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THE FIRST THREE GUITAR SONATAS OF DAVID DEL PUERTO

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THE FIRST THREE GUITAR SONATAS
OF DAVID DEL PUERTO

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

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Lexington, Kentucky

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2017

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ABSTRACT OF D.M.A. PROJECT

THE FIRST THREE GUITAR SONATAS OF DAVID DEL PUERTO

David del Puerto’s first three sonatas for solo guitar are large-scale, multi-movement works in a style that is at once strongly guitaristic, and highly refined with regard to harmony, melody, rhythm, and form. Del Puerto completed all three sonatas in 2015, a considerable milestone for a composer who had never before published works in this form for solo guitar. The sonatas represent a consolidation of the composer's recent style: the synthesis of modal, pandiatonic, and twelve-tone harmony; references to folkloric, popular, and classical musics; and a lucid, immediate approach to both surface rhythm and larger formal structures.

Since the development of the six-string classical guitar around 1800, the solo sonata has been an important part of the repertory. At the beginning of the twenty-first century, the guitar sonata has proven to be an enduring form, continuing to be a vehicle for musical expression and displays of compositional prowess. The Spanish musical tradition is strongly associated with the guitar. However, contemporary Spanish composition remains under-represented in Anglophone classical music scholarship. Similarly, the music of Del Puerto’s generation (including Jesús Rueda, Jesús Torres, José María Sánchez Verdú, et al.) has yet to gain a wide audience among non-Spanish guitarists.

After early successes in the modernist idioms of his teachers Francisco Guerrero and Luis de Pablo, Del Puerto began to develop a new style. The guitar has played a central role in the evolution of this style. The strong grounding in standard classical technique evident in Del Puerto’s guitar music is partly a result of Del Puerto’s extensive performance experience.

The analyses of the sonatas focus on the composer's approach to form: it is primarily sonata form that distinguishes these works within Del Puerto's output, and groups them together as a cycle. I examine the salient rhythmic, harmonic, melodic, and motivic characteristics of each work. I also explore how the sonatas interrelate through direct quotation and oblique reference. Finally, I address performance issues in each of the three works. While Del Puerto rarely employs extended technique, the demands on the performer are considerable in each sonata.
KEYWORDS: David del Puerto, Spain, guitar, guitar sonata, sonata form, classical guitar

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February 1, 2017
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INTRODUCTION

The evolution of the solo guitar sonata has paralleled that of the guitar itself. Around 1800, the advent of the six-string guitar provided guitarists with enhanced registral and melodic capabilities relative to the five-course instruments that predominated in the late eighteenth century.¹ The new instruments, championed by Italian virtuosi in Paris and Vienna, paved the way for the composition of musically complex and technically advanced guitar works, while a growing urban middle class generated a lively amateur guitar scene in which the sonata form was valued for its social prestige.² During the first half of the nineteenth century, there was a proliferation of sonatas by most of the major guitar composers of the time: Mauro Giuliani, Fernando Sor, Francesco Molino, Ferdinando Carulli, Niccolò Paganini, Wenzeslaus Matiegka, Anton Diabelli, and others. Many of these sonatas were formally and technically ambitious works. For example, Sor’s Second Grand Sonata, Op. 25 (1827) lasts nearly thirty minutes. Its unconventional layout includes two sonata-form movements in parallel minor and major keys, followed by a theme and variations, and a minuet and trio. All of the movements share similar thematic material, while several passages test the technical limits for both hands.

The popularity of the classical guitar waned in the mid-nineteenth century, although isolated examples of sonata form can be found in the literature, for instance the Sonata by Adam Darr, or Napoléon Coste’s Sonata for Oboe and Guitar. The twentieth century saw a rebirth of the solo guitar sonata as a work for public performance, largely

¹ The six string guitar became established initially at the hands of Italian luthiers such as Giovanni Battista Fabricatore and Carlo Guadagnini, and was later refined by Rene Lacote, Louis Panormo, Johann Georg Stauffer, and others.
² Charles Rosen, Sonata Forms (New York: Norton), 8.
thanks to Andrés Segovia and his efforts to elevate the standing of the guitar as a concert instrument. His working relationships with composers like Federico Moreno-Torroba, Manuel Ponce, and Mario Castelnuovo-Tedesco produced important sonatas, and his charismatic performances inspired many to write for the instrument.

Segovia was not the only influential guitarist of the era. In November 1934, Regino Sainz de la Maza premiered one movement of a guitar sonata completed the year prior by Antonio José, a promising young composer championed by Maurice Ravel. The rediscovery of the complete four-movement work in the 1990s (in an archive of manuscripts belonging to Segovia) would result in the canonization of one of the finest guitar sonatas of the twentieth century. Meanwhile, the Viennese tradition manifested itself in excellent sonatas by Ferdinand Rebay, Alfred Uhl, and Johann David, works written for and performed by guitarists from the circle of the Jacob Ortner (Karl Scheit, Gerta Hammerschmied, Luise Walker, et al.), and which are now being rediscovered by the larger guitar community.

During the second half of the twentieth century, several sonatas by Latin American composers earned international recognition, notably those of Alberto Ginastera and Leo Brouwer. Lesser-known but equally ambitious sonatas by the likes of Guido Santorsola, Carlos Guastavino, Abel Carlevaro, also deserve attention.

Julian Bream’s invaluable legacy of commissions, initiated during the second half of the twentieth century, includes sonatas by Peter Maxwell Davies, Richard Rodney Bennett, and Hans Werner Henze, the last of which (Henze’s *Royal Winter Music*) have become cornerstones of the modern repertoire.

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3 Graham Wade, liner notes to: Emmanuele Buono Guitar Recital.
The history of the guitar sonata also extends backwards through the longstanding tradition of the adaptation of music for keyboard, strings, and other instruments to the guitar. To address the guitar sonata is therefore also to acknowledge the key role of the Baroque, especially in regards to Johann Sebastian Bach and Domenico Scarlatti (whose sonatas, needless to say, are essential to the guitar’s repertoire).

At the outset of the twenty-first century, the solo guitar sonata continues to be a vehicle of prowess and prestige for composers and performers alike. The rich amateur dimension of the early nineteenth century is over, with the contemporary sonata now generally the domain of the professional guitarist. Advances in guitar pedagogy and construction, as well as in communications and recording technology, have led to a situation in which composers draw freely on the entirety of music history, readily crossing old boundaries of genre, style, and technique. In this way, the guitar sonata now has the potential to be viewed less as “guitar music,” and more as a solo sonata in the tradition of Haydn, Mozart, or Beethoven. Following in the footsteps of these great masters, several prominent guitar composers have embarked on the creation of sonata cycles (i.e. multiple sonatas), notably Leo Brouwer, Dusan Bogdanovic, Atanas Ourkouzounov, and Stephen Goss.

In 2015, the Spanish composer David del Puerto completed three large-scale, multi-movement sonatas for solo guitar. They were his first published guitar sonatas, arriving in the context of a substantial and wide-ranging catalogue of guitar music encompassing various solo, chamber, and concertante works. The first three guitar sonatas, composed in quick succession within the span of a year, can be considered as a first wave of experimentation in the genre. Since I began to write about the first

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4 I am reminded of the opening of Roland Barthes’ essay *Musica Practica.*
three sonatas, Del Puerto has completed two more. Following the fifth sonata, he has turned to other projects, recently completing his fifth symphony.

Del Puerto is a relatively new name to English-speaking musicians and audiences. American guitarist Adam Levin commissioned a solo, *Viento de primavera*, and a duo with violin, *Jardín bajo la luna* (which received a first performance in San Francisco at the hands of Travis Andrews and Ben Kreith). The composer was a guest at the 2009 New Paths Festival in New York City, where Oren Fader performed his chamber concerto *Céfiro*. Levin and the Russian virtuoso Anton Baranov have both toured extensively in the United States with solo works by Del Puerto, and Levin featured *Viento de primavera* on his multi-volume recording project of contemporary Spanish music produced by the ubiquitous Naxos label.

Over the last three years, I have worked closely with Del Puerto in the performance and promotion of his music, giving the first complete interpretation of the Six Studies and the American premiere of *Meridies* for guitar and flute (with flutist Chelsea Czuchra). I premiered the first and third guitar sonatas in late 2015 and early 2016. In August 2016, Varvara Jitcov and I gave the Spanish premiere of *Jardín bajo la luna*, in addition to first performances of *Interludio de Estío* and *Bluescape* (solos for guitar and violin, respectively). As of this writing, I am planning a studio recording of the first three sonatas. I have also written essays on the Sonata No. 1, the Six Studies, and the Second Symphony.

In the present text, I discuss the first three guitar sonatas individually and as a group, exploring questions of form, content, style, and performance. I believe each of these works to be an outstanding contribution to the guitar repertory by a major composer
at the height of his career. Aimed primarily at guitarists who wish to engage with the music of our time, I hope that my writing can also be of use to musicologists and music theorists with interests in contemporary Spanish concert music, or with guitar music generally.

**BIOGRAPHY AND EARLY CAREER**

Born in 1964 in Madrid, David del Puerto studied guitar with Alberto Potin, and harmony with Jesus María Corral, oboist of the RTVE Symphony Orchestra. As a teenager, he began to study with Francisco Guerrero, one of the leading young Spanish composers of the time. Although Del Puerto’s early compositional efforts had been rooted in his training as a guitarist, Guerrero encouraged him to set aside the guitar, in favor of a focus on compositional technique based, on the one hand, in the Germanic tradition, and on the other, in Guerrero’s own avant-garde aesthetic.

Guerrero was a consummate craftsman, evident to the casual listener in his last major project: an orchestration of Isaac Albéniz’s *Iberia*, left incomplete at the time of his death. He once described his own compositional style as “fractal.” The musicologist Miguel Morate Benito writes that Guerrero’s most exemplary works (the Zayin series; *Sahara*) follow a “fauvist, brutalist aesthetic, close to the theories of [Iannis] Xenakis and the visceral impact of [Xenakis’] music. Guerrero saw in science an infallible tool for creation, capable of lending coherence and rigor to a work: ‘music needs rigorous thought that is no more and no less than scientific,’ he would say.”

