha)
- *Spanish Romance, Op. 82.*
  https://imslp.org/wiki/Spanish_Romance_(Pratten%2C_Catharina_Josepha)
- *Spanish Dance (1882), Op. 89.*
  https://imslp.org/wiki/Spanish_Dance_(Pratten%2C_Catharina_Josepha)
- *Carnaval de Venise, Op. 31.*
  https://www.riam.ie/digital-media/h22/h_22a_10_055.pdf
- *Tiri Tomba (for voice and guitar on a Neapolitan theme).*
  https://nla.gov.au/nla.obj-2841978444/view?partId=nla.obj-2842000663#page/n0/mode/1up
- *Spanish Air, Op. 113 (machette guitar).*
  https://nla.gov.au:443/tarkine/nla.obj-2841978431
- *Mary Blane (arrangement of traditional American music).*
  https://imslp.org/wiki/American_Air_(Pratten%2C_Catharina_Josepha)
- *Addio a Napoli (voice and guitar). No. 91 of the Vocal Repertoire for Guitar.*
  https://ia803404.us.archive.org/32/items/143050-1001/143050-1001.pdf
- *Danish March, Op. 106 (two guitars). 1882.*
  https://imslp.org/wiki/Danish_March_(Pratten%2C_Catharina_Josepha)
- *When Willie Gaed to Melville Castle, Op. 109 (old traditional Scotch Ballad) (voice and guitar).*
  https://ia800301.us.archive.org/7/items/madamersidneypra00prat/madamersidneypra00prat.pdf
- *Juanita, Op. 92 (voice and guitar).*
  https://ia903400.us.archive.org/15/items/143049-1001/143049-1001.pdf

- *Long, long ago, arrangement of a work by Thomas Bayly. No. 94 of the Vocal Repertoire for the Guitar.*
  https://ia803406.us.archive.org/13/items/143048-1001/143048-1001.pdf
- *Woodland & Stream (an Impromptu), Op. 118 (incomplete).*
  https://imslp.org/wiki/Woodland_and_Stream_(Pratten%2C_Catharina_Josepha)

  Funeral March (included in "Guitar School").
  A version by Bradford Werner is available for public use at:
  https://www.thisisclassicalguitar.com/march-funebre-by-pratten-lesson-free-pdf/
- *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)
- *Maud (for machette guitar and guitar), Op. 112.*
  https://imslp.org/wiki/Maud_(Pratten%2C_Catharina_Josepha)
- *Military March, No. 56 of the Repertoire for Guitar.*
  https://imslp.org/wiki/Military_March_(Pratten%2C_Catharina_Josepha)
- *The Princess Louise (piano and guitar), Op. 70.*
  https://imslp.org/wiki/The_Princess_Louise_(Pratten%2C_Catharina_Josepha)
- *English Songs and Ditties (voice and guitar), No. 80 of the Repertoire for Guitar.*
  https://imslp.org/wiki/English_Songs_and_Ditties_(Pratten,_Catharina_Josepha)#IMSLP677088

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https://www.digitalguitararchive.com/2019/05/memoirs-of-madame-giulia-pelzer/

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https://www.ancestry.com/
https://www.myheritage.es/
http://www.findmypast.co.uk

ANEXO 1 – ANNEX 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 Machette 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.

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,"

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PRICE 12/6.

Ferd nand 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	Kelpies' 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) .. *Legnani*	2	0
68	Les Adieux du Soir (difficult)	3	0
69	Duets, two Guitars (two very pretty Spanish Airs)	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, 73	Sehnsucht and Weary (moderate, great favourites, rather sad)	3	0
74, 75, 76	Evening Song (very pretty), in G; Dreaming of Thee, in A; Coquette (very quaint), in A	3	6
77	Forgotten (rather sad, a great favourite), in D ..	3	0
78	Eventide (lovely), in A major	3	0
79	Dance Fantastique (very quaint and pretty) ..	3	0
80	Elfin's Revels (original and characteristic) ..	3	0
82	Spanish Romance (very pretty and quaint) ..	3	0
83	Dance of the Witches (pretty and characteristic, moderate, full of fun, with descriptive notes) ..	3	0
84	Twilight (pretty solo)	3	0
85	~~Wimbledon Quick Step (very bright, moderate)~~ ..	3	0
86	'Twere vain to tell thee, Duet for two Guitars (transcribed from Neuland's Duet for Guitar and Piano), very pretty and brilliant	4	6
87	(See E major list) Moonlight (lovely)	2	6
88	Alice (charming solo, moderate)	3	0
89	Spanish Dance (quaint and bright)	3	0
90	Wayward (very pretty solo with Guitar or Piano *ad lib.*)	3	6
91, 92, 93	Sadness; A Lost Love; A Lament — much admired	3	6
94	"Addio del passato," Duet, two Guitars (very pretty, moderate)	2	6
95	"Peasant Dance," by Leonard Schulz (very quaint, moderate)	3	0
96	Solo by Horetzkey (not easy)	3	0
97	Farewell to the old year (not easy, but very pretty)	3	0
98, 99	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, 100A	1st and 2nd Estudiantina for four Guitars; 3rd and 4th " " " ..	4	6
101	Mandolinata, for two Guitars and Mandoline (Published by McDowell & Co.)	4	6
102	Bolero, for three Guitars (Song extra, 2*s.* 6*d.*) ..	2	6
103	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
107A	2nd and 3rd part to the same	2	0
108	Divertimento, by Madame Giulia Pelzer.. ..	3	0
109	Selections from the Compositions of Old Masters	3	6
110	"Songs without words" and Sketches, "Moorish Dance" in E minor (very quaint and pretty, moderate)..	3	0
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, &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 .. .. *The same will also be found in the E major Tutor.*	3	0
Fourth Divertimento—Sacred Selections	3	0
Fifth Divertimento—Air by Mozart, "O Dolce Concento," 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. *These also to be found in E major Tutor.*	3	0
Nineteenth Divertimento—Two Marches (original, most effective), also separate Piano accompaniment *ad lib.*, 3*s*.	3	0
Twentieth Divertimento—Tears and Scherzo (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) .. .. *R. S. Pratten*	3	0

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
Also to be found in E major Tutor.		
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 A—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—Vilikins (brilliant and effective Solo)	3	0
Fifty-First Divertimento—Home, Sweet Home (brilliant and most effective Solo)	3	0
Fifty-First A—Piano part to Turkish and Garibald 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 A—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 (*ad lib.*) ..		4	6
103	Il Gondoliro, three Guitars		2	0
71A	Fairy Sketches, Duets, two Guitars		3	0
105	Addio a Napoli, three Guitars		2	0
69	Two Spanish Airs, Duets, two Guitars ..		3	6
86	Introduction and Variations on 'Twere in Vain, Duet, two Guitars .. .. *W. Newland*		4	6
32	Duet, two Guitars, E major (very effective) ..		3	6
55	Three Duets, two Guitars. Tuned in E major (very pretty)		3	0

Nos. 124 and 125, Duets for two Guitars, can also be used with Mandoline (see page 7).

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, *ad lib.*	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 (*ad lib.*)	3	0
	March, Eighth Divertimento (also March in Instruction Book)	3	0
41	Piano Accompaniment (*ad lib.*)	3	0
41A	The above also with 2nd Guitar Accompaniment (*ad lib.*)	3	0
	Carnival de Venise, with brilliant Variations and Piano accompaniment (*ad lib.*)	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 Mandoline	3	0

* Nos. 112 and 113 can also be had for Mandoline.

LIST OF

GIGELIRA MUSIC

(WOOD AND STRAW INSTRUMENT).

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MME. SIDNEY PRATTEN,

INSTRUCTRESS TO

HER ROYAL HIGHNESS THE PRINCESS LOUISE.

		s.	d.
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.

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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.

ALSO HER

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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 1/- 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
	Also in E major Tutor.			
2	Als ich an einem Sommertag (*e*)		2	0
	Also in E major Tutor.			
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	Pajolonita (*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
	Also in E major Tutor.			
13	Ah che la morte (*m*)		2	0
	Also in E major Tutor.			
14	Guitar Song (*m*)		2	0
15	Trab trab (*m*)		2	0
16	Willie (*m*)		2	0
	Also in E major Tutor			

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
	Also in E major Tutor.		
28	Ruck, ruck .. .. German Volkslied	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—*Fox and the Crow, Sing a Song of Sixpence, Little Robin Redbreast*	2	6
32	Liebchen, Ade .. German Volkslied	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			
39	Long ago, E major .. .. }	2	0
40	Mother, sing me to rest, E major }		
41	Den lieben, langen Tag } E major	2	0
42	Loreley .. .. }		
43	Volkslied aus Thüringen (Common key) }		
44	Die drei Reiter .. .. } ..	2	0
45	Lorely .. .. .. }		

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 Albinia 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.

Bendetta 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 Ferrers.

		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				
93	Lonely Harp	2	0

VOCAL, Common Key.

NUMBER		PRICE s.	d.
51	DUETT.—2 Soprani.—An mein Shifflein (*e*). D major .. .. .. *Neuhomm*	2	6

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 vivire (*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*) .. .. *Beyer*	2	0
70	The Slumber Song (*m*) .. .. *Kucken*	2	0
73	Biondina (*m*) .. .. ..*L. Badia*	2	0
74	La Manola, D major	2	0

VOCAL, Common Key (*continued*)—

NUMBER		PRICE s.	d.
75	Den lieben, langen Tag, G major	2	0
76	Giovaniello, 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		
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 ..		
	Begone dull care, E major	3	0
	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 *Will you walk a little faster*, 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 (*continued*)—

NUMBER		PRICE s.	d.
88	Robin Adair, A major My heart is sair, G major } Scotch)	2	0
89	Mother, sing me to rest, D major Gentle Zitella, G major.. } (Scotch) ..	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 - ANNEX 2

Partituras – Scores

5/1
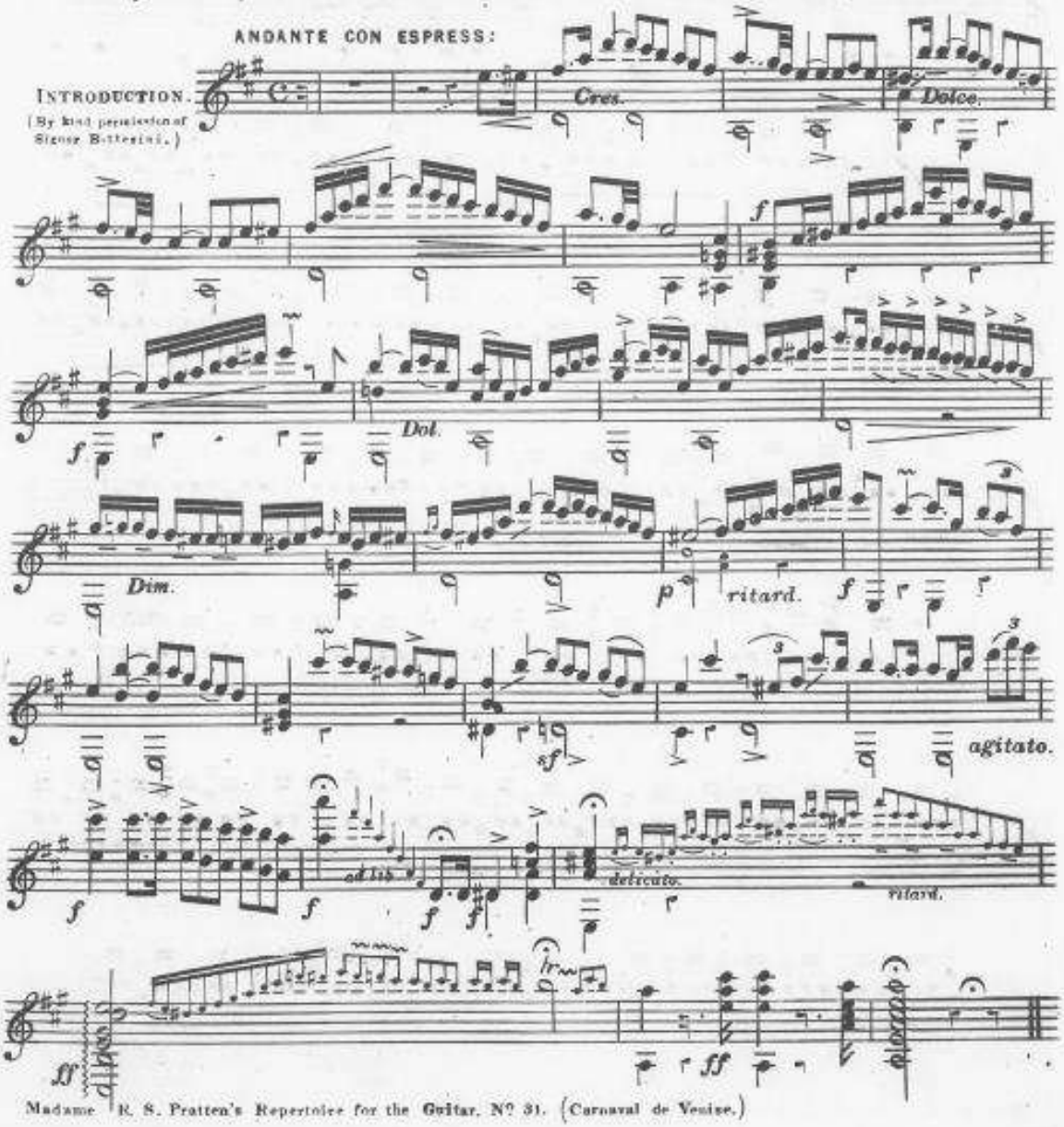
MADAME R. SIDNEY PRATTEN'S REPERTOIRE FOR THE GUITAR.
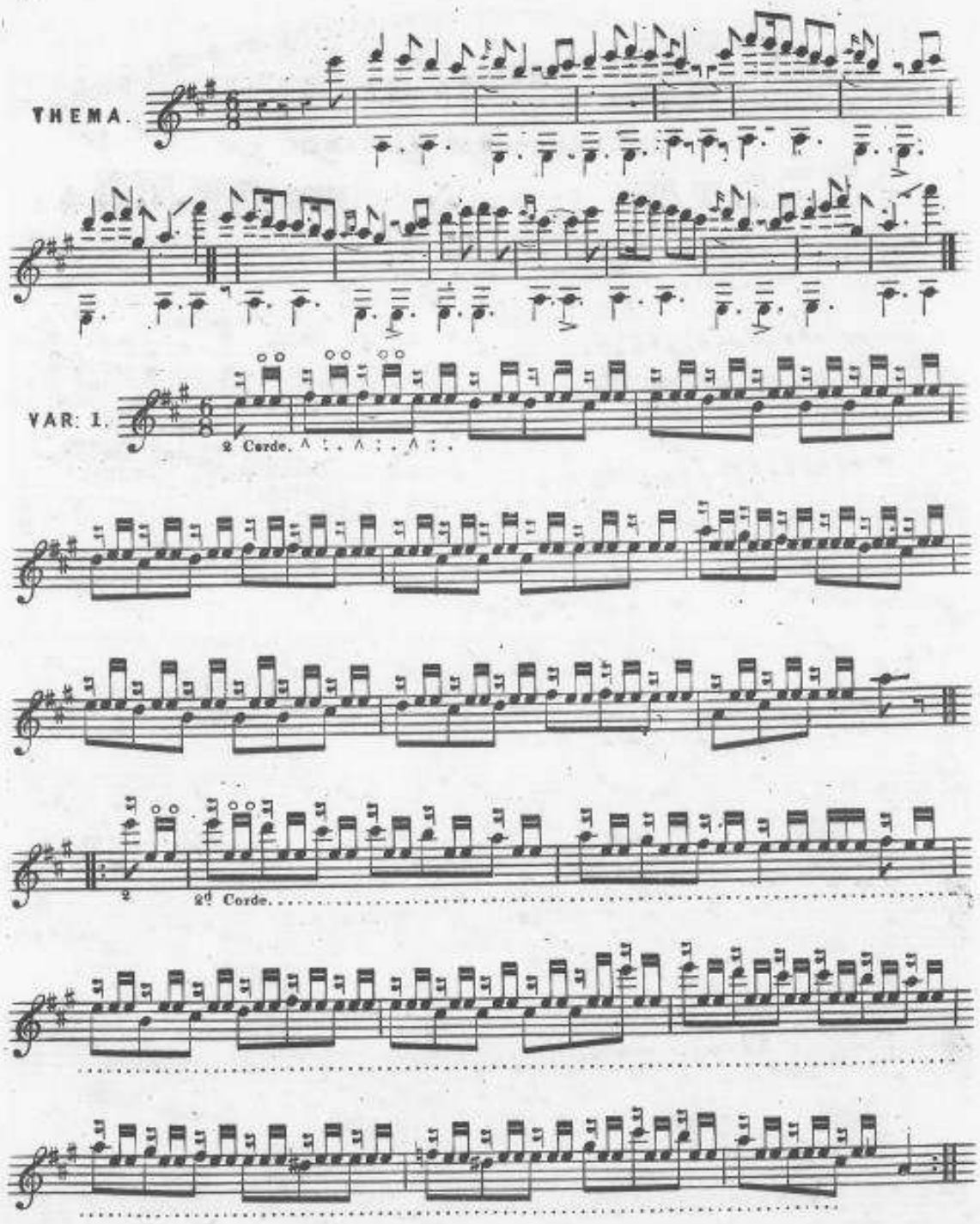
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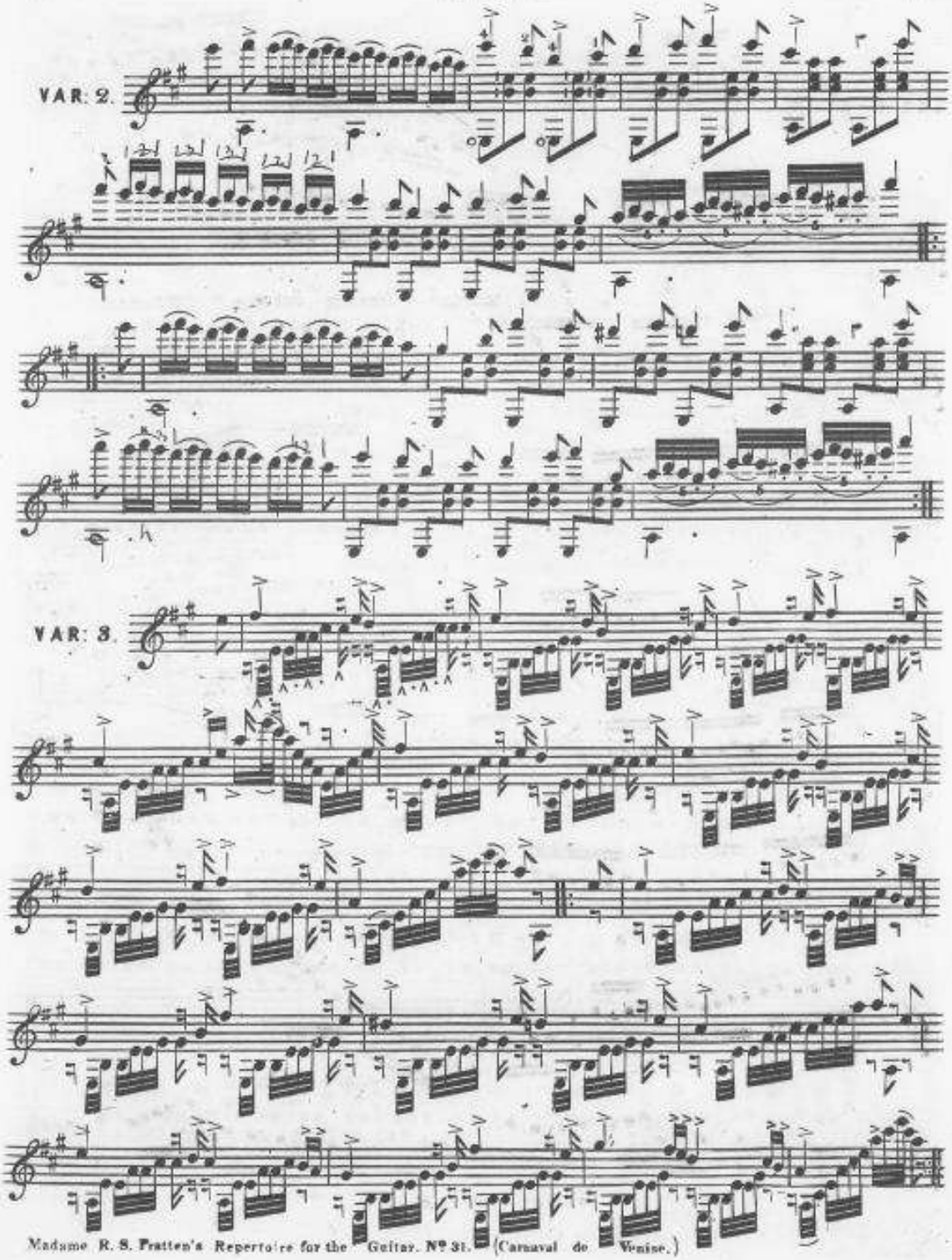
CARNAVAL DE VENISE.
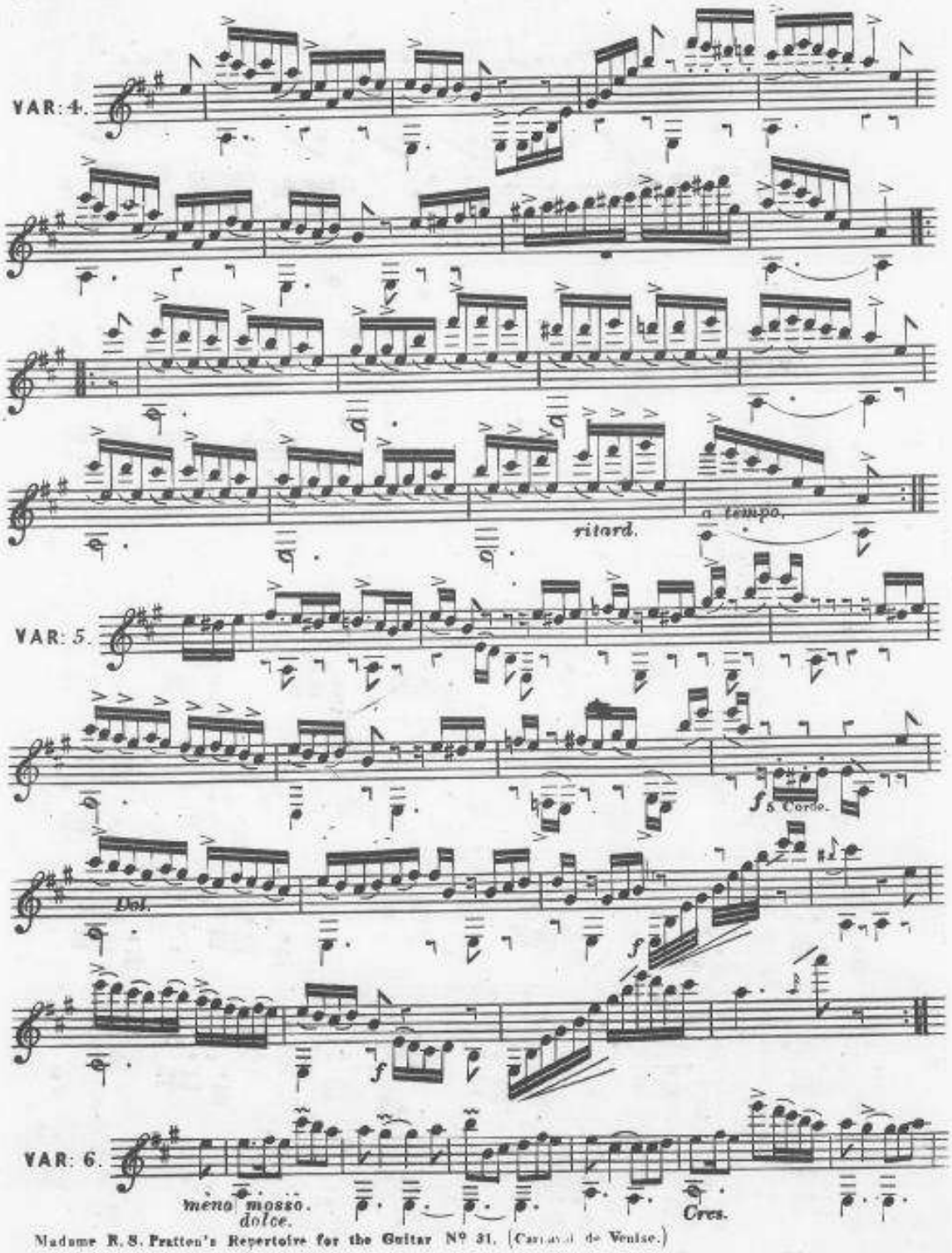
Dedicated to MISS CARR *by CATHARINA JOSEPHA PRATTEN.*
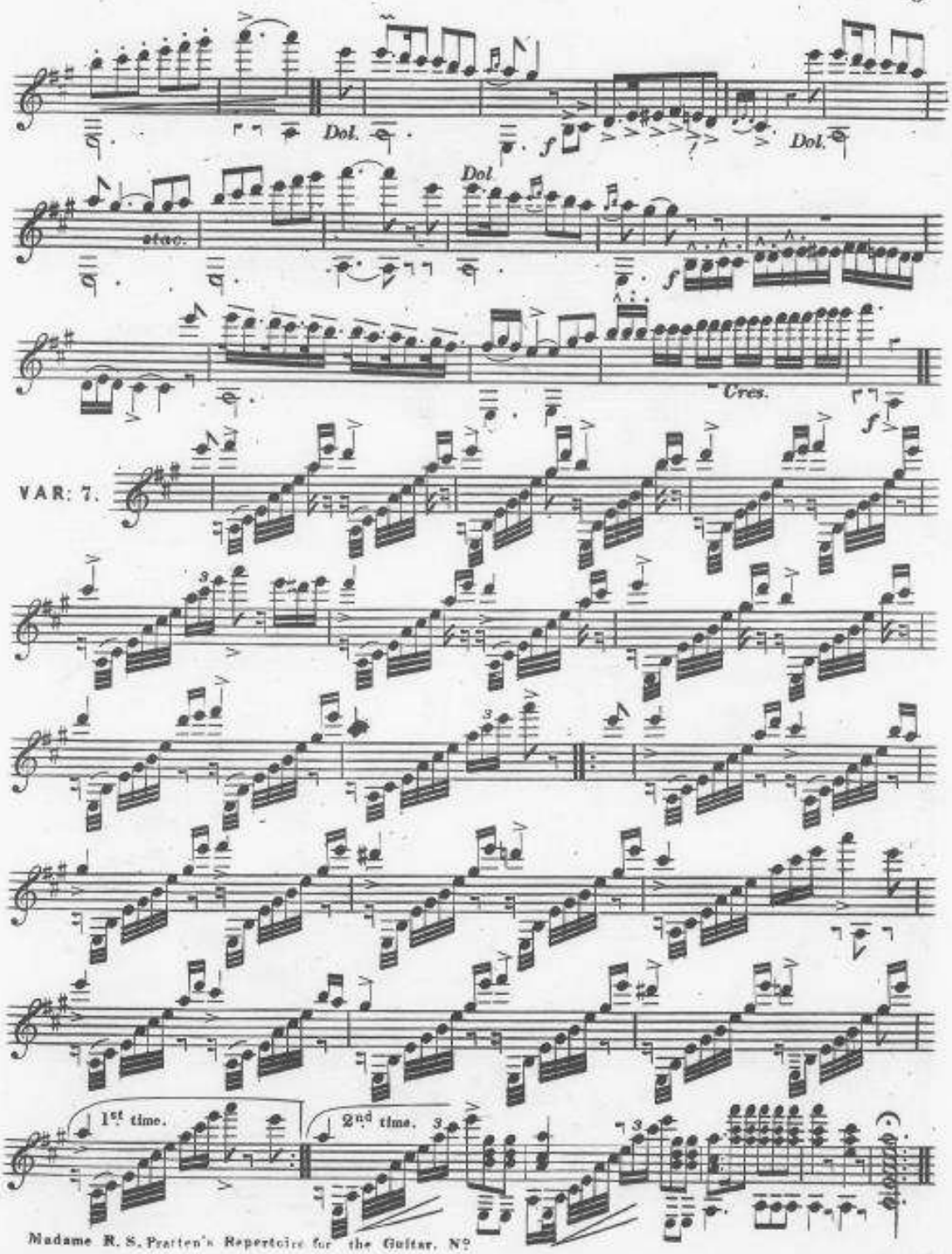
First performed by her at her Matineé Musicale at the residence of the Rt. Hon. Lady John Somerset.




