

Emilio Pujol, A Biography

By Ronald C. Purcell

[A list of Pujol's works by V. Pocci](#)

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Born just outside the city of Lerida, Spain, in a little village called Granadella, Emilio Pujol Vilarrubi (April 7, 1886-November 15, 1980) is considered by many as the leading spokesman for twentieth century guitar pedagogy.

Pujol began his music studies in solfeggio at the age of five with the director of the village band. These lessons were to continue after he became a student at the Municipal School of Music in Barcelona. By 1897 he began his studies on the bandurria and was one of the students selected

to perform at the Paris Exhibition (1900) with the famous Catalanian Bandurria and Guitar Orchestra “Estudiantina Universitaria.”

Prior to this time (1899-1900) Emilio's father was intent on his studying engineering at the University of Barcelona. However, due to a long bout with pleurisy Emilio was detained from his studies in this field and managed to convince his father, Dr. Don Ramon Pujol, that he had a stronger passion for music. Eventually he was able to obtain his father's permission to continue his endeavors in music.

Pujol began his studies with Francisco Tárrega (1852 - 1909) at the Conservatory of Barcelona in 1901 when he was fifteen years of age. This was the time when Miguel Llobet [\(Note 1\)](#) (1878-1938) was making his debut as a concert artist outside of Barcelona. Pujol fondly remembered his first encounter with Tárrega and in his biography of his teacher, he described his “mestre” (Catalan for “Maestro”) in very endearing, romantic terms [\(Note 2\)](#). He saw the 49-year-old Tárrega as graying, with a long beard in the style of the Spanish painter, Zorilla.

His first few lessons alone with the “mestre” dealt only with position, tuning, left and right hand positioning, and harmony. Thereafter, Tárrega's favorite students, which included Pujol, saw the mestre every day. In the morning they practiced arpeggios, “cejas” (bars), scales, “ligados” (slurs), and trills, all in timed exercise sessions. In the afternoon, after a break for lunch and rest (In his biography of Pujol, Riera mentions that he, Pujol, would practice even during this break period [\(Note 3\)](#)), the students would gather again for Tárrega's class on interpretation. During this session Tárrega would personally illustrate various guitar works, original or transcribed, and would proceed to have a student perform a work he had privately prepared for this class. The performance would then be discussed by Tárrega with the students. On numerous occasions, after the final class, the students were invited along with Tárrega's admirers to the home of Dr. Severino Garcia-Fortea, where all in attendance were treated to an evening of guitar duets performed by Tárrega and Dr. Garcia-Fortea. This study continued until Tárrega took sick (apoplexy) in 1907. When Tárrega died in 1909 (December 15) Pujol was away in Madrid at the Royal Conservatory studying theory and composition with Agustín Campo (student of Dionisio Aguado). This loss was greatly felt and expressed by Pujol in his book Tárrega, Ensayo biografico [\(Note 4\)](#). Tárrega's death was also deeply felt by another former student - Miguel Llobet [\(Note 5\)](#). It was during this period of mourning that Llobet wrote to Pujol to express his feelings as well as to let him know they should stay in touch - “Write me or better yet come. . . [to Paris]. . . for it is your opinions that interest me.” And later, he arranged for Pujol to “come to Latin America - here you will be well received. [\(Note 6\)](#)”

Pujol gave his first recital in Lerida in 1907. His concert debut in Barcelona took place in May, 1909, at the “Sala Novelty,” several months before Tárrega's death. By 1912 his career as concert guitarist was established by his appearance at Bechstein Hall (today known as the Wigmore) in London, alternating on the bill with pianist Conde Souza [\(Note 7\)](#).

Pujol's friendship with the Spanish court painter, Pablo Antonio de Bejar prepared the way for another important concert—his first appearance at the Ateneo in Madrid. Shortly thereafter, he performed in a private appearance before the Royal Family of Madrid where Princess Isabel, Don Alfonso XIII, and Queen Victoria were present.