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5Spanish: Radio-Televisión Española.
In 1984, Del Puerto participated in a composition course taught by Luis de Pablo at the Círculo de Bellas Artes in Madrid, beginning an important and long-lasting professional relationship with another major figure in Spanish composition. De Pablo introduced Del Puerto to the music of Africa and South Asia, and helped to promote the younger composer’s work. In 1987, Pierre Boulez included Del Puerto’s Veladura in a concert by Ensemble Intercontemporain. Boulez went on to commission a new work from Del Puerto (Deneb, from 1987), and invite him to study at IRCAM.\(^7\)

Del Puerto has spoken of the turning point embodied in his rejection of the opportunity to study at IRCAM. Instead of moving to Paris, he remained in Madrid, eventually becoming professor of harmony and analysis at the Escuela Superior de Musica Reina Sofia, and of composition at the Centro Superior Katarina Gurska, where he continues a long and successful teaching career.

Del Puerto’s compositional work continued in earnest. In 1993, he won the prestigious Gaudeamus prize for his Oboe Concerto (1992). While still situated within an avant-garde aesthetic, Del Puerto said of the concerto that it demonstrated a "thinning out of textures and a more harmonic approach to the material." British music critic Robin Freeman reported: "Some listeners spoke of Mediterranean warmth in connection with the piece: sunbathed it is, but like certain Spring days in Ávila when one goes out without a coat only to find the wind knifing down from the last icecaps of the Sierra de Gredos."\(^8\)

By the mid-1990s, then, the composer was already turning towards a new style. Several factors were influential in this move. One was a reassessment of the large-scale,

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\(^7\) Institut de Recherche et Coordination Acoustique/Musique, the center for contemporary music created and directed by Pierre Boulez.

"public" classical forms of concerto, opera, and symphony. Concertos for marimba and violin date from this period, and there were hints at work on an opera. The results are evident in the beginnings of a symphonic cycle with the First and Second Symphonies (2004 and 2005). The latter, Nusantara, for piano concertante, owes a strong debt to several twentieth century works in this vein, notably Bernstein's Second Symphony Age of Anxiety, Karol Szymanowski’s Sinfonia Concertante, and—perhaps most immediately audible—Olivier Messiaen's Turangalîla-Symphonie. Meanwhile, a comparison of 1992’s Oboe Concerto with the Oboe Concerto No. 2, from 2005, reveals immediately the stylistic changes that Del Puerto undertook during the decade that separates the two works.

Above all, it is the guitar that seems to have pointed the way towards Del Puerto's recent style. In 2011, Belen Pérez Castillo, musicologist at the Universidad Complutense de Madrid, published “A Revelatory Instrument: the Guitar in the Work of David del Puerto,” which provides a comprehensive picture of Del Puerto's early career and successive return to the instrument of his youth. Pérez Castillo also provides a list of guitar works and a bibliography (mostly in Spanish). Quoting frequently from interviews with the composer, she explains how the guitar has become an integral part of Del Puerto's compositional process. A discussion of specific works shows the steady progression towards what Pérez Castillo calls “perceptibility.” A recovery of guitar technique also brought the composer back to the music of his adolescence, especially to progressive rock (King Crimson et al.) and jazz. Performing on an electric guitar with

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9 Ibid.
10 Del Puerto and Messiaen both draw inspiration from the Indonesian Gamelan in these symphonies.
effects pedals as part of the group "Rejoice!" (which he founded with the accordionist Angel Luis Castaño), Del Puerto began to integrate his classical compositions with practices and stylistic elements from other musics. To cite a concrete example, he became a strong proponent of amplifying the classical guitar in order to increase its audibility in concert settings, pointing out that amplification has long been customary in other musical styles. He now regularly specifies “amplified classical guitar” in concertante works.

While idiomatic qualities and recursive forms were present in his earliest guitar works, Del Puerto's harmonic language remained largely atonal at the outset (the trio for guitar, flute, and viola Sequor, or the solo Dos preludios). Pérez Castillo's 2011 article "Modalisms and Heterophonies as Resources of Clarification in Spanish Music since the 1990s"12 shows how, in his gradual departure from the style of Francisco Guerrero, Del Puerto devised an approach to harmony based on four-note "modes." Beginning with a major or minor third, the composer built outwards with major or minor seconds. He explains: "The idea of why this type of cells appeared in my work has more to do with modalism, with the search for a scale. And of course it is a kind of anti-development: from this point of view, I am a composer--let's say--more Southern than Germanic. A composer of mosaics.13 Furthermore, Castillo highlights the way in which, manipulating and combining these modes, there emerged a certain parallelism with the octatonic scale, which Del Puerto sees as a "true alternative to the diatonic scale" in its ability "to generate all-interval cells."14

12 Modalismos y heterofonías como recursos de clarificación en la música española desde los años noventa.
14 Ibid., 4.
Aware of the potential of working with these resources in a more theoretical way, Del Puerto instead opted to explore compositional possibilities on the guitar, leading him (as he has said), to "fill in the gaps in his modes." In this way, he arrived at a language that could encompass both diatonic harmonies and free chromaticism, without discarding the modal tetrachord as a fundamental element. The composer has also implied that his use of repetitive forms was a key factor in the process, stating simply: "form needs tonality".15

Having drawn on two important Spanish-language texts, I should point out the current lack of sources in English about Del Puerto's music. What little can be found is mostly displayed on the composer's website in the form of recording and concert reviews. In Spanish, there is of course more material, the most substantial of which includes: a thesis by accordionist and "Rejoice!" collaborator Ángel Luis Castaño, several other articles by Pérez Castillo, and a study of Carmen Replay by the composer (and former student of Del Puerto) Israel López Estelche. In addition, several in-depth interviews available online (and listed in my bibliography) contain insight into Del Puerto's influences and musical style.

CURRENT STYLE

In attempting to characterize Del Puerto’s current style, we can observe how over the course of roughly twenty years, he has developed a repertoire of compositional devices, some relating specifically to guitar technique, and others to general musical elements such as scales, collections, modes, rhythms, and chords. Del Puerto integrates these devices into a language that demonstrates an overarching concern for clarity of form and gesture, of which perhaps the most immediate manifestation is repetition.  

15 David del Puerto in conversation with the author, 2014.
I tend to be very idiomatic. It is absurd to employ effects on a traditional instrument when I can do it perfectly through a more "hygienic" and effective medium like electronics. I don't have any prejudice against noise or experimentation, but I employ them with instruments that give them to me in a spontaneous way. One does not find, therefore, cheap artifice (artificios espectaculares) but rather discourse: a music that is interesting in itself and not because of timbral impressions that could be suggested by the guitar. I am interested in the contrapuntal, the harmonic, the structural, those elements that make of the music a language proper, and with the guitar, that is not an exception.16

In terms of elements relating specifically to guitar technique, common features include: repetitive arpeggio figurations of three or four notes, (often in combination with chordal planing), idiomatic chord voicings, octave passages, parallel fourths, two-part counterpoint, and slurred ornamentation (i.e. executed by the left hand). More recently, long portamenti and an intensive use of natural harmonics (either in scales or repeating rhythmic figures) have entered the equation. In a more general category, we see: repetitive form (ABA and rondo-like structures being particular favorites), chorale textures, canon, interlocking (compound) rhythms, mirror symmetry, octatonic and pentatonic scales, the aforementioned four-note modes, and materials borrowed from popular or traditional music.

A striking feature of much of Del Puerto’s guitar music is its exceptionally continuous surface texture: one rarely encounters a rest or a fermata within a movement. It is often a repetitive arpeggio figuration or a proportional broadening of the rhythm (e.g. quarter notes to half notes) that provides a sense of repose. Such continuity often lends the music a character reminiscent of the stylized dance forms of the Baroque suite.

Pérez Castillo has identified a "harmonic ostinato... a type of monody" that frequently serves as the underlying principle of a work by Del Puerto, and which I often

relate with the idea of a cantus firmus or fugue subject. Each of the three sonatas begins with an unaccompanied melody, and the strategic placement of these “cantus firmi”—in combination with the ways in which the composer harmonizes, ornaments, accompanies, or otherwise modifies them—plays an important role in the articulation of form. In general, melody-driven textures have become a primary feature of Del Puerto’s music, and this “monodic” tendency (along with the modalism) lends the work a more than casual association to Renaissance music.

With regard to pitch material—and more broadly to harmony—we frequently encounter ambiguous and fluid situations: a shifting from modal to diatonic to pentatonic to bitonal to atonal. This heterogeneous approach allows for Del Puerto to create heightened points of arrival or dramatic tension by juxtaposing readily perceptible harmonic gestures (functional chord progressions, pedals, key centers) against one another, or casting them in relief against atonal passages.

Del Puerto's reconsideration of surface rhythm is another fundamental aspect of his new compositional style: "it is a foundation of my music; the impulse of dance as a primary creative nutrient, something spontaneous that has been repressed for a long time beneath the cover of the desk work (trabajo sobre la mesa) and habitual intellectualism of contemporary music.”

GUITAR MUSIC

As explained in Pérez Castillo’s writing, the history of Del Puerto's compositional output for guitar parallels and complements a personal evolution towards the composer’s

18 In the 6 Studies, I observed passing resemblances with the works of the 16th century vihuelistas. After a listening to a performance of Meridies, a singer specializing in early music also drew a parallel between Del Puerto's style and Renaissance music.
19 Belén Pérez Castillo. "Un instrumento revelador,” 34.
present practice. Del Puerto’s catalogue of published guitar music to date is extensive by any standard: over twenty-five publications of solo music, many of these of substantial length; five concertante works (counting a double concerto for guitar and accordion and a chamber concerto in versions for both electric and classical guitar); and over twenty chamber works (including an hour-long ballet, *Carmen Replay* (2011), and a thirty-six minute song cycle for vocal quartet and instrumental ensemble: 2015’s *Cantos de Quirce*).

While it is beyond the scope of this paper to discuss in detail each of the works enumerated above, I would like to highlight several works that appear to prefigure Del Puerto's sonatas. 2006 saw the publication of the Six Studies and the Winter Suite. The Studies, in which various techniques (canon, repeated chords, arpeggios, ornamentation, ABA form, tremolo, etc.) are explored in semi-isolation, have become a reservoir of ideas for later guitar music. Meanwhile, the Winter Suite deals—for the first time in the solo guitar music—with concepts of large-scale thematic unity and program (here, the evocation of a winter landscape). An interest in Classical form is already evident in the elaborate concertante works *Céfiro* (2008) and *Espejo* (2013, the classical guitar version of 2008’s *1/6 Plugged* for electric guitar and ensemble). Meanwhile the *Fantasía y Rondó* (2013) shows an explicit formal connection with music from the guitar’s belated “Classical” era (for example, the *Trois Rondos brilliants*, Op. 2 of Dionisio Aguado, or Fernando Sor’s *Les Adieux*, Op. 21, both dating from the first half of the nineteenth century). With the Trio (2014) (initially for the unique ensemble of guitar, bassoon, and trombone and later reworked as *Boreal* for the more standardized combination of guitar, flute, and viola), we see the integration into large-scale classical form of melodic
lyricism, narrative structure, and rhythmic clarity. It is no coincidence that the first sonata
draws on the conclusion of the Trio for a central theme in its final movement. Nor is it
random chance that Del Puerto incorporates pitch material from the Trio into the third
sonata’s concluding Fantasía.

