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THE CADENZAS OF THE FIRST MODERN GUITAR CONCERTOS

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THE CADENZAS OF THE FIRST MODERN GUITAR CONCERTOS

D.M.A. PROJECT

A dissertation submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the College of Fine Arts at the University of Kentucky

By: Carlos Ricardo Saeb Valenzuela
Lexington, Kentucky

Co-Directors: Dr. Noemí Lugo and Dr. Dieter Hennings
Lexington, Kentucky

2017

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ABSTRACT OF D.M.A. PROJECT

THE CADENZAS OF THE FIRST MODERN GUITAR CONCERTOS

This research project explores the resources employed in the cadenzas of the first four distinguished guitar concertos of the twentieth-century. The purpose of this research is to establish the influence and impact of these works in the development of a new idiomatic guitar language. Although the first known twentieth-century guitar concerto is Rafael Adame’s *Concierto Clásico* (1930), it has been largely ignored and has had no significant influence on subsequent generations. Therefore, the focus of this study is on the following concertos: Mario Castelnuovo-Tedesco’s *Concerto in Re for Guitar and Orchestra Op. 99* (1939), Joaquin Rodrigo’s *Concierto de Aranjuez* (1939), Manuel M. Ponce’s *Concierto del Sur* (1941), and Heitor Villa-Lobos’s *Concerto pour guitare et petit orchestre* (1951). Since none of these composers were guitarists per se, the cadenzas they wrote for the concertos were not subjected to technical limitations or to preconceptions of the capabilities of the instrument imposed by previous guitarist-composers. The present study offers analyses of the entirety of each concerto, with comments on how they have impacted the repertory. The analyses cover harmonic, technical, and historical aspects, revealing how these composers resolved the challenges the guitar concerto—such an unexplored genre—presented. This study focuses in particular on the cadenzas of these concertos in order to understand how the composers demanded virtuosity beyond the preconceived technical limitations of the guitar. The analyses are from the perspective of a performer, providing insight on issues of fingering and execution in complex passages. Through these analyses, the study reveals the importance of these works and their legacy in the expanding of the guitar’s possibilities—both technical and musical—which inspired some of the most important composers of the twentieth century to write for the guitar. Finally, the study provides comments on some of the succeeding works influenced by these cadenzas.

KEYWORDS: Guitar concerto, Cadenza, Twentieth century, Classical Guitar
THE CADENZAS OF THE FIRST MODERN GUITAR CONCERTOS

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February 3, 2017
Dedicated to my beloved wife and my parents, whose unconditional support and encouragement made this accomplishment possible.
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Methodology

The research consists of an analysis of harmonic content in the cadenzas of the first four renowned modern guitar concertos; this analysis covers form, tonal centers, textural development, and overall stylistic features. Subsequently, the research will include a detailed analysis from the performance perspective of the technical resources demanded by the cadenzas. The results of these two analyses are complemented with a comparison of each cadenza to previous works that might have been sources of inspiration for them. Additionally, the research includes a study of some subsequent pieces that were influenced by these cadenzas. The research also includes detailed historical information to illustrate its historical relevance.

It is recommended that the reader have a copy of the scores discussed in this paper to follow along. The following are the editions of the piano reductions used by the author:


Brief Historical Background

Though the concerto genre was a creation of the Baroque era, the first guitar concertos did not appear until the late eighteenth century. The first renowned guitar concerto came on 1808 with Mauro Giuliani's Guitar Concerto, op. 30. Giuliani's op. 30 was commonly believed to be the first guitar concerto, however, new research shed light on earlier concertos by other composers.¹ Only a handful of other concertos by Giuliani and Ferdinando Carulli were broadly known. Despite the popularity of the guitar, however—especially in France, Russia, England, and Austria—the overall perception was that the guitar was too quiet to be heard in a concerto setting. Critiques of Giuliani's concerto premieres and the comments added by Berlioz in his orchestration method are strong witnesses of this opinion.

By the middle of the nineteenth century, major structural changes were imposed on the guitar that provided it with more sonority, which in theory would have enabled composers to explore the guitar concerto once again. Despite this, the guitar had found a niche in the emerging salon music scene, and did not reenter the concerto genre until around 1930.

In 1909 Andrés Segovia performed his debut concert in Granada, marking a symbolic apotheosis of the classical guitar. Segovia quickly became the most important guitarist of his time, and was attributed with having taken the guitar to major concert halls worldwide and with promoting the inclusion of the guitar in conservatories and schools of music. Besides these important tasks, Segovia played an important role in

¹ For more information on the early guitar concertos, their contemporaneous
commissioning new pieces for the instrument from non-guitarists. Renowned composers like Federico Moreno Torroba, Heitor Villa-Lobos, Frank Martin, and Mario Castelnuovo-Tedesco dedicated most of their guitar compositions to Segovia. Through his career, Segovia would perform almost exclusively either arrangements made by him or new pieces dedicated to him. In the same way, Segovia almost exclusively befriended composers who dedicated music to him or guitarists who were his students.

Segovia considered himself a messianic figure who “had to rescue the guitar twice: First from the noisy hands of the flamenco players and second from the poor repertoire it had.” As this quote demonstrates, Segovia would commonly exaggerate claims that increased his popularity and legacy. Castelnuovo-Tedesco dedicated his first guitar concerto, in D major, to Segovia in 1939. This was thought to be the first guitar concerto premiered in almost 120 years, and both Segovia and Mario Castelnuovo-Tedesco advertised it as such. In late 1958, Michael Inman’s radio interview on the Los Angeles radio program Music and Sound, Castelnuovo-Tedesco explicitly stated that his op. 99 was “the first guitar concerto which has been written for guitar.”

In 2000, however, Editions Orphée recovered a long-forgotten guitar concerto composed by Mexican guitarist/composer Rafael Adame, which premiered with a piano reduction in July 1930 with Adame as soloist. Adame’s premiere thus occurred nine years before Tedesco’s. It is unclear whether Segovia was aware of this work or not,

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since he was in Mexico City at the time of the debut. Since its publication in 2000, Adame’s *Concierto Clásico* has been considered the first known guitar concerto of the twentieth century.⁴

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A. The Guitar Concerto in the Twentieth Century

and their Composers

I. Rafael Adame
The Real First Guitar Concerto of the Twentieth Century

Rafael Adame was a Mexican guitarist, cellist, and composer, born in Autlán, Jalisco on September 11, 1905. He moved to Mexico City in 1923 to continue his musical studies at the National Conservatory of Music. At the conservatory he met one of his most important supporters and influences, Julián Carrillo. Carrillo was one of the main figures to introduce microtonality in Mexico and was the founder of Grupo 13, a group dedicated to the advancement and performance of microtonal music.

Adame had multiple accomplishments during his stay at the Conservatory. He was the first guitarist to graduate; he won a second prize in cello and a special mention in composition; and in 1929 he obtained his degrees in both cello and composition. Adame’s proficiency as a guitarist led him to join Grupo 13, where he performed microtonal music composed by Carrillo and himself.

On July 19, 1930, Rafael Adame premiered his first guitar concerto. The premiere was done with a piano reduction that has not survived; Adame played the solo part on a seven-string guitar—the popular type of guitar in Mexico at the time, and was commonly known as the *guitarra séptima mexicana.* The *guitarra séptima* came in two

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5 A piano reduction is an arrangement of a piece of music piece originally composed for full symphonic orchestra, in which the orchestral section is re-arranged for solo piano.
common sizes: the standard, similar to a modern six-string guitar, and the guitar for señoritas, which was smaller. The strings of the instrument varied in both materials and number. Guitarists in the northern states of Mexico most commonly used gut strings, while those in the southern states preferred steel. The permutations of strings were many, ranging from seven courses of double strings, to four double and three single strings, to only the seventh string being doubled while the rest were single. The tuning, however, was almost universal; the first six strings/courses were tuned like the modern guitar, while the seventh string/course was tuned to B—a fifth lower than the sixth string.¹ This instrument is not to be confused with the Brazilian seven-string guitar that is commonly used in choros.²

Scholars have speculated on whether Ponce read about this concerto or even used it as a basis for his Concierto del Sur. This speculation comes from the fact that, following the day of Adame’s concerto premiere, Adame performed another recital in which he premiered Ponce’s Sonata Mexicana (1923) in Mexico. Although there are some similarities between Adame's and Ponce's concertos, there is no actual documentation that confirms this. Ponce began the composition of the Concierto del Sur as early as 1928, two years before Adame's premiere, although Ponce then abandoned the project for several years. The orchestration used by Adame is more robust than Ponce’s, with use of flute, oboe, clarinet, bassoon, two trumpets, horns in F, strings and

² The Brazilian guitar has all seven strings single and tuned the seventh string down to C instead of B (a half step higher than the Mexican guitar).
timpani. The Adame concerto is similar to Ponce's in that it has 3 movements: I. Allegro moderato, II. Adagio, and III. Allegretto Scherzando. The second movements of both concertos use a Mexican canción as a thematic source; however Ponce uses this element only in the contrasting section of the movement, while Adame continues to use this resource throughout the movement.

Besides the orchestration, some of the most meaningful differences in Adame’s concerto is that it is in cyclical form; he incorporates the main theme of the first movement in each of the three movements in several ways. Additionally, the harmonic language—although highly chromatic—is still clearly tonal and does not have the constant modal ambiguity of Ponce’s writing, to be addressed later in this document. Perhaps the most notorious difference is the guitar part. Ironically, the non-guitarist Ponce understood well that the guitar speaks loudly and clearly in two different ways: chordally or melodically, avoiding complicated contrapuntal sections. In contrast, the solo sections written by the guitarist Adame employ at least three voices and successions of four-note chords.

Additional to its premiere in 1930, the concerto was performed with orchestra in Mexico City on February 5, 1933 with Julian Carrillo conducting. About this performance Matanya Ophee—founder and director of Editions Orphée—commented that Segovia was in Mexico City in February and that “there is no way he could not have known about the Adame [concerto], particularly when the work was conducted by Julian Carillo,
perhaps the most important Mexican musician of the 1920-30s." While it is true that Segovia was in Mexico City when this performance occurred, there is no definite evidence to determine if he was aware of this concerto. Carrillo was indeed an important musician at the time, however Segovia disdained modernity to the point of requesting Ponce to "be modern, but not in the style of Poulenc and Milhaud." Julian Carrillo represented the same modernity that Segovia avoided, and therefore is quite possible that he didn't attend or even know about Adame's concert.

Little is known about Adame's last years. There is no documentation that provides a definitive date of death and no relatives or friends who could corroborate such information. Rafael Adame’s important guitar compositions that have survived are his two guitar concertinos, held at the Free Library of Philadelphia, and his guitar concerto. His guitar concerto is not known to have been performed between 1943 and November 15th, 1997, when Manuel Rubio re-discovered and performed it with the Orquesta de Cámara del Estado de Morelos, under the baton of Eduardo Sánches-Zúber, during the IV International Guitar Festival of Cuernavaca.

Despite efforts by some guitarists to promote this concerto, it remains rarely performed. Several factors might contribute to the lack of popularity of the concerto. The first is that, since the concerto was composed with a different instrument in mind, its writing is challenging on the modern six-string classical guitar. Manuel Rubio, the

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editor of the Orphée edition, marks some inaccessible notes in parenthesis; however, it might be necessary to do an actual arrangement that is more idiomatic for the six-string instrument. The second important factor is that the orchestration was ambitious and perhaps too intricate for orchestras of the time. The hocket-like passages between orchestra and soloist are challenging to assemble, as well as heavy use of chromaticism that makes it confusing to sight-read, especially for orchestras of that time. These features in the orchestration, together with the inexperience of contemporary orchestras in Mexico performing more modern music, might have been an important element that discouraged orchestras from programming it. The last key factor is the lack of a famed soloist to promote the concerto in its early years. The other concertos studied here had the support of Andrés Segovia and Regino Sáinz de la Maza to book performances internationally and promote the concerto through recordings. Rafael Adame, although an accomplished guitarist, did not have an international career to help the proliferation of his music. Thus, this concerto did not have the opportunity to influence the guitar language of its time. For all these reasons, despite the historical importance of the concerto, it is not subjected to analysis in this document.
II. Mario Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco was born on April 3, 1895 in Florence, Italy. Early in his life he began to take piano lessons from her mother, Noemi Senegaglia, who led him to study at the Conservatorio Luigi Cherubini in Florence. His early success as a composer at age fourteen influenced his decision to study composition together with piano. He received his piano diploma in 1914 from the Conservatorio Luigi Cherubini and his composition diploma in 1918 from the *Liceo musicale di Bologna*. Castelnuovo-Tedesco began to gain notoriety by performing his own piano compositions in extensive tours. His popularity increased rapidly, as evidenced by Guido M. Gatti when writing in 1926, “Mario Castelnuovo-Tedesco began to be talked of in 1914, that is, since his piano-piece *Questo fu il Carro della Morte* was published, the author then being nineteen years old.”\(^{10}\) His composition career gained momentum as the advent of World War I restricted him from touring outside of Italy. This constraint led him to focus on composing instead of performing. By the end of the war, Castelnuovo-Tedesco initiated his large-scale composition career and premiered a great variety of major format compositions such as operas, choral music, and concertos.

In 1932 Castelnuovo-Tedesco met Andrés Segovia at the International Festival of Music in Venice. It is on this occasion that Segovia commissioned from Tedesco his first guitar composition. Castelnuovo-Tedesco replied to Segovia’s request, “expressing his desire to write for Segovia, but explaining that he neither knew the instrument nor had

the remotest idea how to compose for the guitar."\textsuperscript{11} This first encounter germinated one of the most productive collaborations in the history of the guitar, with nearly 100 compositions in a variety of genres written up until 1967, a year before the composer's death. By 1938 Castelnuovo-Tedesco had already composed some of his most important guitar pieces, like the Sonata *Hommage a Boccherini*, op. 77 (1934); *Capriccio Diabolico (Hommage to Paganini)*, op. 85a (1935); and *Tarantella*, op. 87a (1935). It was precisely by 1938 that Tedesco, being of Sephardic Jewish descent and in view of the political turmoil preceding World War II, started to consider moving to the United States. Segovia traveled to Florence in December 1938 and encouraged a still-indecisive Castelnuovo-Tedesco to move to the United States. “As a gesture of gratitude, Castelnuovo-Tedesco began to work on a guitar concerto, which was finished by the summer of 1939.”\textsuperscript{12}

Castelnuovo-Tedesco wrote about his first guitar concerto for the *Los Angeles Philharmonic Symphony Magazine* in 1950:

> I hesitated; although I had already a certain experience with the guitar technique, and although the concerto happened to be one of my favorite forms... I didn't have any precedent to which to refer for the guitar. I didn't know how (or how much) it would sound in association with other instruments; it was a problem both of quantity and quality of sound.\textsuperscript{13}

\textsuperscript{11} Otero, Corazón. *Mario Castelnuovo-Tedesco, su vida y su obra para guitarra*. Mexico, DF: Ediciones Musicales Yolotl, 1987. pp. 48 –This quotation and all other translations from Spanish are my own.

\textsuperscript{12} Idem. p.59

At the time of its premiere, this concerto was believed to be the first guitar concerto premiered in the twentieth century. Andrés Segovia premiered the concerto in Montevideo, Uruguay on November 28, 1939. Castelnuovo-Tedesco was not present at the premiere and did not hear the concerto live until 1951.\textsuperscript{14} Castelnuovo-Tedesco’s first guitar concerto was innovative in its orchestration, which served as a model for many later guitar concertos.

In 1939 Castelnuovo-Tedesco and his family immigrated to the United States, living first in Larchmont, New York and a year and a half later moving permanently to Beverly Hills, California. Once in California, Castelnuovo-Tedesco worked mainly as a film composer; throughout his life he composed music for more than 200 movies. In addition to this productive career, he split his time both composing his own concert pieces and teaching at the Los Angeles Conservatory of Music. Some of his most important compositions come from this post-war American era. Works belonging to the American era include \textit{Romancero Gitano}, op. 152; his opera \textit{The Merchant of Venice}, op. 181; 24 \textit{Capriccios de Goya}, op. 195; and \textit{Platero y yo}, op. 190. Mario Castelnuovo-Tedesco died of a heart attack in Los Angeles on March 17, 1968.

\textsuperscript{14} Asbury, David S. \textit{20th Century Romantic Serialism: The Opus 170 Greeting Cards of Mario Castelnuovo-Tedesco}. Austin, TX: University of Texas at Austin, 2005. p. 11
II.a. Concerto in D Major, op. 99

Mario Castelnuovo-Tedesco expressed his affinity for the concerto format in the following reflection:

“I found that the form of the Concerto did better correspond to my spiritual position. The Symphony, in fact, with its large employment of orchestral means, seems to be the best form to express general, collective feelings: but, honestly, I do not think I am very inclined to these: quite the contrary, I am a hardened individualist (I can't tell whether this is a good or a bad thing). Therefore a solo instrument, or an instrument associated with the orchestra, better suits my personality; because in the relation between the soloist and the instrumental mass I can find the exact equivalent of the human individual condition, sometimes in keeping, sometimes in contrast with the world around him.”