THEMA.
VAR: 1.
2 Corde.
2d Corde.
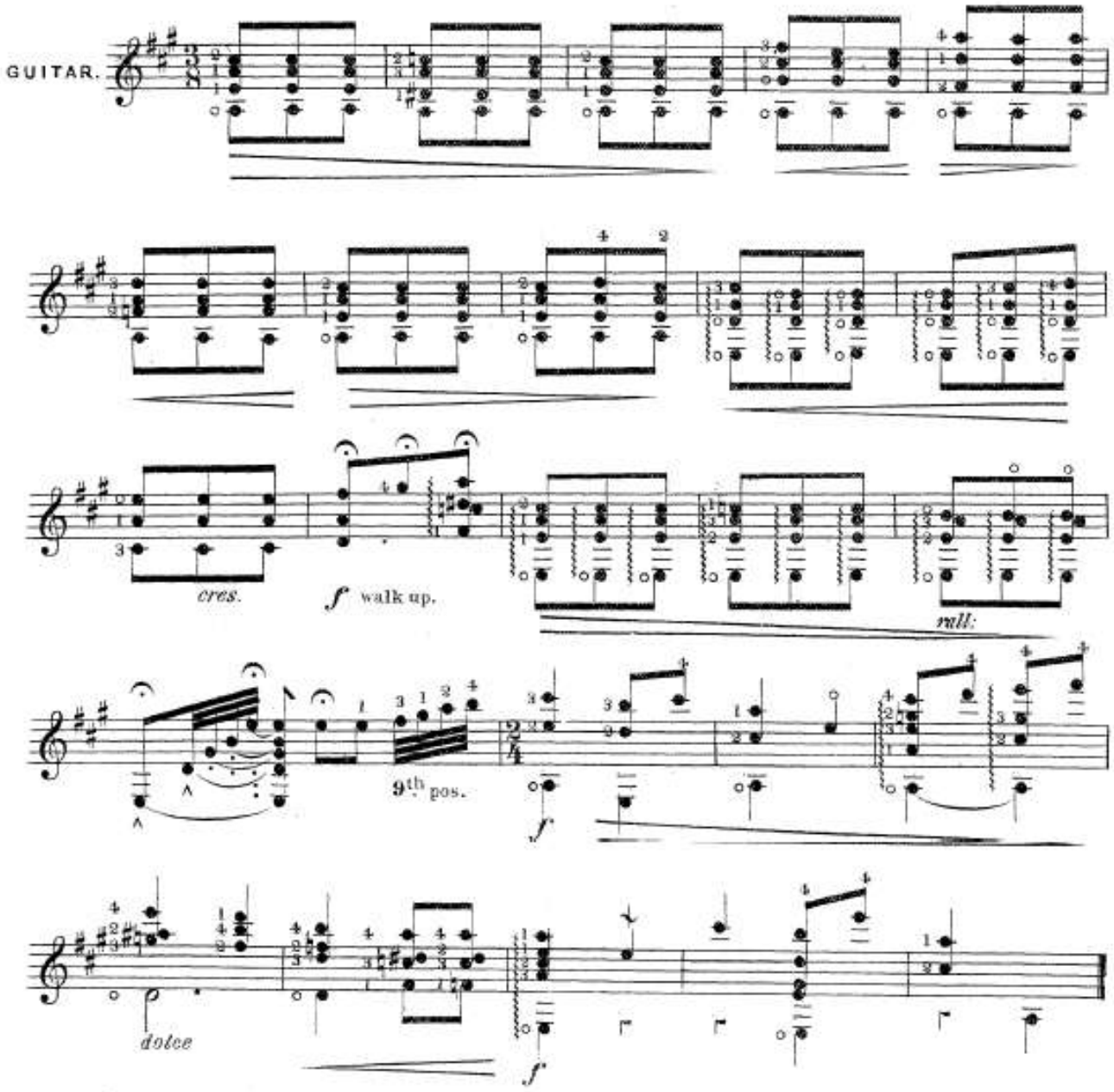

VAR. 2.
VAR: 3.
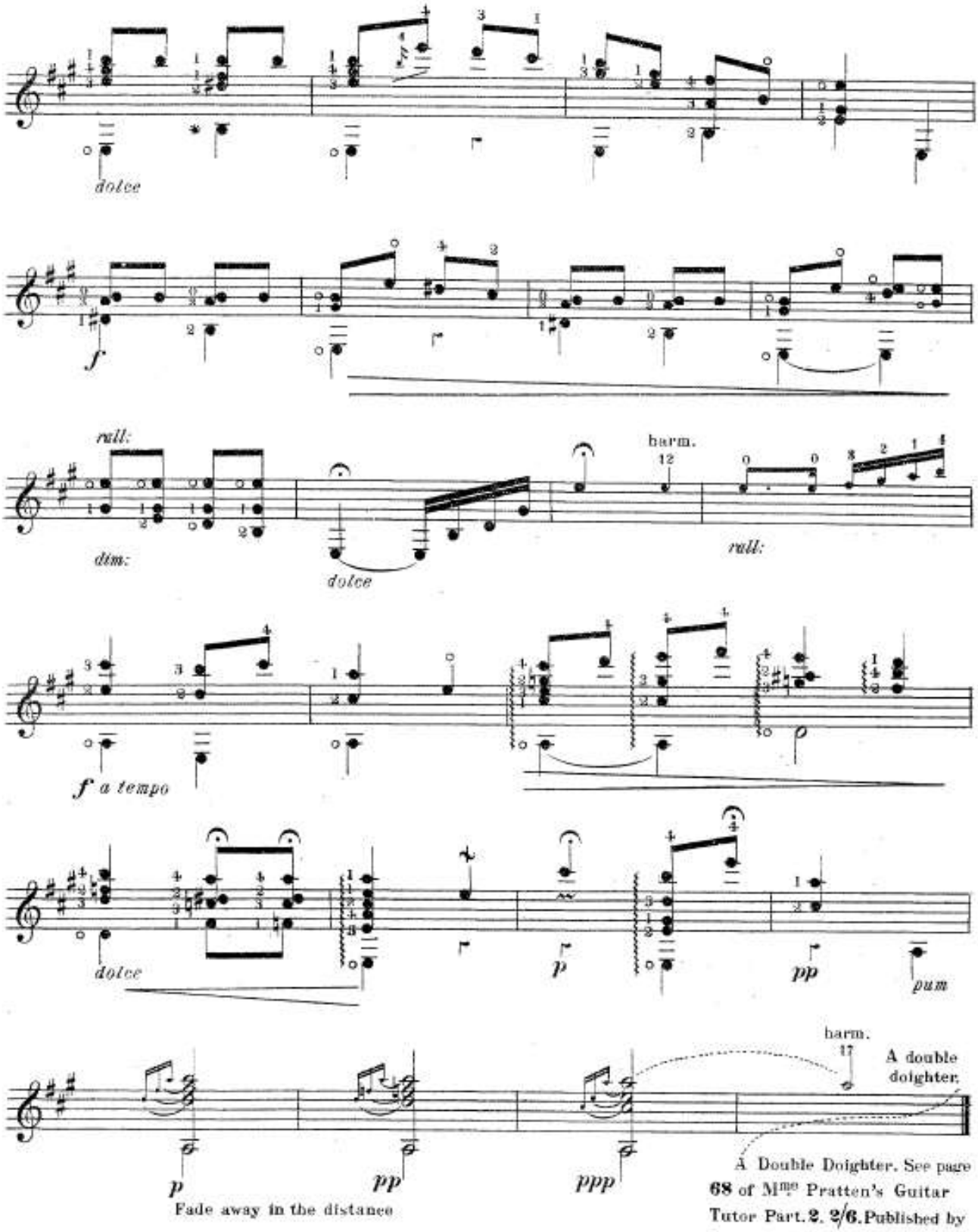

VAR: 4.
ritard.
a tempo.
VAR: 5.
f 5. Corde.
Dol.
f
f
VAR: 6.
meno mosso.
dolce.
Cres.


Dol.
Dol.
Dol.
stacc.
Cres.
VAR: 7.
1st time.
2nd time.

Nº 78. EVENTIDE.

Composed for the Guitar by
Mme SIDNEY PRATTEN.
(CATHARINA JOSEPHA PRATTEN.)





A Double Doighter. See page 68 of Mme Pratten's Guitar Tutor Part. 2. 2/6. Published by Boosey & Co 295, Regent St W.

Nº 91. SADNESS.

TO HER FRIEND & PUPIL DR. JOHN LINDSAY LECKIE.

TO WHOM THESE SKETCHES ARE DEDICATED
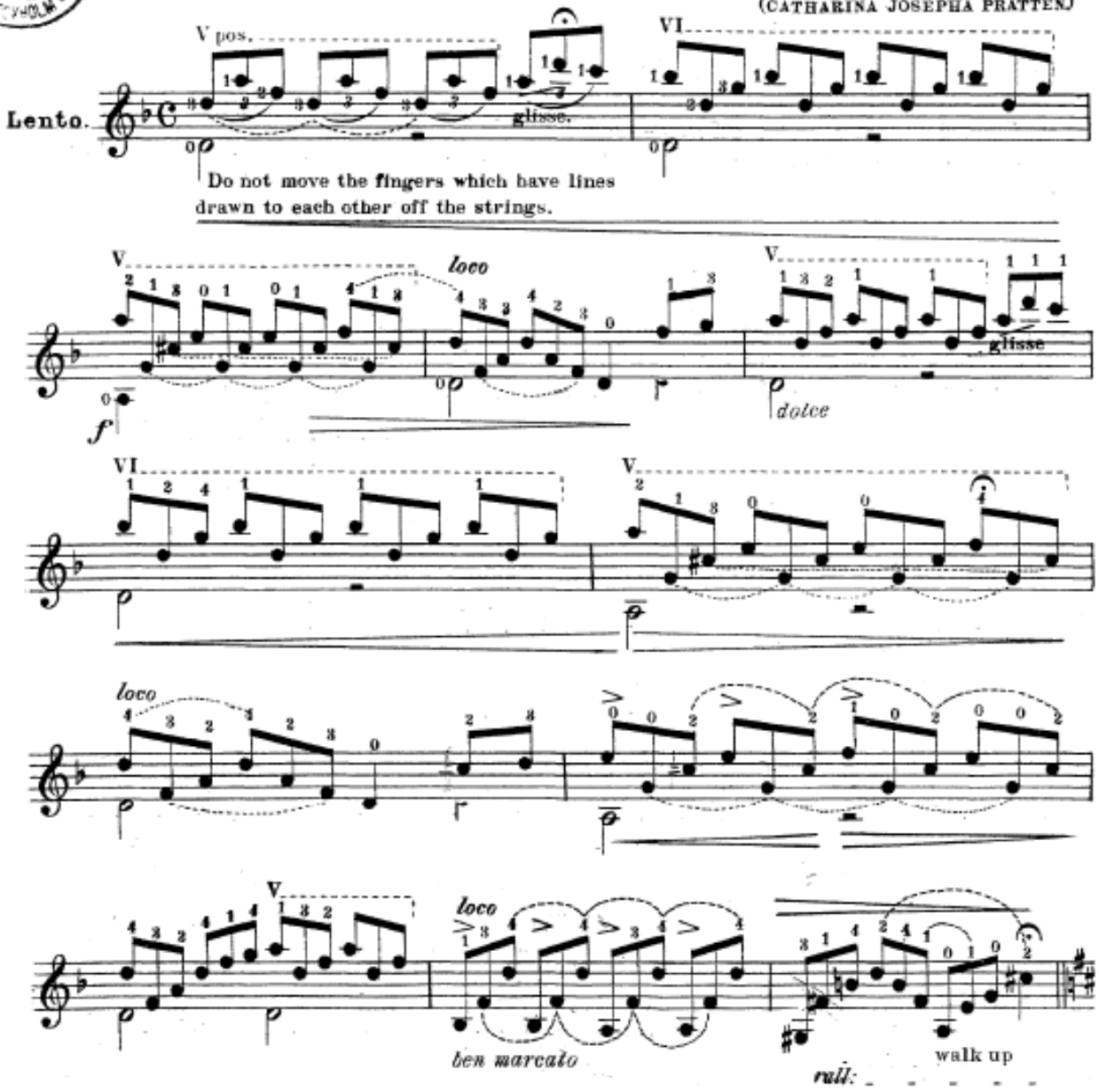
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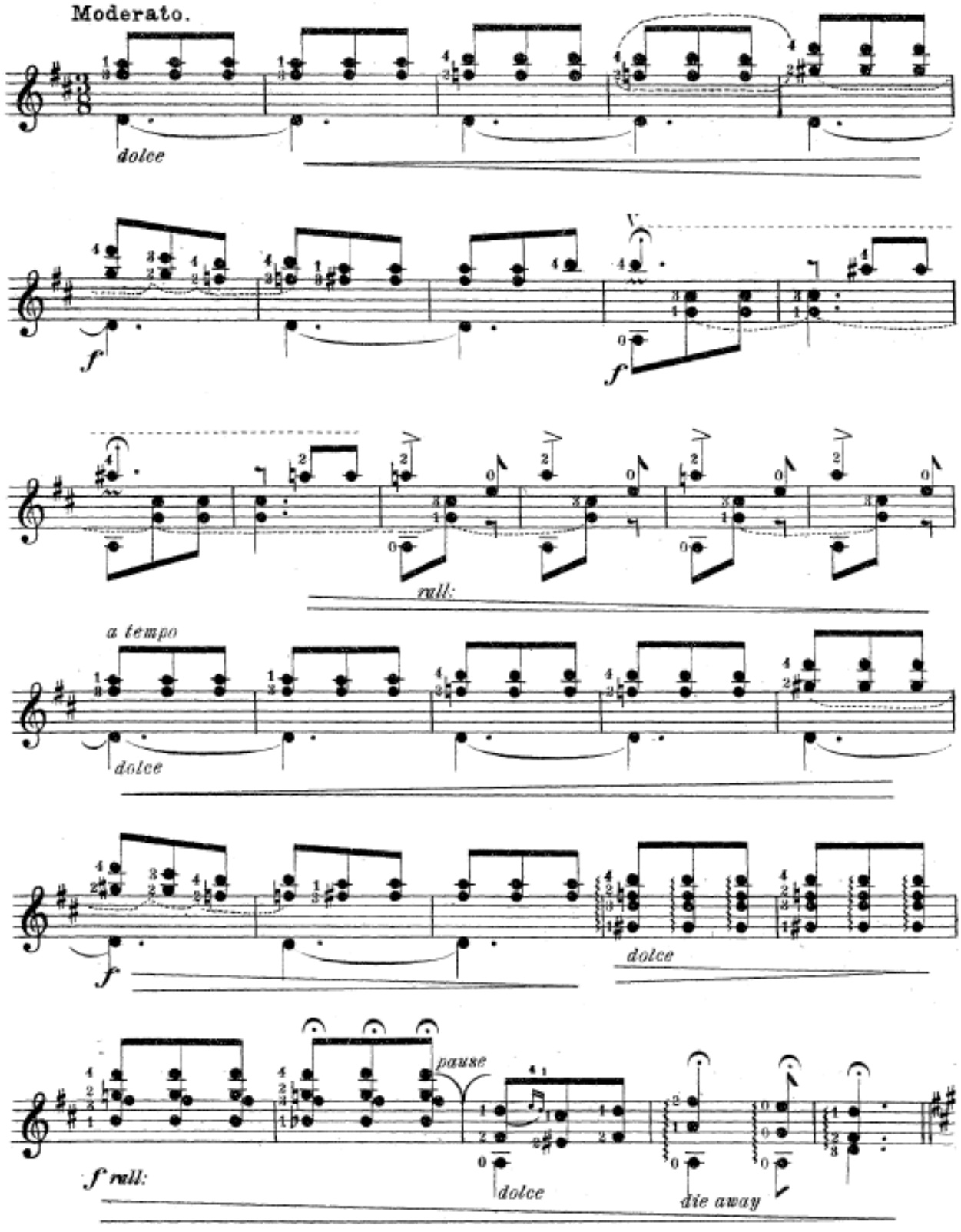
Nº 91. Sadness. Nº 92. A Lost Love. Nº 93. A Lament. ("An Episode of life.")
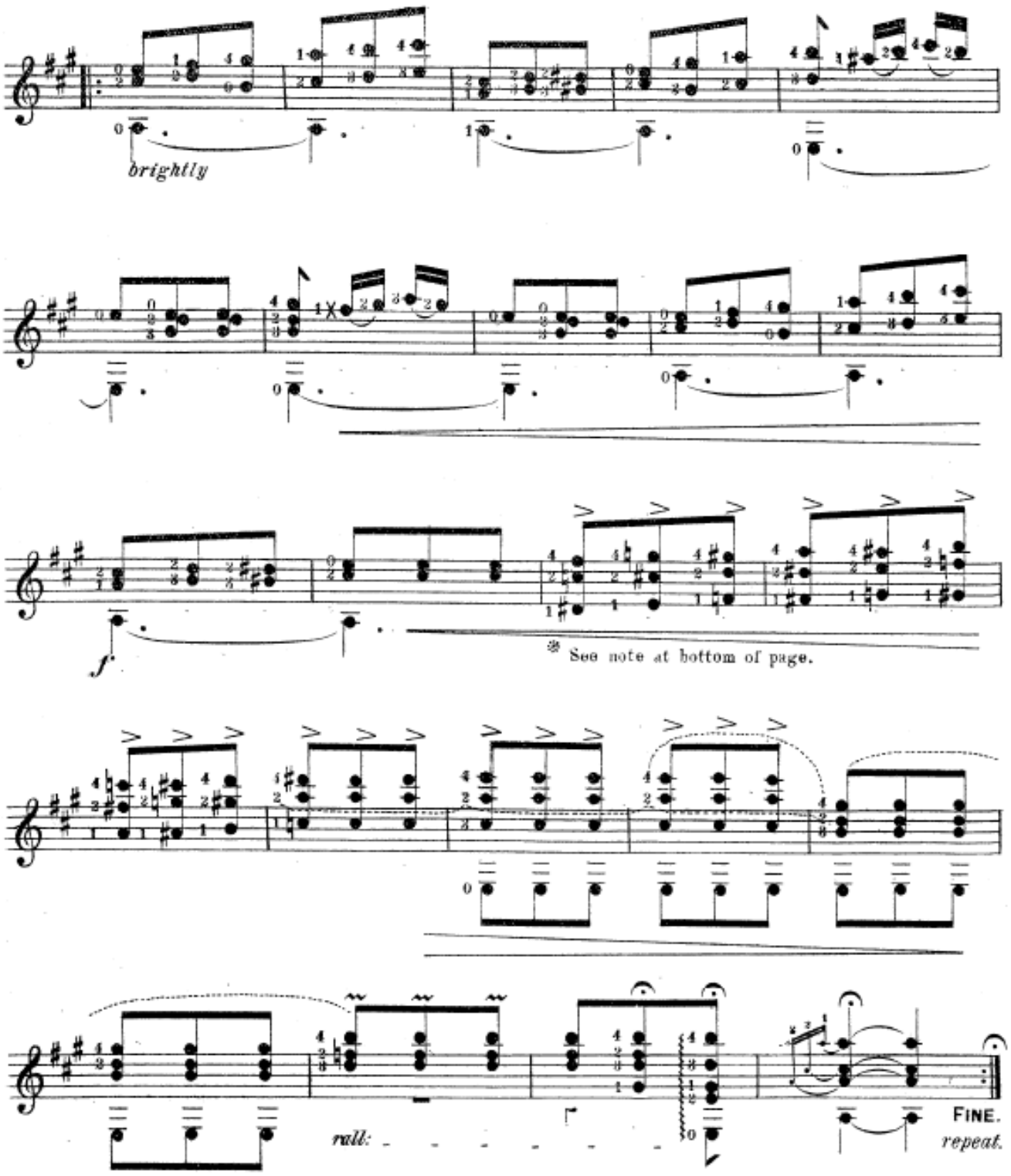
Songs without words.