ANALYZING THE SONATAS

In his essay Musica Practica, Roland Barthes proposes that starting with
Beethoven, whose late style made a radical departure from the musical norms of the day,
the listener who wishes to engage in an understanding of a musical work must "read" it
like a text. Implicit in this position is the idea—enshrined in literary analysis for
centuries, and suggested to me in Barthes’ essay with regard to musical works—that the
listener assembles the meaning of the work by observing how individual musical events
interrelate, and how they relate to the whole. “Some assembly required:” affixing this
label (ironically appropriated from the commercial sphere) to our understanding of
contemporary music, we can begin a discussion of form and meaning in Del Puerto’s first
group of sonatas. In approaching these works, I proceed from their most general aspects
(proportions, number and order of movements, etc.), to asking how the movements relate
to the whole and how surface events relate within a movement. I take note of
compositional devices and harmonic or melodic formulae, while attempting to identify
instances of quotation from (or broader connection to) other works and speculating on the
significance of these links.

The musicologist Nicholas Cook has explained in his text A Guide to Musical
Analysis that the important task is not to prove that the works in question are sonatas—

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that is self-evident. Rather, what is necessary is to show how they are sonatas. However complex, a verbal description of each work alone ultimately says little without an explanation of how these sonatas relate to received notions of sonata form. Del Puerto’s starting point in his first sonata is a four-movement classical-romantic prototype; the second sonata is a shorter, three-movement “sonatina;” and the third sonata appears to draw on Baroque notions of the form. The fourth and fifth sonatas, both completed in 2016, extend the composer’s dialogue with historical form. Outwardly, they mirror one another with regard to proportions (four movements, and lasting approximately seventeen minutes), demonstrating a certain crystallization (temporary, perhaps) in the composer’s approach to sonata form. While equaling their predecessors in their high degree of artistic achievement, they nevertheless fall largely outside of the scope of this paper due to time constraints.

Considering the first three sonatas as a group, it is possible to identify some commonalities. Each work is an exploration of sonata form in which traditional elements are both affirmed and interrogated. The interrogation is implicit in Del Puerto’s reworking and reorganization of the subsidiary forms commonly encountered in sonatas from the Baroque onwards (first movement or single-movement forms, minuet and trio, scherzo, slow movement, rondo), as well as surface textures often encountered within these forms: fugato, ostinato, variation, and the like. In each sonata, Del Puerto devises a narrative through various procedures of repetition, quotation, and recontextualization, orienting the work toward the essential historical principles of the sonata: recurrence, development, and large-scale tonal drama. In addition to these general features, there are also more subtle details that unify the sonatas. For example, each work contains a
melodic fragment from Bernstein’s Second Symphony and a twelve-tone row (or two). While the larger formal structures address the historical aspects of sonata form, these decorative flourishes reveal are revealing of the composer’s own personal history and influences.

SONATA NO. 1

The first sonata--dedicated to the musicologists Belen Pérez Castillo and Javier Suárez Pajares, and premiered by the author in November 2015--is the most conventional of the three works from a formal standpoint. Outwardly, the four-movement structure follows a typical late eighteenth century model: "sonata form" first movement, scherzo, slow movement, and rondo. Within each movement, Del Puerto exploits the idea of cyclical unity to maximum effect, quoting previously heard material in what can be thought of as a postmodern pastiche. In this way, he breaks the mold of traditional sonata form, while maintaining a strong reference to the classical sonata.

The first movement of the sonata approaches canonic “first-movement form,” with an exposition, a development, and a recapitulation. A vague three-part outline emerges, but instead of the usual markers (e.g. harmonic movement from tonic to dominant), we are confronted with a dizzying mosaic of short fragments, some closely related, and others less so. The opening gesture already defies our expectations: it sounds somewhat like the subject of a fugue, or like a cantus firmus.

Figure 1: Sonata 1, mvt. 1, mm. 1-5: initial theme
We can recall here Pérez Castillo’s observation on the monodic aspects of many a Del Puerto introduction. The ensuing counterpoint is typical of the composer’s guitar writing: highly chromatic, constantly shifting. Meanwhile, the harmony is modal, jazz-inflected in its general impression. As the movement progresses, a logical ordering of themes gradually emerges. The progression of triadic chords at measure nineteen\(^{21}\) is a central feature:

![Triadic Progression](image)

Figure 2: Sonata 1, mvt. 1, mm. 19-20: triadic progression

At m. 36, the "second theme" appears, distinguished from the preceding section by the introduction of triplets.

![Second Theme](image)

Figure 3: Sonata 1, mvt. 1, mm. 36-37: second theme

Some themes appear to take on the role of a refrain, returning verbatim after more exploratory or variational passages. Meanwhile, a fugato, marked *preciso* (as is typically the case throughout these sonatas) becomes a kind of marker for the development section. All of this activity is framed by the reappearance of the first theme in diminution about two-thirds of the way through the movement, and again near the end. Only at the end, before a virtuosic coda, does the initial group of themes reappear in its original order,

\(^{21}\) Hereafter, references to measure numbers will appear as: m. 1, or mm.1-2 for multiple measures.
complete with the initial "fugue subject" motive. Here we have a recapitulation and coda in a relatively strict sense, although eschewing traditional tonal relations. That said, it is important that the interpreter remain aware of moments in which functional harmony appear, for example the dominant-tonic cadential motion in the bass at mm. 106-107. It is always useful to observe the outlines of traditional form, highlighting the primary thematic material, and searching for it in its various guises.

![Image of Sonata 1, mvt. 1, mm. 105-107: tonic-dominant cadential motion]

Figure 4: Sonata 1, mvt. 1, mm. 105-107: tonic-dominant cadential motion

Fittingly for a classical sonata, the second movement is a scherzo and trio. Marked “Vivace, meccanico” it begins with a driving ostinato: a mechanically repeating group of five notes. Under the single melody note that initiates the pattern, the rapid and loud repetition of the harmonics makes a forced, metallic sound, divorcing them from their typical connotations (soft, slow, bell-like). While natural harmonics are a commonplace feature of Del Puerto’s music, their appearance in this particular context is unique in his recent compositions.

![Image of Sonata 1, mvt. 2, mm. 1-6: ostinato with harmonics]

Figure 5: Sonata 1, mvt. 2, mm. 1-6: ostinato with harmonics

The initial rhythm here is hypermetric, with the ostinato replicating the five-measure phrase. This structure quickly breaks down in m. 6, as the pattern of eighth notes
begins to contract and expand. The highest pitch starts to form a melody that wavers between F-sharp and F-natural. It is easy for the performer to become disoriented in this seemingly unpredictable section. Patterns do emerge, however, with an arrival point in the melody to F# at m. 26, and a departure back to the two-note idea at m. 36, with F and F# now alternating each measure. Moreover, the different meters occasionally exhibit mirror symmetry as in mm. 6-10. The ostinato becomes decisively accompanimental at m. 47 as it descends following a dramatic glissando, and a less static melody appears in the upper register. This activity leads to a break in the texture, and a more lyrical section with a waltz-like character. The contour and harmony recall certain passages from the first movement. In fact, the chord progression at m. 127 is, briefly, a retrograde of the central progression of the first movement.

Figure 6: Sonata1, mvt. 2, mm. 126-130: "retrograde" progression

Rather confusingly, a trio-like section begins with the marking scherzando. Or perhaps this subtle reversal of terminology is in line with the humoristic qualities of a scherzo. A more perverse aspect of the movement’s humor is found in the concluding arpeggio passage, in which the guitarist (playing on a traditional instrument without a cutaway or elevated fingerboard) is forced into an unreasonably awkward left hand position. While more convenient solutions are possible here, I would suggest that the difficulty of the written fingering is integral to the music.

The third movement, Balada, is the most diverse in regard to pacing and expression. It begins as an adagio and then transforms into a flowing quasi-andante with
a singing melody and arpeggiated accompaniment. This second section recalls the initial piano solo in Bernstein's Symphony No. 2, *Age of Anxiety*—as we have seen, an important work in Del Puerto's transition from his early style. The opening of the *Balada* cleverly recycles thematic material from the beginning of the first movement (the opening melody transposed up an octave, modified rhythmically, and accompanied), referring the midpoint of the sonata as a whole back to its starting point after the emphatic close of the scherzo. In such a way, the sonata divides symmetrically: Allegro-Scherzo//Balada-Rondo. Over all, the movement draws heavily on what are, essentially, slower versions of themes from the first and second movements. Beyond the "hidden" initial melody of the allegro, the chord progression Fm-B-Cm-Ebm-Dmaj9 returns in the following measures, this time clearly recognizable.

![Musical Staff Image]

Figure 7: Sonata 1, mvt. 3, mm. 1-6: transformation of mvt. 1 beginning

The *Balada* is the first movement that is subject to interruption, a technique that becomes central to the fourth movement, and later, integral to the form of the third sonata. At m. 50, passages from the scherzo's "trio" section interrupt the slower tempi (perhaps a kind of postmodern extension of the humorous function of the traditional scherzo as conceived by Haydn or Beethoven). Del Puerto points out that here, the role of the "trio" is reversed: where before it served to relax the tension of the scherzo, it generates tension in the new context.
The second insertion of the scherzo sounds as if it is being played in the "wrong key," revealing a subtle but effective feature borrowed from tradition: Del Puerto judiciously employs dissonance (here a sort of bitonality) to create tension, relaxing that tension with the introduction of more consonant passages. Meanwhile the use of scalar diminutions as ornamentation is a variation technique reminiscent of the *tiento y glosas* of the Spanish Renaissance, which the composer references overtly in the movement titles of his Trio for bassoon, trombone, and amplified guitar.22

Figure 8: Sonata 1, mvt. 3, mm. 99-101: scalar diminutions

The opening of the fourth movement reprises the *piano, lontano* marking of the beginning of the first movement. The "distance" of the music might be the same, and yet the harmony here is decidedly consonant (compared to the absence of vertical harmony in the first bars of the Allegro), the rhythm strongly directed by the *moto perpetuo* sixteenth notes. We can recall here the typical function of the last movement up to the time of Haydn and Mozart: that of relaxation, resolution achieved. With the *campanella* effect (arpeggiation mixing open and fretted strings) of the open G and B strings, and the outer voices floating around C#, D, F#, and B, the harmony is in the region of D major/B minor/G Lydian.

