



DOCTORAL MUSIC PERFORMANCE: TECHNIQUE AND EVOLUTION OF MODERN  
GUITAR PERFORMANCE

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ช่วงกลางของคริสต์ศตวรรษที่ 19 เครื่องดนตรีกีตาร์คลาสสิกได้เสื่อมความนิยมลงอย่างมาก  
เนื่องจากผู้คนหันมาเล่นเครื่องดนตรีเปียโนแทน เพราะได้รับการพัฒนาตัวเครื่องจนสมบูรณ์แบบและมี  
บทเพลงอันยอดเยี่ยมตามมามากมาย อย่างไรก็ตามถือเป็นความโชคดีที่ศิลปะการบรรเลงกีตาร์  
คลาสสิกยังถูกถ่ายทอดจากรุ่นสู่รุ่นในกลุ่มคนจำนวนไม่มากในประเทศสเปน หนึ่งในนั้นคือ ฟรานซิสโก  
โก ตาเรกา (Francisco Tárrega) ผู้ซึ่งได้รับการขนานนามว่าเป็นบิดาของโมเดิร์นคลาสสิกกีตาร์ เขา  
ได้ทุ่มเททั้งชีวิตเพื่อสร้างความนิยมให้กลับคืนมา นักกีตาร์ชาวสเปนอีกท่านหนึ่งที่ได้สร้างตำนานอัน  
ยิ่งใหญ่ไว้กับเครื่องดนตรีชิ้นนี้คือ อันเดรส เซโกเวีย (Andrés Segovia) ความพยายามที่จะยกระดับ  
ของเครื่องดนตรีให้มีเกียรติเทียบเท่ากับเครื่องดนตรีชิ้นอื่นในวงออร์เคสตราของทั้งสองท่านและนัก  
กีตาร์อีกหลายท่านในอดีตได้ทำให้วงการกีตาร์คลาสสิกในปัจจุบันเติบโตและเฟื่องฟูเป็นอย่างมาก  
ตัวแทนของนักกีตาร์คลาสสิกรุ่นใหม่ที่เป็นแบบฉบับต่อมาคือ จูเลียน บรีม (Julian Bream) และ  
จอห์น วิลเลียมส์ (John Williams) เขาทั้งสองได้เดินตามรอยเท้าของบรมครูในอดีตและสร้างตำนาน  
ในแบบของตนเองออกมา สร้างการพัฒนาให้กับเครื่องดนตรีชิ้นนี้ไปอีกขั้น ในปัจจุบันมีนักกีตาร์  
คลาสสิกที่เก่งกาจมากมายออกแสดงคอนเสิร์ตไปทั่วโลก เผยแพร่บทเพลงกีตาร์คลาสสิกของตนเอง  
เหมือนในยุคคลาสสิกที่เหล่านักแสดงกีตาร์ชั้นเลิศทั้งหมดก็เป็นนักประพันธ์เพลงเช่นเดียวกัน

การแสดงคอนเสิร์ตทั้งสามครั้งเป็นการนำเสนอบทเพลงตั้งแต่การถือกำเนิดของโมเดิร์นคลา  
สิกกีตาร์จวบจนถึงยุคปัจจุบัน ถ่ายทอดบทเพลงในยุคของ ตาเรกา เซโกเวีย และยุคสมัยใหม่  
มุมมองและเทคนิคการเล่นกีตาร์ที่ผู้ทำวิจัยใช้เป็นกรณีศึกษาระหว่างพลังจากธรรมชาติและหลัก  
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ปีการศึกษา 2560

ลายมือชื่อนิสิต .....

ลายมือชื่อ อ.ที่ปรึกษาหลัก .....



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KEYWORDS: MUSIC PERFORMANCE / MODERN GUITAR / FRANCISCO TARREGA / ANDRES SEGOVIA / GUITAR REPERTOIRE / NATURE POWER / TAO

APICHAJ CHANTANAKAJORNFUNG: DOCTORAL MUSIC PERFORMANCE: TECHNIQUE AND EVOLUTION OF MODERN GUITAR PERFORMANCE. ADVISOR: ASSOC. PROF. TONGSUANG ISRANGKUN NA AYUDHYA, 186 pp.

It was around the mid-nineteenth century that the guitar almost sank into oblivion due to the rising popularity of the piano. Fortunately, the art of guitar performance was still cultivated by certain figures residing mostly in Spain. One of them was the so-called 'father of modern guitar' - Francisco Tárrega (1852-1909), a guitarist who devoted all his life to bring back the legend and prestige of the instrument. Another figure who gave a great contribution to the history of the instrument was Andrés Segovia (1893-1987). Because of these ardent efforts of the past, the current guitar scene is very profound and promising. Two representative guitarists of the new generation are Julian Bream (1933-) and John Williams (1941-). They have also followed the path of their precursors and made many contributions to the instrument. Nowadays, excellent concert guitarists are sharing their platform all over the world with original repertoire written by contemporary guitarist composers, as in the past when guitarists were often composers as well.

The performance of three concerts represents three different periods from the birth of the modern guitar to the present generation. It displays music from the period of Francisco Tárrega, Andrés Segovia and their descendants. The technique and performance aspects conceived for these concerts were derived from a combination of the power of nature and Tao philosophy.

Field of Study: Fine and Applied Arts

Student's Signature .....

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Advisor's Signature .....

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# CHAPTER 1

## INTRODUCTION

### 1.1 Introduction and Historical Background

Today, the guitar is an internationally popular musical instrument played around the world in a variety of genres of music. There was a time, however, when this instrument almost sank into oblivion. This situation began in the middle of the 19th century when a rival instrument, the piano, began to enjoy widespread popularity with the growing European middle class. Subsequently, the guitar was largely ignored and its playing tradition was gradually becoming lost. During this period of decline, one man devoted his life to resurrecting the art of guitar playing. His name is Francesco Tárrega. He is remembered not only for his mastery of the instrument, but also his ambition to expand guitar repertoire by composing original works and new arrangements. Moreover, his pedagogical activities are perhaps his most significant contribution to the following generations of guitarists. Someone who indirectly benefited from Tárrega through one of his disciples was Andrés Segovia, a gigantic figure in the guitar realm. He followed Tárrega's resolution to expand guitar repertoire, not only by composing and arranging but by also approaching accomplished non-guitarist composers to write music for guitar. Unlimited by guitaristic idioms, the music written by these composers expanded various previously-unknown possibilities on the instrument. Thus, the guitar repertoire was developed to another extent. As the disciples of Tárrega had done, students of Segovia, both living and non-living, have been exploiting guitar repertoire to a very high platform that no one could have imagined before. Currently, there are many guitarist composers who are sharing their sense of color and creation with the world through their music and artistic performance, recalling an earlier golden age of the guitar — the period of Fernando Sor (1778-1839), Mauro Giuliani (1781-1829), Dionisio Aguado (1784-1849), etc. — when the guitar was so popular before its decline.

The author found the above information very interesting and would like to display repertoire written during and after Tárrega's time in three recitals.



## 1.2 Research Objectives

1. To develop artistic ability in communicating music to others.
2. To deepen the understanding of aesthetic in music, especially in guitar playing.
3. To analyze the practicing process for the ultimate outcome.
4. To research classical guitar repertoire from the epoch of Tárrega to Segovia and to the next generation.
5. To portray the music researched in the mentioned period in three recitals.
6. To share the enjoyment of playing music to audiences.

## 1.3 Scope of Study

The author has divided the repertoire selected for each recital to correspond with the guitar period being researched.

**Recital 1 “The Revival of Guitar Music”** – display music written in Tárrega’s period:

Francisco Tárrega (1852-1909) “Capricho Árabe,” “Marieta – Pavana – Rosita”

Julían Arcas (1832-1882) “Andante”

Miguel Llobet (1878-1938) “Canciones Populares Catalanas”

Agustín Barrios Mangoré (1885-1944) “Vals No. 3 – Julia Florida – Choro de Saudade”

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**Recital 2 “The Bridge of Guitar Literature”** – display music written between

Tárrega’s and Segovia’s period:

Julían Arcas (1832-1882) “Fantasia on Themes from La Traviata”

Agustín Barrios Mangoré (1885-1944) “La Catedral”

Manuel Maria Ponce (1882-1948) “Thème varié et Finale”

Joaquín Turina (1882-1949) “Sonata Op. 61”

**Recital 3 “Ensemble Music Makers: Guitar and String Quartet”** – portray the music after the generation of Segovia in guitar and string quartet format:

Leo Brouwer (1939 -) “Quintetto for Guitar and String Quartet”

Astor Piazzolla (1921-1992) “Five Tango Sensations”

Dr.Suppabhorn Suwanpakdee (1985 -) “Mood”

#### 1.4 Research Outcome

1. The artistic ability in communicating music to others has been developed to a certain point involving consciousness, sensitivity, psychology and temperament.
2. A deeper understanding of aesthetic in music has been expanded by experimentation of various interpretations and cultivation.
3. The pieces have been studied efficiently with less effort but higher results.
4. The classical guitar repertoire from the epoch of Tárrega to Segovia and to the next generation has been researched and studied.
5. The author has performed 3 recitals corresponding to the research objective.
6. During each performance, the author has given enjoyment of playing to himself and others.

## CHAPTER 2

### THE EVOLUTION OF MODERN GUITAR

The term “Modern Classical Guitar” was used after a re-invention of the instrument which revolutionized the history of guitar making. This new guitar, the “Torres guitar,” was named after the guitar luthier Antonio de Torres Jurado (1817-1892). Initially, the body size of the guitar was enlarged and a wider fingerboard provided more space for the six single strings. This enabled more accuracy and agility for the left-hand fingers, particularly in certain contrapuntal music, in comparison to the earlier setup of five to six course strings on a narrower fingerboard. One essential point of Torres’s investigation was to put significance on the table or the front wood, which greatly affected the sound production as many scientific researches have proved. In addition, he utilized a much thinner front wood to create more vibrations which increased the dynamic range of the instrument. {Glise, 2016 #186} To protect the thin table from easily breaking off, a new fan-strutting system was developed to enhance the vibration of the front wood. The string length was also extended up to 650 mm. (as compared to 635 mm. for earlier guitar models). The saddle was also supported with other materials such as animal bone etc. (saddle is a piece of material made from wood, plastic, animal bone etc. using to support the string equipped in the bridge. Before it was the bridge itself that functioned this.)