Composed for the Guitar by
Mme SIDNEY PRATTEN.
(CATHARINA JOSEPHA PRATTEN)

KGL. MUSIKALISKA AKADEMIENS BIBLIOTEK • STOCKHOLM
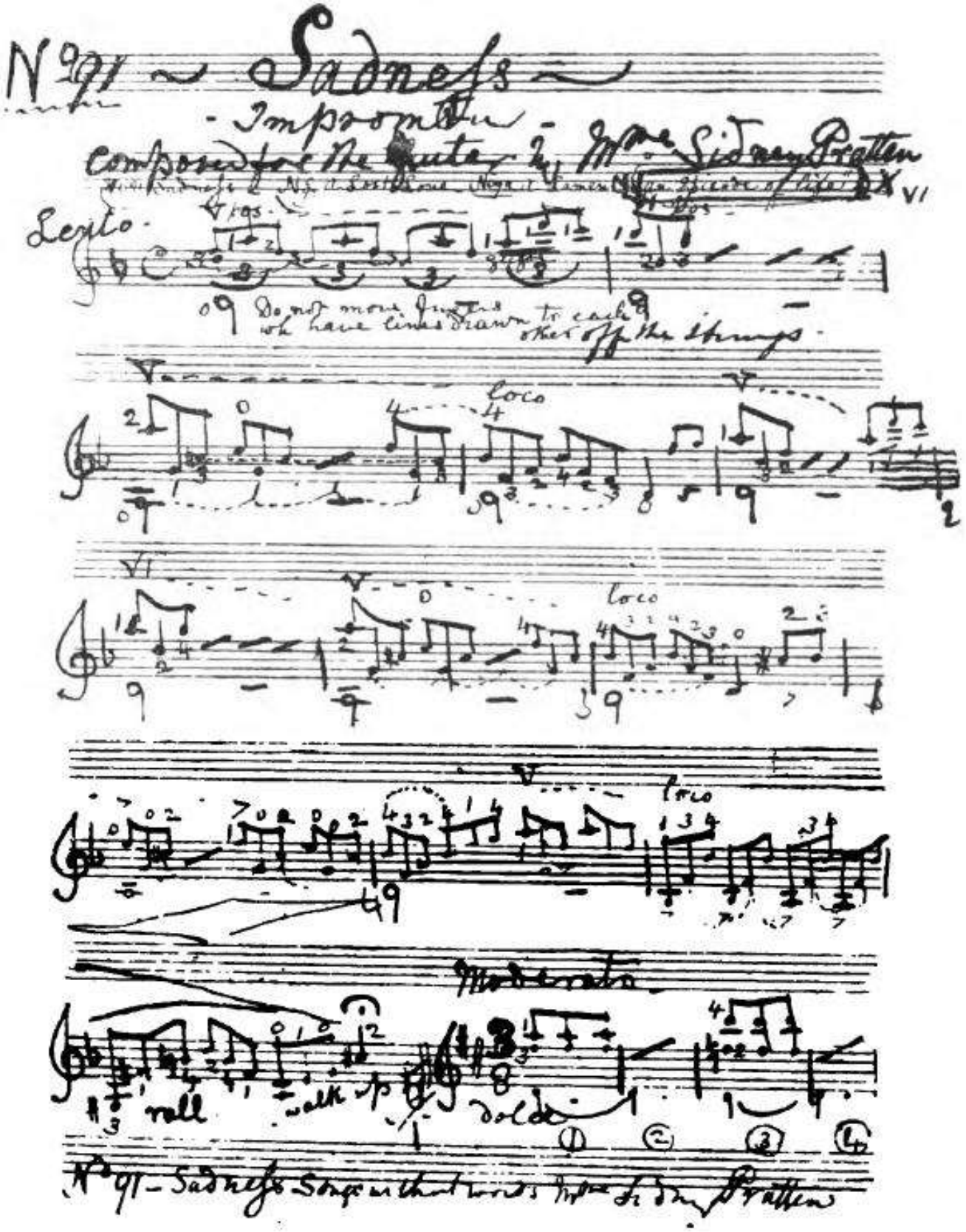



Moderato.
dolce
f
V
f
rall:
a tempo
dolce
f
dolce
pause
f rall:
dolce
die away



* 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. Songs without words. Mme SIDNEY PRATTEN.
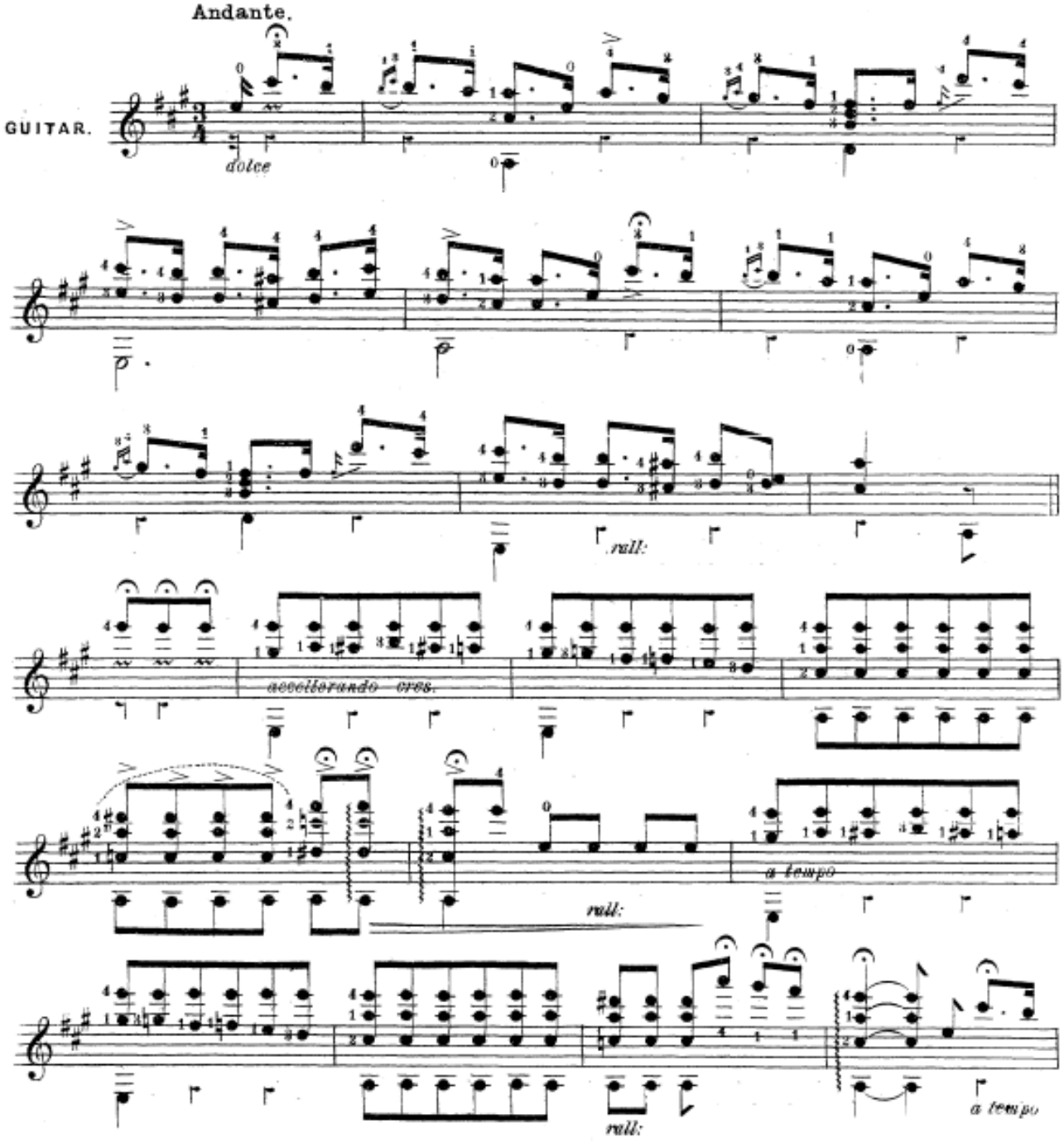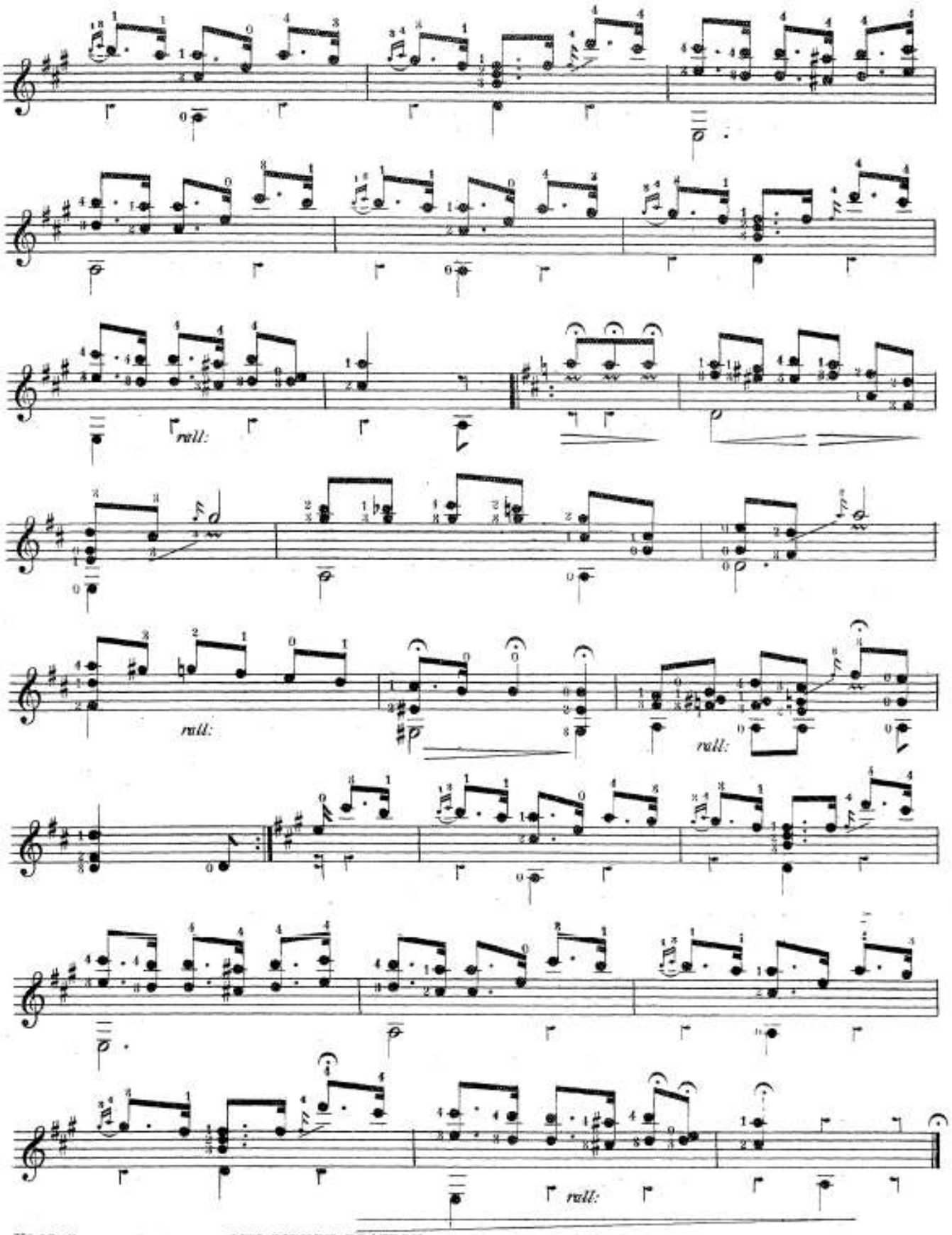


Página Manuscrita de Sadness, Op. 91 de Madame Sidney Pratten.

To DR. JOHN LINDSAY LECKIE.

№. 92. A LOST LOVE.

Composed for the Guitar by
Mme SIDNEY PRATTEN.
(Catharina Josepha Pratten)
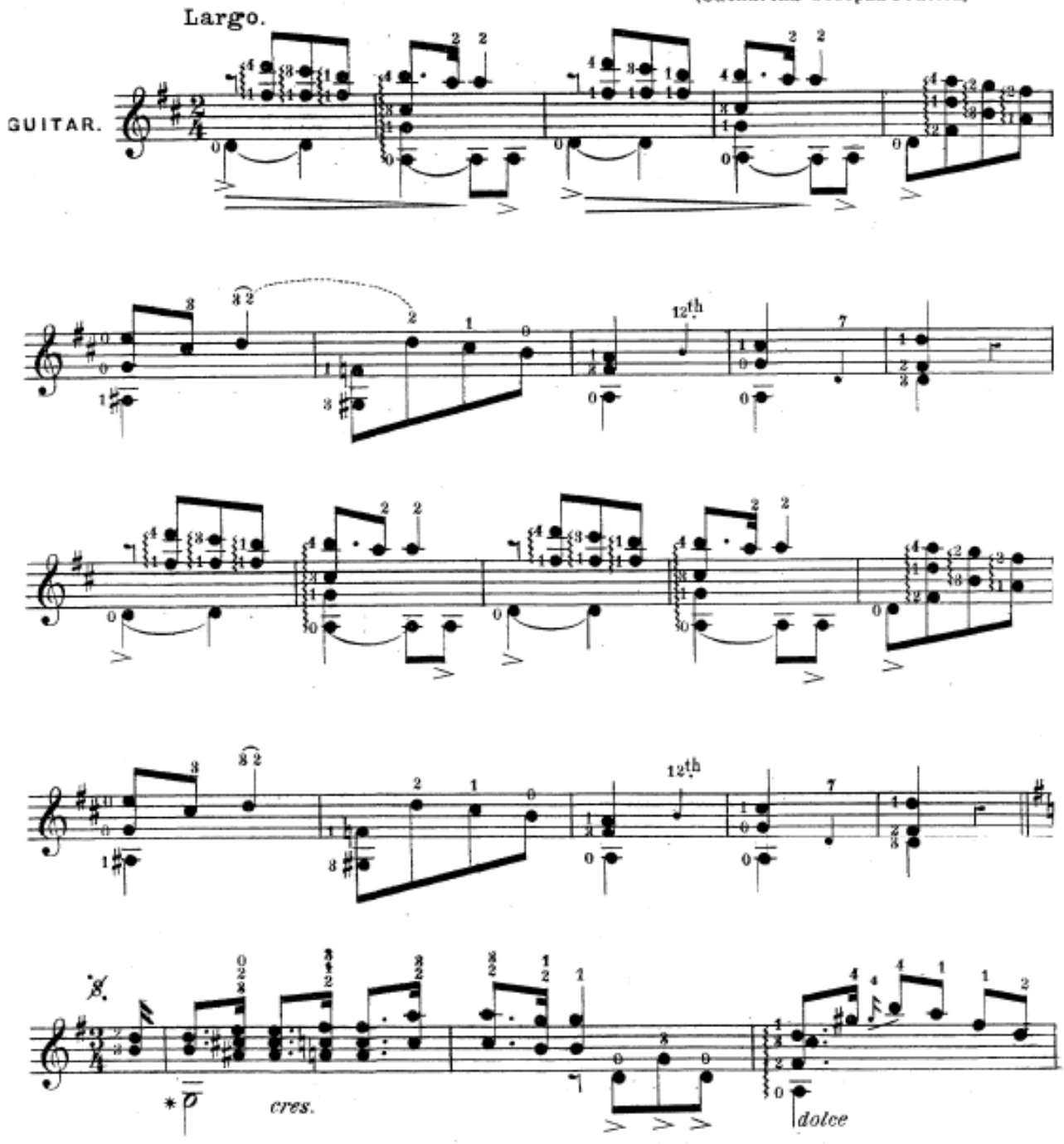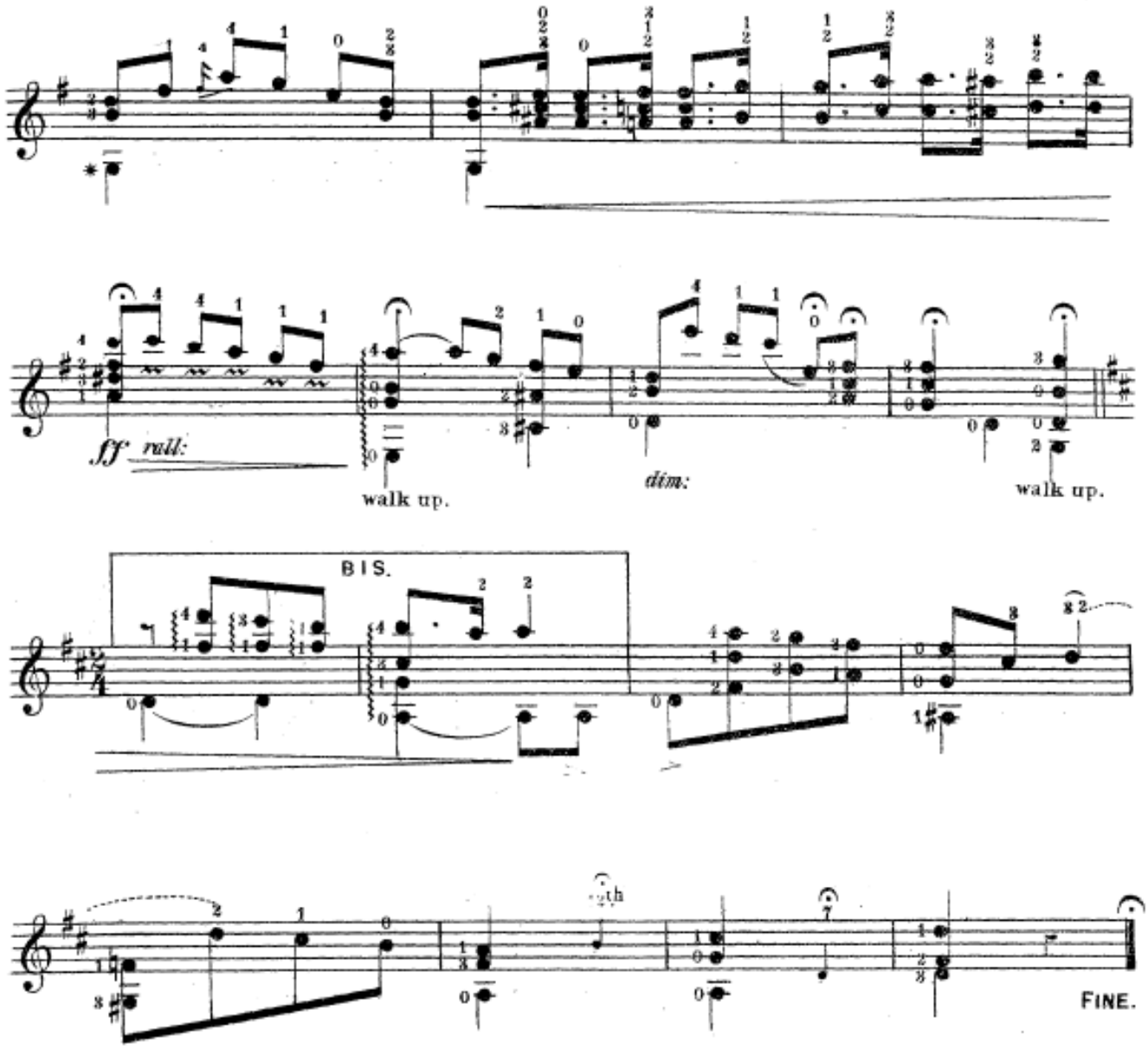




N? 92. Songs without words. M^me SIDNEY PRATTEN.

To DR. JOHN LINDSAY LECKIE.

Nº 93. A LAMENT.

Composed for the Guitar by
Mme SIDNEY PRATTEN.
(Catharina Josepha Pratten)





Mme Sidney Pratten will endeavour, as soon as possible, to publish more of her unwritten compositions, many having been on her list for some years.

Nº 78. Eventide – Nº 79. Danse Fantastique – Nº 80. Elfin revels – Nº 81. Dance of the Marionettes – Nº 89. Spanish Dance – Nº 118. Woodland & Stream – Nº 119. Rip van Winkle – Nº 120. Wandering Thoughts – Nº 121. See-Saw – Nº 122. Norwegian March – Nº 123. Norwegian Peasant Dance. & Forget me not.

The following are already published in E Major. –

Nº 113. Calliope Mazurka – Nº 114. Dreamland – Nº 115. Clouds, Rain & Sunshine – *(common key)* Nº 116. A Sunbeam Nº 117. Rambling Thoughts – (Nº 124. The sea hath its pearls – Nº 125. Floating down the stream. Duetts for 2 Guitars or Mandoline.)

Nº 93. Songs without words. Mme SIDNEY PRATTEN.

*SEHNSUCHT AND WEARY.

SONGS WITHOUT WORDS

COMPOSED FOR THE

GUITAR

BY
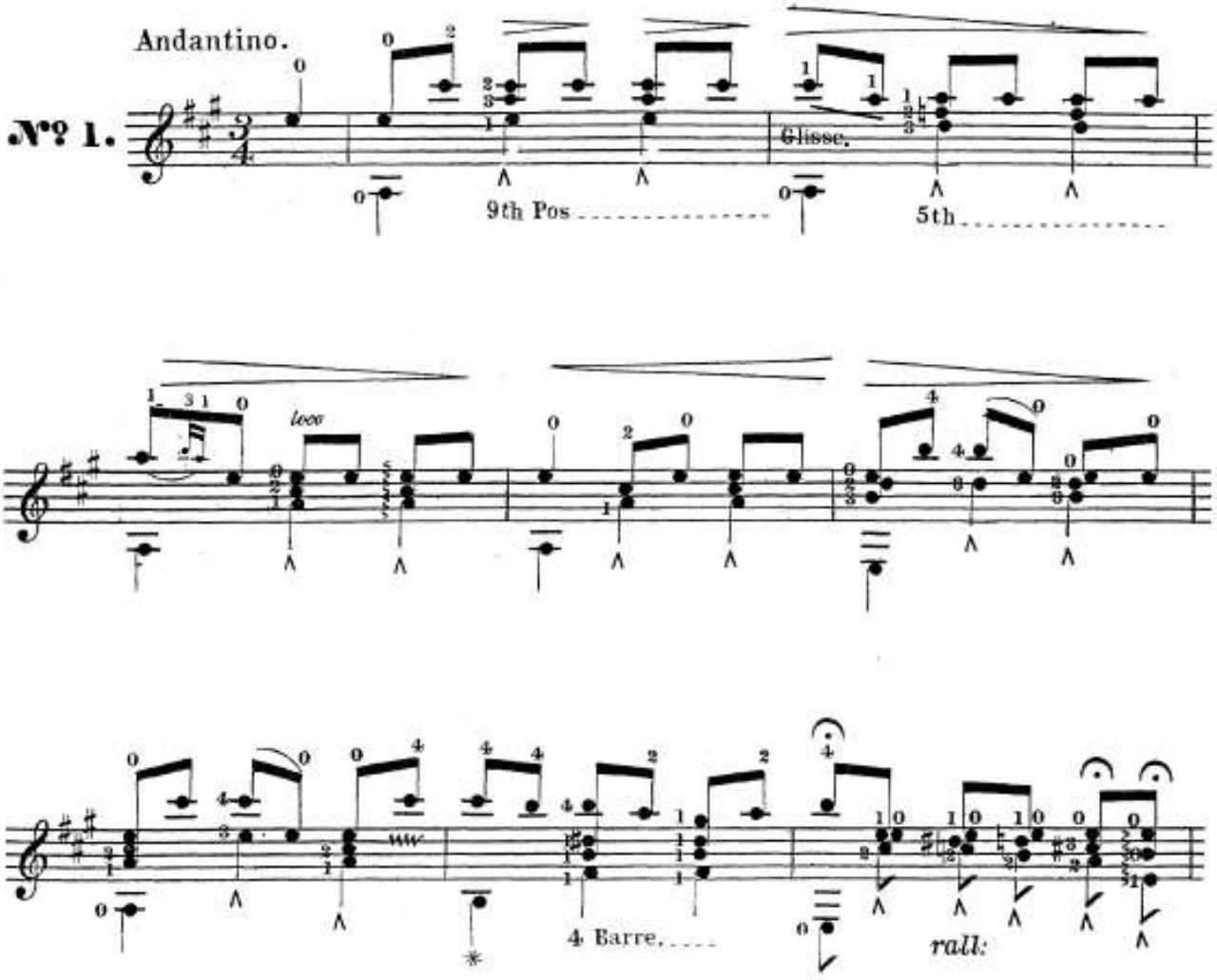
CATHARINA JOSEPHA PRATTEN.