From 1912 to 1929 his concert activities took him mainly throughout Western Europe. During the years 1914-1918 (World War I) he did not travel much and mainly remained in the Catalan region. Beginning in 1918 he undertook his first tour of South America, starting in Buenos Aires. The only major interruptions in his concert travels were his marriage to Matilda Cuervas in Paris, 1923, an Andalusian singer and guitarist, and the period of time he devoted to historical research in Paris into the instrumental predecessors of the guitar. The beginning signs of World War II, also prevented him from continuing his concert career.

Pujol's earlier studies in musicology were conducted under the tutelage of the noted Catalan composer and historian of Spanish music, Felipe Pedrell (1841-1922). He continued his musicological studies under Lionel de la Laurencie (1861-1933), (author of *Les Luthistes*) in 1926 at the Conservatory of Paris. These studies resulted in one of the first encyclopedic histories of the guitar entitled “La Guitare”, published in Lavignac's *Encyclopedie de la Musique et Dictionnaire du Conservatoire* [\(Note 8\)](#).

His career in performing on stage continued unabated. However, more time was spent in historical research, much of it on the Golden Age of the Spanish vihuelists. His programs during this time (1926-27), contained the music of the vihuelists and Baroque guitarists. He began to include extensive program notes in his concerts and would occasionally lecture and perform works he found in his research. In January, 1936, Pujol discovered at the Jacquemart-André Museum in Paris, the only original example of a vihuela from the sixteenth century which is known today. In April of the same year, the Spanish luthier, Miguel Simplicio, produced a copy of this vihuela which Pujol used in his concerts.

Pujol's publishing career began approximately in 1915 with Ildefonso Alier [\(Note 9\)](#). In later years, one of his older contemporaries, also a student of Tárrega's, Daniel Fortea (1878-1953) founded a publishing house in Madrid,

and in addition to original works and arrangements by Pujol, also reprinted the earlier Ildefonso Alier publications [\(Note 10\)](#). His concerts in Argentina opened other publishers' doors, mainly, Casa Romero y Fernández wherein he published his first edition of *Ondinas, Etude No. 7*, (originally composed in 1921) before 1930. Arrangements for two guitars of the works of Albeniz and Granados, were also published by Casa Romero Y Fernández.

After his initial research into vihuela music, Pujol made his largest and most important contributions to guitar literature with the publishing house of Max Eschig (established by Maximillian Eschig, 1872-1927, in 1907) in Paris. Beginning in 1928, the Milan Pavaues, I, II, and III were published by this firm under the series title, “EMILIO PUJOL, Bibliothèque de Musique, Ancienne et Moderne, pour Guitarre. [\(Note 11\)](#)” Pujol was given the title of Director for this series in 1928 and by 1980 he had published more than 245 works with Eschig [\(Note 12\)](#). The editions of vihuela and Baroque guitar music published by Pujol with Max Eschig became popular among guitarists and lutenists. Undoubtedly, this popularity was influenced by the performances of Andrés Segovia of pieces from these editions, immediately after the Second World War. Another major contribution by Pujol to our knowledge of the Baroque guitar, was the article and booklet he published on one of his countrymen - Dr. Joan Carles Amat (1572-1642) [\(Note 13\)](#). This investigation and the information derived from it, inevitably led Pujol into the study of Italian and French guitarists of the seventeenth century.

Another 40-plus works, were published with Ricordi Americana, B. Schott, Julio Korn, Buenos Aires, and Biblioteca-Fortea [\(Note 14\)](#). Of particular interest is the Ricordi Americana publication of Pujol's method, the *Escuela Razonada de la Guitarra* (four volumes published, the fifth is in manuscript). **[Editor's note: See: A Theoretical-Practical Method for the Guitar. Based on the principles of Francisco Tárrega. Preface by Manuel de Falla. Books I and II. Translated by Brian Jeffery. Edited by Matanya Ophee. First English language version.]**