The man behind these innovations was a guitarist Julian Arcas (1832-1882). He gave Torres advice and encouragement to persevere in his profession. Torres made Arcas a superb guitar model “La Leona” (the lioness) in 1856, which Arcas used until his death. Performing on this instrument in a concert in Castellòn, Arcas inspired a promising young boy, Francisco Tárrega (1852-1909) who later established a comprehensive method for playing modern classical guitar (this will be discussed in detail later). Regarding the Torres instrument, Manuel de Falla wrote the following in the foreword of the guitar school method by Emilio Pujol (1886-1980):

“It is a marvelous instrument, as austere as it is rich in sound, and which now powerfully, now gently, takes possession of the soul. It concentrates within itself the

essential values of many noble instruments of the past and has acquired these values as a great inheritance without losing those native qualities which it owes, through its origin, to the people themselves.” (Morrish, 2002) (De Falla might mention the noble instrument as lute and vihuela)

In this chapter the story and repertoire of the modern guitar will be divided into three distinctive periods: the period of Tárrega, that of Segovia, and the current generation. Developments that were tremendously important to guitar history occurred in each period and therefore each will be discussed in-depth.

## 2.1 Tárrega’s period



Figure 1: Francisco Tárrega

from - <https://www.allmusic.com/artist/francisco-t%C3%A1rrega-mn0000859678/biography>

Dating back to the 1820s, the admiration of classical guitar had been in a state of decline as a result of new developments in piano construction. In this period the piano had been newly customized to have a louder tone, more precision, and a wider range, causing a peak in the popularity of the instrument. Moreover, the most celebrated composers before and during Tárrega’s period were all virtuoso pianists, such as Frédéric Chopin (1810-1849), Robert Schumann (1810-1856) and Johannes

Brahms (1833-1897). Hector Berlioz (1803-1869) wrote in his “Treatise on Instrumentation” (first published in 1844) when the instrument ‘guitar’ was presented:

“Since the introduction of the piano into all homes where there is any interest in music the guitar has been gradually disappearing.” {Berlioz, 1948 #147}

Tárrega was disheartened by this occurrence, a testament to which can be found in Tárrega’s biography written by his student Emilio Pujol:

“...Where are all the guitars, the tender and expressive sound of them which accompany the singer, the instrument of the Spanish nation and the beloved tone of our childhood and teenager.”

“... Everything has disappeared, everything has been forgotten, and the piano with its loud sound has totally destroyed all of this intimate music, which is so simple and modest, but at the same time so sensitive and so expressive.” {Pujol, 1960 #40}

Therefore, the guitar was gradually becoming obscure to the general public. Fortunately, the tradition of professional guitar playing was still being cultivated and passed on in minor circles in Spain. Among them was Julián Arcas (1832-1882). The teacher of Francisco Tárrega (1852-1909), Arcas encouraged and engaged in the process of developing the modern guitar, which was named after the luthier Antonio de Torres (1817-1892).

“..., but he only took up the craft professionally in the 1850s on the advice of Julián Arcas, a young player of note and the first of his famous clients. In his various workshops in Seville he produced a series of excellent guitars, including ‘La Leona’, built in 1856, and others later used by Tárrega and Llobet.” {Morrish, 2002 #16}

Interest in the guitar gradually returned through the ardent efforts of Tárrega and his magnificent disciples, Miguel Llobet (1878-1938) and Emilio Pujol (1886-1980). Furthermore, guitar culture spread to the Spanish colonies, particularly in the remote

parts of South America and Latin America where many great guitarists were born. One such guitarist was Agustin Barrios Mangore (1885-1944), a Paraguayan who had incredible musical ability in addition to skills in various fine arts, such as drawing and poetry. His many pieces of original music for guitar is a testament to the South American contribution to the legacy of the instrument.

### 2.1.1 Repertoire

Spain, known as the capital of guitar, was also experiencing a decline in guitar culture during Tárrega's period. The art of guitar playing was limited to minor groups of people who were nevertheless determined to pursue the guitar mastery and devoted their lives to it. The guitarists in this time were not only excellent performers but accomplished composers as well. Hence, most of the repertoire played during this time were original works by performers that were shared among the guitar circles. Of course, works from the previous period – the Classical era – by F. Sor, D. Aguado, F. Carulli, N. Coste, M. Giuliani and many others were still studied and performed. Another source of repertoire were transcriptions and arrangements, which developed into an art form in this period as well. Tárrega was a pioneer in this field, transcribing many works of music by various composers for the guitar. The art of arrangement was cultivated by his pupils and his contemporaries and passed on to their successors as well.

The following is an example of Tárrega's concert program, taken from his performance in Palacio Corea, Rome on February 7, 1903. {Pujol, 1960 #89}

Melodía	Verdi
Barcarola	Mendelssohn
Granada (Serenata)	Albéniz
Seguidillas	Chueca
Rapsodia Andaluza	Albéniz
Fantasia Espanola	Tárrega
<i>Intermission</i>	
Tremolo	Tárrega
Motivo Espanol	Chueca
Momento musical	Schubert
Tema con variaciones (La Pastoral)	Mozart
Nocturno en Mi bemol	Chopin
Variaciones sobre un tema de Paganini	Tárrega

The program includes original pieces composed by Tárrega himself, transcriptions of piano pieces from his contemporaries as well as composers of earlier periods. Below is a concert program of Tárrega's student, Emilio Pujol, from his performance at the Orfeo Gracienc, Barcelona, on June 8, 1918. One might see that the program is divided into three sections, characteristic of his teacher Tárrega's tradition.

Minuet	Sor
Canço de Bressol – Vals Intim	Pujol
Recuerdos de la Alhambra	Tárrega
Adagio	Haydn
Loure – Minuet	Bach
Moment Musical	Schubert
El Mestre – El Testament d’Amelia	Llobet
Serenata espanola	Malats
Granada	Albeniz
Danza	Granados

Pujol’s concert program consisted of an original piece composed by himself, a composition by his friend Miguel Llobet, (another influential student of Tárrega), a piece by earlier guitar virtuoso Fernando Sor and transcriptions of piano works. In addition, it included a work by his respected teacher Tárrega ‘Recuerdos de la Alhambra,’ a very well-known piece that exposes a new look on tremolo technique which later inspired many pieces written for the guitar including a famous tremolo work by Agustín Barrios ‘Una Limosnita por Amor de Dios’ and ‘Sueno en la Floresta’.

Emilo Pujol was also a thorough musicologist, and in 1926 he was requested by Lionel de la Laurencie of the Paris Conservatoire to recover earlier pieces for the ancestor instruments of the guitar written in the Renaissance and Baroque eras. {Wade, 2001 #113}

“The search began among the archives and libraries of the principal European centers dedicated to music and as a result he delivered a historical-didactic study of the guitar from its origins which appeared in Volume XXIV of the Encyclopedia of Music of the Dictionary of the Paris Conservatoire, 1926.



The task took him to the Pedrell archives and those of Dr. Scheeherer de la Haya, the National Libraries of Madrid, Paris, Brussels and Munich, and the British Museum, London. He brought forward the first transcriptions of the works by the Spanish vihuelistas of the 16th century and guitarists of the 17th century, published later by Editions Max Eschig, Paris, in a series edited by Pujol under the title of “Library of Ancient and Modern Music for Guitar.

These activities were a revelation for guitarists because not only was an unknown past opened up to them but it enabled them to enlarge the content of their programs in an unlimited way, and for guitar musicology it was the recovery of a historical era which had remained hidden for more than four centuries. {Riera, 1974 #41-42}

### 2.1.2 Instrumental Development

Compared to the guitar used before the modern guitar, the ‘romantic guitar’, the modern guitar (or the ‘Torres guitar’ as mentioned above) has many differences in construction.



Figure 2: left: romantic guitar (Lacote, France) right: Torres guitar

from: <http://www.earlyromanticguitar.com/erg/gallery.htm>

from: <https://www.guitarsalon.com/store/p514-1888-antonio-de-torres-quotla-italicaquot-spcsar.html>

The body size of the Torres guitar is bigger than those of the Romantic era, because the bigger soundboard or the front wood was discovered to be the most important part of the guitar for sound production. Thus, the soundboard was enlarged and made thinner, resulting in more area for vibration and so a greater range of volume. In order to strengthen the thinner and larger soundboard used, Torres invented a new fan-strut bracing system which supported the strength of the table without greatly decreasing its vibration. He was a pioneer in using Brazilian rosewood for the back and sides, ebony for the fingerboard, cedar for the neck and spruce for the table, a tradition that is still dominant to this day. {Spark, 2002 #15}



Figure 3: Logo inside one of Torres's guitars and its fan-strut bracing

from: <http://classicalguitarmagazine.com/6-noteworthy-antonio-de-torres-guitars/>

The following table shows the difference between the early romantic guitar and Torres or modern guitar:

	<b>Early Romantic Guitar</b>	<b>Torres Guitar (Modern Guitar)</b>
<b>Bridge</b>	small and ornated	larger than romantic guitar
<b>String attached</b>	with bridge pins	tie bridge
<b>Saddle</b>	made of bone, ivory or ebony wood	made of bone or plastic
<b>Action</b>	around 5 mm. measured at 7th and 12th fret	excess of 7 mm. measured at 7th and 12th fret.
<b>Scale Length</b>	ca. 620-635 mm.	ca. 650-660 mm.
<b>Nut</b>	4.4-5 cm.	5.1 cm.
<b>Front Wood</b>	spruce	spruce, cedar
<b>Back &amp; Side Wood</b>	maple	rosewood (Brazilian, Indian, Madagascar)
<b>Bracing</b>	ladder bracing, fan bracing	fan-strut bracing
<b>Vanishing</b>	shellac	shellac, lacquer
<b>String Tension</b>	ca. 6 kilos per string	ca. 8.5 kilos per string

From the physical appearance the modern guitar has an advantage in terms of volume because of its strings which are higher in tension and acquire higher action than that of early romantic guitar. The longer scale length from nut to saddle of the modern guitar with its fan-strut bracing enhance even more the greater volume

projection. However, it is more difficult to press strings and move along the neck of the instrument due to that string tension and the larger resonance body. Vice versa the early romantic is then easier to play owing to less string tension and smaller body, though, the capability to project the sound is limited consequently.

