

Contents

Illustrations & tables | xi
The editor & the contributors | xv
Acknowledgements | xxiii

Introduction | 1
Damián Martín-Gil

I. THE BAROQUE GUITAR (1580-1750)

- 1 · Spain and its figures | 7
Jacinto Sánchez González
- 2 · Some contributions of Portugal to the Iberian aesthetics | 17
João Durão Machado
- 3 · The great Italian guitarists | 27
Redi Lamcja
- 4 · The fashion for plucked instruments in German lands | 39
Marianna Chelidoni

II. THE CLASSICAL-ROMANTIC GUITAR (1750-1850)

- 5 · The role of the Spaniards | 51
Damián Martín-Gil
- 6 · Portuguese figures and sources | 63
Mário Carreira
- 7 · The Italians leaving their mainland | 75
Giulio Gianì
- 8 · The rise of the guitar in German lands | 85
Antje Knobl

III. THE GUITAR FROM 1850 TO THE BEGINNING OF THE NEW MILLENNIUM

- 9 · Music written for guitar in Spain | 99
Ignacio Garrido Herrero
- 10 · Significant guitar figures in Portugal | 111
Paulo Peres
- 11 · Italian contributions to guitar music | 123
Luigi Artina
- 12 · The rebirth of the guitar in German lands | 133
Marianna Chelidoni

IV. THE GUITAR NOWADAYS

- 13 · Guitar festivals in Spain | 147
Jacinto Sánchez González
- 14 · An overview of the guitar activity in Portugal | 157
Paulo Peres
- 15 · Understanding the guitar in Italy in the present day | 169
Christian El Khouri
- 16 · The guitar in Germany: a mixture of tendencies | 179
Katharina Fricke

V. THE GUITAR IN THE EDUCATIONAL SYSTEM

- 17 · The guitar in the conservatories of Spain | 191
Damián Martín-Gil
- 18 · The specialised artistic education in Portugal | 201
Ricardo Cerqueira
- 19 · Studying music in Italy | 213
Dania Carissimi
- 20 · The music education system in Germany | 225
Michael Hadrisch

APPENDIX

21 · To transcribe or not to transcribe | 239

Christian El Khouri

22 · Leo Brouwer in Portugal | 249

Tiago E. Cassola Marques

Selected Bibliography | 259

Index | 279