(MADAME SIDNEY PRATTEN.)
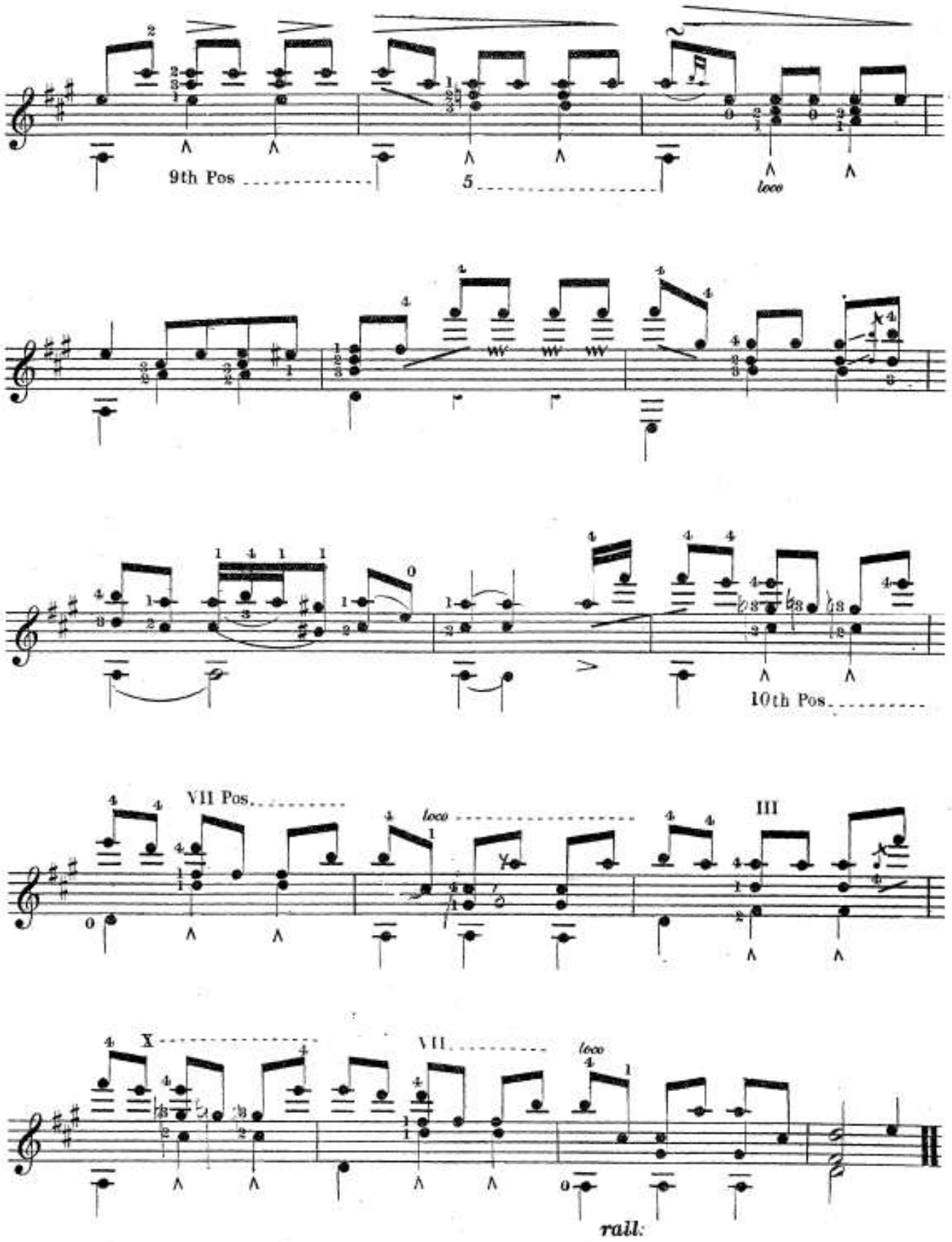
KGL. MUSIKALISKA AKADEMIENS BIBLIOTEK STOCKHOLM

TO MRS YOUNCHUSBAND.
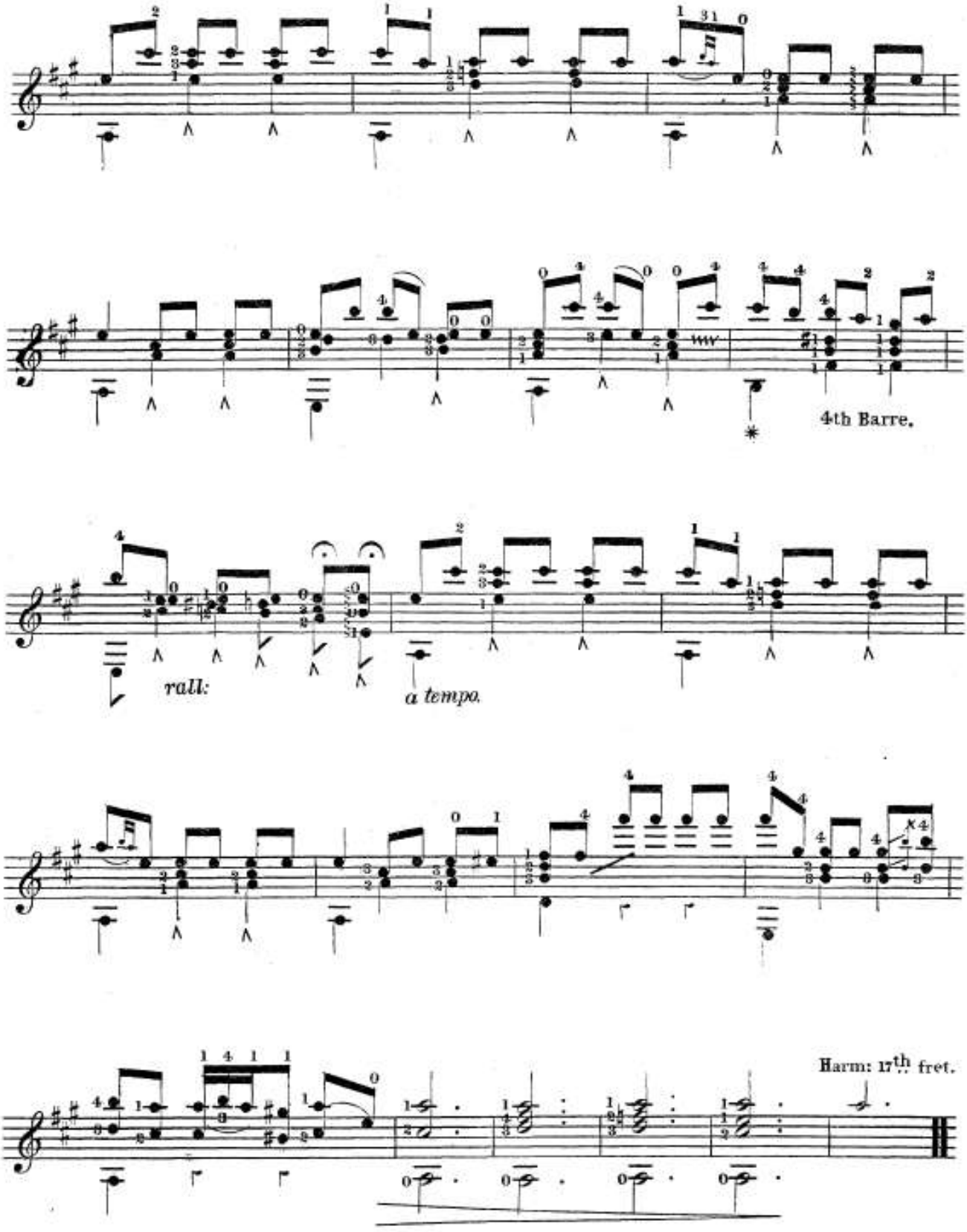
SEHNSUCHT.



* The above are intended to follow "TREUE LIEBE" Solo for the Guitar by the same composer.



SEHNSUCHT. Song without words. Mme SIDNEY PRATTEN.
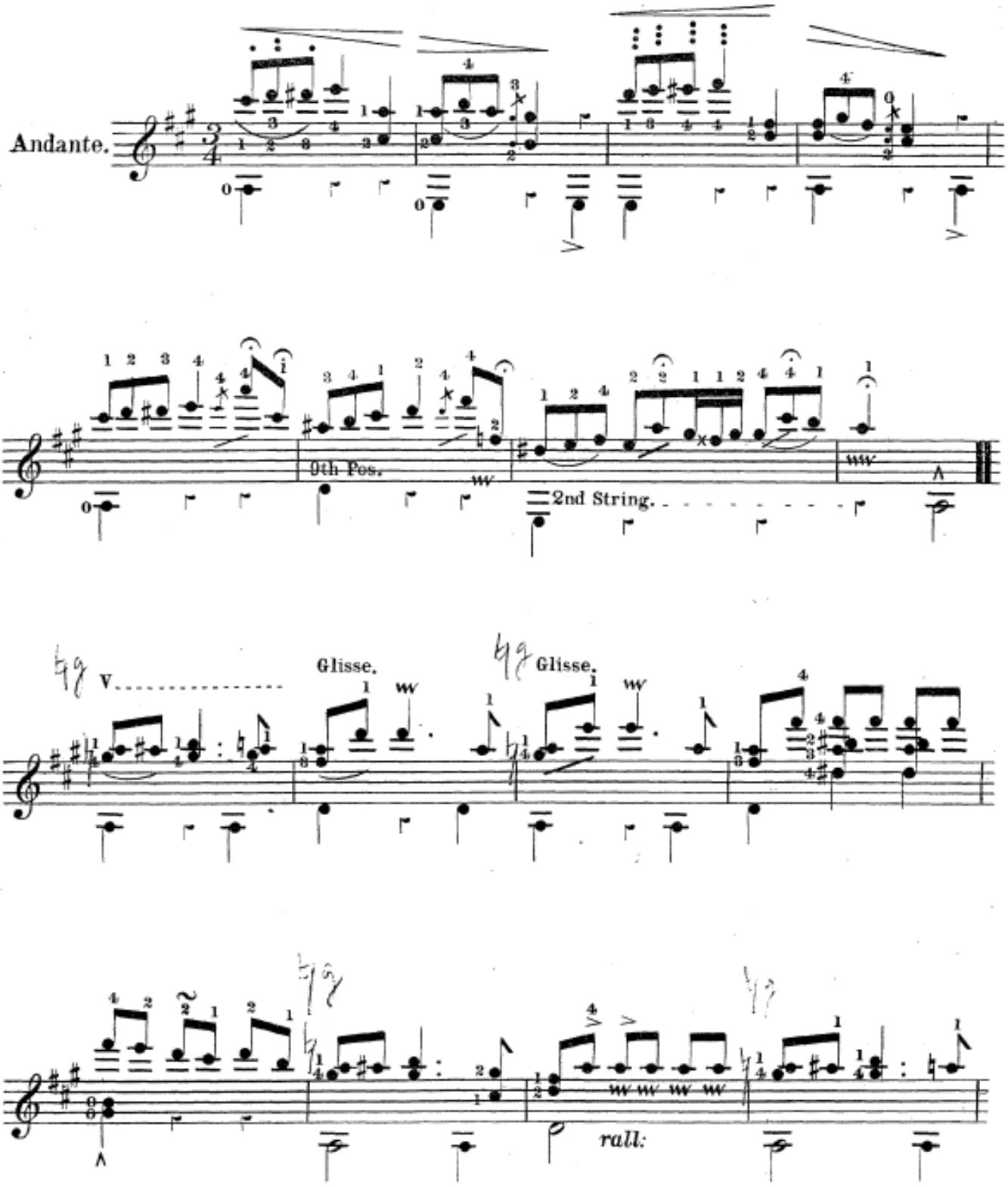


SEHNSUCHT. Song without words. Mrs SIDNEY PRATTEN.
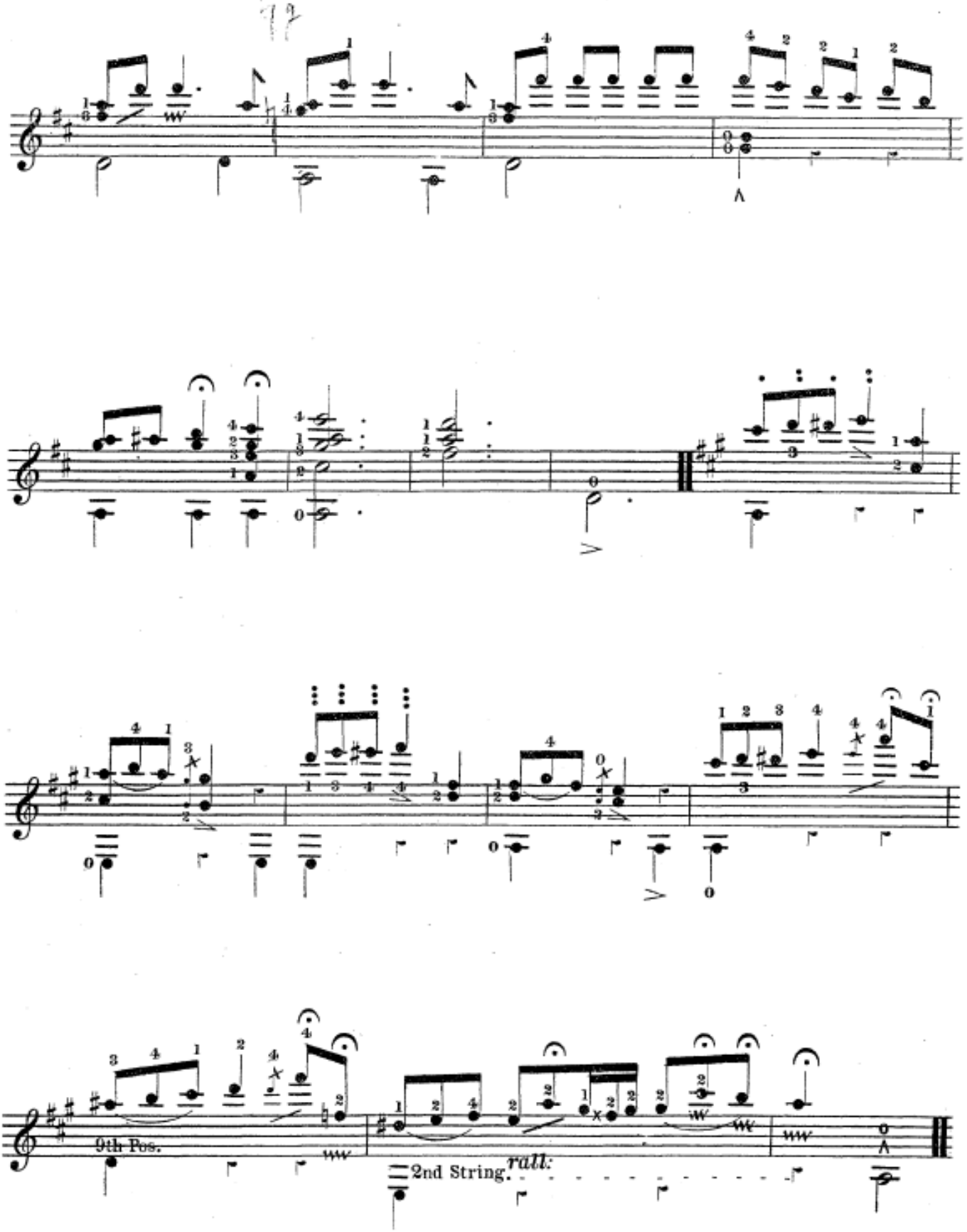
GUITAR.

WEARY.

TO MISS DRUMMOND WOLFF.



WEARY. Song without words. Mme SIDNEY PRATTEN.
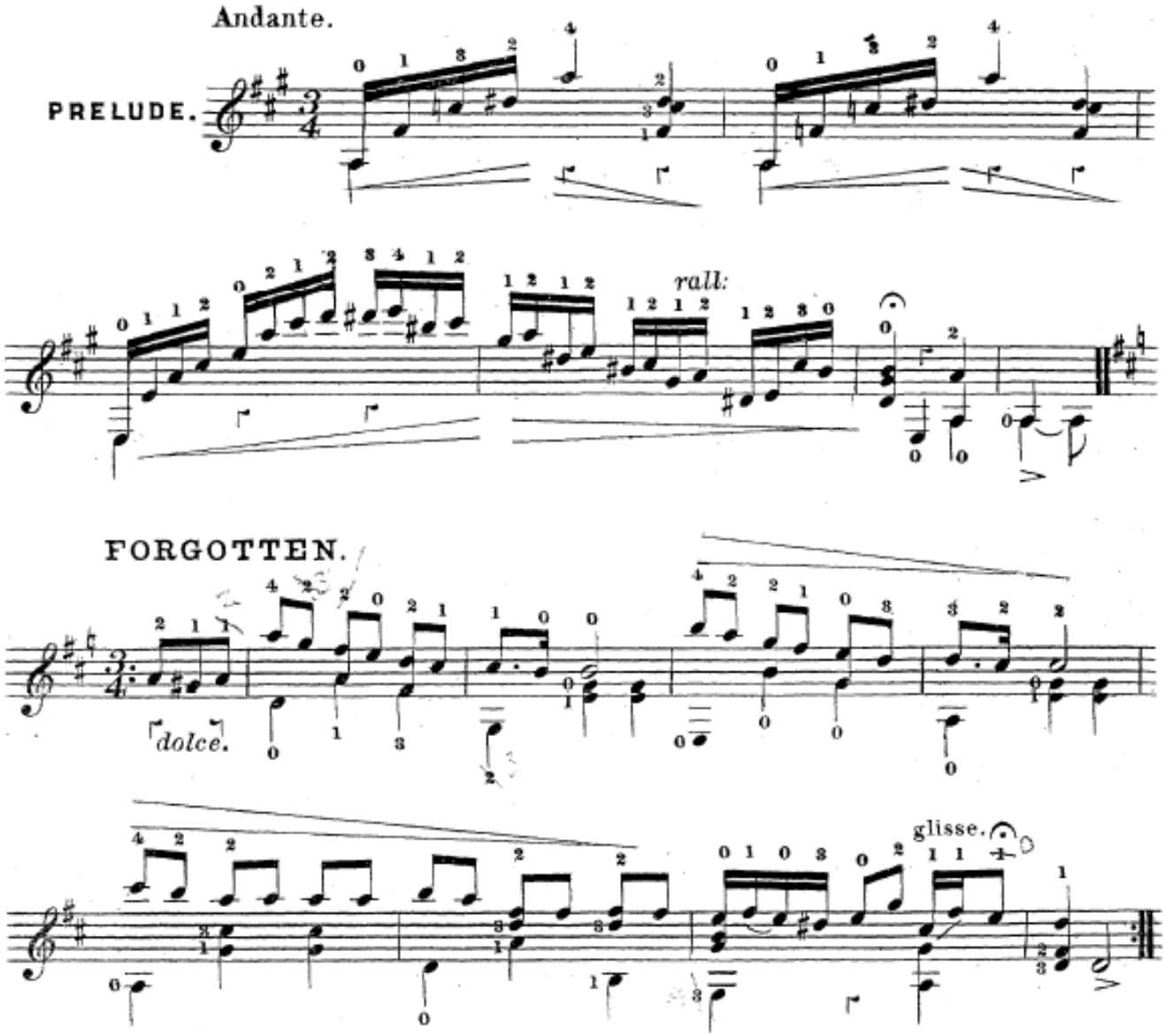


WEARY. Song without words. Mme SIDNEY PRATTEN.
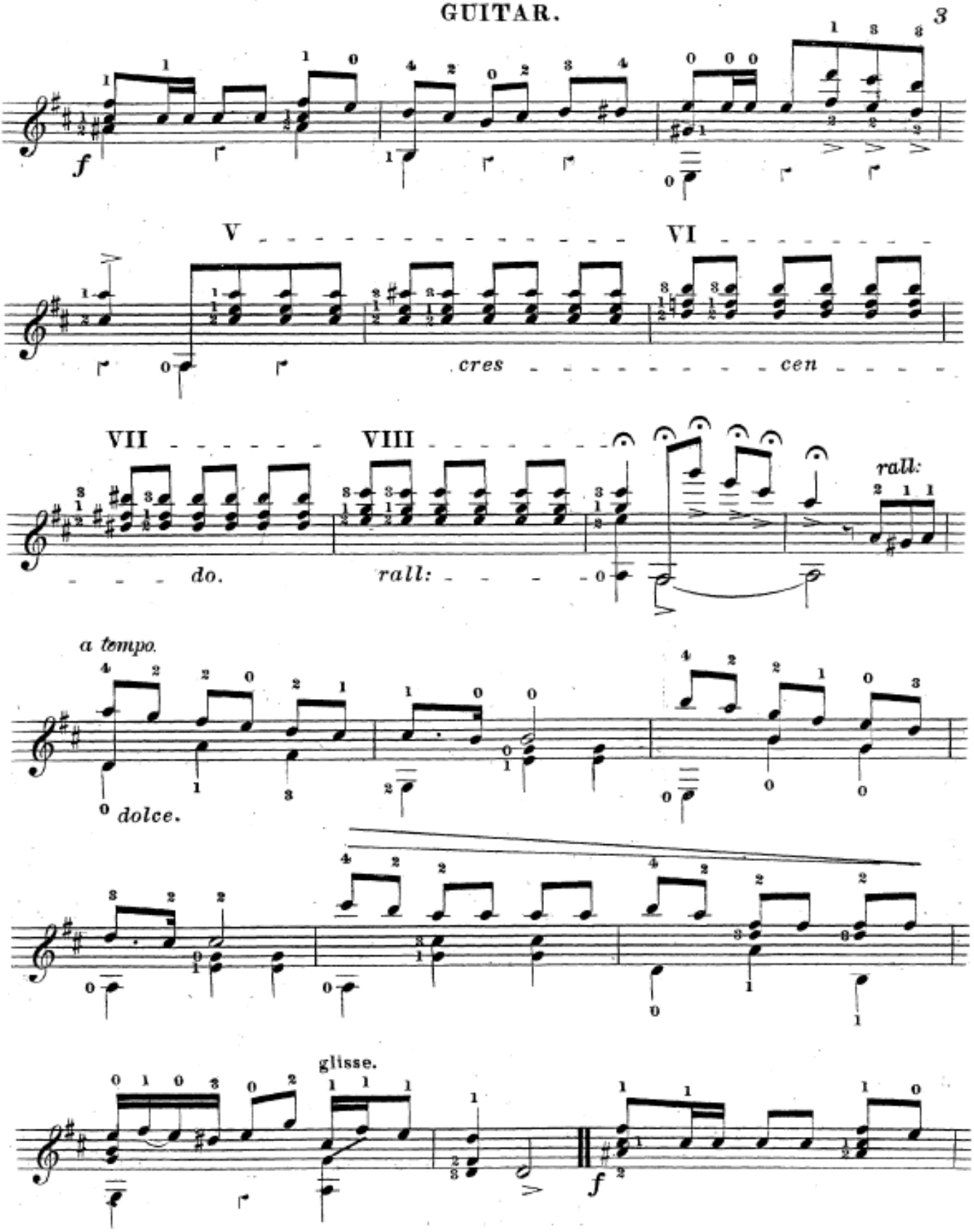
FORGOTTEN.

IMPROMPTU
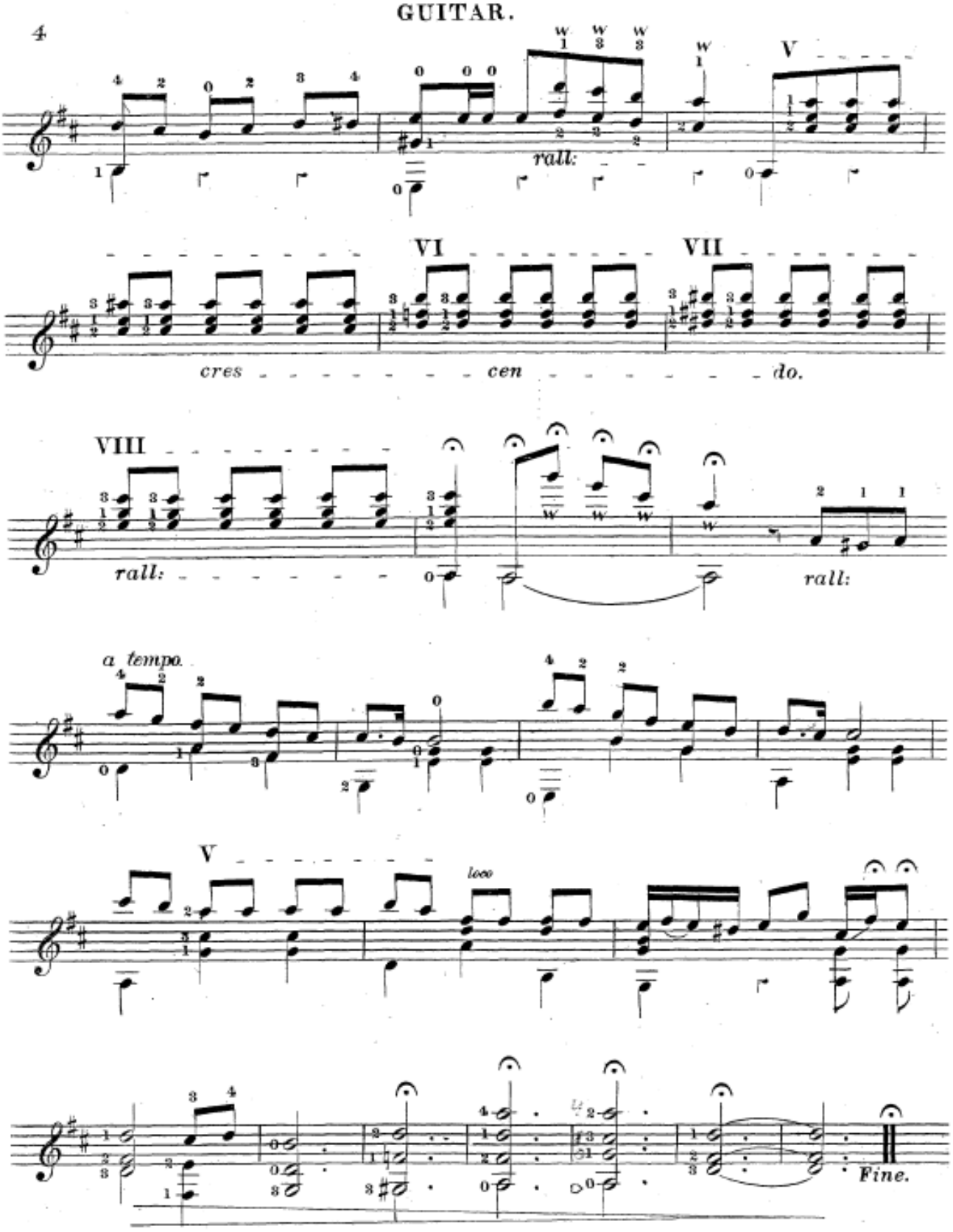
COMPOSED FOR THE GUITAR BY

MADAME SIDNEY PRATTEN.