The Guitar Concerto, op. 99 is comprised of the standard three movements. Its orchestration consists of Flute, Oboe I and II, Clarinet, Bassoon, Trumpet, Timpani, Violin I and II, Viola, Cello, Double bass. Clearly smaller than Giuliani’s 1808 concerto and even Adame’s, Castelnuovo-Tedesco’s orchestration was able to deliver balance between the orchestra and the modern guitar by giving “more the appearance and the color of the orchestra than the weight.” It appears that Tedesco had not previous knowledge of Giuliani, Carulli, or Adame’s concertos; he claimed, “I didn't have any precedent to which to refer for the guitar.” Tedesco used the contrapuntal possibilities of the guitar to diminish the necessity of orchestral support in solo passages. The orchestral support

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17 Ibid.
in such passages is minimal, with pizzicato strings for articulation support, light
countermelodies by solo instruments (primarily woodwinds), or pianissimo sustained
chords by the strings in sections with slow harmonic rhythm.

The first movement, entitled Allegretto is in sonata-allegro form with two main
themes; a cadenza precedes the brief codetta. This movement is classical in character.

The two themes used in this movement are the following:

Figure 1 Op.99 Allegretto. Primary Theme

![Primary Theme]

Figure 2 Op. 99 Allegretto. Secondary Theme

![Secondary Theme]

Castelnuovo-Tedesco’s second movement is comprised of two themes. The
andantino begins with a solo presentation of the Theme A by the guitar, after which the
orchestra reiterates the same theme; here, the woodwinds present the melody while
the guitar and strings provide accompanimental support. Theme A is a modulating
period with a very distinctive closing motive in the consequent that later becomes transitional material throughout the movement. A transition section follows the restatement of Theme A. This leads to the presentation of Theme B by the woodwinds while the guitar continues to provide harmonic support. The cadenza that follows introduces the final section of the movement. The final section is a developmental section with constant fragmentation, sequences, and juxtaposition of different themes.

In summary, the form of this movement can be summarized as:

Figure 3 Castelnuovo-Tedesco op.90 mvt. II form

In the words of the composer the second movement, *Andantino alla romanza*, is a “simple song, Italian and lyrical in character, perhaps composed as a tender farewell to the hills of Tuscany.”\(^{18}\) Coincidentally or not, Castelnuovo-Tedesco’s decision to employ lyrical elements from his own folkloric background as inspiration for his second movement parallels the inspirational source for Adame’s second movement (*Estilo canción Mexicana*).

The third movement, *Ritmico e cavalleresco*, is a rondo with an extended cadenza towards the end of the movement. The coda of the third movement is similar to that of the second movement and consists of thematic material from the movement, combined and superimposed.

\(^{18}\) Idem.


**II.b. The Cadenzas**

Castelnuovo-Tedesco included three cadenzas in this concerto, one per movement. The first cadenza occurs in the first movement at the end of the recapitulation rehearsal number 10. The cadenza remains harmonically stable in D major but oscillates between the tonic and the tonicized dominant. It is constructed as a collage of thematic material from the movement. There is a subtle segue to the cadenza when the guitar alone concludes an iteration of Theme B that was began by the strings. The composer takes advantage of the motivic repetition within Theme B to create a diminuendo by means of textural reduction that ends with the soloist concluding Theme B unaccompanied. This textural change blends the end of Theme B together with the beginning of the cadenza. The cadenza begins by reiterating the transition a perfect fourth lower. Then it uses the distinctive ascending fourth of Theme B and its two following chords (Figure 4) as the model for a sequence. Although the ascending fourth remains static on A and D, the following chords outline an ascending chromatic line in parallel motion. The closing motive of Theme B is restated as a transition towards the ending of the cadenza. Repetition of a fragment from the Theme A antecedent propels motion forward at the end of the cadenza. This fragment leads to the initial motive of theme A repeated in ascending sequence towards a perfect authentic cadence in strummed tremolo (Figure 5). Castelnuovo-Tedesco uses the flamenco strumming (*rasgueado*) to blur the sonic differences between the solo guitar of the cadenza and the orchestral tutti that brings the cadenza and the movement to an end. The manner in which Castelnuovo-Tedesco employs the *rasgueado* resembles the effect accomplished
by trill passages on string sections, and indeed, this might have been the effect he was aiming for. This type of continuous strumming, however, has never been called for before in classical guitar and is clearly borrowed from the flamenco tradition. The use of *rasgueados* at the beginning or ending of guitar cadenzas became widely implemented, including those of Ponce and Rodrigo, as will be examined later in this document. It is also worth mentioning that although the guitar has historically been strummed throughout its entire history, before the appearance of these first concertos, only Joaquin Turina had called for the technique in classical guitar compositions from 1926 to 1932. The inclusion of *rasgueados* in these concertos helped validate borrowing from the extended techniques of flamenco in “classical guitar” pieces.

Figure 4 Castelnuovo-Tedesco Op. 99 I mvt Cadenza 1

![Figure 4](image)

Figure 5 Castelnuovo-Tedesco Op. 99 I mvt Cadenza 2

![Figure 5](image)

The cadenza in the second movement consists of two complete restatements of Theme B linked by the closing motive of Theme A. The closing motive of Theme A
appears in sequence and as a modulating transition. The harmonization of Theme B consists mainly of parallel first inversion chords.

The cadenza in the third movement is the most extensive of the three in this concerto. This cadenza also quotes the melodic material of the movement. Castelnuovo-Tedesco’s developmental tools are essentially the same throughout the three movements: he implements fragmentation, sequence, and transposition, but never uses melodic, modal, or mensural transformations. Castelnuovo-Tedesco uses parallelism consistently throughout the concerto.

Castelnuovo-Tedesco’s inclusion of three cadenzas in his first guitar concerto is indicative of his awareness of the historical relevance that this “first guitar concerto” would have. Of the concertos studied in this document, Castelnuovo-Tedesco’s is the only one that has three cadenzas, as well as a cadenza in each movement. Additionally, of the composers studied, only Rodrigo would come close to equaling this feat in his last guitar concerto, *Concierto para una Fiesta* (1982), which includes two extended cadenzas. After studying the cadenzas in Castelnuovo-Tedesco's op. 99, however it becomes clear that the musical elements utilized in these cadenzas do not pursue the virtuosic display that usually motivates cadenzas. Instead, they seem to be more a coloristic or developmental element that does not pretend to exploit instrumental techniques or showcase eccentric sonorities, but to further develop the thematic material. About the composition of the cadenzas, Tedesco stated the following: “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."\(^{19}\) Hence the avoidance of virtuosity in the cadenzas is a conscious stylistic decision. It is strange, however, that his preceding guitar pieces, such as the *Capriccio Diabolico*, were more technically challenging and virtuosic overall than the cadenzas or concerto in general. Regardless, the legacy of this concerto rests on its efficient use of orchestration to support the guitar and on the use of folkloric elements in the second movement. These elements, and not the guitar writing or virtuosity, are the ones that deeply influenced later concertos.

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III. Joaquín Rodrigo

Joaquin Rodrigo was born on November 22, 1901 in Sagunto, Spain. Hardship arose early in Rodrigo’s life when he became legally blind at the age of four due to a diphtheria epidemic that affected the region. Joaquin Rodrigo began his music education with teachers of the Conservatorio de Música de Valencia at an early age, although he would not begin to compose until 1923. In 1924 the Valencia Symphony Orchestra successfully premiered his first symphonic composition, a symphonic essay entitled Juglares ("Minstrels.") A year later, Joaquin Rodrigo gained an honorable mention for his Cinco piezas infantiles. This mention brought him recognition in Paris, where he moved in 1927 to study with Paul Dukas at L’Ecole Normale de Musique (The Normal School of Music). Once in Paris, Rodrigo was surrounded by a vibrant artistic scene and had as classmates such outstanding musicians, as Mexican composer Manuel M. Ponce and Brazilian composer Heitor Villa-Lobos. During these years also Rodrigo met the iconic Spanish composer Manuel de Falla, who became one of his most important supporters. De Falla managed to recommend Rodrigo for the Conde de Cartagena scholarship that allowed him to continue studying in Paris in 1935.

In September 1938, Joaquin Rodrigo was on his way back to Paris after giving a series of conferences entitled "Instrumental Music in the Imperial Courts of Spain" at the University of Menéndez Pelayo in Santander. During this trip back, the Marqués de Bolarque invited Rodrigo to a dinner at his home in San Sebastián with guitarist Regino Sáinz de la Maza. According to Rodrigo himself, it was at this dinner that Sáinz de la
Maza told him: “Listen, you have to come back with a ‘Concerto for guitar and orchestra,’ it’s the dream of my life. This is your calling, as if you were the chosen one.”\textsuperscript{20} To this Rodrigo replied, “All right, it’s a deal.”\textsuperscript{21} Before the composition of this concerto Rodrigo had already written three pieces for solo guitar, also dedicated to Sáinz de la Maza. These compositions were the \textit{Zarabanda Lejana (Homenaje a Luis de Milán)} of 1926, premiered by Sáinz de la Maza around 1928; a toccata composed in 1933 which was premiered posthumously in 2006 by Polish guitarist Marcin Dylla, and which was instead used by Rodrigo as the basis for the first movement of his violin concerto \textit{Concierto de Estío} (1943); and \textit{En los trigales}, premiered in 1938 by Sáinz de la Maza.\textsuperscript{22}

The premiere of Rodrigo’s first guitar concerto, \textit{Concierto de Aranjuez}, occurred on November 9, 1940 at the \textit{Palau de la Música Catalana} in Barcelona. Regino Sáinz de la Maza was the soloist, accompanied by the \textit{Orquesta Filarmónica de Barcelona} and conducted by Cesar Mendoza Lasalle. The concerto had immediate and enormous success and other performances soon followed in Madrid, Paris, and all over the world.

Although Rodrigo continued to compose in a great variety of formats and instrumentations, it was through his more than 20 compositions for guitar, including five guitar concertos, that the composer achieved his highest acclaim. Rodrigo died in Madrid on July 6, 1999 at the age of 98. Rodrigo was honored in life with \textit{honoris causae}

\textsuperscript{21} Idem
doctoral degrees from multiple universities, the Spanish noble title of *Marqués de los jardines de Aranjuez* (Marqués of the gardens of Aranjuez), the Prince of Asturias Prize, the French award of *Commandeur des Arts et des Lettres* (Commander of Arts and Letters), among many other international awards.
III.a. Concierto de Aranjuez

The Concierto de Aranjuez, like Castelnuovo-Tedesco’s op. 99, is comprised of three movements in the classical format; Allegro–Adagio–Allegro. Its external movements are in D major, while the second movement is in the relative minor key of B minor. Rodrigo employs a heavy orchestra. Rodrigo uses flutes I and II (aux. piccolo), oboes I & II (aux. English horn), clarinets I & II, bassoons I & II, French horns I & II, trumpets I & II, violins I & II, viola, cello, double bass. Of the concertos addressed in this research paper, the Concierto de Aranjuez employs the heaviest forces. To counter the orchestral weight, Joaquin Rodrigo is careful to pair the guitar with strings or solo woodwinds. Yet the orchestral forces are often too strong for the guitar to contend with. The orchestra frequently overpowers the guitar, which has prompted a habitual practice of amplifying the soloist during live performances.

The compositional language is decidedly nationalistic. The Spanish character is evident both in melodic material and in rhythmic motives throughout the three movements. Rodrigo uses rhythmic elements characteristic of flamenco music such as the hemiola and the rasgueado to achieve a nationalistic sound. A clear and early example of these resources appears in Figure 6, which shows the very beginning of the concerto in a clear 6/8 meter, but with a hemiola as early as measure 2. The same type of metric dissonance appears later at Rehearsal 6, as shown in Figure 7. A different, clear example of the rhythmic resources drawn from flamenco appears in the primary theme of the third movement, shown in Figure 8, in which the periodic change of meter from 2/4 to 3/4 seems counterintuitive to the phrasing.
Melodically, Rodrigo’s themes derive from the Andalusian tradition. The theme of the second movement, for instance, is in Phrygian mode based on F#. The Phrygian mode is strongly associated with the Al-andalus music and its descendent, flamenco. Figure 9 shows the bare theme of the second movement and the Phrygian scale on which it is built. The popular main theme of the Adagio is strongly associated with the saeta, which is an improvisatory melody sung during the religious processions in celebration of Easter in the south of Spain.
The first movement, *Allegro con spirito*, is in sonata-allegro form with a double exposition. Although the sonata form is to be expected in the first movement of a concerto, Rodrigo deviates from the norm from the very opening. The movement starts with an initial statement by the soloist as an introduction. Introductions are not rare in sonata-allegro concertos, but usually it is an orchestral ritornello that introduces, not the soloist. The primary tonal area is D major and the secondary tonal area is the expected dominant key of A major. The development begins in the parallel minor of the dominant (A minor), although it is followed by modulations and sections of tonal instability. The recapitulation returns to the home key with no false recapitulation or unexpected occurrences; instead the movement finishes with a short coda that restates the introductory material in a cyclical manner.

The second movement is labeled "Adagio" and is a continuous theme and variations in the key of B minor. In this movement, the exhaustive rhythmic precision of the guitar part evokes the improvisatory lyrical line of the *saeta*. The guitar often presents ornamental variations of earlier material. The movement is highly antiphonal,
with constant dialogue between the guitar and the English horn or the orchestral tutti. This antiphonal quality allows the guitar to speak clearly and is as a result, the movement that generates the fewest balance problems. It is in this movement that Rodrigo inserts two guitar solos, of which only the second is labeled "Cadenza". The end of the second solo leads to a final statement of the theme by the full orchestral in F# minor, dominant minor of the home key of B minor. The movement ends with a brief coda and a final cadence on a Picardy third of B major. The overall structure of the movement can be seen in Figure 10:

Figure 10 Concierto de Aranjuez Mvt.2 structure

The third movement is a sonata-rondo. It is in D major and is marked "Allegro gentile." The rondo has nine sections (A-B-A-C-A-D-A-B'-A) and each refrain is a melodic-outline variation.

Rodrigo’s Concierto de Aranjuez and Castelnuovo-Tedesco’s op. 99 have multiple similarities, such as the overall conservatism of form and harmonic language, or the use
of polyphonic guitar writing to strive to reduce the need for accompanying orchestral parts. Nonetheless the treatment of the guitar in the *Concierto de Aranjuez* is considerably more complex than that of Castelnuovo-Tedesco. Joaquin Rodrigo utilizes the guitar as a contrapuntal instrument with constant textures of two or three independent voices; Castelnuovo-Tedesco’s guitar parts are more homophonic and have a distinctive melody, accompanying harmony, and bass line. Ironically, the complexity in the guitar parts of the *Concierto de Aranjuez* interferes in the projection of sound of the instrument.
III.b. The Cadenzas

The first cadenza in Joaquín Rodrigo's *Concierto de Aranjuez* is presented in four measures after Rehearsal 7 in the second movement. The cadenza consists of a complete reiteration of the theme a twelfth lower than its original presentation. The original presentation had been on D phrygian, which is the minor dominant of B minor, while this new iteration is in B minor, the tonic. The cadenza is notated in two staves notation, a convention that Rodrigo does not use except in this one passage. Both staves use the G clef and are in the same key signature. Rodrigo utilizes the double-staff notation to clearly separate melody from accompaniment, as seen in Figure 11. To avoid any confusion, he marks the passage “ben marcato il canto.” Before the publication of the *Concierto de Aranjuez*, the double-staff notation for guitar had been used only experimentally in the time of Mauro Giuliani, when the application of musical notation for the guitar was first being explored. Some composers after Rodrigo have used this notational method to separate contrapuntal nuances in their music. Benjamin Britten used the double-staff notation for the last two variations of his *Nocturnal for Guitar* (1963), “Gently rocking” and “Passacaglia.” In “Gently rocking,” Britten uses the double staff for spacing and clarity of rhythm between the melody and bass line in the “Passacaglia,” by contrast, Britten uses this notation to divide the ostinato of the passacaglia in the lower staff with the variations in the upper staff. Figure 12 includes excerpts of these two variations. William Walton used double-staff notation in “Bagatelle IV” of his *Five Bagatelles for Guitar* eleven years later. Walton’s only composition for guitar uses this particular notation for only 14 measures where
contrapuntal clarity demanded it. Figure 13 shows the four coexisting voices in this passage and how difficult they would have been to fit into a single staff. With the demands of the twentieth- and twenty-first-century music, the use of double-staff for the guitar has become more frequent, with notable instances in Toru Takemitsu’s first and third piece in *In the Woods* (1996), Magnus Lindberg’s *Mano a Mano* (2004), and Brian Ferneyhough’s *Kurze Schatten II* (1990). It is not clear if these later composers incorporated the double-staff notation out of a direct influence from Rodrigo’s notation. It is undeniable, however, that this practice became more common after the publication of the *Concierto de Aranjuez*.

Figure 11 Concierto de Aranjuez II mvt. First cadenza.