Shortly after completing his book, *La Guitarra y su Historia* [\(Note 15\)](#) and his research into the music for the vihuela and Baroque guitar, Pujol began to give illustrated recitals beginning in London, 1928. One of the reviews in the Guide Musical, Paris (1928) refers to him as a “. . . virtuose et pedagogue. . .” [my italics]. These events prepared the ground work for Pujol's *Escuela Razonada de la Guitarra* (The Rational School of the Guitar). Some parts of the book, *La Guitarra y su Historia* contain the basic outline to Volume I of the Escuela. Tárrega's influence is referred to many times by Pujol throughout these works as well as in his biography on Tárrega in which he discussed his attempts to assemble the teachings of his master: “I tried unsuccessfully, many times to bring together exercises, studies and pieces of many manuscripts given out to students and admirers to formulate the principles and aesthetics of my teacher, Tárrega. (Today,

many faulty editions exist.)”

However, whether or not there is an influence, the didactic spirit of Tárrega has been carefully preserved within the *Escuela*.

From 1935 through 1940, Mestre Pujol continued giving a few concerts and lectures as well as pursuing his research in Spain, London and Paris. By 1941, he was back in Spain until 1946, preparing the Narváez vihuela publication, Vol. III in the series *Monumentos de la Musica española*, published by the Instituto español de Musicologia. The volume was eventually followed by the Mudarra (1949) and Valderrábano (1963) volumes. Prior to his death, Pujol had begun work on the largest of vihuela music books, the *Orphenica Lyra* by Miguel Fuenllana published in 1554. He considered this book to be the pinnacle of the vihuela school and regarded Fuenllana as the final spokesman for this brief courtly instrumental period in Spanish music ([Note 16](#)).

In 1946, Pujol began his guitar classes at the Lisbon Conservatory of Music which continued through to 1969, perhaps the first instance of the guitar included in an academic institution. During this period he was involved in giving master classes (in 1953 he was personally invited by Segovia to give classes at the Academia Chigiana) and adjudicating guitar competitions. Also at this time, Pujol's first wife Matilde Cuervas, passed away (1956) and seven years later he married Maria Adelaide Robert, a noted Portuguese pianist and singer who greatly assisted him in his final years.



At the Alfonso X Award Dinner, Pujol autographing a programme for Ron Purcell who is talking to Maria Adelaide Pujol Robert.

Beginning in the summer of 1965, Pujol launched his International Courses of Guitar, Lute and Vihuela in the city of Lerida, Spain. This event became quite popular and was attended by students and teachers from throughout the world ([Note 17](#)). It was repeated every summer over a ten year period,

and in 1972 it was moved to the thirteenth-century village of Cervera.

Mestre Pujol's pedagogical and musicological contributions to the world of guitar are significant in that he initiated the format on which future contributors expanded as well as benefited. His words on Tárrega's *School of Guitar* are also applicable to his own spirit which constantly strived to “resolving in advance all the problems which can arise out of the diverse elements which contribute to the performance of a work: instrument, hands and spirit.”

This artist left behind him the mark of his own personal talent. Time itself will choose those elements of his teaching which will lead most surely to perfection.