22 Specifically, this passages recalls the *redobles y consonancias* of the vihuelista Luis Milán.
The plan of this movement closely mirrors that of the first: subsidiary themes recur in rondo-like fashion, while the opening theme is withheld until the end of the movement. In the middle of the movement, the central triadic progression returns:

From here, material from the previous movements begins to return, interspersed into the context of the finale. The fragmentary fugato episode beginning at m. 128, already discarded at m. 131, shows how the suggestion of a texture can articulate form in the “mosaic” approach. That is, the fugato begins at roughly the mid-point of the movement, a marker pointing towards the end of the movement. Instead of developing the fugato idea, Del Puerto interrupts it with a sextuplet arpeggio texture (an idiomatic technique with great forward momentum), and proceeds to alternate this new arpeggio section with the fugato, the conflicting textures heightening the tension until the explosive return of a central theme (the one borrowed from the Trio/Boreal) at m. 165, this time taking on the sextuplet texture from the preceding section.
What we hear now is a kind of reverse recapitulation of the entire sonata: with the Trio theme leading back to the initial theme from the opening of the movement; then back to a slow section recalling the Balada; and then to material from the first movement, with a verbatim return of the conclusion of the Allegro, and a coda—marcatissimo, violento—that deftly draws on the climactic descending scale of mm. 142-143 of the Allegro. Given the relatively high technical demands of this sonata, it is possible for the interpreter to lose sight of its compelling formal plan: the material begins to double back on itself in the second half of the work, coming full circle at the end.

The Sonata No. 1 is strikingly self-assured for a first effort, demonstrating a deep knowledge of sonata form and of the guitar’s sonic capabilities. The intelligibility of melody, harmony, and rhythm, as well as the lucid and inventive approach to form, make this sonata a compelling work for both audience and performer. Its nearly exclusive use of standard classical technique grants accessibility to a wide range of guitarists who may not specialize in contemporary music. Moreover, such avoidance of extended technique allows the work to blend seamlessly with historical repertoire on a recital program.

SONATA NO. 2

Lasting approximately fourteen minutes and with a three-movement layout, the second sonata approaches the proportions of a classical sonatina. Del Puerto composed the work as a first prize for the Fourteenth Intercentros Melómano Competition, Deion.
Cho (the winner of that event) premiered it in December 2015. The first movement is abbreviated relative to that of the first sonata, while the second movement is drastically shorter, a kind of musical divider between the outer movements. The third movement—the longest—is a virtuosic rondo with a driving, almost unbroken rhythm. Such a structure is not dissimilar to Classical-era sonatas like the Sonata, Op. 6 No. 1 of Francesco Molino, or the First Grand Sonata of Wenzeslaus Matiegka. Both of these works feature three movements with an abbreviated second and a longer third. Largely absent is the experimental approach to form (we might say “interrupted form”) of the first sonata: the interpenetration of forms (the insertion of the scherzo into the adagio, for example), the re-contextualization of previously heard material (the appearance of the end of the first movement at the conclusion of the fourth).

The sonata form of the first movement is more concise and less elaborate than that of Sonata No. 1. Beginning with a winding melodic figure in pairs of notes, the movement seems to start in the middle of a phrase. Mm. 1-16 can be considered a first theme area, in which two rhythmically contrasting sections alternate: horizontal pairings of sixteenth notes, and vertical pairings of eighth notes in parallel fourths. The melodic (i.e. horizontal) pairings recall Del Puerto’s Study No. 2. Beginning in m. 2, the entire area is in three-part counterpoint, of which the parallel motion of the upper two voices is a strong feature. Pitch material centers on Ab, Bb, C, and Eb, imparting a modal sonority initially suggestive of C Aeolian or G Phrygian. Hints of harmonic resolution can be heard at various points: mm. 2 and 4 on C, m. 6 on F, m. 8 on Ab, and m. 13 on D.
The second theme area begins at m. 17 with the introduction of a pedal on the open A string, the first conclusive arrival point of the harmony. A melody enters, as in the first measure, on an offbeat. The four-note collection (F, F#, A, B) is the basic harmonic material here. A contrast in texture occurs through rhythmic values, representing--as it were--an expansion or resolution outwards from the relatively strict eighth note figurations (either single eighth note or sixteenth note pairings) that characterized first theme. In the second theme, a pedal in quarter notes articulates the meter, while a scalar melody unfolds in sixteenth notes.
A transition into what could be thought of as a development begins at m. 24 with a *subito fortissimo* chord, and a shift towards the low E in the bass. Densely voiced four-note chords appear here, culminating in a descent of chordal planing towards an especially dissonant harmony at the downbeat of m. 28, which in turn initiates a twelve-tone row (beginning with the Ab and A of the chord, and continuing melodically to beat two of m. 29). This melodic display of all twelve pitches of the chromatic scale serves as an arrival point in the phrasing, while also calling to mind historical associations with the Second Viennese School, presented more overtly in the third sonata.

At m. 33, the “A” pedal appears again, marking a return to the second section, but with the addition at m. 37 of ornamental figures (reminiscent, it should be said, of Del Puerto’s Study No. 5). We now have an ABB\(^1\) structure, with the logical addition of an A\(^1\) section at m. 51: a recapitulation, of sorts. Following that recapitulation, the
previously heard sixteenth-note motive undergoes further development. At m. 75, the eighth-note motive returns, but with the addition of an E pedal. In m. 90, the so-called second theme recurs, still with an E pedal. A coda reprises the sixteenth-notes of the first measure, now forte, and culminating at the downbeat of m. 102 with the suggestion of resolution on D major, before subsiding towards a harmonically ambiguous closing that nevertheless finds a point of repose on the major third C-E.

As elsewhere, Del Puerto is clearly exploiting tonic-dominant relationships (D to A, A to E), but in a context that is ambiguous with regard to an overarching harmony (or key). By favoring pentatonic and octatonic sonorities, he manages to avoid the chromaticism of the Germanic tradition, while claiming a similarly expansive harmonic range.

The second movement, Coral (English: “chorale”), is ostensibly just that: maintaining the scalar motion and triple meter of the first movement, Del Puerto writes closely-voiced three- and four-note chords to suggest four-part harmony. At m. 14, a more rhythmically active section begins, with 3+3+2 subdivisions in 4/4 meter, and parallel motion in the voices. In mm. 16-18, a clear melody/accompaniment dynamic emerges, providing a climactic point (minor second dissonances generating tension between the two parts) before the return of the initial material. A coda in the final measures predicts the texture of the next movement in its rhythm, while cleverly “resolving” the harmony to the pitches of the guitar’s open strings (E-A-D-G-B).

23 In Sonata Forms, Charles Rosen discusses the “second development,” which often succeeded the recapitulation in Classical-era sonatas.
The Finale: rondó scherzando begins in Del Puerto’s characteristic manner: symmetrical rhythmic groupings of twos and threes, guitaristic arpeggios (making generous use of open strings and moveable left hand shapes) underpinned by a “cantus firmus” bass line, all in the context of an A mixolydian harmony. The refrain then wanders towards a Bb minor chord at m. 6, occasioning a recognizably Iberian ornament—the pitch Bb providing the flamenco-esque Phrygian inflection that closes the first part of the refrain. Within the refrain itself, we see an embedded three-part form. This expansive structure gives rise to lengthy episodes of a generally developmental nature, suggesting a sonata-rondo form:

\[
\begin{array}{cccccccc}
A & /B(dev) & /A & C & /D & A^1 & A^2+C & \text{coda} \\
1 & 52 & 101 & 116 & 153 & 203 & 222 & 243 \\
\text{(ABA)} & \text{(minor)} \\
\end{array}
\]

Figure 16: Formal plan of mvt. 3

Double bars at mm. 52, 101, and 153 delineate large sections. At m. 116, the return of the cantus firmus, transposed to begin on F# suggest a “minor episode.” There is a striking shift in character at m. 153: a long pedal begins on F# in a novel meter—5/8—as the dynamic drops to pianissimo. The marking come un tamburo lontano (“like a distant
drum”) is sufficiently evocative. This passage has the effect of extending the “minor-key area,” while recalling the prominence of pedal tones in the first movement. Del Puerto also introduces a new melody here, suggestive of a hymn tune (based, according to the composer, on a thirteenth-century Dies Irie hymn). This section bears a strong—if incidental—resemblance to the guitar music of Alexandre Tansman, whose *Cavatina* is a cornerstone of the Segovia repertoire.

At m. 180, the *subito fortissimo* ushers in an arpeggio passage characterized by a dissonant *campanella* effect with the left hand playing close to the body of the guitar and fretting the outer strings. This passage would appear to be the point of greatest instability or tension in the movement (the harmonic tension reinforced, as in the scherzo of the first sonata, through the technical awkwardness), and it culminates in a quotation from Bernstein’s Second Symphony (m. 202)—a feature common to all three sonatas, a kind of musical signature (or confession… or subversion: the unabashed populism Bernstein’s symphonies representing the polar opposite of the aesthetic of the postwar avant-garde).

![Figure 17: Sonata 2, mvt. 3, mm. 201-204: Bernstein quote (upper line of m. 202)](image)

following a new combination of various elements (the cantus firmus appears now with inverted contours and transposed to C#, with material from the episodes/development), the refrain emerges anew at m. 227, extended and combined with the hymn tune from section D. The climactic coda (in which major ninth chords figure prominently) propels toward the upper registers of the instrument, landing on a
brilliant A lydian harmony before dissipating in a wandering scalar figure, and closing on a low A, played *pizzicato*. In such a way, Del Puerto closes the form with a return to the original pitch center. The addition of an anticlimactic ending (relative to the emphatic, even violent conclusions of the first and third sonatas) reinforces the sonatina-like character of Sonata No. 2, while returning the listener to another “wandering” melody: the one that opened the entire work.

As the shortest of the three sonatas in question, Sonata No. 2 is an excellent introduction to Del Puerto’s music for the heretofore uninitiated guitarist. The subtly Spanish character of the final movement places the work in familiar stylistic territory, while its virtuosic passages can be executed to great effect. Meanwhile, the moderate tempo of the first movement and the economy of the second give the work a certain flexibility with regard to programming.