f
V
VI
cres
cen
VII
VIII
do.
rall:
rall:
a tempo.
dolce.
glisse.
f

GUITAR.
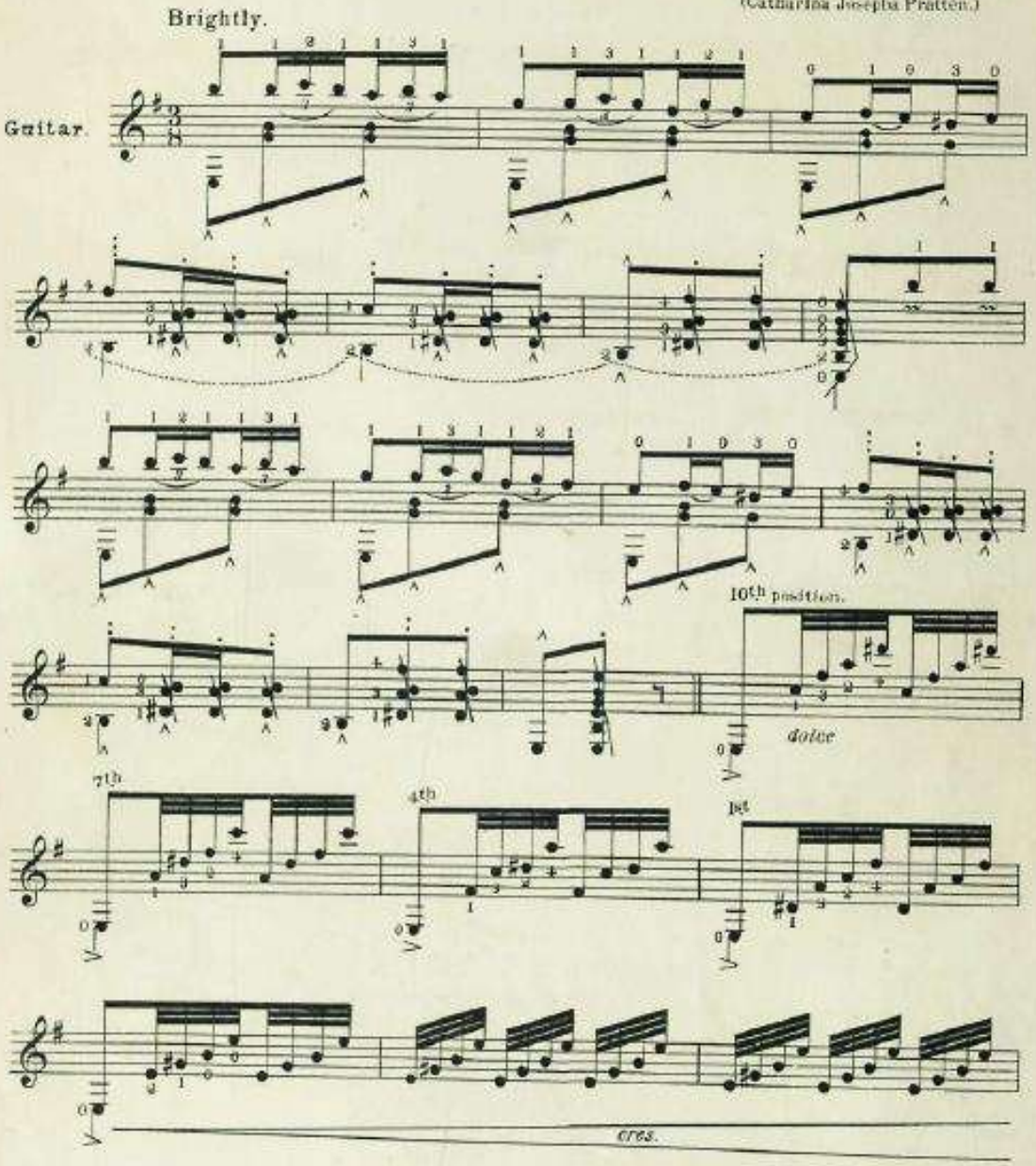


To JAMES LEE Esq.
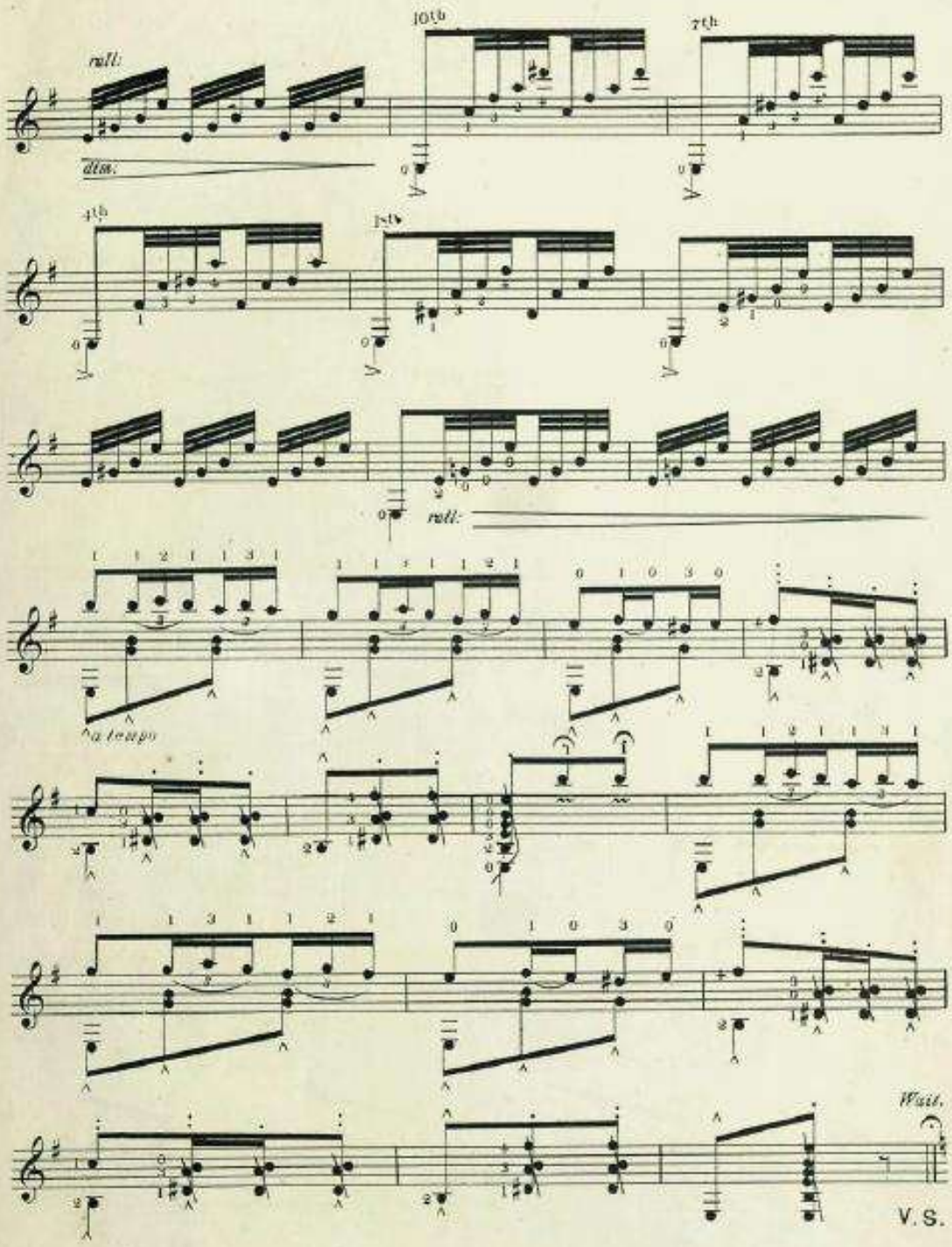
№ 89. SPANISH DANCE
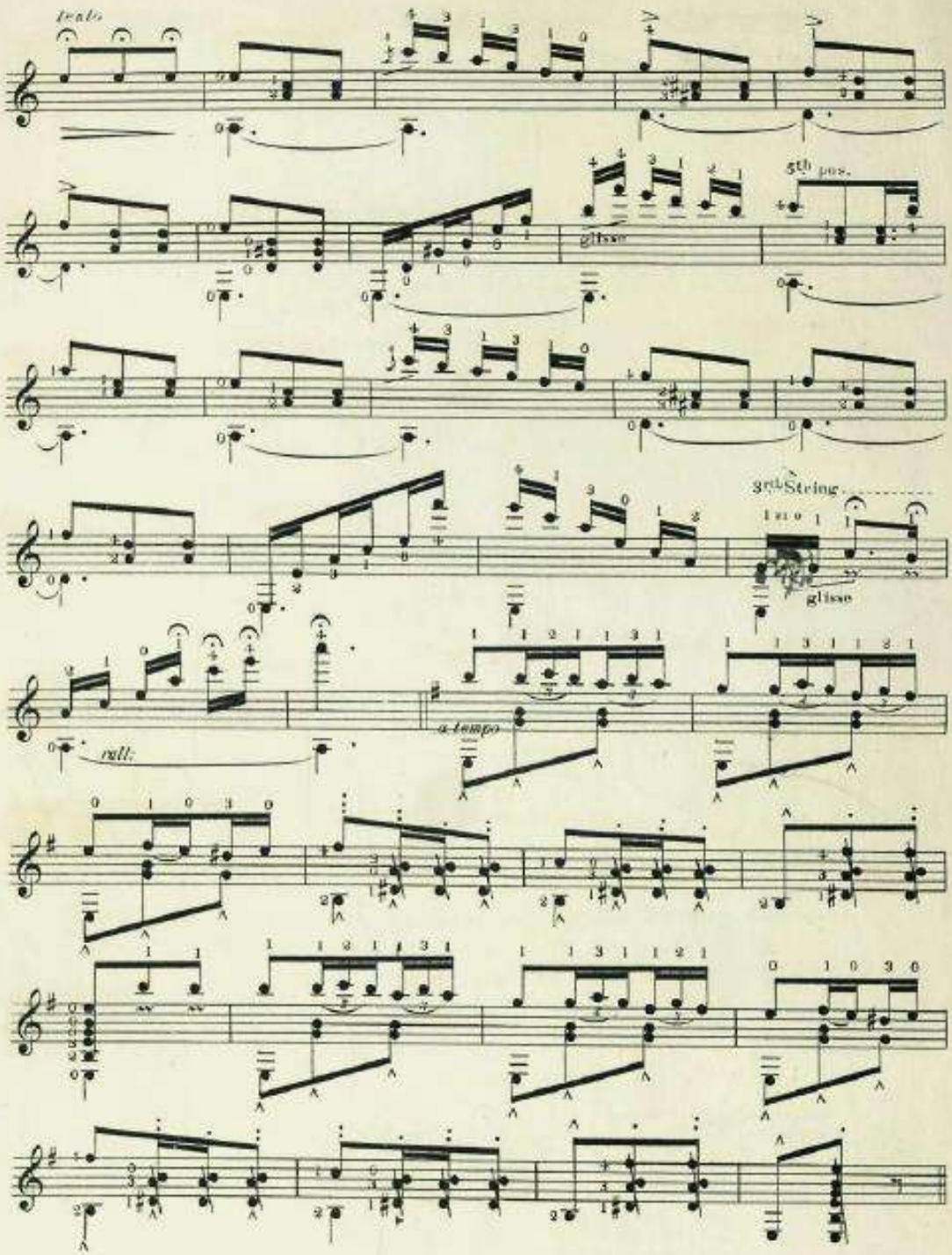
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Composed for the Guitar by
Mme SIDNEY PRATTEN.
(Catharina Josepha Pratten.)
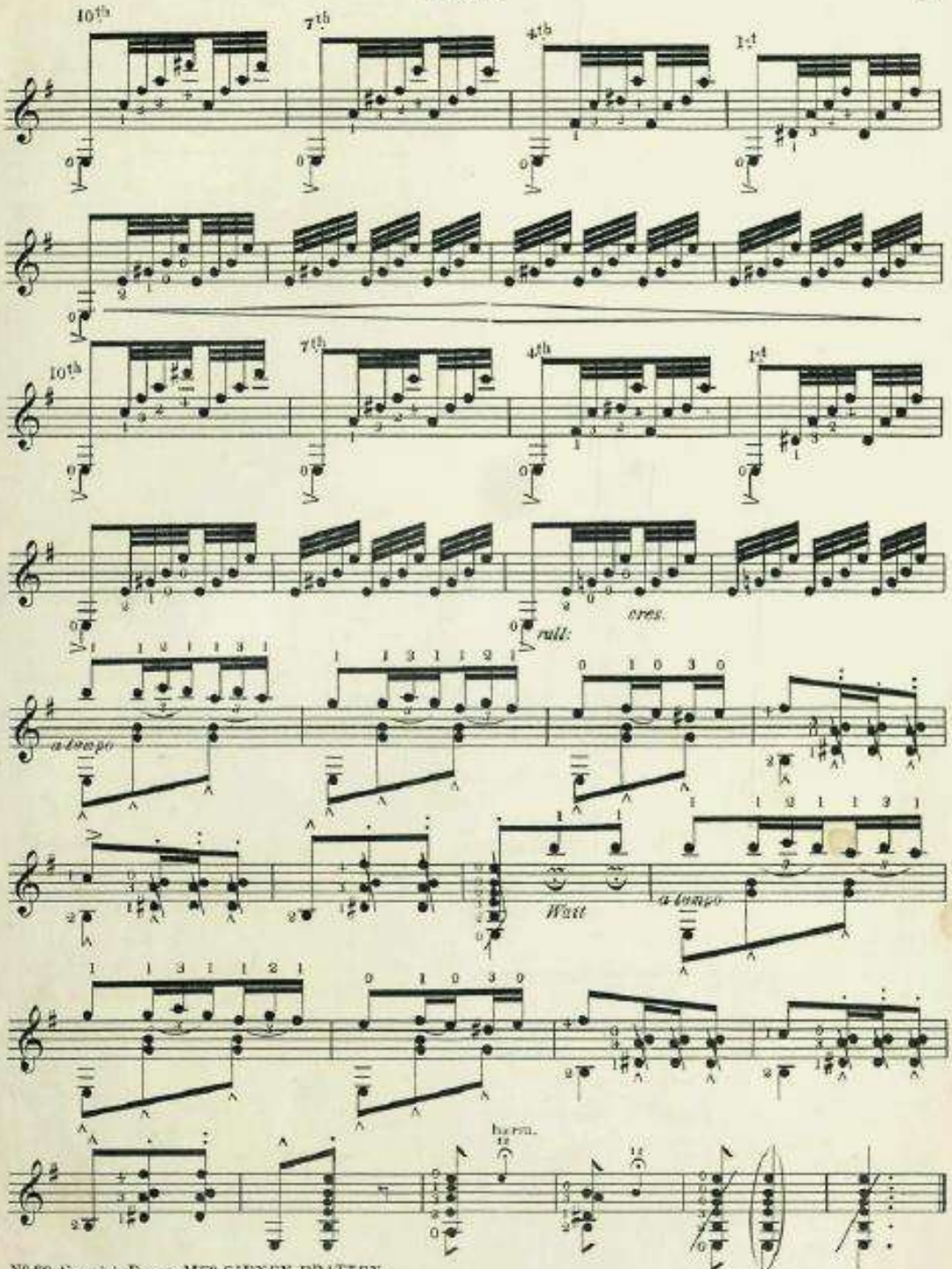


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Nº 89. Spanish Dance. Mr.o SIDNEY PRATTEN.



№ 89. Spanish Dance. Mrs SIDNEY PRATTEN.
F. J. Wise. Dance Fantastique. № 79. A Minor. 2/6. Rip Van Winkle. № 119. 2/6. Woodland & Stream. № 118. 2/6.
and many others.

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54032000148518
rcma 25749
D3-70

DEDICATED TO

Col. J. A Temple

BY MADAME GIULIA PELZER
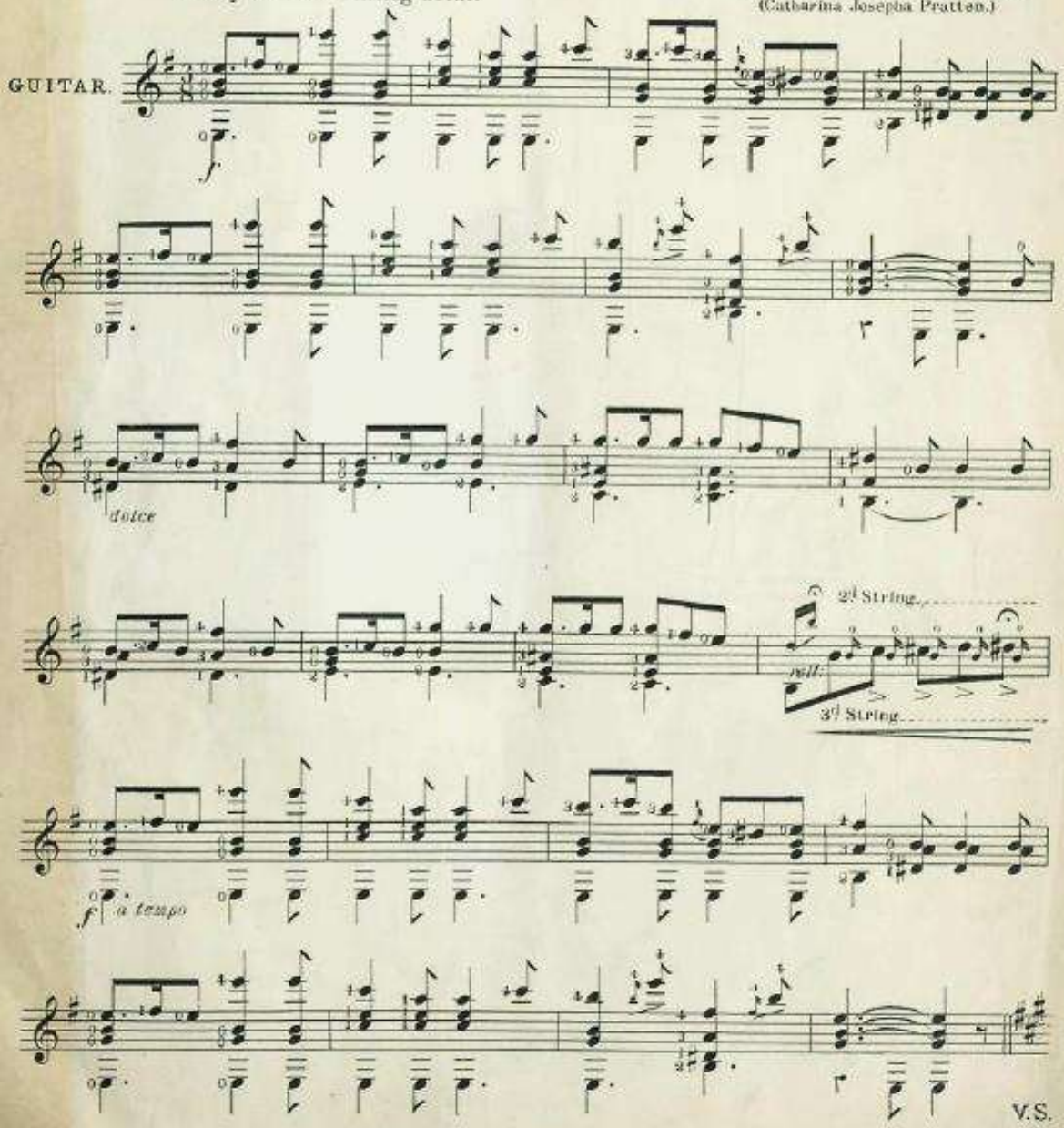
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LONDON S.W.7

Nº 80 ELFINS REVELS.

To be played in a precise manner.
Frisky Gnomes frolicing about.
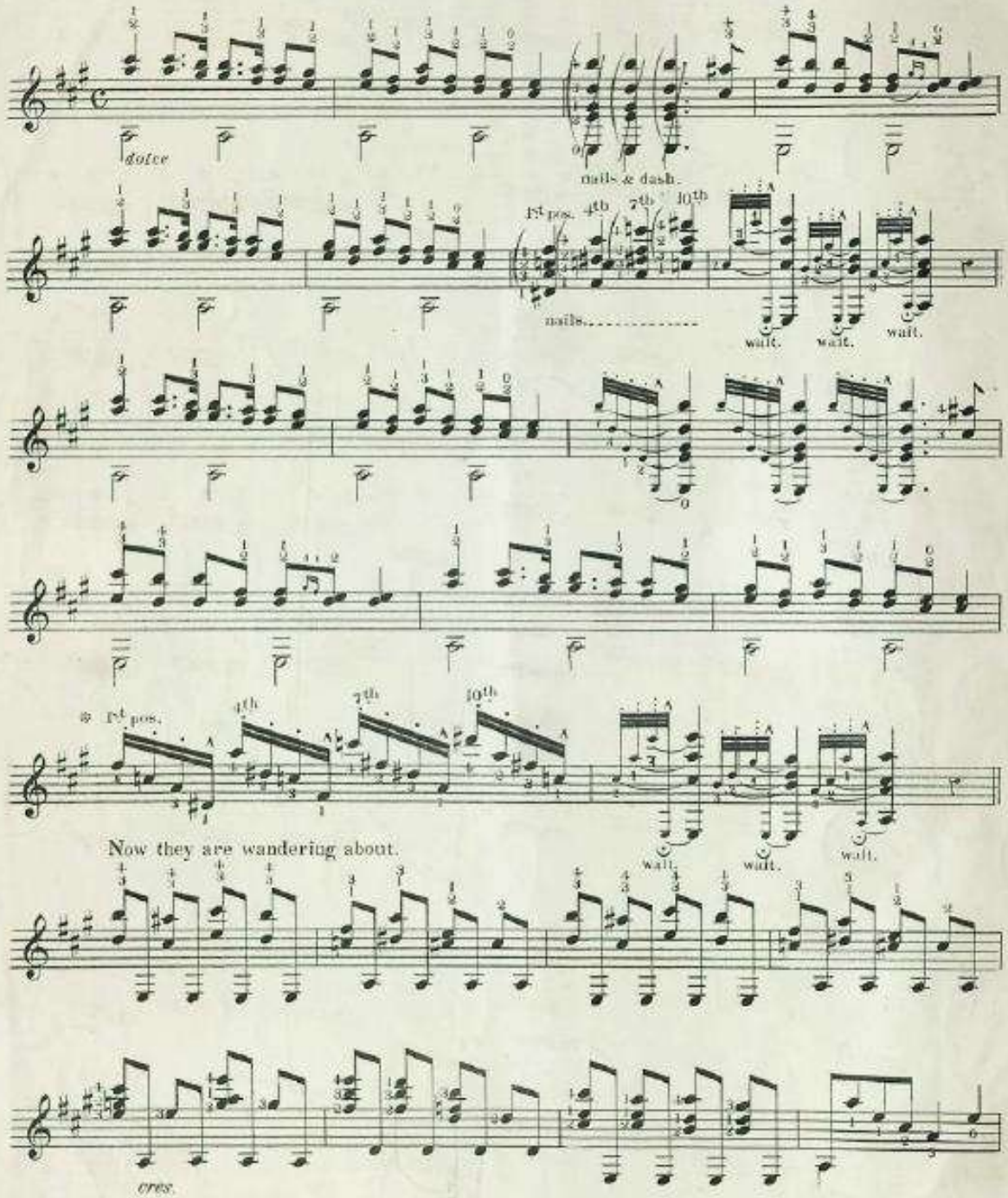
Composed for the Guitar by
Mme SIDNEY PRATTEN.
(Catharina Josepha Pratten.)

GUITAR.
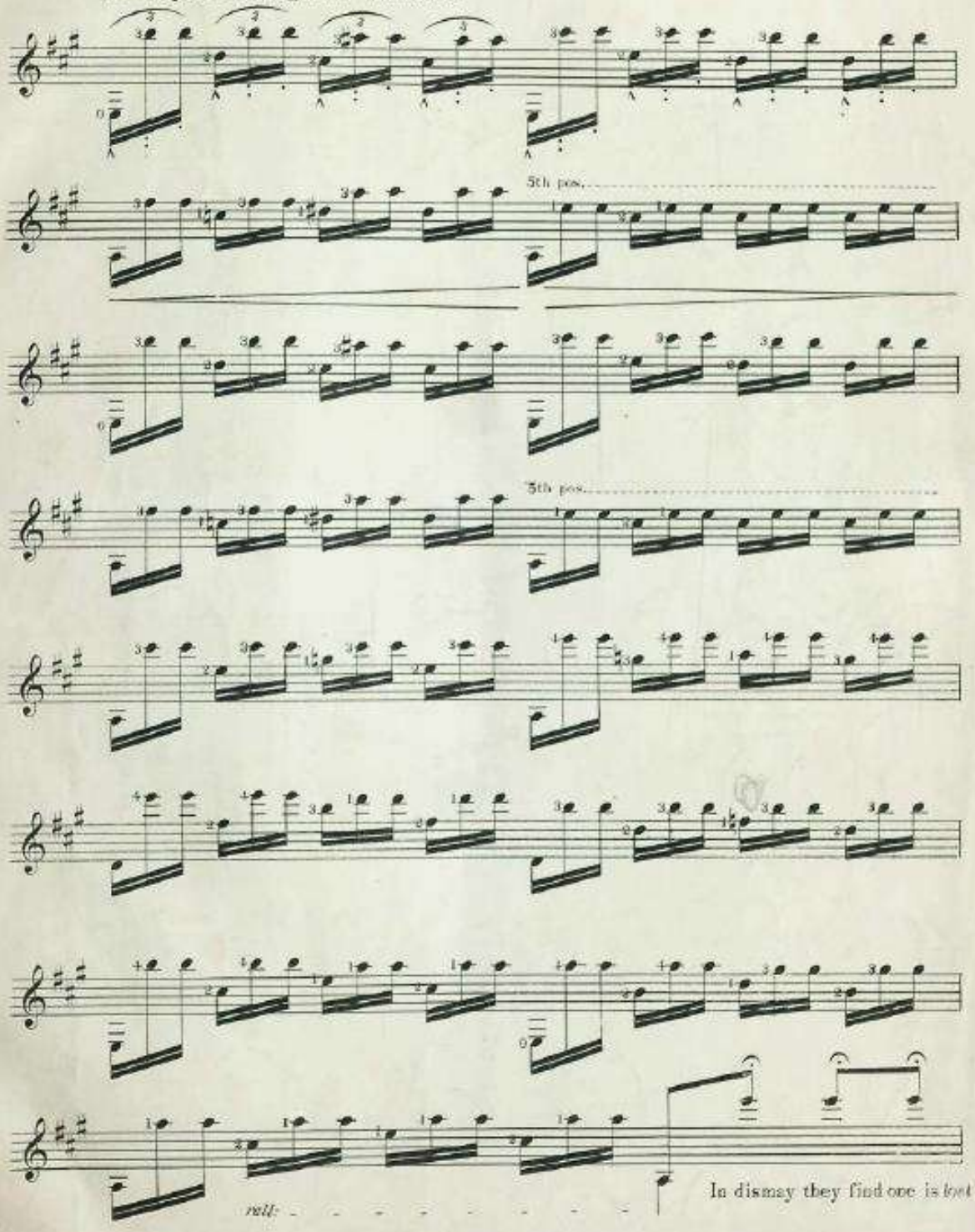


V.S.
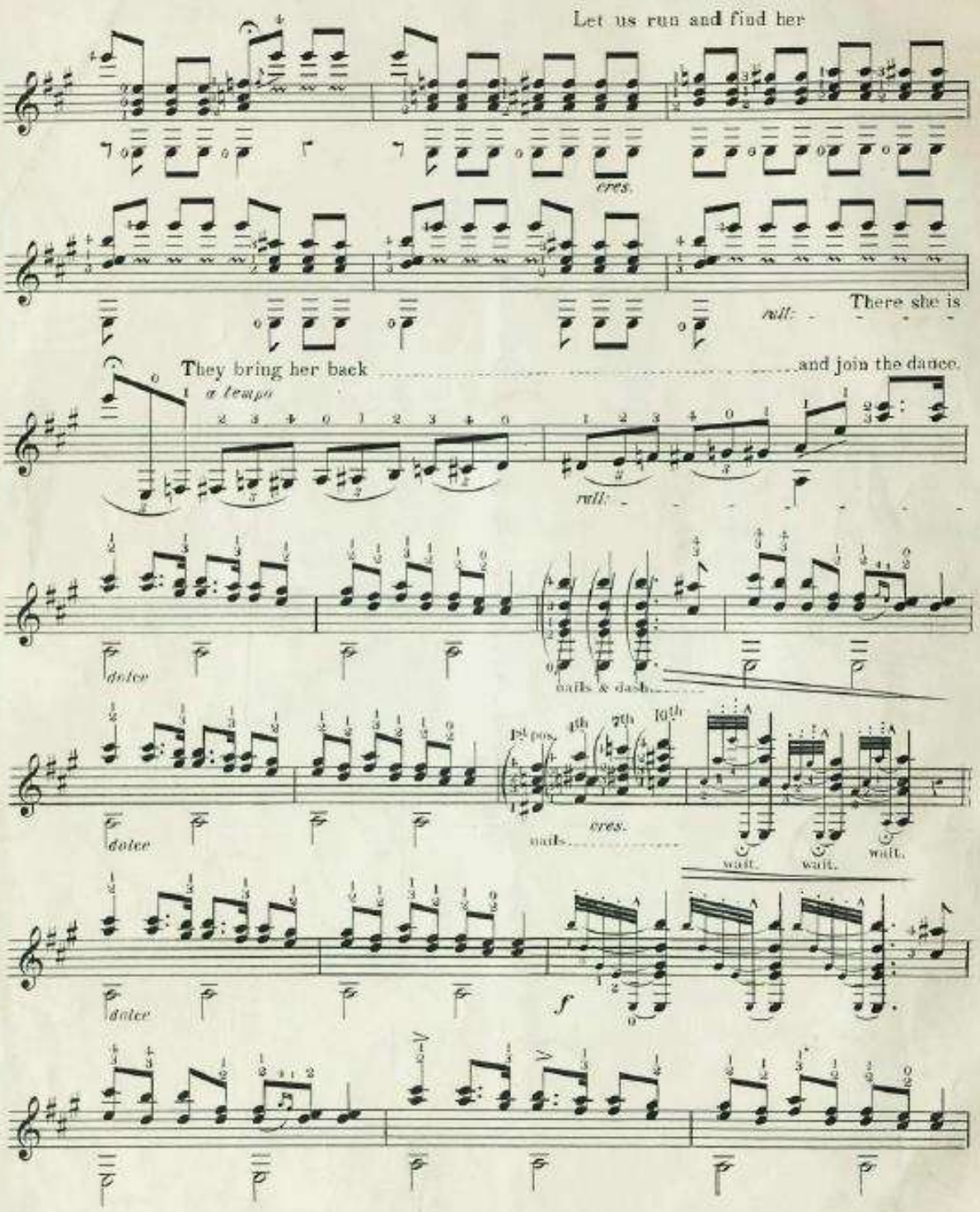
Now come pretty little fairies dancing.