End Notes

1. For further information on this artist see the booklet accompanying the recording MIGUEL LLOBET (1878-1938), El Maestro Records, EM 8003, 1982. Also see Chanterelle Historical Recordings CHR 001 and the five-volume set of his music published by Chanterelle Verlag, Heidelberg, Germany. [Return to text](#)
2. Emilio Pujol: Tárrega, Ensayo biografico, Afonso and Moita, LDA, Lisbon, 1960. [Return to text](#)
3. Juan Riera: EMILIO PUJOL, Instituto de Estudios Ilerdenses, Lerida, Spain, 1974. [Return to text](#)
4. Ensayo, op. cit. [Return to text](#)
5. Op. cit. , MIGUEL LLOBET... the booklet in this recording contains an English translation of Llobet's eulogy which was sparsely distributed by J. Rowies, c. 1910, Paris. In this eulogy, Llobet expresses his feelings and the meaning of Tárrega's loss to the musical world. [Return to text](#)
6. Quoted by Riera. op. cit., p. 25. [Return to text](#)
7. See article in SOUNDBOARD, Vol. VIII, No. 2, May, 1981, pp. 65-69, entitled “Emilio Pujol in Memoriam.” [Return to text](#)
8. See Vol. 2, pp. 1997-2035, published by Delegrave, Paris, 1926. [Return to text](#)
9. A 1919 Ildefonso Alier catalogue listed these works by Pujol: Canción de Cuna, Hoja de Album, Romanza, The Vicar of Bray, Aire Inglés, Hornpipe, Aire Irlandis and an arrangement of a Berceuse by Wagner. [Return to text](#)
10. Segovia also published his first original works with Biblioteca-Fortea. [Return to](#)

[text](#)

11. These first editions were also covered with a B. Schott's Söhne wrapper, listed under their "Guitarre-Archiv" series of publications. [Return to text](#)
12. Juan Riera, author of EMILIO PUJOL, gives the date of 1929. However, the first work mentioned above under this title is dated 1928. [Return to text](#)
13. Emilio Pujol "Significación de Juan Carles Amat, en la Historia de la Guitarra, 1572 a 1642." article in Anuario Musical del I. E. de Musicologia, Vol. V, Barcelona, 1950. [Return to text](#)
14. Riera, in his biography of Pujol did not list his many contributions to the GUITAR REVIEW, which included articles in Nos. 5, 6, 16, and 17 - "Invocación," "El Alamo y el Doncel," "E de Noite, Faz Escuro," and "Alborada de Fiesta en la Aldea," respectively, and overlooked the numerous Max Eschig editions printed by Schott & Co. under the "Guitar Archives" wrappers. [Return to text](#)
15. Published by Casa Romero Y Fernández, B. A. , 1928. [Return to text](#)
16. I am indebted to Mestre Pujol for his unending assistance in the preparation of my thesis - Esteban Daça, 'EL PARNASSO,' 2 vols. California State University, Northridge, California, January, 1972. [Return to text](#)
17. See John Roberts: GUITAR TRAVELS, Valencia, Spain, 1977, which contains some astute observations, witticisms and ramblings-on of the Pujol classes. [Return to text](#)

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Works by Emilio PUJOL

GUITAR SOLO

2 EXERCICES [2 ESTUDIOS de ESCUELA RAZONADA Tomo 2°] [in PANORAMA DE LA GUITARE Vol.II] <TRANSATLANTIQUES,1987 [TR00 1812]>