SONATA NO. 3

Del Puerto dedicated the third sonata to me, and I premiered it in April 2016. The form of this sonata departs substantially from those of the preceding works, while revisiting and extending the concept of “interrupted form” explored in Sonata No. 1. The scale of the work approximates that of the first sonata, while the pacing and proportions of the movements are clearly distinct from those of the earlier work. The “first-movement” form is absent, replaced by a more Baroque model. In the middle movements, there is a general collision of forms--bold juxtapositions of distinct events. The adagio is interrupted by a quick and jarringly repetitive melody, and then interrupted again by something akin to a gigue. A chaconne intrudes upon a scherzo in the third movement. The fourth movement elaborates and unifies the previous material, adding in
the meantime a two twelve-tone rows. The finale brings together the disparate interruptions of the adagio.

In summary, two shorter exterior movements frame three more elaborate ones. Relative to the first sonata, the order of scherzo and adagio is reversed. The order reversal has a noticeable effect on the pacing, and therefore on the form. The structure is not precisely symmetrical, nor can we necessarily identify this as a case of arch form in the Bartokian sense. Instead, there appear to be multiple “central” moments: the coda of the second movement, the chaconne in the third movement, or the opening of the Fantasía.

The inclusion of Baroque forms (prelude, chaconne, and fantasia, as well as the short gigue/presto final movement) reaches beyond the Classical-era connotations of the earlier two sonatas. A Baroque ethos is further reinforced by the alternating tempos amongst the movements, a typical feature of the *sonata da chiesa* or *sonata da camera* (and echoed by tempo alternation within movements). Compositional devices of phrase extension, interruption, and obsessive repetition also give this sonata a hint of the Romanticism of late Beethoven, or perhaps more accurately of Robert Schumann, a composer with whom Del Puerto has expressed an affinity (“[T]wo composers like Schumann and Haydn, relatively absent in my life in my early life, today occupy an essential place in my personal Olympus.”). The interpreter should note in this third sonata the prominence of guitar-centric gestures, notably *portamenti* and slurring, which can be viewed in connection to non-classical styles of guitar playing.

24 See Bela Bartok’s *String Quartet No. 4* or *Concerto for Orchestra.*
The brevity of the first movement, along with its sectional form, lends a pre-Classical quality hinted at by the title, Preludio. In the opening gesture (section A), a bold, unaccompanied melody, describes an ascent within a pentatonic scale, the uniform application of portamento (and its subsequent absence until the strategically-located recapitulation) imparting an immediate recognizability. Framed by a low F on the sixth string and the same pitch three octaves above, the melody then descends towards the first chromatic interval, F# to F natural, before reaching a low B, and ascending once again towards the last beat of m. 5, at which point a second voice enters. As in the first two sonatas, we have begun with an unaccompanied melody that will become a kind of cantus firmus. The two-part counterpoint develops intensively until m. 14, with each voice subtly echoing the rising and falling motion of the initial melody. The recurrence of the low F, after an ornamental flourish, seems to delineate a new section (B) that begins at m. 8. The chords in m. 13 point towards the ascent to the high B in beat one of m. 15, representing an arrival point.

The descending scalar figure at m. 14 appears to be a reference to the Sonata by Antonio José (A similar figure recurs obsessively in the second movement of José’s Sonata.), a work invariably associated with the trauma of its author’s untimely demise during the Spanish Civil War. The extensive pedal in the coda of the second movement provides another connection to the José Sonata, recalling the A pedal in central passages of the outer movements. A more metaphorical parallel is implicit in Del Puerto’s choice
of interrupted-recursive form when we consider that material from previous movements also recapitulates in the finale of the José Sonata.

Figure 19: Sonata 3, mvt. 1, mm. 14-16: "José Sonata" quotation

At m. 15, the character changes, amounting to a contrasting “second theme” accompanied by the introduction of compound meter. That the descending bass line begins here on C can hardly be considered casual when one considers the importance of the F in the preceding section (recalling again the tonic-dominant polarity). As in the first section, the melodic line grows towards a high B at m. 23, with the contrapuntal texture abruptly replaced by dense chordal harmony. We have here the first decisively chord-based gesture with a strongly triadic character: G major-A major-F# minor, and C7(#11). This textural break ushers in a repetition of section B, which leads to back to section A\(^1\), the original ascending melody combined with a scalar melody in rhythmic diminution, and running essentially in opposing direction to the thematic material. The absence of \textit{portamento} hides what is in fact an exact repetition of the “cantus firmus,” combined with an elaborated version of the aforementioned reference to the José sonata in the ornamenting voice. A symmetrical relationship has now been created between the sections: ABCBA\(^1\), the arch form echoing the melodic arch of the opening gesture.

Between mm. 39 and 53, a new section emerges, with the appearance of rock-inflected rhythms and repeating dissonances (F#-Ab). Scalar motion still predominates, providing some sense of unity, and the melodic figures seem to paraphrase the contours of the preceding music, albeit in a distinctly new context.
The return of the portamenti at m. 53 signals a definite recapitulation, varied pitch material and dynamics. In the context of the preceding section, we can now re-interpret the opening—-with its pentatonicism and left hand ornamentation—-as essentially a rock-music gesture. A transformation of section B, varied and intensified by an outward expansion of the register, ensues at m. 56, subsiding into the near-exact repetition of section C, the C7(#11) replaced by an emphatic B major chord. The dominant-to-tonic motion provides a clear cadence that decisively concludes the movement, except for the problem of harmonic resolution: the movement “should” end on F, not B. The music subsides from the triumphant cadence towards a misterioso coda: the return of the cantus firmus in the proper key, but this time piano, in bare octaves. Here, the melody fails to reach the high F, wandering aimlessly until coming to rest on a pizzicato G. The subdued ending provides a sense of repose, but with an inconclusiveness brought on by the absence of harmonic resolution. Meanwhile, the dissipation of forward momentum links the end of the first movement to the beginning of the second, an adagio.

The Adagio interroto begins in Del Puerto’s “chorale” style, outer voices moving in contrary motion against dense, four-voice textures. A climactic gesture at mm. 11-13 leads to a compressed variation of the opening material at m. 14, the texture now contrapuntal, the rhythmic values diminished. At m. 19, the progress of the adagio is interrupted by a rapid and insistently repeating melody reminiscent of a birdcall (we can think back to the music of Olivier Messiaen).

Figure 20: Sonata 3, mvt. 2, mm. 17-20: first interruption
The adagio restarts, in a somewhat varied form at m. 29, before a second interruption occurs at m. 36. The character of this material contrasts with the first interruption. Now, we have a moto perpetuo rhythm in unbroken eighth notes, a simple melody winding closely around a B pedal, then jumping up to D before separating out into two distinguishable parts at m. 43, and driving towards a collision with the tempo primo at m. 50.

Adagio-allegro1-adagio-allegro2-adagio-allegro3-adagio-allegro1-adagio-coda

or:


(10 parts, with mirror symmetry before the coda)

Figure 21: Adagio interrotto formal plan

After a highly dissonant transition, there is another variation of the slow material, this time more elaborate. The second interruption begins again at m. 62, becoming more emphatic with the inclusion of octaves (and now bearing more than passing resemblance to the last movement of the second sonata). By mm. 77-80, the music becomes increasingly frenetic, with the melody climbing upwards in register and taking on a kind of Italianate ornamentation before abruptly subsiding into the adagio again. The following section is an abbreviated recapitulation of the opening, the first interruption making its second appearance at m. 87, and the slow material returning afterwards, this time with the addition of a closing phrase (mm. 103-104) and a pedal on the A string that appears to die away.

Unexpectedly, the pedal continues as a second recapitulation begins, and then expands, a melodic line ascending towards a high E and falling back. The pedal continues
with triplets appearing above (recalling the second interruption) and that melody again rising, this time into the most extreme upper register before definitively fading away, the pedal following suit. In this extended coda, the entire movement is summarized over a hypnotic drone. Perhaps it would be more accurate to suggest that the previous material is remembered, the abbreviations and subtle changes reflecting the imprecision of human memory. Del Puerto observes that the melody in mm. 121-123 is the second twelve-tone row from the *Fantasía*, and in this way, the coda also looks forward to the conclusion of the sonata as a whole.

The *Adagio interroto* resembles the *Balada* of the first sonata, a movement also subject to interruptions. However, the effect of the interruptions is distinct. In the *Balada*, we hear the previously-played trio material recontextualized (generating tension instead of dissipating it). In the *Adagio* the two interruptions are entirely new material. Where by the end of the *Balada*, the interruptions have been resolved, there is no such resolution in *Adagio*.

The third movement makes a humorous jump-cut back to the “rock” section of the middle of the prelude. Meanwhile, it contains a subtle quotation from Bernstein’s Second Symphony, a common trait of all three sonatas (as aforementioned). The form mirrors that of the *Adagio interroto* in that it too is subject to interruption, this time by a chaconne-- an entirely different movement embedded within the scherzo. As with the *Preludio*, the chaconne is a clear reference to the Baroque. However, the question remains of the chaconne's relation to the scherzo in which it is embedded.

Thinking back to the first sonata, or to sonatas generally, I posit that the chaconne substitutes for a trio. The effect of the chaconne is not dissimilar to that of a trio in
relation to a scherzo or minuet. Like many trios, the chaconne provides contrast to the scherzo by relaxing the tempo. There is also a nod to traditional key relationships: the scherzo begins with a pitch center of G (arguably a kind of G minor), while the chaconne section begins on the “relative major” Bb. Cleverly, Del Puerto has chosen to start this section on the last pitch of the ground bass, which already has a transitional function in the rest of the chaconne.

Figure 22: Sonata 3, mvt. 3, mm. 42-47: beginning of the chaconne (with transition)

Scherzo-chaconne-scherzo-chaconne-scherzo
(5 parts—parallelism with sonata as a whole)

Chaconne ground bass:
C-B-A-Ab-Gb-F-G-A-Bb

Figure 23: Formal plan of Scherzo con chacona

The ground bass is anchored by the low F two-thirds of the way through the pattern. Descending towards the F, the pattern is octatonic (alternating half and whole steps). Ascending, it is diatonic (arguably belonging to a C Dorian scale). Its contour roughly reflects the proportions of the sonata as a whole when we consider the way in which this movement concludes. The pattern of variations echoes the parallelism of
ground bass to overall form: four variations occur in the first episode of the chaconne, and the final two appear in the second iteration. These last variations are particularly intense, including a quasi-orchestral chordal variation (recalling, poignantly, Study No. 2), and ending in a virtuosic fugato marked *preciso*. The final return of the scherzo material concludes in an emphatic *violento* section that, with its widely ranging chord planing, seems to take the “rock music” element of the sonata to its breaking point. This ending can be considered a large section break in the work as a whole, offsetting the final two movements from the rest of the work, and highlighting their formal function of conclusion.

