



The solo classical guitar concerto:

A soloist's preparatory guide to selected works

by

Josina Nina Fourie-Gouws



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ABSTRACT

The study addresses the preparatory information needs of potential performers of solo classical guitar concerti. Identifying a range of specific decisions that play an important part in the pre-performance planning of an anticipated concerto performance provides performance considerations for each selected concerto. The content of six solo classical guitar concerti spanning almost 180 years by six composers from four countries was analysed for the purpose of this study. Two early guitar concerti by guitarist composers Mauro Giuliani (1781-1829) and Ferdinando Carulli (1770-1841), two modern concerti by non-guitarist composers Mario Castelnuovo-Tedesco (1895-1968) and Joaquín Rodrigo (1901-1999) and two modern concerti by guitarist composers Heitor Villa-Lobos (1887-1959) and Leo Brouwer (b.1939) were investigated.

The study examines specific compositional and performance aspects of each concerto to serve as a guideline for professional performers, students and teachers. Each concerto was analysed according to similar themes: the historical significance of the investigated concerti, pre-performance considerations, the level of difficulty of selected concerti, technical observations, performance recommendations and observations regarding balance between the soloist and orchestra. As an addendum the study provides a comprehensive list of published concerti for solo classical guitar.

KEYWORDS

- Classical guitar
- Composers
- Concerto
- Guitar repertoire
- Orchestra
- Performance recommendations
- Soloist

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Dedicated to the memory of my mother,

San Fourie

INTRODUCTION

1 Introduction and background

Before anything else, preparation is the key to success

– Alexander Graham Bell

The idea of the solo concerto, of opposing a soloist against an orchestra, dates back to the small string ensembles of the Baroque period as a means to reward and showcase the better instrumentalists (Postlewate 2013a: 30). A concerto is an extended composition often, though not exclusively, in three movements in which soloists are contrasted and blended with the orchestra throughout (Sadie & Tyrrell 2001).

Solo concerti are often seen by instrumentalists as the crown jewel of virtuoso repertoire. Performing with an orchestra is not only a way for soloists to share their virtuosity and interpretive abilities with audiences but it also becomes a showcase for the technical capabilities and versatility of the instrument.

The concerto has long been a tool by which instruments receive recognition and legitimacy as a vehicle for expression. Patrons, critics, and champions of art are far more likely to attend an orchestra concert featuring a ... concerto than they are to attend a solo recital (Conklin 2004: 4).

A plethora of difficulties have plagued the guitar concerto from its inception. Issues of balance and volume and scarcity of well-written repertoire hindered the guitar concerto from outgrowing its perceived 'novelty' status that once made it popular during the early nineteenth century. With less than a dozen guitar concerti written during the Romantic period it seems that composers had given up on the idea of trying to merge the soft spoken voice of the pre-Torres¹ guitar with ever expanding Romantic orchestras (Postlewate 2013a).

The guitar concerto resurfaced and gained popularity in the Modern period through the lifelong quest of concert guitarists such as Andrés Segovia (1893-1987) and Julian Bream

¹ Antonio de Torres (1817-1892) was a Spanish luthier who revolutionised the guitar's construction, string length and fan-strutting beneath the front of the instrument, thereby greatly enhancing the volume of the instrument (Wade 2001).

(b. 1933) to legitimise the future of the instrument and genre by persuading well-respected composers to write for the guitar. Issues of balance and volume have been remedied by recent developments in amplification technology and instrument design.

A handful of guitar concerti have gained widespread acceptance and are performed across the globe on a regular basis. These include *Concierto de Aranjuez*² (1939) by J. Rodrigo, *Concerto pur guitare et petite orchestre* (1931) by H. Villa-Lobos and M. Castelnuovo-Tedesco's Concerto No. 1 in D major, Op. 99 (1939) (Postlewate 2013b). Even though concerto performance opportunities are rare in South Africa, solo classical guitar concerti have been featured in concert seasons by the philharmonic orchestras of Cape Town, Gauteng, Johannesburg as well as Kwazulu-Natal. In May of 2014 *Concerto pur guitare et petite orchestra* by Villa-Lobos was performed by Derek Gripper with the Gauteng Philharmonic Orchestra as well as by James Grace with the KwaZulu-Natal Philharmonic Orchestra.

The need for further investigation into information regarding solo classical guitar concerti first arose while compiling the practical guitar syllabus in my capacity as guitar lecturer at the University of Stellenbosch's *Konservatorium*. Third and final-year B.Mus students as well as postgraduate students specialising in music performance are required to perform a solo concerto during their public exams. Students are also encouraged to enter the Stellenbosch University Symphony Orchestra's bi-annual Youth Concerto Festival as well as the concerto competition of the *Western Cape Youth Classical Music Festival*, hosted by Artscape and the Cape Town Philharmonic Orchestra.

Although there has been limited research done on individual guitar concerti there has been surprisingly little written about the genre as a whole, with no formal study to date examining preparatory information needs of soloists, the history or trends of the genre. Due to the scarcity of performance opportunities, the costs associated with performing with an orchestra as well as the amount of time and effort put in by soloists who need to be technically competent enough to take part in such a venture, the solo classical guitar concerto should be delineated as a unique and expensive event and the choice of concerto should involve a

² In a study about the current status of classical guitar concerti in Turkey, Soner Uluocak (2015) studied concert programmes of ten Turkish orchestras from their inception till 2014 and found that *Concierto de Aranjuez* by Rodrigo was performed more often than any other guitar concerto.

set of rather complicated, diverse and multifaceted pre-planning challenges. To quote Confucius from *The Doctrine of the Mean* (2014), “success depends upon previous preparation, and without such preparation there is sure to be failure”. As a first premise, it follows that a multitude of decisions have to be taken into consideration before actions to perform the concerto can commence.

For the proverbial layman, selecting a solo concerto might be seen as a mere reflection of the performer’s musical taste; in reality many factors should play a role in concerto selection. For many soloists the first point to consider would be the level of difficulty of the concerto versus their technical competency. Most solo classical guitar concerti require somewhat advanced performance levels from the soloist and solo concerti suitable for guitarists under grade eight standard of playing are extremely rare. Interestingly the most popular guitar concerti have been commissioned by or written for the Spanish guitar virtuoso, Andrés Segovia, to provide a vehicle for virtuosic display. These concerti contain strong Spanish influences with multiple fast scale runs that require a high degree of virtuosity prolonging the nineteenth century tradition “and the cult of the virtuoso” (Mackenzie 2006: 142).

According to Hector Berlioz, in *Modern Instrumentation and Orchestration*, the majority of non-guitarist composers who write for guitar are “far from knowing its powers and therefore they frequently assign it things to play of excessive difficulty or of little sonorousness and small effect” (Berlioz & Macdonald 2002: 80). What composers often describe as “the impossible task of writing well for the guitar” (Berlioz & Macdonald 2002: 80) partly results from the unfamiliar polyphonic and sustaining qualities of the instrument that are not usually associated with necked chordophones, the irregular string intervals as well as many techniques that are not found on any other instrument (Godfrey 2013: vi). Professor Stephen Goss³, whose commissions for the 2016-2017 concert season included four concerti for the Boulder Philharmonic, the New Russia State Symphony Orchestra, Columbus University Wind Orchestra and the Rheinische Philharmonie, believes many composers fall into the trap of thinking of the guitar first and foremost as a harmonic instrument. He rather thinks of the guitar as a melody instrument, “more a violin or a cello with extra possibilities of resonance, than as a piano with debilitating limitations” (Traviss & Goss 2013: 30).

³ Stephen Goss is Professor of Composition and Director of Research for the School of Arts at the University of Surrey and coaches guitar chamber music at the Royal Academy of Music in London.

Solo classical guitar concerti written by non-guitarist composers are often far less idiomatic than those written by their guitarist counterparts. They often include multiple extended virtuosic runs, unidiomatic chord shifts, large stretches in the left hand and some even require considerable editing to make them playable. *Concierto de Aranjuez*, seen by many as the highlight of the guitar concerto genre, is fairly unidiomatic in a number of instances to the point that even world-renowned guitarists make a few subtle and sometimes not-so-subtle editorial revisions (Godfrey 2013: viii-ix). Potential soloists should therefore also consider the availability of performance editions to support preparation and interpretation of the guitar concerto.

One might argue that concerti written by guitarists are idiomatic for the instrument and would thus be a better choice when considering concerti but, with the exception of a handful of concerti by guitarist composers, what is gained through practicality is more often than not lost through the lack of musical complexity. Jonathan Godfrey somewhat harshly, but realistically, states that despite *Concierto de Aranjuez* being unidiomatic it “is perhaps the most recognized and celebrated piece of music for classical guitar in existence and is, to say the least, immensely more significant to the repertoire than the vast sea of trifles that make exquisite use of the idiom yet lack any real artistic substance” (Godfrey 2013: viii-ix). There is indeed a fine balance between playability and aesthetics and it is the responsibility of the soloist to navigate these considerations.

Often successful guitar concerti by non-guitarist composers have been the result of collaboration between concert guitarists and composers, such as with guitarist Segovia and composers Ponce, Rodrigo and Castelnuovo-Tedesco. Julian Bream has worked together with many reputable British composers including Sirs Malcolm Arnold, Richard Rodney Bennett and Lennox Berkeley after commissioning concerti from them. Concert guitarist Sharon Isbin often works closely with non-guitarist composers and according to her website she has commissioned and premièred more concerti than any other guitarist. Her recording of solo classical guitar concerti written for her by Christopher Rouse and Tan Dun won a Grammy in 2002 for Best Classical Contemporary Composition for *Concert de Gaudí* for Guitar and Orchestra by Christopher Rouse.

When addressing the issue of pre-performance choices classical guitarists encounter a problem that is not often faced by many other instrumentalists: the age old question of audibility. The success of a guitar concerto depends greatly on the integration of the soloist

with the orchestra and the balance between the guitar and the orchestra through imaginative orchestration and clever use of dynamics. According to Stephen Dodgson it is possible to accompany the guitar with an orchestra if the composer has a very delicate approach without emasculating the orchestra through prolonged silences. Also, an unsatisfactory balance in a guitar concerto cannot be rectified by making small adjustments to the scoring or through amplification alone as the problem lies within the foundation of the work (Mackenzie 2006). In one of the seminal early guitar concerti, Concerto no. 1 Op. 30 (1808), the Italian composer Mauro Giuliani addressed the issue of balance by employing the *solo-tutti* principle used in the Baroque concerto, using soft and subdued orchestral accompaniment when the guitar would play. For guitarists, the choice of solo guitar concerto and considerations with regards to audibility and possible amplification are extremely important.

Apart from technical issues there are also other considerations that are not often borne in mind, such as copyright laws and performance rights and costs. Due to financial constraints on South African orchestras, soloists should also consider concerti that have alternative forms of accompaniment, which could broaden performance possibilities.

For a potential classical guitar concerto soloist the choice of concerto should involve complicated and diverse multifaceted choices and pre-planning challenges that revolve around issues regarding performance editions and manuscripts, the level of difficulty of the selected solo classical guitar concerti, technical observations and performance considerations, the question of balance between the soloist and the orchestra, audibility, considerations regarding copyright and performance rights and costs, historically informed interpretations of early concerti as well as relevant background to the concerto and composer. When one considers that the word Concerto is thought to be derived from the Latin word *Concertare*, meaning to fight (Apel 1974: 192), alluding to a battle for supremacy between an individual/soloist and the crowd/orchestra, it seems fitting to reflect on the following words by two military strategists regarding information and preparation:

War is ninety percent information – Napoleon Bonaparte

Victorious warriors win first and then go to war, while defeated warriors go to war first and then seek to win – Sun Tzu, The Art of War.

2 Problem statement and research questions

The performance of a solo classical guitar concerto is a time consuming and expensive undertaking and its success is dependent on a number of complicated multifaceted pre-performance considerations and planning challenges. There is currently a lack of information regarding the solo classical guitar concerto genre as a whole and to date there are no formal studies dedicated to the unique preparatory information needs of the potential classical guitar soloist.

The main research question on which this study is based is:

How can the preparatory information needs of a potential soloist best be addressed for each of the selected solo classical guitar concerti?

Sub-questions related to the main question are:

- What is the most significant and relevant biographical information of each composer of the selected solo classical guitar concerti?
- What is the historical significance of each of the selected solo classical guitar concerti?
- What were the historical, cultural, musical or non-musical influences of each of the investigated solo classical guitar concerti?
- What are the key interpretive and technical considerations for each of the selected solo classical guitar concerti?
- What are the key factors that have to be taken into consideration regarding the audibility of the classical guitarist when performing each of the selected solo classical guitar concerti?
- What is the level of technical difficulty of the selected solo classical guitar concerti and can these concerti be integrated into current performance syllabi and examination requirements at tertiary institutes?

3 Aim of the study

The aim of the study is to address the preparatory information needs of potential performers of solo classical guitar concerti by analysing a selection of potential repertoire. The focus of the study will be to identify a range of specific decisions that play an important part in the

'pre-performance planning' of an anticipated concerto performance as well as to provide performance considerations for each selected concerto.

The study provides a historical overview as well as commentary regarding developments and trends in the genre by investigating solo classical guitar concerti from the late Classical period to the Modern period. The study also examines the compositional and performance aspects of each concerto to serve as a guideline for the consideration of professional performers, teachers and possibly conductors.

Attention is also given to the historical significance of the investigated concerti, the relationship between guitarists and non-guitarist composers, the link between the developments in the construction of the guitar and the development of the guitar concerto as a genre as well as pre-performance considerations, the level of difficulty of selected concerti, technical observations, performance recommendations and observations regarding balance between the soloist and orchestra. The study intends to enlighten teachers, performers and composers regarding the solo classical concerto genre as a whole. The study also intends to expose performers to lesser known repertoire by including a comprehensive list of published concerti for solo classical guitar.

4 Scope and delimitation of the study

This study was limited to published solo classical guitar concerti originally written for solo classical guitar, thus excluding concerti for more than one soloist, arrangements, and concerti for electric guitar, lute and vihuela. Although there are several unpublished works in existence, this study only investigated published works that would be readily available to potential performers. The study does not aim to provide detailed structural analysis of individual concerti.

5 Literature review

This section will outline literature that discusses the development and significance of the concerto as a genre of musical performance, previous research on classical guitar concerti in general, solo classical guitar manuscripts and sheet music, the history and development

of the classical guitar as well as historically informed performance practice and finally research concerning the music, personal history and importance of the composers of the featured solo classical guitar concerti.

5.1 The development and significance of the concerto as a genre of musical performance

This sub-section will highlight literature that focusses on the history, development and significance of the concerto genre in general as well as academic studies regarding solo concerti for instruments other than classical guitar. Extensive research has been done on the history and development of the concerto genre and a large amount of published information exists. *The Concerto: A Research and Information Guide* by S.D. Lindeman (2006) was used to discover resources regarding the concerto as a musical genre.

The Concerto (1952), edited by Ralph Hill, contains twenty-nine historical, analytic and stylistic essays by various scholars on the development of the genre, and individual composers and their works. Although this publication has been superseded by more recent scholarship, it still offers insight into methods of analysis and investigation as well as the history and development of the genre. *The Cambridge Companion to the Concerto* is another prominent book regarding the history of the genre, presenting a detailed account of the concerto repertoire, highlighting important compositions, significant composers, theory and aesthetics, sociocultural critique and performance practice (Keefe 2005).

In a minor dissertation Carter explores the South African Clarinet Concerto, by focussing on nine clarinet concerti written by South African composers. According to Carter the aim was to examine each concerto's origin, stylistic conception and musical characterisation through insights and reflections from the composer's points of view, and then commenting and analysing the formal structure and harmonic language they contain (Carter 2014: v).

In a DMA essay Conklin provides an annotated list of 44 marimba concerti published in the United States from 1940-2000. The annotations include information about the premiere of the work, technical requirements and range of instrument required, in addition to other information found to be useful or relevant to teachers and performers, concluding with a

summary of trends noted throughout the time period, such as the increase in the number of works written, greater technical demands and an expansion in the range of instrument required (Conklin 2004).

According to Winegardner the purpose of his doctoral essay is to encourage the study and performance of contemporary trumpet concerti. The essay focusses on two trumpet concerti, Lowell Liebermann's *Concerto for Trumpet and Orchestra* and John Williams's *Concerto for Trumpet and Orchestra*. He provides a concise history of the concerto for trumpet, short biographies of both composers, historical and background information to the concerti, musical analysis of both concerti, a soloist's practice and performance guide to both works, and a short list of other contemporary trumpet concerti worthy of study (Winegardner 2011: ii). The list consists of only 36 entries and includes the name of the composer, the title of the concerto, the year it was composed and information regarding the premiere.

All three of the above mentioned academic studies focus on solo concerti from the Modern period and contain information such as historical and background information to the concerti discussed, biographical information regarding the composers as well as technical considerations with the aim of encouraging the study and performance of these works.

5.2 Previous research on classical guitar concerti in general

The following subsection highlights literature more specific to the classical guitar concerto genre. Literature and resources discussed include various articles in specialist magazines and journals, such as *Classical Guitar Magazine* and *Soundboard* as well as five academic studies based on individual guitar concerti.

In a two-part article, *The Contemporary Guitar Concerto – Castelnuovo-Tedesco, Don Andrés and Paquita*, Postlewate (2013 a & b) focusses on the development of the modern guitar concerto as a result of the friendships and collaborations formed between the concert guitarist, Andrés Segovia, and various non-guitarist composers, including M. Castelnuovo-Tedesco (1895-1968). In *The First Guitar Concerto and Other Legends* musicologist and publisher Matanya Opee challenges the notion that Segovia singlehandedly resurrected the guitar concerto by commissioning the first 20th-century concerto, arguing that Ernest Shand

and Rafael Adame each wrote a concerto before Segovia's commissions. The articles *Three Early Guitar Concertos* (2010) and *Ernest Shand's Premier Concerto Pour Guitare, Op. 48* (1998) by Stanley Yates have provided clarification and important information regarding early and newly discovered guitar concerti.

Concerto Blue, for Classical Guitar, by Bruce Hurley Johnston, is a doctoral essay and composition submitted in partial fulfilment of the degree DMA. According to Johnston the concerto is scored for an amplified classical guitar in order to compete sonically with the orchestra as they are often juxtaposed in the Baroque *concerto grosso* tradition as well as "an old fashion duel often found in the blues tradition" (Johnston 2012: i). The use of a loop pedal⁴ is called for in the score to create textures that could rival the orchestra in volume and density. According to Johnston the use of a live loop effect and extended techniques for guitar offers contributions to the evolution of the classical guitar concerto genre (2012: i).

Exodus is a four-movement composition for solo guitar and chamber orchestra by Spencer Joel Kappelman in partial fulfilment of the requirements of the degree M.Mus in Composition. According to Kappelman the study provides a narrative analysis of *Exodus* in terms of its musical content, and relationships to other composers of the last century (Kappelman 2013: iii).

Both of the above mentioned academic studies focus on individual concerti that were submitted as part of a composition portfolio. The following three doctoral studies focus on concerti written by established composers, including Stephen Dodgson (1924-2013), Nikita Koshkin (b. 1956), and Lawrence Weiner (1932-2009).

John Lawrence Mackenzie's PhD thesis (also published by Cadenza Music as a book with the same title), *The Guitar Works of Stephen Dodgson*, contains a chapter devoted in its entirety to Dodgson's four guitar concerti, two of which are for solo guitar and orchestra. Mackenzie discussed the influence of concert guitarist Andrés Segovia, Dodgson's approach to composing for the guitar, instrumentation and orchestration, and the question of balance (Mackenzie 2006: ii).

⁴ Through the use of electronic hardware and computer software a performer can record and replay various phrases or passages during a live performance which can be repeated to create ostinato patterns, allowing the performer to play multiple layers of music at the same time.

In her 2014 PhD thesis, concert guitarist Elena Papandreou puts the spotlight on a classical guitar concerto written by one of Russia's leading composers for the instrument, Nikita Koshkin (b. 1956). The study includes an overview of the history of the guitar in Russia, a performance edition of Koshkin's *Megaron Concerto* for Guitar and String Orchestra (2005), a recording of the work as well as recommendations regarding the use of dynamics, articulation and special percussive effects amongst other technical considerations. For copyright reasons the performance edition is not available in the electronic version of the thesis.

Wann-Dar Tan states that the purpose for his DMA dissertation is to provide an introduction to the composer Lawrence Weiner and his unpublished *Concerto for Guitar and Orchestra*, "one of the many neglected guitar concerti that merits closer study and more frequent performances" (Tan 2005: i). According to Tan, prominent composers such as Berkeley, Brouwer, Castelnuovo-Tedesco, Dodgson, Ponce, Rodrigo and Villa-Lobos have contributed to the genre. He also states that "concerti written for the guitar are still limited in number" (Tan 2005: 1). Unfortunately Tan does not state the number of concerti written for guitar or the reason behind his perception of limited available repertoire in the genre.

Conducting an online search for a list of solo guitar concerti revealed posts by members of the *Delcamp Classical Guitar Online Forum* (2010), highlighting the need for a comprehensive list of guitar concerti. A request from a forum member for a complete list of guitar concerti was met by 43 responses, mostly repetitive listings of a few dozen well-known and a handful of lesser-known concerti. Organised lists of solo guitar concerti are often limited to works published by individual publishing houses, such as *Chanterelle* and *Schott*.

Valuable information regarding the number of guitar concerti as well as additional information on individual concerti has been found on the following four databases: *Database of Contemporary Guitar Music*, *Pocci Catalog Online*, *ABEMUSIC* and *International Association of Music Information Centres*. With the exclusion of *International Association of Music Information Centres*, these databases focus exclusively on guitar repertoire. Excluding *ABEMUSIC*, the databases focus on modern repertoire published after 1900. Although these databases provide extensive lists of concerti, when cross-referencing entries with each other all have been found to be incomplete. Information regarding classical guitar concerti written by South African composers was made available by the archival catalogue of the *South*

African Music Rights Organisation (Levy 1992) as well as the M.Mus dissertation by Avril Kinsey (2009).

5.3 Solo classical guitar concerti manuscripts and sheet music

MusiciansWay.com, the online companion to Gerald Klickstein's book, *The Musician's Way*, describes the four main types of published music editions: facsimile, *urtext*, performance and critical.

Klickstein describes a facsimile edition as typically presenting a photographic reproduction of either a composer's or a copyist's manuscript or a historical published version of a piece whereas with an *urtext* edition (i.e., "original text"), a publisher engraves a primary source of the music, such as a facsimile, into modern notation. No alterations are made to the music, but a composition becomes much easier for a performer to read (Klickstein 2009).

A performance edition presents a composition in a manner that an editor believes will facilitate a performer's learning process, adding expressive marking, simplifying notation and page turns or clarifying technical execution. Klickstein warns that often no indication is given in the score as to the source of the music or whether an expressive or technical marking originates with the composer or the editor. Sometimes pitches, articulations and other elements are changed without notice. According to Klickstein these types of editions can be problematic because they may include alterations that reflect an editor's style, opinions or lack of precision more than a composer's intentions. Critical editions, also known as scholarly editions, analyse aspects of a composition or compare different versions of the same composition (Klickstein 2009).

In the article *A Comparative Study: Editions and Manuscripts of the Concerto for Guitar and Orchestra by Villa-Lobos*, De Mello compares three edited versions of *Max Eschig* and two manuscripts of the Concerto. According to De Mello this was accomplished through a simultaneous comparison of the versions. As a result of this study, a series of divergences emerged and are pointed out, increasing the concerto's execution and interpretation possibilities (De Mello 2007).

The *International Music Score Library Project* (IMSLP), also known as the *Petrucci Music Library*, is an open sourced repository virtual library of music scores that are available in the

public domain. The internet based site contains 107 290 works by 14 149 composers (International Music Score Library Project [IMSLP] 2006). According to the site they strive to comply with Canadian copyright laws, which are similar to South African copyright laws, in that copyright expires 50 years after the death of the composer or author, whereafter the work becomes public domain.

In a general disclaimer the site states that they do not guarantee that the files provided for download, viewing or streaming on IMSLP are public domain in the user's country and thereby assume no legal responsibility or liability of any kind for their copyright status. Users are urged to obey the copyright laws of their respective countries and to consult the copyright statute itself or a qualified IP (intellectual property) attorney to verify whether a certain file is in the public domain in their country or if downloading a copy constitutes fair use (IMSLP 2006). Information regarding copyright law in South Africa was made available in the South African Copyright Act no. 98 of 1978 and the *Report on the South African Open Copyright Review* (Rens *et al.* 2008) that was carried out by the Shuttleworth Foundation with assistance from the Trade Law Centre for Southern Africa (TRALAC) and the Open Society Institute (OSI).

The following three guitar concerti are available on IMSLP:

- Ferdinando Carulli, Concerto in A major, Op. 8a⁵ (1809)
- Manuel Ponce, *Concierto del Sur* (1941)
- Heitor Villa-Lobos, *Concerto pour guitare et petit orchestre* (1951).

5.4 The history and development of the classical guitar and historically informed performance practice

The following sub-section highlights literature that would assist in establishing a link between the history and construction of the guitar, and the development of the guitar concerto as a genre as well information regarding historically informed performance practice.

The Oxford early music series *The Guitar and its Music: From the Renaissance to the Classical Era* by James Tyler and Paul Sparks (2006) provides information regarding the

⁵ The concerto is unfortunately incorrectly listed as Op. 140 in e minor on the website when it is in fact Op. 8a in A major.

early history of the guitar. *A Concise History of the Classic Guitar* by Graham Wade (2001) explores the history and construction of and music written for the guitar from the 16th century to the start of the 21st century. According to Wade the history of the instrument can be divided into four categories:

- 1500-1600: Vihuela and the four-course Renaissance guitar
- 1600-1750: The five-course Baroque guitar
- 1750-1850: Development of the six string guitar
- c.1850 onwards: Torres and post-Torres six string guitars.

In Miller's dissertation, *The Development of the Solo Classical Guitar Repertoire 1800-1950*, he discusses how changes in the physical construction of the guitar effected the music written for the instrument. The study also examines the music and life of nineteenth century guitarist composers such as Mauro Giuliani but largely focusses on solo modern repertoire commissioned by Andres Segovia. Miller only briefly mentions a few prominent guitar concerti but oddly enough also includes works beyond the scope of his study, such as concerti by Torroba written in 1961, 1974 and 1976 (Miller 1994: 58). Unfortunately information regarding the last early guitar concerto written as well as the first modern guitar concerto is inaccurate:

The year 1939 was a momentous one for Castelnuovo-Tedesco. He wrote the first modern guitar concerto, *Guitar Concerto in D*, Op. 99. Not since Giuliani's time had a concerto been attempted, so it is fitting that a fellow Italian provided the twentieth century with this major work (Miller 1994: 81).

According to Beard and Gloag (2005: 70), the study of performance practice involves the interpretation of performance instructions, notational and editorial problems, and the interpretation of treatises and other historical documents that relate to the performance of music. The absorption and interpretation of such information can lead to a historically informed realisation of a musical work.

Performance practice considerations with regards to early solo guitar concerti were made available in *Classical & Romantic Performing Practice 1750-1900* by Clive Brown (2002) as well as a chapter titled *Essential issues in performance practices of the Classical guitar 1779–1840* by Richard Savino in the anthology *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation* (Savino 1997).

In the article Mauro Giuliani's Guitar Technique & Early Nineteenth-Century Pedagogy, Lorenzo Micheli (2003: 48) highlights a few of the essential differences between some of the prominent methods, such as the difference in execution of slurs between Giuliani and Carulli. Giuliani slurs a variable number of notes in uneven groupings, often joining notes on the same string with a single slur. Carulli slurs notes in passagework almost always in pairs with extreme regularity that often requires the use of a so-called *écho* slur – a slur descending from an open string to the string below, obtained by hammering on to the string. Unfortunately there are often differences in slur indications between manuscripts and modern performance editions.

5.5 Research concerning the music, personal history and importance of the composers of the featured solo classical guitar concerti

In *Musicology: The Key Concepts* (2005), the writing of the biography of composers and musicians is described as being a standard dimension of musicology since its inception. According to the authors, musical biography forms a literary genre based around the ordering of facts relating to the composer's life and the relationship to context in terms of other people and specific places. Many biographies extend further, however, to embrace the assumed relationships between life and work, thus providing a context through which the work can be both situated and interpreted (Beard & Gloag 2005: 19-20).

Information regarding the music, personal history, and importance of the composers of the featured solo classical guitar concerti was located in *The New Grove Dictionary of Music and Musicians* (Sadie & Tyrrell 2001), *Grove Music Online*, *Handbook of Guitar and Lute Composers* (Annala & Mätlik 2007) and *A Concise History of the Classical Guitar* (Wade 2001).

6 Research design and methodology

In order to determine and address the information needs of potential performers of solo classical guitar concerti, this study analysed the content of six solo classical guitar concerti composed by six composers ranging from the late Classical period to the 20th century. Since there has been no formal study to date focussing on what the information needs of potential classical guitar concerto soloists are and how these needs can best be addressed, this study was exploratory in nature.

6.1 Description and justification of use of research approach, design and methods

The method of investigation was through content analysis of solo classical guitar concerti scores in order to address the information needs of the potential performer and to identify a range of specific situations and decisions that play an important part in the pre-performance planning of each selected work. The author generated primary data by means of qualitative analysis of solo classical guitar concerti scores as well as collecting secondary data from historical documents, treatises written by the composers and published research on the composers of the selected concerti. Secondary data were examined in order to provide relevant information regarding the biographies of composers, to determine the historical significance of the investigated concerti as well as the cultural, historical, musical and non-musical influences of each of the investigated concerti.

For the purpose of this study the criteria for the selection of concerto scores were:

- Prominent solo guitar concerti by guitarist and non-guitarist composers that are performed across the globe on a regular basis
- Selected concerti from the late Classical to the Modern period to give a historical overview of the genre
- Availability of scores.

Six solo classical guitar concerti spanning almost 180 years by six composers from four countries were selected for the purpose of this study:

1. Mauro Giuliani, Guitar Concerto no. 1, Op. 30 (1808)
2. Ferdinando Carulli, Concerto no. 1, Op. 8a (1809)
3. Mario Castelnuovo-Tedesco, Guitar Concerto no. 1, Op. 99 (1939)
4. Joaquín Rodrigo, *Concierto de Aranjuez* (1939)
5. Heitor Villa-Lobos, *Concerto pour guitare et petit orchestre* (1951)
6. Leo Brouwer, Concerto no. 3, *Elegiaco* (1985-1986).

All six of the selected concerti are considered to be 'standard repertoire' and are performed across the globe on a regular basis. The scores of all six concerti are available for purchase

from prominent publishing houses. With the exception of Ferdinando Carulli's Concerto in A major, Op. 8a, all the guitar concerti scores are respectively available at the music libraries of the Universities of Cape Town, Pretoria and Stellenbosch. Four of the selected guitar concerti were written by guitarist composers and two by non-guitarist composers.

Early guitar concerti by guitarist composers:

- Giuliani, Guitar Concerto no. 1, Op. 30 (1808)
- Carulli, Concerto no. 1, Op. 8a (1809).

Modern concerti by non-guitarist composers:

- Castelnuovo-Tedesco, Guitar Concerto no. 1, Op. 99 (1939)
- Rodrigo, *Concierto de Aranjuez* (1939).

Modern concerti by guitarist composers:

- Villa-Lobos, *Concerto pour guitare et petit orchestre* (1951)
- Brouwer, Concerto no. 3, *Elegiaco* (1985-1986).

Content analysis is a detailed and systematic examination of the contents of a particular body of material, in this case solo classical guitar concerto scores, for the purpose of identifying patterns, trends or themes (Leedy & Ormrod 2010: 155). Although content analysis studies often examine textual data it can be performed on different forms of human communication, including art, books, films, transcripts of conversations, musical scores or recordings and can be found in a wide variety of disciplines such as art, education, history, journalism, musicology, political science and psychology (Flick 2013; Leedy & Ormrod 2010; Schreier 2012). According to Erik Hofstee (2006: 124), content analysis studies are invaluable when an in-depth understanding of a collection of texts is required but he warns that the researcher should be careful of sufficiency (quality and quantity) of sources as well as analytical methods.

Leedy and Ormrod (2010: 156) and Corbin and Strauss (2008:160) describe content analysis as systematic and the following steps are often typical:

1. The researcher identifies the specific body of material to be studied

2. The researcher defines the categories, characteristics or themes to be examined in precise, concrete terms. If the material to be analysed involves complex or lengthy items, the researcher breaks down each item into small, manageable segments that are analysed separately
3. The researcher further scrutinises the material and identifies lower-level associated concepts that develop each of the categories, characteristics or themes defined in step two
4. The researcher extracts associated concepts from raw data through coding and assigns these concepts to the relevant categories on a coding frame.

According to Corbin and Strauss (2008: 160) categories are high-level concepts under which the analyst can group lower-level associated concepts according to shared properties. Categories represent relevant phenomena or themes and enable the analyst to identifying patterns or trends, and to reduce and combine data. Properties are characteristics that define and describe these concepts. Extracting concepts from raw data and developing them in terms of their properties is referred to as coding. This is done by assigning successive parts of the data to the categories of a coding frame (Corbin & Strauss 2008; Flick 2013).

After preliminary observation the following categories were identified for further investigation in order to address the preparatory information needs of the potential soloist in each of the selected solo classical guitar concerti:

- Balance and audibility
- Technical observations
- Interpretive observations
- Level of difficulty of the concerto.

Eighteen lower-level associated concepts (see table nos. i-iv) were identified that further develop the above mentioned categories. Associated concepts were extracted from the musical scores through coding and then assigned to the relevant categories on a coding frame. Data was examined and interpreted in order to elicit meaning, gain understanding

and develop empirical knowledge in order to address the preparatory information needs of the potential soloist in each of the selected solo classical guitar concerti.

When research involves accessing information that is published or readily and publicly available, such as solo classical guitar concerto scores, it is less likely that ethical considerations that would apply with studies that involve human intervention⁶ would have to be taken into consideration, although some issues, such as academic fraud and plagiarism and misrepresenting of results, apply to all types of research (Polonsky & Waller 2011: 65).

6.2 Data analysis and interpretation

In order to address the information needs of potential performers of solo classical guitar concerti the following aspects, characteristics and qualities were examined in each selected concerto:

- Composer biography
- Details and background to the work
- Observations regarding balance and audibility
- Technical observations
- Performance recommendations
- Level of difficulty of the concerto.

Composer biography

Research concerning the music, personal history and importance of the composers is provided in a brief biography of each composer of a featured solo classical guitar concerto. Where applicable, attention was given to the relationship and collaboration between concert guitarists and non-guitarist composers.

⁶ Human intervention is defined as encompassing a broad range of activities, including interviews, review of corporate records, focus groups, experiments, oral histories or surveys that involve the researcher having access to information that is not in the public domain (Polonsky & Waller 2011: 66).

Details and background to the work

Notes on the selected work include the historical significance of the investigated concerti, historical, cultural, musical and non-musical influences as well as other relevant background information to the composition.

Information included under details of selected works:

- Title of concerto
- Subtitle of concerto
- Movements
- Date composed
- Publications available
- Average duration
- Scordatura⁷
- Key signature
- Commission
- Dedication
- Première
- The availability of piano reduction
- The availability of performance editions and support material to facilitate preparation and interpretation
- Alternate means of accompaniment that could broaden performance possibilities
- Considerations regarding copyright law
- Noteworthy recordings
- Other guitar concerti by the composer.

Observations regarding balance and audibility

As mentioned in the introduction, the success of a guitar concerto depends greatly on the integration of the soloist with the orchestra and the balance between the guitar and the orchestra through imaginative orchestration and clever use of dynamics. The method of

⁷ From the Italian word *scordare*, 'to mistune'. A term applied largely to lutes, guitars, viols and the violin family to designate a tuning other than the normal, established one. Scordatura was first introduced early in the 16th century and enjoyed a particular vogue between 1600 and 1750. It offered novel colours, timbres and sonorities, alternative harmonic possibilities and, in some cases, extension of an instrument's range (*Grove Music Online*, Boyden).

investigation was through content analysis of solo classical guitar concerti scores in order to investigate the key factors that contribute to the audibility of the classical guitarist in each of the selected solo classical guitar concerti and to make recommendations regarding the possible use of amplification. The following associated concepts were investigated under the category 'balance and audibility':

- Orchestration
- Instrumentation
- Size of orchestra
- The use of dynamics
- Integration of the soloist with the orchestra.

CATEGORY	ASSOCIATED CONCEPTS	PROPERTIES
Balance & Audibility	Orchestration	Material assigned to the orchestra while accompanying the soloist
	Instrumentation	The inclusion of woodwinds, brass, percussion and/or strings
	Size of orchestra	Number of instruments in the orchestra
	Use of dynamics	Dynamic range of orchestra when accompanying soloist
	Integration	<ul style="list-style-type: none"> - Number of complete bars in which the soloist plays unaccompanied - Number of complete bars in which the soloist is silent - Number of complete bars of integrating soloist with orchestra

Table i: Balance and audibility

The *Oxford Concise Dictionary of Music* defines a concerto as a work in which a solo instrument is contrasted and blended with an orchestra (Kennedy 2007). Often, in an attempt to balance the soft spoken guitar with the orchestra, composers resort to emasculating the orchestra through prolonged silences in which the soloist plays unaccompanied. The successful integration or 'blending' of the soloist with the orchestra was assessed through the number of complete bars in which the soloist is playing unaccompanied, the number of

bars in which the soloist is silent and the number of complete bars of integrating soloist with orchestra out of the total number of bars in each movement of a concerto.

Technical observations

CATEGORY	ASSOCIATED CONCEPTS	PROPERTIES
Technical observations	<i>Apoyando & Tirando</i>	Observations regarding the possible use of right hand rest or free stroke
	Articulation	Ascending, descending slurs or <i>écho</i> slurs and <i>staccato</i> markings
	Rasgueado	Observations regarding the use of strumming techniques
	Fingering	Observations regarding the inclusion of left and right hand fingering in the score
	Editorial revisions required	Observations regarding the possible need for editorial revisions with regards to concerti written by non-guitarist composers

Table ii: Technical observations

The following associated concepts were investigated under the category 'Technical observations' in order to determine what the key technical considerations are for each of the selected solo classical guitar concerti:

- The use of *apoyando*⁸ and *tirando*⁹
- Articulation¹⁰
- *Rasgueado*¹¹ techniques
- Fingering

⁸ Spanish term for resting the right hand fingers or thumb on the adjacent string after playing a note. Also known as 'rest stroke'. The technique affects both the *timbre* as well as the dynamic of the played note but can also be used to mute unwanted ringing or overtones produced by the adjacent string that could lead to the muddling of harmony.

⁹ Spanish term that translates into 'pulling' or 'free stroke', where the right hand finger does not rest on the lower adjacent string after playing a note.

¹⁰ 'Articulation' refers to symbols appended to musical notation that indicate to the performer the degree to which individual notes must be detached from one another in practice (*Grove Music Online*, Chew).

¹¹ Term used to describe the technique of strumming the strings of the guitar in a downward or upward direction with the thumb, or other fingers of the right hand. The term *rasgueado* was used most commonly from the late 19th century, while, historically, the Italian term *battuto* or the Spanish *golpeado* was used in the 17th and 18th centuries (*Grove Music Online*, Strizich & Tyler).

- Observations on the possible need for editorial revisions with regards to concerti written by non-guitarist composers.

Performance recommendations

The following associated concepts were investigated under the category, 'Interpretive observations' in order to determine the key interpretive considerations and performance recommendations for each of the selected solo classical guitar concerti:

- Expression markings and performance recommendations by the composer in the score
- Ornamentation
- Historically informed performance practice. The study of performance practice involves the interpretation of performance instructions, notational and editorial problems, and the interpretation of treatises and other historical documents that relate to the performance of early concerti (Beard & Gloag 2005: 70).

CATEGORY	ASSOCIATED CONCEPTS	PROPERTIES
Interpretive observations	Expression markings	Performance recommendations by the composer
	Ornamentation	Embellishments notated in the score
	Performance practice	Historically informed performance practice

Table iii: Interpretive observations

The level of difficulty of the concerto

The following associated concepts were investigated under the category 'Level of difficulty' in order to determine what the level of technical difficulty is for each of the selected solo classical guitar concerti and whether these concerti could be integrated into current performance syllabi and examination requirements at tertiary institutes:

- Extended virtuosic runs
- Unidiomatic chords, i.e. rapid chordal changes that do not make use of guide fingering
- Rapid arpeggiation
- Large jumps or stretches in the left hand
- Tempi indications.

CATEGORY	ASSOCIATED CONCEPTS	PROPERTIES
Level of difficulty	Extended virtuosic runs	Extended fast scale or melodic passages played across the entire range of the fingerboard
	Unidiomatic chords	Rapid chordal changes that do not make use of guide fingering
	Jumps or stretches	Large jumps or stretches in the left hand
	Rapid arpeggiation	Arpeggio patterns that require rapid right hand finger alteration
	Tempi indications	The relationship between the recommended tempo term or metronome indication, the note values employed and the level of technical difficulty of the work

Table iv: Level of difficulty

Addendum: Comprehensive list of published solo classical guitar concerti

A comprehensive list of published concerti for solo classical guitar has been included as an addendum. The inclusion of a list of solo classical guitar concerti intends to expose classical guitarists, teachers and conductors to lesser known compositions, thereby remedying the perception of limited available repertoire and the phenomenon that only a handful of concerti are often performed. Composers who are not well known will also benefit from the exposure in a list of this nature.

Secondary data used in compiling a comprehensive list were sourced from the internet through general searches, electronic databases, websites of music centres for contemporary music and publisher catalogues. Concerti are listed alphabetically under different style periods.

The following information is included in the list:

- Composer
- Title of concerto
- Date composed
- Publisher.