## 2.2 Segovia's period

Tárrega's aspiration to bring back the popularity of the guitar, together with the efforts of his influential pupils, certainly produced great achievements. Moreover, there was another giant figure in guitar history who was autodidactic but praised Tárrega as his role model: Andrés Segovia (1893-1987).

"I have also sworn to walk in the steps of the sainted Francisco Tárrega, who lived and died for his beloved instrument, with little hope of glory or gain." said Segovia to a violin teacher whom Segovia neglected his suggestion to switch from playing guitar to violin. {Silver, 2013 #12}

Segovia brought the guitar to the zenith of its status during his lifetime through his charismatic performances. His style of playing was so influential that almost every contemporary guitarist has had to follow or duplicate him in some way or another. Apart from his artistic playing was his effort to expand the guitar repertoire since it was quite deficient, especially in terms of extensive pieces and musical exploration. Therefore, he began to engage several non-guitarist composers and asked them to write music for the guitar. With his collaboration with the composers, the result was surprisingly successful: guitar music turned out to be more imaginative, revealing sounds and effects previously unheard. Many of these works were thus dedicated to Segovia and many were premiered by him as well. This is perhaps the most significant part of his contribution.

### 2.2.1 Repertoire

Following the iconic figure ‘Francisco Tárrega’ and his mission to be an eminent performer, Segovia felt a need to expand the guitar repertoire. Although there were certain existing pieces in the guitar literature to perform, the quantity was still deficient in comparison to the repertoire of other instruments such as violin and piano. Moreover, Segovia’s ambition was to conquer the world with his instrument ‘the guitar’, therefore he required efficient apparatuses in order to achieve his vision. One of the most important tools was the extensive commissioning of comprehensive guitar music. By doing so, Segovia came across many composers, especially accomplished ones who did not play the guitar but favored the instrument, and asked them to write music for guitar. The advantage of non-guitarist composers was that their musical imagination was less hindered by considerations of practicality and technique; the latter being left to Segovia to discuss with the composer.

The composers who wrote music for the guitar and cooperated with Segovia as their dedicatee were as follows: {Ragossnig, 2003 #97}

1. Manuel Maria Ponce (1882-1948)
2. Joaquin Turina (1882-1949)
3. Heiter Villa-Lobos (1887-1959)
4. Federico Moreno Torroba (1891-1982)
5. Darius Milhaud (1892-1974)
6. Federico Mompou (1893-1987)
7. Mario Castelnuovo-Tedesco (1895-1968)
8. Alexandre Tansman (1897-1986)
9. Joaquín Rodrigo (1901-1999)
10. John William Duarte (1919-)
11. Albert Roussel (1869-1937)

Many guitar concertos were composed for Segovia during his reign. The first was the pioneering Guitar Concerto No. 1 in D major Op. 99 by Mario Castelnuovo-Tedesco. It is considered to be the first guitar concerto to be written after that of Mauro Giuliani of the previous century, following a long period of decline in the genre. It was composed in 1939, before the composer migrated from Italy to the United States with the spread of the holocaust. Joaquín Rodrigo also wrote a guitar concerto in the same year, the “Concierto de Aranjuez”; this musical gem, however, was dedicated to another Spanish master of the guitar, the Regional Saint de la Maza, and probably never performed by Segovia. Notwithstanding, Rodrigo’s second guitar concerto “Fantasia para un Gentilhombre” was dedicated to Segovia. The theme is borrowed from a guitar piece composed by legendary Baroque guitarist, Gaspar Sanz (1640-1710).

“I thought that the only thing worthy of Segovia would be to place him together with another great guitarist and composer, born in the XVII century, a gentleman in the court of Philip IV, Gaspar Sanz. I consulted Segovia himself, who approved the plan, but not without first warning me of the difficulties of its realization, saying that I would have to work with themes which were very short. Right away Victoria, my wife, selected for me from the book of Gaspar Sanz a short number of themes which we judged appropriate to form a sort of suite-fantasia and which we very soon decided to call Fantasia para un Gentilhombre, playing thus on the names of these two nobles of the guitar: Gaspar Sanz and Andrés Segovia, in his turn Gentleman of the Guitar of our days.” {Turnbull, 1974 #115}

Manuel Maria Ponce also wrote a concerto for Segovia called “Concierto del Sur, first premiered Montevideo in 1941, as did Hector Villa-Lobos, for a premiere in Houston Music Hall in 1956:

“Heitor Villa-Lobos, one of the leading manufacturers of South America, conducted the Houston Symphony Orchestra Monday evening in what will probably prove to have been one of its historic events. Coffee and the music of Villa-Lobos have been the principal exports of Brazil for the past 35 years. They occur in about equal proportions. In Houston for the first time, Villa-Lobos, one of history’s most

prolific and unfettered creators of music, conducted a program of his own works, including the premiere of a guitar concerto. This was written for, and had as soloist, the equally renowned Andrés Segovia, whose attractiveness undoubtedly did its part in producing an absolute sellout of the Music Hall.” (Roussell, 1972)

The expansion of the guitar repertoire would be truly implausible without the charismatic performance and presence of Segovia, which created a magic that could bewitch numerous accomplished composers throughout the world. {Turnbull, 1974 #112}

Throughout Segovia’s life, he had four goals in mind {Libbert, 2002 #173}:

1. To redeem the guitar from flamenco and other folkloric amusements.
2. To persuade composers to create new works.
3. To show the real beauty of the classical guitar.
4. To influence schools of music and conservatories to teach guitar at the same dignified level as the piano, violin and cello.

Segovia achieved all of these four objectives. He restored the guitar to its deserved position as a classical instrument. He encouraged renowned composers to write music for the guitar. His performances were a real witness to the beauty of the instrument. Finally, he urged conservatories and universities to initiate a major for classical guitar as an undergraduate study equal to other instruments. These four benchmarks have been expanded exponentially through the musical activities of guitarists in subsequent generations, such as John Williams and Julian Breams.

Nevertheless, there was a missing point caused unintentionally by Segovia in spite of his extraordinary career. Because of his vigorousness as an authoritative performer, most of the compositions written for him conformed to his particular artistic preferences. He neglected compositions containing idioms of modern music

such as atonality and dissonance, championing instead compositions expressing a Hispanic, ethnic, late-Romantic or Impressionistic style.

“That Schoenberg, Webern and many other contemporary composers have employed the guitar in chamber music works, that for example Hindemith has written a trio for three guitars, Boulez and many other contemporary composers have written works for guitar, he ignored.” {Paffgen, 2002 #191}

Another example is notable Swiss composer Frank Martin (1890-1974) who wrote a piece called “Quatre pieces brèves” for Segovia that was ignored and never performed by him due to its modern musical language. Angelo Girlandino spoke of this in an interview:

"... many composers were also disappointed by the results of their first composition written for guitar. They told me very politely that they did not want to repeat this kind of experience again. I think, I still have a letter from Frank Martin in which he says so. He wrote that the only, truly the only failure of his long career was caused by a guitarist. It was probably too late in his life when he heard more positive feedback from other guitarists ... " {Libbert, 2002 #162}

Julian Bream made a recording of “Quatre pieces brèves” in his album “20<sup>th</sup> Century Guitar Music”. Since then, it has become standard repertoire among classical guitar performers worldwide.



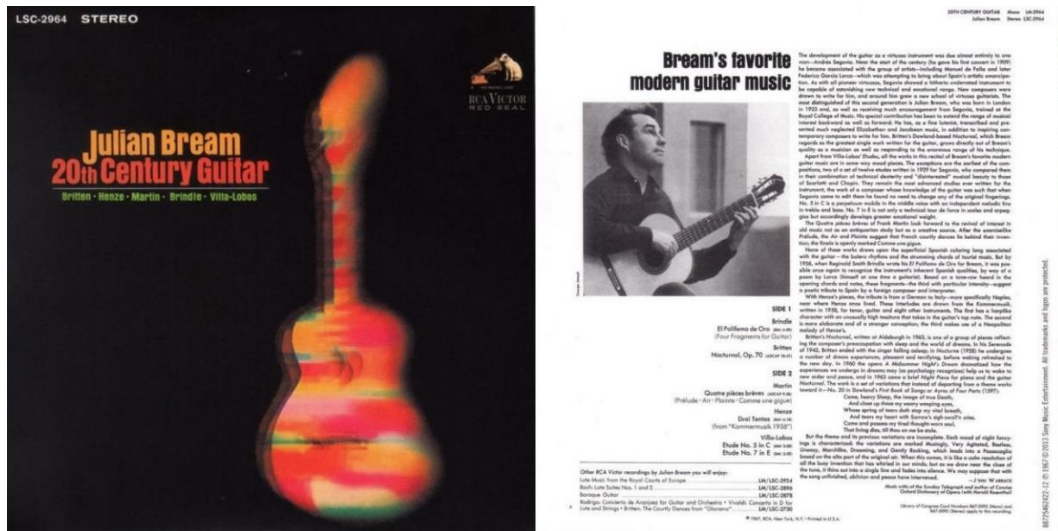


Figure 4: Julian Bream - 20th Century Guitar, 1967

Accomplished composers like Frank Martin may have written more precious pieces for the instrument, had they not been rejected by Segovia; we will never know how many pieces never made it to the canon because of this factor. All in all, however, Segovia made his contribution as a true, honest artist who devoted all of his life towards the development of the instrument in all aspects.

The following is an example of Segovia's three-part concert program from his performance in London's Wigmore Hall in 1938, a special tribute to Miguel Llobet. It may be noticed that new repertoire was included in the program such as pieces by H. Villa-Lobos, M. Ponce and M. Castelnuovo-Tedesco.

Aria con Variazioni	G. Frescobaldi
Menuet	J.P. Rameau
Andante	W.A. Mozart
Prelude and Mazurka	F. Chopin
Choro No. 1	H. Villia-Lobos
Three Pieces	E. Granados
Variations on Folia de Espana and Fugue	M. Ponce
Six Catalan Folk Songs	arr. M. Llobet
Capriccio Diabolico	M. Castelnuovo-Tedesco

### 2.2.2 Instrumental Development

During Segovia's period the art of guitar making still followed the tradition invented by Torres, nevertheless some contemporary luthiers of his time contributed their own ideas to create distinctive guitars, especially in the area beneath the front wood which is the fan-strut bracing system.

In Segovia's lifetime he played on guitars made by Manuel Ramirez (brother of José Ramirez I), Hermann Hauser (Munich) and José Ramirez III's apprentice Paulino Bernabe who later opened his own famous guitar workshop.