![Figure 24: Sonata 3, mvt. 3, mm. 146-149: *violento* ending](image)

The fourth movement is built around two twelve-note rows, although the pitch content of the entire movement is not serialized. Rather than serving as an organizing principle of the harmony (the traditional sense in which a tone row is said to function), the rows appear more as refrains or ritornellos. Their identities as tone rows seem more symbolic, a way of conveying gravitas or a sense of completion, given that the *Fantasía* has the important role of tying together the disparate strands of the previous movements. The rows also constitute a clear historical connection to the Second Viennese School, and in particular to Arnold Schoenberg, with whom Del Puerto has expressed a strong affinity. Schoenberg’s pursuit of musical expression engendered a fiercely independent stylistic evolution rooted in impeccable technique, which encompassed both extreme

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harmonic experimentation (in his atonal and twelve-tone periods), and a historically-conscious return to diatonic tonality in later life. The second row of the Fantasía is an instance of self-quotation, which Del Puerto has identified as originating in the Trio for guitar, bassoon, and trombone.

![Molto moderato, \( \text{\textit{p}} \lip quaver \text{express.} \)]

Figure 25: Sonata 3, mvt. 4, mm. 1-6: the first of two twelve-tone rows

Of particular importance is the way in which the Fantasía seems to recover--and in that recovery to resolve--the material from the first movement, which did not reappear in the second or third movements. The first row creates a mirror symmetry with the opening of the first movement, inverting its contour. The form of the movement also reflects that of the first, with a varied recapitulation arriving at m. 37, approximately in the same location as the first recapitulation in the Preludio. Following a climactic outburst in the preceding eight measures (the first row returns in a lower register, under sextuplet arpeggios), there is a strongly recognizable return of the second part of the Preludio’s A section at m. 53, this time in denser counterpoint and at a slower tempo than in its original iteration. The return culminates at m. 59, with the lyrical scalar descent that called to mind Antonio José’s Sonata in the first movement. After several other episodes (a fragment of scherzo-like material, a lontano arpeggio section, the return of the second row), the Preludio material makes a final return, growing to a registral extreme at m. 77, before subsiding towards sextuplet arpeggios in the next measures. All of this activity is bookended by the entrance of a slower tempo at m. 81, and a subtle reiteration of the initial row, partially obscured by octave transpositions and three-part counterpoint. The
movement concludes quietly on a B in the guitar’s highest left-hand position, the registral extreme providing a strong sense of arrival.

The Fantasía is a prime example of the technique that Del Puerto has termed "mosaic." As we can see from the many short passages that make up this movement, this mosaic technique involves the combination of various recognizable fragments of material to create a constantly shifting musical surface that--viewed from the perspective of the movement as a whole--presents a coherent "picture" through strategic pacing and assembly.

The brief Finale, played attacca, could almost be a coda to the fourth movement, starting as it does on the same pitch as that of the Fantasia’s final note (although transposed down two octaves). The question of why the finale is not part of the fourth movement may be answered in several ways. To begin with, the Finale recycles material not heard in the Fantasía: the allegro sections from the second movement. Secondly, the Finale bears the structural weight of concluding the entire sonata. Lastly, the stand-alone final movement preserves the Baroque character of the sonata as a whole, continuing the principle of alternating tempi, and recalling in its moto perpetuo style and triple rhythmic groupings, a gigue. The relative simplicity and highly idiomatic writing of the Finale allows for a virtuosic display on the part of the guitarist, and provides a triumphant closure to a complex, emotive, and often arduous work.

Because of its subtle associations to the José Sonata, the third sonata can be fruitfully programmed with this monumental early twentieth century work. Echoes of Maurice Ohana’s solo Tiento (1957), with its similar use of a pedal point, also permeate the coda of the slow movement. Equally, Sonata No. 3 can combine effectively with
Baroque-era sonatas by Bach, Scarlatti, or Weiss, allowing works old and new to illuminate one another.

CONCLUSIONS

I propose that Del Puerto’s approach to sonata form embodies both the historical narrative qualities of that form, and a postmodern critique of the canonic sonata. The narrative aspect is evident in the composer’s use of conventional and readily intelligible surface materials to create an interplay of tension and resolution, as well as a sense of progression through large-scale formal structures. In such a way, the sonatas fulfill the traditional role of the form as complete musical statement or drama in which opposing elements are unified.

Del Puerto’s critique of sonata form lies in the careful selection and juxtaposition of historical and stylistic reference points: the mixing of Classical and Baroque forms in the third sonata, the free use of quotation, the interpolation of forms in the first and third sonatas. More generally, we see the application of a personal harmonic language (and gestural vocabulary) to the traditional notions of tonal drama inherent in the sonata. If Del Puerto employs a tonic-dominant polarity throughout these works, that dichotomy serves less as a structural principle and more as punctuation, as nostalgic gesture. The composer’s “mosaic” technique has a decidedly postmodern quality about it. Del Puerto draws liberally on historical and contemporary musical styles in a search for meaning instead of pursuing novel forms expression proffered by the “scientific,” modernist aesthetic of Francisco Guerrero. The musical results of Del Puerto's search are apparent

26 The luthier and guitarist Zebulon Turrentine described the third sonata as “like watching a movie.”
in the three solo sonatas of 2015: compellingly argued works replete with emotion, technical brilliance, and historical awareness.

Del Puerto’s music has yet to be widely performed and studied in the United States, and as such it represents an exceptional opportunity to musicians, audiences, and the academic community. The confluence of guitar technique, compositional prowess, stylistic consistency, and expressive range exhibited in Del Puerto’s guitar works is rare. That is not to suggest that there is a shortage of composers who write exceedingly well for the instrument! Nevertheless, many excellent composers remain reluctant to write for guitar, often due to a lack of familiarity with the rather daunting technique required to make full use of the guitar’s sonic capabilities. Meanwhile, the sheer quantity of new music being written, combined with the attraction of the standard repertoire, make it a challenge for guitarists to find suitable contemporary works to perform. For these reasons, it is especially rewarding to play and study the music of Del Puerto, one of Spain’s leading composers.

The fourth and fifth sonatas, which have remained outside the scope of this paper due to time constraints, are excellent topics of future writing. It would also be of interest to survey all five sonatas as a cycle, if indeed the fifth remains the end of the cycle. Similarly, the plentiful chamber, concertante, and symphonic works provide a wide range of possibility for both study and performance.
References


PART TWO
Program Notes
Program I: Guitar and Lute Recital

April 28, 2014
Niles Gallery, Fine Arts Library
5:30 p.m.

I Saw My Lady Weepe (1600)                    John Dowland
Can She Excuse My Wrongs (1597)               (1563-1626)
Say, Love If Ever Thou Didst Find (1603)

with Austin Norrid, baritone

Sonata in D Major (1943)                      Ferdinand Rebay
    Theme and Variations
    Scherzo, Trio
    Rondo

Five Pieces for Guitar (1940)                  Alfred Uhl
    Praeludium
    Notturno
    Trepak
    Malinconia
    Tanz

-INTERMISSION-

Shard (1997)                                  Elliott Carter
                                                (1908-2012)

    World Premiere
                                                (b. 1964)
Program Notes

The three lute songs that begin the program are drawn from several collections published by John Dowland, the foremost English lutenist of his time. The first song is typical of the preoccupation with melancholy encountered throughout Elizabethan art. Its chromaticism, counterpoint, and rhythmic complexity recall the viol fantasies of that era. *Can She Excuse My Wrongs* is the spiteful song of a spurned lover. In contrast, the concluding song is playful and witty.

Ferdinand Rebay completed the Sonata in D Major in wartime Vienna on December 23rd, 1943. He dedicated it to his niece, the guitarist Gerta Hammerschmied, as a Christmas gift. The sonata begins—as some works by Haydn do—with a theme and variations in place of the usual sonata form first movement. The theme is a gentle *andante con sentimento*—a nostalgic echo of *fin de siecle* Vienna. After the mercurial humor of the scherzo and trio, the concluding rondo is reminiscent of a German folk dance, while also incorporating pentatonic sonorities and surprise modulations. The theme from the first movement returns dramatically in the final bars of the rondo.

The five pieces by Alfred Uhl are concise miniatures that explore different styles and moods. They comprise the second volume of a collection of ten short works for solo guitar. The pieces in each volume are thoughtfully ordered in contrasting tempi and character. The *Trepak* is a Russian folk dance, while elsewhere Uhl evokes the guitar's Spanish associations, filtering them through a stylized, neoclassical language.

The great American composer Elliott Carter wrote *Shard* as a solo guitar work for David Starobin. Later that year, he built a work for chamber ensemble, *Luimen*, around it. *Shard* is the shorter of Carter's two solo guitar pieces. Like much of his music, it employs
the technique of tempo modulation, whereby musical events overlap and interact at constantly shifting speeds.

The *Six Studies*, by the brilliant Spanish composer David del Puerto, are receiving their first full-length performance during this recital. They contain subtle references to canonic guitar studies by composers such as Heitor Villa-Lobos and Leo Brouwer, while displaying a unique style that is at once direct, complex, and highly idiomatic. The first study explores a *milonga*-esque rhythmic pattern amidst steady streams of sixteenth notes and gracefully developing modal harmonies. Study number two develops a long melodic line in the bass register over chordal *ostinati*. Whereas the first two studies are in compact, binary forms, the third is more extended. It contrasts energetic arpeggios with modal scales, and features a recurring minor third motive. The fourth study returns to the shorter, bipartite format of the first two. It is a study in two-voice counterpoint. The two lines imitate each other at various distances, approaching one another and uniting at the tritone in the final measures. A picaresque ornament at the end provides a link to the next study. Like the third, the two concluding studies are longer, and incorporate more varied techniques. The fifth study begins with a highly ornamented and rhythmically flexible melody, and proceeds to a contrasting passage of angular dyads in a strict quintuple meter. This yields to a flowing arpeggios underpinned by a melodic bass line. The rest of the study offers an ingenious development upon the proceeding material, finishing with a recapitulation and a hint of the final study. The sixth study is a fitting conclusion to the set, uniting many of the techniques and motives from the preceding pieces. It ends with an extended *tremolo* passage full of nostalgia and longing.
Program II: Chamber Music for Guitars and Voices

October 29, 2014
Singletary Center Recital Hall
8:00 p.m.