CHAPTER 1: THE EARLY GUITAR CONCERTO

1.1 INTRODUCTION

The transformation of the guitar from the five-course Baroque instrument of the seventeenth and early eighteenth centuries to the six-string instrument of the early nineteenth century represents a remarkable metamorphosis that parallels the larger changes taking place in Western art music (Savino 1997: 200). The period c.1780 to 1850, the same time period that all early guitar concerti were composed, was a period during which the instrument evolved tremendously, including:

- Bridges with a saddle upon which the strings rested
- The introduction of tuning machines
- The replacement of movable gut frets with fixed frets
- Raised fingerboards
- The internal reworking of the instrument
- A dramatic shift from tablature¹² to the present system of staff notation (Savino 1997: 200).

Solo guitar concerti published during the late Classical/Early Romantic period were not a complete rarity but the period was also not the most prolific time when compared to the number of solo guitar concerti written after the 1900's. Only a handful of Classical/Early Romantic guitar concerti were considered well-known at the time; these included Carulli's Concerto no. 1, Op. 8a and Giuliani's Concerto no. 1, Op. 30, which was mistakenly believed to be the first concerto written for guitar (Valenzuela 2017: 2). The first known published solo guitar concerto was B. Vidal's (d. 1800) Grand Concerto for guitar and orchestra.¹³ Surviving Classical/Early Romantic period guitar concerti consist of ten solo guitar concerti written by guitarist composers; these include single examples by B. Vidal (d.1800), Charles Doisy (d.1807), Antoine L'Hoyer (1768-1852), Luigi Legnani (1790-1877) and Francisco Molino (1768-1847), two solo guitar concerti by Ferdinando Carulli (1770-1841) and three by Mauro Giuliani (1781-1829). A further eight guitar concerti listed in catalogues from the same time period have unfortunately been lost (Yates 2010).

¹² Whereas staff notation shows in one symbol both the pitch and duration of a note, tablature systems in general use one symbol to show how to produce a sound of the required pitch from the instrument in question (which string to pluck, which fret to stop) and another to show its duration (*Grove Music Online*, Dart, Morehen & Rastall).

¹³ The concerto was advertised for sale early in 1793. Vidal's first name and date of birth are unknown (Papandreou 2014: 51).

1.2 MAURO GIULIANI, Concerto no. 1, Op. 30

1.2.1 COMPOSER BIOGRAPHY

Mauro Giuseppe Sergio Pantaleo Giuliani was born on 27 July 1781 in Bisceglie, a small Italian town located in the south of Italy, and raised in the neighbouring town of Barletta. Little is known about the guitarist's formative years except that he studied cello and counterpoint in either Bologna or Naples but gained recognition for his virtuosic skills on the six-string guitar. Widespread political unrest in the Italian peninsula¹⁴, extreme economic hardship, the fact that in the late eighteenth century Italy the guitar was merely seen as an instrument capable of accompaniment in a country fixed on Italian Opera and the promise of possible patronage and appreciation in affluent northern countries led many Italian guitarists, including Ferdinando Carulli (1770-1841), to leave Italy in the early 1800s (Heck 2013).

Giuliani moved to Vienna in 1806 and quickly became renowned as a virtuoso guitarist and a skilled composer. Napoleon's second wife, Empress Marie-Louise, appointed Giuliani her chamber musician, "*Virtuoso onorario di camera*," in c. 1814 and gave Giuliani several personal presents, such as a ring and highly ornamented 1812 guitar by the luthier Pons (Annala & Mätlik 2007: 78). Giuliani led the new guitar movement in Biedermeier Vienna and was acquainted with notable composers such as Beethoven¹⁵ (1770-1828) and Schubert (1797-1828) (Heck 2013). Heavily in debt, Giuliani returned to Italy in 1819. He first lived in Rome¹⁶ where he met Paganini and Rossini and the three were known by the name "*Triumvirato musicale*" (Annala & Mätlik 2007: 78). In 1823 Giuliani moved to Naples to care for his ailing father. In Naples he was patronised by the nobility at the court of the Kingdom of the Two Sicilies (the 1808-1861 union of the Kingdom of Sicily and the Kingdom of Naples), until his death on the 8th of May 1829 (*Groves Music Online*, Heck).

¹⁴ In 1799 the so-called "Army of the Holy Faith", an army of fanatical peasants led by Cardinal Ruffo and supported by Lord Nelson's British naval fleet, seized Naples. The surrender of the city was followed by the massacre of aristocrats and many cultured residents (Heck 2013).

¹⁵ Giuliani and Beethoven's friendship made a deep impression on Beethoven. According to Cano (2016: 7) there are musicologists who claim that an unfinished manuscript attributed to Beethoven was an unsuccessful attempt to write a guitar piece for Giuliani. Giuliani was also a skilled cellist and played in the première of Beethoven's Seventh Symphony on the 8th of December, 1813.

¹⁶ The conversation booklet that Beethoven used after becoming deaf mentions that Giuliani had arrived in Rome: "Giuliani ist in Rom" (Konversationsheft XI April 1820) (Annala & Mätlik 2007: 78).

1.2.2 DETAILS AND BACKGROUND TO THE WORK

TITLE OF CONCERTO	Primo Concerto in la maggiore per chitarra e orchestra, Op. 30 ¹⁷
MOVEMENTS:	i) <i>Allegro maestoso</i> ii) <i>Siciliana</i> iii) <i>Polonaise</i>
DATE COMPOSED	1808
AVERAGE DURATION	30 minutes
SCORDATURA	Standard tuning
KEY SIGNATURE	A major
COPYRIGHT LAW	Public domain
NOTEWORTHY RECORDINGS	Claudio Maccari & Ottocento Ensemble conducted by Andrea Rognoni, 2006. <i>Giuliani: Complete Guitar Concertos</i> [MP3 available for download on iTunes]. B0009OALLA: Brilliant Classics ¹⁸ John Williams & Australian Chamber Orchestra conducted by Richard Tognetti, 1999. <i>John Williams Plays Schubert & Giuliani</i> [CD]. SK 63385: Sony Classical
OTHER GUITAR CONCERTI	Guitar Concerto no. 2 in A major, Op. 36 (1812) Guitar Concerto no. 3 ¹⁹ in F major, Op. 70 (1816). ²⁰

¹⁷ Originally identified as Op. 29 (Heck 2013).

¹⁸ According to the website of Duo Maccari-Pugliese this is the world première recording at of the Mauro Giuliani Concerti on period instruments at A430Hz. The soloist performs on a Fabricatore (1809) guitar (*Duo Maccari-Pugliese Online*).

¹⁹ Written for Terz guitar. The soloists part is written a minor third lower than the concert key. In order to perform the concerto on a standard classical guitar a *capo tast* would need to be placed on the third fret.

²⁰ Concerto no. 4, Op. 129 (missing) (Heck 2013).

History and première of the work

On the 3 April 1808, just days after Giuliani was part of a concert to honour Haydn on his approaching 76th birthday, he gave the première performance of his Concerto no. 1, Op. 30 in the *Redoutensaal*, Vienna. The première of a fully-fledged three movement concerto for classical guitar and full orchestra was seen as a considerable surprise and captured the imagination of Vienna and the whole of German-speaking Europe as the guitar was generally regarded as an instrument for accompaniment (Heck 2013). A review of the première gives high praise not only for the concerto but also Giuliani's performance, revering him as "perhaps the greatest of all living guitarists" (as cited in Heck 2013: location 1240 of 11043).

One absolutely has to have heard the musician himself in order to get an idea of his unusual skill and his precise, tasteful execution. He played a concerto and variations with full orchestral accompaniment (both of his own composition), which are as delightful in themselves as Giuliani's performance of them. No one could refuse him his admiration and applause, and the audience showed such enthusiasm as is seldom evoked even by the best masters (as cited in Heck 2013: location 1240 of 11043).

Differences in opinions exist regarding validity of the rumour that Hummel could have been responsible for the orchestration of Giuliani's concerti with full orchestra, Op. 30 and Op. 70. The only evidence that supports this is the public announcement (1822) of Giuliani's Concerto no. 3, Op. 70, by the publishing firm Cappi & Diabelli. According to Heck (2013) and Jeffery (1985) it is possible that Cappi & Diabelli tried to promote interest in the publication by claiming that Hummel was responsible for the orchestration. Although it might be plausible that Giuliani wrote the concerto for guitar and string quartet and the full orchestration was possibly done by Hummel for the concerto's première it is important to note that:

- Giuliani had experience in orchestration as he composed and premièred a work for guitar and orchestra in 1803 in Trieste, Italy, three years before he moved to Vienna where he met Hummel
- By the time Cappi & Diabelli's placed the announcement Giuliani had moved back to Italy and would not have been able to refute the claim
- The title page of the publication of Giuliani's Concerto no.1 for guitar and string quartet (1810) refers to the work as an arrangement (Jeffery 1985).

Main influences and compositional style

According to Heck (2013) Giuliani's concerti represent the highest level of compositional skill to be found in Giuliani's legacy. Giuliani's Concerto no.1, Op. 30 is a typical blending of the classic Viennese musical style typified by Mozart and Haydn but also includes the humorous song-like character of the Italian opera buffa. The phrase structures, chord progressions and rhythmic turns reflect those of the late eighteenth and early nineteenth-century norms. As with Giuliani's two later concerti (Op. 36 and Op. 70) the first movement of Concerto no. 1, Op. 30 is in strict sonata form²¹ with a broad orchestra exposition of the typical Viennese style but the soloist is given two cadenzas instead of the customary one (Heck 2013). The second movement, *Siciliana*, is an elegant, delicate and songful contrasting movement in E minor in 6/8 metre. The concerto ends with a playful *Polacca*, serving as a vessel to display virtuosity.

Publications

There are several editions available of Giuliani's Concerto no. 1, Op. 30. The Tecla edition (Vol. 25) for guitar and full orchestra is a facsimile edition reprinted from the only surviving original printed orchestral parts that are currently housed in the Royal Library in Copenhagen while the performance edition for guitar and full orchestra by Edizioni Suvini Zerboni, edited by Ruggero Chiesa (1977), is based on:

- The manuscript version for guitar with full orchestra, currently housed in the *Bayerische Staatsbibliothek*, Munich
- The 1810 arrangement for guitar with string quartet
- The arrangement for guitar and piano by Anton Diabelli (1822).

Both Glen Shulfer (1979) and Brian Jeffery (1985) are in accordance that *Concerto per chitarra, archi e timpani* by Ricordi, edited by Mario Gangi²², is the least reliable edition of Giuliani's first guitar concerto. The string orchestra accompaniment includes timpani, originally added by Romolo Ferrari in the 1930s in an unpublished handwritten score currently housed in the *Liceo Musicale* in Modena. Significant cuts are made to the concerto

²¹ According to Heck (2013) as late as 1970 recordings of concerto misrepresented the work by deleting the entire "development" section of the first movement (bars 202-327) resulting in a sonatina rather than the intended sonata form.

²² Gangi, M. ed.1969. *Giuliani's Concerto per chitarra, archi e timpani*. Munich, Germany: Ricordi.

in the Gangi edition, including the elimination of bars 22-61 in the orchestral exposition of the first movement, resulting in the omission of several modulations and rendering the work in A major until bar 140, and the elimination of a further 125 bars (bars 202-327) in the development section. Ironically, this edition is the most frequently recorded and modern piano reductions are often based on this edition. According to Jeffery (1985) the Gangi edition does not respect Giuliani's articulation markings and it adds indications other than those of the original.

A piano reduction of Giuliani's Concerto no. 1, Op. 30 has been published by Edizioni Suvini Zerboni (1977) whilst a performance edition as well as support material to facilitate preparation and interpretation of Giuliani's Concerto no. 1, Op. 30 has been made available by *Music Minus One* [MMO] (2006). The MMO performance edition of the solo guitar score includes a compact disc containing a complete recording of the performance by Christian Reichert and the Plovdiv Philharmonic Orchestra conducted by Nayden Todorov. The compact disc includes a recording of the orchestral accompaniment minus the soloist as well as a recording of the concerto that is 20% slower than the performance tempo to facilitate slow practice. According to *MMO Online* original tempi are generally observed in the recordings but that a potential soloist could purchase a specialised CD player from MMO which allows variable speed while maintaining the proper pitch, thus allowing the potential soloist to slow down or speed up the accompaniment for practice purposes (MMO).

Alternate means of accompaniment that could broaden performance possibilities

The earliest surviving copy of Giuliani's Concerto no. 1, Op. 30 in any form is a copy of the arrangement for guitar and string quartet in the *Wiener Stadt- und Landesbibliothek*, Vienna. The arrangement was published in 1810 by the *Bureau des Arts et d'Industrie*. An arrangement for terz²³ guitar and piano (1822) was made by guitarist composer and publisher Anton Diabelli (1781-1858). Later an arrangement of the third movement, Rondeau alla Polacca for two guitars (terz and standard), was also published by Diabelli.

²³ The terz guitar was a smaller guitar popular in Vienna in the early nineteenth century. It was tuned a minor third higher than a standard six-string classical guitar. It is possible to play the terz guitar part on a normal modern guitar by placing a *capo* *tasto* at the third fret.

In Diabelli's arrangement for terz guitar and piano the orchestral exposition in the first movement becomes a duet for piano and guitar in which the guitar performs a subordinate role and remains largely in its lower range. At bar 106 the guitar enters with its original solo exposition but resumes the role of accompanist during the *tutti* sections. As a result Diabelli's arrangement of the concerto transforms the solo guitar concerto into a "Grand Duo Concertant" in which the piano and guitar are equal partners (Jeffery 1985).

1.2.3 OBSERVATIONS REGARDING BALANCE AND AUDIBILITY

To address balance problems inherent when contrasting an orchestra with the soft spoken early Nineteenth century guitar, Giuliani clearly divides the concerto into alternating sections, employing the *solo-tutti* principle used in the Baroque concerto grosso in which a large group known as the 'ripieno' or the 'concerto grosso' alternates with a smaller group known as the 'concertino' (*Grove Music Online*; Magula 1976). Giuliani's orchestration of the *tutti* sections is similar to early works of Mozart and Haydn. The melody in the string section remains mostly in the first and occasionally the second violin, the violas and second violins provide harmonic fills and the celli and bass provide the bass line (Magula 1976: 22). In the first two movements of Concerto no. 1, Op. 30, Giuliani reserved the use of the woodwind and brass to *tutti* sections, without the soloist, with the exception of 1st flute playing in bars 311 and 313 of the first movement. In the final movement both the woodwind and brass play a more active role in accompanying the soloist (see music example no. 1.2.1) with the *tutti* accompanying the soloist toward the end of the movement. It is clear that Giuliani wanted to steer clear of the guitar's perceived role as an accompanist by refraining from assigning the soloist extended passages where the guitar accompanies the orchestra.

In the solo guitar sections the orchestra is limited to soft, translucent and subdued string accompaniment through rests and sustained notes that provide additional harmonic fills. Although Giuliani did not limit the dynamic range of the orchestra to only *pianissimo*, *piano* or *mezzo-piano*, true orchestral *fortes* are restricted to sections without the soloist. Giuliani never emasculates the orchestra by allowing the soloist to play unaccompanied for prolonged periods of time. In fact the guitar plays unaccompanied for only 5% of the entire concerto. The long orchestral exposition (105 bars) as well as development section (40 bars), in which the soloist is silent, results in the soloist and orchestra only being integrated for 38% of concerto's first movement.

MOVEMENTS	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST PLAYS UNACCOMPANIED	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST IS SILENT	NUMBER OF COMPLETE BARS OF INTEGRATION OF SOLOIST AND ORCHESTRA
1. <i>Allegro maestoso</i>	22 / 421 5%	240 / 421 57%	159 / 421 38%
2. <i>Andantino siciliano</i>	0 / 80 0%	38 / 80 47.5%	42 / 80 52.5%
3. <i>Alla pollaca</i>	14 / 274 5%	88 / 274 32%	172 / 274 63%
	TOTAL: 5%	TOTAL: 47%	TOTAL: 48%

Table no. 1.2.1: Integration of the soloist with the orchestra in Giuliani's Concerto no. 1, Op. 30

WOODWINDS	BRASS	PERCUSSION	STRINGS
Flute 1 & 2 Oboe 1 & 2 Clarinet 1 & 2 Bassoon 1 & 2	Horn 1 & 2		1 st Violin 1 st Violin Ripieno ²⁴ 2 nd Violin 2 nd Violin Ripieno Viola Cello Double bass
TOTAL: 8	TOTAL: 2	TOTAL: 0	TOTAL: 5 (2 Ripieno)

Table no. 1.2.2: Instrumentation and size of the orchestra in Giuliani's Concerto no. 1, Op. 30

²⁴ Italian for 'filling' or 'stuffing'. The term is often found in the Baroque *concerto grosso*, referring to instruments that only play during *tutti* sections as opposed to sections marked for soloists (*concertante*).

Music example no. 1.2.1: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 245-247 (Edizioni Suvini Zerboni 1977)

Concerns regarding audibility of the classical guitarist and recommendations regarding the use of amplification

While the acoustics in a typically highly decorated, upholstered and draped Italian theatre and opera house were not conducive to the soft spoken ‘voice’ of the early nineteenth century guitar, the smaller chamber music concert venues in Vienna proved to be favourable for the Italian guitarist. The sympathetic acoustics of the smaller Viennese concert halls are perfectly highlighted in a letter dated 10 December 1808 by Johann Friedrich Reichardt:

I have already attended an amateur concert here [Vienna] which almost killed me because of the seating arrangements ... Into three quite small rooms, such as I have never seen here, were crammed a large crowd of listeners, and almost as large a crowd of musicians ... There was a Neapolitan guitarist who played so perfectly that he frequently called to mind the marvellous old era of genuine lute-playing ... This suited the room and the company, who were enchanted by it, but didn't seem to notice that this wholly pleasant impression was again destroyed by Beethoven's overpowering, gigantic overture to Collin's Coriolanus ... (Reichardt as cited by Heck 2013: location 358 of 11043).

Giuliani handles the orchestra with great sensitivity, making sure that it never clashes with the guitar but rather accompanies it, always in a very restrained manner. Recommendations regarding the use of amplification would thus be dependent on the size of the concert hall, whether the guitar is accompanied by an orchestra or string quartet and whether the soloist is performing on a period instrument or a modern concert guitar. If the concerto is being performed by the soloist on a period instrument with full orchestral accompaniment in a large concert hall, amplification would be highly recommended. It would, however, be possible to perform the concerto with an unamplified period instrument if accompanied by a string quartet in a smaller concert venue.

1.2.4 TECHNICAL OBSERVATIONS

Giuliani took full advantage of the longer²⁵ neck of the Austro-Italian period guitars by utilising the entire range of the fingerboard on all six strings, often using the upper register of the bass strings. When jumps in left hand positioning are especially wide, the shifts usually take place over an open string (see music example no. 1.2.2).



Music example no. 1.2.2: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 17-18 (Edizioni Suvini Zerboni 1977)

Although the majority of Giuliani's music can be played with just the right hand thumb [*p*], index [*i*] and middle finger [*m*] he, unlike Carulli and Sor, believed that the use of the ring finger [*a*] should not be limited to the playing of the highest note in chords but rather in its total emancipation, thus placing Giuliani at the forefront of the development of right hand finger independence. Arpeggios found in Concerto no. 1, Op. 30 are often playable using only *p*, *i* and *m*. Giuliani kept fast septuplet arpeggio patterns idiomatic by shifting up and down the fretboard on the fifth string (*su la quarta e quinta corda*) thus avoiding alternating right hand fingering patterns between *p*, *i*, *m* and *p*, *i*, *a* in bars 141-145 (see music example

²⁵ Compared to instruments from the early Classical period.

no.1.2.3). Fretted notes thus remain on adjacent strings, resulting in an idiomatic right hand pattern.

Giuliani often indicates the use of the right hand thumb [*p*] by turning the stem of the note towards the bass. Most of the chords in Giuliani's music are performed by plucking, using the thumb and fingers of the right hand more or less simultaneously. In selected places, however, the strum (using just the thumb) appears to be invoked for its distinctive *sforzato* effect (see music example no.1.2.4) (Heck 2013: location 4861 of 11043). Double stops often used in Concerto no. 1, Op. 30 include octaves, thirds, sixths and tenths that are broken or played together. Various examples and exercises of these intervals in A major can also be found in Giuliani's *Studio per la chitarra*, Op. 1 (1812).²⁶ Scales and passages in broken thirds, sixths, octaves and tenths are performed by alternating the right hand thumb and the index finger.



Music example no. 1.2.3: Giuliani, Concerto no. 1, Op. 30, 1st mov, bars 141-142 (Edizioni Suvini Zerboni 1977)



Music example no. 1.2.4: Giuliani, Concerto no. 1, Op. 30, 2nd mov, bars 65-66 (Edizioni Suvini Zerboni 1977)

²⁶ Unlike his contemporaries Giuliani did not write a method or a treatise. *Studio per la chitarra*, Op. 1, containing Giuliani's well-known 120 arpeggios for the right hand, represents his only attempt to define some of the fundamental issues in guitar studies by lending them a theoretical framework (Micheli 2003).

Giuliani regularly made use of repeated open bass string pedal notes while movement continues in the upper voices of the guitar part of Concerto no. 1, Op. 30 (see music example no. 1.2.5). A ‘Pedal point’ generally refers to a low bass note, most commonly the dominant and tonic notes (*Grove Music Online*, Walker). According to Walker the expression is derived from organ playing, where the technique exploits the organist’s ability to hold down a low pedal note indefinitely while playing above it with the hands (*Grove Music Online*). In guitar compositions this effect is recreated by the repetition of an open bass string played by the right hand thumb. By using the flesh of the right hand thumb rather than the nail, the attack of the note can be disguised in order to create the illusion of continuous droning sound thereby emulating an organ’s ability to hold a continuous note indefinitely. Giuliani’s chosen key of the concerto allows the use of open string bass pedal points on both the tonic (open 5th string) as well as the dominant note (open 6th string).



Music example no. 1.2.5: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 183-186 (Edizioni Suvini Zerboni 1977)

Slurs

Giuliani made clear, meticulous distinction between whether a note should be slurred or played by the right hand by using graphic signs for both instances. Confusion is often brought on by the fact that a vast majority of nineteenth century guitarists, including Giuliani, used a graphic sign similar to that used to indicate *staccato*, a dot above or below the note head, to indicate the absence of a slur. Publishers often mistakenly include *staccato* markings instead of the original graphic sign in modern publications, including publications of Giuliani’s Concerto no. 1, Op. 30 (see music examples no. 1.2.6 and 1.2.7). Giuliani often slurs a variable number of notes in asymmetrical groupings by joining notes on the same

string with a single slur. According to Heck, although these slurs do not make sense musically, since they ignore traditional groupings, they do “make perfect sense guitaristically” and are incredibly idiomatic (2013: location 5820 of 11043). This results in a striking asymmetry of articulation where the metre of the music and the internal metre of the grouping frequently clash. With the unequal sonority of slurred and plucked notes it is important to try and achieve the composer’s desired fluent forward moving momentum in these passages by not performing these passages under tempo or over emphasising the plucked notes (Micheli 2003: 67). Unfortunately, a number of performance editions of Concerto no. 1, Op. 30 have omitted or edited a large number of the slurs (see music example no.1.2.8).

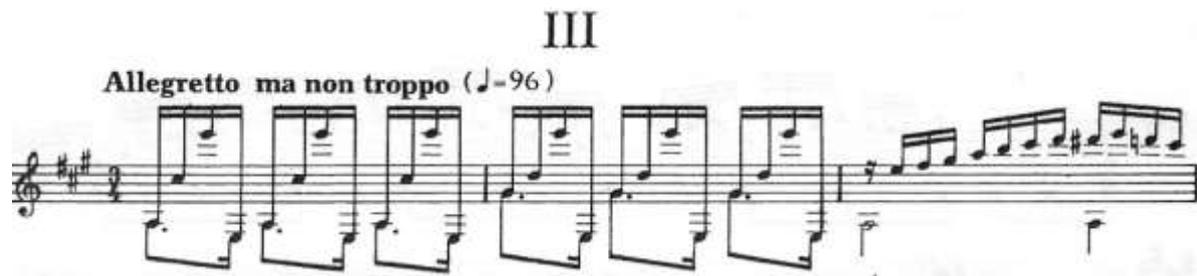
There can be no doubt that the slurs (and *staccatos*) found in Giuliani’s first editions are potentially of great importance to the feel and the stylistically correct interpretation of his music. One must steadfastly reject the large numbers of modern republications which fail to convey accurately such small yet crucial notational details (Heck 2013: location 4839 of 11043).



Music example no. 1.2.6: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 1-3 (*Bureau des Arts et d'Industrie* 1810)



Music example no. 1.2.7: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 1-3 (*Edizioni Suvini Zerboni* 1977)



Music example no. 1.2.8: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 1-3 (Silorski Musikverlage 1978)

1.2.5 PERFORMANCE RECOMMENDATIONS

Giuliani often included detailed instructions as to precisely how the music should be performed such as timbral changes as well as the performance of special effects such as harmonics (Heck 2013: location 4819 of 11043). Together with conventional symbols of interpretation such as articulation, dynamics, expression markings and phrasing, these additional instructions give the performer key interpretive considerations and performance recommendations for the performance of Giuliani's Concerto no. 1, Op. 30. Giuliani also included a few less common dynamic markings, including *Poco Forte* (a little bit loud) and *Fortepiano* (loud then immediately soft), in the guitar score of the concerto.

Giuliani notated vibrato known as the *ondeggiamento*, a serpentine symbol used by G.S. Löhlein (1725-1781) in his treatise regarding violin technique (1774). The tradition of notating vibrato in this manner can be traced back to Giacomo Merchi's (1730-1789) *Traité des agréments de la musique exécutés sur la Guitarre*, Op. 35 (c. 1777). Merchi describes the technique required for playing vibrato on higher position notes as a rocking of the left finger on the string and bending the string with the left hand fingers on notes in the lower position (Heck 2013). Confusion is sometimes brought on by the fact that serpentine symbols for both *ondeggiamenti* and trills are almost identical but, according to Heck (2013), it is reasonably certain that the use of the serpentine symbol suggests genuine *vibrati* or *ondeggiamenti*, not trills, as trills are indicated repeatedly with a "tr" by Giuliani within the same work.

According to Brown (2002) considerable research has been done on the manner in which trills were expected to be performed in the second half of the eighteenth century and early

years of the nineteenth century. Theorists F.W. Marpurg (1718-1795) and C.P.E. Bach (1714-1788) maintained that the trill should begin with the upper auxiliary, and especially that the upper note should fall on the stronger part of the beat, a rule accepted by performers and composers of the period. However, during the nineteenth century an increasing number of musicians, including composers of importance such as Hummel and Spohr, stated that trills would normally begin with the main note and that composers who required an alternative beginning should indicate this (Brown 2002: 491-493).

In *Studio per la chitarra*, Op. 1 (1812) Giuliani advocated the use of an unturned main-note trill through two means of execution:

- Slurring on a single string by alternating between ‘hammering on’ and ‘pulling off’ slurs is referred to as a ‘simple trill’
- Plucking two adjacent strings in rapid succession known as ‘cross-string’ technique. According to Giuliani this method gives greater continuity of sound, is preferable over the simple trill and can be performed with the index and middle or the thumb and index fingers of the right hand.

In the 1810 *Bureau des Arts et d'Industrie* edition of Concerto no. 1, Op. 30, trills are indicated with the abbreviation tr. (see music examples nos. 1.2.9 and 1.2.10). However, in the 1977 Suvini Zerboni edition, edited by Ruggero Chiesa, these trills are written out, ending in a turn (see music examples no. 1.2.11 and 1.2.12).



Music example no. 1.2.9: Giuliani, Concerto no. 1, Op. 30, 1st mov, bars 198b-201 (Bureau des Arts et d'Industrie 1810)



Music example no. 1.2.10: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 106-8 (Bureau des Arts et d'Industrie 1810)



Music example no. 1.2.11: Giuliani, Concerto no. 1, Op. 30, 1st mov, bars 200-201 (Edizioni Suvini Zerboni 1977)



Music example no. 1.2.12: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 107-108 (Edizioni Suvini Zerboni 1977)

Editor Ruggero Chiesa (1977) suggests performing the Appoggiatura found in bars 51, 52, 55 and 56 of the third movement of Giuliani's Concerto no. 1, Op. 30 by using the *rasgueado* technique in which the right hand index finger sweeps backwards across the strings (see music example no. 1.2.13). According to Verrett's essay *Early Romantic Guitar Period Technique* (2003) this form of *rasgueado* is also referred to as the "fris" technique. Although Giuliani did not include right hand fingering suggestions (see music example no. 1.2.14) in bars 51, 52, 55 or 56, his suggestion of plucking the individual strings using *a*, *m*, *i-i* in no. 115 of the 120 Arpeggios for the right hand (see music example no. 1.2.15), found in *Studio per la chitarra*, Op.1 could offer an alternative solution.



Music example no. 1.2.13: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 47-52 (Edizioni Suvini Zerboni 1977)



Music example no. 1.2.14: Giuliani, Concerto no. 1, Op. 30, 3rd mov, bars 37-52 (Bureau des Arts et d'Industrie 1810)



Music example no. 1.2.15: Giuliani, bar 1, no. 115 from *Studio per la chitarra*, Op. 1 (Bèrben 1964)

Cadenza

A cadenza is a virtuoso improvisatory passage that was traditionally inserted near the end of a concerto movement and was indicated by the appearance of a fermata over an inconclusive chord such as the tonic 6-4 (*Grove Music Online*, Badura-Skoda et al.). The cadenza was considered a highly fashionable embellishment that highlighted a virtuoso's technical and improvisatory abilities (*Grove Music Online*, Badura-Skoda et al.). According to Türk (as cited in *Grove Music Online*, Badura-Skoda et al.) it is risky to improvise a cadenza on the spot and it is much safer to write it down or at least sketch it in advance. Türk's treatise, *Clavierschule* (1789), provides several rules for creating an effective cadenza. According to Türk, cadenzas should reinforce impressions made by compositions by weaving highlights and important ideas from the piece into the cadenza. The cadenzas

should also not be made difficult for the sake of blatant virtuosic displays but should still suit the main character of the composition. Performers should perform a cadenza “as though it had just occurred to the performer” and should not stay in one tempo too long “but should give the impression of ‘ordered disorder’” (Türk as cited in *Grove Music Online*, Badura-Skoda et al.).

A cadenza may be usefully compared to a dream, in which events that have been compressed into the space of a few minutes make an impression, yet lack coherence and clear consciousness (Türk as cited in *Grove Music Online*, Badura-Skoda et al.).

From the Classical period the tendency of the composer to write out cadenzas grew. Cuban composer Leo Brouwer (1939) has composed alternative cadenzas for the 1st and 3rd movements of Giuliani’s Concerto no. 1, Op. 30. These cadenzas were composed in 1977 and subsequently published by Max Eschig in 1984 (Laurent 2006: viii).

Performing on early nineteenth century guitars

According to Beard and Gloag (2005:13) the desire to recreate the sound and gesture of the period within which a musical work was composed through historically informed or period performances originated in the nineteenth century and has grown increasingly popular since the twentieth century, giving rise to specialist performance ensembles and soloists. According to Taruskin (1995: 140) the concept of historical performances is such a cutting edge concept that so-called standard ‘modern performances’ are starting to represent the progressively weaker, soon to be seen as nineteenth century ‘historical performances’. An increasing number of internationally renowned concert guitarists²⁷ opt for historically ‘authentic’ performances of Giuliani’s Concerto no.1, Op.30, most notably John Williams. The 1999 Sony Classical recording of this concerto features John Williams playing on a period guitar by Carlo Gaudagnini (1804) using the original manuscript from an Italian library (*Early Romantic Guitar*).

²⁷ A video recording is available online of the Czech virtuoso guitarist Pavel Steidl performing Giuliani’s Concerto no. 1, Op. 30 on a period instrument with the “New Russia” State Symphony Orchestra conducted by Cesário Costa [<https://www.youtube.com/watch?v=z5Xe3XQUkMI&feature=youtu.be>].

A biography on Giuliani written in 1836 by Filippo Isnardi mentions that Giuliani played a guitar made by the Neapolitan luthier, Gennaro Fabricatore (c.1770-c.1844)²⁸. In depictions of Giuliani later in his career his guitar has a "Persian slipper" shaped headstock, presumably built by the Viennese luthier Johan Georg Stauffer (1778-1853).²⁹ Stauffer guitars were known for their "focused", "very loud" and "punchy" sound compared to "warm and clear" sound of Fabricatore guitars (*Early Romantic Guitar*).³⁰ It stands to reason that Giuliani probably performed Concerto no. 1, Op. 30 on a louder Stauffer guitar.

Modern right hand guitar technique is often dominated by the *apoyando* stroke. When executed on modern instruments with high-tension strings and ample clearance between the strings and soundboard, this follow-through stroke produces a loud, full-toned sound that is essential for resonant sound production required when performing a solo guitar concerto. On many late eighteenth and early nineteenth century period instruments the fingerboards are often significantly lower or flush with the instrument's soundboard and the very small saddle on the bridge results in strings that are fairly close to the soundboard. *Apoyando* stroke is often too strong for period guitars and can result in rattling, buzzing, and a generally unpleasant sound. Players who prefer extremely long nails risk hitting³¹ the soundboard of the instrument (Savino 1997: 207-208).

When playing on a period guitar the soloist would need to use much lower tension strings than with a modern classical guitar due to the construction of the instrument and the amount of tension the bridge would be able to withstand. According to *Early Romantic Guitar* a total of 34kg tension in total would be regarded as safe for most Romantic guitars whereas

²⁸ The Maccari-Pugliese Duo website has images of a Fabricator guitar (1809) claimed to have been owned by Giuliani. The initials M.G. as well as the Giuliani family's silver coat of arms appear on the soundboard near the bridge of the guitar.

²⁹ Giuliani briefly owned a guitar by the French luthier Pons. The guitar was given to him by Napoleon's second wife, Empress Marie-Louise, in 1814 but Giuliani gave the guitar to English amateur guitarist Christopher de Monte in 1815, presumably to settle a debt (Pleijssier 2001). The guitar, originally given to the Empress by Napoleon, has recently come to light after it was kept in a London bank since 1816 (Pleijssier 2001).

³⁰ Early nineteenth-century Italian and German luthier schools influenced each other greatly, particularly in the case of Stauffer and Fabricatore. Early Stauffer models were copies of Fabricatore guitars and later Fabricatore utilised Stauffer innovations, including the Stauffer headstock with single-side machine tuners (*Early Romantic Guitar*).

³¹ According to Savino (1997) by placing the right hand little finger on the soundboard late eighteenth and early nineteenth-century guitarists prevented the right hand fingers from constantly hitting the soundboard.

normal tension nylon strings often tally around 40kg in total and hard tension exceed 40kg. Unfortunately lowering the tension of the strings results in significant loss in volume, resulting in further concerns regarding the audibility of the soloist; period instruments are even more limited in dynamic range than modern concert guitars.

By lowering the pitch of a period instrument to Baroque tuning (A=115 Hertz) the tension on the bridge is reduced by about 3.5 kg from modern concert pitch (A=440 Hertz) (*Early Romantic Guitar*). During the early Romantic period, concert pitch is thought to have fallen somewhere between A=420 and A=430 Hertz, almost a semitone lower than modern concert pitch. If the solo guitarist further chooses to use gut strings it is important to note that gut strings are made of fairly dense material that is even higher in tension than nylon string. A significantly thinner diameter string or lowering of the pitch is thus required to compensate. If the soloist chooses to perform the concerto at a lower pitch the use of a specialist period instrument orchestra as accompaniment is obviously required.

1.2.6 LEVEL OF DIFFICULTY

Whereas other compositions by Giuliani were often commissions, his three concerti were composed for his own benefit: to raise his status as a virtuoso performer. Giuliani never intended other guitarists to be able to master the work “which he may well have envisioned as his personal passport to immortality” (Heck 1970: 200). Giuliani’s Concerto no. 1, Op. 30 is a demanding piece both technically and musically. Even though the concerto was written as a display piece to highlight Giuliani’s virtuosity it is still an excellent example of nineteenth century idiomatic guitar writing with keys chosen in accordance with the instrument’s open strings.

The greatest difficulty in performing Giuliani’s Concerto no. 1, Op. 30 lies in playing highly technical displays at the prescribed tempi indications (see table 1.2.3), including extended virtuosic runs of which the note values are often demisemiquavers, double stop scale passages and fast arpeggio patterns (see music example no.1.2.16). The entire concerto would be suitable for postgraduate students (of B.Mus Honours, or equivalent level) specialising in performing art and who have previous experience in performing early nineteenth century works, including solo virtuosic works by Giuliani. As a stand-alone movement, the second movement could be recommended for a B.Mus third year student specialising in performing art.

MOVEMENT	TEMPO	TIME SIGNATURE	FASTEST NOTE VALUES FOR SOLOIST
I	<i>Allegro maestoso</i>	Common time	Demisemiquavers
II	<i>Andantino</i>	Compound duple	Demisemiquavers
III	<i>Allegretto</i>	Simple triple	Hemidemisemiquavers

Table no. 1.2.3: Tempi indications in relation to note values in Giuliani's Concerto no. 1, Op. 30



Music example no. 1.2.16: Giuliani, Concerto no. 1, Op. 30, 1st mov, cadenza (Bureau des Arts et d'Industrie 1810)

1.3 FERDINANDO CARULLI, Concerto no. 1, Op. 8a

1.3.1 COMPOSER BIOGRAPHY

Ferdinando Maria Meinrado Francesco Pascale Rosario Carulli was born into a wealthy and prominent family in Naples, Italy, on 9 February 1770. His father, a distinguished litterateur, was secretary to the delegate of the Neapolitan Jurisdiction (Bone 1914: 67). Carulli was taught cello and music theory by a priest though around the age of 16 his interest shifted decisively to the guitar (*Grove Music Online*, Torta). Carulli travelled extensively to Vienna and Paris in the early 1800's, hoping to find a publisher for his works. In 1809, Carulli relocated to Paris where he was at the centre of the phenomenon known as *guitaromanie*, the name given to describe the incredible popularity of the guitar in the early nineteenth century in the major European capitals. Carulli was the first guitarist to expose the Parisian audiences to the guitar's capabilities in terms of expressivity and virtuosity, establishing himself as a foremost virtuoso, composer and teacher (Annala & Mätlik 2007; *Grove Music Online*, Torta).

Carulli's vast output of over 400 published pieces, including eight methods and a treatise on guitar technique, has been catalogued up to Op. 366 by Mario Torta. His creative output leans strongly towards chamber music, which accounts for more than half of his oeuvre (*Grove Music Online*, Torta). The vast majority of Carulli's published works are for beginners and intermediate students, as publishers considered these works more profitable than virtuosic compositions; the work that signalled Carulli's biggest commercial success was the *Méthode complete pour guitare*, Op. 27 (1810). Later in his life Carulli became a self-publisher and in addition to his own music he published the works of other prominent guitarists, including Italian guitarist-composer Filippo Gagnani (1768-1820) (Bone 1914; *Grove Music Online*, Torta). Carulli also sought to improve the design of the guitar and he collaborated with the French luthier, René Lacôte (1785-1855), who constructed several models after his ideas. In 1826 they built and patented an unusual guitar with four extra bass strings, the *Decacordo*.³² Carulli bequeathed his guitar to the museum of the National Conservatoire of Music, where he was a professor. He died in Paris on February 14th, 1841, at the age of 71 years (*Grove Music Online*, Torta).

³² The name *Decacordo* was given on account of its ten strings. In 1826 Carulli also wrote *Méthode complete*, op.293 for the instrument. The instrument was later popularised by Narciso Yepes in the 20th century.

1.3.2 DETAILS AND BACKGROUND TO THE WORK

TITLE OF CONCERTO	Concerto No. 1, Op. 8a
MOVEMENTS	i) Allegro ii) Polonaise
DATE COMPOSED	c.1809
AVERAGE DURATION	18 minutes
SCORDATURA	Standard tuning
KEY SIGNATURE	A major
COPYRIGHT LAW	Public domain
NOTEWORTHY RECORDING	Pepe Romero & Academy of St Martin in the Fields conducted by Iona Brown, 1990. <i>Carulli, Molino: Guitar Concertos</i> [CD]. 426-263: Phillips.
OTHER GUITAR CONCERTI	Concerto in E minor, <i>Petit concerto de société</i> , Op. 140 (1820) Concerto in G major for flute and guitar, Op. 207 (c.1844).

History and première of the work

The première of the Concerto no. 1, Op. 8a, was one of Carulli's first appearances on the Parisian music scene. Its success was not only a prelude to Carulli's status as a performer and composer but also cut out a space for his instrument in the French capital's concert scene (De Bei 2011³³). Coincidentally, both Giuliani's and Carulli's first concerti are in A major and were premièred only one year apart from each other, although the success of Giuliani's concerto far outweighed that of Carulli's.

Main influences and compositional style

Concerto no. 1, Op. 8a, is moulded in the cast of the two-movement concerto, a form often used by Johann Christian Bach (1735-1782) and not uncommon in London and Paris at the end of the 18th century (*Ediciones Eudora*). Carulli's first movement is a typical two-themed sonata-allegro form with the cadenza preceding the coda at the end of the recapitulation. The second and final movement of Concerto no. 1, Op. 8a, is a Polonaise (French for Polish). A Polonaise is described as a stately dance in simple triple time with a processional character of moderate speed that originated amongst the aristocracy in the sixteenth century (Kennedy 2007; *Grove Music Online*, Downes).