The Hermann Hauser guitar is an amalgam of the Torres guitar and the Ramirez guitar and with Hauser's own investigation on the effects of asymmetrically-arranged strutting, which Julian Bream once described as "his Teutonic engineering principles" {Wade, 2002 #37}

Hauser met Segovia when the latter made a concert tour in Germany in 1924; Segovia, in turn, heard a guitarist playing on one of Hauser's guitars in concert and immediately saw the potential. As a result, they became friends with each other and

Segovia showed Hauser his Ramirez guitar, which Hauser thoroughly studied and examined. Segovia commented after hearing Hauser's guitar in concert:

"I examined them all and immediately foresaw the potential of this superb artisan, if only his mastery might be applied to the construction of the guitar in the Spanish pattern, as immutably fixed by Torres and Ramirez as the violin had been fixed by Stradivarius and Guarnerius." {Wade, 2002 #37}

In 1937, after a long investigation of both the Spanish orthodox of guitar construction by Torres and Ramirez and his own experiment and research, Hauser made a magnificent guitar for Segovia. It was with this guitar that Segovia made many of his recordings, for instance: his recording of Mario Castelnuovo-Tedesco's 'Platero y Yo,' 24 sequence pieces composed for guitar and narrator on the same poem name of Juan Ramón Jiménez.

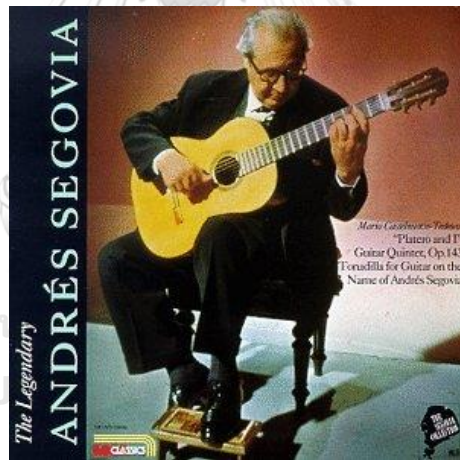


Figure 5: 'Platero y Yo' by Andres Segovia

from: <https://www.amazon.com/Segovia-Collection-Vol-Platero-Castelnuovo-Tedesco/dp/B0000020E4>

Julian Bream also played on Hauser's instrument made in a different year from the one owned by Segovia, and made many recordings such as the famous duo album with John Williams 'Together.' However, Bream also played on Segovia's Hauser and made the following observation:

“In fact, the greatest guitar that I ever played was Segovia’s Hauser. Don’t misunderstand me: I’m not for one moment underestimating Segovia’s way of playing it, but the instrument itself was phenomenally beautiful.” {Wade, 2002 #39}



Figure 6: ‘Together’ played by Julian Bream (on Hauser) and John Williams

from: <https://itunes.apple.com/gb/album/together/310251267>

### 2.3 New Generation

From Tárrega’s to Segovia’s period there have been many accomplished guitarists offering their talents to the world of guitar, some of them direct pupils of the two maestros and many others students of the students — in other words, the second, third or even fourth generation. The new generation, being current, may be difficult to define, but one aspect that can be considered is the trend of repertoire that has changed from previous periods. Two prominent guitarists who were able to influence a new trend in guitar compositions — not restricted only to Segovia’s repertoire — are Julian Bream and John Williams, in their early stages. Both have been searching for new music, as their precursors had done, but they have had no objection towards new musical languages or avant-garde music. As a result, many original contemporary pieces have been written and widely performed.

### 2.3.1 Repertoire

In the early stages of their careers, Julian Bream and John William expanded their concert pieces by asking composers to write music guitar and collaborating with them. Bream has worked with the following composers:

1. Reginald Smith Brindle - Nocturne for Guitar Solo (1946)
2. Lennox Berkeley - Sonatina, op. 52, no. 1 (1957)
3. Benjamin Britten - Songs from the Chinese for high voice and guitar, Op. 58 (1957)
4. Hans Werner Henze - Drei Tentos (Kammermusik 1958)
5. Denis Aplvor - Variations for Guitar, Op. 29 (1958)  
Tristram Cary Sonata (1959)
6. Malcolm Arnold - Concerto for Guitar and Chamber Orchestra, op. 67 (1959)
7. Benjamin Britten - Nocturnal after John Dowland, Op. 70 (1963)
8. Richard Rodney Bennett - Impromptus (1968)
9. Tom Eastwood - Ballade-Phantasy (1968)
10. Peter Racine Fricker - Paseo (1969)
11. Reginald Smith Brindle - Variants on two themes of J. S. Bach (1970)
12. Richard Rodney Bennett - Guitar Concerto (1970)
13. Malcolm Arnold - Fantasy, op. 107 (1971)
14. Alan Rawsthorne - Elegy (1971)
15. William Walton - Five Bagatelles (1972)
16. Humphrey Searle - Five (1974)
17. Lennox Berkeley - Guitar Concerto, Op. 88 (1974)
18. Hans Werner Henze - Royal Winter Music (first sonata, 1976)
19. Giles Swayne - Suite, Op. 21 (1976)
20. Peter Maxwell Davies - Hill Runes (1981)
21. Michael Berkeley - Sonata in One Movement (1982)
22. Richard Rodney Bennett - Sonata (1983)
23. Michael Tippett - The Blue Guitar (1984)

24. Giles Swayne - Solo for Guitar (1986)
25. Leo Brouwer - Concerto elegiaco (Guitar Concerto No. 3) (1986)
26. Toru Takemitsu - All in Twilight (1987)
27. Leo Brouwer - Sonata (1990)
28. Peter Maxwell Davies - Sonata (1990)
29. Toru Takemitsu - Muir Woods (In the Woods) (1996)
30. Harrison Birtwistle - Construction with Guitar Player: Beyond the White Hand (2013) (Commissioned by the Julian Bream Trust)

If Segovia is counted as the first generation, the guitarists active in the same period as Bream and Williams as well as the following generation are displayed in the following table:

Second Generation	Third Generation
1. Alirio Díaz (1923-)	1. Manuel Barrueco (1952-)
2. Nacisco Yepes (1927-)	2. Eduardo Fernandez (1952-)
3. Julian Bream (1933-)	3. David Russell (1953-)
4. Leo Brouwer (1939-)	4. Alvaro Pierri (1953-)
5. John William (1941-)	5. Roberto Aussell (1954-)
6. Pepe Romero (1944-)	6. Göran Sollscher (1955-)
7. Christopher Parkening (1947-)	7. Sharon Isbin (1956-)
	8. David Tanenbaum (1956-)
	9. Kazuhito Yamashita (1961-)
	10. Fabio Zanon (1966-)

Due to the expansion of today's concert guitarists, it is quite difficult to list all the names that are important and influential in the classical guitar scene. Currently, the world of guitar is reminiscent of the past in that the leading classical guitarists are composers as well as performers, recalling the Classical era of the virtuosic performer-composers F. Sor, M. Giuliani and many others.

The following is a list of guitarist composers who are presently shaping classical guitar history. Played all over the world, their compositions are now counted as standard repertoire for guitar. {Ragosnig, 2003 #100-106}

1. Leo Brouwer (1939-) - Cuba
2. Carlo Domeniconi (1947-) - Italian
3. Sergio Assad (1952-) - Brazilian
4. Dusan Bogdanovic (1955-) – former Yugoslavian / Serbian
5. Roland Dyens (1955-2016) Tunisian / French
6. Maximo Pujol (1957-) - Argentinian
7. Andrew York (1958-) - USA

### 2.3.2 Instrumental Development

Contemporary guitar makers now have experimented in many ways to improve either the sound or the volume of the guitar. Particularly investigating the bracing under the front wood, some guitar luthiers have patented their own distinctive system. One of the most popular and unique bracings, the so-called ‘lattice bracing’, was invented by Australian guitar luthier, Greg Smallman.

“Greg Smallman’s design philosophy is the use of an ultra-thin wooden top that is intended to project more efficiently the sound of the strings. To this end he has abandoned the traditional strutting under the guitar’s top, and in its place uses a flexible crisscross “lattice” strutting made from balsa wood reinforced with carbon fibre. {Bacon, 2002 #90}

The greatest ambassador of the Smallman guitar is surely John Williams, who brought it to fame by recording with it since the early of 1980s. He described the sound as follows:

“clear and magicky. It’s always had that lovely silky quality, and so many lovely high harmonics shimmering in there – a little bit Australian, really, because I identify it with the shimmering of gum tree leaves”. {Bacon, 2002 #91}

Another representative of the fan-strut lattice system is the guitar made by Britain's foremost guitar maker Paul Fischer, who both follows traditional guitar making after Torres and also makes guitars with lattice bracing, which he named 'TAUT'.

"An extremely light latticework of spruce struts braces the wood straight across the grain as well as along its length. The strength of the network permits the use of a soundboard of only 1.5-1.7 mm thickness, compared with 2.3-2.4 mm in Fischer's Torres-style guitars. On this particular instrument Fischer has also moved the soundhole to the top of the soundboard, creating a larger diaphragm. That idea is based on a design built by Francisco Simplicio in the 1920s." {Morrish, 2002 #8}



Figure 7: Bracing of Paul Fischer's guitar:  
Torres guitar style (left), lattice style (right)

from: Morrish, J. (2002). *The Classical Guitar Book*. San Francisco: Backbeat Books, 8.