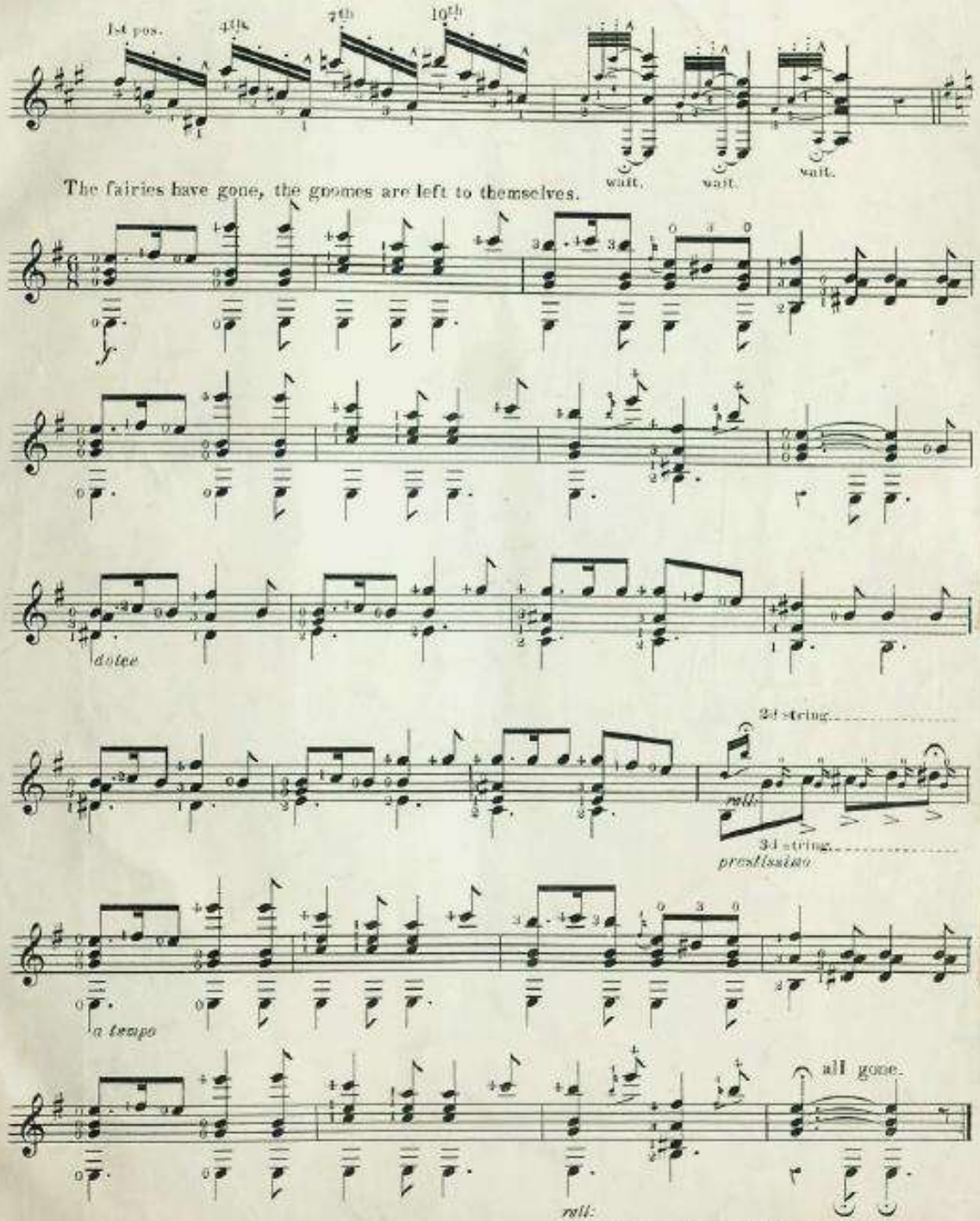


* Glide 1st finger of right hand across the first three strings and strike the 4th note with the thumb.

Now they are running after each other.




Let us run and find her
cres.
There she is
rall:
They bring her back
and join the dance.
a tempo
rall:
dolce
nails & dash
1st pos.
4th
2nd
1st
cres.
nails
wait.
wait.
wait.
dolce
f
dolce

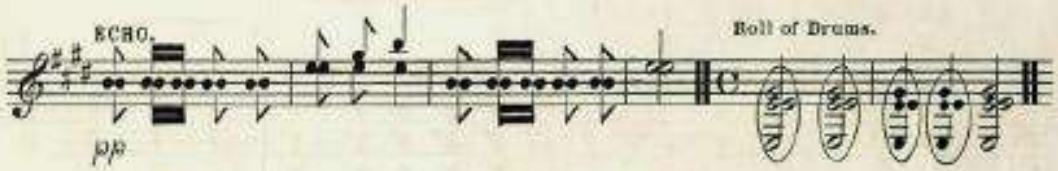

1st pos.
4th
7th
10th
wait.
wait.
wait.
The fairies have gone, the gnomes are left to themselves.
dolce
3d string.
rall.
3d string.
prestissimo
a tempo
all gone.
rall.

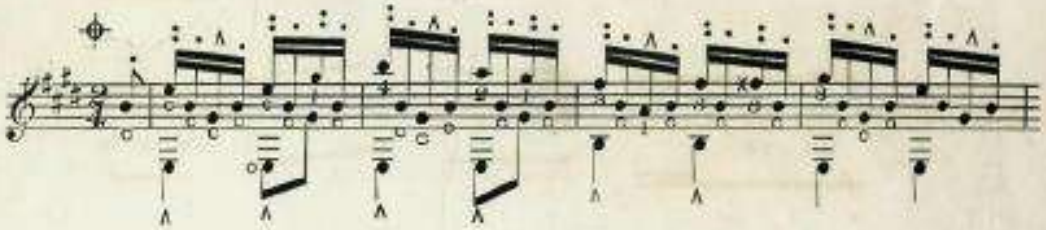
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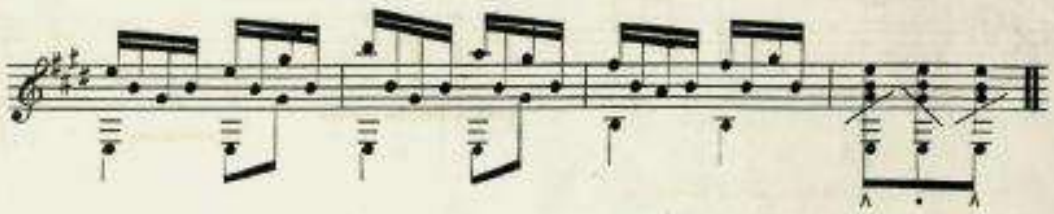
MILITARY MARCH.
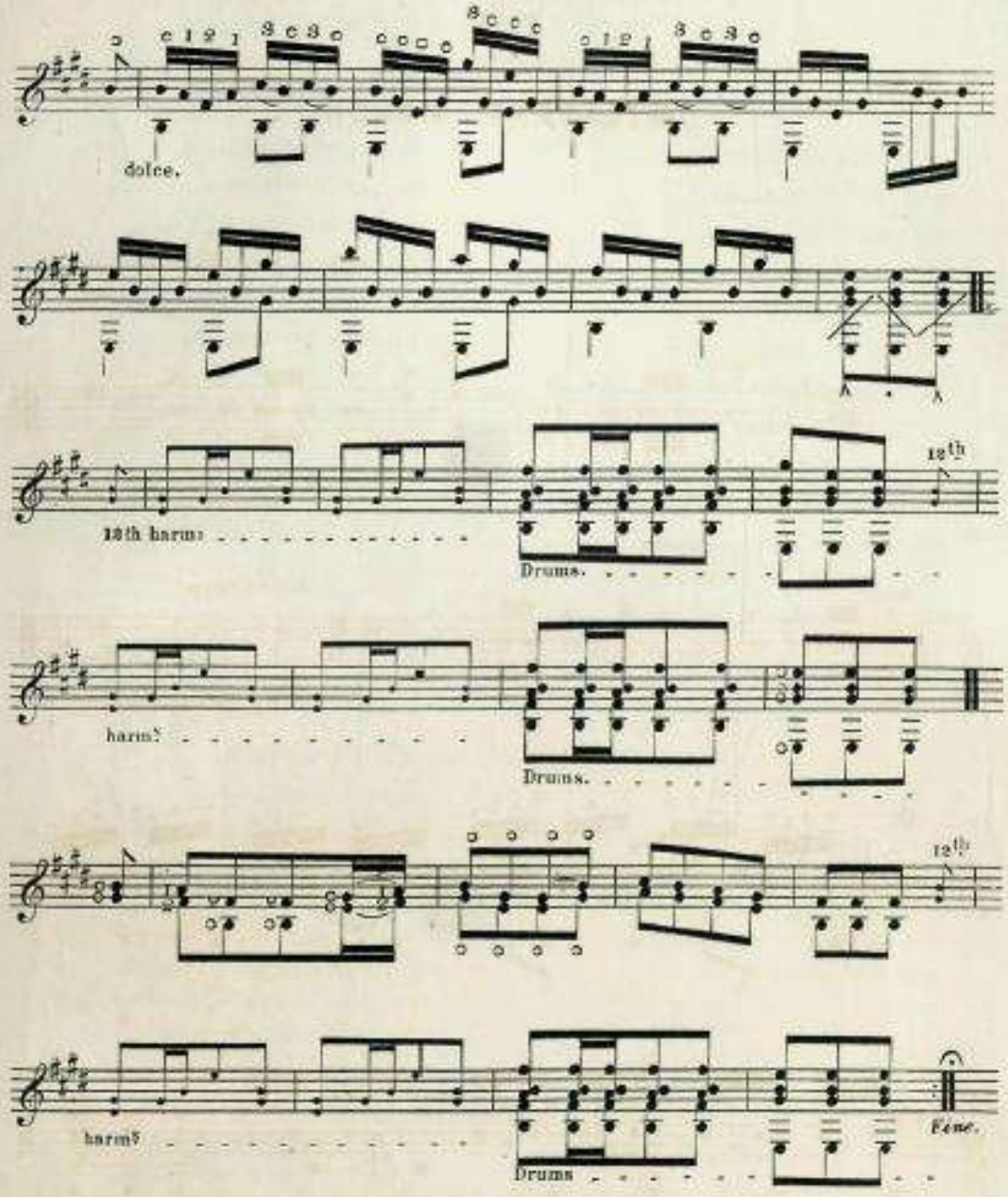










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Repeat the whole from 𝄋 and gradually diminish the tone to represent a band at a distance.

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To MADAME PEREIRA de FARIA.
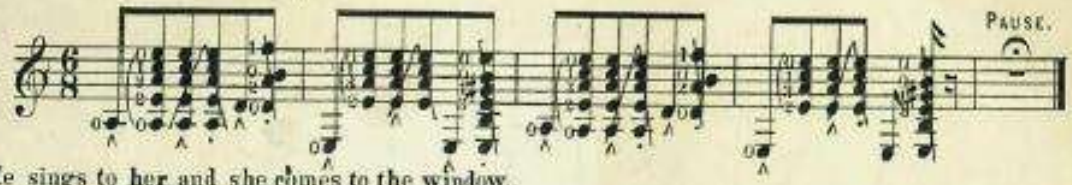
№ 82. SPANISH ROMANCE.

D3472
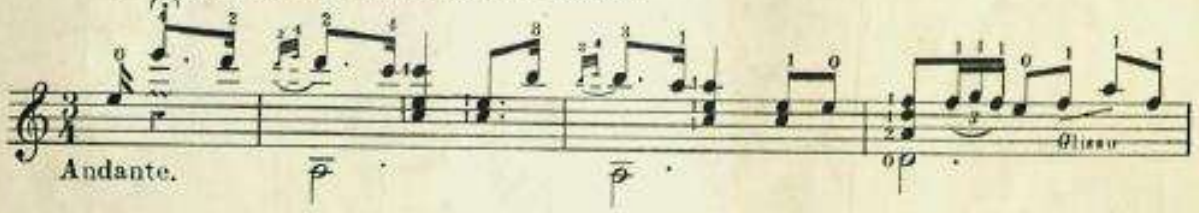
Composed for the Guitar by
Mme SIDNEY PRATTEN.
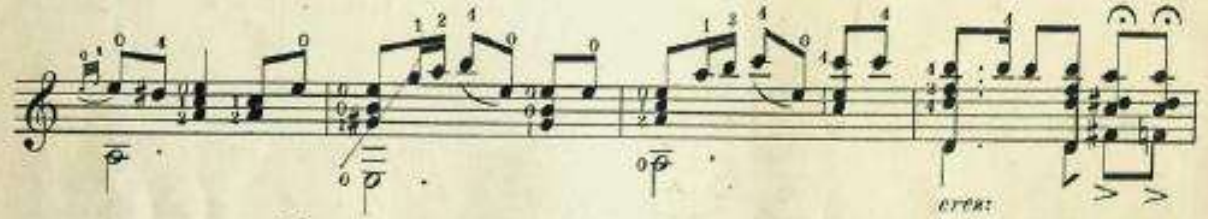
A lover with his guitar plays under the window of his lady-love.
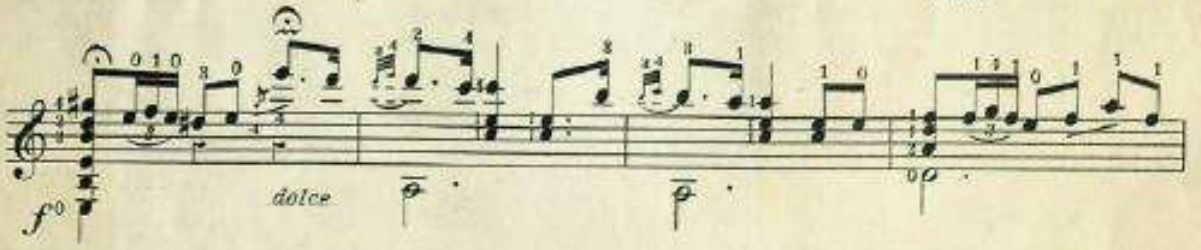
PRELUDE.
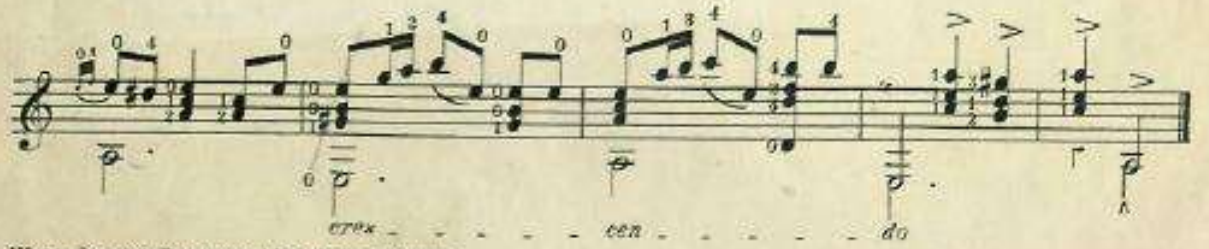


He sings to her and she comes to the window.
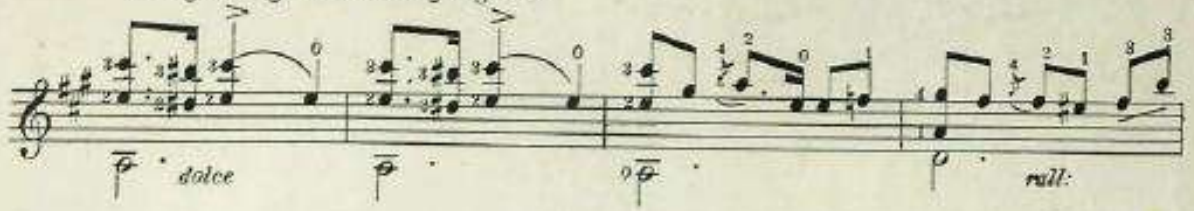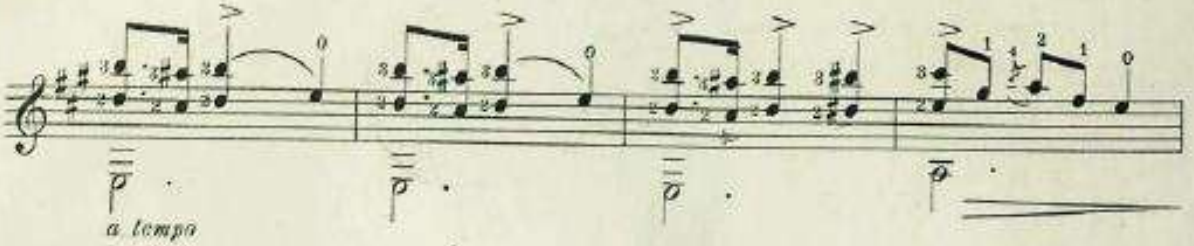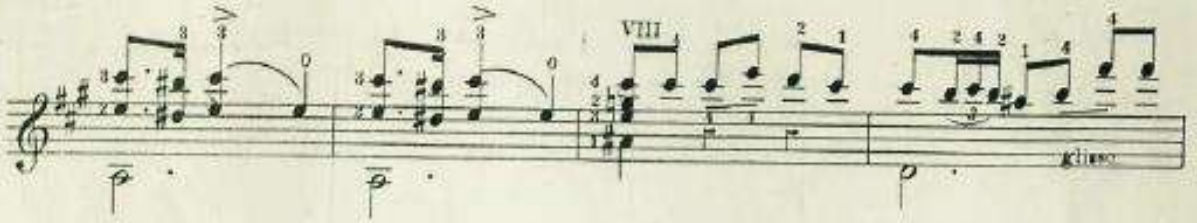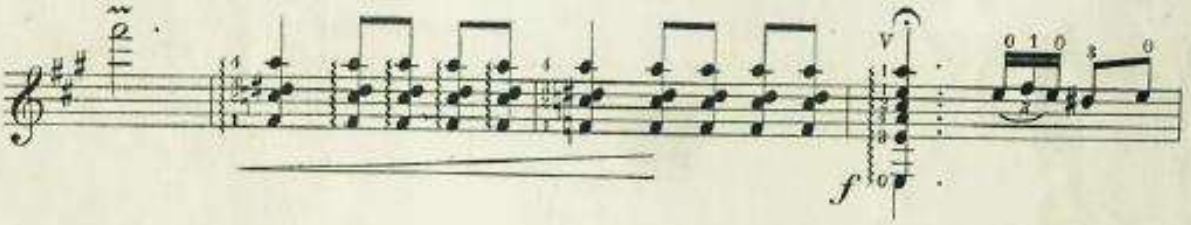








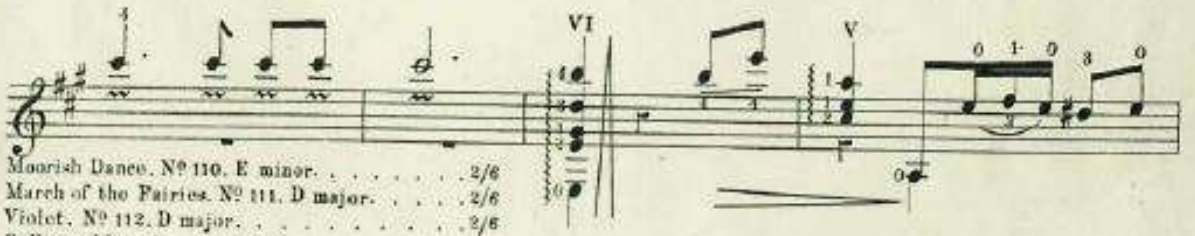
She comes down and they wander through the garden talking together.
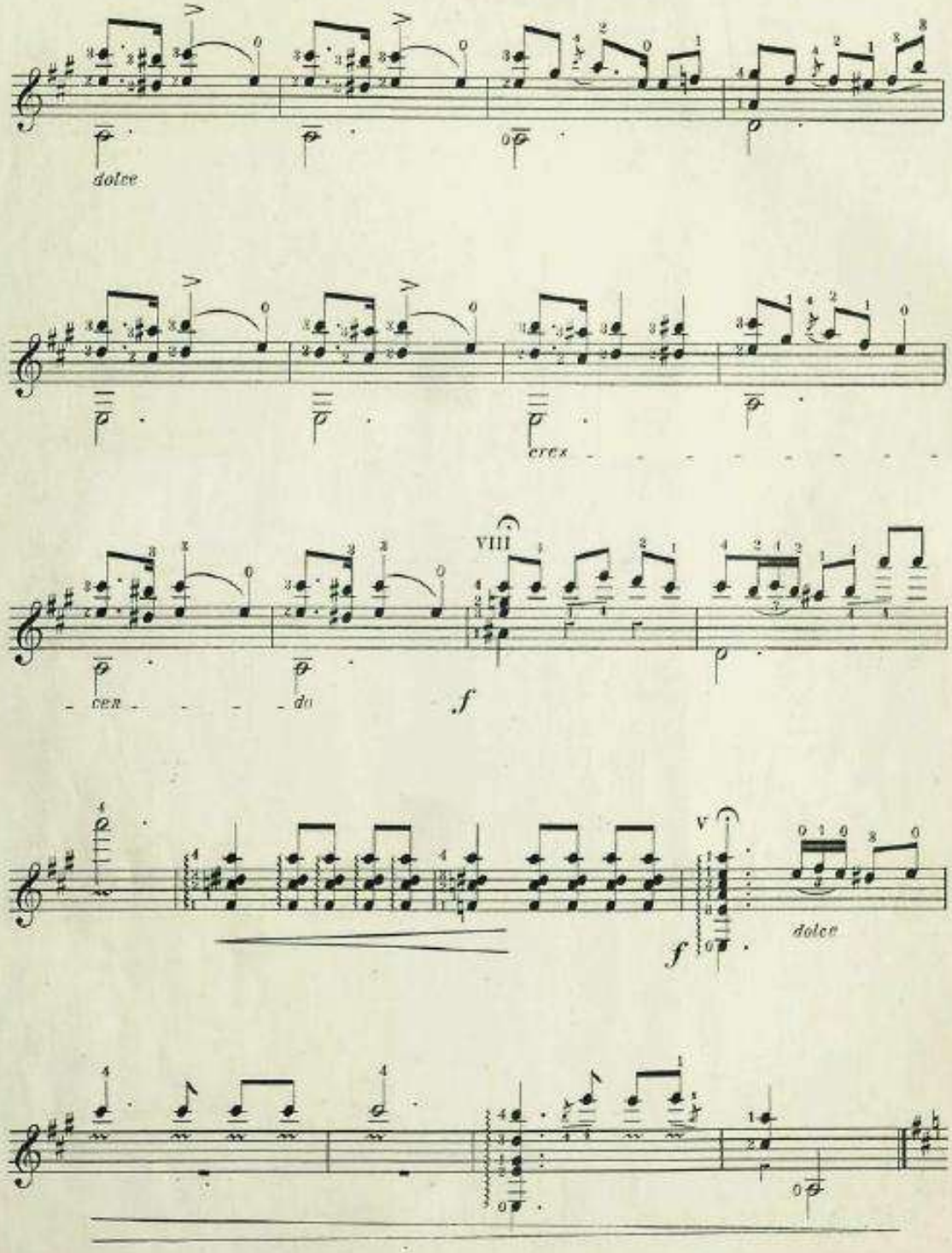