Stylistically, Carulli follows the mould of late eighteenth century Classical composers such as Mozart (1756-1791) and Haydn (1732-1809), while imitating the small orchestras and *bel canto* vocal style of the eighteenth and early nineteenth century Italian operas (*Early Romantic Guitar*, Annala & Mätlik 2007: 63). The qualities of the *bel canto* style include extreme lyricism, *legato* playing combined with light tone as well as agile and flexible delivery in contrast to the weightier and speech-inflected style associated with German opera (*Grove Music Online*, Jander & Harris).

Publications

There are two extant versions of Carulli's Concerto no. 1. The first edition, Op. 8a (the object of this study) was published in Paris by Naderman in 1809 and is scored for string quartet, two oboes, two horns and *obbligato* flute. The second version, Op. 8, published in Vienna by

³³ De Bei, A. 2011. *La chitarra nell'800 : Carulli e Malerbi: concerti per chitarra e orchestra* [CD liner notes]. Milano: Paragon.

Häslinger in 1827³⁴, was conceived for an even smaller chamber orchestra: two violins, cello, and horns ad libitum. The two editions do not only differ in orchestration but also in length, difficulty and material presented; "...it would be correct to state that the only common features between the two are key signature, the indications *Allegro* and *Polonaise*, and some of the themes" (Lepri 2011: 3) (see music examples nos. 1.3.1 and 1.3.2). The first movement of the 1809 edition is 413 bars long whereas the first movement of the 1827 edition is only 268 bars long. The notation of the two editions also differs as the 1809 Paris edition is monophonic; the duration of the bass notes is undefined and must therefore be interpreted by the soloist (see section 1.3.5).

Changes to the score of the 1827 Häslinger edition might have been inspired by the immense popularity of Giuliani's *Concerti*, especially that of *Concerto no. 1, Op. 30*, as the second edition of Carulli's *Concerto no. 1, Op. 8*, saw more polyphonic and complex writing for the guitar, similar to the material presented in Giuliani's *concerti*. Many arpeggio motifs were included as well as pedal points on open bass strings (Lepri 2011).



Music example no.1.3.1: Carulli, *Concerto no. 1, Op. 8a*, 1st mov, bars 89-91 (Abel Nagytóthy-Toth 1978)



Music example no.1.3.2: Carulli, *Concerto no. 1, Op. 8*, 1st mov, bars 53-55 (Lepri 2011)

³⁴ The manuscript of the individual parts is currently housed in the *Musik-Institut* in Seitenstetten, Austria.

Performance editions based on the 1809 Paris edition are available from Ediciones Eudora (2012) as well as a digital score, revised and edited by Abel Nagytóthy-Toth, available for purchase through the website *Just Classical Guitar* (1978). A modern performance edition of the 1827 Viennese edition is available from Verlag Doblinger (1977). A performance edition as well as support material to facilitate preparation and interpretation of Concerti no.1, Op. 8a as well as no. 2, Op. 140 *Petit concerto de société* (1820) have been made available in one publication by *Music Minus One* [MMO]. The MMO performance edition of both concerti's solo guitar scores also includes two compact discs containing a complete recording of the performance of both concerti by Christian Reichert accompanied by the Rouse Philharmonic Orchestra led by Nayden Todorov as well as a separate recording of the accompaniment (at tempo as well as 20% slower) for practice purposes. A performance edition as well as orchestral recordings to facilitate the preparation and interpretation of the 1827 edition of Carulli's Concerto no. 1, Op. 8 is available for download on the personal website of Professor Fernando Lepri (2011).

Alternate means of accompaniment that could broaden performance possibilities

A piano reduction of Carulli's Concerto no. 1, Op. 8a based on the first edition published by Naderman in 1809, is available from Ediciones Eudora (2012). The score available on IMSLP is an arrangement by Argentinian guitarist, Néstor Guestrin for guitar and string quintet based on the 1827 edition of Carulli's Concerto no. 1, Op. 8. The concerto is unfortunately incorrectly listed as Op. 140 in e minor on the IMSLP website when it is in fact Concerto no. 1, Op. 8 in A major. An arrangement for solo guitar and guitar quartet based on the 1827 edition of Carulli's Concerto no. 1, Op. 8, is available for download on the personal website of Edson Lopes (2002).

1.3.3 OBSERVATIONS REGARDING BALANCE AND AUDIBILITY

Although Carulli never completely emaciates the orchestra by allowing the soloist to play unaccompanied for prolonged periods of time (the number of complete bars of integration of soloist and orchestra in Carulli's Concerto no. 1, Op. 8a, is 60% compared to 48% in Giuliani's Concerto no. 1, Op. 30 (see table no. 1.3.1), in comparison to Giuliani's Concerto no. 1, Op. 30, the orchestration of Carulli's Concerto no. 1, Op. 8a, is extremely sparse. Carulli only employs *obbligato* flute, two oboes, two horns and a string quartet (see table no. 1.3.2). The *obbligato* flute is only utilised in the first 56 bars of the first movement, including a

solo from bars 29 to 56; thereafter it is *tacit*. Excluding the first two bars of the first movement, the *obbligato* flute, oboes, horns and the viola never accompany the guitar and are only utilised in *tutti* sections; the guitar is thus only accompanied by the cello and the first and second violins (see music example no. 1.3.3).

MOVEMENTS	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST PLAYS UNACCOMPANIED	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST IS SILENT	NUMBER OF COMPLETE BARS OF INTEGRATION OF SOLOIST AND ORCHESTRA
1. <i>Allegro</i>	47 / 413 11%	131 / 413 32%	235 / 413 57%
2. <i>Polonaise</i>	16 / 163 10%	35 / 163 21%	112 / 163 69%
	TOTAL: 11%	TOTAL: 29%	TOTAL: 60%

Table no. 1.3.1: Integration of the soloist with the orchestra in Carulli's Concerto no. 1, Op. 8a

WOODWINDS	BRASS	PERCUSSION	STRINGS
Flute (<i>Obbligato</i>) 1 st Oboe 2 nd Oboe	1 st Horn in A 2 nd Horn in A		1 st Violin 2 nd Violin Viola Cello
TOTAL: 3	TOTAL: 2	TOTAL: 0	TOTAL: 4

Table no. 1.3.2: Instrumentation and size of the orchestra in Carulli's Concerto no. 1, Op. 8a

To further ensure the audibility of the guitar, the trio of strings offer further transparency through sustained and longer note values, single crotchet notes followed by rests (see music example no. 1.3.3), repeated quaver notes, detached or *staccato* accompaniment and

extensive use of *pizzicato*. In fact, with the exception of bars 44-64 of the second movement, the cello only plays *pizzicato* when accompanying the guitar. In the second movement the entire string section plays *pizzicato* 36% of the whole movement.³⁵ Carulli further limits the instruments used to accompany the soloist by only employing the first violin in the bars 168-170, 190-192, 240-244, 250-254 of the first movement. In these sections, the first violin does not act as a duo partner to the guitar; the accompaniment material is rather condensed into one part. Carulli also limits the dynamics of instrument accompanying the guitar to *piano* and *pianissimo* whilst true *fortes* are reserved for *tutti* sections. The horns and 1st and 2nd oboes play *forte* in the first movement but are limited to *pianissimo* in the second movement of Carulli's Concerto no. 1, Op. 8a.



Music example no. 1.3.3: Carulli, Concerto no. 1, Op. 8a, 1st mov, bars 293-296 (Nagytothy-Toth1978)

³⁵ Second movement: Bars 1-16, 65-80, 93-100, 133-140, 149-158 *pizzicato* accompaniment by 1st and 2nd violin and cello.

Concerns regarding audibility of the classical guitarist and recommendations regarding the use of amplification

Carulli took great care to make sure that the soft spoken voice of the early Romantic guitar would be prominent throughout Concerto no. 1, Op. 8a, not only by ensuring that the soloist would not be overshadowed by the material presented by the accompanying orchestra, but also by limiting the dynamics of the orchestral instruments as well as the number of instruments that accompany the guitar to a trio of strings.

The small concert venues of the early nineteenth century paired with the softer dynamic range and colourful timbres of the early Romantic guitar not only created an intimate experience for the audience but also assisted with the audibility of the guitar as well as the balance between the orchestra and soloist. In the past century, guitar concerti have been presented in larger and larger concert halls which often negatively affects the audience's ability to hear the soloist (*Classical Guitar Review Online*). Amplification would be highly recommended if the soloist is considering performing Carulli's Concerto no. 1, Op. 8a, on a period instrument in a large concert hall.

The guitar played in a large hall is not heard at its loveliest for most people in that hall; ideally, the guitar should not be played in a large hall if we want to experience the full range of its tone, because it doesn't sound the same at a distance of 20 meters or more. This is because it's a partly percussive instrument, and the percussive aspects carry more than its other dynamic and tonal qualities, so what we're hearing is not really a true guitar sound. So it's not whether you can hear a guitar at the back of the Sydney Opera House, but what you hear that counts. I find that amplification helps in that regard, but obviously it has to be well done (Williams as cited in *Classical Guitar Review Online*).

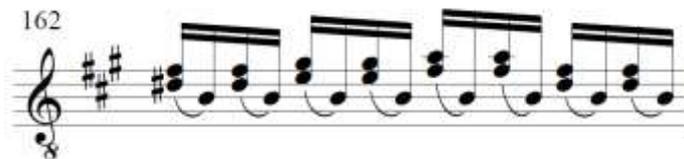
1.3.4 TECHNICAL OBSERVATIONS

Carulli is seen as one the founding fathers of the Classical and early Romantic guitar's "expressive vocabulary" and a "pioneer in the evolution of the six-string guitar and its use as a solo instrument" (*Grove Music Online*, Torta). Elements borrowed from contemporary piano and violin works of his day are displayed in his virtuosic guitar works, including rapid arpeggio figurations (see music example no. 1.3.4), rising phrases and parallel intervallic sequences in thirds, sixths and octaves (see music examples nos. 1.3.5 and 1.3.6) (Cano

2016: 7; *Grove Music Online*, Torta). Carulli also makes extensive use of left hand ornamentation and articulation such as slurs, glissandi and harmonics (Cano 2016: 7; *Grove Music Online*, Torta). Carulli's invention and use of many new and innovative effects on the six-string guitar were so widely copied by other guitar composers to the point that modern guitarists sometimes think of his music as "clichéd" (Krick, *Early Romantic Guitar*).



Music example no. 1.3.4: Carulli, Concerto no. 1, Op. 8a, 2nd mov, bars 52-53 (Nagytothy-Toth1978)



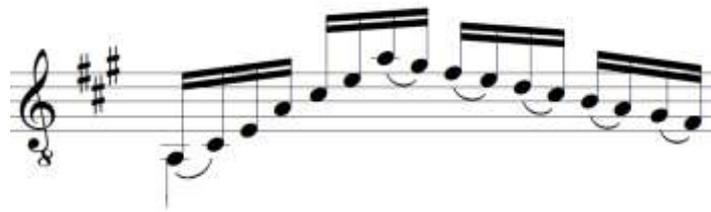
Music example no. 1.3.5: Carulli, Concerto no. 1, Op. 8a, 1st mov, bar 162 (Nagytothy-Toth1978)



Music example no. 1.3.6: Carulli, Concerto no. 1, Op. 8a, 1st mov, bars 256-257 (Nagytothy-Toth1978)

Articulation

Unlike Giuliani, Carulli slurs melodic lines in intervals of pairs with extreme regularity (see music example 1.3.7), thus frequently resulting in the need for the use of so-called *écho* slurs: a slur descending from an open string to the string below, obtained by hammering on to the string (Micheli 2003: 48). The use of *écho* slurs allows the guitarist to remain in one position on the guitar fretboard. The use of conventional slurring could, however, be realised by simply shifting positions.



Music example no. 1.3.7: Carulli, Concerto no. 1, Op. 8a, 1st mov, bar 344 (Nagytothy-Toth1978)

In Carulli's *Méthode complete pour guitare*, Op. 27 (1809) Carulli also describes an ascending 'reverse' *écho* effect that can be achieved by playing *apoyando* stroke with the right hand thumb:

It often happens that, when ascending from the sixth string to the fifth, and from the fifth to the fourth, after plucking a note on one string, it has to be slurred to the note played open on the next string; in that case one slides the right thumb from one string to the other without lifting it off, which will produce the effect of a slur (Carulli as cited in Micheli 2003).

Although not considered an extended guitar technique, the use of 'reverse' *écho* as a slurring technique was not embraced by Carulli's contemporaries. In Concerto no. 1, Op. 8a, the use of *apoyando* stroke to imitate the effect of a left hand slur could be included in slur passages that stretch across multiple bass strings (see music example no. 1.3.8).



Music example no. 1.3.8: Carulli, Concerto no. 1, Op. 8a, 1st mov, bar 100 (Nagytothy-Toth1978)

According to Carulli (1809) rapid detached notes, referring to passages without left hand slurs, can be obtained on treble strings by alternating index and middle fingers while the ring finger remains marginalised, only coming into play with chord and arpeggios. In contrast to modern guitar schools, Carulli maintains that the right hand thumb alone is sufficient for playing passages on the bass strings (Micheli 2003).

1.3.5 PERFORMANCE RECOMMENDATIONS

Prescriptive vs. descriptive guitar notation

Heck (2013) describes “primitive” notation of guitar music in the late eighteenth (and even in the early nineteenth century) as not much better than tablature at showing durations of notes in music with two or three different voices. Heck refers to the notation style as “prescriptive” or quantitative as it merely prescribed the placement of fingers. Efforts in devising a more accurate qualitative graphic “description” of the texture of guitar music became more and more prevalent in the early nineteenth century with composers turning the stems of the melody or upper part upwards and the stems of the bass or accompaniment downwards (Heck 2013, location 4688 of 11043). Both Sor and Aguado credit the Italian guitarist Federico Moretti’s music for making them aware of the possibility of sustaining two parts on the guitar and of accurately reflecting this fact in the notation of the music:

Don Federico Moretti was the first who began to write music for guitar in which one can distinguish two parts, the one being the melody, the other the accompaniment. Then came Fernando Sor... (Aguado as cited in Heck 2013, location 812 of 11043).

As the duration of bass notes is undefined in the first edition of Carulli’s Concerto no. 1, Op. 8a, published in 1809, soloists would have had to interpret their duration (see music example no. 1.3.9). The modern performance edition of Carulli’s Concerto no. 1, Op. 8a, including Ediciones Eudora (2012) as well as a digital score by Abel Nagytothy-Toth (1978), have been revised and edited with clearly defined note values for all the voices (see music example no. 1.3.10).



Music example no. 1.3.9: Carulli, Concerto no.1, Op.8a, 1st mov, bars 111-113a (Lepri 2011: 3)



Music example no. 1.3.10: Carulli, Concerto no.1, Op.8a, 1st mov, bars 111-113a (Nagytothy-Toth1978)

Block chord arpeggiation

In *Méthode complète pour guitare*, Op. 27 (1810) Carulli recommends that chords of less than five notes should be played simultaneously using the right hand thumb and fingers, taking care not to arpeggiate them. For chords of five or six notes, such as the chords found at the beginning of both the first (see music example no. 1.3.11) and second movement of Concerto no. 1, Op. 8a, Carulli recommends using a swift sweep of the right hand thumb across the bass strings combined with fingers plucking the notes on the treble strings so that the impression is given that the notes were plucked almost simultaneously.

Many people pluck chords strictly with the thumb, passing it over all the strings. This manner of plucking does not make the hand look graceful and renders the chord rather dry; thus, when a chord contains four notes, one has to pluck it with four fingers but at great velocity, so as to give the impression that they were plucked almost together (Carulli 1810: 8. [Trans. Ophee 2009]).

According to publisher and musicologist Matanya Ophee, the habitual arpeggiation of blocked chords has become a central part of the unintentional soundscape of guitar playing. An arpeggiated chord is an ornamented chord, and as with any ornamentation of early nineteenth century music ornamentation, should be a conscious activity applied within the correct parameters of a given style and in compliance with the context of the music, so as not to interfere with the texture, rhythm or articulation of a work (Ophee 2009).

...there are as many different instruments in a chord, as there are notes, require[ing] an absolute simultaneity, such as he would hear in a trio, in a quartet or in an orchestra, or at any time that each note is executed by a different instrument (de Fossa as cited in Ophee 2009).



Music example no. 1.3.11: Carulli, Concerto no. 1, Op. 8a, 1st mov, bar 1 (Nagytothy-Toth1978)

The left hand thumb and early Romantic guitars

The left hand technique for performance of guitar works from the early Romantic period is similar to that of works from the Modern period with two exceptions: the frequency with which modern performers finger passages in higher positions that are often easier to play in lower positions or with open strings and the occasional use of the left hand thumb for fretting notes, a technique which was not challenging due to the narrowness of the period instrument's neck (Savino 1997: 212; Tyler & Sparks 2006: 261). While the left hand thumb technique was discouraged by other nineteenth century pedagogues, including Molino³⁶ and Sor, Carulli was in favour of using the left hand thumb for fretting notes. Although Carulli did not consciously advocate the use of the left hand thumb for fretting notes in his first guitar method, *Méthode complète pour guitare*, Op. 27 (1810), he uses it in a few isolated places to fret the F2 on the sixth string, indicating it in small print with the word *pouce* (thumb) (Ophee 2008). Later, in his *Méthode complète pour parvenir à pincer de la guitare*, Op. 241 (c.1829), Carulli states:

In some methods, the authors absolutely forbid the pupils to make use of the left-hand thumb, by the side opposite the other fingers, on the sixth string and sometimes on the fifth. As music is more agreeable when it is richer with harmony, 4 fingers are not enough for its execution, and at the same time, a melody requires its bass notes in different keys, thus one must necessarily use the thumb; therefore, I invite all those who wish to play with a greater facility, to use it (Carulli as cited in Ophee 2008).

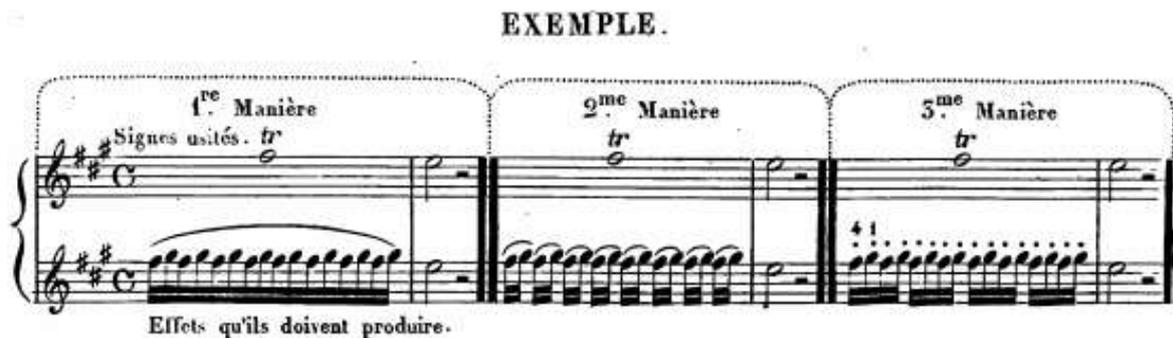
Because the width of the classical guitar neck is broader than that of early nineteenth century guitars, playing fretted notes with the left hand thumb is no longer part of standard technique. Although the technique did not die out completely it became associated with genres featuring guitars with thinner necks than modern classical guitars, including the acoustic, jazz and electric guitar (Ophee 2008).

³⁶ "I advise the students to never use the LH thumb because one can produce on the guitar all the harmony of which it is capable, without using the thumb, because in order to use it, it is necessary to entirely disturb the position of the hand; besides, the use of the thumb is very uncomfortable for those with small hands. Consider the music of Mr. Sor, so full of harmony that it can be taken for piano music, and at the same time he performs it without the use of the thumb" (Molino as cited in Ophee 2009).

Ornamentation

In his *Méthode complète pour guitare*, Op. 27 (1810) Carulli advocates the use of main-note trills starting on the consonant harmonic tone. Although Carulli uses the same symbol for both, he differentiates between a *trille*, a trill that is executed as an ornament in passage work, and a *cadence*, a trill that is employed at cadences (Savino 1997: 214). In his *Méthode complète pour parvenir à pincer de la guitare*, Op. 241, Carulli (1825: 51) suggests executing a *cadence*:

- By rapidly slurring on a single string through a combination of ascending and descending slurs
- By using ascending slurs only
- By using a cross-string technique (see music example no.1.3.12).



Music example no. 1.3.12, Carulli, *Méthode Complete pour parvenir à pincer de la Guitare*, Op. 241 (1825: 51)

From music example no.1.3.13 one can conclude that Carulli advocated the 'double-dotting', adding value to the note being trilled and compensating by taking value away from the following note, in passages such as bar 63 in the second movement of his Concerto no. 1 (see music example no. 1.3.14).

EXEMPLE.



The image shows two staves of music. The top staff is labeled 'Manière d'écrire.' and contains a melodic line with three trills (tr) and a final quarter note. The bottom staff is labeled 'Manière d'exécuter.' and shows a more complex, rapid arpeggiated texture corresponding to the notes in the top staff, with some slurs and a final quarter note.

Music example no. 1.3.13, Carulli, *Méthode Complete pour parvenir à pincer de la Guitare*, Op. 241: 52

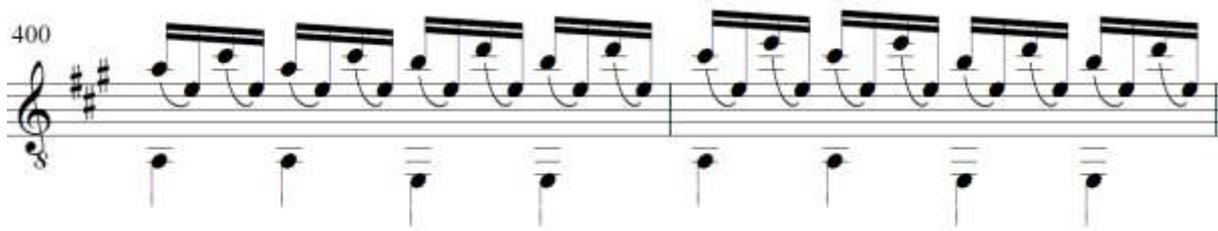


The image shows a single staff of music starting at bar 61. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music consists of a series of eighth-note arpeggios followed by three trills (tr) on the final notes of the sequence.

Music example no. 1.3.14: Carulli, *Concerto no.1, Op. 8a, 2nd mov*, bars 61-63 (Nagytothy-Toth1978)

1.3.6 LEVEL OF DIFFICULTY

Although Carulli's Concerto no. 1, Op. 8a, contains short bursts of speed in melodic passages as well as parallel intervallic sequences in thirds, sixths and octaves, there are no extended fast scale runs played across the entire range of the fingerboards or highly technical displays to showcase the virtuosity of the soloist. Both movements include extensive use of left hand slurs that are highly idiomatic as they are often in combination with open strings (see earlier music examples nos. 1.3.5 and 1.3.15). Rapid arpeggio figurations throughout the first movement are considered idiomatic as the note values of demisemiquavers employed at Allegro (105bpm) and the level of technical difficulty of the material presented would still be considered accessible for most soloists (see music example no. 1.3.16 and table no. 1.3.4). There are no unidiomatic large jumps or stretches in the left hand as Carulli often made use of open strings, frequently in combination with left hand slurs, to facilitate chordal or melodic shifts. Due to the relationship between the recommended tempi, the note values employed, and the level of technical difficulty, Carulli's Concerto no. 1, Op. 8a, is considered to be accessible for first or second year B.Mus students or young performers of a grade eight level of playing.



Music example no. 1.3.15: Carulli, Concerto no.1, Op. 8a, 1st mov, bars 400-401 (Nagytothy-Toth1978)



Music example no. 1.3.16: Carulli, Concerto no.1, Op. 8a, 1st mov, bars 244-245 (Nagytothy-Toth1978)

MOVEMENT	TEMPO	TIME SIGNATURE	FASTEST NOTE VALUES FOR SOLOIST
I	<i>Allegro</i>	Common time	Demisemiquavers
II	<i>Polonaise</i> [Dance of moderate speed]	Simple triple	Demisemiquavers

Table no. 1.3.3: Tempi indications in relation to note values in Carulli's Concerto no. 1, Op. 8a

CHAPTER 2: MODERN CONCERTI BY NON-GUITARIST COMPOSERS

2.1 INTRODUCTION

The successful collaboration between concert guitarists and non-guitarist composers has resulted in the significant growth of the solo guitar concerto genre in the Modern period and by the mid-twentieth century the solo guitar concerto was successfully established as an important part of classical guitar repertoire. The collaboration between Segovia and composer Castelnuovo-Tedesco (1895-1968) resulted in the first guitar concerto written by a non-guitarist composer. Julian Bream has been pivotal to the realisation of solo classical guitar concerti by respected British composers including Sirs Malcolm Arnold (1921-2006), Richard Rodney Bennett (1936-2012) and Lennox Berkeley (1903-1989); while composers that have collaborated with American concert guitarist Sharon Isbin include Chris Brubeck (b. 1952), Tan Dun (b. 1957) and Christopher Rouse (b. 1949).

The ability of the guitar to be a viable option as a soloist in a concerto in the twentieth century largely results from advances made to the instrument's design that have affected its volume, projection and resonance. This has been achieved by the increased size of the body, increased string length, types of woods used and innovative bracing systems, allowing luthiers to use thinner soundboards.

The first guitar concerto of the twentieth century, *Concierto Clásico*, was written by Mexican guitarist composer Rafael Gómez Adame (1906–1963). The concerto was premièred on 19 July 1930, featuring the composer as soloist with piano accompaniment by Santos Carlos while the first full orchestral performance only followed in 1932 (Ophee 1985; Papandreou 2014). Castelnuovo-Tedesco completed his Concerto no. 1, Op. 99 only a few months before Rodrigo composed *Concierto de Aranjuez*, making 1939 a momentous year for the solo guitar concerto genre (Papandreou 2014: 52). The idea that Castelnuovo-Tedesco's Concerto no. 1, Op. 99, was somehow the first modern concerto for classical guitar and orchestra has been echoed by several sources, most notably by the composer himself in a radio interview for the Los Angeles radio program *Music and Sound* (1958). Castelnuovo-Tedesco refers to his concerto as “the first guitar concerto which has been written for guitar” (Castelnuovo-Tedesco 1958). Though the probability of Castelnuovo-Tedesco and Segovia not knowing about early guitar concerti by Giuliani or Carulli seems highly improbable, it is possible that they were under the impression that the concerto was the first modern concerto written for guitar; a ‘fact’ used in the publicity to further the popularity of the work.

2.2 MARIO CASTELNUOVO-TEDESCO, Concerto No. 1, Op. 99

2.2.1 COMPOSER BIOGRAPHY

Mario Castelnuovo-Tedesco was born on 3 April, 1895 in Florence, Italy. Castelnuovo-Tedesco's formal musical education began at the *Istituto Musicale Cherubini* in Firenze in 1909, where he studied composition under Ildebrando Pizzetti (1850-1922). In 1913 he received his *licenza liceale* and his degree in piano the following year. In 1918 he completed the *diploma di composizione* at the *Liceo Musicale* of Bologna (Westby 1994). Six months before the anti-Semitic laws were issued Castelnuovo-Tedesco's music was banned from Italian radio and concerts featuring his works were cancelled. Less than two months before the outbreak of the Second World War (1939-1945), he left with his family for the United States of America (Otero 1999). In 1940 Castelnuovo-Tedesco signed a contract with Metro-Goldwyn-Mayer, which resulted in a sixteen year relationship with several Hollywood studios including Columbia, Universal, Warner Brothers, 20th-Century Fox and CBS. In 1946 Castelnuovo-Tedesco became an American citizen and until his death he was affiliated with the Los Angeles Conservatory of Music. He was seen as one of the most sought-after teachers of film music and his pupils included Jerry Goldsmith (1929-2004), Henry Mancini (1924-1994), André George Previn (b.1929), Nelson Riddle (1921-1985) and John Williams (b.1932). Castelnuovo-Tedesco passed away on 16 March, 1968 in Beverly Hills, California (*Grove Music Online*, Westby).

Collaboration with guitarist

In 1932 Castelnuovo-Tedesco met Spanish concert guitarist Andrés Segovia during an International Contemporary Music Festival in Venice (Otero 1999: 41; Wade 2001: 117). Segovia expressed the hope that Castelnuovo-Tedesco would write a piece for him but Castelnuovo-Tedesco confessed that he knew nothing about the guitar and would not have the remotest idea how to compose for it. Segovia responded with a note on how the guitar is tuned and two pieces: *Variations on a theme by Mozart* by Fernando Sor (1778-1839) and *Variations and Fugue on 'La Folia'* by Manuel Ponce (1882-1948). After studying these works Castelnuovo-Tedesco replied with two movements from his first work for guitar, *Variazioni attraverso* (Variations across the centuries). According to Segovia it was the first time that he ever met a composer who immediately understood how to write for the guitar (Otero 1999: 41). This was the beginning of a long collaboration that resulted in many substantial works for the guitar, including concerti and chamber music as well as many solo works for guitar.

2.2.2 DETAILS AND BACKGROUND TO THE WORK

TITLE OF CONCERTO	Guitar Concerto no. 1, Op. 99
MOVEMENTS	<p>i) <i>Allegretto</i></p> <p>ii) <i>Andantino alla romanza</i></p> <p>iii) <i>Ritmico e cavalleresco</i></p>
DATE COMPOSED	1939
AVERAGE DURATION	21 minutes
SCORDATURA	6 th string = D
KEY SIGNATURE	D major
COMMISSION AND DEDICATION	Andrés Segovia
COPYRIGHT LAW	<p>Subject to performance rights costs</p> <p>Concerto will become public domain in 2018, RSA</p>
NOTEWORTHY RECORDINGS	<p>Andrés Segovia & New London Orchestra conducted by Alec Sherman, 1953. <i>Guitar Concerto</i> [LP]. LX8807-9: Columbia</p> <p>John Williams & Philadelphia Orchestra conducted by Eugene Ormandy, 1965. <i>Two Favorite Guitar Concertos</i> [LP]. MMS 6834: Columbia</p> <p>Narciso Yepes & London Symphony Orchestra conducted by Garcia Navarro, 1976. <i>Konzerte Für Gitarre</i> [LP]. DGG 2530 718: Deutsche Grammophon</p>
OTHER GUITAR CONCERTI	<p>Guitar Concerto No. 2 in C major, Op. 160 (1953)</p> <p>Concerto for Two Guitars in E major, Op. 201 (1962)</p>
GUITAR AND ORCHESTRA	Serenade for solo guitar and orchestra, Op. 118 (1943).

History and première of the work

In 1935 Andrés Segovia asked Castelnuovo-Tedesco to write a concerto for solo guitar and orchestra. The request both intrigued and perplexed the composer. He felt too apprehensive about the “quantity and quality of sound” of the guitar in association with other instruments (Castelnuovo-Tedesco as cited in Higham 1977).

Segovia travelled to Florence in December 1938 on invitation of Castelnuovo-Tedesco to spend the Christmas holidays with the composer and his family. At that time the composer (of Jewish origin) was suffering the persecution of Mussolini’s regime and was contemplating going into exile in the United States. Segovia assured him that his talent would enable him to start a new life in America. The fact that Segovia had accepted to share his home, when so many of his colleagues turned their backs on him, was something that Castelnuovo-Tedesco never forgot (Postlewaite 2013a: 34). The gesture so deeply touched and comforted Castelnuovo-Tedesco that he vowed that his very next work would be a concerto for guitar and orchestra. He immediately wrote the first movement in a single sitting. In January 1939 he completed the two remaining movements and sent the concerto to Segovia (Otero 1999: 55).

The decision to première Castelnuovo-Tedesco’s concerto in Montevideo was made at the beginning of September 1939 after the outbreak of WWII had stopped Segovia’s planned European tour. Segovia’s public support of Franco in the Spanish Civil War had also resulted in the cancellation of all planned concerts in America that year. The concerto was premièred by Andrés Segovia on October 28, 1939 in Montevideo at the SODRE Studio Auditorium with the SODRE Symphony Orchestra conducted by Lamberto Baldi. Segovia recorded the Concerto on 11 and 12 July 1949, with the New London Orchestra, conducted by Alec Sherman. The concerto was an immediate success and Segovia performed it many times over the next few decades. It is seen as Castelnuovo-Tedesco’s most recognised contribution of almost 100 works for the guitar (Otero 1999).

Influences and compositional style

Castelnuovo-Tedesco’s early compositions, influenced by Pizzetti’s austere contrapuntalism, Debussy’s impressionism and the neo-classicism of Ravel, were often considered too ‘progressive’ by audiences. His guitar Concerto no. 1, Op. 99, adopts a more neo-classical Mozartian concerto style with clearly articulated formal structures as well as Classical-oriented styles while his use of harmony remained heavily influenced by French

impressionistic composers' use of parallel chords, pentatonic scales and 9th and 11th chords (Anderson 2011: 11; *Grove Music Online*, Westby; Rossi 1990: 89). According to Wade (1995) Castelnuovo-Tedesco's concerto signalled a return to Italian impressionistic post-romanticism, an ideal closely aligned with similar concepts in Segovia's native Spain, beckoning a new sense of lyricism in guitar compositions. The first movement, *Allegretto*, is reminiscent of the Italian composer, Luigi Boccherini (1743-1805) and is simplistic yet warm. The lyrical second movement, *Andantino alla romanza*, the main theme of which is evocative of Tuscan folksongs, is first played by the guitar and then developed by the winds. This touching movement is said to be a tender farewell to the Tuscan countryside that the composer would soon leave behind. The third movement is a typical Iberian *Ritmico y cavalleresco* (Otero 1999: 55). The succession of movements has also been described by the composer as Classical, Romantic and Popular (Otero 1999: 91).

Manuscript and Publications

The original manuscripts are currently housed in the Library of Congress, Washington DC. The full orchestral score and individual parts are published by Schott (1954). A piano reduction of Castelnuovo-Tedesco's Concerto no. 1, Op. 99, has also been published by Schott (1954) while a performance edition and recording of the guitarist Christian Reichert with the Plovdiv Philharmonic orchestra conducted by Nayden Todorov, to facilitate preparation and interpretation of the concerto, has been made available by *Music Minus One* [MMO]. Volume one of a historic masterclass series produced by Nathan Kroll and filmed in Santiago de Compostela, Spain (1965) features a 30 minute black and white recording of Aldo Minella³⁷ receiving a masterclass from Segovia on the first movement of Castelnuovo-Tedesco's Concerto no. 1, Op. 99.

2.2.3 OBSERVATIONS REGARDING BALANCE AND AUDIBILITY

Castelnuovo-Tedesco took every precaution to make sure that the guitar is naturally prominent by including long cadenzas in each of the three movements. He also utilised the contrapuntal possibilities of the guitar in order to diminish the need for orchestral support in

³⁷ Minella's masterclass is also available in two parts on YouTube:
<https://www.youtube.com/watch?v=FZApnjyNik> ; https://www.youtube.com/watch?v=Vg6hl6wNn_k

solo passages (Valenzuela 2017: 13). In fact, the guitar plays unaccompanied 29% of the entire concerto (see table no.2.2.1). Castelnuovo-Tedesco mostly limited the dynamic range of the orchestral instruments from *pianissimo* to *mezzo piano* when the guitar is playing (except when the strings are playing *pizzicato*), reserving a slightly fuller dynamic range for moments when the guitar is silent. Castelnuovo-Tedesco also uses stark contrast in articulation between the soloist and the orchestral accompaniment. The orchestra accompaniment intervenes only with the greatest delicacy, often interjecting with either sustained notes or successions of a quaver note followed by a quaver rest pattern. Accompanying passages in the strings are also often played *pizzicato* with light countermelodies primarily played by solo woodwind instruments (Valenzuela 2017). According to Cooper (2006: 3) Concerto no. 1, Op. 99 is “lightly orchestrated and clear almost to the point of simplicity”.

MOVEMENTS	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST PLAYS UNACCOMPANIED	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST IS SILENT	NUMBER OF COMPLETE BARS OF INTEGRATION OF SOLOIST AND ORCHESTRA
1. Allegretto	77 / 333 23%	61 / 333 18%	195 / 333 59%
2. Andantino alla romanza	31 / 91 34%	19 / 91 21%	41 / 91 45%
3. Ritmico e cavalleresco	128 / 399 32%	53 / 399 16%	218 / 399 55%
	TOTAL: 29%	TOTAL: 16%	TOTAL: 55%

Table no. 2.2.1: Integration of the soloist with the orchestra in Castelnuovo-Tedesco's Concerto no. 1, Op. 99

Castelnuovo-Tedesco limited the orchestra to sixteen players with a small string and woodwind section and timpani (see table no. 2.2.2) with specific seating arrangement: violins, cello and double bass on the left side, second violins and violas on the right and the woodwind section and timpanist at the back. Castelnuovo-Tedesco's aim was to have the

orchestra present but not overbearing, adding colour and texture rather than power and weight to the concerto (Otero 1999: 56; *Grove Music Online*, Westby). Segovia considered the work a tremendous success and used the work as an example to convince other composers of the viability of balancing guitar with an orchestra (*Grove Music Online*, Westby).

WOODWINDS	BRASS	PERCUSSION	STRINGS
Flute Oboe Clarinet: 2 Bassoon	Horn	Timpani	1 st Violin: 2 2 nd Violin: 2 Viola: 2 Cello: 2 Double bass
TOTAL: 5	TOTAL: 1	TOTAL: 1	TOTAL: 9

Table no. 2.2.2: Instrumentation and size of the orchestra in Castelnuovo-Tedesco's Concerto no. 1, Op. 99

Concerns regarding audibility of the classical guitarist and recommendations regarding the use of amplification

Segovia was infamous for personally instructing orchestra members to play softer during rehearsals. In an interview Brazilian guitarist Ronoel Simões recalled such an occurrence in 1942 when Segovia performed Castelnuovo-Tedesco's Concerto no. 1, Op. 99 in São Paulo, Brazil, conducted by João de Souza Lima:

There was a violinist playing in that orchestra, named Aguiar, who was a friend of mine, and he told me about that concert: 'Listen, Simões, I played in those concertos and Souza Lima was the conductor, but Segovia was the boss there, the one who talked to cellists and violinists, telling them that they were playing too loud and the guitar could not be heard' (as cited in Postlewate 2013b: 30).

In an interview prior to a planned performance of Castelnuovo-Tedesco's Concerto no. 1, Op. 99, Segovia was confronted with a question on possible complications with regard to the

audibility of the guitar when accompanied by an entire orchestra. Segovia confessed that his wife Paquita Madriguera (1900-1965), a Spanish concert pianist, had similar doubts prior to the première when they were rehearsing the work using a piano reduction, "... which is why she sat in the last row [at the orchestral rehearsals] and marvelled at the effect achieved by the sound of this instrument" (Postlewate 2013b: 24).

Segovia loathed amplification and refused to be amplified even when playing with an orchestra as he believed that it would distort the natural qualities of the guitar's sound. At the time of the première of Castelnuovo-Tedesco's concerto this concern would have been warranted as limited advances in sound engineering would not have been able to reproduce the 'warm' and 'velvety' natural tone that Segovia was renowned for. A review (Apone 1983) published after one of a then 90³⁸ year old Segovia's concerts highlights some concerns regarding the audibility of the guitar in large concert halls without the use of amplification:

Part of the fault lies in the fact Segovia does not want amplification used in his concerts because he believes it distorts the guitar sound ... Ushers said some members of the audience left early in the program because they could not hear ... If Segovia does not wish to be amplified surely his art would be better displayed in an intimate hall. The last time I heard (?) [sic] him was at the Syria Mosque in concert with the Pittsburgh Symphony, and without amplification, the guitar sound did not come through there either. What good is a soloist if he cannot be heard properly? (Apone 1983: 29).

As the guitar is naturally prominent in Castelnuovo-Tedesco's guitar Concerto no. 1, Op. 99, recommendation on the use of amplification would be dependent on the size of the hall. Balance between the orchestra and the guitar might be adequate in the front rows of a large concert hall, but with the guitar's limited sound projection it might not be heard at the back of an auditorium. Only subtle amplification may be necessary and balance could be achieved through minimal amplification.

³⁸ Segovia continued touring until the advanced age of 94, with his last concert taking place in Miami, Florida, on 4 April 1987.

2.2.4 TECHNICAL OBSERVATIONS

There are almost no suggestions regarding right or left hand positioning included in the Schott publication. It is interesting to note that the concerti that were edited by Segovia, including Castelnuovo-Tedesco's Concerto no.1 and Villia-Lobos's *Concerto pour guitare et petit orchestre*, have considerably fewer fingering suggestions than other modern guitar concerti edited by other guitarists, including Rodrigo's *Concierto de Aranjuez*. No new technical innovation, percussive effects or extended guitar techniques are included in Castelnuovo-Tedesco's guitar Concerto no. 1, Op. 99. There are also no passages expressly composed in which the guitarist plays the melody on the bass strings, allowing an *apoyando* stroke with the thumb, nor is the guitar treated as a single-line melodic instrument allowing extended use of *apoyando* stroke in the right hand with only the occasional chord interjected.

Castelnuovo-Tedesco notates arpeggiated chords frequently in Concerto no. 1, Op. 99 (see music example no. 2.2.1) but calls for *rasqueados* in bar nos. 318-321a in the first movement (see music example no. 2.2.2). When playing the *rasqueado* chords in bars 318 and 319 the guitarist should note that the 5th string should be muted indirectly with the left hand second finger that is pressing down the E on the 6th string so that an open 5th string does not sound.



Music example no. 2.2.1: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 3rd mov, bars 225-229 (Schott 1954)



Music example no. 2.2.2: Castelnuovo-Tedesco, Concerto no.1, Op. 99, 1st mov, bars 315-321 (Schott 1954)

Scale passages are limited to the third movement in Castelnuovo-Tedesco's Concerto no.1, Op.99. These include five ascending scale passages spanning 12 notes (see music example no.2.2.3). On three occasions these descending scale passages are followed by a 14 note ascending scale (see music examples nos. 2.2.4 and 2.2.5). According to the editor of the MMO edition, Christian Reichert, the suggested right hand technique for these scales is to alternate the a, m and i fingers with the exception of complicated string crossings. The three finger pattern would allow for greater speed and accuracy as well as a more "organic" interpretation of accents in simple triple metre (Reichert 2004: 5).