Another fan strut now very much in demand among top concert artists is called 'Double Tops', a combination of lattice bracing with one more piece of soundboard wood added underneath to create a kind of honeycomb sandwich. The first guitar made with this construction was introduced by Matthias Dammann, a German luthier. Currently the lattice functioning as a sandwich has been replaced by carbon-fiber material made in the shape of a honeycomb, a hexagonal cell structure that in thicker cross sections looks very like the honeycomb from a beehive. {Mueller, 2018 # <http://www.classicalguitars.ca/doubletops.htm>} The resulting brightness, loudness and projection of the Dammann guitar are favored by many top



performers including David Russell, Manuel Barrueco, Scott Tennant and Andrew York. {Copper, 2002 #84}

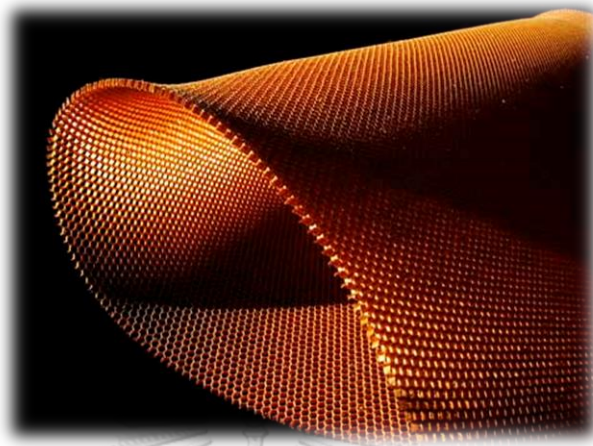


Figure 8: Honeycomb, material inserted between the two soundboards

from: <http://www.classicalguitars.ca/doubletops.htm>

With a variety of excellent instruments to choose from, with expanded beautiful repertoire to play and with exemplars of renown players, the future of guitar is cheerfully ascending. In addition, new guitar movements are occurring, such as guitar ensemble or guitar orchestra, either with the same instrument size or varied sizes and characters (for instance alto guitar, bass guitar, contrabass guitar, guitarron and alto cembalo as well as alto prime guitar). These sorts of activities are very active in Japan, America and in some European countries; especially in Japan, the guitar orchestra has been included in the school curriculum and is seriously trained every year. The guitar ensemble and orchestra are presenting music transcribed from orchestral pieces as well as original compositions, opening another experience of sound to audiences and to players alike and expanding the musical career in the guitar society.

## CHAPTER 3

### TECHNIQUE AND ASPECT OF PERFORMING THE NATURAL CLASSICAL GUITAR

Nowadays there are a number of concert guitarists who have developed their skill on the instrument to an unprecedentedly high standard. One may ask, are these players all gifted or do they really work hard to reach that level? The answer would be, neither. The supposition is the result of effective methodology researched and accumulated from generation to generation which then became a teaching method passed from teachers to students. Thus, students receive shortcuts from their teachers to achieve the goal. One of the most rewarding methodologies, the author believes, would be ‘the natural classical guitar’. Nature has so much power and human beings are also a part of nature; thus, everybody has the power of nature inside, but most of the time it is not accessed because of the distractions of the mind.

“The mind that is parallel with the laws of nature will be in the current of events and strong with their strength.” (Ralph Waldo Emerson, *Power*)

There are some essential points about the theory of nature implicit for guitar playing. {Ryan, 1984 #2}

1. Power of Nature
2. Self-awareness
3. Natural Concentration
4. Dynamic Relaxation
5. Visualization

#### **3.1 Nature Power**

The power of nature always resides around everyone, though this power is usually very obscure or in such a modest state that only a few people notice and

benefit from it. Nonetheless, it can also be very obvious, as in the power of a waterfall, for example. Each waterfall varies in speed and strength. It could be very fast and strong, or very slow and weak. One might notice, the water does not do anything on its own, it just allows the power of nature to work instead. This power, “gravity,” as we have named it, is quite essential to almost everything — including playing an instrument.

In guitar playing there are many techniques executed much more readily with the aid of nature, for instance the amount of pressure on the fingerboard. This is a crucial concern for playing guitar because the left hand is generally working the hardest. The left-hand fingers should use the natural weight of each finger with minimal force to press on the fingerboard; squeezing with the thumb should be avoided and the weight of the fingers should use gravity to their advantage.

“One of the major reasons why you do not have to squeeze hard in order to play most of the notes is that you can use the force of gravity to save you a tremendous amount of left-hand energy.” {Ryan, 1984 #72}

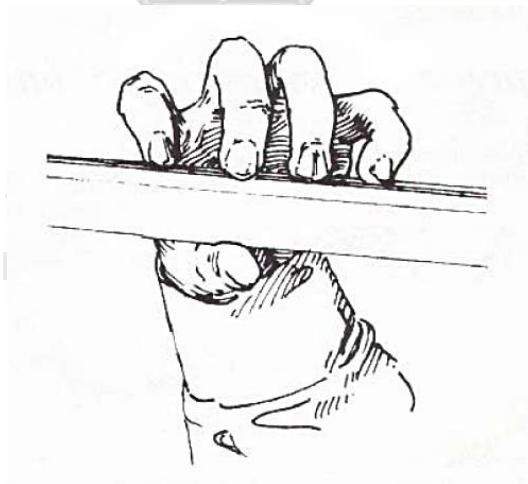


Figure 9: left-hand position

from: Tennant Scott: Pumping Nylon, 10

Moreover, gravity is most useful when making a barre on the guitar, which consumes quite a lot of energy to perform. Engaging with gravity helps reduce most of the tension in the left hand. The barre can be executed by the weight of the left arm hanging down.



Figure 10: Making a barre with gravity force

from: Tennant Scott: Pumping Nylon, 22

It is surprisingly easier if the fingers just happen to move from their natural power. To be able to perceive that subtlety, however, the mind must be in a calm and undistracted state, always aware of what is happening in the moment.

### 3.2 Self-awareness

“To be aware, to be conscious at all times is what appears to me the worthiest in my thoughts and in my work”

(Wanda Landowska, Landowska on Music)

Self-awareness is actually the most important part of being a human. It is the most precious thing everybody owns from birth to death and it can make life much more pleasant. Awareness can be defined as being present. If a person is full of awareness, he/she is very present in the moment. The word ‘present’ has two different aspects of meaning: the first is a gift given by others or by oneself, and the second is the period of time that we are in now. However, a person who is truly in the present of the second meaning, is rewarded with a present in the first meaning because that person would see, hear and feel clearly what is now going on.

“Human must achieve the ultimate void and maintain calmness with sincerity in order to observe the growth and flourish of all beings.

It is in this way that one can understand the law of nature.

All things and beings will eventually return to the original source.

This is called “peace.” “Peace” means returning to one’s original nature.

This original nature is the eternal law.

To know the nature’s law is to be enlightened. He who is ignorant of the nature’s law shall act recklessly, and thus will invite misfortune.

To know the constant law of nature is to be generous.

Being generous, one is impartial. Being impartial, one is the sovereign.

Sovereign is the nature itself. Nature is Tao. Tao is everlasting.

When one’s physical body dies away, Tao still long endures.

{Lao Tzu, Chapter 16}

In the long term, the development of skill on the guitar can be achieved through awareness. It is not possible for guitar players to improve their skill without knowing the objective in terms of what is now needed to be corrected. They must be aware of which aspect of their playing is still lacking technique, so that they can improve it. Therefore, the things achieved internally produce fantastic results externally, and conversely, things appearing marvelous externally, are actually the success of internal awareness. In other words, visibility is not reality. It is just an illusion conceived through eyes; but the reality lies within, in the mind.

In Buddhism the terms ‘awareness’ and ‘being present’ are called ‘consciousness’. It is the practice of watching and being aware of what is happening now in mind, watching it from its birth until it disappears. ‘It’ in this context refers to the feeling received from the 5 senses of human body (sight, sound smell, taste, and touch) and the consciousness received from the brain and mind. With full consciousness, secret things will be disclosed — like Sir Isaac Newton who discovered the law of gravity by the falling down of an apple, whereas countless other witnesses of the same phenomenon had not recognized this law until then.

So, guitar players might find or discover by themselves the profound solution of each technique to serve the musicality of the piece when they are really aware of what they are doing.

### 3.3 Natural Concentration

Concentration is the process of the mind which focuses on one thing continuously. It can be thought of as a prolonged version of awareness, lasting for a period of time. The degrees of concentration can be divided into 4 levels: {Ryan, 1984 #37}

1. Diffused Awareness
2. Intermittent Concentration
3. One-pointed Concentration
4. Dynamically Relaxed Concentration

In the first stage, “Diffused Awareness”, the mind can hardly concentrate on anything. It goes out like a monkey jumping from place to another; thus, this condition of mind is not ready for any work. The second level, “Intermittent Concentration” is the stage of mind which focuses periodically but not steadily. The mind stays longer on one thing than the first level, but it still goes away. The third level, “One-pointed Concentration,” is the stage that the mind concentrates strongly on one thing without interruption. It is like a laser which is the concentration of light. A person in this stage can effectively work on something, such as a new piece of music, and benefit much from it; however, he or she would not be aware of what is happening around. The call for a meal from mother might not be heard. The last stage, “Dynamically Relaxed Concentration” is the state of mind which naturally focuses on one thing while still being aware of the surroundings. The level of concentration is flexible depending on what activity it involves. It will be just enough,

not too little or too much. Musicians in this last state will enjoy their playing paradoxically with the inner mind and the audience.

The fourth state of concentration is the most ideal; however, nature acts in opposition. The more concentration one would like to acquire, the more he or she has to release it. The concentration cannot be gained by force. It increases when the activities in the mind decrease or settle down. Similar to Self-Awareness, watching the mind instead of being passive is the key to increase mental concentration.

### 3.4 Tension and Relaxation

“The softest of all things can overcome the hardest of all things.  
Regardless of being or the non-being,  
they all have to return to the empty void to express their gentleness.  
Thus, I have learned the benefits of natural actions without personal desires.  
Very few can understand the value of wordless teaching  
and due act of natural Way.  
{Lao Tzu, chapter 43}

This is a popular issue among music students and professional musicians because it is one of the most apparent feelings that occur while playing music and it can cause problems if it is not well-studied. When properly used, it can produce a superb result as well. Tension and relaxation must always stay together; they cannot be separated. To do something always causes tension, thus relaxation must come to resolve it. However, the latter is quite subtle and often overlooked. It requires practice to be aware of both tension and relaxation.

Relaxation hides in every activity including playing music. Every single movement created by right- or left-hand fingers produces tension and relaxation must always follow each tension in order for the movement to be natural. Even in a tiny movement there must be a micro relaxation to circulate back towards tension. Relaxation is also a kind of power; it is invisible but very influential.

“Thirty spokes unite around one hub to make a wheel.  
 It is the presence of the empty space that gives the function of a vehicle.  
 Clay is molded into a vessel.  
 It is the empty space that gives the function of a vessel.  
 Doors and windows are chisel out to make a room.  
 It is the empty space in the room that gives its function.  
 Therefore, something substantial can be beneficial.  
 While the emptiness of void is what can be utilized.”  
 {Lao Tzu, chapter 11}

Nevertheless, focusing only on relaxation and avoiding tension is problematic as well. Too much relaxation would not create activities. Tension and relaxation must always come together until it the state of so-called ‘dynamic relaxation’ is reached, in which tension and relaxation work in balance with each other.

