

The *Passacaille* is also published by Tecla. It is subtitled "Sérénade pour guitare et violon" and is an attractive work in several sections. Evidently Bosch and Gounod collaborated in its composition, but it is not known exactly what form that collaboration took. Its title-page lists various other instrumental forms in which it was also published (piano duet, two guitars and violin, etc.).

Bosch lived in Paris at a time when enthusiasm for things Spanish was great, not only on the part of Manet. He will certainly have been in demand in Paris as a representative of Spain, and indeed as the principal performer at that time (except for Coste, who was French) on Spain's national instrument. Many of his compositions refer to Spanish musical idiom or have titles which refer to Spain. He performed at musical evenings at the house of Manet's mother, who held regular soirées at her house in Paris: she invited her three sons' friends on Tuesdays and her own on Thursdays. Baudelaire came to those soirées, also Degas, Zola, Mallarmé, even politicians such as Clémenceau. One of the evenings was described in a letter to Baudelaire (who was in Belgium at the time): Mme Manet (the painter's wife) played like an angel, and M. Bosch "grattait sa guitare comme un trésor" (I would guess that the word "gratter" refers to the technique of rasgueado which appears in his compositions).

As well as rasgueado, it is technically interesting that one of his pieces, *Brimborion*, specifically has the indication *vibrato*. A far-reaching scordatura is used in *Retraite espagnole* and *La Rose*; and a less drastic one, on the lowest two strings only, in *Duettino*, *Brimborion*, and *Venise*. *Cello* (op. 94) imitates the violoncello. The title *Brimborion* is the French for a trifle.

What sort of music did Bosch compose? Let us look at a few pieces. First the *Duettino*, op. 10. It is an interesting piece which sounds well on the guitar, with some polyphony, some rasgueado, and scordatura (5th to G, 6th to D). *Brimborion*, *romance sans paroles*, op. 11, has the same scordatura and is again a charming piece with melody and guitaristic effects. *Retraite espagnole*, op. 16, is a strange piece, in which the top four strings are retuned and in which military music is imitated. The *Allegro de Sonate*, op. 17, is technically advanced. Most of the other pieces show an accomplished musician, using his chosen instrument to good effect, often with a Spanish flavour. And there are two attractive collections of easy pieces: the *Six pièces faciles*, op. 89, and the *Dix pièces faciles* (no opus number).

Some people liked Bosch: evidently Mme. Manet did, and Pedrell, who said of him that he was "un artista de gran valía que honró dignamente a la patria" (an artist of great value who worthily honoured his country). But others did not. Emilio Pujol writes in his book *Tárrega*: "Fue Jaime Bosch un artista inmodesto de ambiciones desmesuradas" (Jaime Bosch was an immodest artist with disproportionate ambitions) and quotes a Belgian artist, M. de Belleruche, who Pujol says told him (Pujol) that Bosch actually threatened Tárrega when he visited Paris in 1881 and told him to leave Paris. I am doubtful about this Belgian painter.

This collection presents eighteen separate opus numbers by Bosch, some containing several pieces. All are for solo guitar. Several works are known to have appeared in more than one edition, with different title-pages. The original title-page of an edition of op. 10 in my collection is reproduced here. In one case, op. 88, *La Rose*, there is also a separate mandolin part, and indeed, we know that several works of Bosch were published for various combinations such as guitar and mandolin, guitar and two mandolins, and estudiantina (small ensemble). The mandolin part of *La Rose* may be photocopied if desired for the purpose of performance. On page 5 of *La Rose*, the note obscured in this copy is E.

I am indebted to Sr. Josep Ma. Mangado of Sant Feliu de Llobregat (Barcelona), who did pioneering work on Bosch in his book on the guitarist Josep (or José) Ferrer (forthcoming from Tecla), for information and assistance in the preparation of this collection, not only in assembling the music but also in the establishment of biographical details. I am also grateful to Sr. Mangado and to the Conservatorio Superior Municipal de Música de Barcelona for permission to reproduce works from their collections. Other items come from my own collection.

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