Music example no. 2.2.3: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 3rd mov, bars 216-219 (Schott 1954)

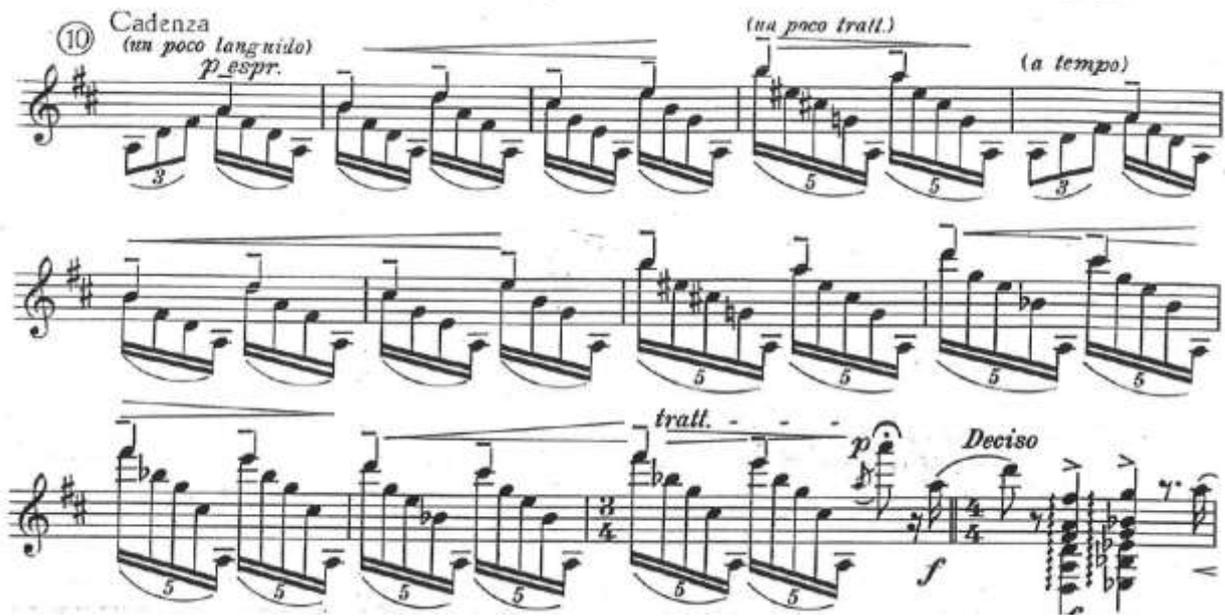


Music example no. 2.2.4: Castelnuovo-Tedesco, Concerto no.1, Op. 99, 3rd mov, bars 289-293 (Schott 1954)



Music example no. 2.2.5: Castelnuovo-Tedesco, Concerto no.1, Op. 99, 3rd mov, bars 178-182 (Schott 1954)

Arpeggio patterns that require rapid right hand finger alteration are limited to semiquaver and quintuplet arpeggios in the Cadenza of the first movement of Castelnuovo-Tedesco's Concerto no. 1, Op. 99 (see music example no. 2.2.6). Rapid semiquaver quintuplet arpeggios could be achieved through harp-like strumming of the index [*i*] or middle [*m*] finger of the right hand instead of using a combination of individual right hand fingers.



Music example no. 2.2.6: Castelnuovo-Tedesco, Concerto no.1, Op. 99, 1st mov, bars 287-299 (Schott 1954)

Articulation

Of the total numbers of bars played by the soloist in the second movement of Castelnuovo-Tedesco's Concerto no. 1, Op. 99, 31% are marked *staccato* (see table no. 2.2.3). The artists listed under noteworthy recordings nevertheless rarely observe the *staccato* markings in the second movement, thus rather opting for a *legato* rendition. According to the editor (Reichert 2004: 5) of the MMO performance edition, the symphonic character and wide harmonies of Castelnuovo-Tedesco's Concerto no. 1, Op. 99 makes it important to exaggerate the indicated articulation and accents in order to offset the guitar part against the orchestral accompaniment.

One of the potential technical obstacles a potential performer would need to overcome includes the use of *staccato* bassline accompaniment while playing a *legato* or *dolce e triste* in the melody line (see music examples nos. 2.2.7 and 2.2.8 from the second movement).

MOVEMENTS	NUMBER OF BARS IN WHICH THE SOLOIST PLAYS <i>STACCATO</i>	TOTAL NUMBER OF BARS PLAYED BY SOLOIST	ROUNDED TOTAL
1. Allegretto	52	272	19%
2. Andantino alla romanza	22	72	31%
3. Ritmico e cavalleresco	106	346	31%
	180	690	26%

Table no. 2.2.3: Use of *staccato* in Castelnuovo-Tedesco's Concerto no. 1, Op. 99



Music example no. 2.2.7: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 2nd mov, bars 1-3 (Schott 1954)



Music example no. 2.2.8: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 2nd mov, bars 73-80 (Schott 1954)

According to Anderson (2011: 40), besides denoting actual *staccato* sound, the *staccato* markings can be used for two other purposes in the guitar music of Castelnuovo-Tedesco:

- To specify that the notes need to be articulated and not slurred
- To prevent the notes of a cross-stringed arpeggiation from ringing over each other.

Considering that Castelnuovo-Tedesco might have included *staccato* markings in the second movement (see music examples nos. 2.2.7 and 2.2.9), in order to stop the ringing of the notes (*non lascia vibrare*) rather than a true *staccato* articulation, the soloist could still stay true to the indicated *dolcissimo* and *dolce ed uguale* character by producing a *legato* sound.



Music example no. 2.2.9: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 2nd mov, bars 63-66 (Schott 1954)

Editorial revisions required

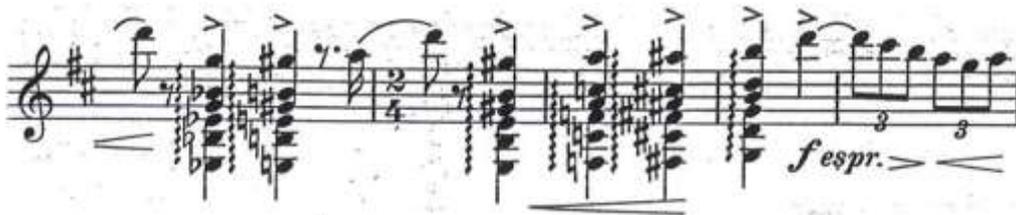
Castelnuovo-Tedesco was accustomed to the processes of editorial revisions required before his music could become playable and ‘natural’ for guitarists. Graham Wade describes the process in an article published in the *European Guitar Teachers Association Journal*: “The composer provided the musical inspiration and players then edited the work into shape for him” (Wade 1995). These sentiments were echoed in Gilardino’s article, *My Own Editions are the best, of course, and you are ugly and evil* (1998):

Castelnuovo-Tedesco never made musical mistakes, but he knew he made many guitar-writing mistakes, and he was very humble in his acknowledgment of those weak points of his guitar pieces and perennially looking for help and suggestions from the guitarists who enjoyed his esteem (Gilardino 1998).

Castelnuovo-Tedesco relied heavily on his collaboration with Segovia and as a result many of Castelnuovo-Tedesco’s guitar works are only available in editions edited by Segovia. Anderson (2011: 2-3) notes that one often finds a complete lack of technical performance indications such as intended positions or right and left hand fingering and that every so often one encounters technical errors in the scores, including unplayable chords or incorrect fingerings that would be impossible to perform. In a letter to Segovia dated 3 May 1959 Castelnuovo-Tedesco expressed his displeasure with Segovia’s negligence in editing his works before publication:

I must also add that Schott is going to publish the Concerto, the Suite, the Fantasia, the Rondo, the Quintet and the Tonadilla, all without fingerings. Apparently you did not return the corrected proofs (and since they are works that you play, you certainly must have the fingering) ... I know it is lamentable to publish them in this form (as cited in Otero 1999: 109).³⁹

In Castelnuovo-Tedesco's Concerto no. 1, Op. 99, only a few editorial revisions are required. These include the omitting of voices, raising certain voices with an octave or swapping the voices in certain chords to make the score technically fit for performance. One of the examples in which a voice should be omitted is in bars 300c and 301b of the first movement as the chords require more notes than are possible to play: the number of fretted notes exceed the number of left hand fingers available (see example no. 2.2.10).



Music example no. 2.2.10: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 1st mov, bars 300-304 (Schott 1954)

Significant revisions were, however, made to the *Music Minus One* [MMO] performance edition of the solo guitar part of Castelnuovo-Tedesco's Concerto no.1, especially in the first movement. Revisions made to the MMO performance edition include:

- Omission of notes (see music examples nos. 2.2.11 and 2.2.12)
- Octave transpositions (see music examples nos. 2.2.13 and 2.2.14)
- Addition of technical slurs (see music examples nos. 2.2.15 and 2.2.16).

In total 97 revisions were found in the first movement of Castelnuovo-Tedesco's Concerto no. 1, Op. 99, in the MMO edition (see table no. 2.2.4). These revisions are generally not due to the material being unplayable but are rather an attempt to simplify or to make the material more idiomatic. An example of this can be seen in the adding of 36 technical/non-musical slurs. This results in accents which are not in the character of the music. It is

³⁹ In a follow-up letter to Castelnuovo-Tedesco Segovia makes it clear that it was due to his schedule and impaired vision from the loosening of his retina that he was unable to fulfil his editing duties (Otero 1999).

important, though, to note that a large number of the slurs added to the first movement of the MMO score were first included by Segovia in the Columbia recording of Castelnuovo-Tedesco's Concerto no. 1, Op. 99 recorded in 1949 with the New London Orchestra conducted by Sherman. In the *Historic Masterclass Series: Segovia* (1965), produced by Nathan Kroll and filmed in Santiago de Compostela, Segovia also urged a student to include these slurs.



Music example no. 2.2.11: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 1st mov, bars 298c-299 (Schott 1954)



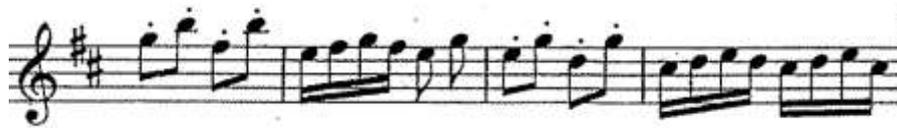
Music example no. 2.2.12: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 1st mov, bar 299 (MMO 2004)



Music example no. 2.2.13: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 3rd mov, bars 234-236 (Schott 1954)



Music example no. 2.2.14: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 3rd mov, bar 236a (MMO 2004)



Music example no. 2.2.15: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 3rd mov, bars 35-38 (Schott 1954)



Music example no. 2.2.16: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 3rd mov, bars 35-38 (MMO 2004)

OMISSION OF NOTES		OCTAVE TRANSPOSITION		ADDITION OF SLURS	
1.	Bar 104b	1.	Bar 105a	1.	Bar 30a
2.	Bar 105a	2.	Bar 106b	2.	Bar 34a
3.	Bar 106b	3.	Bar 107a	3.	Bar 36a
4.	Bar 127b	4.	Bar 127b	4.	Bar 38a
5.	Bar 128a	5.	Bar 128a	5.	Bar 38b
6.	Bar 129b	6.	Bar 128b	6.	Bar 52a
7.	Bar 130b	7.	Bar 129a	7.	Bar 53a
8.	Bar 131a	8.	Bar 130a	8.	Bar 54a
9.	Bar 131b	9.	Bar 131b	9.	Bar 60a
10.	Bar 132a	10.	Bar 132a	10.	Bar 62a
11.	Bar 132b	11.	Bar 132b	11.	Bar 63a
12.	Bar 133a	12.	Bar 133a	12.	Bar 64a
13.	Bar 133b	13.	Bar 133b	13.	Bar 72a
14.	Bar 134b	14.	Bar 134a	14.	Bar 76a
15.	Bar 135a	15.	Bar 134b	15.	Bar 80a
16.	Bar 196b	16.	Bar 135a	16.	Bar 95b
17.	Bar 197a	17.	Bar 135b	17.	Bar 207a
18.	Bar 197b	18.	Bar 136a	18.	Bar 209a
19.	Bar 198a	19.	Bar 136b	19.	Bar 218b
20.	Bar 202a	20.	Bar 137a	20.	Bar 219a
21.	Bar 243a	21.	Bar 137b	21.	Bar 219b
22.	Bar 243b	22.	Bar 198a	22.	Bar 220a
23.	Bar 244a	23.	Bar 202a	23.	Bar 220b
24.	Bar 245a	24.	Bar 269a	24.	Bar 222b
25.	Bar 246a	25.	Bar 279a	25.	Bar 223a
26.	Bar 269b	26.	Bar 279b	26.	Bar 223b
27.	Bar 281a	27.	Bar 280a	27.	Bar 224a
28.	Bar 283a	28.	Bar 281b	28.	Bar 224b
29.	Bar 299b	29.	Bar 282a	29.	Bar 261a
30.	Bar 299c			30.	Bar 263a
31.	Bar 307a			31.	Bar 263b
32.	Bar 332a			32.	Bar 265a
				33.	Bar 287b
				34.	Bar 288a
				35.	Bar 291b
				36.	Bar 292a

Table no. 2.2.4: Revisions made to the first movement of Castelnuovo-Tedesco's Concerto no. 1, Op. 99

2.2.5 PERFORMANCE RECOMMENDATIONS

FIRST MOVEMENT	SECOND MOVEMENT	THIRD MOVEMENT
1. <i>Dolce</i> 2. <i>Con bravura</i> 3. <i>Trattenuto</i> 4. <i>Brillante</i> 5. <i>Espressivo</i> 6. <i>Lieberamente(Sic)</i> ⁴⁰ 7. <i>Ostinato</i> 8. <i>Rall.</i> 9. <i>Quasi recitativo</i> 10. <i>Dolce e sonoro</i> 11. <i>Un poco trattenuto</i> 12. <i>Espressivo quasi recitativo</i> 13. <i>Un poco languiclo</i> 14. <i>Deciso</i> 15. <i>Più Mosso</i> 16. <i>Quasi fanfare</i> 17. <i>vivo</i> 18. <i>Sostenuto</i> 19. <i>Sonora</i>	1. <i>Dolcissimo</i> 2. <i>Trattenuto un poco</i> 3. <i>Movendo un poco cedendo</i> 4. <i>Appena piu mosso e scorrevole</i> 5. <i>Dolce me sonoro</i> 6. <i>Appassionato</i> 7. <i>Movendo</i> 8. <i>Trattenuto</i> 9. <i>Più Mosso</i> 10. <i>Più Sostenuto</i> 11. <i>Ampio e sonoro</i> 12. <i>Rall.</i> 13. <i>Calmo, ma scorrevole</i> 14. <i>Calmo dolcissimo</i> 15. <i>Dolce e triste</i> 16. <i>Calmo</i> 17. <i>Dolce</i> 18. <i>Perdendosi</i>	1. <i>Con Bravura</i> 2. <i>Brillante</i> 3. <i>Fieramante</i> 4. <i>Sempre lo stesso</i> 5. <i>Tempo, ma con larghezza</i> 6. <i>Di espessione</i> 7. <i>Dolce</i> 8. <i>Ma instesamente espressiivo</i> 9. <i>Deciso</i> 10. <i>Precipitando</i> 11. <i>Lostesso tempo</i> 12. <i>Un pocp sostenuto</i> 13. <i>Ma festasto</i> 14. <i>Qausi fanfara</i>

Table no. 2.2.5: Expression markings found in the solo guitar score of
Castelnuovo-Tedesco's Concerto no. 1, Op. 99

Castelnuovo-Tedesco included a multitude of expression markings in his Concerto no. 1, Op. 99 (see table no. 2.2.5). During the period when Castelnuovo-Tedesco wrote and dedicated Concerto no. 1, Op. 99 to Segovia, the Spanish guitarist was enjoying worldwide recognition as the quintessential expressive performer. Segovia's interpretation of works often bordered on the overly romantic, with him taking great liberties with rhythms, tempi, dynamics and phrasing. According to Anderson it is safe to say that not only was Castelnuovo-Tedesco aware of Segovia's romantic tendencies but that he regarded

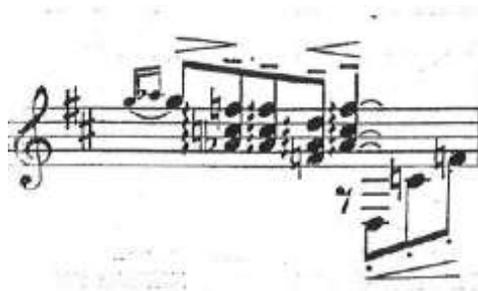
⁴⁰ *Liberamente* (MMO 2004).

Segovia's interpretations highly⁴¹ and that it would seem within the original intent of the work to be interpreted in a romantic "Segovia-like" fashion with much rhythmic and dynamic shaping (Anderson 2011: 53).

Segovia continuously made use of the rich tonal colour spectrum of the guitar and its expressive capabilities (Anderson 2011: 52-53). In keeping with the idea that the guitar is a small orchestra in itself, an idea discussed in the methods of Sor (1778-1839) and Aguado (1784-1849), Segovia promoted the idea that the guitar is capable of mimicking the timbre of the orchestral instruments. Castelnuovo-Tedesco only indicated use of the natural and *sul tasto* timbres of the guitar in the solo guitar score of Concerto no. 1, Op. 99 but in the 1949 première recording of Castelnuovo-Tedesco's Concerto no. 1, Op. 99, Segovia's playing often mimics the timbre of the orchestra with brighter *ponticello* tone suggestive of the oboe as well as warm richer *sul tasto* tone suggestive of the clarinet or the cello. It would thus be recommended to make use of the full tonal spectrum of the guitar when interpreting the concerto.

Ornamentation

Castelnuovo-Tedesco only included a handful of ornaments in the entire solo score of Concerto no. 1, Op. 99. These include a total of only six upper mordents (see music example 2.2.17) found in the second movement, including the *ossia* passages (see music example 2.2.18). By contrast Castelnuovo-Tedesco included a total of 288 arpeggiated chords in the guitar score throughout the entire concerto (53 in the 1st movement, 126 in the 2nd and 109 in the 3rd).



Music example no. 2.2.17: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 2nd mov, bar 46 (Schott 1954)

⁴¹ "I find your performance of my music excellent and your records magnificent" (letter from Castelnuovo-Tedesco to Segovia dated May 3 1959, as cited in Otero 1999: 108).



Music example no. 2.2.18: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 2nd mov, bars 56-58 (Schott 1954)

2.2.6 LEVEL OF DIFFICULTY

Castelnuovo-Tedesco's Concerto no. 1, Op. 99, for guitar is not as virtuosic in nature as some of the other well-known solo guitar concerti commissioned by Segovia. This is partially as a result of the relationship between the recommended tempo for each of the movements and the note values employed (see table 2.2.6) as well as the absence of extended virtuosic scale runs or melodic passages played across the entire range of the fingerboard that serve the purpose of displaying the guitarist's ability.

I amused myself to write a cadenza, which is what I enjoy writing the most when writing concertos. In the cadenzas, I try to do not so much virtuosistic but, as I would say, condensing the musical material of the piece (Castelnuovo-Tedesco 1958).

In a letter to Mexican composer Manuel Ponce, Segovia called the concerto "a very ingenious and successful work" and paid tribute to Castelnuovo-Tedesco's choice of themes and his development of them without obscuring the quiet voice of the guitar (Segovia as cited in Cooper 2006: 4). He did, though, feel that the guitar part lacked brilliance. Although not virtuosic in nature, the concerto requires an advanced level of playing from the soloist due to its musical complexity and extremely lyrical nature, often difficult to achieve as a result of the non-idiomatic and rapid chordal shifts (see music examples nos. 2.2.19 and 2.2.20) and position changes. This concerto could be recommended for a 3rd year B.Mus guitar student specialising in performance. As a stand-alone movement, the second movement could be suggested to a 2nd year tertiary level guitar student planning on specialising in music performance.

MOVEMENT	TEMPO	TIME SIGNATURE	FASTEST NOTE VALUES FOR SOLOIST
I	<i>Allegretto</i> 112 bpm (MMO 2004)	Simple duple	Semiquaver quintuplets
II	<i>Andantino</i> 60 bpm (MMO 2004)	Common time	Semiquavers
III	None (<i>Ritmico e cavalleresco</i>) 76 ⁴² bpm (MMO 2004)	Simple triple	Semiquavers

Table no. 2.2.6: Tempi indications in relation to note values in Castelnuovo-Tedesco's Concerto no. 1, Op. 99



Music example no. 2.2.19: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 1st mov, bars 125-133 (Schott 1954)



Music example no. 2.2.20: Castelnuovo-Tedesco, Concerto no. 1, Op. 99, 1st mov, bars 275-280 (Schott 1954)

⁴² Per dotted crotchet.

2.3 JOAQUÍN RODRIGO, *Concierto de Aranjuez*

2.3.1 COMPOSER BIOGRAPHY

Joaquín Rodrigo Vidre was born in Sagunto, Spain on 22 November⁴³ 1901. At the age of three he lost his sight as a result of an epidemic of diphtheria.⁴⁴ Shortly thereafter the Rodrigo family moved to Valencia where he entered a college for blind children. At the age of eight he started with piano and violin lessons and at the age of sixteen he studied harmony and composition at the Conservatoire in Valencia (*Grove Music Online*, Calcraft; Hennig 1984: iii-vii). In 1927 Rodrigo followed in the footsteps of influential Spanish composers such as Albéniz (1860-1909), Falla (1876-1946) and Turina (1882-1949) and moved to Paris. He studied at the *École Normale de Musique* where he was a pupil of Paul Dukas (1865-1935). In addition he received private lessons from Maurice Emmanuel (1862-1938) and André Pirro (1869-1943) at the University of Paris-Sorbonne. During the Spanish Civil War (1936-1939) Rodrigo and his wife, Turkish pianist Victoria Kamhi, lived in Paris as well as Germany. After the Civil War ended the couple decided to return to Rodrigo's homeland and crossed the Spanish border on 1 September 1939, only two days before the outbreak of the Second World War (*Grove Music Online*, Calcraft; Hennig 1984: iii-vii).

Rodrigo composed more than 170 works, including 11 concerti. He was also an active musicologist, music critic and held multiple prominent posts including artistic head of the Spanish national organisation for the blind, music assessor for Radio Nacional and the Manuel de Falla Chair of Music at Complutense University, Madrid (a position he held for 30 years). In 1950 he was elected to the *Real Academia de Bellas Artes de S Fernando*. Rodrigo was awarded honorary doctorates from several universities including Salamanca (1964), Southern California (1982), Politécnica de Valencia (1988), Alicante (1989), Madrid (1989) and Exeter (1990). In 1992 he was awarded the hereditary titles *Marqueses de los Jardines de Aranjuez* by King Juan Carlos I and *Premio Príncipe de Asturias de las Artes* in 1996. Rodrigo died in Madrid on 6 July 1999 at the age of 97 (*Grove Music Online*, Calcraft).

⁴³ 22 September is known as the day of Saint Cecilia, the patron saint of musicians. Rodrigo later named his daughter Cecilia.

⁴⁴ Diphtheria is an acute and highly contagious bacterial disease causing inflammation of the mucous membranes which hinders breathing and swallowing, potentially leading to fatal heart and nerve damage due to a bacterial toxin in the blood. It is now rare in developed countries owing to immunisation (*Merriam-Webster Online Dictionary*).

2.3.2 DETAILS AND BACKGROUND TO THE WORK

TITLE OF CONCERTO	<i>Concierto de Aranjuez</i>
MOVEMENTS	i) <i>Allegro con Spirito</i> ii) <i>Adagio</i> iii) <i>Allegro gentile</i>
DATE COMPOSED	1939
AVERAGE DURATION	23 minutes
SCORDATURA	Sixth string tuned to D in the first movement
KEY SIGNATURE	1 st & 3 rd movements - D major 2 nd movement - B minor
COMMISSION AND DEDICATION	Regino Sainz de la Maza
COPYRIGHT LAW	Subject to performance rights costs Concerto will become public domain in 2049, RSA
NOTEWORTHY RECORDINGS	<p>Regino Sainz de la Maza & Orchestra Nacional de Espana conducted by Ataulfo Argenta, 2002. <i>Concierto de Aranjuez: The 1948 Premier Recording</i> [CD]. CHR004: Chanterelle⁴⁵</p> <p>Renata Tarragó & Concert Orchestra of Madrid conducted by Odón Alonso, 1958. <i>Concierto De Aranjuez for guitar and Orchestra and other Spanish guitar favorites</i> [LP]. OL-8100: Olympic Records⁴⁶</p> <p>Pepe Romero & Academy of St Martin in the Fields conducted by Sir Neville Marriner, 1992. <i>Rodrigo: Concierto de Aranjuez</i> [CD]. 438 016-2: Philips⁴⁷</p>
OTHER SOLO GUITAR CONCERTI	<i>Fantasia para un Gentilhombre</i> (1954) <i>Concierto para un Fiesta</i> (1982).

⁴⁵ Re-issued recording of the 1948 première LP recording. The 1948 recording was inducted to the Latin Grammy Hall of Fame in 2001.

⁴⁶ Renata Tarragó (1927-2005) was not only the first female guitarist to record Rodrigo's *Concierto de Aranjuez* in 1958 but also the editor of the first published score of the concerto.

⁴⁷ The recording is featured in the documentary *Shadows and Light: Joaquín Rodrigo at 90* (1996).

History and Première of the work

In 1938 Joaquín Rodrigo was invited to lecture at the summer course programme of the newly founded University of Menéndez Pelayo in Santander, Spain. The title of his lecture series was *Instrumental music in the Imperial Courts of Spain*. Before Rodrigo's return to France he was invited to a dinner held by the Marqués de Bolarqué, an avid music aficionado, where he met Spanish guitar virtuoso Regino Sainz de la Maza. Sainz de la Maza enthusiastically requested a concerto for guitar and orchestra from Rodrigo on the occasion. In a letter dated 11 October 1943 Rodrigo wrote that one morning, two months after the dinner in Santander, he found himself thinking about the concert:

I heard the complete theme of the Adagio singing inside my head, all at once without any hesitation, and almost identical to that which you will hear. And then immediately, with hardly any transition, came the theme of the third movement, exactly the same as appears in the work (as cited by Wade 2015: 21).

In contrast, according to Rodrigo he arrived at the first movement after some reflection, calculation and sheer determination (Rodrigo 2016: 217).

Rodrigo had a keen and lifelong interest in Spanish history. He had a specific historical place and time in mind as a source of inspiration for *Concierto de Aranjuez*: the favourite summer residence of the Bourbons on the banks of the Tagus River, the royal palace⁴⁸ and gardens⁴⁹ of Aranjuez at the turn of the century in the court of Charles IV (1748-1819) and his son, Ferdinand VII (1784-1833). The concerto contains “a subtly stylised atmosphere of *majas*⁵⁰ and bullfighters, and of Spanish sounds returning from America” (Rodrigo 2016: 216). Rodrigo wanted to evoke memories of earlier times in Spain while capturing the lingering fragrance of magnolias, songs of birds and cascading fountains in the gardens of the royal palace (Rodrigo 2016).

⁴⁸ The palace was built by Philip II of Spain (1527-1598) and rebuilt by Ferdinando VI (1713-1759).

⁴⁹ Of the three gardens of Aranjuez the largest is the *Jardín del Príncipe* (the Prince's Garden). It is roughly 150 hectares and was commissioned by the Prince of Asturias, later King Charles IV.

⁵⁰ Spanish belles of the lower class in Spanish society, especially in Madrid in the late 18th and 19th centuries, renowned for their elaborate dress sense. *Majas* were often the subject of 19th century Spanish artists, including Francisco de Goya (1746-1828).

Everything about it is awe-inspiring: its lordly palace; its gardens and fountains; its majestic views. Bearing this in mind while listening to the *Concierto de Aranjuez*, one can clearly visualise the fair ladies, noblemen, toreadors and commoners of the kingdom ... the strummings [sic] of common people; the noble sounds of the courtly vihuela of Luis Milán; sensualities from across the seas, caught in the masts of immigrants' guitars (Rodrigo 2016: 221-226).

In her biography, *Hand in Hand with Joaquín Rodrigo: My life at the maestro's side* (1992), Rodrigo's wife Victoria Kamhi de Rodrigo wrote that while she was hospitalised after the miscarriage of their first child in May 1939 Rodrigo would play the theme of the *Adagio* in the dark while alone at home. This comforted Rodrigo by reminding him of the walks that they took in the royal gardens of Aranjuez on their honeymoon. Sources, including the 2015 Cambridge International Certificate exam's *Teachers' guide to set works*, often incorrectly state that Rodrigo composed the second movement as a memorial for their unborn child but as Kamhi states in her biography Rodrigo had already composed the last two movements of the concerto prior to her miscarriage (Kamhi de Rodrigo 1992: 107).

Concierto de Aranjuez was premièred on 9 November 1940 at the *Palacio de la Música Catalana* in Barcelona, Spain. The Spanish virtuoso guitarist Regino Sainz de la Maza, the dedicatee of the work, was accompanied by the Barcelona Philharmonic Orchestra, conducted by César Mendoza Lasalle. According to Rodrigo, critics greeted the work with the greatest acclaim "and were united in pointing to the date of its première as an historic moment in the country's music" (as cited in Rodrigo 2016: 216). One music critic wrote that it would be impossible to find another Spanish work which could present more "picturesque suggestiveness, or greater formal perfection" and that "for the first time in the history of our music, a combination of picturesqueness and Classicism balance and enliven each other" (as cited in Rodrigo 2016: 216).

Concierto de Aranjuez changed the fortunes of Rodrigo considerably. The concerto is his best known work and its success established him as a significant twentieth century Spanish composer. *Concierto de Aranjuez* has become one of the most widely performed guitar concerti and the second movement has been arranged for instruments other than guitar, most famously by Jazz trumpeter Miles Davis in his album *Sketches of Spain* (1960). *Concierto de Aranjuez* has also been featured in numerous commercials, television series

and feature films, including *Brassed Off* (1996), *School of Rock* (2003), *The Life Aquatic with Steve Zissou* (2004) and *Robocop* (2014) (*Fundación Victoria y Joaquín Rodrigo*). According to Alves (2015: 135) *Concierto de Aranjuez* is the most recorded concerto of the last century.

Influences and compositional style

Rodrigo's music is fundamentally neo-classical⁵¹ or 'neocasticista'⁵² and reveals influences by composers such as Granados, Ravel and Stravinsky (*Grove Music Online*, Calcraft). Neoclassical elements can be seen in the close relationship between the themes in *Concierto de Aranjuez*; the opening statements of thematic material containing small cells which are subsequently slightly altered and echoed in later themes, thereby conveying a strong sense of thematic integration throughout the concerto (Cambridge International Examinations 2015). His musical language, drawn from both the Classical and Spanish tradition, underpinned by Rodrigo's remarkable lyricism, gift for melodies as well as his fondness for classical forms, create a unique style that is immediately recognisable (*Grove Music Online*, Calcraft). Rodrigo's melodies and rhythms are often infused with Iberian influences that also include references to Spain's Moorish and Arab past (Jackson 2015: 25).

Although Rodrigo's harmonic language is considered tonal he often uses an extended vocabulary of chords such as 'wrong-note' harmony (Cambridge International Examinations 2015). 'Wrong-note' harmony is defined by Wade as "conventional chords rendered discordant by the inclusion of one or more notes foreign to the tonality" (1996: 20-21). Examples of these chords in the second movement of Rodrigo's *Concierto de Aranjuez* usually contain a minor second or a major seventh (Donis 2005: 86). Discords are also

⁵¹ Neo-classicism refers to a movement of style in the works of 20th century composers, who revived the balanced forms and clearly perceptible thematic processes of earlier styles to replace what were, to them, the increasingly exaggerated gestures and formlessness of late Romanticism (*Grove Music Online*, Whittall).

⁵² *Casticismo* is a Spanish term that means "a love for *castizo*, the cultivation of the purity of a culture, language, or lineage, free of foreign influence and neologisms. *Casticismo* represented Spanish neoclassicism (neo-traditional or 'faithful to a tradition') in the early 20th century (Donis 2005: 30).

created by Rodrigo's use of the Phrygian mode⁵³, often found in popular Flamenco music, and the use of dominant minor 9th chord (Cambridge International Examinations 2015).

The first movement of *Concierto de Aranjuez* is animated throughout by the joyful rhythmic pulse of a traditional Spanish dance, the *bulerías* (Rodrigo 2016). The second movement is an “elegiac dialogue between the guitar and the solo instruments of the orchestra ... If nostalgia could take form, the second movement would be its perfect mould” (Rodrigo 2016: 226). The dialogue between the guitar and solo instruments is reminiscent of the *seata*, a semi-improvisational lament in the Andalusian *cante hondo* (deep song) tradition, invoking the sufferings of Christ. This devotional chant is sung during Easter as a procession, bearing huge ornate effigies of Christ and the Virgin Mary, makes its way through the narrow crowded streets. Voices will suddenly be raised in a *saeta*, taken up by one spectator group after another, passing from balcony to balcony as the procession proceeds through the town (Redford 1994: 17). The third movement evokes a stately court dance, with Baroque-sounding counterpoint. The combination of duple and triple metre, as well as the light and transparent orchestration in which various solo instruments and groups alternate the final theme back and forth, contributes to the rhythmic drive and interest of the final moment (Cambridge International Examinations 2015; Heninger 2003; Rodrigo 2016).

Manuscript and Publications

The original manuscript of *Concierto de Aranjuez* was written by Rodrigo in braille⁵⁴. Rodrigo then dictated the work to a copyist who would produce a notated score which Rodrigo would edit with the assistance of his wife. Rodrigo provided the guitarist Regino Sainz de la Maza with a handwritten copyist manuscript for the première of the work. This manuscript is preserved in the archives of the *Biblioteca Nacional* in Madrid. Another copyist manuscript

⁵³ The common name for the third of the eight church modes. Phrygian mode is frequently used with reference to European folksongs and diatonic non-Western melodies whose final or apparent tonic is related to the scale type in a manner similar to that of the Phrygian church mode. The most characteristic feature of such melodies is the presence of a scale degree a semitone above the final or apparent tonic; this is sometimes called an ‘upper leading note’ (*Grove Music Online*, Powers).

⁵⁴ Braille music was invented along with the literary Braille code by Louis Braille (1809-1852), himself a musician.

The tactile code uses combinations of the same six-dot cell as literary Braille to represent the pitch and rhythm of each note. The top two rows represent the pitch and the bottom row is used for rhythm (Royal National Institute of Blind People). <http://www.rnib.org.uk/braille-and-moon-%E2%80%93-tactile-codes/braille-music>.

was presented to the French virtuoso guitarist Ida Presti (1924-1967) prior to the première of the concerto in Paris (1948). This manuscript was acquired by the Victoria and Joaquín Rodrigo Foundation at an auction in France, 2014 (*Fundación Victoria y Joaquín Rodrigo*).

There are two published versions of the solo guitar score of *Concierto de Aranjuez*. Belwin Mills published the first version (1959) edited and fingered by Renata Tarragó (1927-2005), and the more recent edition is by Schott (1984), edited and fingered by Angel Romero (b. 1946). The preface containing the explanations of symbols used in the soloists' score, alternative fingerings which Romero used during the recording with the San Antonio orchestra conducted by Victor Alessandro as well as a few technical suggestions are located in the piano reduction score (1984) by Schott publications and not in the separately sold 1984 guitar score (1984). According to Romero (1984: ii) the fingering suggestions in the 1984 edition are from his second recording of *Concierto de Aranjuez* with the London Symphony orchestra, conducted by André Previn (EMI, 1977).

A piano reduction of Rodrigo's *Concierto de Aranjuez* has been published and is available from Schott publications (1984) while a performance edition as well as support material to facilitate preparation and interpretation of *Concierto de Aranjuez* has been made available by *Music Minus One* [MMO]. The digital PDF performance edition by *Music Minus One* [MMO] of Rodrigo's *Concierto de Aranjuez* includes a MP3 containing a complete recording of the performance by Christian Reichert and the Plovdiv Philharmonic Orchestra conducted by Nayden Todorov and is available for download on the MMO webpage⁵⁵.

Alternate means of accompaniment that could broaden performance possibilities

An undergraduate research project by John David Quijano Rodríguez, *Análisis y Adaptación del Concierto de Aranjuez para Guitarra solista y dos Guitarras Acompañantes* (2013), contains an arrangement of the concerto's orchestral accompaniment for guitar duo. The score of the arrangement is included in the electronic version of this study.

⁵⁵ Available at <http://digital.musicminusone.com/rodrigo-concierto-de-aranjuez-2-cd-set-mmocd3616.html>.

2.3.3 OBSERVATIONS REGARDING BALANCE AND AUDIBILITY

Today, when I hear the orchestration of this work, I cannot understand why I had so many doubts and was so dilatory in writing out the different levels of the accompaniment (Rodrigo 2016: 224).

In order to overcome issues of balance and audibility Rodrigo wanted to achieve “a clearly defined orchestration” that would be “strong enough to give weight to the ephemeral sound of the guitar while still being light as to not drown the subtle sounds of this Spanish instrument, except for those occasions when the orchestra covers any instrument, including even the piano” (Rodrigo 2016: 220). According to Rodrigo the strength of the guitar is found in its delicacy and intense contrasts in sound which he compares to a “breeze which moves the leaves of the gardens and only wishes to be strong like a butterfly, but as tightly controlled as *verónica*⁵⁶, the pass of a bullfighter’s cape” (Rodrigo 2016: 219).

It would be wrong to expect power in this Concerto of mine, and one can look in vain for great sonority; that would be to falsify the guitar’s essential nature, and debase an instrument which is capable of creating the subtlest of sounds (Rodrigo 2016: 219).

As a source of inspiration Rodrigo considered Debussy’s statement, “The guitar is an expressive spinet”⁵⁷ (cited in Rodrigo 2016: 220). Rodrigo looked towards the music of Baroque keyboard instruments, including the harpsichord, and seventeenth-century orchestration:

There is a predominance of reeds, very light harmonic foundations, and, most importantly, an intensity of expression, proceeding via clear contrary positions and strong contrasts, which are created from a number of different keyboard styles. In theory at least, the first and most difficult question was resolved [orchestration], and its resolution opened the way to the second – the kind of concerto it was appropriate to write (Rodrigo 2016: 220).

⁵⁶ A common pose in traditional Spanish bullfighting in which the cape is swung away from the charging bull while the matador keeps his feet in the same position (*Merriam-Webster Online Dictionary*).

⁵⁷ A small keyboard instrument with a plucking mechanism, a smaller variety of harpsichord, almost invariably with one keyboard and a single set of strings and jacks (*Grove Music Online*, Ripin & Whitehead).

Rodrigo uses an unprecedented combination of instruments to accompany the guitar in his *Concierto de Aranjuez*, including a full string section, two flutes (with the second flutist doubling piccolo), two oboes (second oboist doubling cor anglais), two clarinets, two bassoons, two French horns and two trumpets (see table no. 2.3.1). The sheer size of the orchestra could have easily drowned out the guitar, but Rodrigo balances the soloist and orchestra by using transparent and light orchestration where the guitar is featured. Solo instruments from the orchestra are often featured with the guitar, including the bassoon, cello, cor anglais, French horn, oboe and 1st violin. Rodrigo makes use of the timbral qualities of these orchestral instruments to create interesting textures and a ‘conversational’ quality between the soloist and orchestra.

WOODWINDS	BRASS	PERCUSSION	STRINGS
Flute 1 Flute 2 (& Piccolo) Oboe 1 Oboe 2 (& Cor anglais) Clarinet: 1 & 2 Bassoon: 1 & 2	French horn 1 & 2 Trumpet 1 & 2		1 st Violin 2 nd Violin Viola Cello Double bass
TOTAL INSTRUMENTS: 10	TOTAL INSTRUMENTS: 4	TOTAL INSTRUMENTS: 0	TOTAL INSTRUMENTS: 5

Table no. 2.3.1: Instrumentation and size of the orchestra in Rodrigo's *Concierto de Aranjuez*

In *Concierto de Aranjuez* Rodrigo never resorts to complete antiphonal separation of the soloist and the orchestra nor does he emasculate the orchestra through prolonged silences in which the guitarist plays unaccompanied. In fact, the soloist and orchestra are highly integrated throughout the concerto, playing together in 62% of the total number of bars in the concerto, occasionally even sharing in the utilisation of themes and motifs in *tutti* sections (see music example no. 2.3.1), whereas the soloist only plays unaccompanied in 17% out of the total number of bars, including cadenzas (see table no. 2.3.2).

Rodrigo uses *pizzicato* in the string sections as well as *sordina* (muted) trumpets to create timbral variation and contrast as opposed to limiting the dynamic range of the instruments. Whereas other composers, including Giuliani, Carulli and Castelnuovo-Tedesco, limit the

dynamic range of the orchestra to *pianissimo*, *piano* or *mezzo piano* when accompanying the soloist, Rodrigo adapts the dynamic range of the orchestra to the material that the guitar is playing on a 'micro structural'/sub-structural level. For instance, when the guitar is playing *rasgueados* the accompanying orchestral instruments often play *forte* (see music example no. 2.3.2) and, in contrast, when the guitar is playing *punteado* (plucking the strings) the orchestral accompaniment is softer (see music example no. 2.3.3).