“...total relaxation is not the answer for masterful playing. Instead, tension and relaxation should be balanced and should come in just the right amounts at the right times and places.” {Ryan, 1984 #55}

All in all, tension and relaxation are necessary to becoming a great musician. In the author’s opinion, tension and relaxation on the guitar involves not only the hands but the entire body, because the movement of hands comes from arms – shoulders – back – legs and eventually the whole body, which is able to move and function by the work of the inner organs which in turn receive commands from the brain; the brain in turn functions because of the mind or spirit, and therefore every part of the body, both objective and subjective, function as one.

### 3.5 Visualization

The last topic of the methodology the author has been employing is visualization. It is the thinking process of what players would wish for when they are practicing or performing. In line with the prior topic of the external and internal parts



of the body and mind working together, instead of giving information through external organs like the hands when practicing music or learning other things, the information can be directly put into the brain by way of visualization. Players can mentally visualize or imagine any parts of the music they are practicing at any time; for example, visualize the movement of the chord shifting or the consecutive action of right-hand fingering. In the mind one can really zoom in to get pictures as big as one needs in order to see every part of the movements. The more details players can see, the more precision and accuracy they will be able to achieve. Practicing mentally without the instrument can be valuable. If there are places that cannot be clearly mentally realized, those parts could cause mistakes while performing.

“What is important is the clarity of the goal. If the goal, that is, the fingerboard pattern, is clear in one’s mind, then the fingers will tend to find their own way in a perfectly secure and smooth manner.” {Ryan, 1984 #181}

Not limited to technique, everything regarding the performance can be imagined: kinesthetic, photographic memory, oral and interpretation. These four essential factors of performing work with the memory, consciously and subconsciously. The subconscious memory is connected to long-term memory, which is most influential on action and reaction.

“Thus, success or failure in your playing depends on what your conscious mind puts into your subconscious and is not just the work of chance. As a man thinks, so he is.” {Ryan, 1984 #178}

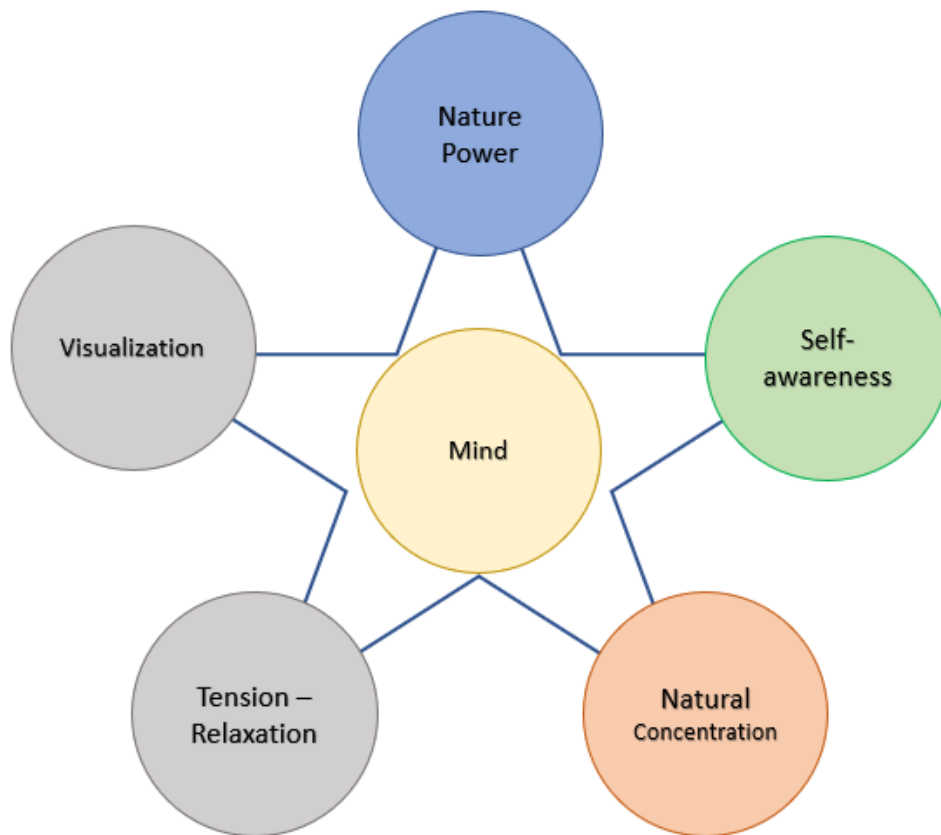


Figure 11: Connection of all aspects

In conclusion, the five topics mentioned here actually associate closely with one other. Strengthening points from one topic supports another topic, and conversely, losing points from one topic would decrease the potential of the other topics. These theories involve human nature which the author has found to be profoundly rewarding. They are not only making normal players to be greater, but also enlighten their spirit to be fulfilled human beings as with the Tao saying:

“The ancient Tao cultivators were subtle and mysterious.

They were of immeasurable profundity.

Because they were too subtle to be known,

so reluctantly they were being described as follow:

Cautious, as if crossing an icy river.

Hesitant, as if fearful of the surroundings.

Reverent, like an honorable guest.  
Dispersed, like winter ice began to melt in spring.  
Simple and sincere, like a genuine virgin.  
Open-minded, like an empty valley.  
Harmonized, like the turbid water.  
How can one turn the turbid water into clarity?  
A person of Tao would maintain peace  
in order to achieve pureness of the mind.  
And therefore, shall not be disturbed by the worldly desires.  
After achieving pureness of the mind,  
how can one let it be everlasting?  
A person of Tao would unify  
and harmonize himself with all beings which shall lead to eternity.  
Those who abide by this Tao  
will not indulge themselves in the desire of greed.  
It is because of this humbleness  
that enables one to embrace the original “Oneness,” the Great Tao.  
{Lao Tzu, chapter 15}

CHAPTER 4  
FORM AND INTERPRETATION

4.1 Recital 1

“The Revival of Guitar Music”

PROGRAMME	
Francisco Tárrega (1852-1909)	Capricho Árabe
	Marieta (Mazurka)
	Pavana
	Rosita
Julían Arcas (1832-1882)	Andante
<i>Intermission</i>	
Miguel Llobet (1878-1938)	Canciones Populares Catalanas
	El Testament D' Amelia
	Canco Del Lladre
	El Noi de la Mare
Agustín Barrios Mangoré (1885-1944)	Vals No. 3
	Julia Florida (Barcarola)
	Choro de Saudade

#### 4.1.1 Julián Arcas (1832-1882)

Julián Arcas is considered to be responsible for linking guitar maestros Fernando Sor (1778-1839) and Dionisio Aguado (1784-1849) to Francisco Tárrega (1852-1909). Born in Maria, Almeria, Arcas was initially taught to play the guitar by his father from an early age. Then he moved to Malaga to study with José Asencio, one of Aguado's direct disciples. In his early teen years, Arcas had already given his debut in various cities in Spain. From this time onwards, he gained his reputation as an acclaimed guitar virtuoso. A close friend of Antonio de Torres (1817-1892), a foremost guitar luthier, Arcas gave him valuable advice and encouragement to build an instrument of supreme quality. With Arcas' collaboration, Torres created a new model of the classical guitar which paved the way for the modern fundamental guitar-making method used by following generations of guitar luthiers until present. One of the top models by Torres was named "La Leona" (The Lioness) and was used by Arcas until his last day. In 1862, during one of his concerts in Castellón, Tárrega — then a young boy — sat among the audience. Tárrega was deeply inspired by Arcas' brilliant performance on the "La Leona" guitar and this event perhaps initiated the young boy's commitment to becoming a great guitar master. In addition to his prolific career in Spain, Arcas received a prestigious opportunity to perform before the Duke of Wellington and the Duke of Cambridge in England where he received the admiration of Princess Mary Adelaide. In 1865 he served as a professor at the Royal Conservatory in Madrid and was also given the title of Knight of the Royal and Distinguished Spanish Order of Carlos III, the highest award granted in Spain. Another essential part of his output was Spanish folklore music or so-called *flamenco* music. Arcas wrote many pieces in this genre which are still being played among flamenco guitarists today.

## 1) ANDANTE

This charming piece by Arcas, *Andante*, is a character piece, the form that was favored by many composers in his time. It suggests a glimpse of romance, dictated by an unpretentious melody coupled with a dramatic harmony.

### Form and Analysis

The piece is in ternary form with an introduction and a codetta. The main key is E major and the time signature is in 2/4. New ideas constantly emerge, evoking the character of a fantasy. In the middle section, the rhythmic motive of triplet eighth notes is dominant, causing the meter to sound like 6/8. Then the A section returns with the same material, with the addition of codetta at the end.

<u>Ternary Form</u>	Introduction	Section A	Section B	Section A	Coda
Measure	1-14	15-52	53-83	84-121	122-129
Expression Term	Andante				
Key Signature	E major				
Time Signature	2/4				

### Interpretation

The introduction begins the piece in a dreamy character. The running sixteenth-note passage in bar 12-14 must be studied carefully in order to create good phrasing.



Figure 12: Andante (measure 12-14)

In section A, a charming and innocent-sounding melody is in the motive of dotted eighth note followed by a sixteenth note. The direction and the phrasing of the melody should be well-planned in an expressive *cantabile*.



The suspension occurring in bar 31 on the first eighth note should be plucked with a little more emphasis before it resolves to the adjacent eighth note. Another suspension-resolution occurs in bar 33 and the phrase reaches a climax in bar 35, followed by an ending phrase consisting of triplet sixteenth notes. The author played this phrase with rubato, not strict to the written note values.