![Figure 11 Concierto de Aranjuez II mvt. First cadenza.](image)

Figure 12 Benjamin Britten’s use of double-staff notation in Nocturnal

VII Gently rocking

![Figure 12 Benjamin Britten’s use of double-staff notation in Nocturnal](image)

VIII Passacaglia

![Figure 12 Benjamin Britten’s use of double-staff notation in Nocturnal](image)
The second cadenza begins at Rehearsal 10 of the second movement. It is considerably longer than the first cadenza and employs a more diverse array of techniques and characters that comprise a more virtuosic solo. The cadenza is clearly divided into four sections. The cadenza follows a brief English horn solo accompanied by pianissimo violins playing tremolo. The entrance of the guitar is unapologetic. Rodrigo uses the middle-low register of the guitar, its loudest, to begin the cadenza clearly and decisively. The overall tonal center of this cadenza is G# minor, dominant minor of C# minor. The unusually distant key makes the entrance for the cadenza more surprising and also provides sonic advantages towards the end of the cadenza.

The first section of the second cadenza is a figural variation of the theme. The varied theme maintains the contour of the melody while interacting with an intrusive pedal point on G#. The G# pedal works as an insisting element that drives the section and contributes to an accumulation of tension. The varied theme centers on the Phrygian mode based on D#, which functions as a dominant to G#. Rodrigo uses the intervallic coincidences between the Phrygian and Locrian mode (Figure 14) to transpose the varied theme between different pitch centers and modes. Rodrigo uses a fragment of the theme as model for a descending-second sequence. The sequence concludes an octave lower on G#3, creating an octave displacement. This octave
displacement brilliantly clears space for the guitar part to grow in tension as it begins a new ascending sequence that arrives at C#4. The texture then thickens with a restatement of the theme, now in parallel thirds. The theme is once again transposed a fourth higher, followed by a final ascending-second sequence that ends with the initial motive on the high G5. The motive repeats three times, each in a lower octave. The section ends in C# minor, which is the subdominant G#.

Figure 14 Aranjuez Cadenza intervalic material

The resources exploited in this initial section of the cadenza are similar to those of measures 110–119 in Jacques Hétu's *Concerto pour guitare et orchestra a cordes*.\(^23\)

Figure 15 shows how this fragment of Jacques Hetu's concerto is similar to Rodrigo's cadenza in its use of an insistent pedal point against a melody. It is also comparable the

way that the texture thickens towards the end of the phrase as the harmonic rhythm accelerates, in this case with the use of parallel octaves.

Figure 15 Jacques Hétu Guitar concerto I mvt mm. 111-116

Rodrigo continues the cadenza with a short transition that dissipates the tension of the previous section. The transition features a pair of arpeggiated A major chords. The voicing of these chords is idiomatic: each chord has six notes, each of which can be played on a different string of the guitar. The arpeggiation is peculiar, however, and—while apparently idiomatic to the guitar—deceptively complex. The arpeggiation requires the guitarist to sweep the strings with a finger from the first to the fifth string, followed immediately by a sweep of the thumb down from the sixth string to the second string, only to repeat the pattern three times without interruption, as shown in Figure 16. Joaquin Rodrigo uses this particular technique in other pieces, particularly in Invocation et Danse (Figure 17). Invocation et Danse demonstrates the difficulty of this type of passage. According to Jorge Luis Pastrana, Graciano Tarragó fingered and revised the first edition of this piece in 1962; however, its dedicatee, Alirio Díaz, published a
much simplified version based on his own performance decisions on 1973. Among the many discrepancies between these two editions, measures 50 through 59 are notable. These measures contain the same type of arpeggio shown in Figure 16, but Alirio Díaz simplified the passage by reducing the tentuplet figure to an octuplet. The octuplet simplifies the execution of the arpeggio by skipping the fifth string when descending and the second string when ascending. These omissions leave an additional space in the right hand that facilitates the continuous change of direction within the arpeggio. Figure 17 shows this passage in the editions of Tarragó and Díaz.

Figure 16 Arpeggio: Concierto de Aranjuez, cadenza

Figure 17 Invocation et danse. Differences in m. 50 between editions.

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24 Pastrana, Jorge L. "A Performance Edition with Critical Commentary on Joaquin Rodrigo's "Invocacion Y Danza"
http://arizona.openrepository.com/arizona/handle/10150/289794
The third section of the cadenza begins back in G#. This section consists of a melody grounded by a pedal note D#, which—being the dominant of G#—creates anticipation for G#. The melody is outlined with marcato signs (Figure 18). After a second iteration it expands and the pedal point ceases, while the melody is displaced to the higher voice of arpeggiated chords. As the melody keeps ascending to the high register, the rhythm begins to accelerate as well. Initially, the melody with pedal point was in sixteenth notes, but as the melody with chords begins, the rhythm increases to eighth-note triplets. The texture thickens as the rhythm continues to accelerate with the chords increased to thirty-second notes and to eighth-note sextuplets. Ultimately the chords accelerate to tentuplets, at which point they are arpeggiated similarly to the arpeggiation in figure 16.

Figure 18 Contrapuntal melody in Concierto de Aranjuez, cadenza.

The cadenza concludes with strummed chords in thirty-second notes that alternate with the downbeat played in pizzicato by the basses and cellos. The high notes, combined with the resonance of the open bass strings in the strumming chords, provide the necessary intensity to begin the tutti fortissimo. Coincidentally, both Rodrigo and Castelnuovo-Tedesco resorted to the rasgueados to finish their cadenzas in a grandiose manner. Although Rodrigo premiered the Concierto de Aranjuez a year after the premiere of Castelnuovo-Tedesco's op. 99, there is no evidence that suggests Rodrigo heard the earlier concerto before completing his own. Still, both composers
found in the *rasgueado* a powerful resource to finish a cadenza. The *rasgueado* displays the loudest capabilities of the guitar in contrast to the intimacy of the cadenza and thus creates a transition towards the orchestral tutti. Similar to the trill, the alternation between up and down strums in the *rasgueado* cues the return of the orchestra, just as in the classical concerto composers cued the end of his cadenzas with an extended trill. Many composers have exploited the *rasgueado* as a musical cue, as can for instance be heard in Loris Ohanis Chobanian's *Concierto del Fuego* for guitar and orchestra (2001).
III.c. Fantasía para un Gentilhombre

and the Differences in its Cadenza Compared to the Concierto de Aranjuez

Joaquin Rodrigo’s second guitar concerto was Fantasía para un Gentilhombre, composed in 1954 for Andrés Segovia—fifteen years after the Concierto de Aranjuez. The Fantasía para un Gentilhombre is Rodrigo’s most idiomatic work for the guitar. Since the distinctive factor of this concerto is the dedicatee, it renders possible studying the influence Segovia’s editing had on the finished composition. In this chapter, I compare the resources and technical devices used in the cadenzas of the Concierto de Aranjuez and Fantasía para un Gentilhombre and their effectiveness.

The thematic material of Fantasía para un Gentilhombre derives from Gaspar Sanz’s Instrucción de música sobre la guitarra española (1674). This series of books includes dances and suites composed for Baroque guitar. Joaquin Rodrigo adopted the themes of six of these dances for the composition of the concerto. The original Sanz pieces were “Villanos”, “Fuga en Primer Tono”, “Marízapalos”, “Fanfarria de la Caballería de Nápoles con dos clarines”, “Danza de las Hachas”, and “Canarios”. The concerto pairs some of these themes to provide a four-movement work:

I. Villano y Ricerar

II. Españoleta y Fanfare de la Caballería de Nápoles

III. Danza de las Hachas

IV. Canario

Given that the Fantasía para un Gentilhombre comes from the Spanish Baroque the guitar writing throughout the concerto is considerably more polyphonic than that of
the *Concierto de Aranjuez*, with more points of imitation and counterpoint passages overall, especially in the first movement (Figure 19). Yet, the counterpoint sections are mostly two voices, in slower sections, and with enough space between the voices to make these passages considerably technically easier than the *Concierto de Aranjuez*. Also, due to its Baroque origins, the *Fantasía para un Gentilhombre* does not have the rasgueados of the *Concierto de Aranjuez*. Instead, Rodrigo uses strummed chords as textural and rhythmic devices to emphasize the distinctive accents of each dance.

Figure 19 Fantasía para un Gentilhombre. Example of counterpoint writing.

In the *Fantasía para un Gentilhombre*, the cadenza is left towards the end of the last movement, “Canario”. Throughout the concerto Rodrigo writes dialogues between the guitar and solo instruments in which the guitar plays the antecedent of the phrase and the solo instrument replies with the consequent, or vice versa. The cadenza begins similarly. The guitar echoes thematic material previously stated by the trumpet with a brief coda. The piccolo and flute respond with a descending minor third, which is in turn echoed by the guitar, each time one octave lower. These echoes mark the beginning of the cadenza. The descending and diminishing motive cue of this cadenza is similar to that of the *Concierto de Aranjuez*. In the *Concierto de Aranjuez*, however, the echo of the motive stays within the orchestra–first presented by the tutti, followed by the strings, then flute, then clarinet, and lastly solo bassoon.
While the beginnings of the cadenzas are similar in both concertos, the remainders differ in level of complexity. In particular, the harp-like arpeggio used in the middle and climax of the Concierto de Aranjuez cadenza appear in a simplified way in the Fantasía para un Gentilhombre. As established in the discussion of Figures 16 and 17, Rodrigo continued using this kind of arpeggiation in his 1961 composition Invocation et Danse. In Figure 20, however, we can observe that, unlike the Concierto de Aranjuez climax, the Fantasía para un Gentilhombre only employs the descending portion of the arpeggio. As previously explained, the complexity of this technique resides in the change of direction through seamlessly continuous motion. Since the arpeggio of the Fantasía para un Gentilhombre stays in a single descending motion, it is considerably simpler to perform and as a result it is easier for the performer to provide direction to the melodic line in the first string.

Figure 20 Differences in arpeggios between the Aranjuez and Fantasía.
Aranjuez, II mvt. Cadenza

Fantasía para un Gentil Hombre, IV mvt. CAdenza
A different solution to the harp-like arpeggio mentioned above is the octave arpeggio in the transition between the first and second section of the cadenza in “Canario.” The function and effect of this transition is the same as the harp-like arpeggio of the Concierto de Aranjuez. Yet, the arpeggio in “Canario” is easier to perform because it only requires a motion of the fingers and not the whole hand; this makes it easier to change musical direction as the fingers are constantly moving in the same direction, regardless of the direction of the music (Figure 21).

Figure 21 Fantasía para un gentilhombre, Cadenza

In a similar way, if one compares the parallel third section of the cadenza in the Concierto de Aranjuez, to the previous section of the Fantasía para un Gentilhombre, one can observe that some of the playability issues of the earlier concerto are resolved in the later one. The most tangible of these resolved issues is spacing. In the Concierto de Aranjuez, Rodrigo moves the parallel thirds against a G# pedal note on the sixth string. This pedal note on the sixth string pushes performers to leave out one note (C#) of the main motive for playability. In contrast, the similar section in the Fantasía para un Gentilhombre still has a pedal note in the bass, but when the distinctive motive of descending thirds appears Rodrigo diminishes the texture and leaves the descending third on its own. Rodrigo also moves the pedal point to the open A string when the
melody ascends. Figure 22 compares the *Concierto de Aranjuez* as its commonly performed with the similar section in the *Fantasía para un Gentilhombre*.

Figure 22 Textural comparison of lead-in material in cadenzas of Joaquín Rodrigo.

Although the cadenza of the *Fantasia para un Gentilhombre* seems to use simplified versions of the same resources as *Concierto de Aranjuez*, it still has one element that was not included in the cadenza of the earlier concerto: a scale. Throughout the history of the guitar, the multi-octave scale has been one of the most common and efficient resources to conclude cadenza-like passages. Figures 45–47 in the Appendices of this document shows how even in the nineteenth-century concerti, composers like Carulli and Giuliani resorted to multi-octave scales to conclude their cadenzas. In the same way, multi-octave scales had been present as transitional material within solo pieces. Figure 23 includes one of the better-known guitar pieces, Francisco Tárrega’s *Capricho Árabe* and its two-octave chromatic scale that serves to modulate back to the home key of D major.

Figure 23 Francisco Tárrega’s *Capricho Árabe*. Transitional scale back to D major.
Similarly, the cadenza of “Canario” ends with an extended descending and ascending scale of sixteenth notes. The scale begins on A7 and descends progressively to E3 and then ascends all the way back to D6. The scale lasts eight measures and is one of the most famous scalar passages in the guitar repertoire due to its extension and number of fingering solutions. Figure 24, which follows, shows my personal solution to this scale.

Figure 24 Canario. Scale at the end of cadenza

There is not much documentation on the compositional process of the Fantasía para un Gentilhombre and the collaboration between Rodrigo and Segovia. Yet, when studying the characteristics of this piece compared to his earlier and later pieces for both solo guitar and guitar and orchestra, there is a distinctive difference. There is a peculiar playability to this concerto that is not found in any of his other pieces. The previous chapter addressed the multiple unplayable sections in Concierto de Aranjuez that have been commonly edited for performance. In the same way, most of Rodrigo’s guitar pieces require a supreme level of virtuosity and works like the Tocatta, the Sonata Giocosa, and the Concierto para una Fiesta are deemed by many to be
unplayable if Rodrigo’s tempi and other markings are followed faithfully. At the same time, it has been extensively documented how participative Segovia was in editing pieces composed for him. Evidence of Segovia’s extensive editing can be seen in the recent publication of both an Urtext edition of Manuel M. Ponce’s guitar works and Heitor Villa-Lobos manuscripts of his Douze etudes. Keeping this in mind, it seems reasonable to attribute the idiomatic guitar part of the Fantasía para un Gentilhombre to the editing of Andrés Segovia.
IV. Manuel María Ponce

Manuel María Ponce Cuellar was born in Fresnillo, Zacatecas, Mexico, on December 8, 1882. Ponce began his musical studies at the piano at the age of four with his sister Josefina. His first composition, “The March of the Measles,” was completed at the age of nine, when the composer contracted that disease. By the age of twelve, Ponce became the organist of the cathedral of Aguascalientes. In 1901 Ponce traveled to Italy to continue his studies at the Liceo Musicale di Bologna, where he studied with Cesare Dall’Olio. In 1905 Ponce moved to Berlin to study piano for two years with Martin Krause. Two years later Ponce returned to Mexico, where he taught at the Conservatorio Nacional de Música and continued to compose. In 1915, however, amidst the Mexican Revolution, Ponce had to flee the country and moved to La Havana, Cuba, where he remained until 1917. During his stay in Cuba, Ponce began his career as a music critic and continued to perform and teach. At his return to Mexico, Ponce was appointed conductor of the National Symphony Orchestra (1917–1919), continued teaching at the Conservatory, and continued his literary efforts by founding the Revista Musical de México. In 1923, Ponce wrote the following in a review for El Universal about Segovia’s first concert in Mexico:

Andrés Segovia is an intelligent and intrepid collaborator with the young Spanish musicians who write for the guitar. His musical culture allows him to transmit faithfully through his instrument the composer's thought and so to enrich daily the guitar's not very extensive repertoire.25

Segovia was pleased with the review and intrigued about its author, so he arranged to meet Ponce. This first meeting was the beginning of a fecund collaboration, one that gave birth to some of the finest pieces ever composed for the guitar and which ended with the composition of the *Concierto del Sur* for guitar and orchestra in 1941.

In 1925 Ponce traveled to Paris to expand his musical language and, like Joaquín Rodrigo, to study composition with Paul Dukas at *L'Ecole Normal de Musique*. At the time, Ponce was already heralded as one of the most important Mexican nationalist composers and was already at the age of 43. Ponce nonetheless had “the need to update his idiom, and conscious of the rapid transformations taking place in music at that time, he returned to Europe.”²⁶ Two of his peers in Paris, Brazilian composer Heitor Villa-Lobos and the previously discussed Spanish composer Joaquín Rodrigo, would be great contributors to the guitar repertoire and important parts of this research. For Ponce, this was a period of intense collaboration with Andrés Segovia. Three of his four guitar sonatas were composed during his Parisian stay, as were other important concert pieces like the *Variations on the Folia de España* of 1930, the *Sonatina Meridional* of 1932, and his *Tema Variado y Final* of 1926. About these years, maestro Paul Dukas expressed:

> The compositions of Ponce carry the stamp of a most distinguished talent and for a long time have not been classifiable as scholastic work. I find it

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difficult to give a marking, even the highest, that expresses my satisfaction in having had such a distinguished student.\textsuperscript{27}

Ponce returned to Mexico in 1933 and was appointed director of the National Conservatory. In 1934 the Philadelphia Orchestra premiered his symphonic work \textit{Chapultepec} with Leopold Stokowski conducting. In 1941 the \textit{Concierto del Sur} was premiered in Montevideo, Uruguay, with Segovia at the guitar and Lamberto Baldi conducting. Henryk Szeryng commissioned and premiered Ponce’s \textit{Violin Concerto} in 1943 in Mexico with Carlos Chavez conducting. Ponce’s health quickly deteriorated in 1947 and he died of uremic poisoning in Mexico City at the age of 66.