MOVEMENTS	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST PLAYS UNACCOMPANIED	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST IS SILENT	NUMBER OF COMPLETE BARS OF INTEGRATION OF SOLOIST AND ORCHESTRA
1. <i>Allegro con Spirito</i>	16 / 243 7%	55 / 243 23%	172 / 243 71%
2. <i>Adagio</i>	32 / 101 32%	16 / 101 16%	53 / 101 52%
3. <i>Allegro gentile</i>	63 / 321 20%	73 / 321 23%	185 / 321 58%
	[16.69%] ROUNDED TOTAL: 17%	[21.66%] ROUNDED TOTAL: 22%	[61.65%] ROUNDED TOTAL: 62%

Table no. 2.3.2: Integration of the soloist with the orchestra in Rodrigo's *Concierto de Aranjuez*

8.^a

Fl. 1^a

Fl. 2^a
e Picc.

Ob.

C. A.

Cl.

Fag.

Cor.

Trb.

Gtra.

V. 1^a

V. 2^a

Vie.

V. C.

C. B.

Arco

f

unis

Music example no. 2.3.1: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bar 54 (Schott 1957)

Gtra. *f* *mp*
 V. 1^o *f*
 V. 2^o *f* Arco
 Vle. *f*
 V. C. *f*
 C. B. *f* Arco

Music example no. 2.3.2: Rodrigo, *Concierto de Aranjuez*, 1st mov, bars 96-97 (Schott 1957)

Fl. 2^a e Picc.
 Ob.
 Fag.
 Cor.
 Gtra. *f*
 V. 1^o *pp*
 V. 2^o
 Vle.
 V. C. *Pizz.* *p vibrato*
 C. B. *p* *Pizz.*

Music example no. 2.3.3: Rodrigo, *Concierto de Aranjuez*, 1st mov, bars 101-104 (Schott 1957)

Unlike the composers of earlier concerti, Giuliani and Carulli, Rodrigo does not shy away from the guitar's capabilities as an accompanying instrument, using it to accompany the cor anglais (English horn) with a simple strumming pattern at the beginning of the second movement in what has become one of the most iconic and easily recognisable phrases in twentieth century guitar music (see music example no. 2.3.4).



The image displays a musical score for the beginning of the second movement of Rodrigo's *Concierto de Aranjuez*. It features six staves: Corno inglese, Clarinetto (B \flat) 1/2, Fagotto 1/2, Corno (F) 1/2, Tromba (C) 1/2, and Guitarra. The Corno inglese part begins with a melodic line marked *P dolce*. The Guitarra part begins with a rhythmic strumming pattern marked *mf*.

Music example no. 2.3.4: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bars 1-4 (Schott 1957)

Concerns regarding audibility of the classical guitarist and recommendations regarding the use of amplification

The following anecdote regarding the concerns Sainz de la Maza had the evening prior to the première was made available on the *Fundación Victoria y Joaquín Rodrigo* website:

On the eve of the premiere, Joaquín Rodrigo and the guitarist Regino Sáinz de la Maza were travelling to Barcelona on the night train, together in a sleeping car. In the middle of the night Regino woke the Maestro with these words: "I am obsessed by an idea that is keeping me awake. What if tomorrow at the concert you can't hear the guitar?" As a result of that question, neither of the two slept that night (November 1940, as cited on *Fundación Victoria y Joaquín Rodrigo*).

For many it remains a mystery why Spanish virtuoso Segovia never performed Rodrigo's *Concierto de Aranjuez*. Papandreou (2014) claimed Segovia was enthusiastic about the work and even planned to perform it at several venues. Segovia did, however, have concerns regarding the audibility of the soloist due to the size of the orchestra and he was fundamentally against the use of amplification. Segovia subsequently, as he did so often with other composers, requested changes to the score. Rodrigo, though, was not open to such changes (Papandreou 2014: 53-54). After attending a performance of *Concierto de Aranjuez* Segovia wrote a letter to Mexican composer Manuel Ponce, dated 26 July 1947. Segovia expresses great admiration for Rodrigo but distaste for the quality of sound of the soloist, Regino Sainz de la Maza:

Last night I went to hear the *Concierto de Aranjuez*, played by Regino. I have changed my mind. To me it seems fresh, fluid and pleasant, thanks to the orchestra. But Sainz de la Maza, who has learned it well, screeched it out in a most sorrowful way. Pino [Spanish artist Miguel Angel del Pino Sardá], who came with me, said that it seemed like the guitar was strung with little wires; and I, very sincerely, told del Pino that if, by the force of getting the greatest sonority out of the instrument, my sound was like Regino's, I would give up playing with orchestra[s], immediately (as cited in Postlewaite 2013b: 28).

Unlike Castelnuovo-Tedesco, who prescribed the number of string players, Rodrigo did not. Consequently *Concierto de Aranjuez*, which already includes a rather large woodwind and brass section when compared to other guitar concerti, is often performed with a fairly large string section. Considerable amplification in *Concierto de Aranjuez* has become a necessary aid for the guitarist in order to 'compete' with the sound of such a large orchestra.

While modern amplification has made leaps and bounds since the days of Segovia and Sainz de la Maza, it still does affect the sound of the guitar. Considerable planning and preparation effort is typically put in by soloists in order to be technically competent enough to perform *Concierto de Aranjuez*, whereas amplification is often left as a last minute afterthought. Technical considerations regarding how the guitar should be amplified, including the equipment that will be used and the placement of the microphone and speakers, should be considered well in advance of a performance and the opinion of a professional sound engineer should be part of the decision making process of both the soloist and the conductor.

In her PhD thesis, *The 'Megaron' Concerto for Guitar and String Orchestra by Nikita Koshkin: An Exploration of Performance Issues, a Performing Edition and a CD Recording* (2014), Papandreou raises an objection to a fixed amplification volume during an entire performance of Koshkin's (b. 1956) *Megaron* concerto. Papandreou suggests that the sound engineer should be able to read music and that adjustments in the level of amplification should be made during the performance of a concerto; raising the level of amplification during sections where the guitar is accompanied by the full orchestra and reducing the level of amplification during sections where the guitar plays unaccompanied so that the guitar does not sound "unrealistically loud" or that the quality and character of the guitar's sound is not altered negatively (Papandreou 2014: 80). These suggestions should also be considered for implementation in performances of Rodrigo's *Concierto de Aranjuez*.

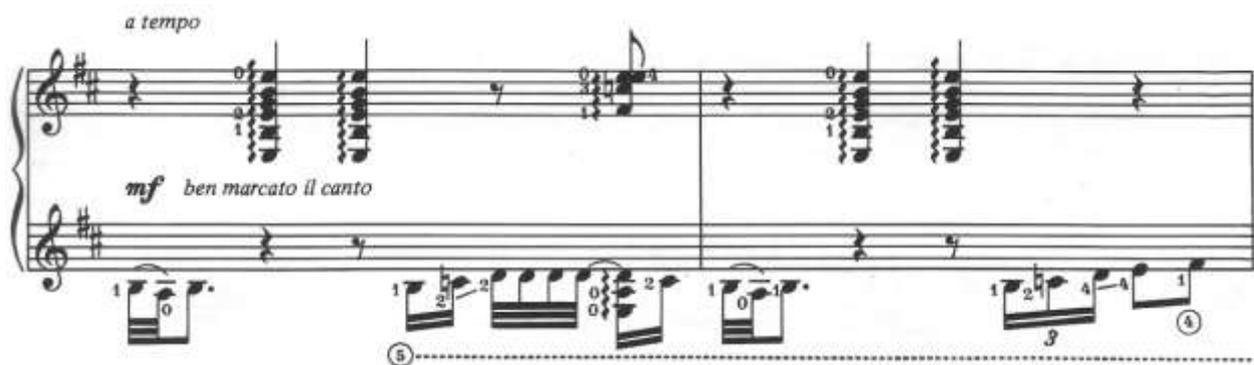
2.3.4 TECHNICAL OBSERVATIONS

Apoyando & Tirando

Flamenco guitar music is often centred on the guitarist's ability to perform repetitive notes and scale passages across the entire range of the fingerboard of the guitar with great velocity, volume and rhythmic accuracy. Rodrigo included many of these virtuosic elements in *Concierto de Aranjuez*. Flamenco guitarists traditionally performed virtuosic scale passages using the *picado* right hand technique, which is similar to classical guitar *apoyando* stroke with the exception that flamenco guitarists only utilise the index (*i*) and middle (*m*) fingers of the right hand whereas classical guitarists include the use of the thumb (*p*) and ring (*a*) fingers (Ciulei 2013). In *Flamenco Guitar Techniques in the Music of Joaquín Rodrigo* Ciulei (2013: 58-59) states that, when performing Spanish music on the classical guitar, the use of the *picado* technique would constitute a more stylistically authentic approach than that of *tirando* stroke. However, many classical guitarists utilise *tirando* stroke as it is often considered easier to implement in passages that require fast tempi.

Often, with their frequent use of *picado* technique on instruments with a lower string action than that of the classical guitar, flamenco guitarists have a considerably harsher tone when compared to classical guitarists. Rodrigo wanted to merge the two worlds in *Concierto de Aranjuez*, "a synthesis of the classical and the popular"; a merger of the soul of the Moorish guitar, with its harsh notes and piercing voices, with that of the rounded and delicate plucked notes of the Classical guitar and lute (Rodrigo 2016: 218-219).

The second movement contains passages, for example bars 37-47, expressly designed to facilitate the use of *apoyando* stroke in the right hand thumb (*p*) on the bass strings. This allows the guitarist to create greater contrast in sonority and timbre between the melody found in the bassline and the accompanying chords. In bars 37-47 of the second movement the guitar part is divided into two staves allowing the guitarist to easily differentiate between the accompaniment and melody, which is marked *ben marcato il canto* (see music example no. 2.3.5).



Music example no. 2.3.5: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bars 37-38 (Schott 1984)

Articulation

Rodrigo uses stark contrast in articulation throughout *Concierto de Aranjuez*, including *staccatos* as well as *spiccato*⁵⁸ in the string section contrasted by the inclusion of numerous ascending and descending slurs and terms such as *grazioso*, *leggiero* and *legatissimo*. In the solo guitar score of *Concierto de Aranjuez* the abbreviated term 'stacc.' is used in sections or passages longer than one complete bar, in which more than one voice in the guitar should be performed *staccato*.

The graphic symbol of a dot, however, is used for:

- Single voices that should be performed *staccato*
- Chords or multi voices found in a complete bar or section of a bar that should be performed *staccato*.

⁵⁸ A form of detached playing in which the bow is allowed to bounce off the string. This is achieved by rapid movements using a restricted, often central portion of the bow (Kennedy 2007).

Fingering

Postlewate (2013b: 28) claims that the fingering by Renata Tarragó, published in the first edition (1959) of the solo guitar score of *Concierto de Aranjuez*, offers little value to guitarists and the dedicatee of the concerto, Sainz de la Maza, dismissed them as unusable. For reasons unknown, Sainz de la Maza was not given the honour of fingering the first solo guitar score of the concerto. Both the Tarragó (1959) and Romero (1984) editions contain fingering suggestions that could be deemed ‘less than practical’ and if possible, a potential soloist should consider suggestions from both editions.

According to Romero (1984: i) the right hand index (*i*) and middle (*m*) fingers should be alternated during scale passages and the ring (*a*) finger could be included on occasions “in order to make the string change easier for speed and accuracy”. Romero also suggests resting the right hand thumb on the sixth string during the execution of triplets and fast scale passages to facilitate right hand stability and security (Romero 1984: ii). In contrast Palmer (2012) suggests the use of *a-m-i* technique as opposed to the traditional two-finger *i-m* approach in order to increase right hand velocity and efficiency (see music example no. 2.3.6). Palmer advocates combining a three note per string left hand by deviating from the traditional ‘one finger per fret’ system thus facilitating the use of a strict *a-m-i* right hand sequence that always crosses strings with the *a* finger of the right hand (Palmer 2012: 17).



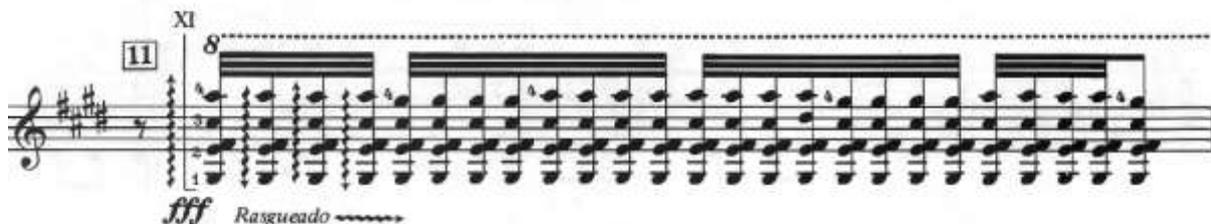
Music example no. 2.3.6: Rodrigo, *Concierto de Aranjuez*, 1st mov, bar 94 (Palmer 2012)

Rasgueado

Rodrigo employs a variety of flamenco guitar techniques in *Concierto de Aranjuez*, one of the most recognisable being the *rasgueado*. The term *rasgueado* refers to the technique of strumming the strings of the guitar in a downward or upward direction with the thumb, an individual right hand finger or combination of fingers of the right hand (*Grove Music Online*,

Strizich & Tyler). A *rasgueado* can be executed with all of the fingers striking the strings almost simultaneously or spread in an arpeggiated manner, depending on the character and tempo of the music. According to Rodrigo “the chords of the guitar are deeply imbedded in the soul of Spanish music, and that the guitar merges the classical tradition with the flamenco touch” (Kamhi de Rodrigo 1992: 325).

It is important to note that the technique of playing authentic flamenco *rasgueados* is different from that of the classical guitar’s ‘strummed’ chords. Examples of both these techniques can be seen in Rodrigo’s *Concierto de Aranjuez*. In flamenco music the strings are ‘attacked’ with the back of the right hand nails, in a fast and precise manner, creating a rhythmically precise and percussive sound (see music example no. 2.3.7). Strummed chords are less percussive and considered more as an arpeggiated embellishment (see music example no. 2.3.8). In flamenco music the execution of the *rasgueado*, i.e. the direction of the strum, the choice of individual finger or combination of fingers is often dependent on the rhythmical pattern and accents that need to be conveyed in the different flamenco dances.



Music example no. 2.3.7: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bar 81 (Schott 1984)



Music example no. 2.3.8: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bars 1-2 (Schott 1984)

Concierto de Aranjuez
para guitarra y orquesta

Digitado por Angel Romero (1984)

I

Allegro con spirito (♩ = 84)

(6) → D *pp* Rasgueado.

Music example no. 2.3.9: Rodrigo, *Concierto de Aranjuez*, 1st mov, bars 1-2 (Schott 1984)

	12	1	2	3	4	5	6	7	8	9	10	11			
•	6	1	2	3	4	5	6	3	1	e	2	e	3	e	•
•	8							4							•

Music example no. 2.3.10: *Bulerias* dance rhythm (Ciulei 2013:43)

Rather than opening the first movement of *Concierto de Aranjuez* with a traditional full orchestral statement, Rodrigo opens the movement with the solo guitar playing *rasgueados* accompanied only by a tonic pedal played by the double basses (see music example no. 2.3.9). According to Rodrigo the first movement of *Concierto de Aranjuez* was inspired by the *bulerias*. The *bulerias* (derived from the Spanish word *burla*, meaning to ‘prank’ or ‘joke’) is a lively traditional Spanish dance in 12/4 time and often consists of two sets of three beats followed by three sets of two beats. Traditionally the accents fall on every first beat of each of the sets and the 12/4 count starts on the twelfth beat, the first accented beat (see music example no. 2.3.10) (Ciulei 2013: 41-42). This creates the same effect as a *hemiola*, a rhythmic device that consists of superimposing two notes in the time of three, or vice versa, and can be found throughout the first movement of Rodrigo’s *Concierto de Aranjuez* (Kennedy 2007).

Editorial revisions required

Rodrigo often jokingly confessed that he could not play “four notes in a row” on the guitar (as cited in Hennig 1984: iv). Rodrigo composed *Concierto de Aranjuez* with the ideal sound of the guitar in mind, taking inspiration from vivid memories of the sound of Spain’s national instrument.

Only one thing remained to be known, which often kept me awake at night. Could it be played? And would the guitar be heard? The conclusive answer would be given by the hands of Regino. They created the miracle. I, and many others, are [sic] very grateful to him (Rodrigo 2016: 225).

In a study by Douglas Bell, *The editing of Joaquín Rodrigo's Concierto de Aranjuez* (1992), he examined the Schott edition of the *Concierto de Aranjuez* and compared it to recordings of four concert guitarists who regularly perform the concerto: Julian Bream, Angel Romero, John Williams and Narciso Yepes. Bell (1992: 22) points out that there are three kinds of editing practices commonly used by concert guitarists when creating a performance edition of Rodrigo's *Concierto de Aranjuez*:

- Changes in tempi
- Omission of notes (see music example no. 2.3.11)
- Octave transposition (see music example no. 2.3.12).

Bell (1992: 24) describes the published tempi indications as too fast to effectively execute the solo guitar part. On average the first (12% slower) and third movement (15% slower) of the four recordings examined are significantly slower than the prescribed metronome indications found in the score. Omissions due to the unidiomatic nature of certain passages formed a major part of the edits often heard in recordings of the *Concierto de Aranjuez*. An example of a typical omission can be seen in scale sections in the first movement due to the difficulty experienced in smoothly transitioning from a scale passage immediately after playing a chord (see music example no. 2.3.11) (Bell 1992: 24). It is important to note that octave transpositions could at times affect the audibility of guitar as the soloist could be playing in the same register as the accompaniment.

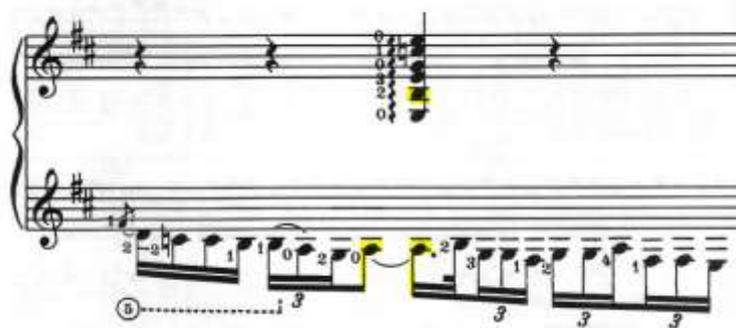


Music example no. 2.3.11: Rodrigo, *Concierto de Aranjuez*, 1st mov, bars 134-135 (Bell 1992: 25)



Music example no. 2.3.12: Rodrigo, *Concierto de Aranjuez*, 1st mov, bars 86f-89 (Bell 1992: 24)

Most of the editorial revisions made to the score of *Concierto de Aranjuez* result from the difficulty experienced by the soloist in realising unidiomatic passages. However, in bar 39 of the second movement Rodrigo notated a chord containing seven notes (see music example no. 2.3.13) which would be impossible to execute without omitting a voice – the classical guitar only having six strings.

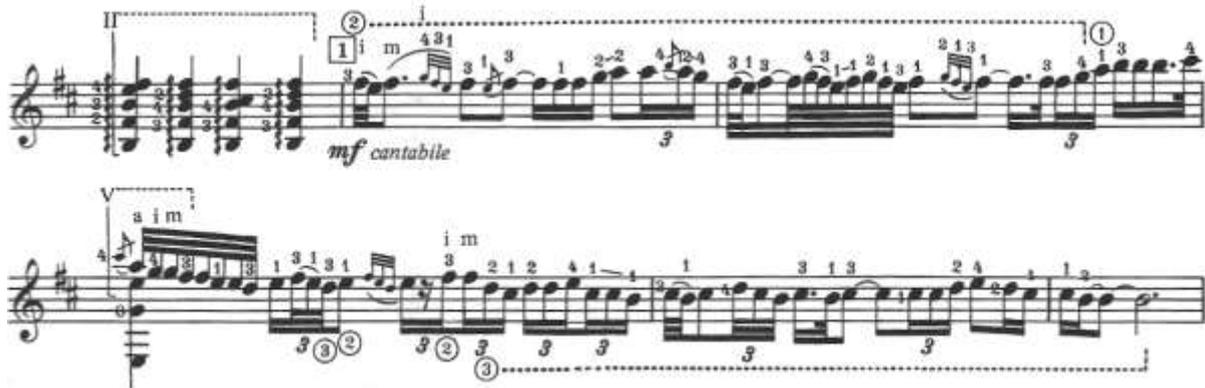


Music example no. 2.3.13: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bar 39 (Schott 1984)

2.3.5 PERFORMANCE RECOMMENDATIONS

True to the neoclassical inspiration of *Concierto de Aranjuez*, the court of Charles IV (1748-1819) and his son Ferdinand VII (1784-1833) at the turn of the century, Rodrigo included many embellishments in the guitar score including *acciaccaturas*, *appoggiaturas*, *glissandi*, *gruppetti* and *mordents*. Rather than use traditional symbols many of these ornaments, including *gruppetti* and *mordents*, are written out in the score of the second movement of

the concerto (see music example no. 2.3.14). As with the concerti by Giuliani and Carulli, the trills are from the main note, echoing the flute (see music example no. 2.3.15).



The image shows two staves of musical notation for guitar. The top staff is marked 'mf cantabile' and contains a series of sixteenth-note patterns with various fingering numbers (1, 2, 3, 4) and trills. The bottom staff continues the melodic line with similar fingering and trills. The notation includes slurs, accents, and specific fingering instructions like 'i m' and 'a i m'.

Music example no. 2.3.14: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bars 6-11 (Schott 1984)



The image shows a four-staff orchestral score. From top to bottom: Fl. I., Fl. 2: e Picc., Gtrra., and V. I. The Flute I and II parts feature trills and sixteenth-note patterns. The Guitar part has a rhythmic accompaniment. The Violin I part is marked 'divisi' and 'pp'. The score includes dynamic markings like 'pp' and 'tr.' (trill).

Music example no. 2.3.15: Rodrigo, *Concierto de Aranjuez*, 1st mov, bars 63-66 (Schott 1957)

Rodrigo places emphasis on rhythmic drive and contrast through the use of accentuation as well as stark contrasts in articulation and dynamics in the first and third movements of *Concierto de Aranjuez*. In the second movement Rodrigo places more emphasis on expressiveness and includes numerous expression markings on the score (see table no. 2.3.3).

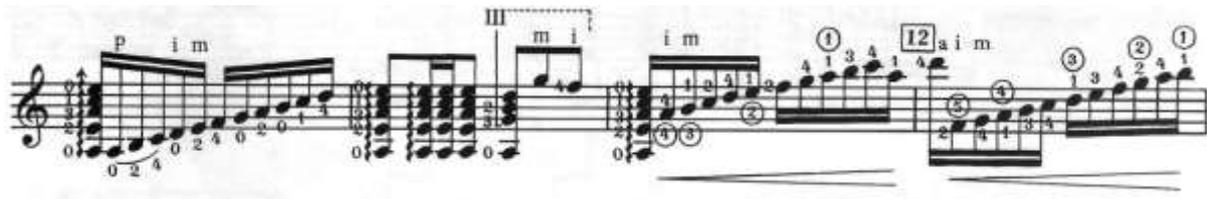
FIRST MOVEMENT	SECOND MOVEMENT	THIRD MOVEMENT
<i>Grazioso</i> <i>Marcato</i>	<i>Cantabile</i> <i>Ben marcato il canto</i> <i>Più mosso</i> <i>Rall.</i> <i>Dim.</i> <i>Accel.</i> <i>Poco ritard.</i> <i>Pesante</i> <i>Leggiero</i> <i>Lento e pesante</i> <i>Molto animato</i> <i>Più tranquillo</i> <i>Rallentando</i>	<i>Ponticello</i>

Table no. 2.3.3: Expression markings found in the solo guitar score of Rodrigo's *Concierto de Aranjuez*

2.3.6 LEVEL OF DIFFICULTY

Concierto de Aranjuez by Rodrigo is seen by many guitarists as one of the most challenging guitar concerti to learn and perform and often viewed as a “rite of passage for guitarists establishing their careers as concert artists” (Bell 1992: 22). The abundance of virtuosic scale passages found in Rodrigo's *Concierto de Aranjuez* tests the stamina of even the most capable concert guitarist. In fact, scale passages account for 21% of the total number of bars of the soloist's score in the first movement. Not only does the velocity (84 bpm to a dotted crotchet) of these passages affect the overall level of difficulty of the first movement, but also the dynamic range at which they have to be performed. The transition from a *rasgueado* chord directly into a scale passage (see music example no. 2.3.16) also poses a challenging obstacle.

It was not sufficient for great virtuosos to shine as soloists; they also needed to stand out amidst and above the instrumental accompaniment, with supreme displays of their technique (Rodrigo 2016: 218). The struggle with difficult material is often impossible ... Sainz de la Maza's [the dedicatee] art has achieved all this in the face of a hard but deliberate struggle. He has made the guitar sound as Stravinsky said it sounded – penetrating yet distant (Rodrigo 2016: 220).



Music example no. 2.3.16: Rodrigo, *Concierto de Aranjuez*, 1st mov, bars 132-135 (Schott 1984)

The recommended metronome indications, found on the score of both the 1959 and 1984 editions of Rodrigo's *Concierto de Aranjuez*, are far beyond the technical reach of most guitarists (see table no. 2.3.4). According to Bell (1992: 22) the published tempi are too fast to effectively execute the guitar part and most concert guitarists perform the 1st and 3rd movements at significantly slower tempi than indicated.

MOVEMENT	TEMPO	TIME SIGNATURE	FASTEST NOTE VALUES FOR SOLOIST
I	<i>Allegro con spirito</i> [84 bpm]	Compound duple	Semiquaver triplets
II	<i>Adagio</i> [44 bpm]	Common time	Hemidemisemiquavers
III	<i>Allegro gentile</i> [164 bpm]	Simple duple	Semiquaver sextuplets

Table no. 2.3.4: Tempi indications in relation to note values in Rodrigo's *Concierto de Aranjuez*

Arpeggio patterns that require rapid right hand finger alteration feature prominently in the cadenza of the second movement of Rodrigo's *Concierto de Aranjuez* (see music example no. 2.3.17). These include semiquaver triplets, demisemiquavers, demisemiquaver septuplets and decuplets. The decuplets require the use of a harp-like strum, combining the ring finger (descending) and thumb (ascending) of the right hand.

The image shows three systems of musical notation for guitar. The first system is marked *cresc. poco a poco* and contains the lyrics "a m p i a m p i" and "a m i p p i m a m i". The second system is marked *sempre cresc.* and contains the lyric "i m". The third system is marked *molto animato*. The score includes various musical notations such as triplets, sextuplets, and decuplets, along with fingering numbers and dynamic markings.

Music example no. 2.3.17: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bars 75-77 (Schott 1984)

Concierto de Aranjuez also contains large chords often in the highest register of the guitar (see previous music example no. 2.3.7) and stretches in the left hand that could be considered beyond the reach of most guitarists. In bar 17 in the second movement (see music example no. 2.3.18) the soloist is required to hold a G⁵⁹ with the first finger while playing a passage on the first string that includes a C#⁵. This creates a stretch that spans six frets in the left hand⁶⁰. In the edition edited by Romero (1984) the assigned fingering would render it impossible to sustain the G² in the bassline for longer than a demisemiquaver as the first finger is assigned to play the following note (see music example no. 2.3.19).

⁵⁹ Scientific pitch notation, also known as American Standard Pitch Notation/ International Pitch Notation. The guitar is a transposing instrument; its music is notated an octave higher than the sounding pitch.

⁶⁰ The second movement requires the 6th string = E.



Music example no. 2.3.18: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bar 17 (Belwin Mills, 1959)



Music example no. 2.3.19: Rodrigo, *Concierto de Aranjuez*, 2nd mov, bar 17 (Schott, 1984)

Rodrigo's *Concierto de Aranjuez* is not only virtuosic in nature due to the abundance of technical challenges that are faced by the soloist, including extended virtuosic scale runs, multiple rapid *rasgueados* and arpeggios as well as rapid transitions from one advanced technique to another, but also requires an advanced level of playing from the soloist due to the musical complexity and challenging ensemble playing between the soloist and orchestra. This concerto could therefore be recommended for a postgraduate guitar student specialising in performance at a Master or Doctoral level.

CHAPTER 3: MODERN CONCERTI BY GUITARIST COMPOSERS

3.1 INTRODUCTION

Since the mid-twentieth century there has been a steady increase in the number of noteworthy guitarist composers who have written solo guitar concerti that have significantly enriched the instrument's repertoire. Accomplished guitarists, who are also avid scholars of advanced composition and orchestration techniques and have written solo guitar concerti include Leo Brouwer (b.1939), Dušan Bogdanović (b.1955), Roland Dyens (1955-2016), Stephen Goss (b.1964) and Nikita Koshkin (b.1956) (Papandreou 2014).

The balance between aesthetics, the incorporation of techniques that are considered to be idiomatic for the guitar whilst exploring extended techniques that would expand its technical possibilities is often a complex task for guitarist composers. In his Doctoral thesis Pasiieczny (2016) discusses the difficulty associated with the duality of being a guitarist composer:

Due to a high degree of familiarity with the traditional guitar repertoire, and possessing intimate knowledge of the instrument, it is often difficult for me as a guitarist-composer to depart from habitual tendencies to compose truly innovative works for the instrument. I have thus created a compositional approach whereby I separated my role as a composer from my role as a guitarist in an attempt to overcome this challenge. I called it the 'dual-role' approach, comprising four key strategies that I devised which involves (1) borrowing 'New Music' practices to defy traditionalist guitar tendencies which are often conservative and insular; (2) adapting compositional materials to different instrumentations; and expanding on (3) the guitar technique as well as; (4) the guitar's inventory of extended techniques (Pasiieczny 2016: i) .

Both Villa-Lobos and Brouwer are considered to be two of the greatest South American guitarist composers and their immense contributions to the guitar canon are not only demonstrated by the idiomatic nature and aesthetics of their guitar concerti but also by the vast development and exploration of the technical and sound possibilities for the instrument.

3.2 HEITOR VILLA-LOBOS, *Concerto pour guitare et petit orchestre*

3.2.1 COMPOSER BIOGRAPHY

Heitor Villa-Lobos was born on 5 March 1887 in Rio de Janeiro. With an output of more than two thousand orchestral, instrumental and vocal works, this largely self-taught composer is seen as one of the most significant 20th-century Brazilian composers (*Grove Music Online*, Béhague; *Villa-Lobos Museum*). Villa-Lobos received his first education in classical music on the clarinet and cello from his father Raúl Villa-Lobos, an enthusiastic amateur musician who regularly hosted informal music evenings held in their home. After the death of his father in 1899, the twelve year old Villa-Lobos devoted himself to the guitar, popular culture and a life as a street musician; some of his earliest compositions were the result of improvisations on the guitar. He rejected the idea of Eurocentric formal education and when asked in an interview about his lack of academic education he replied: “This is my conservatory”, pointing to a map of Brazil (as cited in Lien 2003: 3). Villa-Lobos travelled extensively throughout the Amazon, the north and north-eastern states as well as central and southern Brazil from 1905-1913, collecting more than a thousand themes that he later brought into play in many of his own compositions (Béhague 1994: 6). Unfortunately he never recorded or published these collections systematically.

In 1917 Villa-Lobos met French composer Darius Milhaud (1892-1974), who introduced him to the harmonic practices and orchestration of French Impressionism (*Grove Music Online*, Béhague). After a successful European concert tour in the summer of 1923, Villa-Lobos decided to extend his stay, settling in Paris for nearly ten years. Concert pianist Artur Schnabel (1887-1982), whom Villa-Lobos first met in Rio 1918, introduced him to many prominent composers, including de Falla (1876-1946), Prokofiev (1891-1953), Ravel (1875-1937), Stravinsky (1882-1971) as well as the publisher Max Eschig, who subsequently published Villa-Lobos’s music in Europe (Lien 2003:10). Villa-Lobos presented and subsequently incorporated a plan to the State Secretariat of Education that included initial music instruction at primary and technical schools using the immensely popular Brazilian ‘Orpheonic’ choral singing style. In 1942 the government founded the National Conservatory of Orpheonic singing, with Villa-Lobos as its director until his retirement in 1957. The Brazilian Ministry of Education and Culture declared 1957 as ‘Villa-Lobos Year’. In December 1958 he was awarded an honorary doctorate by the New York University. Following Villa-Lobos’s passing on 17 November 1959 his funeral was attended by the president of Brazil (*Grove Music Online*, Béhague).

3.2.2 DETAILS AND BACKGROUND TO THE WORK

TITLE OF CONCERTO	<i>Concerto pour guitare et petit orchestre</i> ⁶¹
MOVEMENTS	i) <i>Allegro preciso</i> ii) <i>Andantino e Andante y Cadence</i> iii) <i>Allegro non troppo</i>
DATE COMPOSED	1951 (Cadenza added 1956)
AVERAGE DURATION	20 Minutes
SCORDATURA	Standard tuning
KEY SIGNATURE	A minor, E minor, A minor
COMMISSION AND DEDICATION	Andrés Segovia
COPYRIGHT LAW	Public domain in RSA ⁶²
NOTEWORTHY RECORDINGS	Julian Bream & London Symphony Orchestra conducted by André Previn, 1971. <i>Julian Bream plays Villa-Lobos</i> [Sound recording: LP]. RCA SB 6852: RCA Red Seal. ⁶³ Sharon Isbin & New York Philharmonic Orchestra conducted by José Serebrier, 2005. <i>Concerto for Guitar</i> [Sound recording: CD]. 2564 60296-2: Warner Classics ⁶⁴
WORKS FOR GUITAR AND ORCHESTRA	<i>Introdução aos Chôros: Abertura</i> (1929).

⁶¹ Appleby Catalogue number: W501.

⁶² In countries where the score is not subject to copyright law the full score available for download through *Petrucci Music Library/IMSLP* [[http://imslp.org/wiki/Guitar_Concerto,_W501,_502_\(Villa-Lobos,_Heitor\)](http://imslp.org/wiki/Guitar_Concerto,_W501,_502_(Villa-Lobos,_Heitor))].

⁶³ Winner of the 1971 Grammy for the best classical instrumental soloist with an orchestra (*Grammy Online*).

⁶⁴ Nominated for a Latin Grammy in 2005.

History and première of the work

Villa-Lobos's *Concerto pour guitare et petit orchestre* was completed at the unrelenting request of Spanish guitar virtuoso, Andrés Segovia, to whom the work is dedicated. Villa-Lobos started working on the concerto in the late 1940's and presented Segovia with a *Fantasia Concertante* in 1951. Segovia was disappointed as the work did not contain a cadenza thereby not being 'a true' concerto. Segovia refused to perform the work until Villa-Lobos added a cadenza, a request the composer denied (Santos 1985).

After attending the 1955 premier of Villa-Lobos's harp concerto Segovia expressed: "Surely, if the harp deserved a cadenza, so did the guitar!" (Santos 1985: 36). Villa-Lobos finally agreed to include a cadenza⁶⁵ as a separate unit between the second and third movements of the renamed *Concerto pour guitare et petit orchestre*. After remaining in the composer's desk for almost five years the work was finally premièred on 6 February 1956 in Houston by Andrés Segovia accompanied by the Houston Symphony Orchestra conducted by Villa-Lobos (Postlewate 2013a; Wright 1992: 123; Meirinhos 2002).

In an interview published in *Les Cahiers de la Guitare* (as cited by Postlewate 2013a: 32-34) Uruguayan virtuoso guitarist Able Carlevaro (1916-2001), who had a close relationship with Villa-Lobos, mentions that rather than a solo guitar concerto Villa-Lobos intended to write a concerto for guitar and percussion. However, Segovia was adamant that percussion instruments "don't go well with the guitar ... What [the concerto] needs are violins". Later Villa-Lobos confided in Carlevaro:

I have lost the concerto [for guitar and percussion]: I am too tired and sick to find it. The concerto that is published is not the one that I wanted to write (as cited by Postlewate 2013a: 34).

Concerto pour guitare et petit orchestre was the last work that Villa-Lobos composed for guitar⁶⁶. After the 1956 première there is no record of Segovia ever performing the concerto

⁶⁵ "The cadenza muses at length over the thematic material of the first two movements and raises the curtain on the final, brilliantly orchestrated kaleidoscope" (Duarte as cited in Wade 2010: 3).

⁶⁶ Villa-Lobos did, however, include the guitar as part of the orchestra for the film *Green Mansions* (1959), an MGM film based on the novel by W. H. Hudson. Unfortunately most of Villa-Lobos's score was replaced with music by Bronislau Kaper, the film's music director.

again (Patykula 2017: 25). At first, according to Annalla & Mättik (2007: 144), Villa-Lobos's *Concerto pour guitare et petit orchestre* met with less enthusiasm from the public at first as it was compared to the neo-classical concerti of Rodrigo and Castelnuovo-Tedesco. Yet the popularity of the concerto grew tremendously over the years and according to the University of Indiana's *Heitor Villa-Lobos Website*, *Concerto pour guitare et petit orchestre* is an extremely popular work with more than 50 concerts listed in their concert calendar database.

Influences and compositional style

Villa-Lobos was well acquainted with the technical limits of the instrument as he was also a guitarist and is quoted as saying that he had studied the methods of Aguado (1784-1849), Carcassi (1792-1853), Carulli (1770-1841) and Sor (1778-1839) (Santos 1985: 17). Villa-Lobos also had close professional and personal contact with the guitar virtuoso Miguel Llobet⁶⁷ (1878-1938) in Paris. Villa-Lobos wrote a number of solo works for guitar before writing the *Concerto pour guitare et petit orchestre* including *Suite Popular Brasileira* (1908) and a set of Twelve Studies (1929) and Five Preludes (1940) dedicated to Andrès Segovia as well as *Introdução aos choros* (Introduction to the Choros⁶⁸), an extended work for guitar and orchestra that contains passages sounding like early ideas for his *Concerto pour guitare et petit orchestre* (Postlewaite 2013a: 32).

Villa-Lobos wanted to move away from the veneration of European cultural influences by celebrating the unique and varied musical traditions of Brazilian folk music by reinterpreting the music in a modern idiom by using techniques from contemporary European art music⁶⁹. According to Wade (1985: 4), the guitar music of Villa-Lobos perfectly merges the artistic demand associated with the classical guitar with the melodic vitality and rhythmic traditions of Brazilian folk and popular music.

⁶⁷ Llobet was a pupil of the Spanish composer Francisco Tárrega (1852-1909), the father of the modern playing technique.

⁶⁸ *Choro* is a general term with divergent meanings. The word may designate an instrumental ensemble called a choro (the individual players known as chorões, singular chorão), the music played by this instrumental ensemble or soloist, or certain popular Brazilian dance forms. In each case the term refers to an exclusively instrumental genre (Garcia 1997: 57).

⁶⁹ Ironically it was only after Villa-Lobos received international recognition with performances by Rubinstein, the Janssen, Boston and New York Symphony Orchestras that his 'new' Brazilian music was finally celebrated in Brazil.

The development of popular Brazilian music of the late eighteenth and early nineteenth century was shaped by two predominant styles of music: the *Modinha*⁷⁰ and the *Lundu*. The *Modinha* was a lyrical and sentimental love song rooted in Portugal while the *Lundu* was a lascivious dance with strong rhythmical elements (see music example no.3.2.1) brought to Brazil by the Bantu slaves from Angola (Bevan 2008: 3). Villa-Lobos deeply appreciated *Modinhas* as they reminded him of Chopin's lyric melodies that once filled his childhood home during informal music evenings (Béhague 1994). *Modinhas* characteristically contain undulating arabesque melodic contours, intensive use of arpeggios and large jumps in the melody (Tupinambá de Ulhôa, Azevedo & Trotta 2015 : 237). Elements from both the *Lundu* (see music example no.3.2.2) and the *Modinha* (see music example no.3.2.3) can be found throughout Villa-Lobos's *Concerto pour guitare et petit orchestre*.

In the second section ("Poco Meno") [see music example no.3.2.3] the theme is entirely original and bellows to a new episode. It maintains the melodic atmosphere of rather popular songs from the Northeast of Brazil (Villa-Lobos as cited in Béhague 1994:143-144).

Many European fashions were adopted in colonial Brazil including popular European dances such as the Waltz and the Polka. The abolition of slavery in 1888 greatly influenced the incorporation of African rhythms in Brazilian popular music. The fusion of European fashions such as popular European dances with rhythms from African music grew increasingly popular in Brazil and led to the development of new musical forms such as the *Maxixe*⁷¹ or polka-lundu. The *lundu* gave rise to popular 20th century Brazilian styles such as the *chôro*, *maxixe* and the Samba which are all closely connected as they share the same *lundu* rhythmic fingerprint but differ in tempo and instrumentation (*Grove Music Online*, Béhagu). Elements of Waltz-Choro⁷², as first seen in Villa-Lobos's Prelude no .5 (1940), can be found in the third movement of *Concerto pour guitare et petit orchestre* in which Villa-Lobos used

⁷⁰ "Luso-Brazilian sentimental song tradition starting in the late 18th-century as salon music. Greatly influenced by Italian opera and accompanied by the harpsichord or piano. By the end of the second imperial period in Brazil (1840-1889), *modinhas* became the material of street serenades and were accompanied by a guitar" (Tupinambá de Ulhôa, Azevedo & Trotta 2015: 237).

⁷¹ "Dance resulting from the adaptation of the polka in Brazil in the nineteenth-century. Arises with non-synchronised and counterpoint style of popular instrumentalist playing the European polka. This musical stylization occurs also, and especially, in the dancing couples adapting the style of individual choreographic challenges of the *lundu* to the synchronised movements of the partner dancing of European mazurkas and polkas" (Tupinambá de Ulhôa, Azevedo & Trotta 2015 : 237).