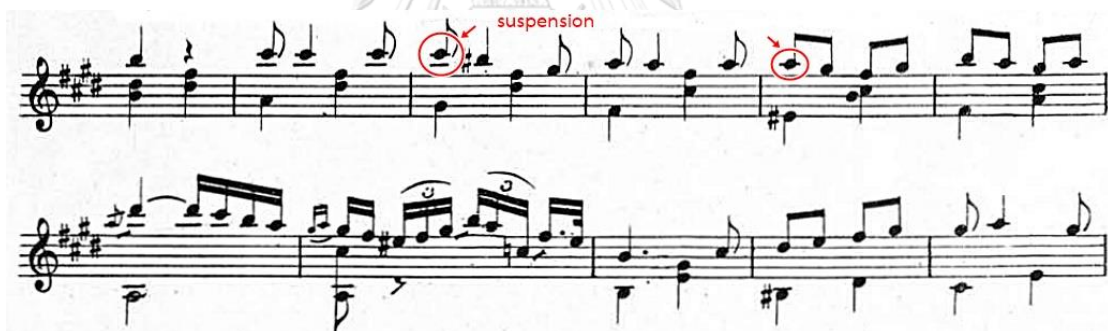


Figure 13: Andante (measure 29-39)

The section ends with a passage of sixteenth notes similar to the passage in the introduction between bars 12- 14, though this time it is one octave higher. Good phrasing should be applied to here as well.



Figure 14: Andante (measure 47-52)

In the middle section (section B), the triplet eighth note is utilized throughout together with normal subdivisions. For example, in the beginning of section B, the bass line is running in triplet eighth notes while the melody moves in dotted eighth note with sixteenth note (the same motive found in the first section). This is quite a complicated rhythm and the player must be accustomed to playing both a triplet and a quadruplet in the same beat. Moreover, the melody should sound clear even though the bass line and the other accompaniment is quite bushy.



Figure 15: Andante (measure 53-57)

In this piece, there are many fast, extended grace notes that make it impossible to play every note in the written tempo. For instance, for the running thirty-second passage in bar 64 and the five sixteenth notes in bar 66, the author played these notes as fast as possible regardless of the note value.



Figure 16: Andante (measure 63-66)

The section ends with descending sixteenth notes and then connects to the first motive again on the last beat of bar 83. Here the *rallentando* should be realized before the return of the first section.





Figure 17: Andante (measure 82-83)

Section A repeats itself again exactly the same as in the first part; it then joins the coda in bar 122 which opens with descending chords in sixteenth notes. This passage is quite similar to bars 9-11 of the introduction, the difference being that the note values of the earlier passage were in eighth notes. The piece ends peacefully with the repetition of an E major chord in sixteenth notes, while the melody in the bass line is moving downwards to the note E.

Figure 18: Andante (measure 120-129)

#### 4.1.2 Francisco Tárrega (1852-1909)

Tárrega cannot avoid being mentioned in guitar history. He was a seminal figure in bringing the instrument to an elite status. Born in Villareal, Spain, Tárrega was initially taught to play piano and guitar by family acquaintances. His mother died three years after the birth of the youngest child and his father became almost blind in his middle age years, which brought hardship to his family condition. His early

education was quite rare and he sometimes had to raise his siblings and parent as well. Fortunately, his father was an open-minded person who always sought good opportunities for his children. In 1862, Tárrega and his father had attended a concert given by Julián Arcas in Castellón. The 10-year-old boy was deeply inspired by the performance. After the concert, his father approached the artist and asked him to hear his child's playing. Arcas listened to him and immediately allegedly agreed to give him lessons, although there is no clear evidence that this promise ever came to fruition. From this point, immersed himself even more in his endeavors to improve his musical skills on the piano and especially on the guitar. He began to earn money from playing and then became a vocational pianist in a casino in Burriana, a neighbourhood in Villareal. His income also supported his family livelihood. Gradually, Tárrega became known to the public as a talented musician. He gave guitar concerts in many major cities and gained his reputation by degrees. He had circles of admirers, formed by music lovers and guitar players alike. They gathered for the sake of music and were also drawn to Tárrega's unique cordial and benign character. This social exchange gave Tárrega many advantages. One of Tárrega's enthusiasts, Antonio Cánesa Mendayas, became his supporter and helped him to enroll in Madrid Conservatory in 1874, where he studied piano and received prizes for harmony and composition. Most importantly, his guitar ability was soon recognized and he was invited to perform in front of professors, to an ideal result: the professors were astonished by his performance.

In Tárrega's life, he used a guitar made by A. de Torres. The same guitar luthier that was used by his exemplar, J. Arcas, the "La Liona" guitar model. In 1869, Tárrega and his supporter A. Cánesa visited Torres' workshop in Sevilla in order to acquire one. First, he was offered only a normal guitar, but once Torres heard Tárrega's playing, he presented him with a guitar which he had made for himself, telling him that it was the guitar he deserved. Tárrega played on this guitar for 20

years. With this modern instrument, he invented certain new techniques. He suggested that the body of the guitar should rest on the lifted left leg to facilitate left-hand fingering. In regards to the tone quality, he established the rest stroke to be the most effective. While guitar players executing the regular stroke in previous periods tended to lift the finger up after plucking the string, producing a thin and unsatisfying tone, the rest stroke requires the striking finger to rest on the adjacent lower string after plucking, causing the string to move inside the guitar body and enabling a louder, bigger, and warmer tone. Tárrega also took much care of sound production. He would choose fingerings that could really imitate the musical conception; for example, he would select to play in the higher positions of the fingerboard in a piece containing lyrical melodies to acquire a richer nuance. Moreover, Tárrega created a number of exercises that assist the progress of left-hand independence such as scales, arpeggios, trills, and slurs.

In addition to his contributions to guitar technique, he put much effort in increasing the guitar repertoire by transcribing and composing. His transcriptions can be divided in to two categories: first, the music inspired by Spanish nationalism, particularly works by I. Albéniz; and second, the music from his contemporaries such as F. Chopin, F. Mendelssohn, and R. Schumann. His works in the first category have always been very successful, due to the musical idiom perfectly harmonizing with the instrument. His own works are also popular among guitarists and non-guitarists alike. “Recuerdos de la Alhambra” is probably his best-known work, reminiscent of fountain scenery in the castle of Alhambra. Tárrega’s other pieces include preludes, character pieces, *Capricho Arabe* and *Carnival of Venice*; though few numbers overall, his compositions are notable staples in the guitar repertoire.

## 1) CAPRICHÓ ARABE

### Form and Analysis

Capricho Árabe is one of the composer's all-time favorites in guitar repertoire, utilizing every benefit of the new instrument for maximum results. This piece is constructed in 3 sections with a mythical introduction. The first section (section A) starts in D minor and is repeated before modulating to F major in section B. This section gives a more uplifting feeling, though it is the smallest section of the piece. Coming after is section C in D major, manifesting an even more joyful character. Then the piece ends with A section repeating the D minor mood once again. Note every bridge passage connecting each section intentionally displays the performer's high skill. There are many editions of this piece. The version used here was published by Heinrichshofen's Verlag fingered by Luise Walker. It contains virtuosic passages throughout, usually occurring in the transitions.

<b>Form: ABCA</b>	<b>Introduction</b>	<b>Section A</b> (with repetition)	<b>Section B</b>	<b>Section C</b>	<b>Section A</b>
<b>Measure</b>	1-14	15-34	35-44	45-62	63-73
<b>Expression Term</b>	Andantino				
<b>Key Signature</b>	D minor	D minor	F major	D major	D minor
<b>Time Signature</b>	3/4				

### Interpretations

In the introduction, the tempo is quite free. Two points needed to be well studied: first, the brilliant slur passage, and second, the following running scale. For the first, a continuous slur should be cultivated until the sound is smooth and clear, displaying the performer's virtuosity.

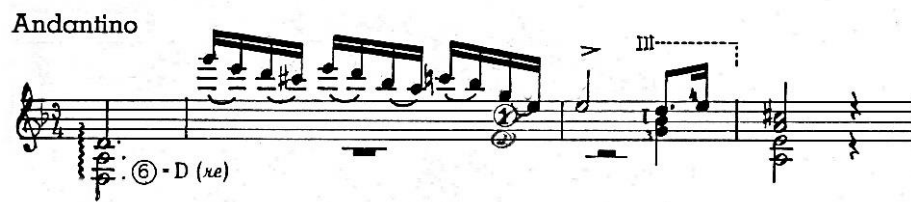


Figure 19: Capricho Arabe (measure 1 – 4)

For the running scale, in bar 11 the performer chose to start the scale slowly then gradually increase the speed in order to direct a feeling of tension towards the note B-flat in bar 12. The composer probably intended for this approach, as can be deduced by the faster note-values used at the end of bar 11.



Figure 20: Capricho Arabe (measure 9 – 12)

The next section, A, is based on a walking bass line with the melody singing above in which the base line spreads out through the piece. To represent the dim atmosphere of this section in D-minor, the performer prefers to play in a soft dynamic in a walking tempo, making the bass line clear but keeping it secondary to the melody. The tone chosen for this part is round yet light in order to support the moving notes in the melody line. Another prevalent idiom the composer used in this piece is the glissando technique. It should be practiced until the sound is light and fast and the left-hand shift lands exactly on the expected position without too much force.



Figure 21: Capricho Arabe (measure 15 – 16)

In section B, the shortest part (bar 35 to 45), the key changes to F major (the relative key of D minor). The mood is brighter and happier; the performer accordingly opted for more volume with a fuller tone. Appearing frequently in the piece, the ornament ‘mordent’ should be executed sharply so that it is quick and beautiful.

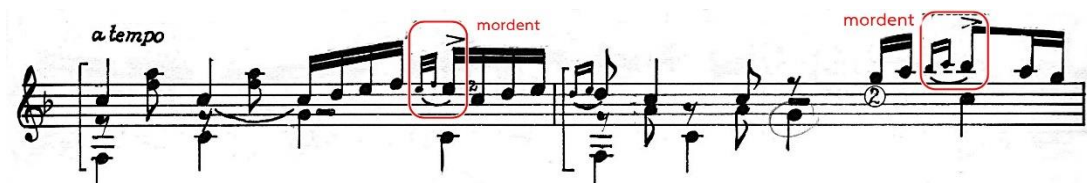


Figure 22: Capriccio Arabe (measure 35-36)

In Bar 43 there is a long chromatic scale leading to the next section. The performer likes to start the scale in a slow tempo, then increase the speed and dynamic to the note A in bar 45.



Figure 23: Capriccio Arabe (measure 43-44)

The last section, C, is portrayed in an even more cheerful spirit, in D major (parallel key of D minor). The overall structure, however, is similar to the previous sections.



Figure 24: Capriccio Arabe (measure 45-46)

In bar 51 and 52, the running sixteenth-notes starting from the third beat of bar 51 should be fingered carefully so that they flow effortlessly and effectively.