The music of Ponce was, like his life, in constant movement and has hindered musicologists from agreeing on a uniform chronological division of his work. There have, however, been commonly accepted theories. Musicologist and Ponce scholar Pablo Castellanos divides the works of Ponce into three different stylistic periods: the Romantic period before his first trip to Europe (1891–1904), the nationalist period from his first trip until the second trip to Europe (1905–1924), and the modernist period from his second trip to Europe until his death (1925–1947).\textsuperscript{28} Michelle Yip adopts Castellanos’s chronology, but divides the last modernist era into two segments: maturation of Ponce’s contemporary style (1926–1932), and maturity and Mexican folklore (1932–1948).\textsuperscript{29} Contrastingly, Alejandro L. Madrid states, “such periodization


\textsuperscript{28} Castellanos, Pablo. \textit{Manuel M. Ponce}. Mexico: UNAM, 1982. p.18

\textsuperscript{29} Yip, Michelle, \textit{Artistic Development in the Piano Works by Manuel Maria Ponce (1882-1948)}. Cincinnati, OH: University of Cincinnati, 2008.
ignores the composer’s place as an individual shaping and reacting to the historical, social and cultural circumstances of his time.”

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IV.a. Concierto del Sur

The *Concierto del Sur* was the product of almost thirteen years of intermittent work from 1928 until 1941. The main evidence that brings light to the compositional decisions for the concerto is the correspondence between Segovia and Ponce, published by Miguel Alcazar.\(^{31}\) In these letters, Segovia mentions the project of the concerto for the first time in 1928, encouraging Ponce to keep working on the concerto. Yet Ponce stopped working on it, apparently because he “feared that the tenuous and expressive sound of the guitar would be swallowed up by the orchestra, or that its delicate and poetic timbres would fade before the sonorous mass, like small lanterns of the night before the invasion of day.”\(^{32}\) This problematic was solved in 1939 when Mario Castelnuovo-Tedesco composed his Concerto in D major, op. 99. Also, the premiere in 1940 of Joaquin Rodrigo’s *Concierto de Aranjuez* explored a wide range of sonorities and guitar techniques. These two concertos would serve as guidelines for Ponce to compose a guitar concerto in which the soloist would not struggle against the sound of the orchestra, and in which the mastery of the soloist could be witnessed. The orchestration of the *Concierto del Sur* employs flute, clarinet, oboe, bassoon, timpani, aux tambourine, violin, viola, cello, and double bass. The overall aesthetic of the concerto is Spanish, by request of Segovia. The thirteen-year span that Ponce took to finish the concerto covers two of the three compositional periods used by Castellanos, the nationalistic and the


modernist; this is especially important to keep in mind to understand the eclectic entirety of the piece.\textsuperscript{33}

As stated before, Manuel M. Ponce took great influence from the minimal orchestration previously used by Mario Castelnuovo-Tedesco, and employed an even barer orchestration. The concerto is in A minor and consists of the standard three movements, entitled “Allegro Moderato,” “Andante,” and “Allegro Moderato e Festivo.” The first movement, “Allegro Moderato,” is in sonata-allegro form with a cadenza towards the end of the movement. The second movement is a binary form in D minor, and the third movement is a rondo in A minor.

Regardless of its modest orchestration and deceptively formal classical structure, the many intricacies of the \textit{Concierto del Sur} resulted in a sophisticated guitar concerto and in words of Segovia “Ponce’s best composition yet.” In order to better understand these intricacies, it is necessary to explore the many resources employed in the first movement. The following is an analysis of that movement.

The language employed in the \textit{Concierto del Sur}, although conservatively pitch-centric, has elements of modernism from the very beginning. The piece starts with a short orchestral statement of the main theme in A minor. After only five measures, the guitar enters with bold strummed chords that have no clear harmonic function. The first chord—E, A, D, G, and G#—consists mostly of quartal sonorities. These pitch classes in prime form are the pitch-class set (01257). This chord could also be interpreted as being \( V^7 \) and \( v^7 \) of A minor superimposed with a tonic pedal. Ponce indeed makes use of the

\textsuperscript{33} Refer to information in footnote 27.
minor dominant chord throughout the piece. The orchestral answer is a (01368) set formed by the notes E, F, A, B, and D, in syncopation. This chord is also a quartal chord that consists of three perfect fourths from E to A, F to B, and from A to D. The chromatic confusion is dissolved by a dominant pedal on E and the appearance of a melodic line in the orchestra in A. Once the orchestra has stated this theme, the guitar repeats the theme with a variation at the end of the phrase, finally establishing A as tonic. Thus the movement apparently starts in the dominant and remain. It is not until measure 16, when the introduction is over, that it resolves to A minor. From this sixteen-measure introduction one can determine that Ponce followed several of the aesthetic values learned in his time in Paris under the tutelage of Paul Dukas. The melodic ideas seem to be tonally stable, while the harmonies are often nonfunctional.

The exposition of the sonata-allegro movement begins in measure 16 and consists of three themes. Primary Theme 1 (PT1) is a four-measure parallel period starting at measure 16 and ending in measure 20. Primary Theme 2 (PT2) follows immediately, presented by the guitar; this is a nine-measure sentential period. Primary Theme 3 (PT3) is an eight-measure period. Ponce uses PT1 in fragmentation to lead to the transition. In Darcy’s terms, the orchestral transition is a dissolving restatement that modulates to the dominant E. 34 While the dissolution of the thematic material occurs in the transition, the accompaniment consists of parallel ascending fifths reminiscent of French Impressionistic planing. The medial caesura occurs in measure 65, right before the presentation of the Secondary Theme 1 in measure 66. The medial caesura is

34 Warren Darcy, co-author with James Hepokoski of Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata
accomplished by a sudden reduction of the orchestral texture and simultaneous
dynamic reduction from forte to pianissimo. So far, the movement moves according to
the norms of sonata form; but despite the active dissonances throughout the piece the
exposition is in the expected tonic key.

The first secondary theme has a pedal on B that, in the key of E, becomes a V
pedal. The melody is based on E as expected, but in E mixolydian with a lowered
seventh scale degree, which, in the consequent, is chromatically raised to confirm E
major as the new key, as can be seen in Figure 25. The secondary theme is an eight-
measure contrasting period.

Figure 25 Concierto del Sur, mm. 66-73

The exposition of the secondary theme is followed by a fragmented restatement in the
same key of E major, but immediately afterwards the orchestra makes a full
restatement of the (ST), this time in G. The melody is kept intact in this transposition,
presented first in G mixolydian with the lowered seventh scale degree in the antecedent
and followed by G major in the consequent. The chromatic mediant relationship
between the key areas of E major and G major, if seen under a Neo-Riemannian scope,
is (PR).\textsuperscript{35} Once the orchestra completely restates the ST, the soloist elaborates on fragmented and inverted material from the ST. This material is in C major (III), which is expected for a sonata that started in A minor. This short section in C major is accompanied by another chromatic ascending line in the orchestra that goes from G to C and then jumps back to G. There is no satisfactory cadence in E until the end of the S-codetta. Actually, although the codetta begins in E major in measure 93, it becomes increasingly unstable, flirting with the key of B until in measure 101 an E natural minor scale becomes clear. A dominant pedal in the orchestra finally resolves to E major in measure 105. This strong cadence, reinforced by forte markings, coincides with both the beginning of the Essential Expositional Closure and the development.\textsuperscript{36}

Ponce’s mastery is more evident in the development section. Ponce derives the opening material from the S-codetta, then in measure 110 utilizes material from PT3. Ponce sequences this motive in descending motion two times. Ponce continues by using an octave displacement to break the sequence and begin an imitative section. The imitation is at the fifth, done in inversion a half note apart. The new section of imitation also creates a descending second sequence. After Ponce finishes the sequence, he uses a new developmental element: what Herald Krebs calls “grouping dissonance”.\textsuperscript{37} In Figure 26 it is clear that the musical texture has two layers; in this piano reduction, one

\textsuperscript{35} Further information about this particular application of Neo-Riemannian theory can be found in: Cohn, Richard. An Introduction to Neo-Riemannian Theory: A Survey and Historical Perspective.

\textsuperscript{36} Essential Expositional Closure: term attributed to Warren Darcy James Hepokoski, discussed in Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata.

\textsuperscript{37} Krebs, Herald. Metrical Dissonance in the works of Robert Schumann
layer is in the right hand and another in the left hand. If one follows the graphic in the score one can see that the upper grouping is in quadruple meter, while the lower grouping is still in triple meter; this makes the passage a G4/3.

Figure 26 Concierto del Sur. Allegro Moderato Rehearsal number 14

Metrical dissonance, as seen in Figure 26, is an important feature in Ponce's music and exemplifies the culmination of his 32 years of experience composing for the guitar. Previous instances in which Ponce uses metrical dissonances are abundant and remarkable examples of it are the *Scherzino Mexicano* (1909), *Thème Varié et Finale* (1926), *Prelude IV* (1929), and *Sonatina Meridional* (1932).

After this brief rhythmic rarity occurs, Ponce makes a false entry of PT1 that, although it appears complete, is still stated in the dominant key and continues to develop afterwards. This passage goes through the tonal areas of E major, C major, and A major. Using Neo-Riemannian analysis, one can determine that, although it is evident that the music moves down by thirds, E major to C major is a (PL) transformation, while C major to A major is an (RP) transformation. Ponce continues to interpolate new material in the development by using ascending melodic minor scales that start from the dominant; this distribution of the scale resembles Bela Bartók's *Subject and
Reflection. In it, Bartók takes advantage of the symmetry of this \((0,1,3,4,6,9,T)\) scale and makes it a main element in his composition. Figure 27 shows the use of this set by Ponce.

Figure 27 Row \((0,1,3,4,6,9,T)\) on Concierto del Sur.

Ponce uses this blurry symmetrical sonority to add movement and suspense to the developmental section. He sequences the motive to arrive at F# minor. The difference between the F# melodic minor scale—which has F#, C#, G#, D#, and E#—and the E major scale is one sharp, the E#. Ponce uses this similarity between the scales to move in parsimony from one area to the other by changing just a single note. While this parsimonious melodic game is occurring, Ponce goes back to the use of quartal harmonies, although on this occasion the fourths are open and are clearly organized in a scalar way—like in measure 165 with the notes F, B, and E. Ponce pushes the parsimonious game even further when he uses an ascending E double harmonic scale that has the notes E, F, G#, A, B, C, D#, and E ascending two octaves and a half, but in the last five notes of the last octave smoothly makes the D# into D natural, turning the scale to a simple A melodic minor scale. This scale can be seen in Figure 28.

Figure 28 Example of mode ambiguity. Concierto del Sur.
The orchestra follows up with another statement of PT1, starting in the home key of A this time and teasing to be the beginning of the recapitulation. In the consequent, however, it flees to the dominant once more, followed by a chromatically descending sequence that returns to the home key of A to start the recapitulation.

As demonstrated, the development consisted of a full arsenal of resources that cover not only the usual fragmentation and textural inversions; it includes contrapuntal devices, rhythmic displacements, modulation to unconventional keys, modal transformations within melodies, and dissonant quartal harmonization. The exposition and development of this concerto are fingerprints of a masterwork, especially because—despite the complexity of the musical layers and harmonic language—the aural result is extremely appealing. It requires great mastery to make such complexities appear to be simple tonal music.

The recapitulation begins in measure 183. As it is to be expected, the recapitulation is not ordinary. The guitar starts by stating both PT1 and the PT2. Thus far the only difference between the exposition and the recapitulation is the change of roles: the orchestra plays what the guitar played in the exposition, while the guitar plays what the orchestra did before. Everything is kept intact until measure 201 when Ponce introduces a new eight-measure bridge to connect PT2 with PT3. The moment of crux is in measure 207 and leads to an extended section of correspondence measures until
measure 235.\textsuperscript{38} The recomposed section is considerably larger and offers entirely new material. Among the interesting events of this new material is another metric dissonance from measure 244 until measure 255. This section is a metric displacement of 3+1/2. This means that through the passage, the minimum sense of beat exists within the quarter note and the upper layer is displaced one beat to the right, as shown below:

Figure 29 Concierto del Sur I mvt  Metric dissonance

Measure 255 is the next crux point and the correspondence measures start again where they had been interrupted. Just as before, Ponce uses a textural change to bring variety to the music. The ST is stated and just when a conclusive coda is expected to follow, the recently presented ST is sequenced in an octave displacement maneuver, the objective of which is to present the ST an octave lower and bring room to the developmental arch of the cadenza. From measure 275 to measure 300 the orchestra is

\textsuperscript{38} Crux as used by Darcy and Hepokosky is the rejoining of expositional material within the Transition or Secondary Theme zones.
setting the ground for the explosive cadenza by building up a great crescendo and a gradually ascending line that meet with the fortissimo chords of the guitar right at the beginning of the cadenza.

After the cadenza follows the coda, which is a battle back and forth between the A major key and quartal harmonies. As the movement approaches an end, A major clearly becomes the tonic and, as one last wink from the composer, the final cadence uses a Fr+6 chord instead of the usual dominant chord to finally resolve to I with an A major chord.
IV.b. The Cadenza

Ponce’s cadenza, like most twentieth-century cadenzas, was completely and precisely written. It is clearly divided into six contrasting sections. The introduction or initial section of the cadenza consists of quartal chords strummed in a tremolo. The strummed chords work efficiently as a last step in the prolonged crescendo previously built by the orchestra; more importantly, the strummed chords function as a link between the orchestral crescendo and the upcoming intimate cadenza. The effect of the strummed chords is the inverse of the rasgueados in Rodrigo’s *Concierto de Aranjuez* and Castelnuovo-Tedesco's op. 99. This resource blends the volume contrast between the orchestral tutti and the quieter guitar. These initial chords go in augmentation: the first chord is held for the duration of a half note and an eighth note, the next chord a dotted half note, and the last chord lasts two dotted half notes. The augmentation, together with the dissonant quartal harmonies, sustains the tension previously accumulated by the orchestra. The cadenza continues playing quartal harmonies in descending and ascending triplet arpeggios. The arpeggiation makes the clashing fourths more audible and therefore tenser in what seems an ever-increasingly tense opening for the cadenza. This dramatic section comes to an end with a quotation of the antecedent of PT1; the quotation deceptively finishes on a G# minor chord instead of its original A. Besides the unexpected resolution to G# minor, the voicing of the resolution is peculiar. The melody is in a lower register and, if directly quoted, should resolve to the note B; strangely, the B instead appears an octave higher. There is no precedent for this kind of deceptive resolution, which suggests that the voicing of the chord was changed during
the editing process to make it easier to play. Figure 30 compares the way the resolution appears in the Segovia edition against the optional resolution suggested.

Figure 30 Chord resolution. Concierto del Sur, cadenza

Regardless of the resolution, the G# chord is held by a fermata that dissolves the dramatic climax and leaves room for an entirely new contrasting section.

The following section is perhaps the most iconic section of this cadenza, and has been one of the most influential on later composers of guitar concertos. The section consists of a series of ascending sixteenth-note triplet arpeggios. At first sight the harmonic progression seems to avoid harmonic functionality, but it is actually functional. The whole passage passes through three key areas: G# minor, B minor, and D minor. The section seems to move up by minor thirds, and through the application of Neo-Riemannian theory one can determine that the adjacent keys are related by (RP) transformation. The harmonic progression outlines movements using only i-IV-i-V-i progressions; however, the use of a dominant pedal throughout the section muddles the harmonic clarity. As it moves from one key to the next, the pedals are on the notes D#, F#, and A. The section ends with a ritardando and a root position Dm chord. Both
the harmonic progression and the type of arpeggiation have been used in other concertos, particularly in Claude Bolling’s *Concerto for Guitar and Jazz Piano Trio* (1975). Figure 31 Ponce and Bolling’s parsimonious harmonic movement.

Mexican composer Juan Trigos also borrows this arpeggiated technique from Ponce to use in the cadenza of his own guitar concerto, *Concierto Hispano* (2006). Figure 32 displays how Trigos’s cadenza pays homage to Ponce’s seminal arpeggiated passage.

Figure 32. Juan Trigos. Concierto Hispano m .594

The third section goes back to quartal harmonies. The texture resembles what is commonly known as a “boom-chick” pattern made of a pedal on E and a succession of parallel fourths. The parallel fourths carry a melodic line that sequences a second upwards twice. A sixth is added at the third statement of the melody, creating parallel 64 chords that continue to be sequenced until arriving on an F major chord. The section finishes with a two-octave ascending E arpeggio with an omitted third. The rhythmic content of this third section is particularly important and consists of a rhythmic...
displacement of D6+1. Figure 33 shows how the syncopated pedal bass point generates the displacement.

Figure 33 Rhythmic Displacement D6+1. Concierto del Sur.

Besides the earlier instances like the parallel fourths section of the cadenza, there have been later pieces that make similar use of planing. The first movement of Jacques Hétu’s guitar concerto, measures 156—158, has quartal harmonies in a passage of harmonic acceleration towards a cadential point.

The fourth section of the cadenza begins as a transition that demands a change of tempo with the indication “calmo”. The opening is a syncopated synthesis of the parsimonious melodic changes made throughout the movement; its objective is to create a link for a descending octave displacement. Once in the lower octave, a varied antecedent of ST is presented in E. The variation consists of an additional ascending chromatic line in counterpoint with the ST and its accompanying pedal bass. After a G minor chord closes the ST with a fermata, a fragmented restatement of PT1 in artificial octave harmonics follows. The PT1 fragment reinforces tonal centricity on E.