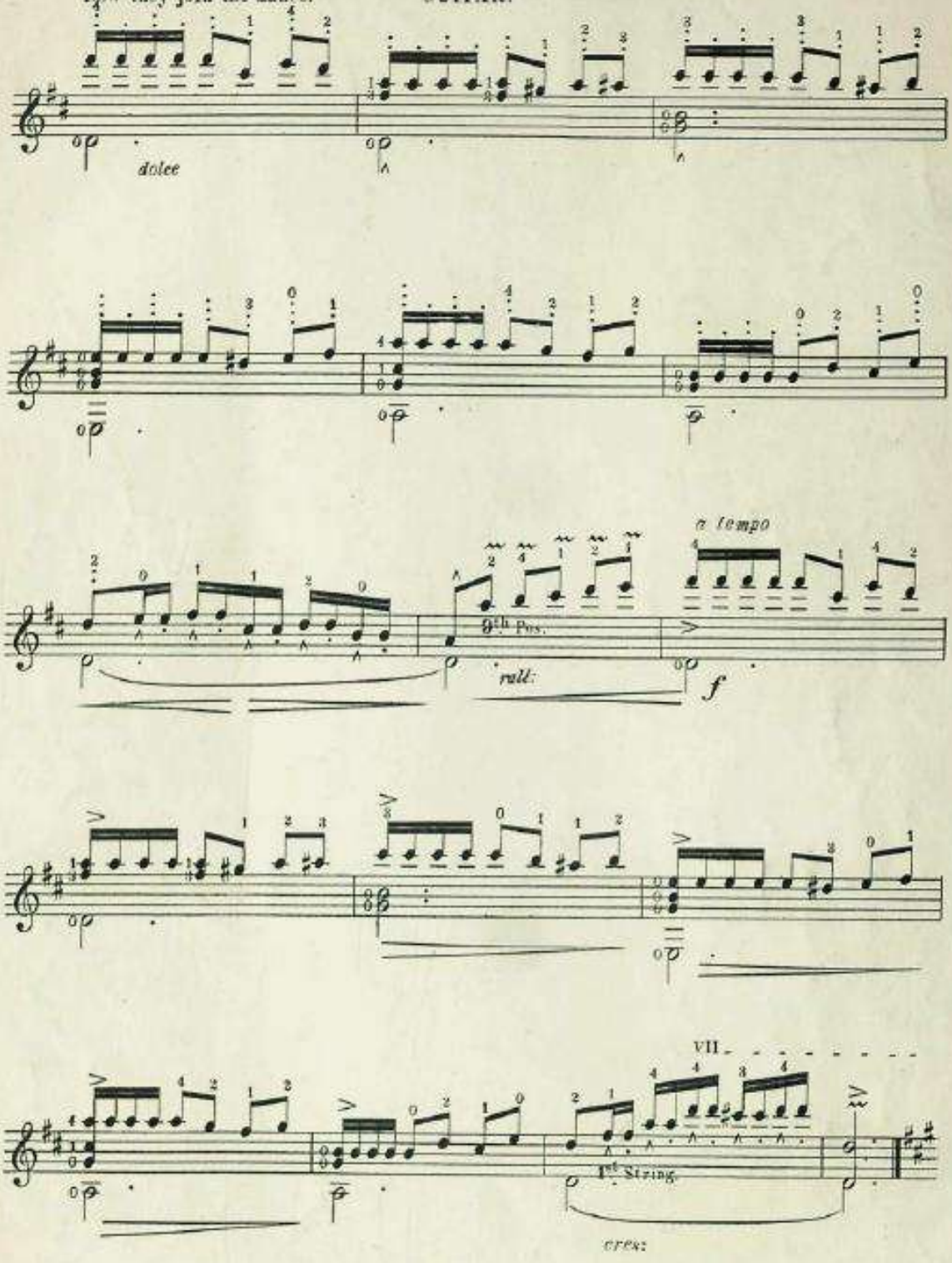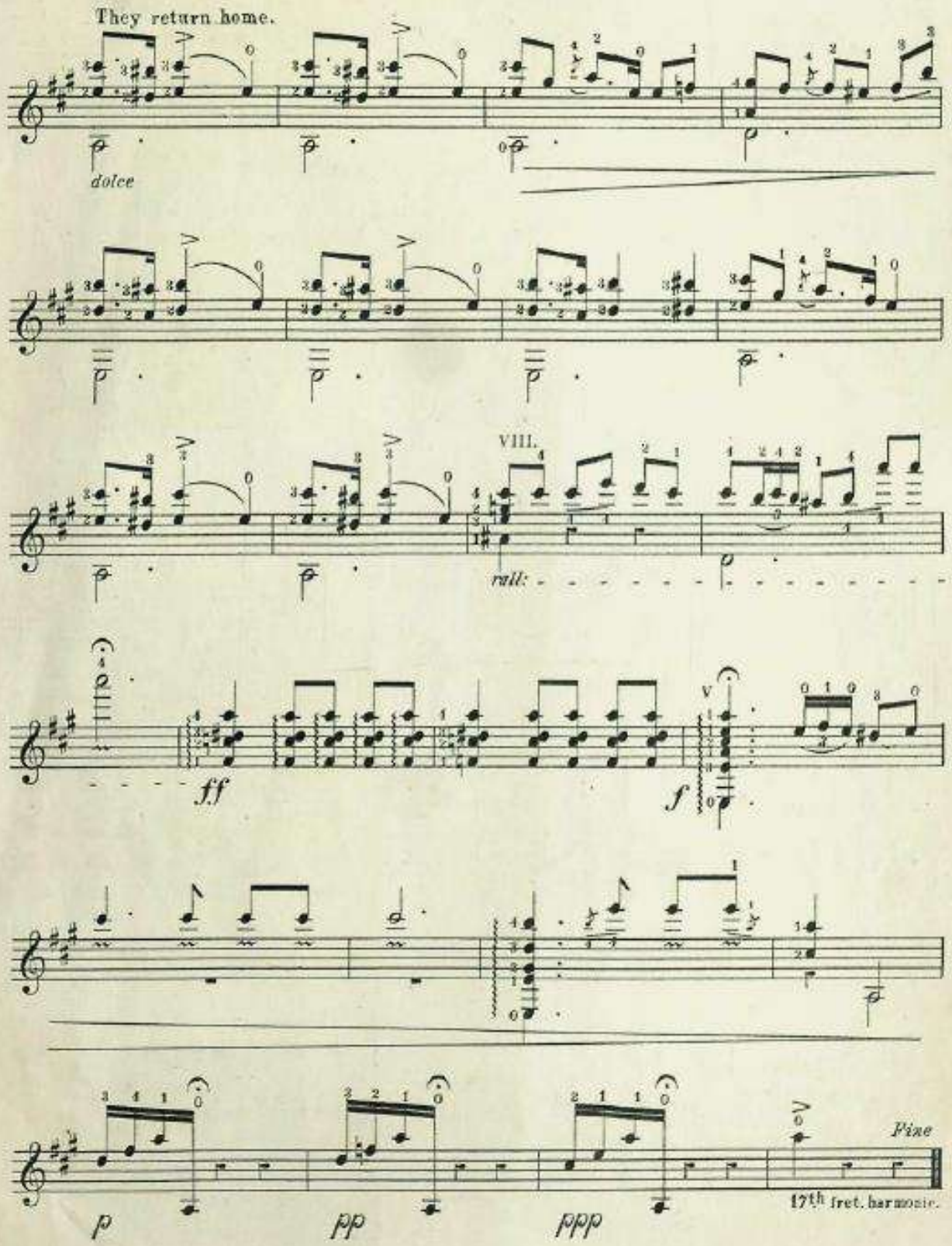




Moorish Dance. № 110. E minor. 2/6
March of the Fairies. № 111. D major. 2/6
Violet. № 112. D major. 2/6
Calliope Mazurka. *(original)*. 2/8
for the Guitar tuned in E major. . . . . .

№ 82. Spanish Romance. M^rs^ Sidney Pratten.


dolce
cresc
cen
do
f
VIII
V
f
dolce


dolce
a tempo
9th Pos.
rall:
f
VII
1st String.
cres:


They return home.
dolce
VIII.
rall:
ff
f
Fine
p
pp
ppp
17th fret. harmonic.
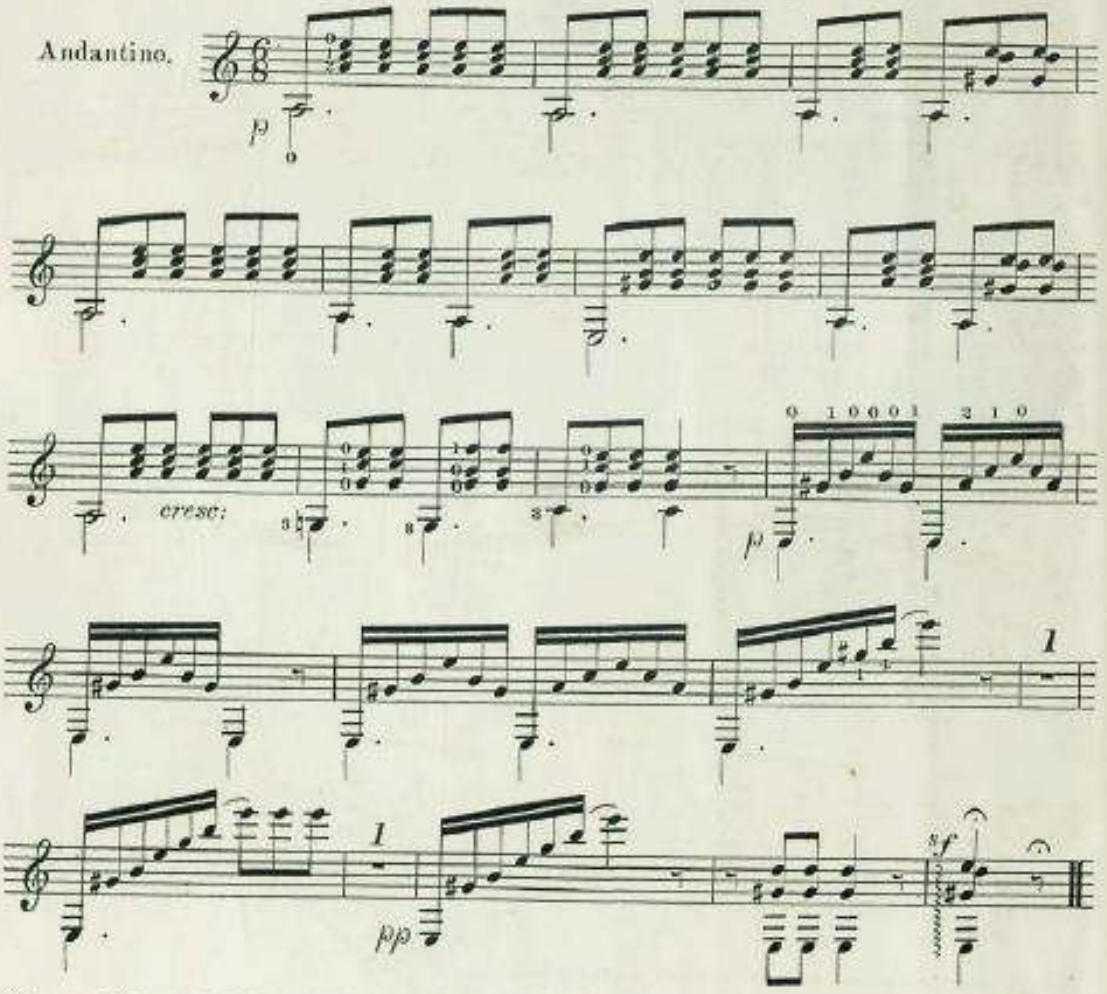
(BY PERMISSION OF MESSRS CHAPPELL & Co 50 NEW BOND STREET.)

INTRODUCTION AND VARIATIONS
ON
'TWERE VAIN TO TELL THEE.

COMPOSED BY

W. NEULAND.

INTRODUCTION.



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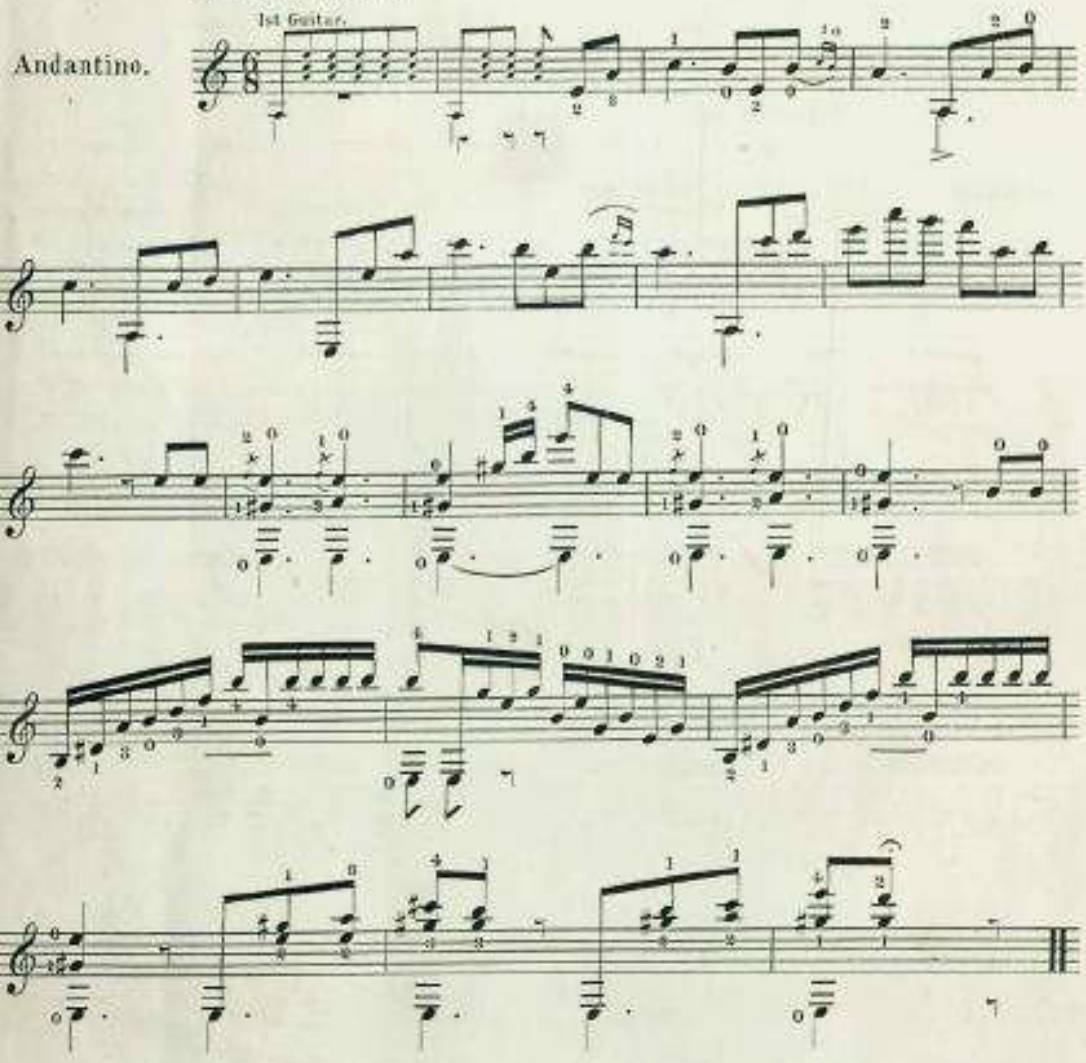
MISS MURRAY AND HONBLE EMILY CATHCART
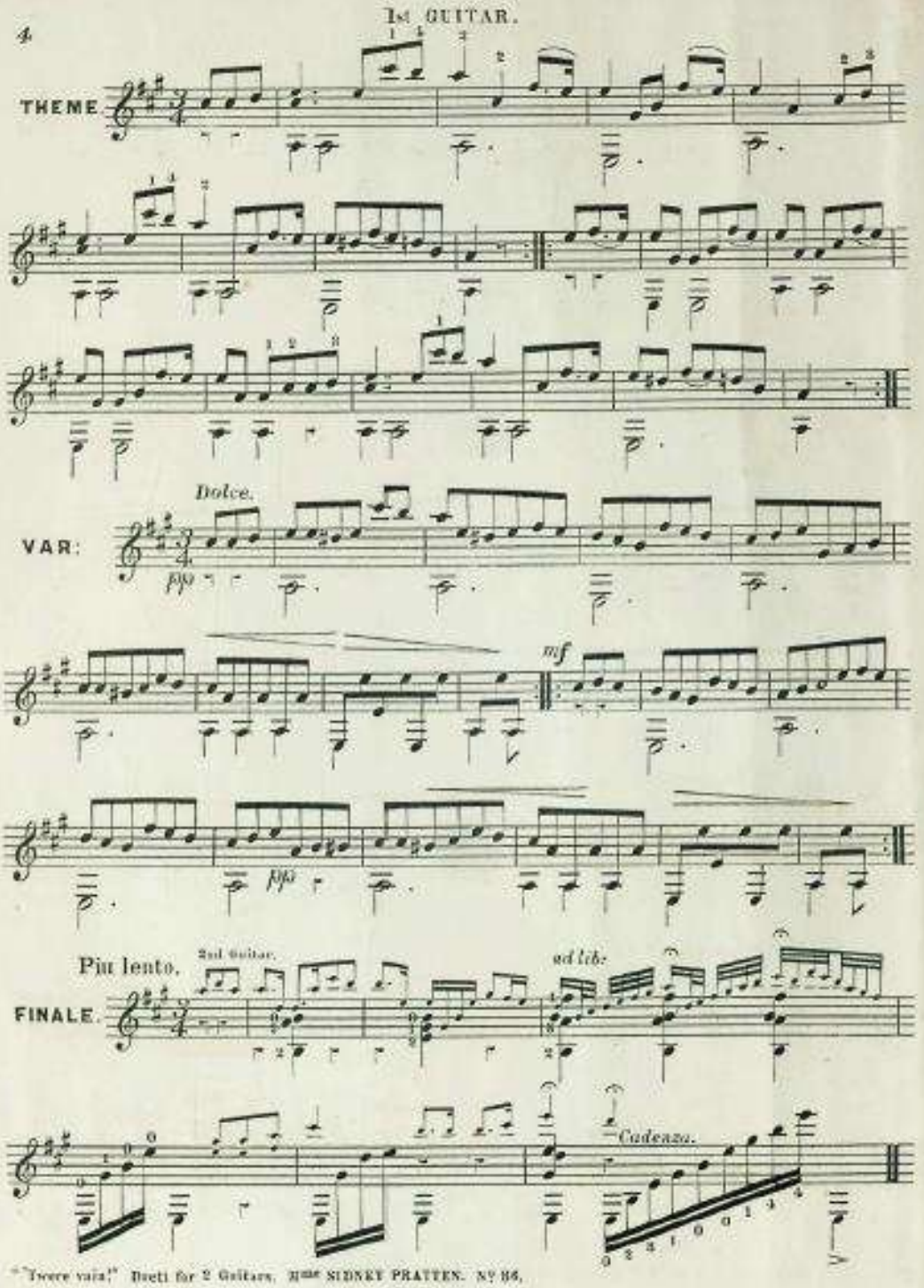
BY
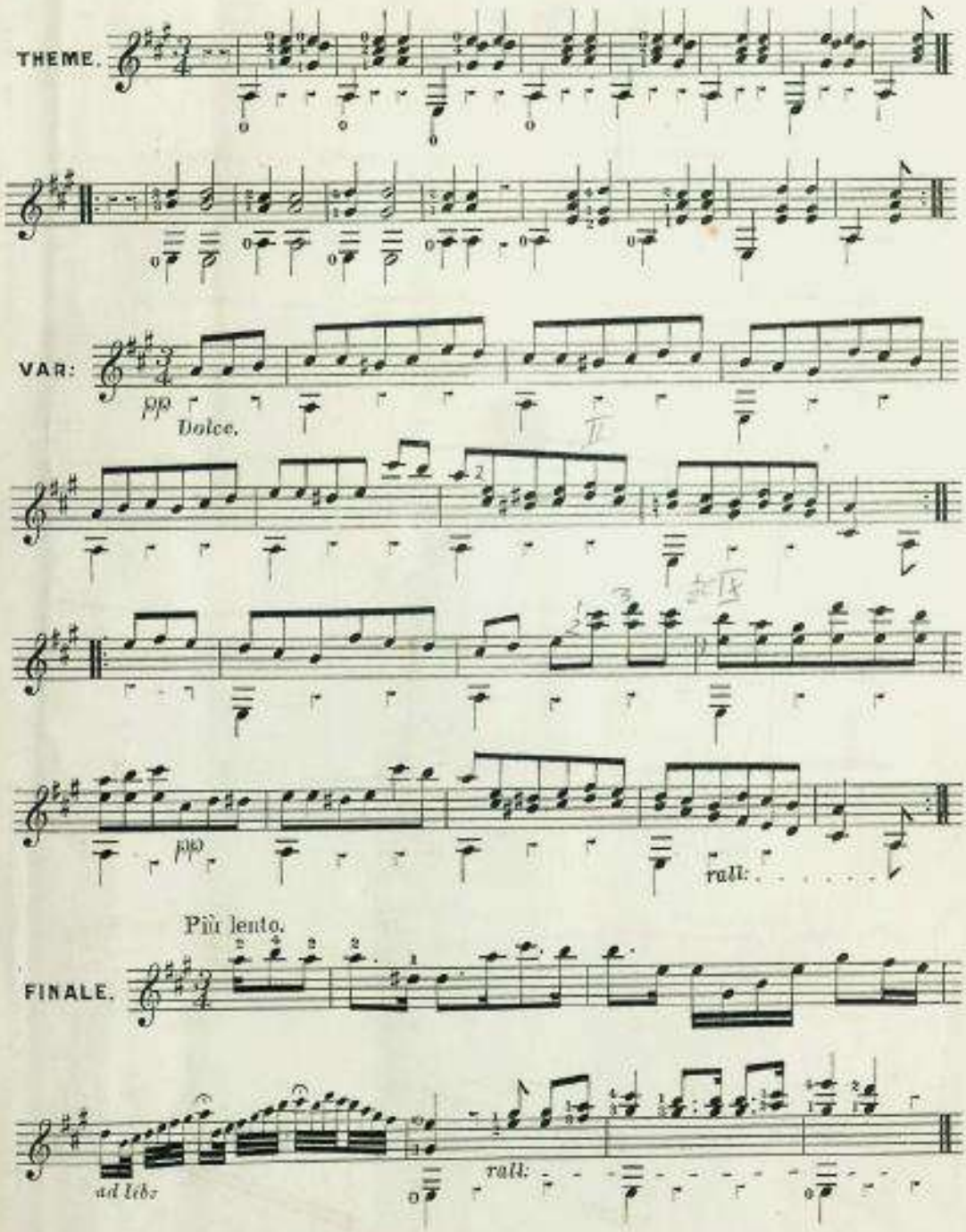
MADAME SIDNEY PRATTEN.
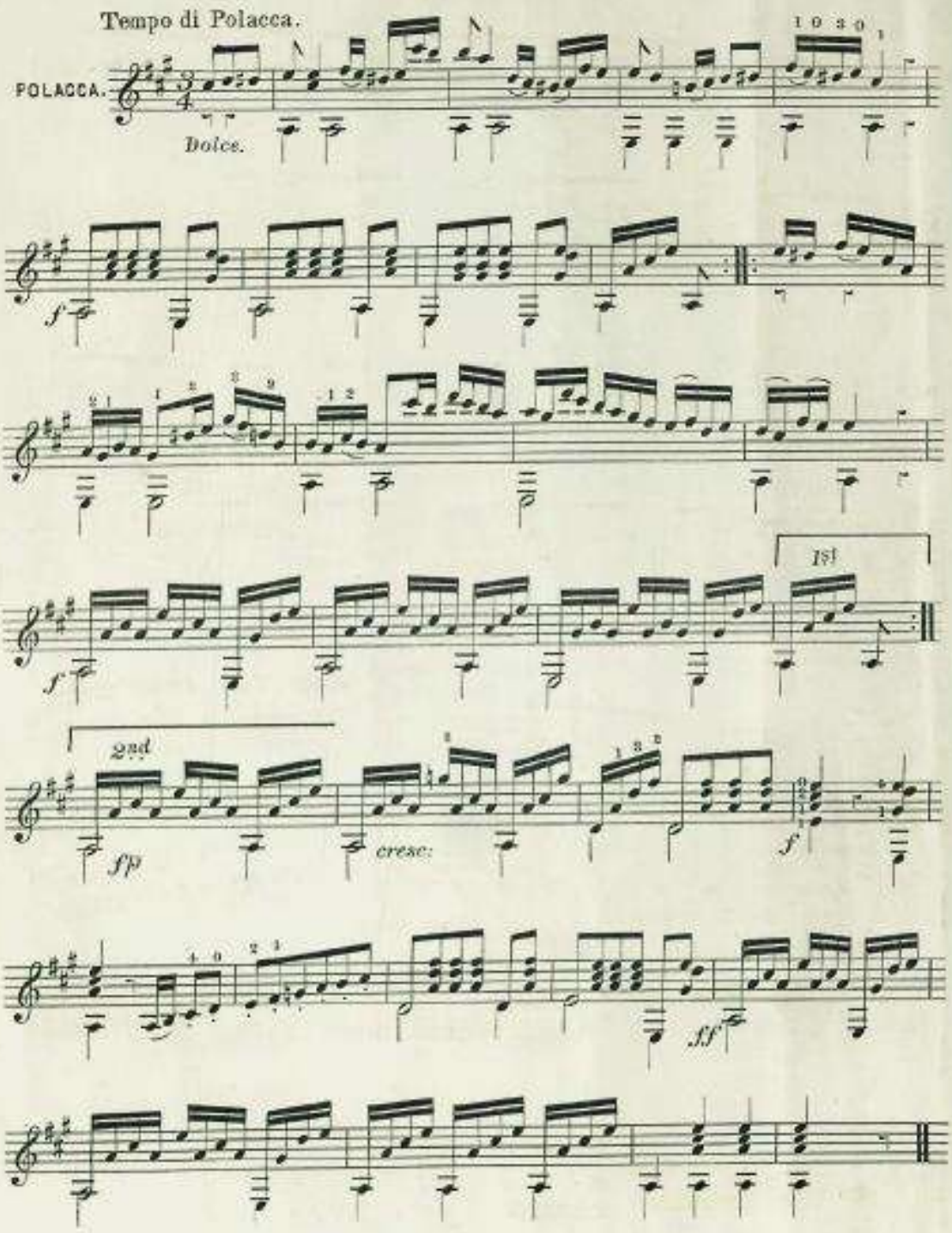
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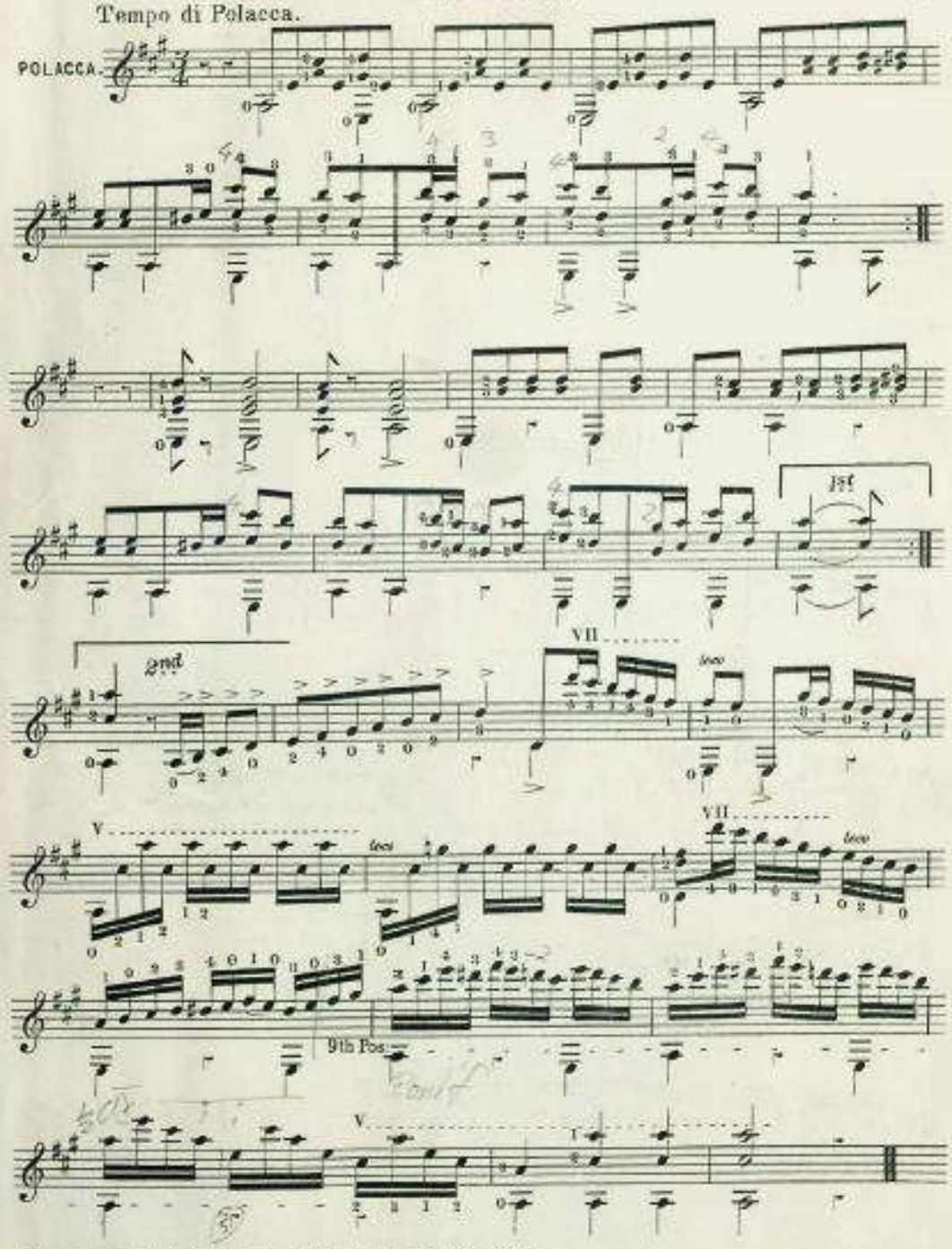