⁷² Bars 74-82 3rd movement

melodies in 3/4 and 6/4 time with a syncopated accompaniment that retained the rhythmic fingerprint of the *lundu* which traditionally was in 2/4 time.



Music example no. 3.2.1: The *lundu* rhythmic fingerprint (Bevan 2008: 4)



Music example no. 3.2.2: Villa-Lobos, *Concerto pour guitare et petit orchestre*, Cadenza (Max Eschig 1955)

Music example no. 3.2.3: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 1st mov, bars 39-43 (Max Eschig 1955)

Villa-Lobos once said that the two greatest influences on his style were the *chôro* and the music of Johann Sebastian Bach (as quoted in Garcia 1997:64). In *Concerto pour guitare et*

petit orchestre strong, often abrupt tonal cadences after sections that often involved the use of chromaticism can be seen as a homage to Bach (see final bar from music example no.3.2.4).



M.E. 7993

Music example no. 3.2.4: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 1st mov, bars 105-108 (Max Eschig 1955)

Publications

A comparative study by Ricardo Camponogara De Mello was made using all the three editions (the full score⁷³, piano reduction⁷⁴ and solo guitar publication) of the guitar parts by the publisher Max Eschig (1955) and the full score manuscript as well as the piano reduction manuscript of *Concerto pour guitare et petit orchestre* by Heitor Villa-Lobos held in the *Villa-Lobos Museum*. According to De Mello differences in 25 compasses were found in total but taking into account that with each difference there are two notes, resulting in a total of 79 alternative possibilities. The first movement of the concerto is the one that presents the

⁷³ Full score and individual parts available for digital purchase through *Academia Brasileira de Musica* [<http://www.abmusica.org.br/partitura.php?id=736>].

⁷⁴ Appleby Catalogue number: W502.

largest number of differences and the Max Eschig version (guitar solo) is one of the most divergent in comparison to the others (De Mello 2007: 51-53).

3.2.3 OBSERVATIONS REGARDING BALANCE AND AUDIBILITY

Concerto pour guitare et petit orchestre was written for guitar and a “small and equilibrated orchestra”, in which Villa-Lobos pursued timbres that would not annul the sonority of the soloist (Villa-Lobos as cited in Béhague 1994:143-144). Villa-Lobos avoids the grandeur of the symphonic solo concerto with the instrumentation and orchestration remaining intimate and chamber music-like in character (Béhague 1994: 144). In sections where the orchestra accompanies the guitar, Villa-Lobos often opted to divide the orchestral material into sections with either the woodwinds or the strings accompanying the guitar. The alteration between instrumentation from phrase to phrase during accompaniment as well as orchestral solo creates unique timbral interest. Full orchestral accompaniment is reserved for sections in which the guitarist plays *rasgueados*.

Villa-Lobos does not call for a prolonged silence of the orchestra in order to achieve audibility for the soloist. In fact the guitar only plays unaccompanied 8% out of the total number of bars of the entire concerto (see table no. 3.2.1). The guitar and orchestra are highly integrated (73% out of the total number of bars in the concerto) and the soloist and orchestra often share in the utilisation of a motif. In order to balance the delicate armistice⁷⁵ between the soft spoken guitar and the orchestra, Villa-Lobos gives instruments that are playing simultaneously with the guitar different rhythmic figurations than those of the guitar. As with the other concerti examined in this study the orchestral accompaniment often moves in crotchets with sustained notes and rests to provide transparency in sections where the guitar is rhythmically active. Villa-Lobos further augments this transparency by assigning sustained harmonics as well as *pizzicato* passages to the string section, creating an even thinner texture within the orchestration. Conversely, he also incorporates typical syncopated Afro-Brazilian rhythms as accompaniment to lyrical *Modinha* inspired sections in which the guitar plays longer note values.

⁷⁵ An agreement or truce made by opposing sides in a war to stop fighting for a certain time. Also known as a ceasefire.

MOVEMENTS	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST PLAYS UNACCOMPANIED	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST IS SILENT	NUMBER OF COMPLETE BARS OF INTEGRATION OF SOLOIST AND ORCHESTRA
1. <i>Allegro preciso</i>	0 / 125 0%	11 / 125 9%	114 / 125 91%
2. <i>Andantino e Andante</i>	7 / 93 7.5%	20 / 93 21.5%	66 / 93 71%
<i>Cadence</i>	27 / 27 ⁷⁶ 100%	0 / 27 0%	0 / 27 0%
3. <i>Allegro non troppo</i>	0 / 162 0%	45 / 162 28%	117 / 162 72%
	TOTAL: 8%	TOTAL: 19%	TOTAL: 73%

Table no. 3.2.1: Integration of the soloist with the orchestra in Villa-Lobos's *Concerto pour guitare et petit orchestre*

The orchestration used by Villa-Lobos is not only unique in its use of multiple double reed instruments (bassoon and oboe) but also in its use of multiple brass instruments (horn and trombone) (see table no. 3.2.2). Segovia had strong reservations about the inclusion of a trombone in the orchestra (Postlewaite 2013b: 30). One could easily assume that Villa-Lobos only made use of the brass, especially the trombone (see music example no. 3.2.5), as well as the double reed instruments in sections where the guitar is tacit. Remarkably every instrument from the orchestra is used to accompany the guitar at some point during the entire concerto.

⁷⁶ Cadenza is unmeasured and thus not divided into separated bars. The number presented represents the number of lines present in published editions.

WOODWINDS	BRASS	PERCUSSION	STRINGS
Flute Oboe Clarinet Bassoon	Horn Trombone		1 st Violin: 2 2 nd Violin: 2 Viola Cello Double bass
TOTAL: 4	TOTAL: 2	TOTAL: 0	TOTAL: 7

Table no. 3.2.2: Instrumentation and size of the orchestra in Villa-Lobos's *Concerto pour guitare et petit orchestre*

Music example no. 3.2.5: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 1st mov, bars 27-30 (Max Eschig 1955)

In contrast to other guitar concerti where composers tend to assign louder dynamics to sections without the guitar playing, Villa-Lobos often uses limited dynamic range and smaller sections of the orchestra in sections where the guitar does not play. Where other instruments play solo material the orchestration is treated with the same delicacy and subdued dynamic range as when the guitar is playing (bars 1-4 and 36-46 of the second movement). According to Mariz, Villa-Lobos's *Concerto pour guitare et petit orchestre* is extremely lyrical in nature but "the only flaw that one can find is the fortuitous lack of intensity" (Mariz as cited in Béhague 1994: 143), an echo of the *Houston Post* music critic's statement after the 1956 première of the concerto:

If there are faults in it, one of them is its very insistence upon reticence and comparative absence of climax; its preference of lyricism to stressful bravura (Roussell as cited in Patykula 2017: 25).

Unlike the early guitarist composers, Giuliani and Carulli, Villa-Lobos did not shy away from the guitar's accompaniment role (see music example no.3.2.6). On occasion the orchestra emulates typical guitar arpeggiated patterns (see previous music example no. 3.2.4, bars 105-108, first movement).

Music example no. 3.2.6: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 2nd mov, bars 77-80 (Max Eschig 1955)

Concerns regarding audibility of the classical guitar and recommendations regarding the use of amplification

As Segovia was against amplification, apprehension regarding the audibility of the soloist was a legitimate concern due to the sheer size of the hall and number of audience members; the première of the *Concerto pour guitare et petit orchestre* took place in the large Houston Music Hall with an impressive total of 3040 audience members in attendance (Patykula 2017: 23-24). At the first rehearsal before the première of *Concerto pour guitare et petit orchestre* the composer's common-law wife⁷⁷ Arminda "Mindinha" Neves Villa-Lobos (1912-1985) was instructed by Villa-Lobos to alter the dynamic indications in the orchestral parts, turning *piano* (p) into *pianissimo* (pp) and *pianissimo* (pp) into *pianissississimo* (pppp). However, the practicability of these changes are suspect as sections marked pianissimo (see music example no. 3.2.7) are often in the upper range of woodwind and brass instruments, resulting in difficulty with intonation.



Music example no. 3.2.7: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 2nd mov, bar 68 (Max Eschig 1955)

⁷⁷ At the time divorce was not permitted by Brazilian law thus although they were separated Villa-Lobos was still legally married to his first wife.

Segovia was apprehensive about the “heavy sound of the orchestra” and at the first rehearsal of the Concerto he inquired, “Mindinha, could you hear the guitar?” She replied: “The fact is, I couldn’t hear the orchestra” (as cited in Postlewate 2013b: 30). Jokingly, Villa-Lobos commented that he was no longer certain whether the work was for guitar and orchestra or for solo guitar (Santos 1985: 36).

According to Béhague (1994: 142-143) when one considers the intimate atmosphere of Villa-Lobos’ *Douze Études* (1929) and *Five Preludes* (1940), it is not surprising that he showed some reluctance to accede to Segovia’s request to write a guitar concerto, probably feeling limited “in combining such uneven performing forces as a solo guitar and an orchestra”. The truth is that Villa-Lobos had already written a thirteen-minute long work for orchestra and guitar, *Introdução aos Chôros: Abertura*⁷⁸ (1929), the same year as the *Douze Études*. *Introdução aos Chôros: Abertura* is scored for amplified solo guitar and a rather large orchestra consisting of 2 piccolos, 2 flutes, 2 oboes, cor anglais, 2 clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 4 trombones, tuba, timpani, tam-tam, cymbals, xylophone, celesta, 2 harps, piano and string section.

Unlike Segovia, Villa-Lobos had no objections to amplification, in fact preferring that the guitar be amplified as he felt that it gives the orchestra greater freedom (Santos 1985: 36). The idea that amplification could thus not only benefit the guitarist but also give the orchestra greater freedom is an extremely significant observation. Often the only concern taken into consideration regarding amplification is the audibility of the classical guitarist and not whether the orchestra would or should be able to perform certain sections originally marked *pianissimo* at *pianississimo*.

3.2.4 TECHNICAL OBSERVATIONS

In 1948 Villa-Lobos asked Segovia to express an opinion on which of the *Douze Études* (1929) were the most “guitar-friendly” studies so that he could use their formulas in the planned Concerto. In a letter dated 20 September 1948, conserved in the Villa-Lobos museum, Segovia indicated the Etudes nos. 1 and 9, suggesting for the first an integral

⁷⁸ Introduction to the Chôros: Overture. Appleby Catalogue number: W239

citation in the last movement of the concerto “accompanied by a melody line distributed among the woodwind and strings, with a few rhythmic accents here and there with the other instruments in the orchestra. It will be absolutely enchanting, I believe” (as cited by Zigante 2008: xxv).

Although Villa-Lobos did not use the exact formulas from Etude no. 1 (a study on arpeggiation) or Etude no. 9 (a study on ornamentation) many technical innovations found in Villa-Lobos’s *Concerto pour guitare et petit orchestre* were first introduced in the *Douze Études*. Villa-Lobos frequently employs musical and mechanical ingenuity through the use of creative and idiomatic techniques that often transcend stereotypical nineteenth century techniques (Becker 2012: 41; Béhague 1994: 138-139). *Concerto pour guitare et petit orchestre* is the synthesis of technical and musical procedures of Villa-Lobos’s writing for guitar and can be seen as the consummation of his guitar repertory (Meirinhos 2002: 22-23).

An example of Villa-Lobos’s technical innovations is fingerboard planing: the use of a fixed left hand fingering and shifting of a single chord shape up and down the entire range of the fingerboard of the guitar resulting in parallelism, *campanella* notes and note doubling that create unique timbral interest (see music example no. 3.2.8). This technique is often combined with the use of open string pedal points (Huerther 2011: 6-7). Villa-Lobos’s use of the planing technique allows a particular harmonic quality often engendering obscure musical contexts that are highly charged and chromatic in nature (Becker 2012: 41). Traditional voice-leading rules with regards to fifths and octaves are disregarded in parallelism. The discard of resolutions results in a new musical landscape in which consonance and dissonance were on equal footing (Becker 2012: 9).



Music example no.3.2.8: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 1st mov, bars 113-115 (Max Eschig 1955)

His deep understanding of the instrument enabled the composer to write in a truly distinctive personal style creating beautiful melodies as well as the effects of tonal colours of open strings against fretted notes to develop fascinating patterns of shifting chords (Wade 2010: 2).

Villa-Lobos's use of parallelism, especially the use of parallel fifth harmonic intervals that rise or fall a whole or semitone, can be seen as evocative of the performance of the *berimbau*⁷⁹ orchestras in the *capoeira*, an Afro-Brazilian martial art that combines elements of dance and acrobatics with music. The use of parallelism is also typical in French Impressionism and found in works of composers that had a profound influence on Villa-Lobos, including Debussy (1861-1918) and Ravel (1875-1937). Villa-Lobos' extensive use of finger planing creates a technical predicament for the guitarist: the inadvertent noise produced by the bass strings as the fingers glide up and down the fretboard. According to Santos (1985: 41) many guitarists are so "indifferent to these ugly sounds" that their string noises are often louder than the actual music produced. The *portamento* effects should not be omitted in an attempt to minimise these disagreeable sound effects but string squeaks should however be reduced by technical means. In the preface to *20 Lettres pour guitar solo* (2001), Ronald Dyens (1955-2016) discusses possible solutions to reducing string squeaks, including either slightly lifting the pressure off the bass strings while sliding up or down the fretboard or by pressing down on the bass strings in such a manner that the left hand callouses are avoided.

The use of innovative technical excursions in *Concerto pour guitare et petit orchestre* at times dominates the musical landscape of the concerto to such a degree that the music often surrenders to the purely digital mechanics (Becker 2012). This creates a stark contrast to the sentimental atmosphere in lyrical sections inspired by the sentimental *Modinha*, especially in polyphonic passages, with the melody in the lower register that require the guitarist to play *apoyando* with the thumb, allowing the guitarist to exploit the rich and full sonority of the guitar. The profligate use of *apoyando* of the right hand thumb, especially in the second movement of the *Concerto pour guitare et petit orchestre* is reminiscent of Villa-Lobos's iconic Prelude no.1.

⁷⁹ The *berimbau* is a musical bow of African origin with single wire string and a calabash resonator. The player holds a stick and a small wicker basket rattle called a *caxixi* in his right hand, striking the string with the stick. In his left hand he holds the bow and occasionally applies a metal coin or a small stone to the string. The coin or stone serves as a bridge, giving a second fundamental pitch perhaps a semi-tone or a whole tone above that produced from the open string. The *berimbau* is often played held against a capoeirista's naked upper body; the body serves as an additional resonating chamber with the calabash resonator actively manipulated against the stomach to shade the timbres of the instrument (*Grove Music Online*, Schechter).

The alteration between *apoyando* and *tirando* is often used by classical guitarists to facilitate clear differentiation between melody and accompaniment. Villa-Lobos was very meticulous with his notation in written manuscripts and often made use of full sized note heads to indicate the melodic line in both upper and lower registers or structural chords, while supporting accompaniment was notated with smaller note heads, thereby clarifying musical texture and structure in sections that are not obvious (Yates 1997). Unfortunately these were not included in the printed editions of *Concerto pour guitare et petit orchestre*, but have been included in later editions of some of his other works.

Another example of Villa-Lobos's technical innovation is the incorporation of open string harmonies throughout *Concerto pour guitare et petit orchestre*. The six open strings are the loudest notes available on the guitar: it thus stands to reason that Villa-Lobos would harness this sonority to challenge that of the orchestra throughout the concerto.

In most cases, the creative power of a composer consists in obtaining an unusual result from the simplest and most evident things; it is the case of Villa-Lobos in this theme (Béhague 1994: 144).

The first time the guitar enters Villa-Lobos makes use of an open string arpeggio, directly followed by the same arpeggio an octave higher (see music example no. 3.2.9). Open string patterns are later echoed throughout the entire concerto, by both the guitar and the orchestra. Villa-Lobos also uses open string chords as a pedal point to facilitate difficult chord changes (see previous music example no. 3.2.2⁸⁰). This open string sonority often referred to as the “guitar chord”, a term coined by Carlos A. Gaviria (2010), greatly inspired Argentinian composer Alberto Ginastera (1916-1983) who made extensive use of it in his *Guitar Sonata Op.47* (1976).

⁸⁰ Lundu rhythm music example

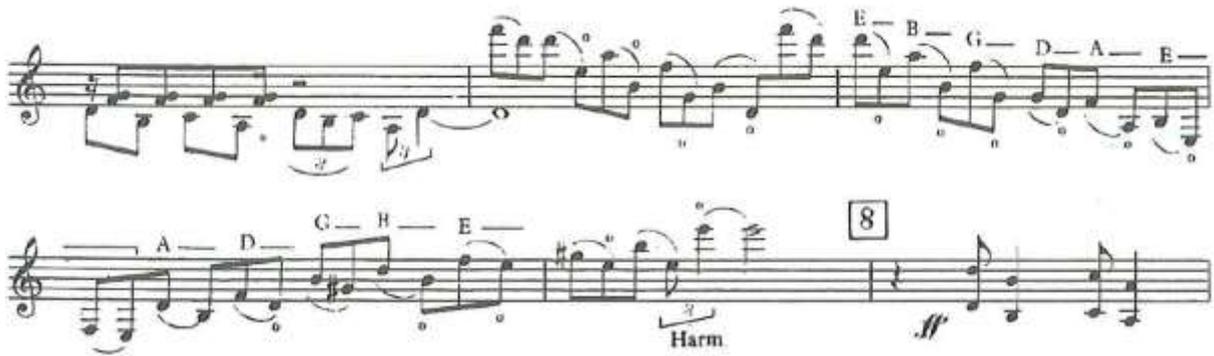


Music example no. 3.2.9: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 1st mov, bar 5 (Max Eschig 1955)

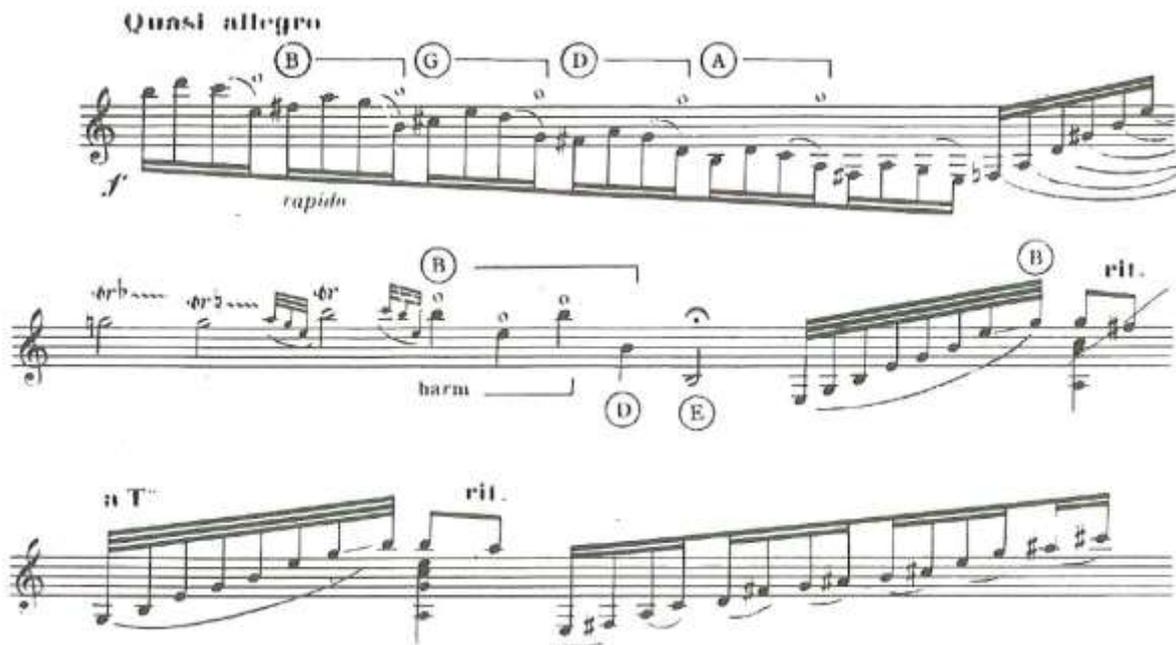
Articulation

Throughout the guitar part of *Concerto pour guitare et petit orchestre* Villa-Lobos does not make any use of *staccato* markings but makes liberal use of slurs. Villa-Lobos's use of slurs is striking: multiple slurs in combination with open strings in the first movement (see music example no. 3.2.10) and cadenza (see music example no. 3.2.11) creates innovative technical excursions of purely idiomatic digital mechanics with descending slurs from a fretted note to an open string and ascending from an open string to a fretted note, varying in interval between major seconds and minor sevenths.

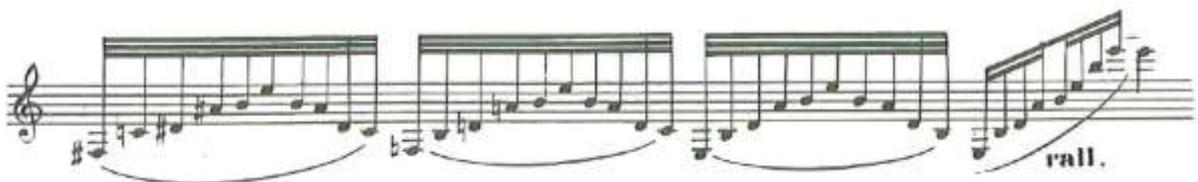
One of the most problematic aspects of interpreting articulation markings in the guitar works of Villa-Lobos lies in his ambiguous use of slur markings (Yates 1997). Villa-Lobos applied slur markings to at least four different contexts including note-grouping, indeterminate note prolongation, traditional left hand *ligados* as well as right hand *glissandi* where a right hand finger plays or strums consecutive notes (Yates 1997). All of these examples can be found in the *Cadence* movement of *Concerto pour guitare et petit orchestre*. Compared to Villa-Lobos's other guitar works the intended uses of slur markings are generally clear in *Concerto pour guitare et petit orchestre* but there are instances where slur markings could either be interpreted as right hand harp-like *glissandi* (also referred to as harp *rasgueados*) or as note-grouping (see music example no. 3.2.12).



Music example no. 3.2.10: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 1st mov, bars 74-79 (Max Eschig 1955)



Music example no. 3.2.11: Villa-Lobos, *Concerto pour guitare et petit orchestre*, Cadence, lines 1-3 (Max Eschig 1955)



Music example no. 3.2.12: Villa-Lobos, *Concerto pour guitare et petit orchestre*, Cadence, line 25 (Max Eschig 1955)

Harmonics

Natural harmonics (or *flageolets*) are usually indicated by diamond-shaped noteheads and produce the first five overtones of each open string (Sparks 1997: 78). In the publication of *Concerto pour guitare et petit orchestre* Villa-Lobos indicated natural harmonics not by diamond-shaped note heads but rather with the number 0 above the note head, suggesting that the note should be played as an open string, reserving coloured-in noteheads for harmonics found on the twelfth fret with position changes indicated by noteheads that are not coloured-in (see music example no. 3.2.13).

The capability of the guitar to state this type of material in harmonics is completely idiomatic to the instrument. Villa-Lobos uses only the more resonant sounding natural harmonics as contrasted to the thinner sounding artificial harmonics (Zvengrowski 1979: 88).

Villa-Lobos is one of few composers to include harmonics for the solo guitar in a concerto. Although harmonics produce bell-like tones that are crystal clear, they are extremely limited in dynamic range. Villa-Lobos limits passages that make extensive use of harmonics to sections where the guitar plays unaccompanied. The inclusion of natural harmonics in order to facilitate sustain before chord changes or large jumps in left hand positioning (see music example no.3.2.14) is yet another of his technical innovation.

The image shows a musical score for guitar. The top staff is labeled 'harm.' and contains diamond-shaped noteheads with circled letters G, B, F, G, B, F above them. The bottom staff is labeled 'Sons réels' and contains solid noteheads. A bracket connects the two staves, indicating the relationship between the harmonics and the real sounds.

Music example no.3.2.13: Villa-Lobos, *Concerto pour guitare et petit orchestre*, *Cadence*, line 18 (Max Eschig 1955)



Music example no.3.2.14: Villa-Lobos, *Concerto pour guitare et petit orchestre*, 1st mov, bars 27-29 (Max Eschig 1955)

Fingering

The solo guitar and piano reduction published by Max Eschig in 1955 contains no right hand fingering and there are no left hand or position indications in the score except for the rare instances where the composer intended notes to be played on open strings. According to Yates (1997) the publishers Maz Eschig have a history of not including the fingering notated in the manuscripts in their publications. The 1928 autographed copy of the *Douze Études* is meticulously written in the hand of the composer, and contains considerable detail of expression markings and fingerings while the published score by Max Eschig contains virtually none of Villa-Lobos's fingerings. A facsimile edition of the *Douze Études* has since been published by Eschig. The unpublished manuscripts of *Concerto pour guitare et petit orchestre* are the property of the *Villa-Lobos Museum*. The scores are not available for public viewing although research requests may be submitted to the Museum board. Unfortunately facsimile copies of the concerto have not been made available.

According to Hermínio Bello de Carvalho (as cited in Santos 1985:17) during the first meeting of Villa-Lobos and Segovia the question regarding Villa-Lobos's use of the right hand little finger came into question. Segovia remarked that from the work Villa-Lobos had written for the Spanish guitarist Miguel Llobet, he found the composition unsuitable for the guitar as it contained elements alien to the instrument: the use of the little finger on the right hand. To which Villa-Lobos replied, "Ah, the little finger is not used? Then cut it off" (Villa-Lobos as cited in Postlewate 2001: 7). As mentioned before, publications of Villa-Lobos's guitar works rarely include his preferred right hand fingering. According to Postlewate (2001: 7) examples of Villa-Lobos's use of right hand pinkie is observable in works with five note chords and arpeggio patterns such as Prelude No.2. In his *Concerto pour guitare et petit orchestre* the five finger right hand approach could in theory be incorporated in the Cadence where septuplet arpeggios stretch across five strings as well five note chords. The use of the

right hand pinkie to pluck an individual string, in contrast to the use of the finger during *rasqueados*, is not considered standard right hand practice for classical guitarists and would thus fall under extended technique. Although Villa-Lobos might have written these passages with the use of the right hand small finger in mind, they are playable using the standard right hand four finger approach.

3.2.5 PERFORMANCE RECOMMENDATIONS

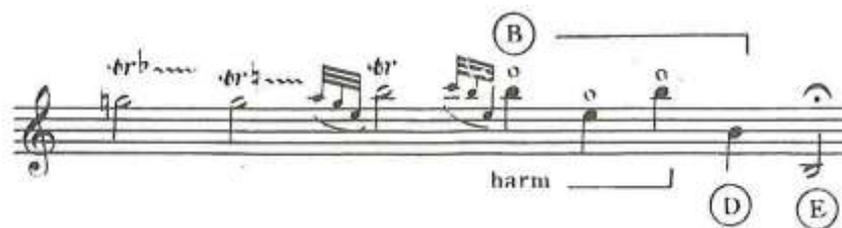
Although themes, harmonies and modulations in his works are original, they were moulded on rhythms and melodic fragments of the popular singers and guitarists in the tradition of Brazilian popular and folk music (Villa-Lobos as cited in Meirinhos 2002: 17). According to the study, *Aspects of interpretation and improvisation in the performance of Brazilian guitar music*, classical guitarists often over emphasise the perceived melodic shape of individual phrases in Villa-Lobos's works at the expense of the rhythmic integrity of Afro-Brazilian dance rhythms, thereby distancing themselves from historically informed performance practice (Bevan 2008: 8-9).

... the sensuous mood of the music in such natural accord with the dancing movement of the fingers, frequently causes some players to twist the music out of shape through exaggerations and mannerisms ... As a consequence of this, the exuberance of Villa-Lobos' guitar music can mislead the player, causing an excessively loose interpretation, with prolonged *rubatos*, to an exaggerated forcefulness and over temperamental abuse of style ... The principle interpretative problem is to discipline that intense emotion which the compositions and the guitar provoke (Santos 1985: 40-41).

This, however, does not mean that *rubato* playing should altogether be abandoned when interpreting Villa-Lobos' *Concerto pour guitare et petit orchestra*. Rather, sections inspired by Afro-Brazilian dances such as the *Lundu* should be performed at the recommended tempo with the emphasis on rhythmic drive and vitality, syncopation and accents, thereby creating even more contrast to sections inspired by the lyrical and sentimental *Modinha*, which are often marked as *expressive*. Villa-Lobos also incorporates extensive changes in tempo between contrasting sections within each of the movements, with transitions from one tempo to another, often accompanied by *poco rallentandos*, *ritardandos* and *diminuendos*.

Ornamentation

Villa-Lobos only made use of trills in the *Cadence* movement of *Concerto pour guitare et petit orchestre*. Playing a trill by plucking the first note then following with multiple “hammer-ons” or “pull-offs” for longer than one beat can lead to loss of velocity and satisfactory volume. By alternating both the second and third left hand fingers instead of the traditional one finger “hammer-on-pull-off” approach the required velocity and volume could be maintained. The use of cross-string trills, achieved by rapid alternation of trilled notes on adjacent strings, in the second line of the *Cadence* movement of *Concerto pour guitare et petit orchestre* (see music example no. 3.2.15) allows guitarists to sustain the trill for the required note length while maintaining the composer’s desired volume: *forte*.



Music example no. 3.2.15: Villa-Lobos, *Concerto pour guitare et petit orchestre*, *Cadence*, 2nd line (Max Eschig 1955)

3.2.6 LEVEL OF DIFFICULTY

The cadenza, which utilises themes and motifs from the entire concerto, includes a smorgasbord of guitar techniques ranging from slurs combined with open strings, fast changing parallel chords combined with open strings, harp-like rapid arpeggios, fast descending scale runs, syncopated rhythms and accents, natural harmonics and ornamentation including trills. *Concerto pour guitare et petit orchestre* can be seen as an amalgamation of Villa-Lobos’s technical and musical prowess in writing for guitar. Prior experience in performing other solo works of Villa-Lobos, especially the *Douze Études* (1929), would be greatly advantageous for student performers considering studying *Concerto pour guitare et petit orchestre*.

The increased level of difficulty of the solo guitar part in the cadenza and last movement of the *Concerto pour guitare et petit orchestre* is striking. “Up to the end of the [concerto] several modulations occur with the intent of exploring the virtuosity of the guitarist” (Villa-

Lobos as cited in Béhague 1994:144). The relationship between the recommended tempo term (see table no.3.2.3) in the third movement, *Allegro non troppo*, and the frequent use of semi-quaver note values and syncopation as well as the inclusion of a semiquaver sextuplet descending scale (see music example 3.2.16) greatly contributes to the level of technical difficulty of the work.

MOVEMENT	TEMPO	TIME SIGNATURE	FASTEST NOTE VALUES FOR SOLOIST
I	<i>Allegro preciso</i> [126 bpm]	Common time	Semiquaver quintuplets
II	<i>Andantino e Andante</i>	Simple triple	Semiquavers
<i>Cadence</i>	<i>Quasi allegro</i>	Unmetered	Demisemiquavers
III	<i>Allegro non troppo</i>	Simple triple	Semiquaver sextuplets

Table no. 3.2.3: Tempi indications in relation to note values in Villa-Lobos's *Concerto pour guitare et petit orchestre*



3.3 LEO BROUWER, Concerto No. 3 *Elegiaco*

3.3.1 COMPOSER BIOGRAPHY

Juan Leovigildo Brouwer Mezquida was born on 1 March 1939 in Havana, Cuba. Soon after his birth his parents were divorced, whereafter he lost all contact with his father. At the age of 11, Brouwer was sent to a state orphanage after his mother passed away. Brouwer decided to look for his father; "I found him playing a guitar, and it was the instrument that fascinated me" (Brouwer as cited by Arcos 2017). At the age of 14, Brouwer furthered his studies in the guitar with Isaac Nicola (1916-1997), a former student of Emilio Pujol (1886-1980) and founder of the Cuban guitar school. Two years later Brouwer made his concert début and started composing; his first works were published the following year (Kronenberg 2000; *Grove Music Online*, Rodríguez). In 1959, Brouwer was awarded a grant for advanced guitar studies at the University of Hartford and for composition at the Julliard School of Music where he studied under Vincent Persichetti (1915-1987) and Stefan Wolpe (1902-1972) (*Grove Music Online*, Rodríguez). After an accident permanently damaged his right hand middle finger Brouwer stopped performing guitar and focussed his energy on composing (Arcos 2017).

Together with the composers Juan Blanco (1919-2008) and Carlos Fariñas (1934-2002) and the conductor Manuel Duchesne Cuzán (1932-2005), Brouwer launched the avant-garde music movement in Cuba in the 1960s (*Grove Music Online*, Rodríguez). Brouwer also founded the Cuban Institute of Art and Film Industry and was involved in setting up and running the *Grupo de Experimentación Sonora del ICAIC* (Arcos 2017). In addition to his prolific career as a composer, Brouwer was appointed the principal conductor of the Cuban National Symphony Orchestra and conducted many other foreign orchestras including the Berlin Philharmonic Orchestra. He also worked as musical adviser for *Radio Habana Cuba* and taught counterpoint, harmony and composition at the *Conservatorio Municipal* in Havana from 1960-1967 (*Grove Music Online*, Rodríguez). Brouwer is a member of the *Berlin Akademie der Künste* and UNESCO (the United Nations Educational, Scientific and Cultural Organisation). For his contribution to the Cuban and international music scenes, Leo Brouwer was awarded the *Orden Félix Varela*, the highest honour granted by the Cuban state for culture (*Grove Music Online*, Rodríguez). Brouwer currently resides in Havana, Cuba.

3.3.2 DETAILS AND BACKGROUND TO THE WORK

TITLE OF CONCERTO	Concerto No. 3 <i>Elegiaco</i>
MOVEMENTS:	i) <i>Tranquillo</i> ii) <i>Interlude</i> iii) <i>Finale</i> (Toccata)
DATE COMPOSED:	1985-86
AVERAGE DURATION:	25 minutes
SCORDATURA	Sixth string tuned to D in the first movement
KEY SIGNATURE	i) Dorian [D] ii) Lydian [E] iii) Aeolian [A]
COMMISSION AND DEDICATION	Julian Bream
COPYRIGHT LAW	Subject to performance rights costs
PUBLISHER	Orchestral score & piano reduction, Max Eschig (1989)
NOTEWORTHY RECORDING	Julian Bream & RCA Victor Chamber Orchestra conducted by Leo Brouwer, 1988. <i>Guitar Concertos: Rodrigo and Brouwer</i> [LP]. 88725462422-37: RCA Victor Red Seal ⁸¹
OTHER SOLO GUITAR CONCERTI	Concerto no. 1 (1972) Concerto no. 2, <i>De Liège</i> (1981) Concerto no. 4, <i>De Toronto</i> (1987)) Concerto no. 5, <i>De Helsinki</i> (1991-92) Concerto no. 6, <i>De Volos</i> (1997) Concerto no. 7, <i>De la Habana</i> (1998) Concerto no. 9, <i>De Benicassim</i> (2002) Concerto no. 11, <i>De Requiem: In memoriam Toru Takemitsu</i> (2007).

⁸¹ The world-première recording.

History and première of the work

Leo Brouwer is currently the most prolific composer of guitar concerti with a remarkable twelve solo and double guitar concerti in total plus an additional two more works for solo guitar and orchestra, composed over a span of 49 years (Valenzuela 2017: 102-103). *Concerto Elegiaco* is Brouwer's third guitar concerto and was the result of a commission from the British Broadcasting Corporation [BBC] on behalf of British concert guitarist Julian Bream (Townsend 2000: 18). The concerto was composed during 1985 and 1986 and premièred in London on the 30th of July 1986 with Julian Bream and the Langham Chamber Orchestra conducted by Leo Brouwer. For the 1988 première recording of *Concerto Elegiaco* Julian Bream was accompanied by the RCA Victor Chamber Orchestra, conducted by Brouwer. The orchestral score as well as piano reduction was published the following year by Editions Max Eschig. *Concerto Elegiaco* remains one of Brouwer's most performed concerti (Valenzuela 2017).

Influences and compositional style

In Brouwer's compositions three phases can be identified:

- Nationalistic (1955-c.1960), representing his native Cuban heritage and the socialistic goals of the revolution
- Avant-garde (c.1960-c.1970)
- 'New simplicity' (Annala & Mätlik 2007; *Grove Music Online*, Rodríguez).

According to Brouwer, the main aim of *Concerto Elegiaco* was to find an oasis of stillness and reflection after his involvement with the avant-garde. He wanted to capture the spirit of the Romantic era and calls his third guitar concerto "a homage to César Franck or the leitmotiv of the nineteenth century" (Brouwer as cited in Lüken 2008: 9). The term "neo-simplistic" has been used by Brouwer to describe his post avant-garde compositions, signalling a return to the tonal idiom, classic forms, the use of minimalism and Afro-Cuban features mixed with limited avant-garde techniques (Caboverde 2012; Kronenberg 2000; McKenna 1988).

... I came back gradually to national roots through a sophisticated romantic feeling. Let's call it hyper-romantic, because what I'm using is an obvious cliché. It doesn't have the feeling of a late Romantic like Barrios Mangoré or a pure Romantic like Mahler. This is not only a quotation of style, this is a necessity, a rediscovery of style ... I am taking this Neoromantic style which is not

"neo" but "hyper." The *Concierto Elegíaco* is built in this way (Brouwer as cited in McKenna 1988).

Brouwer believes that, although there were wonderful pieces written for the guitar from previous centuries, there are significant gaps in its repertoire when compared to that of the piano and orchestral instruments (Castilla 2009: 2).

We didn't have *L'Histoire du Soldat* by Stravinsky, we didn't have the chamber music by Hindemith, we didn't have any sonatas by Bartók. So, as I was young and ambitious and crazy, I told myself that if Bartók didn't write any sonatas, maybe I could do it. What a beautiful thing it would be if Brahms had written a guitar concerto! But he didn't, so maybe I can. This was the beginning of composing for me (Brouwer as cited in McKenna 1988).

In the documentary, *Leo Brouwer* (2000), Brouwer also comments that the guitar is lacking concerto repertoire representative of modern trends in composition and that although the current repertoire, including guitar concerti by Villa-Lobos and Rodrigo, is beautiful he found it to be weak in terms of scope, form and development, and lacking in motivic development.

...sometimes you have a piece that should be fifteen minutes but goes on for forty minutes, or a piece like the Villa-Lobos concerto that could be a real concerto, and is just an announcement of a concerto because there is no development, there is no maturity. It has beautiful ideas and good writing, but he just did it like that, and no more (Brouwer as cited in McKenna 1988).

Brouwer's compositions are often inspired by a number of cultural-, musical- and non-musical influences. He had an in-depth knowledge of mathematics, astronomy, philosophy, literature and art. Non-musical inspirations that served as inspiration for Brouwer's compositions include:

- Mathematical formulae such as the Fibonacci series⁸²
- Structures that are found in both astronomy and biology such as spirals⁸³

⁸² Each subsequent number in the Fibonacci series is simply the sum of the two preceding numbers: 1, 1, 2, 3, 5, 8, 13, 21, etc). In music the series can relate to a number of concepts, including the intervals used in a scale, the number of bars or the length of phrases (Van Gent 2014).

⁸³ The Fibonacci series is closely associated to the "golden ratio" or "golden spiral", which is often manifested in nature.

- Structural idioms prevalent in contemporary art works
- Traditional ritual practices in Hindu and Indian cultures (Kronenberg 2008: 36)

In lectures and interviews Brouwer often emphasised the importance of proportion and structure and one particular concept: the hierarchical recursive relations within structures. “What defines the whole defines the parts, and vice-versa” (Brouwer as cited in Caboverde 2012: 24). This concept links with two non-musical influences that often serve as inspiration for Brouwer’s works: structures that are found in astronomy and biology as well as structural idioms prevalent in contemporary art works. Images of the macrocosm, such as a galaxy, often appear to be similar to images of the microcosm, such as microscopic particles. According to Brouwer this principle can also be seen in movements in art that include Expressionism, Cubism and Surrealism, especially in the works of Swiss-German artist Paul Klee (1879-1940). In Brouwer’s own visual representation (see image no. 3.3.1) of this principle, the overall structure or macrocosm of the tree (*El Árbol*) is also mimicked in its microcosm, the roots (*Las Raíces*) and leaf (*La Hoja*) (Caboverde 2012).

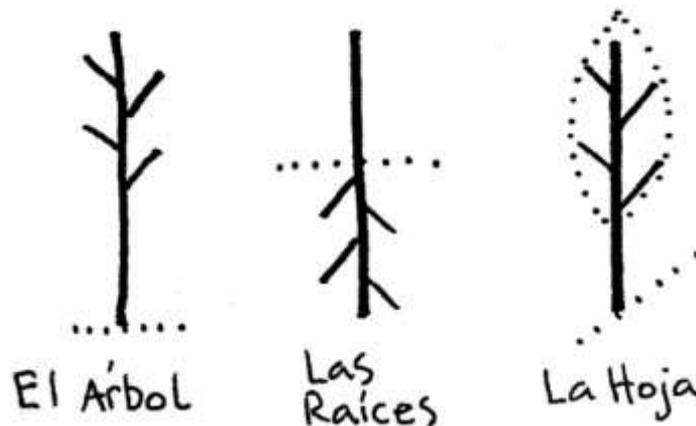


Figure no. 3.3.1: Visual representation by Brouwer (Caboverde 2012: 25)

From Brouwer’s very first concerto for guitar and orchestra he sought unity by limiting his material to a few closely-related themes, creating variety through rhythmic treatment, orchestration and ornamental figurations in the guitar part (Townsend 2000: 18). “Four foolish notes give me the pretext to compose a work of big dimensions” (Brouwer as cited by Betancourt 1997). *Concerto Elegiaco* is an excellent example of Brouwer’s ability to offer deeply passionate expression within a skilful organisation and structural design (Townsend 2000: 18). The basic material for the entire concerto is stated with the first twenty bars of *Concerto Elegiaco* – a quite, elegiac motif introduced by the guitar (see music example

no.3.3.1) followed by intense rising and falling semitones stated by the orchestra (see music example no. 3.3.2) (Caboverde 2012: 21-22; Lüken 2008: 9).