The fifth section of the cadenza begins the transition towards the coda. The passage starts with a descending scalar passage of a fifth sequenced from D to F that gives way to an ascending chromatic sequence using quartal chords embellished with non-chord tones. This leads to a high E7, which the composer continues with a sequence
down o E4. In summary, the transition to the cadenza begins as a flourishing technical passage that displays the technique of the soloist, although musically it remains static on E. The section closes with a quotation of the version of ST from section four, two octaves lower and this time in A major.

The sixth and final section of the cadenza disrupts the peace of the previous ST presentation with strummed A major chords. For the first time in the cadenza, these strummed chords seem clearly to state the home key, but they are muddled one last time with quartal chords. Finally, the guitar cues the orchestra to respond in syncopation to A notes played on beat for the last two measures of the cadenza. The effect of the orchestral response to the guitar octaves resembles the early polyphonic hocket.

Ponce’s oscillations between a more neo-Classical approach and functional dissonance are imaginative and achieve impressive effects. The developmental methods he employs in the cadenza and concerto overall are considerably more complex than those used by Castelnuovo-Tedesco and Rodrigo. While Castelnuovo-Tedesco enhanced the genre with orchestration and Rodrigo with lyricism and technical complexity, Ponce fills a previous vacuum of refinement in the guitar repertoire.
V. Heitor Villa-Lobos

Heitor Villa-Lobos was born on March 5, 1887 in Rio de Janeiro, Brazil. He was born in the middle of political instability, just a year before Brazilian independence was achieved. His father, an assistant librarian, became his first music teacher. Villa-Lobos's father had a pragmatic approach to education and had important impact on Villa-Lobos’s music and pedagogical views. In a brief autobiographical writing, Villa-Lobos remembered:

My musical studies began very early in my life with my father, who taught me to play the cello. My father, in addition to being a man well versed in cultural matters and exceptionally intelligent, was a practical musician, perfect and technically skillful. In his company, I attended rehearsals, concerts, and operas, the purpose of which was to ground me in the nature of instrumental ensemble sounds.

In addition to the cello, my father taught me to play the clarinet, and he required me to discern the nature, style, and origin of works that I heard. He also required me to quickly tell him the exact pitch of sounds that I heard at any given time, such as, for example, the screech of a streetcar on iron tracks, the chirp of a bird, or the sound of a falling metal object. All these things were done with discipline and absolute energy, and woe unto me if I gave a wrong answer!39

This early, unorthodox, and strict instruction would be the closest to a formal musical education received by Villa-Lobos throughout his life.

Like many humble families, Villa-Lobos’s parents had planned for their oldest son to become a physician and therefore saw musical education as an aid in forming an

integrale well-cultured man, not as a career option. When Villa-Lobos’s father died unexpectedly as a victim of smallpox in 1899, however, Villa-Lobos became free from the strict education of his father and was able to follow his musical passions. Villa-Lobos would frequently escape with his friends to learn to play and improvise popular music on the guitar. These escapades increasingly affected his academic performance and caused constant friction with his mother. This friction led to Villa-Lobos ultimately moving out of his mother’s house in 1903. He moved into the house of his father’s sister, which allowed him to fully pursue his musical inspiration. During this period, Villa-Lobos supported himself by playing guitar with popular music groups called chorões and by playing cello with theater, hotel, and cinema orchestras. It was in this period that Villa-Lobos began to write his first compositions.

From 1905 to 1910 Villa-Lobos made several trips around Brazil. These trips have been romanticized to the point that it is difficult to separate truth from fiction. It is, however, evident that the exposure to different folk music throughout his travels imprinted a great mark on Villa-Lobos's music. Subsequently he began to incorporate his knowledge of Brazilian popular music into his own compositions. At the time popular music was not highly respected in Brazil and Villa-Lobos quickly gained detractors. Simultaneously, his embrace of traditional popular music became accepted among local modernist artists who adapted his vision into their nationalist manifestoes.

Villa-Lobos’s jump to international fame came in February, 1922, when the modernist movement organized A Semana de Arte Moderna. Villa-Lobos was invited to

40 The modern art week.
present his music in several concerts through the week. Ironically, what earned Villa-Lobos notoriety was the infuriated passion of his detractors; the acid attacks published in newspapers against his music, far from deterring the public from him, only put Villa-Lobos in the spotlight he needed to expand his horizons.

In 1923 Villa-Lobos received a grant from the Brazilian government to travel to Europe and promote Brazilian music. The grant came as direct consequence of Arthur Rubinstein’s strong endorsements and required Villa-Lobos to conduct several concerts of music by Brazilian composers, including his own pieces. As a result, Villa-Lobos made two extensive trips to Paris in 1920–1925 and 1926–1930. During his stays in Paris Villa-Lobos met some of the most important artists of the time, like Pablo Picasso and Edgar Varese, and was successful in promoting his music. During this decade in Europe, Villa-Lobos met guitarist Andrés Segovia, to whom he dedicated his seminal *Douze Etudes pour Guitar* (1929). By then, Villa-Lobos had already composed three of his most important pieces for the guitar: the *Suite Populaire Bresilienne* (1908–12) for solo guitar; *Sexteto Místico* (1918) for flute, oboe, saxophone, harp, celesta, and guitar; and *Introdução aos Choros* (1929) for guitar and orchestra. Villa-Lobos dedicated most of his guitar pieces to other guitarists than Segovia. It is worth mentioning that, due to Segovia’s messianic self-perception, he generally befriended composers who dedicated pieces to him or guitarists who were his students. Heitor Villa-Lobos was one of the few exceptions in that, although he did not dedicate most of his guitar music to Segovia, they maintained their friendship for the rest of their lives.
After a very successful decade in Europe during which his music spread throughout the world, Villa-Lobos returned to Brazil to begin one of his most important endeavors. He observed the deficiencies in Brazilian music education and presented a plan to the State Secretariat for Education. This plan gained him the Superintendence of Musical and Artistic Education in Rio de Janeiro. Villa-Lobos became the patriarch of musical learning, an important role for which he is still known.

The last years of his life Villa-Lobos spent traveling between the United States, Europe, and Brazil, working non-stop on new compositions and rearranging old ones. Among these compositions was his *Concerto pour Guitare et Petit Orchestre* (1951), dedicated to his old friend Andrés Segovia. Villa-Lobos’s health failed beginning with bladder problems in 1948; these problems followed him through his remaining years, ultimately causing his death on November 17, 1959.
V.a. Concerto pour Guitare et Petit Orchestre

Originally entitled Fantasia Concertante, the Concerto for Guitar and Small Orchestra was commissioned by Andrés Segovia in 1940 and finished in 1951. Villa-Lobos wrote the following about the piece:

The Fantasia Concertante was written for guitar and a small and equilibrated orchestra, pursuing timbres that could not annul the soloist's sonority. It was organized in three movements: "Allegro Preciso", Andantino/Andante, and Allegro non Troppo". The first movement ("Allegro Preciso") takes place in the orchestra and shows a theme full of energy, which will reappear in both guitar and orchestra. In the second section ("Poco Meno") 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. Following, the first theme is re-exposed with the same rhythm structure of the beginning but a minor third above; development and stretto are reduced until the final accelerando. On the "Andantino", after a short introduction by the orchestra (simultaneous scales in divergent movements), the main theme reappears and develops until the "Andante". There, a new episode appears during some measures (6/8), like the introduction, till the expressive melody played by the guitar. The return to the "Andantino" comes a fifth above from the main exposition and the "piu mosso", with a different melody to those of the thematic unity, represents a kind of "Stretto", which concludes the movement. The 'Allegro non Troppo", with a introduction of a few measures (melody and syncope rhythms) shows a orchestral theme which soon reappears by the guitar. Up to the end of the Fantasia many modulations are made with the intention to explore the guitarist's virtuosity.41

Villa-Lobos’s inclusion of "melodic atmosphere of rather popular songs from the Northeast of Brazil” resembles the thematic sources of its predecessors. Castelnuovo-Tedesco, Rodrigo, Ponce, and even Adame, also incorporated folkloric lyrical elements in their concertos. Castelnuovo-Tedesco evoked Tuscan canzonas, Rodrigo drew on the Spanish *saeta*, and both Ponce and Adame used the Mexican *canción*. Contrary to his predecessors, however, Villa-Lobos's use of folkloric atmospheres is present throughout the entire concerto and not only in the second movement. Between Villa-Lobos's predecessors, the feature that distinguishes Castelnuovo-Tedesco's second movement from the other concertos mentioned is that Castelnuovo-Tedesco lets the guitar state the thematic material in an intimate and resolute manner, without any accompaniment. In contrast, both Ponce and Rodrigo give the guitar an accompanimental role while the thematic material is first given to the orchestra and Adame simply omits the guitar in the first thematic exposition.

The change of title occurred when Andrés Segovia insistently requested Villa-Lobos to include a cadenza. Initially Villa-Lobos objected, but tensions grew as Segovia refused to premiere the work until a cadenza was included. Segovia was finally able to meet Villa-Lobos personally in a rehearsal for the premiere of Villa-Lobos's *Harp Concerto*. After listening to the rehearsal Segovia pleaded, “If the harp deserves a cadenza, so does the guitar.” After this meeting tensions dissipated and the cadenza was added between the end of the second movement and the beginning of the third.

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42 Idem
The addition of the cadenza precipitated the change of title. Segovia’s insistence and determination regarding the cadenza displays once again the awareness he had of the great importance of cadenzas. For Segovia, concertos were the vehicle by which the guitar could be elevated from its neglected position to a much-deserved place in the classical music canon. Likewise, the cadenzas were the means by which the guitar would showcase its immense virtuosic potential.

Villa-Lobos initially considered the concerto a personal gift to his friend Segovia. In a note attached to the score sent to Segovia, Villa-Lobos added: “this is the original score, the only one in existence. Tell Segovia that this concerto has been written for him under one condition: that he should inscribe into his will that when he dies he be buried with the score of the concerto over his coffin.” Eventually Villa-Lobos changed his mind and allowed the piece to be published; Max Eschig published a first edition in 1971.

The concerto has a light orchestration of flute, clarinet, oboe, bassoon, horn, trombone and strings. Similar to Ponce's, the orchestration is effective and supports the soloist in a balanced manner. Critics like Ann Holmes, however, complained that the orchestra at the premiere continually “out-shouted” the guitar.

The concerto was premiered on February 6, 1956, in Houston, Texas. The premiere was performed by the Houston Symphony Orchestra, conducted by Heitor

\[\text{\textsuperscript{44}}\text{Olga Coelho. The Guitar in Brazil... Some Reminiscences. Guitar Review. No. 22 1958,16-17.}\]
Villa-Lobos himself, and performed by Andrés Segovia. The program consisted only of works composed by Villa-Lobos, *Bachianas Brasileiras no. 8*, *Erosion*, and *Choros no. 6*. 
V.b. The Cadenza

The resources of Villa-Lobos’s guitar music are substantially different than those of the previous composers. Villa-Lobos knew the guitar well, to the point that he referred to it as “his confidential instrument.” His pragmatic approach to music played an important role in his “different treatment of the guitar.” It seems, when playing Villa-Lobos’s guitar concerto, that the concerto was composed with guitar in hand. Villa-Lobos utilized the standard tuning of the guitar—E, A, D, G, B, and E—as an important compositional cell. For example, the opening statement by the guitar in the first movement clearly outlines these notes, as seen in Figure 34. The utilization of the open strings of the guitar as thematic content has multiple advantages. For one, it is clear that many of the virtuosic passages are idiomatic and ergonomic for the left hand. Additionally, and perhaps more importantly, the extensive use of open strings creates a sonorous guitar part displaying the maximum sonority available on the instrument.

Two other modern composers have used the tuning of the guitar as source of inspiration: Alberto Ginastera and Luciano Berio. Argentinian composer Alberto Ginastera started using the pitches E, A, D, G, B, and E and their intervallic content as source for many of his most important compositions as early as 1937, almost fifteen years before Villa-Lobos’s guitar concerto. Ginastera, however, mostly used these sonorities in non-guitar music like the Danza del Viejo Boyero (1937) for piano. The use of this pitch content was later labeled “the guitar chord” in Ginastera’s music.

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Ginastera’s only guitar work, *Sonata for Guitar*, op. 47 (1976), begins with the “guitar chord” performed in a strong and defiant manner. Similarly, in his *Sequenza XI* for guitar (1987), Luciano Berio uses the open strings in an effort to push the sonority of the instrument to its limits. Figure 34 compares Ginastera’s opening to that of the Villa-Lobos Concerto. Many other composers, like Leo Brouwer, Andrew York, and Roland Dyens, continue to use this resource.

Figure 34 Ginastera’s and Villa-Lobos’s use of open strings.

Villa-Lobos’s pragmatism is tangible in his excessive detail while writing precise fingerings for the guitar. The opening of the cadenza, for instance, consists of a descending sequence by fourths that unravels easily on the left hand. Since the sequence is in descending fourths and the guitar is tuned in fourths, the fingering of the initial module can remain the same, simply repeated on the adjacent lower string. Additionally, each module in this first descending sequence ends with a skillful
descending slur to an open string. This descending slur facilitates the transition to the following module on the adjacent string. Yet it also generates a problem for the right hand. The right hand must play three strokes per string, which leads to “finger-crossing.” A practical solution to this problem is to use an a-m-i right hand fingering as in Figure 35. This opening sequence of the cadenza is marked “rapido” and the consistency of the a-m-i fingering aids in playing the gesture lightly and quickly.

![Figure 35 Villa-Lobos Guitar concerto Opening of Cadenza](image)

The descending sequence leads to a series of trills: first from G to Ab, then from G to A-natural. Villa-Lobos then inserts a closing motive that includes the open E string to displace the trill up a major third to B and conclude with a similar closing motive using the open E string to finish the opening gesture with natural harmonics. Villa-Lobos’s precise and accurate use of natural harmonics had always been present in his guitar music since his Douze Etudes and Cinq Préludes. In fact, the resources and sonorities utilized in the concerto, and particularly in the cadenza, are a compendium of those exploited in his previous guitar works. This recycling of material is not surprising in Villa-Lobos, because he was constantly accused of plagiarizing himself. Musicologist

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46 (Finger Crossing in classical guitar is a term that describes the action of string crossing against the ergonomic position of the right hand.)
David Appleby comments that Villa-Lobos adopted the “practice of borrowing material from himself” from listening to Sátiro improvise in the early 1900s, although the self-borrowing practice has existed throughout Western music history.\(^47\)

After the initial introductory statement, Villa-Lobos inserts a small quotation, taken from the primary theme of the second movement, of E minor and A\(^7\) arpeggios. These chords have a similar voicing to the E major and A\(^7\) chords in the B section of his “Prelude I” (Figure 36).

Figure 36 Villa-Lobos recycle of ideas

\[\text{Villa-Lobos Cadenza}\]

\[\text{Villa-Lobos Prelude I}\]

The following ascending run is nothing but an ornamented variation of the open strings heard in the opening statement. This type of figuration was also common in Villa-Lobos guitar music and consists of a series of ascending slurs from the open strings. These slurs are very idiomatic on the guitar. This characteristic allows the guitar to speak quickly and clearly in such a way that it creates an effect of virtuosity that is both impressive and easy to execute. This effectiveness of musical resources, in which

\(^47\) Appleby, David P. *Heitor Villa-Lobos A life (1887-1959)*. Lanham, MD: Scarecrow Press, 2002. p. 18; Sátiro Lopes de Alcantara Bilhar (1860-1926) was a Brazilian guitar virtuoso, singer and composer of choros. Villa-Lobos observed Sátiro used to improvise over the same four musical themes night after night.
Virtuosity is easy to perform, became an important feature of the modern guitar language. Some of the most successful guitar composers have been greatly shaped by Villa-Lobos’s virtuosic writing; some of these noticeable composers are Leo Brouwer, Sergio Assad, Roland Dyens, and Andrew York.

The cadenza continues with another distinctive feature of Villa-Lobos's music, an arpeggiated planing section using a B pedal (open second string). Villa-Lobos had used variations of this resource in his “Prelude 4” and “Etude 9,” as can be seen in Figure 37. This particular kind of arpeggiation also unravels easily in the left hand, since it keeps the same hand-shape while shifting across the fretboard. Just as with the opening statement, however, the arpeggiation presents difficulties for the right hand. The strings plucked in the module of this arpeggiation are 6, 5, 4, 3, 2, 3, and 6. The downward stems in this pattern suggest that it is important to emphasize the two sixth-string notes—the first dotted eighth note and the last sixteenth note. A fingering that provides continuity to the pattern and emphasis on the sixth-string notes is p-p-i-m-a-m-i (Figure 38).

Figure 37 Villa-Lobos distinctive arpeggios
Similarly to Ponce’s cadenza, Villa-Lobos slows the tempo down to andante after the exaltation of the accelerating parallel chords. Also like Ponce, Villa-Lobos uses this slow section to quote the secondary theme of the movement. It is worth mentioning that this secondary theme is a slightly-varied version of the secondary theme from the first movement, in minor. Villa-Lobos’s mastery of the guitar manifests once again in the precision of his writing in this slow passage. The melody of this passage is written to be played entirely on the second string. Guitarist-composers like Villa-Lobos had realized that there is a timbral difference between strings which, if purposefully used, enriches the color palette. The first composer to document this resource was Fernando Sor in his Méthode pour la Guitare (1830). The single-string melody also requires portamentos that provide lyricism to the melodic line. The passage ends with a descending three-octave scale that is presented with right and left hand fingerings in Figure 39.