1st GUITAR.
THEME
VAR:
Dolce.
pp
mf
pp
Più lento.
2nd Guitar.
ad lib:
FINALE.
Cadenza.


THEME.
VAR:
pp
Dolce.
pp
rall:
Più lento.
FINALE.
ad lib:
rall:


Tempo di Polacca.
POLACCA.
Dolce.
f
1st
f
2nd
fp
cresc:
f
ff

Tempo di Polacca.
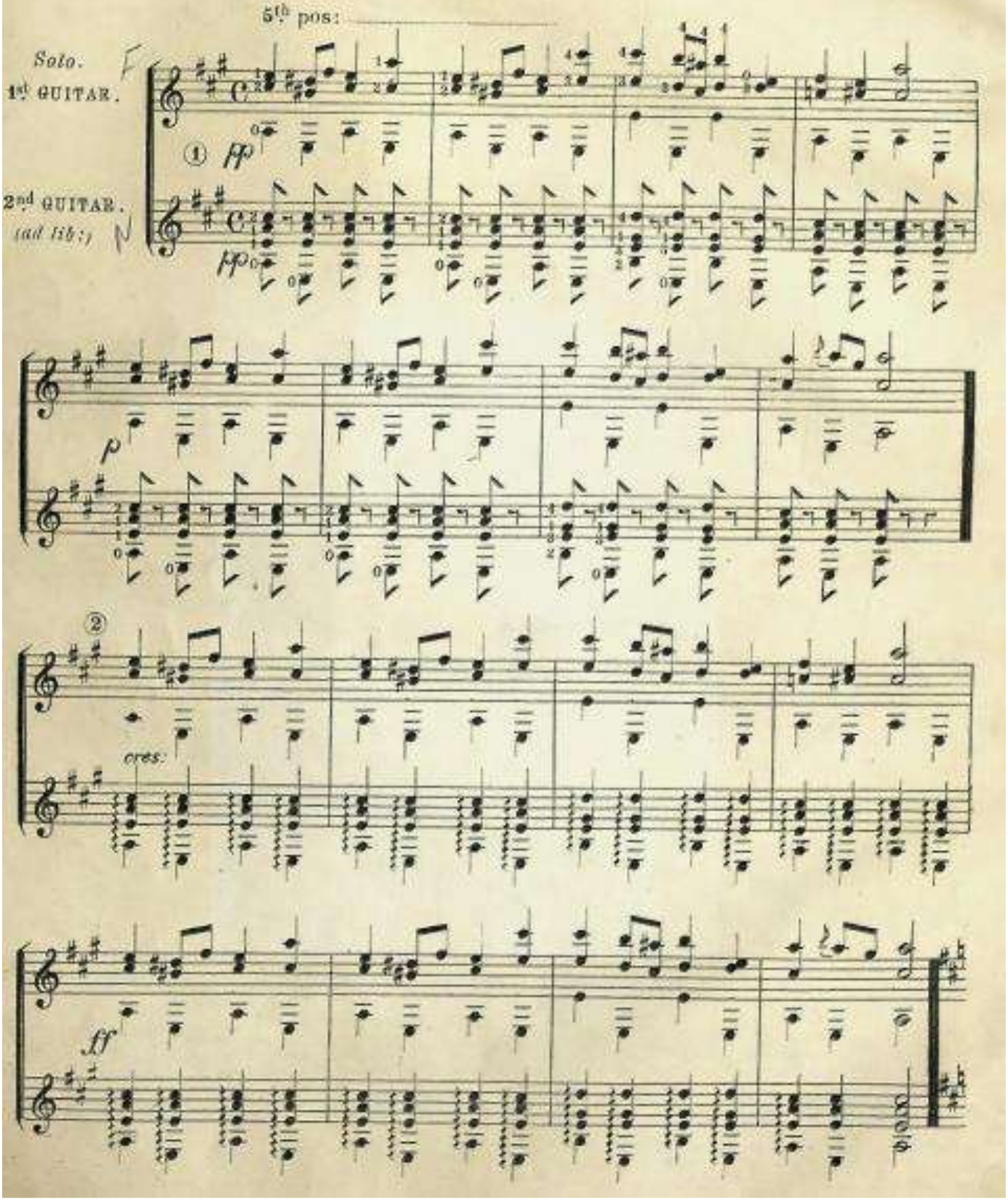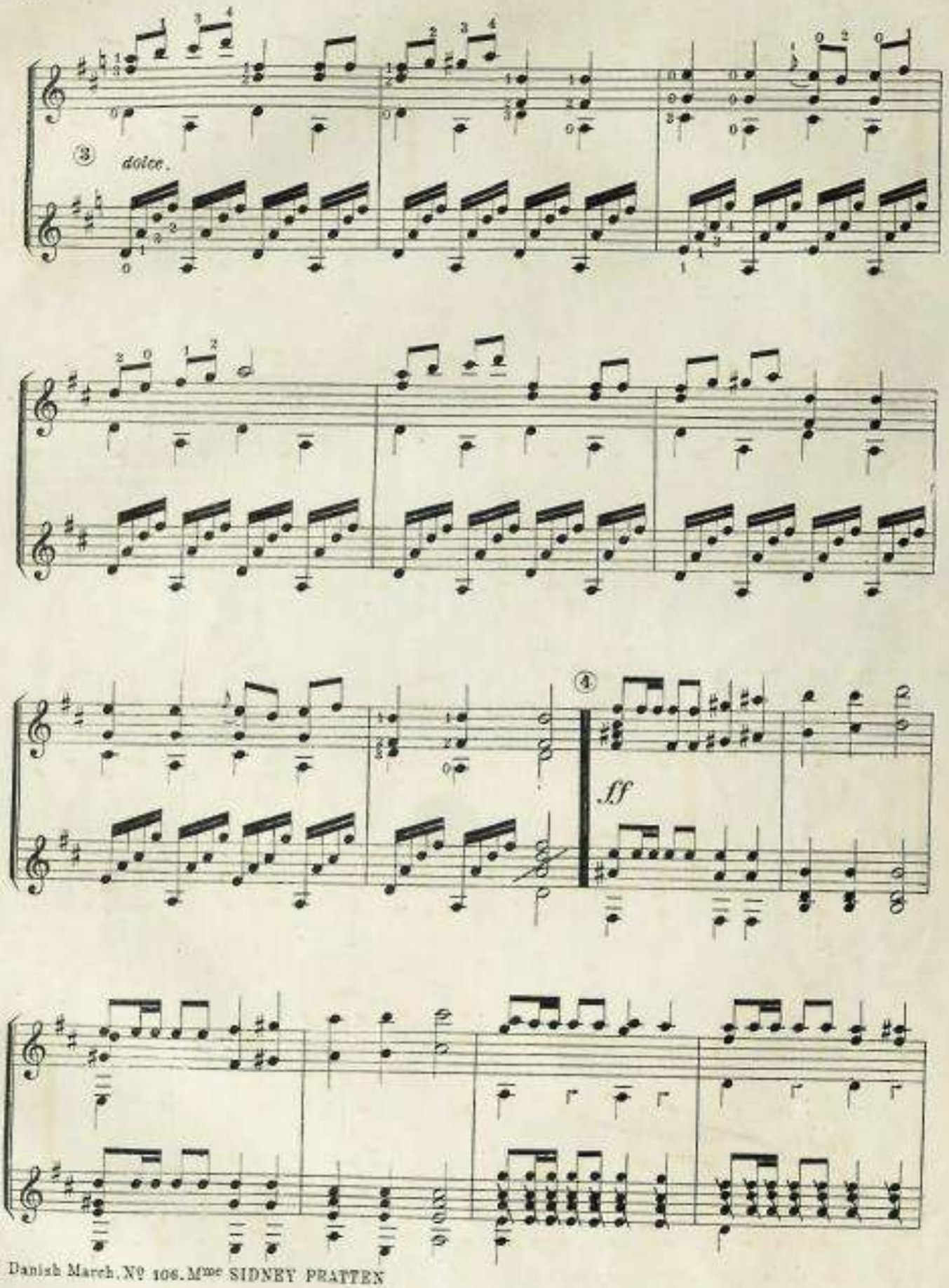


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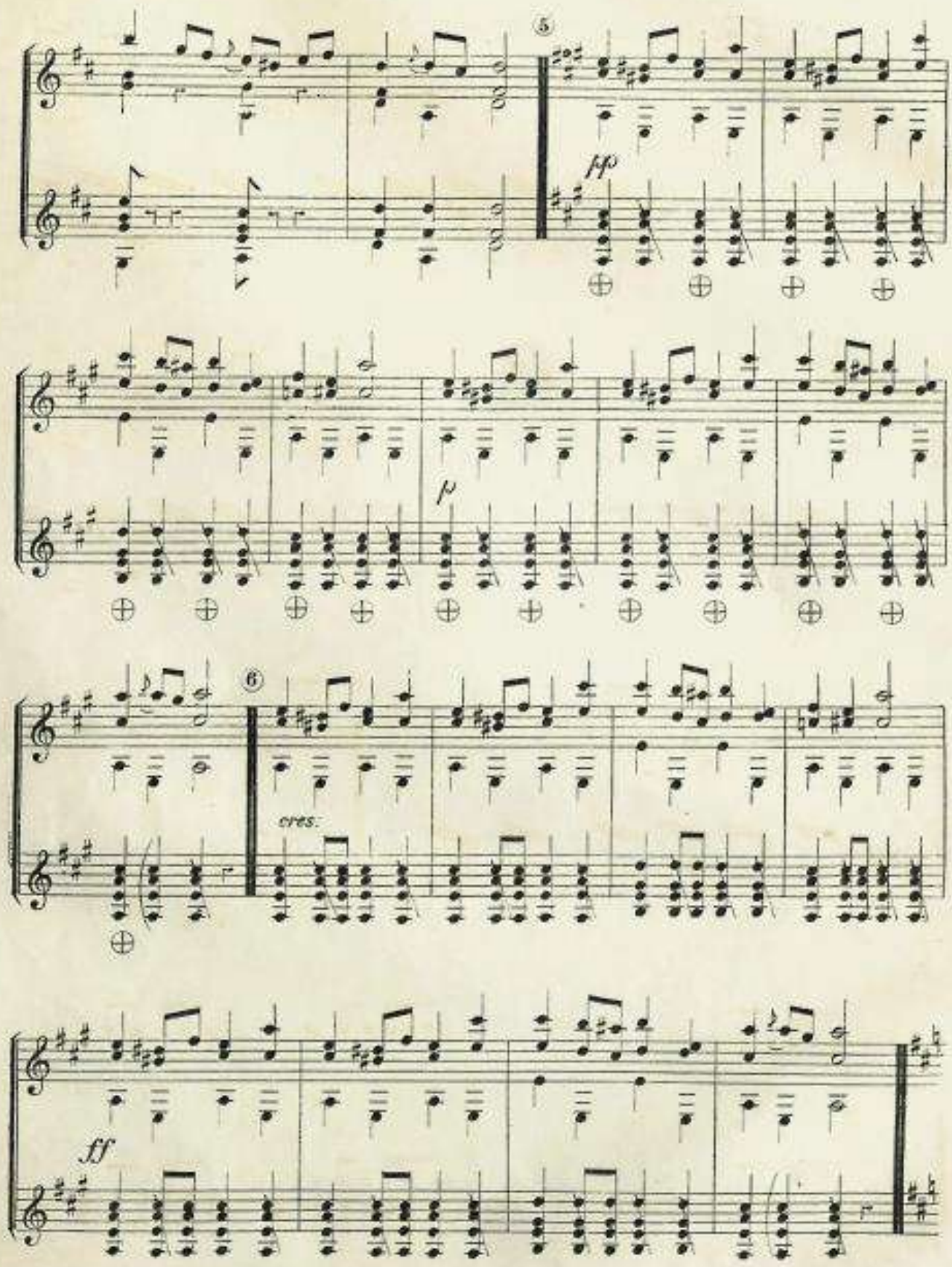
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LIBRARY
PRINCE CONSORT ROAD
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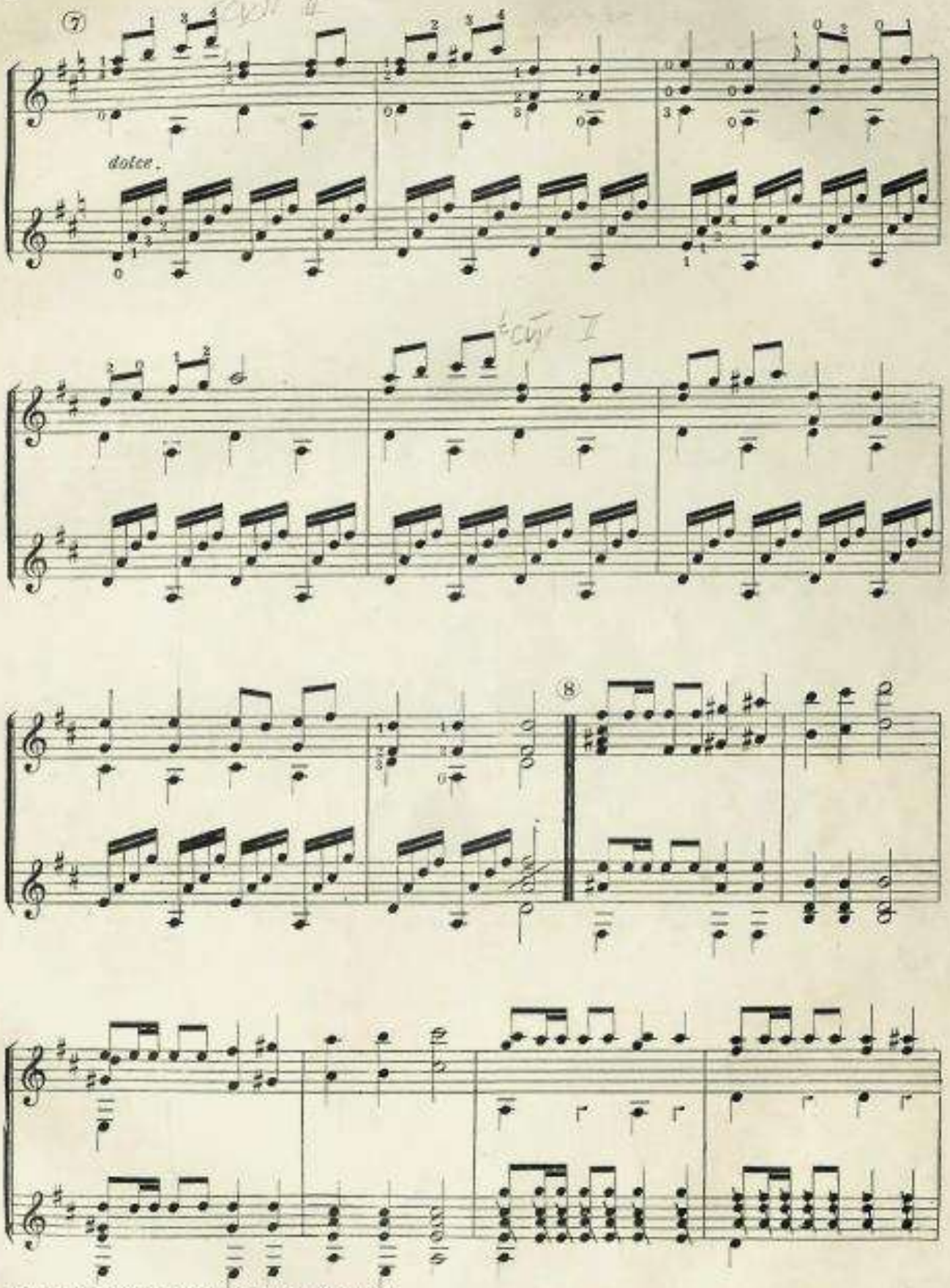
N^o. 106. DANISH MARCH.

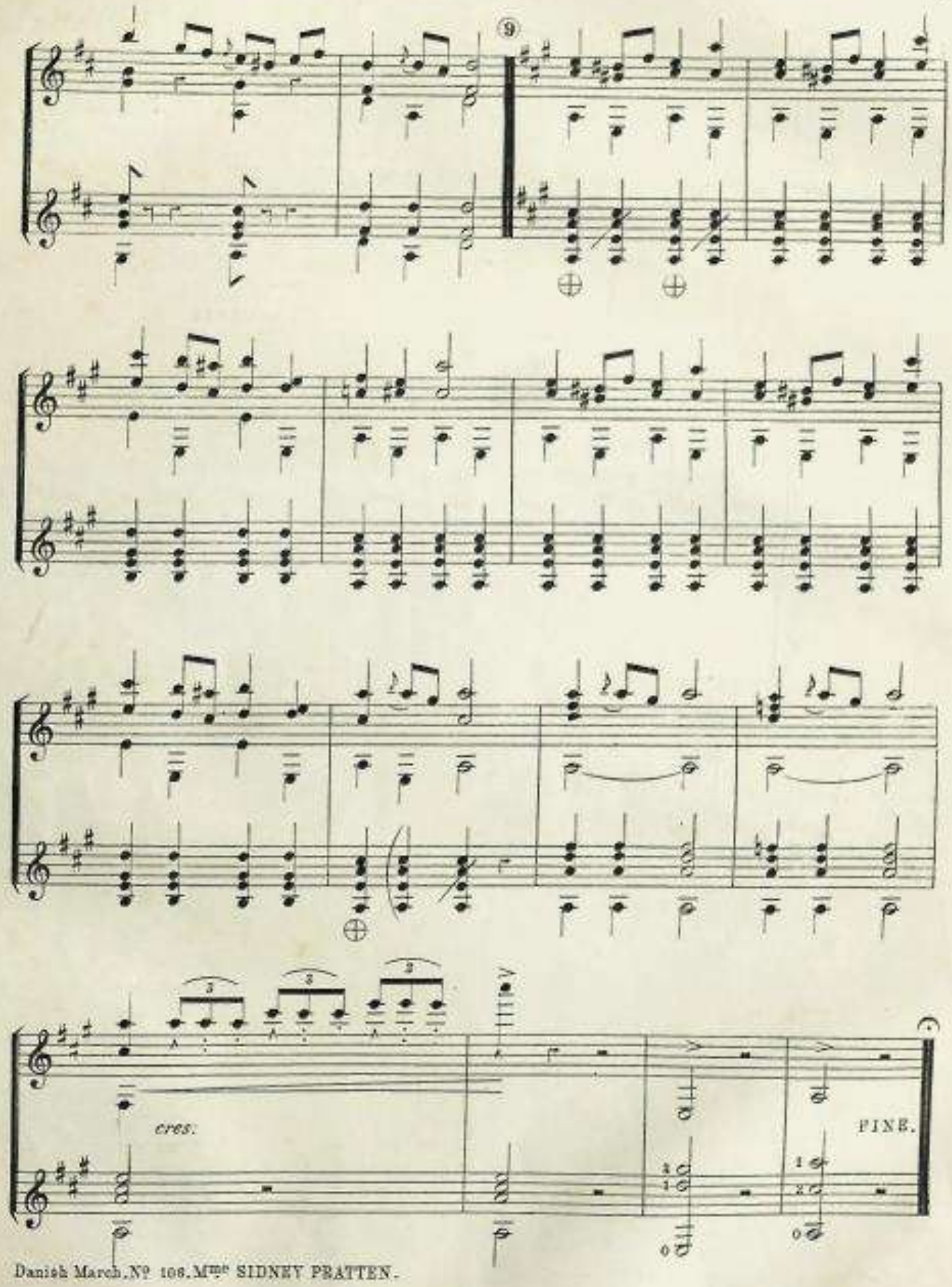
COMPOSED FOR THE GUITAR BY M^rs SIDNEY PRATTEN.




③
dolce.
④
ff


5
pp
p
6
cres.
ff


⑦
dolce.
8va I
8va II
⑧



Danish March. N° 108. M^me^ SIDNEY PRATTEN.

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 TRIBUTO.

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 BÚSQUEDA 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.

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:

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