Fantasía del primer tono (3’)  Luis de Narváez
Jeremy Bass, guitar
(1500-c.1555)

Siete canciones populares españolas (15’)  Manuel de Falla
I. El paño moruno (1876-1946)
II. Seguidilla murciana
III. Asturiana
IV. Jota
V. Nana
VI. Canción
VII. Polo
Wanessa Campelo, soprano, and Jeremy Bass, guitar

Romancero gitano, Op. 152 (25’)
(1895-1968)
M. Castelnuovo-Tedesco

I. Baladilla de los tres ríos
II. La guitarra
III. Puñal
IV. Procesión
V. Memento
VI. Baile
VII. Crótalo

Noemi Lugo, conductor
Jeremy Bass, guitar
Soprano: Emily Furnish, Beatriz Paroni, Laura Salyer
Alto: Wanessa Campelo, Maggie Smith, Nicole Sonbert
Tenor: Joseph Cheek, Zachary Morris, Matthew Pearce
Bass: Ryan Barr, André Campelo, Austin Norrid

INTERMISSION

Guitar Quartet (25’)
Juan Trigos
World premiere performance (b. 1965)

UK Guitar Quartet: Dieter Hennings, Jeremy Bass,
Andrew Rhinehart, and Mario Ortiz
Program Notes

Bridging worlds Old and New, and spanning over five hundred years of history, this program unites four distinct perspectives on the Hispanic musical heritage. The Fantasía of Luis de Narvaez dates from the Spanish Siglo de Oro (Golden Age), a period of great cultural flourishing characterized by iconic works such as Miguel de Cervantes' Don Quijote, and Las Meninas of Diego Velázquez. Narváez chose the Fantasía del primer tono as the opening piece in his masterwork, Los seys libros del Delphín, published in 1538. Stylistically, the Fantasías of Narváez hew closely to the polyphonic, imitative character of Renaissance choral music.

One of the leading Spanish composers of the first half of the twentieth century, Manuel de Falla's music marries the innovations of his colleagues Claude Debussy and Maurice Ravel with the folk idioms of his homeland. Falla was raised in Andalucía, and it is the sound of this southern region that his music most often evokes. Published in 1914, the Siete canciones draw on traditional forms from various parts of Spain. The heart of the work, however, is distinctly andaluz, above all in the tender lullaby of the Nana and the driving flamenco rhythms of the Polo. Falla constructs a cohesive musical discourse by alternating between brisk dances and lyrical ballads.

If Manuel de Falla's music is that of a native son, Mario Castelnuovo-Tedesco's is that of an exile. An Italian Jew whose ancestors had left Spain during the Inquisition, he was himself compelled to leave Italy for the United States during the Mussolini dictatorship. Tedesco began writing for the guitar after befriending the Spanish guitarist Andrés Segovia. In 1939, he wrote the Concerto in D for Segovia, becoming one of the first twentieth century composers to produce a concerto for guitar and orchestra. Around
1950, shortly after completing his Quintet for guitar and string quartet, Tedesco expressed interest in writing for the guitar in other chamber music contexts. He planned to pair the instrument with a *quartetto delle voci* (quartet of voices), and later, with a *quartetto dei legni* (woodwind quartet). Although he never managed to write the latter work, the composer found inspiration for the former in the writings of the great Spanish poet Federico García Lorca. The poems that Tedesco sets in his *Romancero gitano* come from Lorca's cycle *Poema del cante jondo* (Poem of the Deep Song). These verses conjure southern Spain in densely symbolic imagery of an almost cinematic quality. Tedesco's magisterial setting matches the text with similarly dense and kinetic sounds.

The Guitar Quartet by Mexican composer Juan Trigos receives its world premiere performance tonight. Trigos writes:

"The Guitar Quartet reinterprets the principles of "Sonata form" through re-readings (Italian: *rilettura*). This particular view of quartet implies, among other things, a sophisticated application of the processes of musical variation. At the same time, it reframes the sonic and structural elements to give them different meanings. As in my works Guitar Concerto No.2 *Hispano*, Triple Concerto, and Symphony No. 1, the form and musical discourse are condensed into one long, uninterrupted movement. The structure is based on concepts such as: the composition of interlocking panels of sound; reiteration and variation (re-reading) of material; acoustic resonance; and the continuous plotting of rhythmic pulse. Attacks, gestures, and phrases with idiomatic articulations specific to the guitar (*portamenti, campanella*, strumming, etc.) also affect the work structurally. The Guitar Quartet is exemplary of an aesthetic--especially present in my music for guitar--that I call *Abstract Folklore*. The work was commissioned in 2009 by the American guitar quartet *Tantalus Quartet* and is dedicated to them."
Program III: Guitar Solos and Chamber Music

Tuesday, November 10 2015
University of Kentucky Art Museum
6:00 PM

Fantasía (1957)  Roberto Gerhard  (1896-1970)

Cantares (1962)  Roberto Gerhard
   1. La indita
   2. El toro
   3. La ausencia
   4. Un galán y su morena
   5. La lobada
   6. La muerte y la donzella
   7. Reinas de la baraja

   with Emily Furnish, soprano

-INTERMISSION-

Second Grand Sonata, Op. 25 (1827)  Fernando Sor  (1778-1839)
   Andante Largo
   Allegro non troppo
   Andantino grazioso
   Menuetto Allegro, Trio, M.D.C.

   Prelude
   Dance

   with the UK Guitar Quartet: Dieter Hennings, Mario Ortiz, and Joseph Douglas
Program Notes

The initial impulse for this program was nothing more than vague personal desires: to perform Fernando Sor's *Second Grand Sonata*, which I have long considered one of the finest works of its era; and to play anything at all by Roberto Gerhard, whose several guitar works (among which the *Fantasía* is the only solo) provide us with an invaluable connection to the Second Viennese School, besides being excellent from a purely compositional perspective.

Only later did I realize what Sor and Gerhard, despite living nearly a century apart, had in common: both had grown up in Barcelona, and both were political exiles. Sor, who took a position in the occupying French regime during the Napoleonic Wars, was compelled to leave when the Spanish regained control of the government in 1813. He lived in Paris for the rest of his life, never returning to Spain. Gerhard, meanwhile, went into exile in France in 1939 when Barcelona fell to Fascist forces in the closing days of the Spanish Civil War. He eventually settled in Cambridge, England.

The distance of exile, then, informs the darker moments of the works on this program, lending them a particularly nostalgic quality. Sor and Gerhard were both devotees of the Austrian tradition. Sor's most immediate stylistic reference is Mozart, especially in the sonatas (and, needless to say, in his excellent arrangements from the *The Magic Flute*). Gerhard was a student of Arnold Schoenberg, and arguably the most important of his pupils after Berg and Webern. Schoenberg's teaching was highly influential on Gerhard's development as a composer.

The *Fantasía* is a brief, single-movement work in three parts: slow, meditative sections frame a rhythmic, dance-like one. Echoes of Spanish folk music may be detected
throughout, cleverly woven into a modernist idiom. A tone row in the final bars is a subtle reminder of Schoenberg’s presence. The Cantares, a set of seven Spanish folk songs, has been unjustly overshadowed by Manuel de Falla’s similar collection of seven (originally for piano and voice, but widely performed in their guitar version by Miguel Llobet). While the vocal part rarely strays from the traditional melodies (highly evocative in their own right, and skillfully curated by the composer), Gerhard’s writing for the guitar is both economical and highly inventive. The songs display a thorough knowledge of the instrument, and its capacity to accompany the voice while expanding upon the meaning of the text.

Lasting nearly half an hour, Fernando Sor’s Second Grand Sonata is among the most ambitious of the nineteenth guitar sonatas, rivaling and in many ways surpassing similar works by Wenzeslaus Matiegka and Mauro Giuliani. Its layout is atypical relative to canonical “sonata form,” as could be expected given its date of composition. Most apparent is the cyclical nature of the themes, and the way in which each movement leads into the next. The key structure, balanced between major and minor, and incorporating occasional chromatic mediant relationships, is clearly Romantic. Meanwhile, the mood is retrospective, looking back to the final decades of the eighteenth century, and the music of Mozart. Nowhere is this more apparent than in the pathos of the first movement, an elegiac Andante in C minor. This key, unforgiving on the guitar, was a favorite of Sor’s, as much--we can suppose--for its muted, delicate sonorities as for its historical associations (see Mozart’s works in C minor). The first movement is reminiscent of a typical Sor introduction, recalling such works as Les Adieux, Op. 21, or the Fantaisie, Op. 7 (in the same key). However, its sonata form gives it added significance, both
foreshadowing the second movement, and bearing much of the structural weight of the work as a whole. The second movement is a proper “sonata-allegro” in the parallel major, with the usual repeating exposition, and an elaborate development section notable for its harmonic daring, and the way in which it integrates elements of the first Andante Largo. Operatic gestures are an outstanding feature here, reminding us of Sor’s own history in the opera, as well as his debt to Don Giovanni and The Magic Flute. A theme and variations takes the place of the usual slow movement. Don’t be caught off guard by the Haydnesque rhythmic pun in the first section of the theme! As in many pre-Classical sonatas, and some late works by Haydn, Sor closes with a minuet and trio—a self-effacing, humoristic gesture lost on many modern audience (But not on you!).

Hangrui Zhang, a student at Cincinnati’s College Conservatory of Music, composed Anonymous Dance after working with members of the UK Guitar Quartet at the Soundscape Festival in Italy this past summer. With two exciting, rhythmically-charged movements, Zhang explores various aspects of guitar technique in a postmodern style that simultaneously recalls Shostakovich and computer game scores. One can detect subtle allusions to guitar music by Luca Cori and Ricardo Zohn-Muldoon: aural souvenirs of last summer. The Prelude is a kind of percussion study for guitar quartet. Characterized by minimalistic repetition and stratification of motifs, the Dance ventures into the extreme upper positions of the fretboard, sometimes approaching the anarchic!
Program IV: Solo Guitar Recital

Monday, November 30, 2015
Niles Gallery, Fine Arts Library
7:30 PM

Grande Sonate No. 2 (c. 1810)  Wenzeslaus Matiegka
   I. Moderato
   II. Andante con espressione
   III. Variations sur l'air allemande par Haydn,
   Liebes Mädchen hör mir zu

XII Variaciones y fuga sobre la Folía de España (2015)* Juan Trigos
   Tema
   Var. II
   Var. III
   Var. IV
   Var. XII
   Fuga

Brief Intermission

Sonata No. 1 para guitarra (2015)* David del Puerto
   I. Allegro moderato
   II. Vivace
   III. Balada
   IV. Finale

*World premiere performance
Program Notes

This program includes world premieres of two significant works by major contemporary composers. Juan Trigos and David Del Puerto have both played important roles in this stage of my musical life. Last year, after intensive preparation, my colleagues and I premiered Trigos' Guitar Quartet, a true masterpiece in that genre. My first doctoral recital included the first complete performance of Del Puerto's Six Studies, and Chelsea Czuchra and I gave the American premiere of Meridies for guitar and flute last spring. Now, it is a privilege to bring Trigos and Del Puerto together on the same program.