Figure 38 Villa-Lobos Concerto Cadenza Right Hand Arpeggio

Figure 39 Villa-Lobos Guitar Concerto - Cadenza. Scale Fingering using a m i
The next technical challenge in the cadenza consists of an ascending sequence of quintuplets. Once again the difficulty lies almost exclusively in the right hand. The quintuplets involve a potential new use of crossing fingers. Fortunately, since each module consists of a diatonic descending line, it is possible to employ the same fingering as a Flamenco tremolo, a-m-i-m-i throughout the entire sequence. The consistency of this fingering facilitates the passage and allows the performer freedom to accumulate musical tension that can then be released in the descending line toward the end of the passage (Figure 40). This descending line is built on the open strings of the guitar and consists of descending slurs to an open string in each of the six strings in adjacent motion, descending from the first to the sixth string. The pitch collection in this line is similar to the one on Leo Brouwer’s “Etude XX” (1983), as can be seen in Figure 41. Brouwer has continued to utilize similar patterns throughout his minimalist-inspired compositions like Hika (1996) and “Preludios Epigramáticos II” (1981).

Figure 40 Villa-Lobos Guitar Concerto - Cadenza
The following section returns to the initial tempo of quasi allegro and elaborates on the descending slurs figure. This passage is essentially a transition that prolongs the effect of virtuosity achieved through the fast descending slurs. This transition leads to a high F and the motive of descending slurs to open strings is varied. The new section consists of a series of triplets in a descending progression. This descending progression (Figure 42) is remarkably similar to the guitar opening of his *Introdução aos Choros*, although that work starts a half step lower and does not have the same bass line as the cadenza. In the cadenza each triplet has a bass note on the beat on open strings in the following order: 6E, 2B, 3G, 4D, 5A, 6E, 5A. Additionally, each triplet is built from a descending line played on the first string that consists of a descending second and a slur to the open E. The collection of triplets creates a descending second sequence that concludes in a diatonic scale from D on the second string to the open E on the sixth string. The sequence is repeats a second time but with the ending of the scale elided into a brief melodic line that resembles the *Valsa-choro* of the *Suite Populaire Brasilaine* (1912).
Figure 42 Villa-Lobos Guitar Concerto (Cadenza)

The meticulous writing that distinguishes Villa-Lobos from the previous composers is evident in the following natural harmonics section. Villa-Lobos uses natural harmonics exclusively. Unlike octave harmonics, natural harmonics offer only a limited pitch collection and are therefore rarely used extensively. Villa-Lobos, however, takes advantage of his open-string compositional source to create an extensive interlude in natural harmonics before the end of the cadenza. His notation is precise to the point of indicating the position and string on which to find each natural harmonic, along with the resulting real notes. This meticulous notation is exceptional. Mexican guitarist and composer Gerardo Tamez composed a piece in 2002 that uses natural harmonics extensively. Figure 43 shows how Tamez only indicates the note where each harmonic is produced but not the sounded notes as Villa-Lobos does.

Figure 43 Difference in Natural harmonic Notation
H. Villa Lobos, Guitar Concerto, Cadenza

Gerardo Tamez - Platerías
Villa-Lobos’s harmonic section is similar in purpose to that in Ponce’s concerto. The harmonics work as a temporal parenthesis of sorts; the passage provides an ethereal character that dissipates the tension and excitement of previous virtuosic sections, and at the same time catapults a return to the folkloric elements of the choro. Many composers have continued using harmonics in contrast to dance segments—a clear example of this is the *Invocación y Danza* (1961) of Joaquín Rodrigo, the “Sakura” Variations by Yuquijiro Yocoh, and the *Usher Waltz* (1984) by Nikita Koshkin.

Villa-Lobos’s nationalistic voice finally manifests briefly in the next extended section of chords in *choro* rhythm. The *choro* identity comes from the disposition of the chords, accentuating the first, second, and fourth sixteenth notes of the beat (Figure 44).

**Figure 44 Villa-Lobos use of Choro rhythm.**

Villa-Lobos Cadenza (Arpeggio with accent in Choro rhythm)

Villa-Lobos Cadenza (Final Choro rhythm section)

A. Barrios (Choro da Saudade)
The chords lead to a series of parallelisms that is also similar to the ones in Ponce’s cadenza. Subsequently the cadenza ends with a mensural retardation of the chords and finally a fortissimo chord in natural harmonics.

In conclusion, the devices in this cadenza are overall extremely idiomatic for the guitar, especially for the left hand. The effect of great virtuosity that these devices achieve is remarkable. The effectiveness of Villa-Lobos’s cadenza reflects his deep first-hand understanding of the instrument and at the same time the pragmatic nature of his musical endeavors. It is the product of years of improvising on the guitar that armed Villa-Lobos with an arsenal of resources for delivering the most virtuosic results with the least technical effort.
B. Conclusion

Before Mario Castelnuovo-Tedesco and Joaquin Rodrigo independently undertook the enterprise of composing a guitar concerto, guitarist and non-guitarist composers alike had overlooked the genre for more than a century. These first concertos— together with the works of Ponce and Villa-Lobos—had an impact on later generations of composers. The influence of these first concertos not only manifests in the immense increase of non-guitarist composers who have written for the guitar; the new works themselves often quote resources or techniques from the pioneer concertos, particularly from the cadenzas.

Through the cadenzas, these composers immersed in a deep study of guitar possibilities from a non-guitarist perspective and emerged with unique devices and techniques that pushed guitarists to the limit of their abilities. The cadenzas display the outstanding potential of the modern guitar and display the facility with which it could play new harmonic languages. Their prolonged sections of quartal and secondal harmonies would be echoed in the later concertos of Jacques Hetú and Leo Brouwer; the nonfunctional harmonic parallelisms, used within a tonal context, became a useful tool in the octatonic works of Nikita Koshkin *Usher Waltz* and the atonal music of composers like David del Puerto *Six Studies for Guitar*; the use of interval content from the open strings in the case of Villa-Lobos subsequently contributed, perhaps
unintentionally, to Ginastera’s guitar chord and later Luciano Berio’s Sequenza XI; the use of extended techniques—particularly from flamenco—blurred the lines between classical and other styles, and inspired more composers to incorporate other folkloric techniques, as in Malcolm Arnold’s and Radames Gnattali’s concertos.

In conclusion, the elements developed in the cadenzas of the first four guitar concertos of the twentieth century have exerted influence on subsequent guitar compositions. Whether concertos or solo pieces, tonal or atonal, intentionally or unintentionally, quoting or avoiding quotation, these concertos have made a weighty impact and opened possibilities for the guitar.

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48 Luciano Berio composed Sequenza XI for solo guitar in 1987-88. The work was dedicated to guitarist Eliot Fisk and was composed after the six pitches of the guitar's open strings and with the perfect fourth interval, existent between most adjacent strings, as the source of the composition.
Appendices

D. The Concerto as a Musical Genre

The concerto is a purely instrumental musical work that initially developed in the last decades of the seventeenth century. In its origins, the Baroque concerto focused on the contrast between a larger orchestral ensemble and either a smaller ensemble (concerto grosso) or a single soloist. Orchestral forces gradually expanded as the solo concertos "became the favored type" instead of the concerto grosso. Along with these changes, as harmonic language and counterpoint became more complex, the solo sections grew more and more virtuosic. Therefore composers utilized concertos both to exhibit contrasts between instrumental sections and to display the technical capabilities of the soloists. Thus “the term concerto conjures up an image of a virtuoso instrumental soloist displaying magnificent technical and musical skills to the accompaniment of an orchestra.”

By the first half of the eighteenth century, the concerto commonly consisted of three movements that followed the fast-slow-fast structure of the Italian opera overture. The Renaissance practice of embellishing final cadences in vocal works translated to the concerto as virtuosic elongated cadence-embellishments performed by the soloist. These embellishments developed into the cadenza. Cadenzas were

50 IDEM p. 13
commonly of improvisatory character, meaning that the composer provided no written part in the understanding that the soloist knew the style and was responsible of improvising a cadenza during the performance. This initial practice is clear in the following instructions by C. P. E. Bach:

On the entrance of an elaborated cadence, the accompanist, regardless of whether a fermata appears over the bass, holds the six-four chord for a while and then pauses until the principal part, at the end of its cadenza, plays a trill or some other figure which requires resolution of the chord. At this point the triad is struck at the keyboard, the seventh being taken as a fifth part.51

As performers frequently abused the liberties of writing their own cadenzas, composers became more precise in the overall writing of their pieces and more frequently specified cadenzas. Composers also began to derive and develop their cadenzas from previously-stated thematic material.

The innovative aesthetics of the Classical era gave birth to its sonata-allegro form. Sonata-allegro, initially heard both in solo works and chamber music, found its place in the concerto as an evolved sonata-ritornello form. This form was widely utilized through the Classical era and still remains one of the most popular structures for concerto first movements. The form consists of “an orchestral exposition, or ritornello, followed by a solo exposition which modulates to a related key. A second ritornello in this new key leads into a development section by the soloist. A tutti section, both the

soloist and orchestra together, recapitulates the main theme(s) in the original key. The soloist then plays a cadenza, and the movement ends with a tutti coda.\textsuperscript{52} Although the violin was the most popular instrument in concerto settings, concertos were composed for virtually every instrument in use at the time.

The late Classical and early Romantic eras brought considerable change to the professional lives of musicians. As they were gradually emancipated from courtly life, musicians began to seek alternate income sources. One of the most common sources of income was concertizing. Concertizing became the vehicle through which musicians displayed their unique abilities and promoted their compositions among the general public. It was at this time that the size and power of the bourgeoisie considerably increased. The rise of the middle class produced an increased demand for music for private consumption, as well as of bigger concert hall performances. The concerto became an ideal format to satisfy the demand of music for the masses. The change of professional role of the musicians also triggered the appearance of the heroic virtuoso. In time virtuosos developed a new type of concerto free from earlier formal structures that allowed them to explore more technical elements.

The \textit{fin de siècle} and the beginning of the twentieth century witnessed the consequences of ever more specialized musical endeavor. Division of labor in the music industry widened as performers distanced from composition and composers mostly avoided performance. This new era of -isms and nationalistic outbursts throughout the

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world resulted in the production of eclectic musical languages and works in which the concerto found fertile ground. The decrease of concertizing activity by composers gave them opportunity to write for un-mastered and uncommon instruments. Performers increasingly commissioned works and concertos from composers who otherwise may never have written for that instrument or whose experience about its limitations and possibilities were secondhand. The cooperation between composers and performers from the twentieth century to the present day has expanded the possibilities of musical and instrumental expression. The concerto has become one of the most popular media for this fertile cooperation.
E. Brief Guitar History

The present chapter narrates the history of the guitar from its origins to the present era in order to elucidate the comparative absence of the guitar in the concerto repertoire and the evolving circumstances that made it possible for the six-stringed variety to be included as a soloist instrument in concertante music.

I. The Guitar from Its Origins to Its First Concertos (1808)

The origins of the guitar are controversial, with several theories coexisting at the present. The more commonly-accepted theories identify the roots of the instrument as belonging to Greece, Mesopotamia, or Egypt.\textsuperscript{53} What it is certain is that the first documented mention of an instrument called “guitar” appeared in 1265 in Juan Gil de Zamora’s \textit{Ars Musica}.\textsuperscript{54} Nevertheless, it was not until almost three hundred years later that the first guitar pieces appeared in Alonso Mudarra’s book \textit{Tres libros de musica en cifras para vihuela} (1546).\textsuperscript{55} Mudarra included six pieces for four-course guitar. This early four-course guitar had gut frets and a string length of 55.4 cm, which resulted in a small and thin guitar. Although the pieces included in Mudarra’s books have a


counterpoint component, the guitar was more commonly used as a strummed instrument to accompany songs. The four-course guitar had several limitations compared to its more popular contemporaries, the lute and vihuela. The guitar had a considerably smaller register, its smaller dimensions made it quieter, and the small number of courses limited its contrapuntal capacity. These limitations were important factors in its almost exclusive use in folk song and its exclusion from high art.

By the beginning of the Baroque era around 1600, the five-course guitar progressively replaced the four-course guitar. The additional course of the Baroque guitar suited it to more complex contrapuntal music. Composers like Gaspar Sanz in Spain and Robert de Visée in France composed suites, fugues, and dances for Baroque guitar. Still—unlike the Baroque lute—the guitar was not a solo instrument in concertos, although there is evidence that it saw frequent use as a continuo instrument.56 Yet the Baroque guitar seems to have been most often heard in small salon settings, as was the case in the court of Louis XIV, where Robert de Visée was appointed to perform in Louis’s chambers in the mornings. Despite its improvement, the Baroque guitar remained primarily a strummed accompanimental instrument. For this purpose, a notation specific to the guitar developed, called alfabeto, which consisted of lowercase letters representing specific five-note chords; these letters appeared beneath the words of madrigals and canzonettas to indicate changes of harmony. Nonetheless the main notation system for Baroque guitar was Italian tablature. Although the five-course Baroque guitar remained popular until around 1759, it is possible that the tablature and

56 Composers like Santiago de Murcia and Gaspar Sanz included instructions on how to play continuo on the baroque guitar in their books.
unique *alfabeto* notation used for the guitar prevented some composers from employing the instrument.

By the second half of the eighteenth century different versions of guitars had developed and were coexisting. The most popular ones were the six-course, five-course, six single-string, and seven-string guitars. The internal bracing system of the soundboard was also changed. Up until this era, guitars usually had a system of transverse inner bars to protect the integrity of the soundboard; these bar systems were called “ladder braces.” As the eighteenth century approached its end, builders began to explore different bracing systems based on geometrical figures. The most popular example is the fan-strutting brace system, which was perceived as the “most important constructional innovation” of the guitar.footnote{57} The fan-strutting brace protected the soundboard, but more importantly, the struts communicated the vibration of the strings more evenly to the entirety of the board. Other major innovations at the beginning of the nineteenth century were that "geared tuners began to replace simple friction pegs [...] and the flush mounted fret board was replaced by one that covered the neck as well as part of the soundboard."footnote{58} As a result, the guitar began its transformation towards a bigger, louder, and more versatile instrument. Another important improvement is the change in notation. Six-string guitar music abandoned tablature and adopted staff notation on a single stave, using stem direction to distinguish different voices. Figure 45

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highlights with arrows how Italian composer Mauro Giuliani utilized stem orientation to clarify the direction of each voice.

Figure 45 Mauro Giuliani’s Rossiniana no.1 Op.119 mm. 67-69.

The nineteenth century marked one of the highest points in the popularity of the guitar as guitar-mania erupted through Europe, with Paris and Vienna as its capitals. The transformations and improvements to the instrument during the end of the eighteenth and beginning of the nineteenth centuries made possible the appearance of the first guitar and terz-guitar concertos.\(^{59}\)

It was commonly believed throughout the twentieth century, that Mauro Giuliani and Ferdinando Carulli composed the first guitar concertos in 1809. In the past few years, however, there has been a growing academic interest on the early guitar concertos. As a result, researchers have discovered that the genre—although not common—was not as rare as it was once believed. In the last seven years, guitar concertos by B. Vidal (c. 1793), Antoine Lhoyer (1802), Giuseppe Malerbi, Charles Doisy's (1802) have been re-published.\(^{60}\) There has also been evidence of the existence

\(^{59}\) The terz-guitar was a smaller guitar tuned a third higher than the six-string classical guitar.

of concertos by Fernando Ferandiere (1740-1816) and Ivan Padovec (1800-1873), although these scores haven't been found yet.
II. The Earlier Guitar Concertos and Their Cadenzas

II.a. Mauro Giuliani

Mauro Giuliani was an Italian composer and virtuoso guitarist born in Bisceglie in 1781. He moved to Vienna in 1806, where he achieved fame as one of the most famous guitarists in Europe. Among his many compositions for solo guitar, guitar duo, guitar and voice, and ensembles, Giuliani composed three guitar concertos. These concertos were his op. 30 and op. 70 for six-string guitar, along with op. 36 for terz-guitar. Figure 46 shows the orchestration of these concertos.

Figure 46 Orchestration in Mauro Giuliani’s Guitar Concertos

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<td>✓ ✓ ✓ ✓</td>
<td>✓ ✓ ✓ ✓</td>
<td>✓ ✓ ✓ ✓</td>
<td>✓ ✓ ✓ ✓</td>
<td>✓ ✓ ✓ ✓</td>
</tr>
</tbody>
</table>

The cadenzas in these concertos are in the Classical style, appearing as parenthetical elongations of important sectional cadences. Some solos marked as cadenzas are so short that they appear to be Eingänge instead of cadenzas.  

61 Eingang: (Ger.‘entrance’) A short improvisatory passage that leads into a statement of thematic material. Eingänge are usually shorter than cadenzas, may consist of only a few notes. (Oxford Music Online) see bibliography
Nonetheless the longer cadenzas are highly virtuosic and consist of three main techniques: arpeggiation, sequences of diatonic thirds and octaves, and rapid scalar passages with frequent use of chromaticism.