ALBORADA DE FIESTA EN LA ALDEA <GUITAR REVIEW [Nr.17/1955]>

AQUELARRE (Danses des Sorcières) (1969) <MAX ESCHIG [ME 1246]>

ATARDECER <MAX ESCHIG,1959 [ME 1229]>

BAGATELA <RICORDI AMERICANA,1954 [BA 11006]>

BARCAROLLE <MAX ESCHIG [ME 1235]>

BECQUERIANA (Endecha-Complainte) <MAX ESCHIG,1965 [ME 1240]>

CANCIÓN AMATORIA "A MARIO PARODI" (Estudio) <KORN [B-324]>

CANCIÓN AMATORIA "A MARIO PARODI" (Estudio) <RICORDI AMERICANA,1977 [BA 13205]>

CANCIÓN DE CUNA <ALIER>

CANCIÓN DE CUNA <BIBLIOTECA FORTEA [144]>

CANCIÓN DE CUNA (Berceuse) <MAX ESCHIG [ME 1203]>

CANCIÓN DE CUNA [in 4 SHORT PIÈCES] <KALMUS [K 04175]>

CANTO DE OTOÑO (Étude melodique) <MAX ESCHIG [ME 1245]>

CAP I CUA <MAX ESCHIG,1970 [ME 1248]>

CAPRICE VARIÉ SUR UN THÈME D'AGUADO <MAX ESCHIG [ME 1242]>

CREPÚSCULO [in 4 SHORT PIÈCES] <KALMUS [K 04175]>

CUBANA |2'30"| <CELESTA,1948>

CUBANA |2'30"| <SPANISH MUSIC CENTRE>

DEUX PRÉLUDES <MAX ESCHIG [ME 1233]>

EL ABEJORRO (Estudio) <CASA DE LA GUITARRA [299]>

EL ABEJORRO (Estudio) <MONZINO & GARLANDINI [C.B.402]¹>

EL ABEJORRO (Estudio) <RICORDI AMERICANA,1955 [BA 11109]>

EL ALAMO Y EL DONCEL <GUITAR REVIEW [Nr.6/1948]>

ENDECHA À LA AMADA AUSENTE <MAX ESCHIG [ME 1238]>

ESTUDIO ROMÁNTICO [da ESTUDIOS DE GRADO SUPERIOR] [in PANORAMA DE LA GUITARE Vol.II] <TRANSATLANTIQUES [TR00 1812]>

ESTUDIOS (Grado superior) (nos. I,II,III y IV destinados ESCUELA RAZONADA Tomo 2o - V, VI y VII destinados Tomo 3º) <BOILEAU,1946>

ESTUDIOS DE GRADO SUPERIOR (Homenaje a Scarlatti, Cromático, Romántico) <BOILEAU [EB 196]>

ESTUDIOS I-XII [in ESCUELA RAZONADA Tomo 2º] <RICORDI AMERICANA [BA 9563]>

ESTUDIOS I-XII [in ESCUELA RAZONADA Tomo 2º] <ROMERO Y FERNANDEZ,1934>

ESTUDIOS XIII-XXXVIII [in ESCUELA RAZONADA Tomo 3º] <RICORDI AMERICANA [BA 10945]>

ESTUDIOS XL-LXX [in ESCUELA RAZONADA Tomo 4º] <RICORDI AMERICANA [BA 12838]>

ETIUD [in "REPERTORIO DEL CHITARRISTA" Volume 17] <SOVIETSKII KOMPOSITOR,1978 [c 4700 k]¹>

ETUD: MODERATO [in MLADI KITARIST III izboretud 1/ 2] <DZS,1990 [IIIe1]/[IIIe2]>

ÉTUDE (for Frans de Groodt) <HUYGENS [December 1952]¹>

ÉTUDE N.1 <MAX ESCHIG,1929 [ME 1200]>

ÉTUDE N.2 <MAX ESCHIG,1929 [ME 1201]>

ÉTUDE N.3 <MAX ESCHIG,1929 [ME 1202]>

ÉTUDE N.30 [in MUSIC FROM THE STUDENT REPERTOIRE Vol.2] <MUSICAL NEW SERVICES [MN 10012]>

EXERCISES EN FORME D'ÉTUDES. DEUXIÈME CAHIER <MAX ESCHIG,1969 [ME 1243]>

EXERCISES EN FORME D'ÉTUDES. PREMIÈRE CAHIER <MAX ESCHIG,1931 [ME 1221]>

FANTASÍA BREVE (De pasos largos y trabados sobre el nombre "Salcedo") <RICORDI AMERICANA,1955 [BA 11110]>

FESTIVOLA (Danza Catalana de Espiritu Popular) <RICORDI AMERICANA [BA 12046]>

FESTIVOLA (Danza Catalana de Espiritu Popular) <ROMERO Y FERNANDEZ>

HOMENAJE A TÁRREGA <SCHOTT [GA 150]>

IL CALABRONE [EL ABEJORRO] <LA CHITARRA>

IMPROMPTU <MAX ESCHIG,1929 [ME 1206]>

INVOCACIÓN < GUITAR REVIEW [Nr.5/1948]>

LA LIBELLULE (Étude) < MAX ESCHIG [ME 1239]>

LOS TRES TAMBORES (Glosa de la Canción Popular Catalana) < RICORDI AMERICANA, 1955 [BA 11111]>