Since discovering some scores by Wenzeslaus Matiegka in an online archive a number of years ago, I have been convinced of the importance of his music to the repertoire. Matiegka was known for many years only as the composer of the Notturno, Op. 21 for guitar, flute, and viola, famously arranged by a teenage Franz Schubert as a quartet (with the addition of a cello to the original formation). The scant biography in current circulation tells us the following of Matiegka: born in rural Bohemia into a family of musicians; legal studies in Prague; popularity as a guitarist in the first decades of the 1800s in Vienna; Kapellmeister in two churches thereafter; death of consumption, leaving his family in poverty.

Matiegka's approximately forty known compositions for guitar give us a somewhat more complete picture. In both solo and chamber settings, Matiegka frequently arranged works by Haydn, Mozart, and Beethoven, often incorporating material from these masters into his original compositions. The present work aside, examples abound. To name a few, the Grand Sonata No. 1 quotes Eine Kleine Nachtmusik, and the Sonata, Op. 23 appropriates whole movements from Haydn's B minor keyboard sonata,
Hob.XVI:32. Meanwhile, there is the replacement of the cello with a guitar in Beethoven's Serenade, Op. 8, and a reworking of several Mozart sonatas for guitar, violin, and viola (the *Grosses Trio aus Mozarts Claviermusik metamorphosirt*). When not lifting directly from more famous composers, Matiegka follows stylistically in their footsteps.

Relative to that of other guitar composers of the day, Matiegka's output is notable for a preponderance of sonatas. The two "Grand Sonatas" stand apart from the rest in their dimensions and technical challenges. The first is the more extroverted of the two, with a great deal of virtuoso passagework in the outer movements. It has been recorded several times, and has now joined the standard repertoire. Grand Sonata No. 2 has been slower to gain recognition. This is due, in part, to the odd technique required of the right hand for the long passages of accompanimental figures in the first movement. Such passages are more idiomatic to the technique and instrument of the early nineteenth century. The closer string spacing, combined with the wider area of contact provided by playing with shorter fingernails, results in the ideal sound. Nevertheless, by remaining conscious of these factors, it is possible to perform the work on a modern instrument using modern technique. The second movement, with its long, singing melodies, is proto-Schubertian in character. While the theme and variations that close the sonata need little explanation, it is worthwhile to note that the theme may not have been composed by Haydn, but rather by Mozart. Whatever the case, we have in the many borrowings and adaptations of Matiegka a microcosm of Viennese musical life at the turn of the nineteenth century. His work represents a nexus where the guitar meets Mozart, Haydn, Beethoven, and Schubert.
Thought to have originated as a Portuguese folk dance during the late Middle Ages, the folia became popular as a basis for a variations during the Baroque era. The folia is perhaps best remembered in its early eighteenth century guise as a violin sonata by Corelli, and the successive adaptation of that work as a concerto grosso by Geminiani. In the early nineteenth century, guitar composers such as Mauro Giuliani, Fernando Sor, Ferdinando Carulli, and Francois de Fossa composed folia variations. The recent resurgence on the competition circuit of a virtuosic expansion of Sor's folia by the early twentieth century Catalan guitarist Miguel Llobet demonstrates the enduring popularity of the folia.

The XII Variaciones y fuga sobre la folía de España is the result of an initiative by Dieter Hennings to request a new solo guitar work from Juan Trigos. A multinational group of seven guitarists (including myself) collaborated on the commission. Trigos responded with an elaborate set of twelve variations and a fugue. He modeled his work loosely on that of another great Mexican composer, Manuel Ponce, who, in the 1920s, composed a variations and fugue on la folia for the famous Spanish virtuoso Andrés Segovia. Like his Guitar Quartet, Trigos' folia displays an idiosyncratic style the composer has termed Abstract Folklore, where pulse, repetition, resonance, and guitar-specific articulation play important structural roles.

David del Puerto's Sonata No. 1 for solo guitar is the first of three extended, multi-movement works in the genre, all completed this year. Cast in four movements of contrasting tempi and character, the Sonata No. 1 lasts a little over twenty minutes. Del Puerto has said that with the three sonatas, he wanted to approach the "summit of all forms," and to do so with devotion and enthusiasm. It seems clear to me that he has
achieved this goal in the present work. Employing a language that is at once harmonically
diverse and rhythmically vital, the Sonata No. 1 presents a convincing case for
contemporary music of incisive historical consciousness and formidable emotional depth.
It is at once a return to classical form, and a statement of great immediacy.
Program V: Lecture-Recital “David del Puerto’s Guitar Sonata No. 3”

October 28, 2016
Niles Gallery
7:30 PM

Introductory Remarks
   a. David del Puerto and my involvement with his music
   b. Considerations of style, technique, and form

Guitar Sonata No. 3 (2015)       David del Puerto
       I. Preludio
       II. Adagio interroto
       III. Scherzo con chacona
       IV. Fantasia
       V. Finale

(performance of each movement with interspersed commentary)

Closing Remarks
Lecture-Recital Monograph

Much of the content of this lecture-recital was drawn from the text of my DMA document. In this monograph, I attempt to summarize the portions of the presentation that are less prominent in the document itself.

1. My experience with David del Puerto's music:

   My engagement with Spanish culture began with a ten-month study abroad in 2004-05 during my college years. Sometime After returning from Spain, I was looking through a book of Spanish photography. I happened upon a photograph of the composer Luis de Pablo (b. 1930), then unknown to me. I began to listen to his music, and to research him. Amongst his most prominent students was David del Puerto (b. 1964). A comparison of De Pablo’s Piano Concerto with Del Puerto’s piano concertante Symphony No. 2, Nusantara is shows the similarities and differences in the two composers’ mature styles.

   As I began my Master’s degree in 2011, I started to develop an interest in performing contemporary music. Recalling that Del Puerto had composed a fair amount of guitar music, I decided to email him to recommend one of his works to me. He suggested that since the Six Studies (2006) had not been performed in their entirety, I could premiere them as a set. After finishing the Master’s, I felt prepared to learn the nearly twenty-minute work. In my first doctoral recital (April 2014), I gave the premiere performance. That summer, I played the studies again at the SoundSCAPE and Bellagio festivals in Italy, and traveled to Spain to meet Del Puerto.

   The following year, after playing the American premiere of Meridies (2006) for flute and guitar with my duo partner Chelsea Czuchra, I began to consider Del Puerto’s guitar music for the subject of my DMA project. Uncertain what portion of his work to focus on, I came across a recent entry in his online catalogue: two guitar sonatas, both finished that year. I wrote to Del Puerto requesting the scores. He sent them in short order, pointing out that the premiere of the second sonata was reserved for Deion Cho (as part of the first prize in a guitar competition Cho had won.), but that I could premiere the first sonata if I desired.
The Sonata No. 1 seemed a fitting topic for the DMA project: a stylistically mature exploration of a historically important form by a renowned living composer with whom I had a personal connection. I wrote an essay on the sonata, and premiered the work in November 2016. Shortly before the premiere, Del Puerto emailed me to say that he had finished a third sonata, and dedicated it to me. Immediately, I was determined to premiere this third sonata, and to include it in my DMA project. Of course, I would also have to write about the second sonata, and I realized that the three sonatas would work well together on a recording.

This past summer, I again traveled to Madrid to work with Del Puerto. The poet Francisco Quirce, a friend and sometime collaborator with the composer, had organized a concert in which I would give the Spanish premiere of the Sonata No. 3. My friend Varvara Jitcov and I would also premiere the guitar and violin duo Jardín bajo la luna and several shorter works. After a week of intense work, we gave a successful concert, and promptly left for a few days at the beach!

2. Biographical sketch of David del Puerto [See DMA document.]
3. Compositional style [See DMA document.]
4. How should guitarists approach Del Puerto’s music?

In the contemporary guitar repertory, Del Puerto’s guitar music is exceptional for a combination of non-guitar-specific technical fluency and stylistic, with the more instrument-specific characteristics of the guitarist-composer tradition. While by no means unique in the field (Leo Brouwer is a good example of another composer whose music is not primarily rooted in guitar technique), such a combination lends Del Puerto’s music a broader appeal (and intellectual rigor) for musicians, composers, and listeners, which is perhaps denied to that of guitarist-composers like Roland Dyens, Carlo Domeniconi, et al.

In considering a guitar work by Del Puerto, it is useful to keep in mind that he employs standard classical technique as a kind of “palette.” In a sense, he filters chord shapes, arpeggios, scale patterns, and other elements of the technique through a harmonic language that
encompasses diatonic tonality, octatonic and pentatonic sonorities, and chromatic or atonal materials. For example, a given passages may suggest the use of a specific chord shape, while the fingering itself remains subject to change according to the harmonic or melodic ideas (and not vice versa).

There is a notable lack of extended technique in Del Puerto’s guitar music. As he has pointed out, “I am interested in the contrapuntal, the harmonic, the structural, those elements that make of the music a language proper, and with the guitar, that is not an exception.”27 Such an attitude is in contrast with many contemporary guitar works. For example, works like Helmut Lachenmann’s *Salut Für Caudwell*, or Arthur Kampela’s Percussion Studies, are almost exclusively comprised of extended technique (though this is in no way an argument against such excellent music).

If the employment of standard technique grants the work a broad accessibility to classical guitarists, the clarity of Del Puerto’s scores implies a similar clarity of execution. The notation itself is classically elegant and concise. The interpreter rarely needs to change a chord voice, improvise a passage, or guess at the affect of a particular gesture. That said, the strongly continuous texture, combined with frequent left-hand barring and shifting--often with right-hand arpeggiation and block chords--requires stamina on the part of the guitarist (in addition to a talent for either memorization or page-taping). While it seems impossible to give an exhaustive list of factors to consider when learning and performing Del Puerto’s guitar music, I hope the above provides some basis for such activity.

5. Performance and Analysis of Sonata No. 3 [See DMA document.]

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