Giuliani utilizes arpeggiation to begin and end cadenzas, often outlining either the dominant of the home key or the dominant of the dominant key, as in the following Figures 47 and 48 showing Giuliani’s op. 30:

Figure 47 Giuliani Op. 30 mm. 146-148

Giuliani’s writing is highly idiomatic to the smaller six-string guitar. Giuliani makes use of the six strings within each arpeggiated chord; this ultimately creates a gain in sonority produced by the overlapped notes and empathetic string movement. Giuliani’s use of open strings to comfortably shift between positions also reflects his knowledge of the instrument, as shown in Figure 48.

Figure 48 Giuliani Op. 30 mm. 353-354

Figure 49 Giuliani Op. 30 mm. 354-355
Mauro Giuliani’s concertos were well-received at the time. About the debut performance of op. 30 in Vienna on April 3, 1808, a reviewer for the Allgemeine musikalische Zeitung stated: “one should acclaim the most outstanding [composition] that has yet been written for and performed on this instrument in Germany.”62 Later in the same review, however, the author added, "We must put the guitar back in its place—let it stick to accompaniment—and we will always be happy to hear it. But as a solo instrument, it can be justified and appreciated only by fashion."63 These two contrasting statements express an important stigma that guitarists would carry throughout the nineteenth century—that, regardless of the outstanding quality of guitarists or the brilliance of their compositions, the guitar would continue to be considered a second-class instrument. As second-class instrument, and despite the brilliant contribution of Ferdinando Carulli’s two guitar concertos, the guitar would continue its path segregated from the musical canon.

62 Heck, Thomas F. The birth of the classic guitar and its cultivation in Vienna, reflected in the career and compositions of Mauro Giuliani v. I. Microfilm Ann Arbor, MI: University Microfilms, pp. 94-95.
63 ibid.
**II.b. Ferdinando Carulli**

Guitar virtuoso Ferdinando Carulli was born in Naples in 1770 and subsequently moved to Paris in 1801—five years before Giuliani moved to Vienna. Carulli quickly became the major guitar figure in Paris. Among his many compositions and treatises, Carulli wrote two concertos—one in A major, op. 8a (*ca. 1808*) and the *Petit Concerto de société* in E minor, op. 140 (1820). The orchestration of op. 8a is barer than that of Giuliani’s opp. 30 and 70. Carulli employs only flute, two oboes, two horns, two violins, viola, and bass. Coincidently, both Giuliani’s and Carulli’s first concertos premiered in the same year, both are in A major, and both are thematically similar. Carulli’s first movement is a common two-themed sonata-allegro form, while Giuliani’s first movement has structural surprises. Although in sonata-allegro form, Giuliani’s first movement, does not use thematic material from the exposition in its development; unlike Carulli, Giuliani provides two cadenzas, one at the end of the exposition and another just before the recapitulation. Carulli’s cadenza precedes the coda as expected, at the end of the recapitulation. More importantly, although the two composers display their virtuosity through different means, the most substantial difference between these concertos lies in Carulli’s use of previously-stated thematic material as source for his cadenzas.

Figure 50 F. Carulli Concerto in A major Op. 8a (Cadenza mm.209-219)
III. Guitar History and Legacy of the Early Concertos (1820–1939)

The early guitar concertos enjoyed a relatively good initial reception. They seem, however, to have had no influence on following generations, as these concertos stood relatively alone for almost a century. Moreover, despite constant organological change, the guitar remained a salon instrument during the nineteenth century, marginalized from the concert halls and the symphonic literature. Hector Berlioz stated the following in his instrumentation treatise, perpetuating this marginalization:

Since the introduction of the pianoforte into all houses where the least taste for music exist, the guitar has dropped into somewhat rare cultivation, excepting in Spain and Italy. Some performers have studied it, and still study it, as a solo instrument; in such a way as to derive effects from it, no less original than delightful. Composers employ it but little, either in church music, theatrical music, or concert music. Its feeble amount of sonorousness, which does not admit of its being united with other instruments, or with many voices possessed but of ordinary brilliancy is doubtless the cause of this. Nevertheless, its melancholy and dreamy character might more frequently be made available; it has a real charm of its own, and there would be no impossibility in writing for it so that this should be made manifest. The guitar—unlike the majority of instruments loses by being employed in aggregate. The sound of twelve guitars playing in unison is almost absurd.

Berlioz’s statement might seem to be the last nail in the coffin of the concertante guitar—and in many ways was, since the only symphonic piece in the musical canon to include a guitar, Gustav Mahler’s Symphony no. 7, would not appear until 1905. At the

---

64 The only known guitar concertos composed between 1820 and 1930 are, Luigi Legnani’s Op. 28 and Francesco Molino’s Op. 56.
same time, Berlioz’s statement pinpoints the issue that needed to be resolved in guitar’s construction. The awareness Berlioz raised of its limitations might have been what triggered some of the most important changes in the instrument yet.

The innovations of Antonio de Torres (1817–1892) have ensured him a place in history as the father of the modern guitar. “His instruments incorporated incremental improvements over those of his predecessors and included design features that had been introduced by other luthiers [...] the resulting classical guitar was a refined instrument suitable for demanding players and composers.” Torres’s guitar had many of the same features as the modern guitar, such as the wider shape of the body, 650-millimeter string length, geared tuners, and a refined fan-strutting brace system. Although Antonio de Torres did not create the fan brace, it was his refined seven-radial-strut version that influenced future generations. Antonio de Torres began the era of the modern classical guitar, one that continues until now, with the construction of his first instruments in 1852. Since 1852 luthiers have continued to search for new solutions to overcome the limitations of the instrument. Most of the novelties, however, have in one way or another respected main features of Torres’s model.

Figure 51 Common Guitar Specs through history

<table>
<thead>
<tr>
<th></th>
<th>String Length</th>
<th>Tuning Pegs</th>
<th>Tuning</th>
<th>Bracing</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Four-Course</strong></td>
<td>55.4 cm.</td>
<td>friction</td>
<td>g’g’-c’-e’-a’</td>
<td>Ladder</td>
</tr>
<tr>
<td><strong>Baroque Guitar</strong></td>
<td>63–70 cm.</td>
<td>friction</td>
<td>a-a-d-g-b-b-e’e’</td>
<td>Ladder</td>
</tr>
<tr>
<td><strong>Romantic Guitar</strong></td>
<td>63.5 cm.</td>
<td>fiction/gear</td>
<td>e-a-d-g-b-e’</td>
<td>Ladder/Fan/X</td>
</tr>
<tr>
<td><strong>Modern Guitar</strong></td>
<td>65 cm.</td>
<td>gear</td>
<td>e-a-d-g-b-e’</td>
<td>Fan/Lattice/Var.</td>
</tr>
</tbody>
</table>

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Torres’s innovations, introduced in the second half of the nineteenth century, triggered a growing interest in the guitar. The guitar was already occupying an important place in the salon music scene. Miguel Llobet and Francisco Tárrega established foundations for the new growth of the instrument. Llobet and Tárrega expanded the guitar repertoire through new compositions, numerous transcriptions of contemporary pieces, and the recovery of the Spanish vihuela masterpieces of the Golden Age. Additionally, the late nineteenth century brought the birth of Spanish nationalism through important figures as Felipe Pedrell, Isaac Albeniz, Enrique Granados, and most importantly, Manuel de Falla. De Falla, the preeminent Spanish composer of the time, became one of the first non-guitarists to compose for the six-stringed instrument. De Falla dedicated his *Homenaje: Le Tombeau de Debussy* to Miguel Llobet in 1920.
IV. The Later Concertos (Alternative Proposals and Influences)

The twentieth century saw exponential growth in the popularity of the guitar. Renewed interest in traditional music as means to define nationalistic identities played a major role in the growing stature of the instrument. For many cultures around the globe, the guitar was acknowledged as a primordial component of their folkloric musical roots. Simultaneously, the increasing popularity of jazz, blues, rock, and pop music in general established the guitar as a leading member in the standard modern pop music ensemble.

Meanwhile, in the realm of art music, the popularity of the first guitar concertos encouraged many other composers to write new concertos of their own. This new generation of composers began to explore different sources of inspiration, however, distancing themselves from the “Spanish mannerisms” of the works studied in this paper.

Malcolm Arnold composed his *Concerto for Guitar and Chamber Orchestra*, op. 67 in 1959. He dedicated it to guitarist Julian Bream, who premiered the work in the same year. Arnold drew inspiration from jazz, in particular, Django Reinhardt’s so-called “Gipsy Jazz.” In this work Arnold avoids all vestiges of flamenco techniques or Spanish sonorities and instead provides a rich palette of harmonic voicing. Although entirely diatonic, Arnold provided a modern and innovative treatment of the guitar. Arnold’s concerto, while essentially different from its predecessors, resembles the Villa-Lobos’s in its orchestration of flute, clarinet in B♭, horn in F, and strings. Moreover, the orchestration treatment in the concerto is similar to Ponce’s or Villa-Lobos’s in that it
pairs the guitar with solo instruments, pizzicati, or long sustained chords on the strings. This concerto, while outstandingly masterful and relevant, did not gain the popularity of the first four concertos and was until now rarely performed. Yet many composers would follow this line of jazz influence, and some would dare to blur the line between jazz and classical guitar even more.

Claude Bolling composed his *Concerto for Classic Guitar and Jazz Piano Trio* in 1975. The instrumentation of this concerto is atypical, because it consists of a solo classical guitar accompanied by piano, drum set, and double bass. Bolling justified entitling the work “concerto” by referring to the principal element of a concerto as “a dialogue between one or more soloists and an orchestra of variable size.”  

Although the six-movement concerto highlights the contrast between a “classical” approach to the guitar and the jazz piano trio, the concerto also foregrounds some reminiscences of previous guitar concertos. The second movement, “Mexicaine,” unsurprisingly borrows both the harmonic content, and the texture in the guitar part from the “Mexican” cadenza of the *Concierto del Sur*, as seen in Figure 31.

Another outstanding example is the work of Brazilian composer Radamés Gnattali. A contemporary of Villa-Lobos, Gnattali composed the *Concierto Carioca* (1950) for piano, electric guitar and orchestra; four concertinos for guitar and orchestra (1953–5); a *Concerto de Copacabana* (1964) for two guitars and strings; and a *Concerto* (1967–8) for two guitars and strings. Gnattali’s guitar concertos mostly maintain neo-
Romantic/neo-Classical structures with an ingenious blend of Afro-Brazilian music and symphonic-jazz sonorities. Among the many innovations Gnattali brought to his concertos are the use of electric guitar as a solo instrument and markings that specify the use of the fifth digit (pinky finger) of the right hand. The right hand fifth digit is seldom used in classical guitar repertoire; the composer specifically requests the fifth digit to imitate the manner of Garoto.\footnote{Aníbal Augusto Sardinha (1915-1955) better known as Garoto, was one of the most popular Brazilian composer and guitarist of the XXc.} Gnattali had multiple detractors during his lifetime who fiercely condemned his influences from popular music and use of such unconventional instruments as electric guitar, marimba, and harmonica in concert settings. These critiques and the fact that Gnattali did not leave Brazil in his lifetime are probable main reasons reasons for his lack of international success. Even though contemporary guitarists are increasingly aware of Gnattali’s voluminous guitar output, it is that of Villa-Lobos that remains the most important Brazilian guitar concerto.

World-renowned composers like Lennox Berkeley, Toru Takemitsu, and Jacques Hetú continued to write guitar concertos in their particular style. There has, however, been only one other composer whose popularity and frequency of performances compares to the four pioneers: Leo Brouwer. Born in Havana, Cuba, Brouwer is the most prolific guitar concerto composer in history with a remarkable number of twelve guitar concertos and other two works for guitar and orchestra. These concertos are:

\begin{itemize}
  \item Tres Danzas Concertantes para guitarra y orquesta de cuerdas (1958)
  \item Concierto para Guitarra, no. 1 (1971)
  \item Concierto para Guitarra, no. 2 “de Lieja” (1981)
  \item Retrats Catalans for guitar and orchestra (1983)
  \item Concierto para Guitarra, no. 3 “Elegiaco” (1986), dedicated to Julian Bream
\end{itemize}
Concierto para Guitarra, no. 4 “de Toronto” (1987), dedicated to John Williams
Concierto para Guitarra, no. 5 “de Helsinki” (1991–92), dedicated to Timo Korhonen
Concierto Omaggio a Paganini for guitar and violin (1995)
Concierto para Guitarra, no. 6 “de Volos” (1998), dedicated to Costas Cotziolis
Concierto para Guitarra, no. 7 “La Habana” (1998), dedicated to Joaquin Clerch
Concierto para Guitarra, no. 8 “Concerto Cantata de Perugia” (1999)
Concierto para Guitarra, no. 9 “de Benicassim” (2002)
Concierto para Guitarra, no. 11 “In memoriam a Toru Takemitsu” (2007)

The span of 49 years that Brouwer took to compose these concertos brought
great diversity of idiom and style to each composition. Brouwer’s concertos display an
array of influences that include Bela Bartók’s orchestrations and proportions, Brahms’s
and Tchaikovsky’s forms, Afro-Cuban elements, and a preference for the ideals of
minimalism.69

Brouwer performed an extensive repertoire as a guitarist that encompassed
virtually all of guitar history, including the Concierto de Aranjuez on several occasions.
Brouwer has conducted an array of guitar concertos, including all but three of those
mentioned in this paper. Consequently, his deep understanding of the guitar concerto
from the perspectives of a performer, composer, and conductor resulted in organic,
idiomatic pieces in which the guitar and the orchestra engage effortlessly in dialogue.
Brouwer also expanded guitar technique in his concertos. Among the extended
techniques in his concertos are the golpe, borrowed from flamenco, and the Bartók

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69 Leo Brouwer stated in an interview: "I took minimalism as a very important
compositional element because it is inherent to my cultural roots from the ‘third world.’
Africa, Asia, manifest themselves in a minimalist way."
Brouwer's most performed concertos are the “Concierto de Toronto,” and the “Elegiaco.”

Even almost eighty years after the premiere of the Concierto de Aranjuez, this concerto remains the most popular guitar concerto worldwide. It is only followed by the Concierto del Sur, Castelnuovo-Tedesco’s op. 99, and the Villa-Lobos Concerto for Guitar and Small Orchestra. The following is a list of some of the most important guitar concertos not discussed in this research:

Table 1: Other important twentieth Century Guitar Concertos

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Year Written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stephen Dodgson</td>
<td>Concerto no. 1 for Guitar and Orchestra</td>
<td>1956</td>
</tr>
<tr>
<td>Ernesto Halffter</td>
<td>Concerto for Guitar and Orchestra</td>
<td>1969</td>
</tr>
<tr>
<td>Rodney Bennet</td>
<td>Concerto for Guitar and chamber ensemble</td>
<td>1970</td>
</tr>
<tr>
<td>Andre Previn</td>
<td>Guitar Concerto</td>
<td>1971</td>
</tr>
<tr>
<td>Lennox Berkeley</td>
<td>Concerto for Guitar</td>
<td>1974</td>
</tr>
<tr>
<td>Abel Carlevaro</td>
<td>Concierto del Plata</td>
<td>1978</td>
</tr>
<tr>
<td>Alan Hovhaness</td>
<td>Guitar Concerto, op. 325</td>
<td>1979</td>
</tr>
<tr>
<td>Toru Takemitsu</td>
<td>To the Edge of Dream</td>
<td>1983</td>
</tr>
<tr>
<td>Paul Hart</td>
<td>Concerto for Guitar and Jazz Orchestra</td>
<td>1987</td>
</tr>
<tr>
<td>Roland Dyens</td>
<td>Concerto métis</td>
<td>1990</td>
</tr>
<tr>
<td>John Duarte</td>
<td>Concierto Democrático for four guitars</td>
<td>1992</td>
</tr>
<tr>
<td>Christopher Rousi</td>
<td>Concert de Gaudí</td>
<td>1999</td>
</tr>
<tr>
<td>Robert Beaser</td>
<td>Guitar Concerto</td>
<td>2009</td>
</tr>
<tr>
<td>Clarice Assad</td>
<td>O Saci-Pererê</td>
<td>2013</td>
</tr>
<tr>
<td>Dusan Bogdanovic</td>
<td>Silence for guitar and orchestra</td>
<td>2015</td>
</tr>
</tbody>
</table>

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70 Golpe is a flamenco technique in which the guitarist hits the body of the guitar in a percussive manner; it is usually done simultaneous to plucking or strumming; Bartók pizzicato is a technique in which the strings are plucked perpendicular and opposite to the fret board, creating a percussive sound as the string slaps against the fret board upon release.
PART TWO

PROGRAM NOTES
Program I

Thursday May 15, 2014
University of Kentucky Art Museum
7:30 pm.
PROGRAM

Conde Claros
Fantasía X
Alonso Mudarra
(1510-1580)

Granada
Asturias
Isaac Albeniz
(1860-1909)

Canciones Populares Españolas
El Paño Moruno
Seguidilla Murciana
Asturiana
Jota
Nana
Canción
Polo
Manuel de Falla
(1876-1946)

Manuel Castillo, tenor, Ricardo Saeb, guitar

-INTERMISSION-

Un Sueño en la Floresta
Las Abejas
Agustín Barrios
(1885-1944)

London Symphony H. 104
J. Haydn/F. Carulli

Andrew Rhinehart, guitar, Ricardo Saeb, guitar
Program Notes

Little is known about Spanish vihuelist and composer Alonso Mudarra. It is believed that he was born in 1510 in Palencia, and died in 1586. His masterwork, Tres Libros de Música en cifra para vihuela, published in 1546, is a single volume of seventy-seven compositions for vihuela, vihuela and voice, and four-course guitar. Divided into three books, this collection includes the first six pieces ever published for four-course guitar. The story of Conde Claros (Count Claros) was one of the most popular romances of the time and it was frequently used as a theme for instrumental variations. Mudarra’s variations on Conde Claros were originally composed for the vihuela. The following is the story of Conde Claros:

It was about midnight; the roosters wanted to sing.
Count Claros, because of love, is not able to rest.
He heaves great sighs, for love causes him great distress,
and the love of Claraniña will not let him have peace.