Musical Example no. 3.3.1: Brouwer, *Concerto Elegiaco*, 1st mov, bars 1-4 (Solo guitar edition, Max Eschig 1989)



The image shows a musical score for four instruments: Violin II, Alto, Violoncello, and Contrabasso. The score is marked 'f' (forte). It features a rhythmic pattern of eighth and sixteenth notes with slurs and accents, creating a driving, rhythmic accompaniment.

Musical Example no. 3.3.2: Brouwer, *Concerto Elegiaco*, 1st mov, bars 16-18 (Solo guitar edition, Max Eschig 1989)

With the unity of themes and exclusion of breaks between movements (*attacca subito* found at the end of the first and second movements), *Concerto Elegiaco* can also be seen as a single movement work in modified sonata form (Townsend 2000: 20). The first movement acts as an exposition and partial development. The improvisatory-like second movement acts as a cadenza for the soloist with expressive ornamentations reminiscent of the *ports-de-voix* and *pincés* of the French clavecinists (Townsend 2000: 20). The third movement can be seen as a continuation of the development, transforming and highlighting the inter-relationship of themes, followed by a recapitulation, first of the developed themes, then the *Interlude* (2nd movement) and finally of the original themes found in the first movement (Townsend 2000: 18-20).

According to Brouwer, the compositional elements used in the solo guitar part of *Concerto Elegiaco* are closer to those of the orchestra than to the traditional guitar clichés. Unlike the guitar parts of modern concerti by Rodrigo and Castelnuovo-Tedesco, that are rich in melodies and homophonic in style (“the style that Segovia liked most”), his works are closer to what he refers to as a “Guitar-Harp”: a resonant instrument that is neither percussive nor melodic (Brouwer as cited by Betancourt 1997). Brouwer also explores quartal harmony, subtle textural development throughout the concerto and presents thematic material in the form of polyphony (see rehearsal mark C in music example no. 3.3.3 and rehearsal mark H in music example no. 3.3.4) or cluster chords (see music example no. 3.3.5) (Century 1987: 153; Caboverde 2012: 21-22).

My harmonic language is based in the extensive use of the sound spectrum in the same way as Ravel, Debussy or Charles Koechlin. These composers used to orchestrate departing from a harmonic phenomena [sic]: open low pitches, close medium pitches and very close high pitches (Brouwer as cited by Betancourt 1997).



The image shows a musical score for Music example no. 3.3.3, which is a section from the first movement of Brouwer's *Concerto Elegiaco*. The score is arranged in a system with six staves: Guitare (Guitar), Viol. I (Violin I), Viol. II (Violin II), Alt. (Alto), Vcl. (Violoncello), and Ch. (Contrebasse/Double Bass). The Guitare staff features a rhythmic pattern of eighth notes in the first measure, followed by a section marked with a circled 'C' and '(Col. Viol. I)'. The Viol. I and Viol. II staves have rests in the first measure and then play a melodic line starting in the second measure. The Alt. staff has a rest in the first measure and then plays a melodic line. The Vcl. and Ch. staves have rests in the first measure and then play a melodic line. The score includes various musical notations such as dynamics (pp, p), articulation (accents), and rehearsal marks (C). The time signature is 4/4.

Music example no. 3.3.3: Brouwer, *Concerto Elegiaco*, 1st mov, bars 56-60 (Max Eschig 1989)

①

Guitare

Perc. *c. Claire*
mp *molto*
Timb. *sf* *sf* *mp*

Viol. I *f molto*

Viol. II *f molto*

Alt. *f molto*

Vcl. *f molto*

CB. *(non div.)*
molto f sfz *sfz*

②

Music example no. 3.3.4: Brouwer, *Concerto Elegiaco*, 1st mov, bars 106-110 (Max Eschig 1989)

Viol. I *p cresc.*

Viol. II *#2/3 cresc.*

Alt. *p cresc.*

Vcl. *p cresc.*

CB. *p cresc.*

Music example no. 3.3.5: Brouwer, *Concerto Elegiaco*, 1st mov, bars 31-32 (Max Eschig 1989)

3.3.3 OBSERVATIONS REGARDING BALANCE AND AUDIBILITY

Although Brouwer is renowned for his vast contribution to the guitar canon, he has also written a great deal of orchestral and chamber works, instrumental concerti, ballet and theatre scores, and more than 60 scores for film (Century 1987; Duarte, *Gramophone Online*). In addition to guitar Brouwer also studied piano and numerous orchestral instruments including double bass, cello, clarinet and various brass instruments (Kronenberg 2000: 35). Brouwer thus brings a wealth of knowledge and skill to task in writing for both the guitar and orchestra in *Concerto Elegiaco* (Duarte, *Gramophone Online*). *Concerto Elegiaco* is scored for strings and two percussionists playing timpani, side-drum, tom-tom, marimba and glockenspiel (see table no. 3.3.1). The unusual instrumentation as well as Brouwer's masterful orchestration creates the illusion of a much larger symphonic orchestra during full-blooded *tutti* climaxes whilst still maintaining the translucence and delicacy of a much smaller chamber ensemble when accompanying the quiet elegiac motif played by the soloist.

WOODWINDS	BRASS	PERCUSSION	STRINGS
		Timpani Side-drum Tom-Tom Marimba Glockenspiel [Two percussionists]	1 st Violin: 2 2 nd Violin: 2 Viola: 2 Cello: 2 Double bass: 2
TOTAL: 0	TOTAL: 0	TOTAL: 5	TOTAL: 10

Table no. 3.3.1: Instrumentation and size of the orchestra in Brouwer's *Concerto Elegiaco*

The combination of percussive timbres with that of strings allows the orchestra to imitate the timbres and sonority of the guitar (Caboverde 2012; Townsend 2000). According to Townsend (2000:18) the combination of marimba and low strings in *Concerto Elegiaco* forms a good analogue to the characteristic sound of the guitar. Brouwer further exploits the concept of mimicry by combining the sound of *pizzicato* (plucked) and *arco* (bowed) in the string section of the second movement, thus imitating the sound of typical arpeggiated guitar accompaniment (see music example no. 3.3.6).

The image shows a musical score for five instruments: Violin I, Violin II, Alto, Violoncello (Vel.), and Contrabasso (CB.). The music is in 4/4 time. The Violin I part is marked 'Con sord.' and has a whole rest. The Violin II part is marked 'Con sord.' and has a whole rest in the first measure, followed by a half note in the second measure and a quarter note in the third measure, with instructions '1º metà arco' and '2º metà pizz.' and a 'pp' dynamic. The Alto part is marked 'Con sord.' and has a whole rest in the first measure, followed by a half note in the second measure and a quarter note in the third measure, with instructions '1º metà arco' and '2º metà pizz.' and a 'pp' dynamic. The Violoncello part is marked '1º metà arco' and '2º metà pizz.' in the first measure, followed by a whole rest in the second measure and a quarter note in the third measure, with a 'Con sord.' instruction. The Contrabasso part is marked '1º metà arco' and '2º metà pizz.' in the first measure, followed by a whole rest in the second measure and a quarter note in the third measure, with a 'Con sord.' instruction. The dynamic 'pp' is also present in the first measure of the CB. part.

Musical Example no. 3.3.6: Brouwer, *Concerto Elegiaco*, 2nd mov, bars 1-3 (Max Eschig 1989)

The image shows a musical score for four instruments: Guitar, Percussion (Marimba), Violoncello (Vel.), and Contrabasso (CB.). The music is in 4/4 time. The Guitar part is marked '(1. Solo)' and has a melodic line with various intervals and dynamics. The Percussion part is marked 'Marimba' and has a rhythmic pattern. The Violoncello part is marked '(1. Solo)' and has a melodic line with various intervals and dynamics, including a 'mp' dynamic. The Contrabasso part has a melodic line with various intervals and dynamics, including a '(4)' marking.

Music example no.3.3.7: Brouwer, *Concerto Elegiaco*, 1st mov, bars 53-54 (Max Eschig 1989)

In the first movement of *Concerto Elegiaco*, Brouwer calls for the guitarist to enter into a polyphonic dialogue with the orchestra, often featuring soloists or groups of soloists alongside the guitarist (see music example no. 3.3.7). In contrast, the short cadenza-like second movement calls for the complete antiphonal separation of the soloist and orchestra, with only 15% of the total number of bars integrated between soloist and orchestra (see

table no. 3.3.2). In the second movement Brouwer also reduces the orchestra to strings (*sans percussion*) alone, with the guitarist and orchestra only playing simultaneously during sustained tied notes played by the strings. In the third movement, the soloist and orchestra are more integrated, playing together 67% of the total number of bars in the movement, although the guitar is often treated more as part of the orchestra, sharing in the textural development and utilisation of the motifs alongside the orchestra.

MOVEMENTS	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST PLAYS UNACCOMPANIED	NUMBER OF COMPLETE BARS IN WHICH THE SOLOIST IS SILENT	NUMBER OF COMPLETE BARS OF INTEGRATION OF SOLOIST AND ORCHESTRA
1. <i>Tranquillo</i>	38 / 191 20%	53 / 191 28%	100 / 191 52%
2. <i>Interlude</i>	6 ⁸⁴ / 26 ⁸⁵ 23%	16 / 26 62%	4 / 26 15%
3. <i>Finale (Toccata)</i>	26 / 225 12%	48 / 225 21%	151 / 225 67%
	TOTAL: 16%	TOTAL: 26 %	TOTAL: 58%

Table no. 3.3.2: Integration of the soloist with the orchestra in Brouwer's *Concerto Elegiaco*

⁸⁴ In the second movement only the bars in which the orchestra is active are metered and the bars in which the soloist plays unaccompanied are unmetered. Using the full orchestral score, the number of unaccompanied lines was taken into consideration for the purpose of this study.

⁸⁵ The second movement includes multiple sections without bar lines. For these sections the lines were counted. Unfortunately, the number of notes per line differs between the solo guitar score, the piano reduction as well as the full orchestral partitura. For the purpose of this study the full orchestral score was used to determine the number of bars for the second movement.

The musical score shows the following details:

- Guitare:** Treble clef, key signature of two flats. Features a complex rhythmic pattern with accents and off-beat rasgueado chords. Dynamics include *ff* and *rit.*
- Perc.:** Two staves. The top staff is for *Caisse claire (sans bord.)* and the bottom for *Timbales*. Dynamics include *f*.
- Viol. I & II:** Treble clef, key signature of two flats. Dynamics include *mf* and *f*. Includes markings for *sub.* and *div.*
- Alt.:** Alto clef, key signature of two flats. Dynamics include *mf* and *f*. Includes markings for *sub.* and *div.*
- Vcl.:** Bass clef, key signature of two flats. Dynamics include *mf* and *f*. Includes markings for *sub.* and *div.*
- CB.:** Bass clef, key signature of two flats. Dynamics include *mf* and *f*. Includes marking for *sub.*

Musical Example no. 3.3.8: Brouwer, *Concerto Elegiaco*, 3rd mov, bars 219-220 (Max Eschig 1989)

In contrast to early guitar concerti, Brouwer does not limit the orchestral accompaniment in *Concerto Elegiaco* to softer dynamics. Similar to Rodrigo's use of dynamics in *Concierto de Aranjuez*, Brouwer adapts the dynamic range of the orchestra to the material that the guitar is playing on a 'micro structural'/sub-structural level in *Concerto Elegiaco*. True orchestral *fortes* are thus reserved for sections where the guitar is playing *fortissimo rasgueado* chords, such as the effective combination of accents and off-beat *rasgueado* chords in response to dissonant chords played by the orchestra in both the first and third movements (see music example no. 3.3.8). Whereas in sections where the soloist plays virtuosic scale runs or semiquaver arpeggio patterns the orchestra often accompanies the guitar with longer note

values based on the semitone leitmotiv marked *pianissimo* or *forte-piano*. Also, in *Concerto Elegiaco* the guitar is not required to constantly play in its upper range of volume when accompanied by the orchestra, as seen in sections inspired by minimalism where the guitar plays strummed chords marked *pianissimo* alongside the orchestra (bars 157-163 from the first movement).



The image shows a musical score for the 3rd movement of Brouwer's *Concerto Elegiaco*, bars 87-89. The score is arranged in a system with seven staves. From top to bottom, the staves are: Guitare (Guitar), Perc. (Marimba), Viol. I (Violin I), Viol. II (Violin II), Alt. (Alto), Vcl. (Violoncello), and CB. (Contrabasso). The guitar part is marked *f marc.* and features a rhythmic pattern of eighth notes. The marimba part is marked *Marimba* and features a similar rhythmic pattern. The string parts (Viol. I, Viol. II, Alt., Vcl., CB.) are marked *mp* and feature a rhythmic pattern of eighth notes.

Musical Example no. 3.3.9: Brouwer, *Concerto Elegiaco*, 3rd mov, bars 87-89 (Max Eschig 1989)

Although Brouwer make use of similar orchestration techniques found in other concerti, such as longer note values in combination with multiple rests, he does not limit the orchestral accompaniment to these. Brouwer does not shy away from using rhythmically active

accompaniment or similar rhythms or passages in unison⁸⁶ between the soloist and the orchestra (see music examples no. 3.3.9).

Concerns regarding audibility of the classical guitarist and recommendations regarding the use of amplification

According to Kronenberg (2000: 187), Brouwer prefers the use of amplification in situations where the guitar's sound may be additionally restrained, such as is the case with solo concerti. A recording review of Brouwer's *Concerto Elegiaco* by soloist Stein-Erik Olsen accompanied by the Academy of St Martin in the Fields conducted by Terje Mikkelsen describes the concerns regarding the audibility of the soloist as "only psychological now with the widespread use of amplification" (Yeoman 2015). It is interesting to note that after the American premiere of *Concerto Elegiaco* given by concert guitarist Sharon Isbin accompanied by a chamber orchestra from the Queens Philharmonic, conducted by Joanne Falletta, the New York Time journalist criticises the "unnaturally loud" amplification of Isbin's guitar (Rockwell 1988). As the guitar is naturally prominent in Brouwer's *Concerto Elegiaco*, the use of subtle amplification would be advisable, dependent on the size of the hall.

3.3.4 TECHNICAL OBSERVATIONS

As a concert guitarist Leo Brouwer often performed virtuosic repertoire, including Rodrigo's *Concierto de Aranjuez*. He also conducted numerous guitar concerti across the span of his career. This unique understanding of the guitar concerto genre from the perspectives of a performer, composer as well as conductor resulted in a highly idiomatic piece not only for the orchestra but especially for the soloist in *Concerto Elegiaco* (Valenzuela 2017: 103). Although often virtuosic in nature, Brouwer's concert repertoire for guitar is generally considered to be highly idiomatic. In fact, there are multiple published studies⁸⁷ that focus on idiomatic writing in the guitar works of Leo Brouwer.

⁸⁶ The guitar sounds one octave lower than notated.

⁸⁷ *Idiomatiek in geselekteerde solo kitaarwerke van Leo Brouwer* (Boshoff 2010); *Idiom and intellect: stylistic synthesis in the solo guitar music of Leo Brouwer* (Century 1985); *The style and Idiomatic techniques of Estudios Sencillos by Leo Brouwer* (Decker 1986); *The solo guitar works of Leo Brouwer* (Suzuki 1981).

In *Concerto Elegiaco* Brouwer made use of several idiomatic left hand fingering concepts, including:

- The use of open strings to simplify large left hand jumps or stretches
- The incorporation of rests before large left hand shifts or chord changes (see bar 97 in music example no. 3.3.10)
- The incorporation of pivot fingers (single or combination of fingers that remain fixed throughout a section or phrase)
- Left hand guide fingers that facilitate rapid movement up and down the fretboard
- The use of sequential left hand fingering combinations across multiple strings (see bar 98 in music example no. 3.3.10). Brouwer's use of sequential left hand fingering is similar to that found in Villa-Lobos's *Concerto pour guitare et petit orchestre* which often included the use of the same left hand finger combinations across multiple strings
- The use of sequential left hand fingering in combination with bar chords and slurs, often limited to one position on the fingerboard.



Musical Example no. 3.3.10: Brouwer, *Concerto Elegiaco*, 1st mov, bars 97-98 (Solo guitar edition, Max Eschig 1989)

There are no right hand fingering suggestions indicated in the solo guitar and piano reduction published by Max Eschig (1989). Except for instances where the composer intended notes to be played on open strings, position indications and left hand fingerings are infrequent and often limited to guide fingers. Suggested string numbers are indicated in brackets, as seen with rapid repeated notes in the third movement to be performed not as a tremolo but on adjacent strings (see music example no. 3.3.11).

III. Finale (Toccata)



Musical Example no. 3.3.11: Brouwer, *Concerto Elegiaco*, 3rd mov, bars 1-2 (Solo guitar edition, Max Eschig 1989)

According to composer Stephen Dodgson non-guitarist composers often feel the need to include almost every technique that the guitar is capable of playing in their solo guitar concerti or to compose a great deal of experimental music seeped in extended guitar techniques – what music critic Colin Cooper refers to as “musical Dadaism”, where composers are “willing to do almost anything that is possible with the guitar except to compose music for it” (Cooper as cited in Mackenzie 2006: 75). Although Brouwer is considered to be a forerunner of extended guitar technique, especially during his Avant-garde compositional phase, no experimental extended guitar techniques are present in *Concerto Elegiaco*. For the soloist, two technical concepts dominate the technical and musical landscape of *Concerto Elegiaco*: arpeggios and slurs.

The prominence of slurs in the solo part of Brouwer’s *Concerto Elegiaco* is remarkable; 70%⁸⁸ out of the total number of bars played by the soloist contain slurs. Extensive use of rapid slurring can be taxing on the left hand and it is crucial that the performer is constantly aware of economy of left hand finger movement in order to improve precision as well as speed and to minimise tension and fatigue.

Similar to bowed instruments, the guitar is capable of producing more than one pitch with a single articulation (Kachian 2006: 32). Brouwer makes use of ascending and descending slurs as well as a combination of both in patterns that at times include as many as seven consecutively slurred notes, in Baroque-like ornament figures found in the second movement of *Concerto Elegiaco*. Brouwer’s idiomatic use of slurs in *Concerto Elegiaco* comprises:

⁸⁸Rounded average of the total number of bars played by the soloist in all three movements. First movement =46%; second movement = 90%; third movement = 86%.

- Slurred notes in combination with an open string in order to maintain perpetual motion before shifts to large chords thus giving the player time to prepare both the required left as well as right hand position (see music example no. 3.3.12)
- The use of left hand slurs as a tool to facilitate rapid scale or melodic passages by reducing the demand on the guitarist's right hand (see bar 98 in earlier music example no. 3.3.10)
- The use of slurs to facilitate small intervals in an arpeggio pattern, which has the extra benefit of giving the right hand a brief moment of respite in faster passages (see music example no. 3.3.13)
- The use of slurs as a means of emphasising cross-rhythms (Mackenzie 2006 :79)
- Slurring across triplets, creating interesting articulation that contrasts with the natural metre (see music example no. 3.3.14).



Musical Example no. 3.3.12: Brouwer, *Concerto Elegiaco*, 3rd mov, bars 96-97a (Max Eschig 1989)



Musical Example no. 3.3.13: Brouwer, *Concerto Elegiaco*, 1st mov, bars 68-73 (Solo guitar edition, Max Eschig 1989)



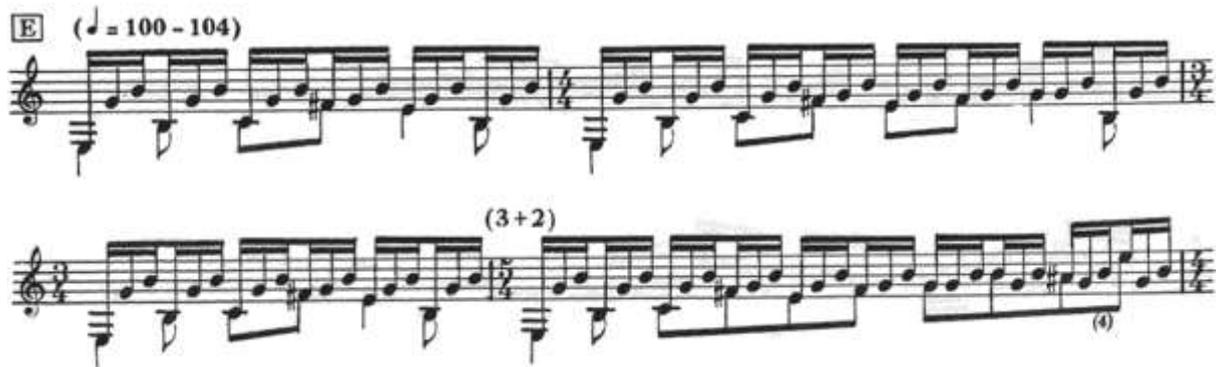
Musical Example no. 3.3.14: Brouwer, *Concerto Elegiaco*, 1st mov, bar 119 (Max Eschig 1989)

The arpeggio is one of the most idiomatic and musically effective techniques possible on the classical guitar, with slower arpeggio patterns suggesting “a rich, dreamy character while faster patterns exemplify some of the most mesmerizingly virtuosic writing possible on the instrument” (Godfrey 2013: 35). Brouwer makes excellent use of both these characteristics in *Concerto Elegiaco*: the slow and mournful arpeggiated elegiac motif as well as the faster, flamboyant and more energetic semiquaver arpeggios. The fundamental precept of arpeggiation is the over-ringing of different strings created by the plucking of these strings in succession: it is routinely relied upon to compensate for an absence of sustaining properties (Mackenzie 2006: ii-iii). To facilitate the physical and sonic effectiveness of the arpeggio, composers generally avoid small intervals and the immediate succession of more than one note on the same string. Godfrey (2013: 35-37) notes that there are two exceptions in which smaller intervals can be used in arpeggiation, both of which are extensively employed by Brouwer throughout *Concerto Elegiaco*:

- When the interval involves an open string
- When the slurs occur within the arpeggio pattern (see previous music example no. 3.6.13).

The sustaining nature of guitar arpeggios, compared to that of the relative linearity on bowed stringed instruments, lends itself to both homophony and polyphony (Godfrey 2013: 35). The combination of homophonic textures with slurred notes in the melody is considered to be extremely idiomatic for the instrument (Kachian 2006: 33). In *Concerto Elegiaco*, the soloist encounters the use of homophonic arpeggiation including clear melodic line in the bass in conjunction with a texture-driven accompaniment figuration in the treble voices (see music example no. 3.3.15) as well as arpeggio patterns where the melody is in the top voice as seen in the *elegiaco* motif (see earlier music example no. 3.3.1), allowing the soloist the use of *apoyando* stroke for the melody to further facilitate clear differentiation between melody

and accompaniment. In the second and third movements of *Concerto Elegiaco* the soloist also encounters “gestural arpeggiation” in which the texture and ornamental function of the arpeggio is itself more dominant than any conceivable polyphonic rendering (Godfrey 2013: 37).



Musical Example no. 3.3.15: Brouwer, *Concerto Elegiaco*, 3rd mov, bars 63-66 (Solo guitar edition, Max Eschig 1989)

3.3.5 PERFORMANCE RECOMMENDATIONS

Performance practice

Both Villa-Lobos and Brouwer wrote music using folk music techniques drawn from performance practices in their own countries (Cano 2016: 2). The original Amerindian tribes, the Tainos and Siboneyes, were completely exterminated during the Spanish colonisation of Cuba and according to Brouwer the main roots of contemporary Cuban culture lay in Spain and Africa.⁸⁹ “In my music the really strong meaning and material come from the African traditions” (Brouwer as cited in Kronenberg 2000: 261). By the Nineteenth century, black descendants of African slaves were “totally trans-cultured” into the white Spanish culture with the strong dance traditions of African slaves greatly influencing the rhythms of Cuban music without necessarily altering its melodic content, which remained grounded in Spanish tradition (Carpentier as cited in Penaranda 2009: 14).

⁸⁹ Two decades after Christopher Columbus landed in Cuba (1492) Spanish settlers started establishing sugar plantations, tobacco farms and prospecting gold in Cuba, capturing the indigenous Cuban tribes to work as slaves. Massacres on the part of the settlers, diseases brought from Europe, as well as suicides as a result of the incredible hardships endured resulted in the total annihilation of the original tribes. To keep up with the growing European demand for sugar more than 12 million African slaves were captured and shipped in to work as slaves from the early 1500s to well into the 1800s (Kronenberg 2000: 20).

When I started to really become involved with aesthetics and compositional material, I realised that the strongest thing that was magnetising me was the ritual music from Yoruba [West African] roots. But especially the ritual music [chants] — the most ancient, which is the purest one ... At the very moment, in everything, in every single part of my entire symphonic, chamber, and even electroacoustic music I have cells which are not only rhythmical but also derived from ancient traditions (Brouwer as cited in Kronenberg 2000: 262).

Brouwer equates rhythm with Africa and his music often has a strong sense of rhythm, energy of the physical pulsation, drive and the repetitive play of cells that feature rhythmical configurations that are directly derived from the Yoruba culture, including:

- The *cinquillo*, a syncopated five note cell
- The *tresillo*, a syncopated three note cell (see music example no. 3.3.16) (Brouwer cited in Koneneberg 2000: 262; Laurent 2006: v).



Musical Example no. 3.3.16: The *cinquillo* and *tresillo* rhythms (Laurent 2006: v)

The third movement of Brouwer's *Concerto Elegiaco* frequently features repetitive cells with a strong sense of energetic rhythmic drive. Rather than directly recalling Afro-Cuban rhythms or imitating ritual chants, he evokes the incantatory and ritualistic power of traditional Yoruba music. Brouwer makes extensive use of syncopated, cross-⁹⁰ and polyrhythms⁹¹ between the soloist and orchestra (see music example no. 3.3.17) as well as extensive use of mixed metres (see table no. 3.3.3) throughout the entire concerto. According to Crago (1991: 54)

⁹⁰ Cross-rhythm refers to the regular shift of some of the beats in a metric pattern to points ahead of or behind their normal positions in that pattern, for instance the division of 4/4 into 3+3+2 quavers, or 9/8 into 2+2+2+3 quavers. If every beat is shifted by the same amount, this is called syncopation (*Grove Music Online*, London).

⁹¹ Polyrhythm refers to the superposition of different rhythms or metres. It is a common technique of 20th-century composition and the term is closely related to (and sometimes used synonymously with) cross-rhythm, though the latter is properly restricted to rhythm that contradicts a given metric pulse or beat (*Grove Music Online*, London). According to Acquista (2009: 5) cross-rhythm is a subset of polyrhythm and by definition polyrhythm is something that occurs when things are momentarily displaced while cross-rhythmic examples use a systematic displacement of the regular accent scheme over the long term. While all examples of cross-rhythm would be considered examples of polyrhythm, not all examples of polyrhythm could be described as cross-rhythm.

motif repetition and development are often the primary criteria that determine metric origination in the works of Brouwer and fluctuant or mixed metres are characteristic of Brouwer's works. In Brouwer's *Concerto Elegiaco* there are 122 metre changes in total (see table no. 3.6.3). Out of a total of 225 bars in the third movement (Toccata) there are 72 metre changes, with 11 bars of continuous metre change (bars no. 12-22) alternating between simple triple, common and quintuple metre. There are also 13 tempo changes throughout the 3rd movement. For the soloist playing *Concerto Elegiaco*, well-defined accents, "articolato"⁹² playing as well as rhythmic accuracy, stability and drive are paramount, especially in accompanied sections that feature polyrhythms.



Musical Example no. 3.3.17: Brouwer, *Concerto Elegiaco*, 3rd mov, bars 151-152 (Max Eschig 1989)

⁹² Expression marking for soloist in bar 166 of the first movement of Brouwer's *Concerto Elegiaco*.

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Table no. 3.3.3: Metre changes in Brouwer's *Concerto Elegiaco*

Ornamentation

Brouwer's lifelong fascination with Baroque music first started developing when he was introduced to Baroque lute and vihuela music while studying guitar with Isaac Nicola (1916-1997).

When I was learning the guitar like crazy, I was obsessed by repertoire. I received a big shock from my teacher, Nicola. When I first went to him I played several minor pieces. But he played for me – and very well indeed – Robert de Visée, Gaspar Sanz ... I had no culture, but I perceived immediately that aesthetically, this was my world (Brouwer as cited in McKenna 1988).

In 1974 Brouwer recorded twelve of his Scarlatti sonata transcriptions, “which was quite beautifully accepted” (Brouwer as cited in McKenna 1988). The transcriptions were later published by Gendai (1983). Brouwer was well connected to famed Dutch conductor, recorder player and Baroque flautist Frans Brüggen (1934-2014) as well as renowned harpsichordist, conductor and musicologist Gustav Leonhardt (1928-2012). *Deutsche Grammophon* offered Brouwer a recording contract which he turned down after they dismissed his suggestion⁹³ of a “sophisticated record of Baroque music including works by Silvius Leopold Weiss, ornamented in the rigorous style of Franz Brüggen and Gustav Leonhardt” (Brouwer as cited in McKenna 1988).

The improvisatory-like second movement of *Concerto Elegiaco* features highly expressive and heavily decorative figurations for the soloist, reminiscent of the *ports de voix* and *pincés* of the French clavecinists (see music example 3.3.18) (Townsend 2000: 20). The highly ornate figures, that are later echoed in the recapitulation of the third movement (see music example 3.3.19), are all written out by Brouwer in the soloist's score of *Concerto Elegiaco*. The *port de voix* ('carrying of the voice'), an appoggiatura that resolves upwards by a tone or semitone, was one of the most important grace notes of the French Baroque music. Brouwer's inclusion of decorative *ports de voix* that resolve upwards by a semitone is also an elaboration and development of the semitone leitmotif found in the first movement of

⁹³Brouwer also suggested a Latin American anthology or a history of dance from medieval to contemporary times which they also rejected, insisting that the recording should be of Spanish music. Brouwer strongly opposed the idea of yet another Spanish album “after a whole anthology by Yepes and hundreds of similar records had come out” (Brouwer as cited in McKenna 1988).



Musical Example no. 3.3.20: Brouwer, *Concerto Elegiaco*, 2nd mov, line 23 (Max Eschig 1989)

Another typically improvised performance aspect of French Baroque lute music concerns rhythm: *notes inégales*⁹⁴ and “overdotting” (*Grove Music Online*, Collins & Seletsky). Although not typically expressed in the notation “for the sake of flexibility and subtlety” (*Grove Music Online*, Collins & Seletsky), Brouwer includes written out flourishes reminiscent of these rhythmic French Baroque performance practices (see music example no. 3.3.20). The second movement of *Concerto Elegiaco* contains sections directly quoted from one of his studies on ornamentation, *Estudios sencillos XVII* (“*Pour les ornements*”) (see music example no. 3.3.21).

Musical Example no. 3.3.21: Brouwer, *Estudios sencillos XVII* “*Pour les ornements*”, bars 18d-19 (Max Eschig 2006) & *Concerto Elegiaco*, 2nd mov, bar 13 (Solo guitar edition, Max Eschig 1989)

⁹⁴ A rhythmic convention according to which certain divisions of the beat move in alternately long and short values, even if they are written equal (*Grove Music Online*, Fuller). In France and Germany Inequality was a fashionable performance feature in the 17th and 18th century, the degree being left to the judgment of the performer (Kennedy 2007).

3.2.6 LEVEL OF DIFFICULTY

There is much brilliance in the soloist's part but the air over the music is more sombre, reflective and intense than is common in guitar concertos, which often aim at instant popularity, in short, it calls for responses that Bream (the work's dedicatee) is singularly well tuned to make (Duarte 1988).

At first glance *Concerto Elegiaco* might not seem overwhelmingly virtuosic in nature purely from the limited use of fast scale runs and melodic passages. However, the concerto is a tour de force of two guitar techniques: extensive use of slurs and rapid arpeggios. Slurred passages are often combined with fast bursts of short scale passages, *rasqueados* and rapid arpeggiation (see music example no. 3.3.22). *Concerto Elegiaco* is considered to be highly idiomatic as its notes fall naturally under the player's fingers (Kronenberg 2000: 179) and large chords and jumps are frequently preceded by open strings, left hand slurs or rests. Although highly idiomatic, the concerto is still virtuosic in nature partially because of the relationship between the recommended tempi indications (see table no. 3.3.4) and the technical difficulties faced by the soloist. *Concerto Elegiaco* requires an advanced level of playing from the soloist and could be recommended to a 4th year B.Mus level student specialising in performance.



The musical score is presented in three staves. The first staff is labeled "Più mosso (CODA)" and contains a series of slurred eighth notes. The second staff is labeled "T? giusto" and "leggero e vivace", showing a melodic line with slurs and fingerings. The third staff is labeled "ff molto" and features a complex, fast passage with many slurs and fingerings.

Musical Example no. 3.3.22: Brouwer, *Concerto Elegiaco*, 3rd mov, bars 218-225 (Max Eschig 1989)

MOVEMENT	TEMPO	TIME SIGNATURE	FASTEST NOTE VALUES FOR SOLOIST
I	<i>Tranquillo</i> 69-72 bpm	Mixed (original time signature: common time)	Semiquaver sextuplets
II	60 bpm	Mixed (original time signature: common time)	Demisemiquaver triplets
III	<i>Molto viva</i> 132-144 bpm ⁹⁵	Mixed (original time signature: common time)	Demisemiquaver sextuplets

Table no. 3.3.4: Tempi indications in relation to note values in Brouwer's *Concerto Elegiaco*

⁹⁵ Per dotted crotchet.

CONCLUSION

In order to address the preparatory information needs of potential performers of solo classical guitar concerti, the content of six solo classical guitar concerti was analysed. The concerti ranged from the late Classical period to the 20th century. It was the intention of the author to give a historical overview of the genre in order to enlighten performers, teachers and composers regarding the solo classical concerto genre as a whole. In chapter one, early guitar concerti, including Guitar Concerto no. 1, Op. 30 (1808) by Giuliani and Concerto no.1, Op. 8a (1809) by Carulli, were investigated. Solo guitar concerti from the Modern period were divided into two chapters: non-guitarist composers (chapter two) and guitarist composers (chapter three). Concerti by non-guitarist composers discussed were Castelnuovo-Tedesco's Concerto no. 1, Op. 99 (1939) and Rodrigo's *Concierto de Aranjuez* (1939). Concerti by guitarist composers which were focussed on were *Concerto pour guitare et petit orchestre* (1951) by Villa-Lobos and Concerto *Elegiaco* (1985-1986) by Brouwer.

The following aspects, characteristics and qualities were examined in each selected concerto: composer biography, details and background to the work, observations regarding balance and audibility, technical observations, performance recommendations and level of difficulty of the work.

Villa-Lobos's *Concerto pour guitare et petit orchestre* featured the highest percentage of integration between the soloist and orchestra (73%) followed by Rodrigo's *Concierto de Aranjuez* (62%). Concerti that incorporated the *solo-tutti* principle had the lowest percentage of integration; these include Giuliani's Concerto no. 1, Op. 30 (48%) and Castelnuovo-Tedesco's Concerto no.1, Op. 99 (55%). It is also interesting to note that *Concierto de Aranjuez* features the largest orchestra of all the selected concerti, with a total of 19 orchestral parts. Brouwer and Castelnuovo-Tedesco were the only two composers to make use of percussion in their solo guitar concerti. Brouwer's *Concerto Elegiaco* was the only concerto that did not include any brass or woodwind instruments.

Despite the fact that Carulli utilised the smallest number of instruments in his Concerto no.1, Op. 8a with a total of nine instruments (the solo flute part is marked *obligato*), concerns regarding the audibility of the soft spoken early nineteenth century guitar in all probability

resulted in Carulli further limiting the number of instruments that accompany the guitar to a trio of strings: cello and the first and second violins. Concerto no. 1, Op. 8a is the shortest of all the investigated concerti and due to the idiomatic nature of the material presented it is also the most accessible with regards to technical difficulty. The concerto could be recommended for first or second year B.Mus students or young performers of a grade eight level of playing.

Due to the level of technical and musical difficulty faced by the soloist, three of the investigated solo guitar concerti are recommendable for students of postgraduate level. Giuliani's Concerto no. 1, Op. 30 and Villa-Lobos's *Concerto pour guitare et petit orchestre* are both recommended for students of B.Mus Honours or equivalent level. The abundance of technical challenges, the musical complexity and challenging ensemble playing between the soloist and orchestra in Rodrigo's *Concierto de Aranjuez* would be recommended for a postgraduate guitar student specialising in performance at a Master or Doctoral level.

A comprehensive list of 400 solo concerti for classical guitar is included as an addendum. The list was limited to published solo classical guitar concerti originally written for solo classical guitar thus, excluding concerti for more than one soloist, arrangements, and concerti for electric guitar, lute and vihuela. Although online databases, including *ABEMUSIC*, *Database of Contemporary Guitar Music* and *Pocci Catalog Online*, provide extensive lists of concerti, when cross-referencing entries with each other all have been found to be either incomplete or inaccurate. Often entries only include the composer's name and title of the work, with no distinctions made between arrangements and original compositions or whether the guitar is a soloist or part of the orchestra.

Recommendations for further studies

This study was limited to published solo classical guitar concerti originally written for solo classical guitar. Additional research and analysis should be undertaken on guitar concerti that feature more than one soloist, as there no formal study to date examining the history or trends of this genre.