MANOLA DEL AVAPIÈS (Tonadilla) < RICORDI AMERICANA [BA 11448]>

MANOLA DEL AVAPIÈS (Tonadilla) < ROMERO Y FERNANDEZ>

NANA < inedito¹>

ONDINAS (Estudio n.7) < RICORDI AMERICANA [BA 9584]>

ONDINAS (Estudio n.7) < ROMERO Y FERNANDEZ>

PAISAJE (Trémolo sobre un motivo inedito de Tárrega) < RICORDI AMERICANA [BA 9585]>

PAISAJE (Trémolo sobre un motivo inedito de Tárrega) < ROMERO Y FERNANDEZ>

PEQUEÑA ROMANZA < MAX ESCHIG [ME 1222]>

PIZZICATO (Étude en Do Majeur) < MAX ESCHIG [ME 1247]>

PRELUDIO ROMANTICO < RICORDI AMERICANA [BA 11007]>

PRELUDIO ROMANTICO (Omaggio a Chopin) < LA CHITARRA>

RAPSODIA VALENCIANA < MAX ESCHIG, 1959 [ME 1228]>

ROMANZA < ALIER>

ROMANZA < BIBLIOTECA FORTEA [143]>

ROMANZA [in 4 SHORT PIÈCES] < KALMUS [K 04175]>

SALVE < RICORDI AMERICANA, 1955 [BA 11112]>

SEGUIDILLA < RICORDI AMERICANA [BA 11113]>

SEVILLA (Evocación) < MAX ESCHIG [ME 1205]>

SEVILLA [in "GUITAR IN CONCERT HALL" Volume 3] < SOVIETSKII KOMPOSITOR, 1986 [c 7695 k]>

STUDIO PER LA MANO DESTRA <LA CHITARRA>

STUDIO PER LA MANO SINISTRA <LA CHITARRA>

TRIPTYQUE CAMPAGNARD (Albada, Pastoril, Fiesta) (1971) <MAX ESCHIG, 1972 [ME 1249]>

TRIQUILANDIA (Jugando al escondite) <MAX ESCHIG, 1959 [ME 1231]>

TRIQUILANDIA II (Oepide ed le Sphinx, Variations, La plume de perdreau, Branle Bourguignon) <MAX ESCHIG, 1962 [ME 1234]>

TRIQUILANDIA III (Le petit granadier, Cantilène, Valse) <MAX ESCHIG [ME 1241]>

TROIS MORCEAUX ESPAGNOLS: TONADILLA, TANGO, GUAJIRA <MAX ESCHIG, 1926 [ME 1204]>

VALS ÍNTIMO Y CREPÚSCOLO <BIBLIOTECA FORTEA [145]>

VALS ÍNTIMO [in 4 SHORT PIÈCES] <KALMUS [K 04175]>

VARIATIONS SUR UN THÈME OBSÉDANT <MAX ESCHIG [ME 1244]>

VENECIANA <MAX ESCHIG, 1959 [ME 1230]>

VILLANESCA (Danza Campesina) |2'30"| <RICORDI AMERICANA [BA 12352]>

VILLANESCA (Danza Campesina) |2'30"| <ROMERO Y FERNANDEZ>

GUITAR DUO

CANARIOS (Air de Danse Ancienne) (2 chit) <MAX ESCHIG [ME 1415]>

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ESTUDIO XXXVIII (2 chit) [in ESCUELA RAZONADA Tomo 3°]- <RICORDI AMERICANA [BA 10945]>

MANOLA DEL AVAPIÈS (Tonadilla) (2 chit) <MAX ESCHIG [ME 1403]>

RICERCARE (2 chit) <MAX ESCHIG [ME 1409]>

TYROLIENNE (2 chit) <MAX ESCHIG [ME 1417-02]>

VOICE AND GUITAR

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