A Fantasía is a free composition that resembles a written improvisation. Fantasia 10 carries the subtitle Fantasia que contrahaze la harpa en la manera de Ludovico, es difícil hasta ser entendida; This translates as Fantasia that imitates the harp in the manner of Ludovico, it is difficult until understood. This piece is full of bold dissonances and syncopated rhythms that outline both the manner of Ludovico (harpist of Ferdinand II of Aragon) and the improvisatory character of the piece. About these dissonances, Mudarra writes in the last section of the piece, “From here until the end there are some wrong notes, that if played well won’t seem wrong.”

Isaac Albéniz published the first edition of Suite Española for piano in 1887 in honor of the Queen of Spain. The suite consisted of Granada, Cataluña, Sevilla, and Cuba. In 1912, after Albéniz’s death, the new editor, Hofmeister, republished the suite with added movements that belonged to previous works by Albéniz. These movements were Cadiz, Asturias, Aragón, and Castilla.

Guitarrist and composer Francisco Tárrega transcribed this work, originally for piano, to the guitar. The deep Spanish folkloric roots in Albeniz’s suite proved to be idiomatic on the guitar, to the point that in actuality Albeniz’s works are more commonly performed on the guitar than on the piano.

Albéniz opened the Spanish Suite with Granada, which is a serenade. Granada was the capital of the Moorish empire Al-Andalus, and owns the famous palace of the Alhambra. About this composition, Albéniz wrote:

I live and write a Serenata...sad to the point of despair, among the aroma of the flowers, the shade of the cypresses, and the snow of the Sierra. I will not compose the intoxication of a juerga. I seek now the
tradition...the guzla, the lazy dragging of the fingers over the strings. And above all, a heartbreaking lament out of tune...I want the Arabic Granada, that which is art, which is all that seems to me beauty and emotion.

Asturias was originally entitled Prelude, and belonged to the Chants d’Espagne. The editor re-entitled the prelude to Asturias when incorporating it to the Spanish Suite. Contrary to the rest of the movements in the suite, the music does not represent the folkloric roots of the new title. The piece has strong flamenco elements that resemble the music of the south of Spain instead of the northerner Asturian bagpipe music.

Manuel de Falla is allegedly the most important Spanish composer. His nationalistic approach incorporated folkloric elements from the flamenco and cante jondo mixed with French impressionistic harmonies. De Falla composed Siete Canciones Populares Españolas in 1914 in Paris. Just as in the flamenco songs, this set is filled with allegorical messages. The songs were originally composed for piano and voice and were first transcribed to the guitar by Catalan guitarist Miguel Llobet (this transcription is the one used in this performance.)

Spanish Text

El Paño Moruno
Al paño fino, en la tienda
una mancha le cayó
Por menos precio se vende,
Porque perdió su valor.
¡Ay!

Seguidilla Murciana
Cualquiera que el tejado
tenga de vidrio,
no debe tirar piedras
al del vecino.
Arrieros somos;
¡Puede que en el camino
nos encontremos!
Por tu mucha inconstancia
yo te comparto
con peseta que corre
de mano en mano;
Que al fin se borra,
y creyéndola falsa
¡Nadie la toma!

English Translations

On the fine cloth in the store
a stain has fallen
It sells at a lesser price,
because it has lost its value.
Alas!

Whoever has a roof
Made of glass
should not throw stones
to their neighbor’s (roof)
We are all muleteers;
It could be that on the road
we will meet!
For your great inconstancy
I compare you
to a coin that runs
from hand to hand;
which finally blurs,
and believing it false,
no one accepts it!
**Asturiana**

Por ver si me consolaba,  
arrimeme a un pino verde  
por ver si me consolaba.  
Por verme llorar, lloraba.  
Y el pino como era verde,  
por verme llorar, lloraba.

To see whether it would console me  
I drew near a green pine,  
To see whether it would console me  
Seeing me weep, it wept;  
And the pine, being green,  
seeing me weep, wept.

**Jota**

Dicen que no nos queremos  
porque no nos ven hablar;  
a tu corazón y al mio  
se lo pueden preguntar.  
Ya me despido de tí,  
de tu casa y tu ventana  
y aunque no quiera tu madre,  
adiós niña, hasta mañana  
aunque no quiera tu madre...

They say we don't love each other  
because they never see us talking  
but they can ask to  
both your heart and mine.  
Now I bid you farewell  
your house and your window too  
and even if your mother doesn't want to,  
farewell, my sweetheart, see you tomorrow  
even if your mother doesn't want to.

**Nana**

Duérmete, niño, duerme,  
Duerme, mi alma,  
Duérmete, lucerito  
de la mañana  
Nanita, nana,  
Nanita, nana  
Duérmete lucerito  
de la mañana

Go to sleep, child, sleep  
sleep, my soul,  
go to sleep, little star  
of the morning.  
Lulla-lullaby,  
Lulla-lullaby  
Sleep, little star  
of the morning.

**Canción**

Por traidores tus ojos,  
voy a enterrarlos  
No sabes lo que cuesta,  
"Del aire"  
Niña el mirarlos.  
Dicen que no me quieres,  
yá me has querido...  
Váyase lo ganado,

Because your eyes are traitors  
I will bury them  
You don’t know how painful  
it is to look at them.  
They say you don’t love me  
you've already love me  
Be gone what's won,
"Del aire"
Por lo perdido, for what is lost.
"Madre a la orilla, madre"

**Polo**
¡Ay! Guardo una, ¡Ay! Ay! I keep a...(Ay!)
Guardo una, ¡Ay! I keep a...(Ay!)
¡Guardo una pena en mi pecho, I keep a sorrow in my chest,
guardo una pena en mi pecho,
ay! I keep a sorrow in my chest (Ay!)
Que a nadie se la diré! that to no one will I tell.
Malhaya el amor, malhaya, Wretched be love, wretched,
Malhaya el amor, malhaya, Wretched be love, wretched,
¡Ay! Ay!
¡Y quién me lo dio a entender! And he who gave me to understand it!
¡Ay! Ay!

Agustín Pío Barrios Mangoré was born in 1885 in San Juan Bautista de las Misiones, Paraguay. Barrios was a proud member of the native Guaraní tribe. He studied music at the National University of Asunción. He had an intense concert activity that covered great part of Latin America and some countries of Europe. This cosmopolitanism permeated to his music. Un Sueño en la Floresta is translated as A Dream in the Forrest. The title is commonly related to a poem written by the composer in which he narrates a fantastic first encounter with the guitar:

Tupá, the Supreme Spirit and Protector of my tribe, found me one day in the middle of the forest; ecstatic and contemplating nature, he told me: “Take this mysterious box and unravel its secrets”. He enclosed in it all the singing birds of the forest and the afflictions of the plants, and left it in my hands. I took it, obeying the command of Tupá and put it close to my heart. I spent several moons at the edge of a fountain. One night, Yacy, the moon, our mother, reflected in the liquid crystal and feeling the sorrow of my Indian soul, gave me six silver rays to decipher with them all its secrets. And the miracle happened: from the bottom of the box came out the marvelous symphony of all the voices of the virgin nature of America.

Barrios never wrote a guitar method, but he left several etudes. Las Abejas, the Bees, is one of his earlier etudes that has been commonly adopted in the guitar concert repertoire.

Franz Joseph Haydn is commonly known as the father of the Symphony. He composed 106 symphonies of which Symphony No. 104 in D Major, London,
is the last one. It was composed in 1795 while living in London after being dismissed from the House of Esterhazy. It forms part of 12 known London symphonies composed in his stay in this English city. This symphony is considered one of the masterworks in music literature and its first movement was transcribed for two guitars by guitarist and composer Ferdinando Carulli.
TEMPORADA II, 2015
ORQUESTA SINFÓNICA
UNIVERSIDAD AUTÓNOMA DE CHIHUAHUA

Director Titular: Mtro. Raúl García Velázquez

“De España para Chihuahua”
Jueves 4 de Junio
Paraninfo Universitario, 20:00 hrs.

Solista: Mtro. Ricardo Saeb
Director Huésped: Mtro. Guillermo Villarreal

PROGRAMA

Fandango de Doña Francisquita / Amadeo Vives (1871-1932)

Concierto de Aranjuez / Joaquín Rodrigo (1901-1999)
Allegro con spirito
   Adagio
   Allegro gentile

    intermedio

Sinfonía no. 5 “Reforma” / Félix Mendelssohn (1809-1847)
I. Andante – Allegro con Fuoco – Andante – meno Allegro
   II. Allegro vivace
   III. Andante
IV. Chorale: Andante con moto – Allegro vivace – Allegro maestoso
The First Guitar Cadenzas of the Twentieth Century

In 1930, Mexican guitarist/composer Rafael Adame premiered his first guitar concerto entitled Concierto Clásico. This concerto put an end to 110 years without guitar concertos. Adame’s concerto, however, has had no significant influence on subsequent generations of composers as it remained unknown for decades. In fact, it was commonly believed that Mario Castelnuovo-Tedesco’s Concerto in Re, op. 99—premiered in 1939—was the first guitar concerto of the twentieth century.

Three other composers wrote guitar concertos shortly after Castelnuovo-Tedesco. These composers and concertos are: Joaquin Rodrigo's Concierto de Aranjuez (1939), Manuel Ponce’s Concierto del Sur (1941), Heitor Villa-Lobos’s Concerto pour guitar et petit orchestre (1951). From this group of pioneer composers, only Villa-Lobos played guitar—mostly Brazilian folkloric music.

Since none of these composers were guitarists per se, the technical guitar resources they employed were not subjected to technical limitations or to preconceptions of the capabilities of the instrument imposed by previous guitarist-composers. These novel resources were imaginative and varied from ingenious use of open strings, to borrowing from the extended techniques of the flamenco.

These four guitar concertos—together with Rodrigo's Fantasia para un Gentilhombre (1958)—quickly became the main vehicle by which later composers gained awareness of the guitar's possibilities. Subsequently, these concertos inspired some of the most important composers to write for the guitar, many of which adopted or expanded on the novel resources and techniques of the pioneer works.

The pieces studied here remain until today the most popular and hence most frequently performed guitar concertos. Inherently, the elements developed in the cadenzas of these first concertos have exerted direct or indirect influence on subsequent guitar compositions.
Bibliography


Asbury, David S. 20th Century Romantic Serialism: The Opus 170 Greeting Cards of Mario Castelnuovo-Tedesco. Austin, TX: University of Texas at Austin, 2005.


Heck, Thomas F. The birth of the classic guitar and its cultivation in Vienna, reflected in the career and compositions of Mauro Giuliani v. l. Microfilm Ann Arbor, MI: University Microfilms.


Otero, Corazón. *Mario Castelnuovo-Tedesco, su vida y su obra para guitarra.* Mexico, DF: Ediciones Musicales Yolotl, 1987


VITA

**Education**

**DMA in Classical Guitar Performance**
University of Kentucky, *Lexington, KY*
Primary Teacher: Dr. Dieter Hennings

**Expected May 2017**

**MM in Classical Guitar Performance**
University of Kentucky, *Lexington, KY*

**2012**

**Bachelor in Multidisciplinary Studies**
University of Texas at El Paso, *El Paso, TX*

**2008**

**University Teaching Experience**

**Teaching Assistant**
School of Music, *University of Kentucky*
MUS123 Beginning Classroom Guitar

**2010-2015**

**Assistant Professor of Classical Guitar**
Department of Music, *Universidad Autónoma de Ciudad Juárez*

**2007-2010**

**Music Professor**
Escuela Municipal de las Artes, *Ciudad Juárez, Mexico*

**2008-2009**

**Logistics director, Chihuahua**
Instituto Chihuahuense de la Cultura, *Chihuahua, Mexico*

**2010**

**Honors and Awards**

**DMA Assistantship, University of Kentucky**
**2012-2015**

**MM Full Tuition Scholarship, University of Kentucky**
**2010-2012**

**One Year Full Tuition Scholarship, State of Chihuahua-UTEP**
**2006-2007**

**Third Place at the 2nd National Guitar Competition Guitarra sin Fronteras**
Chihuahua, Mexico

**2004**
Selected Chamber Performances

**Vocal Collaborations**
DMA Recital with Manuel Mario Castillo, *University of Kentucky* 2014
International Education Week Celebration with Wanessa Campelo 2013
*University of Kentucky*
Baroque Concert with Melissa Snow-Groves, *Lexington, Kentucky* 2011
Letters from Theresienstadt, *University of Kentucky* 2011
*A Journey through Colombia with Claudia Grenier*
*University of Kentucky*
Concert with soprano Gaby de la Cruz, *Chihuahua, Mexico* 2005
Chamber Music Concert with Teresita de Alcazar, *Morelia, Mexico* 2004

Selected Chamber Performances (Continued)

**Guitar Ensembles**
DMA Recital duet with Andrew Rhinehart 2014
*University of Kentucky’s Presidential Inauguration, with Andrew Rhinehart* 2011
*University of Kentucky Guitar Night, Guitar Ensemble* 2011
*University of Kentucky Fundraiser, duet with Andrew Serce* 2010
Feria de Morelia, Mexico, duet with Rodrigo Lopez 2003
Conservatory of Chihuahua Guitar Orchestra (principal) 1998-2000
*Chihuahua, Mexico*
Quinteto Clásico de Guitarras, *Chihuahua, Mexico* 1999-2000

**Piano**
Masters Recital with Cliff Jackson, *University of Kentucky* 2012
Guitar Concert with María Luisa Rodriguez, *Chihuahua, Mexico* 2004

**Orchestra**
Rodrigo’s Concierto de Aranjuez, Orquesta Sinfónica de la UACH 2015
Maestro Guillermo Villarreal
Lecuona’s Suite Andalucía, University of Kentucky Philharmonia 2014
Maestra, Lucía Marín
Rodrigo’s Concierto de Aranjuez, Orquesta Sinfónica de la UACJ 2014
Maestro Guillermo Quezada
Ponce’s Concierto del Sur, Orquesta Filarmónica del Estado de Chihuahua 2013
Maestro Armando Pesqueira
University of Kentucky Christmas Collage 2012
Vivaldi’s Mandolin Concerto, Orquesta del Conservatorio de Chihuahua 2004
Maestro Liparit Terzyan
### Selected Solo Guitar Performances

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<thead>
<tr>
<th>Event</th>
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<th>Year</th>
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<tr>
<td>Boston Classical Guitar Society</td>
<td><em>Boston, MA</em></td>
<td>2016</td>
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<tr>
<td>Cultura en Movimiento (5 concert tour)</td>
<td><em>Guanajuato, Mexico</em></td>
<td>2015</td>
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<tr>
<td>ICHICULT presenta: Ricardo Saeb</td>
<td><em>Chihuahua, Mexico</em></td>
<td>2015</td>
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<tr>
<td>The Listening Room Concert Series</td>
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<tr>
<td>DMA Recital; University of Kentucky</td>
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<td>2014</td>
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<tr>
<td>Concurso de Guitarra de Ciudad Juárez</td>
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<tr>
<td>Indiana University Southeast</td>
<td><em>New Albany, IN</em></td>
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<td>Latin American Guitar Festival</td>
<td><em>Chicago, IL</em></td>
<td>2012</td>
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<td>Berea College, <em>Berea, KY</em></td>
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<tr>
<td>Louisville Guitar Society</td>
<td><em>Louisville, KY</em></td>
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<tr>
<td>Guitarra en Santa María Reina</td>
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### Selected Solo Guitar Performances (Continued)

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<thead>
<tr>
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<tr>
<td>Masters Recital; University of Kentucky</td>
<td><em>Lexington, KY</em></td>
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<td>University of Kentucky Guitar Night</td>
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<td>Encuentro Internacional de Guitarra</td>
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<td>University of Kentucky Guitar Night</td>
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<td>Christmas Concert Universidad de Ciudad Juárez</td>
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<td>Concert at Casa Chihuahua</td>
<td><em>Chihuahua, Mexico</em></td>
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<td>Festival Internacional Chihuahua (6 concert tour)</td>
<td><em>Chihuahua, Mexico</em></td>
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<td>UTEP Guitar Program Concert</td>
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<td>Concert at Teatro de Cámara</td>
<td><em>Chihuahua, Mexico</em></td>
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<td>Concert at the Ex-convent of San Juan Bautista</td>
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<td>Festival Internacional de Música</td>
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<td>Sala Niños Cantores del Conservatorio de las Rosas</td>
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<td>Junior Recital at Museo Chihuahua</td>
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