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ADDENDUM: Comprehensive list of published solo classical guitar concerti

EARLY SOLO GUITAR CONCERTI

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
CARULLI, Ferdinando	CONCERTO No. 1, Op. 8a	(1809)	EDICIONES EUDORA
CARULLI, Ferdinando	CONCERTO No. 2, Op. 140, <i>PETIT CONCERTO DE SOCIÉTÉ</i>	(1820)	SCHOTT
DOISY, Charles	GRAND CONCERTO POUR LA GUITARE	(c. 1802)	CHANTERELLE VERLAG
GIULIANI, Mauro	CONCERTO No. 1, Op. 30	(1808)	TECLA; EDIZIONI SUVINI ZERBONI
GIULIANI, Mauro	CONCERTO No. 2, Op. 36	(c. 1812)	TECLA; EDIZIONI SUVINI ZERBONI
GIULIANI, Mauro	CONCERTO No. 3, Op. 70	(c. 1822)	TECLA; EDIZIONI SUVINI ZERBONI
LEGNANI, Luigi	CONCERTO	(c. 1822)	SCHOTT
LHOYER, Antoine	CONCERTO, Op. 16	(1802)	EDITIONS ORPHEÉ
MOLINO, Francesco	CONCERTO PER CHITARRA E ORCHESTRA	(c. 1830)	EDIZIONI SUVINI ZERBONI
VIDAL, B.	CONCERTO POUR LA GUITARRE	(c. 1793)	CHANTERELLE VERLAG

MODERN SOLO GUITAR CONCERTI

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
ABSIL, Jean	CONCERTO, Op. 155	(1971)	BÈRBEN
ABT, Walter	CONCERTO DEL BENACO	(1999)	SELF PUBLISHED [PERSONAL WEBSITE]
ADAME, Rafael	CONCIERTO CLÁSICO	(1930)	EDITIONS ORPHÉE
ADLER, Samuel	CONCERTO	(1994)	THEODORE PRESSER
ALMEIDA, Laurindo	FIRST CONCERTO	(1980)	BRAZILLIANCE
ALONSO-CRESPO, Eduardo	CONCERTO FOR GUITAR, Op. 28	(n.d.)	SELF PUBLISHED [PERSONAL WEBSITE]
ANDREOLA, Mario/ COSENTINO, Saül	ARGENTINA CONCERTO	(1998)	HENRY LEMOINE
ANGULO, Eduardo	PRIMER CONCIERTO	(1995)	VOGT & FRITZ
ANGULO, Eduardo	SEGUNDO CONCIERTO, <i>EL ALEVIN</i>	(1996)	VOGT & FRITZ
ANTONIOU, Theodore	CONCERTO	(1997)	MARGUN
APIVOR, Denis	CONCERTINO, Op. 26	(1954)	SCHOTT
ARNOLD, Malcolm	CONCERTO, Op. 67	(1958)	PATERSON'S
ARRAN, John	CONCERTO	(1990)	BÈRBEN
ASAFIEV, Boris	CONCERTO	(1939)	EDITIONS ORPHÉE

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
ASSAD, Sergio	MIKIS CONCERTO FANTASIA	(1999)	SÉRGIO ASSAD MUSIC
ASSAD, Clarice	GUITAR CONCERTO, <i>O SACI-PERERÊ</i>	(2013)	VIRTUAL ARTISTS COLLECTIVE PUBLISHING
AZPIAZU, José de	CONCERT BAROQUE	(c.1958)	SYMPHONIA
BACARISSE, Salvador	CONCERTINO, Op. 72	(1957)	OPERA TRES
BADIAN, Maya	CONCERTO	(1981)	LUCIAN BADIAN
BAERVOETS, Raymond	CONCERTO	(1958)	METROPOLIS
BAINBRIDGE, Simon	CONCERTO	(1998)	NOVELLO
BALADA, Leonardo	CONCIERTO	(1965)	GENERAL MUSIC
BALADA, Leonardo	CONCIERTO MAGICO	(1997)	BETECA MUSIC
BALLOU, Esther Williamson	CONCERTO	(1964)	AMERICAN COMPOSERS
BARATI, George	CONCERTO	(1976)	AMERICAN COMPOSERS
BARBIER, René Auguste	CONCERTO, Op. 98	(1960)	METROPOLIS
BARDANASHVILI, Josef	CONCERTO FOR GUITAR AND CHAMBER ORCHESTRA	(1979)	EDITIONS ORPHÉE
BARNES, Milton	CONVERSATIONS	(1994)	CANADIAN MUSIC CENTRE
BAUMANN, Herbert	CONCERTO	(1958)	SIKORSKI

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
BEASER, Robert	GITAR CONCERTO	(2009)	MAINZ SCHOTT
BECERRA-SCHMIDT, Gustavo	CONCIERTO No. 1	(1964)	INSTITUTO DE EXTENSIÓN MUSICAL
BECERRA-SCHMIDT, Gustavo	CONCIERTO No. 2	(1968)	INSTITUTO DE EXTENSIÓN MUSICAL
BEFFA, Karol	CONCERTO POUR GUITAR	(2010)	BILLAUDOT
BEHREND, Siegfried	SPANISCHES KONZERT	(1981)	ZIMMERMANN
BELEVI, Kemal	GITAR CONCERTO No. 2	(2006)	MYKLASIKGITAR
BELLAVANCE, Ginette	CONCERTO POUR GUITARE, <i>SCHERZO</i>	(1999)	DOBERMAN-YPPAN
BELLUCCI, Giacomo	CONCERTO PER CHITARRA E ORCHESTRA, <i>CHORDASEI</i>	(1979)	BÈRBEN
BENATI, Chiara	CONCERTO PER CHITARRE E ORCHESTRA D'ARCHI	(1990)	EDIPAN
BENQUEREL, Xavier	CONCERT DE TARDOR	(2005)	BOILEAU
BENQUEREL, Xavier	KONZERT	(1971)	MOECK
BENNETT, Richard Rodney	CONCERTO	(1970)	UNIVERSAL
BERKELEY, Lennox	GITAR CONCERTO, Op. 88	(1974)	CHESTER MUSIC
BETTINELLI, Bruno	CONCERTO	(1981)	SUVINI ZERBONI
BISCIONE, Federico	BOSCO SACRO GITAR CONCERTO	(2002)	SELF PUBLISHED [PERSONAL WEBSITE]

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
BLANQUER, Amando	CONCERTO, <i>HOMENAJE A JUAN RAMÓN JIMÉNEZ</i>	(1974)	PILES
BODOROVÁ, Sylvia	TRE CANZONE DA SONAR	(1985)	ČESKÝ HUDEBNÍ FOND
BOGDANOVIC, Dusan	CONCERTO POUR GIUTARE ET ORCHESTRE À CORDES	(1979)	DOBERMAN-YPPAN
BOGDANOVIC, Dusan	CONCERTO FOR GUITAR AND ORCHESTRA, <i>KALEIDOSCOPE</i>	(2004)	DOBERMAN-YPPAN
BOGDANOVIC, Dusan	CONCERTO FOR GUITAR AND SMALL ORCHESTRA, <i>SILENCE</i>	(2015)	DOBERMAN-YPPAN
BOGUSLAWSKI, Edward	CONCERTO	(1992)	WYDANO STARANIEM ZARZADU MIASTA TUCHY
BONDON, Jacques	CONCERTO CON FUOCO	(1981)	MAX ESCHIG
BONDON, Jacques	CONCERTO DE MARS	(1966)	MAX ESCHIG
BORIS, Asafiev	CONCERTO FOR GUITAR AND CHAMBER ORCHESTRA	(1939)	EDITIONS ORPHÉE
BORUP-JØRGENSEN, Axel	CONCERTO, Op. 99, <i>DÉJÀ VU</i>	(1982/83)	SELF PUBLISHED [PERSONAL WEBSITE]
BOTTJE, Will Gay	CONCERTO, <i>COMMENTARIES</i>	(1994)	AMERICAN COMPOSERS
BOZAY, Attila	PEZZO CONCERTATO No. 2, Op. 24	(1965)	EDITION MUSICA
BRACALI, Giampaolo	CONCERTO	(1979)	AMERICAN MUSIC CENTRE
BRANDÃO, José Domingo	CONCERTO FOR GUITAR AND ORCHESTRA, <i>LUSITANO</i>	(2001)	MAX ESCHIG
BREINER, Peter	CARMEN CONCERTO	(1994)	MUSIC CENTRE SLOVAKIA

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
BRENDIN, Kristian	CONCERTO FOR GUITAR AND ORCHESTRA	(2002)	SWEDISH MUSIC INFORMATION CENTER
BRESGEN, Cesar	KAMMERKONZERT	(1965)	SCHOTT
BROMHEAD, Jerome	CONCERTO	(1991)	CONTEMPORARY MUSIC CENTRE
BROUWER, Leo	CONCERTO No. 1	(1972)	MAX ESCHIG
BROUWER, Leo	CONCIERTO No. 2, <i>DE LIÈGE</i>	(1980)	RICORDI
BROUWER, Leo	CONCERTO No. 3, <i>ELEGIACO</i>	(1986)	MAX ESCHIG
BROUWER, Leo	CONCERTO No. 4, <i>TORONTO</i>	(1987)	DOBERMAN-YPPAN
BROUWER, Leo	CONCERTO No. 5, <i>HELSINKI</i>	(1992)	BÈRBEN
BROUWER, Leo	CONCERTO No. 7, <i>DE LA HABANA</i>	(1998)	CHESTER MUSIC
BROUWER, Leo	CONCERTO No. 8, <i>CONCIERTO CANTATA DE PERUGIA</i>	(1999)	CHESTER MUSIC
BROUWER, Leo	CONCERTO No. 9, <i>DE BENICASSIM</i>	(2002)	CHESTER MUSIC
BROUWER, Leo	CONCERTO No. 11, <i>DE REQUIEM: IN MEMORIAM TORU TAKEMITSU</i>	(2007)	EDICIONES ESPIRAL ETERNA
BRUSTAD, Karsten	COCNERTO PREVRATIM	(1990)	NORSK MUSIKKINFORMASJON
BUCHRAINER, Michael	ESCHNER GUITAR CONCERTO, <i>EVASIÓN</i>	(2002)	SELF PUBLISHED [PERSONAL WEBSITE]
BURGHAUER, Jarmil	CONCERTO	(1978)	CZECH MUSIC FUND

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
BUS, Jan	RIVER PLATE CONCERTO	(1996)	DONEMUS
CARLEVARO, Abel	CONCIERTO DEL PLATA	(1971)	BARRY EDITORIAL
CARLEVARO, Abel	CONCIERTO No. 2	(n.d.)	CHANTERELLE VERLAG
CASANOVA, André	CONCERTO DA CAMERA	(1974)	AMPHION
CASTELNUOVO-TEDESCO, Mario	CONCERTO No. 1, Op. 99	(1939)	SCHOTT
CASTELNUOVO-TEDESCO, Mario	CONCERTO No. 2, Op. 160	(1953)	SCHOTT
CASTÉRÈDE, Jacques	CONCERTO No. 1	(1973)	TRANSATLANTIQUES
CASTÉRÈDE, Jacques	CONCERTO No. 2	(1986)	MAX ESCHIG
CASTRO, Carlos José	CONCIERTO DEL SOL	(2009)	DOBERMAN-YPPAN
CAVALCANT, Nestor de Hollanda	CONCERTO SIMPLIS EM UM MOVIMENTO	(2003)	ABMUSICA
CECCARELLI, Massimo	CONCERTINO PER CHITARRA E 15 INSTRUMENTI	(n.d.)	BÈRBEN
CERF, Jacques	CONCERTO CAPRICCIOSO	(1972)	ÉDITIONS FRANÇAISES DE MUSIQUE
CERVELLÓ, Jordi	LA SEXTA NOCHE: CONCERTO-FANTASIA	(c.1998)	BOILEAU
CERVO, Dimitri	CONCERTO, Op. 31	(2006)	ABMUSICA
CHADWICK, Roland	GUITAR CONCERTO No. 1, <i>CANARIAS</i>	(1996)	SELF PUBLISHED [PERSONAL WEBSITE]

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
CHADWICK, Roland	GUITAR CONCERTO No. 2, <i>BRAZILLIERA</i>	(1998)	SELF PUBLISHED [PERSONAL WEBSITE]
CHAPPEL, Herbert	GUITAR CONCERTO No. 1, <i>CARIBBEAN</i>	(1990/91)	CHESTER MUSIC
CHARLES, Agustín	DI UN SOFFIO D'AURA	(2010)	TRITÓ
CHARLTON, Richard	CONCERTO	(1985)	AUSTRALIAN MUSIC CENTRE
CHARLTON, Richard	MOSAIC	(1994)	AUSTRALIAN MUSIC CENTRE
CHARPENTIER, Jacques	CONCERTO No. 2	(1970)	LEDUC
CHIHARA, Paul	CONCERTO FOR GUITAR	(1975)	SCHIRMER
CHUNG, Yiu-kwong	CONCERTO, <i>FOR EVA</i>	(2004)	CYKUSIC MUSIC
CIFARIELLO CIARDI, Fabio	CONCERTINO	(1991)	EDIPAN
COECK, Armand	CONCERTO	(1996)	SELF PUBLISHED [PERSONAL WEBSITE]
COINEL, Robert/ MALDONADO, Raúl	UN VIENTO DEL LUZ	(1991)	DOBERMAN-YPPAN
COLONNA, Maurizio	OFFERTORIUM	(2001)	BÈRBEN
CONSTANT, Franz	PRIMAVERA	(1993)	BILLAUDOT
CONSTANTINIDES, Dinos	BAROQUE CONCERTO	(1995)	CONNERS PUBLICATIONS
CORDERO, Ernesto	CONCIERTO ANTILLANO	(1983)	MEL BAY

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
CORDERO, Ernesto	CONCIERTO DE BAYOÁN	(1990)	DOBERMAN-YPPAN
CORDERO, Ernesto	CONCIERTO EVOCATIVO, Op. 102	(1977)	MAX ESCHIG
CORDERO, Ernesto	CONCIERTO FESTIVO	(2003)	MEL BAY
CORTÉS AIRES, Juan Manuel	IBER CONCERTO	(1999)	DOBERMAN-YPPAN
CROCKETT, Donald	CONCERTO IN ONE MOVEMENT, <i>EL LA TIERRA</i>	(2011)	DOBERMAN-YPPAN
CURRIE, Neil	CONCERTO	(1990/93)	CANADIAN MUSIC CENTRE
DAETWYLER, Jean	CONCERTINO	(1981)	EDITION PAN
DAVID, Thomas Christian	KONZERT	(1963)	DOBLINGER
DE LOS RIOS, Waldo	CONCERTO PARA GUITARRA CRIOLLA	(1974)	HISPAVOX
DELANOFF, Robert	KONZERT FÜR GITARRE UND KAMMERORCHESTER	(1973)	SELF PUBLISHED [PERSONAL WEBSITE]
DEMILLAC, Francis	CONCERTO	(1974)	CENTRE DE DOCUM. DE LA MUSIQUE CONTEMPORAINE
DENISOV, Edison	GUITAR CONCERTO	(1991)	BOOSEY & HAWKES
DIAZ, Nino	CONCIERTO PARA UN FIN DE SIGLO	(1998)	PERIFERIA
DION, Denis	CONCERTO, <i>KANT</i>	(1981)	CANADIAN MUSIC CENTRE
DODGSON, Stephen	GUITAR CONCERTO No. 1	(1956)	BÈRBEN

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
DODGSON, Stephen	GUITAR CONCERTO No. 2	(1972)	BÈRBEN
DOMENICONI, Carlo	CONCERTO No. 1, Op. 6	(1977)	VERLAG NEUE MUSIK
DOMENICONI, Carlo	CONCERTINO SUDAMERICANO, Op. 8	(1978)	VERLAG NEUE MUSIK
DOMENICONI, Carlo	CONCERTO No. 3, Op. 27	(1987)	VERLAG NEUE MUSIK
DOMENICONI, Carlo	CONCERTO No. 5, Op. 31	(1988)	VERLAG NEUE MUSIK
DOMENICONI, Carlo	CONCERTO No. 7, Op. 51, <i>MEDIUM SWEET</i>	(1991)	EDITION MARGAUX
DOMENICONI, Carlo	CONCERTO No. 8, Op. 67, <i>MEDITERRANEO</i>	(1993)	EDITION MARGAUX
DOMENICONI, Carlo	CONCERTO No. 10, Op. 76, <i>SERENATA</i>	(1996)	VERLAG NEUE MUSIK
DOMENICONI, Carlo	CONCERTO No. 11, Op. 77, <i>CUENTOS DE ATLANTIDA</i>	(1996)	VERLAG NEUE MUSIK
DOMENICONI, Carlo	CONCERTO No. 13, Op. 86, <i>CUENTO ORIENTAL</i>	(1997)	EDITION MARGAUX
DUARTE COSTA, José	CONCERTO IBERICO	(1979)	SELF PUBLISHED [PERSONAL WEBSITE]
DUMOND, Arnaud	CONCERTO, <i>L'ARBRE AUX AURORES</i>	(2004)	EDITIONS ADN
DUN, Tan	CONCERTO FOR GUITAR AND ORCHESTRA: Y12	(1996)	SCHIRMER
DYENS, Roland	CONCERTO MÉTIS	(1990)	HENRY LEMOINE
DZHAPARIDZE, Gherman	CONCERTO	(1983)	SOVIETSKII KOMPOSITOR

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
ERNI, Michael	KONZERT	(1991)	ME MUSIC PUBLISHING
FARQUHAR, David	CONCERTO	(1992)	CENTRE FOR NEW ZEALAND MUSIC
FERNÁNDEZ, José Manuel	SILFO	(1992)	OPERA TRES
FETLER, Paul	CONCERTO, 3 IMPRESSIONS	(1977)	SCHOTT
FLOSMAN, Oldrich	CONCERTINO	(1978)	ČESKÝ HUDEBNÍ FOND
FONGAARD, Bjørn	CONCERTO No. 2, Op. 143	(1977)	NORSK MUSIKKINFORMASJON
FOSS, Lukas	GUITAR CONCERTO, AMERICAN LANDSCAPES	(1989)	FISCHER
FRAGOSO, Guillermo	CONCERTO FOR GUITAR AND ORCHESTRA	(1980)	CENTRE DE DOCUM. DE LA MUSIQUE CONTEMPORAINE
FRANÇAIX, Jean	CONCERTO	(1982/83)	SCHOTT
FRANCO, Johan	CONCERTO No. 5, LIRICO	(1971)	AMERICAN COMPOSERS
FROST, Donald	CONCERTO No. 1	(1983)	PEER MUSIKVERLAG
FULKERSON, James	GUITAR CONCERTO	(1972)	MODERN
GAGNON, Alain	POÈME ÉLÉGIAQUE, Op. 41	(1997)	DOBERMAN-YPPAN
GARCÍA ABRIL, Antón	CONCIERTO AGUEDIANO	(1979)	REAL MUSICAL
GARCÍA ABRIL, Antón	CONCIERTO MUDÉJAR	(1985)	REAL MUSICAL

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
GARRIDO LECCA, Celso	CONCIERTO PARA GUITARRA Y CUATRO GRUPOS INSTRUMENTALES	(1990)	GARRIDO-LECCA
GILARDINO, Angelo	CONCIERTO DE CÓRDOBA	(1993)	BÈRBEN
GIACOMETTI, Antonio	ZONE DI CONFINE	(1994)	BÈRBEN
GILARDINO, Angelo	CONCERTO D'AUTUNNO	(1995)	BÈRBEN
GILARDINO, Angelo	CONCERTO, <i>LEÇONS DE TÉNÈBRES</i>	(1996)	BÈRBEN
GILARDINO, Angelo	CONCERTO DI NOVGOROD	(2006)	BÈRBEN
GILARDINO, Angelo	CONCERTO DI OLIENA	(2007)	BÈRBEN
GILARDINO, Angelo	CONCERTO DI SANCTO LUCIO DI COUMBOSCURO	(2010)	BÈRBEN
GILARDINO, Angelo	CONCERTINO DEL FALCO	(2011)	BÈRBEN
GILARDINO, Angelo	CRUCES DE MAYO	(2011)	GUITART
GILARDINO, Angelo	CONCERTINO DI HYKKARA	(2012)	BÈRBEN
GLISE, Anthony	CONCERTO No. 1, Op. 11, <i>THE GLOBE ROOMS</i>	(1989)	AEVIA PUBLICATIONS
GLISE, Anthony	CONCERTO No. 2, Op. 13, <i>MY SIRUSH</i>	(n.d.)	AEVIA PUBLICATIONS
GNÀTTALI, Radamés	CONCERTO No. 1, <i>CONCERTO DE IPANEMA</i>	(1951)	BRAZILLIANCE
GNÀTTALI, Radamés	CONCERTO No. 3, <i>CONCERTO DE COPACABANA</i>	(1957)	BRAZILLIANCE

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
GNÀTTAL, I Radamés	CONCERTO No. 4, <i>À BRASILEIRA</i>	(1967)	BRAZILLIANCE
GODLA, Mary Ann	CONCERTO PRIMERO	(1975)	GENERAL MUSIC
GÓRECKI, Mikołaj	CONCERTO FOR GUITAR, <i>ARIOSO E FURIOSO</i>	(2014)	POLSKIE WYDAWNICTWO MUZYCZNE
GOSS, Stephen	GUITAR CONCERTO	(2012)	DOBERMAN-YPPAN
GOSS, Stephen	THE ALBENIZ CONCERTO	(2009)	CADENZA
GOUGEON, Denis	CONCERTINO FOR GUITAR	(1998)	DOBERMAN-YPPAN
GOW, David	CONCERTINO	(1987)	BRITISH MUSIC INFORMATION CENTRE
GRAHN, Ulf	CONCERTO	(1985)	NGLANI
GRAMATGES, Harold	CONCERTO PARA LA DAMA DUENDE	(1974)	EDITIONS TRANSATLANTIQUES
GRISONI, Renato	CONCERTO, Op. 82, <i>CANTICO DI SORA LUNA</i>	(1986)	BÈRBEN
GUESTRIN, Néstor	CUADROS DE SALTA	(1990)	MUSICA DEL SUR WEBSITE; IMSLP
HAHN, David	CONCERTO ANATOLIA	(2007)	CLEAR NOTE PUBLICATIONS
HAJKU, Michal	CONCERTO	(1978)	CESKÝ HUDEBNÍ FOND
HAKOLA, Kimmo	GUITAR CONCERTO	(2008)	FENNICA GEHRMAN
HALFFTER, Ernesto	CONCIERTO	(1969)	UNIÓN MUSICAL ESPAÑOLA

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
HANDLER, Leonard	CONCERTO FOR GUITAR AND ORCHESTRA	(1977)	THEODORE PRESSER
HANDLER, Leonard	CONCERTO No. 2	(2011)	MERION MUSIC INC.
HANSON, Robert	CONCERTO	(1986)	BRITISH MUSIC INFORMATION CENTRE
HARRIS, Albert	CONCERTINO DE CALIFORNIA	(1979)	COLUMBIA MUSIC COMPANY
HARRUS, Maurice	CONCERTO EN RÉ MAJEUR	(n.d.)	NOTISSIMO
HARVEY, Richard	CONCERTO ANTICO	(1994)	FIREWORKS
HAUG, Hans	CONCERTINO PER CHITARRA E PICCOLA ORCHESTRA	(1951)	BÈRBEN
HEAD, Brian	A FANCIFUL PLAINTE	(2011)	DOBERMAN-YPPAN
HEKSTER, Walter	CONCERTO	(1981)	DONEMUS
HENZE, Hans Werner	ODE AN EINE ÄOLSHARFE	(1985/86)	SCHOTT
HERNANDEZ, Rafael	CONCERTO	(2000)	THE NEW STYLE
HÉTU, Jacques	CONCERTO, Op. 56	(1996)	DOBERMAN-YPPAN
HILL, Robin	CONCERTO PRIMAVERA	(1997)	ED.HILL/WILTSCHINSKY
HIRAYOSHI, Takekuni	CONCERTO	(1980)	JAPAN FEDERATION OF COMPOSERS INC.
HISHIMURA, Akira	GUITAR CONCERTO, <i>TEN-NYO SANKA</i>	(2012)	ZEN-ON

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
HOENINGSBERG, David	CONCERTO FOR GUITAR AND STRING ENSEMBLE	(1982)	SOUTH AFRICAN MUSIC RIGHTS ORGANISATION
HOLEWA, Hans	CONCERTINO No. 8	(1985)	SWEDISH MUSIC INFORMATION CENTER
HOUGHTON, Mark	CONCERTO BARROCO, Op. 70	(2011)	DOBERMAN-YPPAN
HOUGHTON, Phillip	CONCERTO, <i>IN AMBER</i>	(1982)	MOONSTONE
HOVHANESS, Alan	CONCERTO No. 1	(1979)	FUJIHARA
HOVHANESS, Alan	CONCERTO No. 2	(1985)	FUJIHARA
HUNDSNES, Bjørn	CONCERTO	(1983)	NORSK MUSIKKINFORMASJON
HUNT, Oliver Brooks	CONCERTO	(1974)	REVELO-CORNISH
IANNARELLI, Simone	CONCIERTO DE PETRER	(2014)	DOBERMAN-YPPAN
IANNARELLI, Simone	CUENTO DESDE LA FRONTERA	(2009)	DOBERMAN-YPPAN
IBARRONDO, Félix	CONCERTO POUR GUITARE	(1982/83)	JOBERT
INDOVINI BERETTA, Luisa	CONCERTO	(2001)	CASA MUSICALE ECO
IVANOVIC, Vojislav	ENGLISH CONCERTO	(2000)	CHANTERELLE VERLAG
IVANOV-KRAMSKOJ, Aleksandr	CONCERTO No. 1	(1970)	SOVIETSKII KOMPOSITOR
IVANOV-KRAMSKOJ, Aleksandr	CONCERTO No. 2	(1972)	MUZYKA

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
JALKANEN, Pekka	KITARAKONSERTO	(1988)	FINNISH MUSIC INFORMATION CENTRE
JANSSON, Johannes	GITAR CONCERTO	(1996)	SWEDISH MUSIC INFORMATION CENTER
JOSJÖ, Märten	GITAR CONCERTO, <i>TRAJECTORY</i>	(2002)	SWEDISH MUSIC INFORMATION CENTER
KELKEL, Manfred	ZAGREBER KONZERT, Op. 19	(1976)	SCHOTT
KELLNER, Winy	CONCIERTO DEL VALLE DE ATEMAJAC	(2008)	CONSEJO ESTATAL JALISCO; IMSLP
KELLY, Bryan	GITAR CONCERTO	(1978)	NOVELLO
KENYON, Stephen	CONCERTO No. 1	(1992)	JACARANDA MUSIC
KENYON, Stephen	CONCERTO No. 2	(1994)	JACARANDA MUSIC
KENYON, Stephen	CONCERTO No. 3	(1997)	JACARANDA MUSIC
KLEYNJANS, Francis	CONCERTINO BAROQUE, Op. 80	(1995)	HENRY LEMOINE
KLEYNJANS, Francis	CONCERTO No.1, Op. 62	(1986)	LEDUC
KOCH, Erland von	GITARRKONSERT	(1982)	GEHRMANS
KÖRVITS, Tõnu	CONCERTO SEMPLICE	(1992)	EDITION 49
KOSHKIN, Nikita	BERGEN CONCERTO	(2007)	EDITION MARGAUX
KOSHKIN, Nikita	CONCERTO GROSSO	(2007)	DOBERMAN-YPPAN

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
KOSHKIN, Nikita	MEGARON CONCERTO	(2005)	EDITION MARGAUX
KÖSZEGHY, Péter	CONCERTO FOR GUITAR AND STRING ORCHESTRA, <i>DOORS</i>	(2008)	JULIANE KLEIN
KOVÁTS, Barna	CONCERTO	(1963)	NAGYTOTHY-TOTH WEBSITE
KROGSETH, Gisle	THE VIKING CONCERTO	(2008)	PIZZICATO VERLAG HELVETIA
KROPFREITER, Augustinus Franz	CONCERTINO	(1965)	DOBLINGER
KRUISBRINK, Annette	KONZERT, Op. 44	(1991)	NOGATZ
LABROUVE, Jorge	CONCERTO	(1980)	TRANSATLANTIQUES
LACAGNINA, Oliviero	CONCERTO SERENATA	(2006)	BÈRBEN
LANGENBERG, Joan van den	CONCERT VOOR GITAAR EN ORKEST	(1982)	VAN TEESELING
LAURO, Antonio	CONCIERTO	(1956)	ZANIBON
LAZARO, José	CONCIERTO No. 2	(1986)	ALPUERTO
LE BORDAYS, Christiane	CONCERTO DE AZUL	(1970)	ÉDITIONS FRANÇAISES DE MUSIQUE
LE ROUX OBRADOVIC, Maya	CONCERTO LATINO	(2006)	DOBERMAN-YPPAN
LE ROUX OBRADOVIC, Maya	CONCERTO No. 2, <i>BALLADE DE LA VALLÉE MAGIQUE</i>	(2008)	DOBERMAN-YPPAN
LENNON, John Anthony	ZINGARI CONCERTO	(1991)	C. SCHIRMER PUBLISHING

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
LENTINI, James	CONCERTO	(1994)	ACOMA-NAMBE EDITIONS
LIESKE, Wulfin	LUXOR GUITAR CONCERTO	(2003)	VERLAG NEUE MUSIK
LIUNI, Davide	YCONIS	(2002)	BÈRBEN
LLANAS, RICH Albert	CONCERTO	(1988)	CATALANA D'EDICIONS MUSICALS
LUNDIN, Morgan	KONSERT	(1995)	SWEDISH MUSIC INFORMATION CENTER
LYSIGHT, Michel	CONCERTO FOR GUITAR AND ORCHESTRA	(2016)	NEW CONSONANT MUSIC
MAAYANI, Ami	CONCERTO	(1976)	ISRAELI MUSIC
MACCOMBIE, Bruce	CONCERTO, <i>NIGHTSHADE ROUNDS</i>	(1988)	SCHOTT
MACHOVER, Tod	CONCERTO FOR AMPLIFIED GUITAR	(1978)	RICORDI
MANNUCC,I Andrea	CONCERTO	(1991)	SUVINI ZERBONI
MARCHAND, Jacques	CONCERTO FOR GUITAR, <i>LES QUATRE ELÉMENTS</i>	(2003)	DOBERMAN-YPPAN
MARCO, Tomás	CONCIERTO DE AGUA	(1993)	EDITORIAL DE MÚSICA ESPAÑOLA CONTEMPORÁNEA
MARCO, Tomás	CONCIERTO GUADIANA	(1973)	ALPUERTO
MARGOLA, Franco	CONCERTO BREVE	(1975)	ZANIBON
MARGOLA, Franco	CONCERTO No. 2	(1983)	MNEMES

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
MARI, Pierrette	CONCERTO	(1971)	BILLAUDOT
MARTI LLORCA, José	CONCERTINO, Op. 15	(1968/69)	RICORDI AMERICANA
MÉRANGER, Paul	CONCERTO	(1981)	BILLAUDOT
MERILÄINEN, Usko	CONCERTO	(1991)	FENNICA GEHRMAN
MIGNONE, Francisco	CONCERTO	(1975)	ABMUSICA
MIKROUTSIKOS, Thanos	CONCERTO	(1997)	NAKAS
MONTES, Alfonso	CONCERTINO	(2003)	NOGATZ
MONTSALVATGE, Xavier	METAMORFOSIS DE CONCIERTO	(1981)	TRITÓ
MORAITIS, Thanassis	THE AMSTERDAM CONCERTO	(2000)	MUSICAL PUBLICATIONS C. PAPAGRIGORIOU - CH. NAKAS
MORALES-CASO, Eduardo	CONCIERTO DE LA HERRADURA	(2012)	MORALES-CASO EDITIONS
MORALES-CASO, Eduardo	CONCERTO, <i>THE DOMAIN OF LIGHT</i>	(2003)	PERIFERIA
MOREL, Jorge	CONCERTO FOR GUITAR AND ORCHESTRA, <i>SUITE DEL SUR</i>	(n.d.)	HAL LEONARD
MORENO-BUENDÍA, Manuel	CONCIERTO DEL BUEN AMOR	(1992)	EDITORIAL DE MÚSICA ESPAÑOLA CONTEMPORÁNEA
MORENO-TORROBA, Federico	CONCERTO DE CASTILLA	(1960)	INTERNATIONAL MUSIKVERLAGE HANS SIKORSKI
MORENO-TORROBA, Federico	CONCIERTO DE SEVILLA	(1962)	JACOBO MUSIC

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
MORENO-TORROBA, Federico	DIÁLOGOS ENTRE GUITARRA Y ORQUESTA	(1960)	JACOBO MUSIC
MORENO-TORROBA, Federico	HOMENAJE A LA SEGUIDILLA	(1961)	EDICIONES MUSICALES
MORENO-TORROBA, Federico	ROMANCILLOS	(1975)	SIKORSKI
MORTARI, Virgilio	PICCOLO CONCERTO	(1975)	ZANIBON
MORTENSON, Jan W.	SONORA	(1999)	SWEDISH MUSIC INFORMATION CENTER
NAPOLI, Jacopo	CONCERTO	(1980)	RICORDI
NERI, Carlo Alberto	MONTEVIDEO GUITAR CONCERT	(2007)	MNEMES
NEUMANN, Ulrik	CONCERTO	(1993)	SWEDISH MUSIC INFORMATION CENTER
NICOLAU, Dimitri	CONCERTO PER CHITARRA E ORCHESTRA, Op. 69	(n.d.)	EDIPAN
NOBLE, Ramón	CONCERTINO MEXICANO	(1965)	RICORDI AMERICANA
NODA, Teruyuki	CONCERTO FOR GUITAR	(1986)	ZEN-ON
NOGUEIRA, Theodoro A.	CONCERTINO	(1969)	RICORDI
NORDGREN, Pehr Henrik	CONCERTO	(2003/05)	FINNISH MUSIC INFORMATION CENTRE
NOVÁK, Jan	CONCENTUS EURIDICAE	(1971)	ZANIBON
NOWAK, Aleksander N.	CONCERTO FOR GUITAR IN PECULIAR TUNING AND CHAMBER ORCHESTRA	(2011)	POLSKIE WYDAWNICTWO MUZYCZNE

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
OBROVSKÁ, Jana	CONCERTO MEDITATIVO	(1971)	ČESKÝ HUDEBNÍ FOND
OHANA, Maurice	GUITAR CONCERTO, <i>TROIS GRAPHIQUES</i>	(1957)	AMPHION
OURKOUZOUNOV, Atanas	CONCERTO DA CAMERA	(2002)	DOBERMAN-YPPAN
OURKOUZOUNOV, Atanas	CONCERTO INFINI	(2015)	DOBERMAN-YPPAN
OURKOUZOUNOV, Atanas	EAST CONCERTO	(2007)	DOBERMAN-YPPAN
PALAU, Manuel	CONCIERTO LEVANTINO	(1947)	EDICIONES MUSICALES
PASIENCZY, Marek	GO-DAI CONCERTO, <i>IN MEMORIAM: TORU TAKEMITSU</i>	(2012)	SIGNATURE LIMITED EDITION
PATACHICH, Ivan	CONCERTO	(1961)	HUNGARIAN MUSIC INFORMATION CENTRE
PENAGOS, Jhon Jairo	CONCIERTO COLOMBIANO	(n.d.)	PERIFERIA
PÉNICAUD, Éric	CONCERTO POUR LE GRAND LARGE	(2013)	DOBERMAN-YPPAN
PERÓN-CANO, Carlos	CONCIERTO	(2006)	ARTE TRIPHARIA
PHELOUNG, Barrington	GUITAR CONCERTO	(1994)	GUITAR IN ENSEMBLE
PILSL, Fritz	CONCERTO No. 1	(n.d.)	VOGT & FRITZ
PILSL, Fritz	CONCERTO No. 2	(n.d.)	VOGT & FRITZ
PILSL, Fritz	CONCERTO No. 3	(n.d.)	VOGT & FRITZ

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PIZZINI, Carlo Alberto	CONCIERTO	(1969)	ZANIBON
PONCE, Manuel Maria	CONCIERTO DEL SUR	(1941)	PEER MUSIKVERLAG
PORRINO, Ennio	CONCERTO, <i>DELL'ARGENTAROLA</i>	(1953)	SYMPHONIA
POSSIO, Gianni	CONCERTO	(2000)	RUGGINENTI
POSTON, Elizabeth	GUITAR CONCERTO	(1998)	CHESTER MUSIC
PREVIN, André	CONCERTO	(1971)	SCHIRMER
PRODIGO, Sergio	CONCERTO No. 3, Op. 69, <i>CONCERTO PROVENZALE</i>	(n.d.)	BÈRBEN
PROSEV, Toma	GITARREKONZERT, Op. 38	(1968)	ZIMMERMANN
PÜTZ, Friedrich	KONZERT	(1998)	FRIEDRICH PÜTZ EDITION
RÄÄTS, Jaan	CONCERTO, Op. 88	(1992)	EDITION 49
RAK, Stepán	CONCERTO IN C	(1975)	ČESKÝ HUDEBNÍ FOND
REALE, Paul	CONCERTINO	(1984)	FISCHER
RECHBERGER, Herman	CONCERTO NORDICO	(1993)	FINNISH MUSIC INFORMATION CENTRE
RECHBERGER, Herman	CONCERTO, Op. 18	(1971)	FINNISH MUSIC INFORMATION CENTRE
RECHBERGER, Herman	CONCIERTO FLORAL	(1993)	FINNISH MUSIC INFORMATION CENTRE

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
RECHBERGER, Herman	HEARTBEAT CONCERTO	(1992)	FENNICA GEHRMAN
REKHIN, Igor	CONCERTO No. 2, <i>RUSSIAN</i>	(1988)	VERLAG NEUE MUSIK
REKHIN, Igor	CONCIERTO DE LA HABANA, <i>GUANTANAMERA CONCERTO</i>	(1983)	VERLAG NEUE MUSIK
REMACHA, Fernando	CONCIERTO	(1955)	EDITORIAL DE MÚSICA ESPAÑOLA CONTEMPORÁNEA
RENDINE, Sergio	CONCERTO PER CHITARRA E ORCHESTRA D'ARCHI	(2001/02)	RICORDI
REYNOLDS, Belinda	CONVERGENCE GUITAR CONCERTO	(2002)	HESHE MUSIC
ROCHBERG, George	CONCERTO EDEN, <i>OUT OF TIME AND OUT OF SPACE</i>	(1997)	THEODORE PRESSER
RODRIGO, Joaquín	CONCIERTO DE ARANJUEZ	(1939)	SCHOTT
RODRIGO, Joaquín	CONCIERTO PARA UNA FIESTA	(1982)	SCHOTT
RODRIGO, Joaquín	FANTASÍA PARA UN GENTILHOMBRE	(1954)	SCHOTT
ROLLIN, Robert	CONCERTO	(1997)	ACOMA-NAMBE EDITIONS
ROSS, Edwards	ARAFURA DANCES	(1995)	AUSTRALIAN MUSIC CENTRE
ROUSE, Christopher	CONCERT DE GAUDÍ	(1999)	BOOSEY & HAWKES
RUIZ LÓPEZ, Valentín	CONCIERTO DE BELLVER	(1990)	OPERA TRES
RUIZ-PIPÓ, Antonio	CONCIERTO DE GUITARRA No. 3	(1997)	UNIÓN MUSICAL ESPAÑOLA [UME]

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
RUIZ-PIPÓ, Antonio	TABLAS	(1968)	UNIÓN MUSICAL ESPAÑOLA
RUIZ-PIPÓ, Antonio	TRES EN RAYA	(1978)	BÈRBEN
SANCHIS, Salvador	CONCIERTO CORDOBÉS	(2012)	INTERNATIONAL MUSIC SCORE LIBRARY PROJECT
SANDSTRÖM, Sven-David	CONCERTO FOR GUITAR AND ORCHESTRA, <i>LONESOME</i>	(1983)	SVENSK MUSIK
SANTÓRSOLA, Guido	CONCERTINO	(1942)	PEER-SOUTHERN
SANTÓRSOLA, Guido	CONCIERTO No. 3	(1983)	BÈRBEN
SANTOS, Enrique	CONCIERTO No. 1	(1984)	EDITION PETERS
SANTOS, Enrique	CONCIERTO No. 2	(1986)	EDITION PETERS
SCHAFFER, Raymond Murray	CONCERTO	(1989)	ARCANA
SCHIFRIN, Lalo	CONCERTO	(1984)	SCHERZO MUSIC
SCHMIDT, Ole	CONCERTO	(1976)	HANSEN
SCHOLZ, Bernd	CONCERTO FOR GUITAR AND LARGE ORCHESTRA, <i>JAPANISCHES KONZERT</i>	(1973)	ZIMMERMANN
SCHUMANN, Gerhard	KONZERT	(n.d.)	SIRIUS
SCHWERTSIK, Kurt	CONCERTO POUR GUITARE ET PETIT ORCHESTRE	(1979)	BOOSEY & HAWKES
SELBY, Philip	CONCERTO	(1976/77)	ROBERTON

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
SIERRA, Roberto	CONCERTO FOR GUITAR AND ORCHESTRA, <i>DANZA CONCERTANTES</i>	(2007)	SUBITO MUSIC
SIERRA, Roberto	CONCERTO FOR GUITAR AND ORCHESTRA, <i>FOLIAS</i>	(2002)	SUBITO MUSIC
SIERRA, Roberto	CONCIERTO BARROCO	(1996)	SUBITO MUSIC
SILVESTRE, Lourival	CONCERTO GROSSO	(2007)	ARPEGES
SITSKY, Larry	CONCERTO	(1984)	SEESAW
SMIT SIBINGA, Theo	CONCERTO	(1958)	DONEMUS
SMITH-BRINDLE, Reginald	GUITAR CONCERTO	(1977)	SCHOTT
SMOOT, Richard Jordan	CONCERTO FOR GUITAR AND CHAMBER ORCHESTRA	(1992)	ACOMA-NAMBE EDITIONS
SOLBIATI, Alessandro	CONCERTO	(2000)	SUVINI ZERBONI
SOLBIATI, Alessandro	CONCERTO	(1990)	SUVINI ZERBONI
SOLBIATI, Alessandro	CONCERTO POUR GUITARE ET ORCHESTRE	(2000)	SUVINI ZERBONI
SOLBIATI, Alessandro	PICCOLO CONCERTO PER CHITARRA E NOVE STRUMENTI	(1991)	SUVINI ZERBONI
SOMERS, Harry	CONCERTO	(1984)	CANADIAN MUSIC CENTRE
STAAK, Pieter van der	CONCERTINO No. 1	(1965)	LACORDA
STAAK, Pieter van der	CONCERTINO No. 2	(1966)	LACORDA

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STAAK, Pieter van der	CONCERTINO No. 3	(1970)	DONEMUS
STAJIC, Petar	CONCERTO	(1964)	PIZZICATO VERLAG HELVETIA
STRANDSJÖ, Göte	CONCERTINO	(1955)	SWEDISH MUSIC INFORMATION CENTER
SUMMARIA, Davide	CONCERTO GITANO	(2000)	BÈRBEN
TACUCHIAN, Ricardo	CONCERTO FOR GUITAR AND ORCHESTRA	(2008)	ABMUSICA
TAKEMITSU, Toru	CONCERTO, <i>TO THE EDGE OF DREAM</i>	(1984)	SCHOTT JAPAN
TANSMAN, Alexandre	CONCERTINO	(1945)	MAX ESCHIG
TANSMAN, Alexandre	HOMMAGE A MANUEL DE FALLA	(1954)	BÈRBEN
TAVERNA-BECH, Francesc	CAMINAVA LA NIT	(1991)	PERIFERIA
TESTI, Flavio	MUSICA DA CONCERTO No. 7, Op. 40	(1973)	RICORDI
TIENSUU, Jukka	GUITAR CONCERTO, <i>AIM</i>	(2005)	FINNISH MUSIC INFORMATION CENTRE
TOMASI, Henri	CONCERTO	(1971)	LEDUC
TORRENT, Jaume	CONCERT No. 1, Op. 52	(1999)	BOILEAU
TRUHLÁR, Jan	CONCERTO No. 3, Op. 20	(1964)	CESKÝ HUDEBNÍ FOND
VÄHI, Peeter	WHITE CONCERTO	(1991)	EDITION 49

COMPOSER	TITLE OF CONCERTO	DATE	PUBLISHER
VALLS, Manuel	CONCERT	(1965)	CLIVIS
VERHAEGEN, Marc	CONCERTO	(1986)	CEBEDEM
VIANELLO, Riccardo	CONCERTO, <i>TRITTICO MARINO</i>	(2004)	PIZZICATO VERLAG HELVETIA
VILLA-LOBOS, Heitor	CONCERTO	(1951)	MAX ESCHIG
VILLANUEVA, Glória	CONCERTO	(2004)	LA MÀ DE GUIDO
WALKER, Timothy	CONCERTO FOR A RAINBOW	(1981)	BRITISH MUSIC INFORMATION CENTRE
WEISS, Harald	NACHTMUSIK CONCERTO	(1976)	SCHOTT
WERNICK, Richard	CONCERTO, <i>THE NAME OF THE GAME</i>	(2001)	THEODORE PRESSER
WINTER, Tomas	CONCERTO PORTUGUES, Op. 153	(1992)	SWEDISH MUSIC INFORMATION CENTER
WISSMER, Pierre	CONCERTO	(1954)	BILLAUDOT
YOSHIMATSU, Takashi	CONCERTO, Op. 21, <i>PEGASUS EFFECT</i>	(1984)	ONGAKU NO TOMO SHA
ZÁRATE, José	CONCIERTO DE SAN FERNANDO	(1997)	SOCIEDAD ESPAÑOLA DE EDICIONES MUSICALES S.A.
ZENAMON, Jaime	IGUAÇU CONCERTO	(1986)	VERLAG NEUE MUSIK
ZORZI, Juan Carlos	CONCIERTO	(1978)	BARRY EDITORIAL