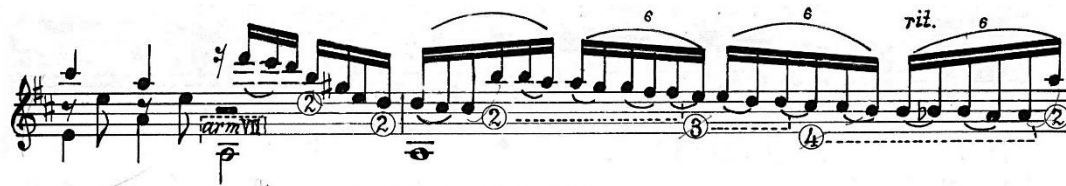


Figure 25: Capricho Arabe (measure 51-52)

Listening to the recording of Andrés Segovia and David Russell, the author's interpretation is closer to that of Russell's than that of Segovia's. Russell created different dynamics between each section and played with much rubato. Segovia did not display any obvious changes in dynamics, keeping it almost the same throughout the piece, and the bass line was at times lacking connection. Nevertheless, he played in a faster tempo and the slur passage was brilliant; in addition, he always creates a very unique warm tone on important notes.

### THREE CHARACTER PIECES

Portraying Tárrega's melodic inventiveness, the three miniatures *Marieta*, *Pavana* and *Rosita* are each different in mood and greatly reflect the composer's Romantic compositional style. They are constructed in ternary form and make use of Tárrega's favourite instrumental mediums, the glissando and slur ornament.

## 2) MARIETA – MAZURKA

### Form and Analysis

*Marieta*, in A minor, is composed in 3/4 time in ternary form. The A section is quite sad and sorrowful, marked "Lento," although the motive of the dotted eighth note with a sixteenth note slightly brightens the mood. A similar melody is again repeated after the first eight-bar sentence, though in the lower register. The B section emerges with high spirits in the key of A major, contrasting with the prior section. Its expression is marked "piu mosso" with a prevailing triplet eighth-note motive. Similarly, to the A section, the eight-bar sentence is repeated but without any change in register. The piece ends with a repeat of the A section.

<u>Ternary Form</u>	Section A	Section B	Section A
Measure	1-16	17-32	33-48
Expression Term	Lento	Piu mosso	Lento
Key Signature	A minor	A major	A minor
Time Signature	3/4		

### Interpretation

To express the sorrowful feeling of the A section, the performer chose to play in a slow tempo in a soft dynamic and rounded tone. In bar 4, the melody goes up to the highest note, E, which should conventionally also be the loudest. The performer, however, decided to make it abruptly soft to give a more attractive effect. Another musical idiom used throughout the piece is the ornament. The row of grace notes before the main note in bar 2 and 5 are examples. They should be played quickly and lightly with the left-hand fingers only.

The image shows a musical score for the first seven measures of 'Marieta'. The tempo is marked 'Lento'. The score is written on a single staff in treble clef with a 3/4 time signature. The key signature has one flat (B-flat). The melody starts with a grace note (a quarter note) followed by a main note (a quarter note) in measure 1. This pattern repeats in measure 2 and 5. The melody rises to a high E note in measure 4. The score includes fingerings (1-4) and dynamics (p). A 'rit.' marking is present at the end of the excerpt.

Figure 26: Marieta (measure 1-7)

The same E note in bar 12, now in the lower register, was played normally.



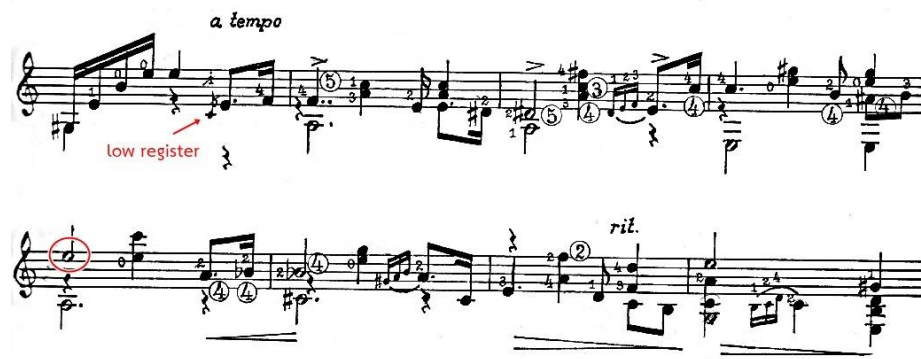


Figure 27: Marieta (measure 8-15)

In the B section (bar 17), the mood becomes more pleasant as the key changes to A major and the tempo indication is marked “*piu mosso*”. In this part, the performer played in a quicker tempo with less rubato than the previous section. The attack of the right-hand fingers is sharper and quicker. The distinct motive is the triplet passage appearing in bar 19-20 and bar 22-23. The performer began this part in a slow tempo and gradually increased the speed, then made a ritardando before entering the next sentence. The eight-bar sentence from bar 17-24 will be exactly repeated.

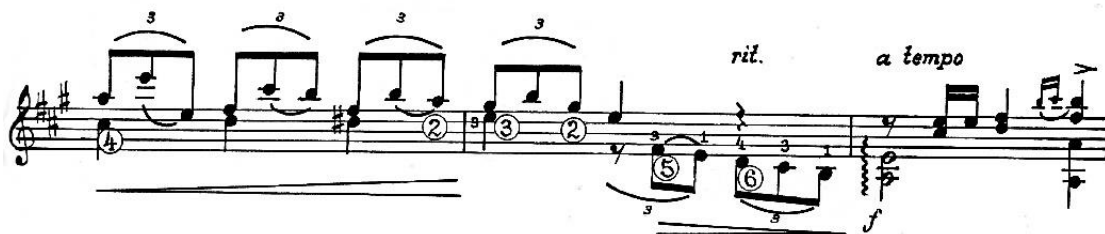


Figure 28: Marieta (measure 19-21)

David Russell in his recording played in a fairly fast tempo with much articulation. The subtle rubato in every phrase was beautifully crafted; moreover, he created many colors through the piece, an effect he seldom uses in his playing style. The triplet passage in the B section was excitingly performed. Andrés Segovia, on the other hand, chose to play in a much slower tempo and many times lost the tempo due to generous rubato in each phrase. The middle section was unexpectedly slow. However, his unique and fully-rounded tone was indeed fascinating. The author’s performance tended to be in the middle of these two artists; in a medium tempo,

using more rubato than Russell but less than Segovia. As mentioned above, the triplets in the middle section were played slowly in the beginning and gradually increased in speed.

### 3) PAVANA

#### Form and Analysis

This charming little piece *Pavana* is constructed in ternary form. Its strength is its naïve-sounding yet powerfully touching melody. The piece begins in the key of E-major with a regular eight-bar sentence which is then repeated. The next section ‘B’ is in the key of B-major, a relative key of E major. A normal eight-bar sentence is displayed once again, followed by an exact repetition. Before coming back to the A section, a 4-bar transition is presented in between. The piece ends with the A section without repetition.

<u>Ternary Form</u>	Section A	Section B	Transition	Section A
Measure	1-16	17-32	33-36	33-48
Expression Term	none			
Key Signature	E major	B major	B major	E major
Time Signature	4/4			

#### Interpretation

Trying to simulate a feeling of innocence, like the pure atmosphere of an early morning or the manner of a child, the melody is presented softly with a clear and bright tone. The performer chose to play in a walking tempo although ‘Pavane’ is a dance form originating from the Renaissance era and meant to be played slowly. The most important elements to achieve in this musical idiom are the ornaments and slurs which appear throughout the piece. The ornaments should be executed

quickly and precisely and the slurs (for example in bar 2) should ring out clearly as they are plucked by the right-hand fingers.

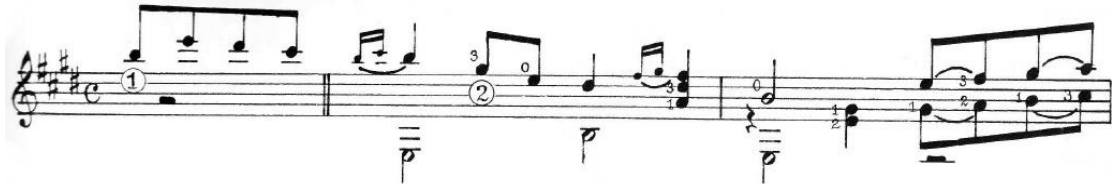


Figure 29: Pavane (measure 1-2)

Another technique used in the piece is glissando. It should sound clear and smooth.



Figure 30: Pavane (measure 3-4)

In the transition, the melody can be divided into 3 sections:

- 1) from the 3<sup>rd</sup> beat of bar 32 to the 2<sup>nd</sup> beat of bar 33
- 2) from the 3<sup>rd</sup> beat of bar 33 to the 2<sup>nd</sup> beat of bar 34
- 3) from the 3<sup>rd</sup> beat of bar 34 to the 2<sup>nd</sup> beat of bar 36.

The last section is extended. In this case, the performer chose to create phrasing by making slight ritardando in each section and making a crescendo stepwise to the last part until the melody leaps down in bar 36.

Figure 31: Pavana - transition (bar 31-36)

Comparing recordings made by David Russell and Sandro Torlantano, a difference in musical preferences was apparent. Russell played in a quite fast tempo with a very fine glissando, always creating subtle dynamics throughout the entire melody. He made normal phrases with a stable pulse. On the contrary, Torlantano made quite long ritardando for each phrase, creating moments of tension and release. Furthermore, he played with different articulations such as staccato and shorter note values, creating tighter rhythms. The author's performance tended to be more like that of Russell's, differing only in that the tempo chosen was slower.

#### 4) ROSITA

##### Form and Analysis

A joyful character piece, *Rosita* was composed in a cheerful polka style. The melodies leap from note to note, and the piece is full of running scales, arpeggios, and also an alternating bass line. It is in ternary form opening with D major. The B section is in G major (subdominant of the tonic). In this latter section, the melody intermittently moves to the lower register.

<u>Ternary Form</u>	Section A		Section B	Section A
	Theme 1	Theme 2		
Measure	1-9	10-17	18-33	1-17

Expression Term	none		
Key Signature	D major	G major	D major
Time Signature	2/4		

### Interpretation

In accordance to the character of the music, a forceful articulation is required in order to keep momentum in the sound. Thus, the performer played in a regular tempo with minimal rubato and ritardando. At the end of the phrase in bar 13, however, the performer chose to make a small rallentando to give more weight to the climax which started from bar 10.

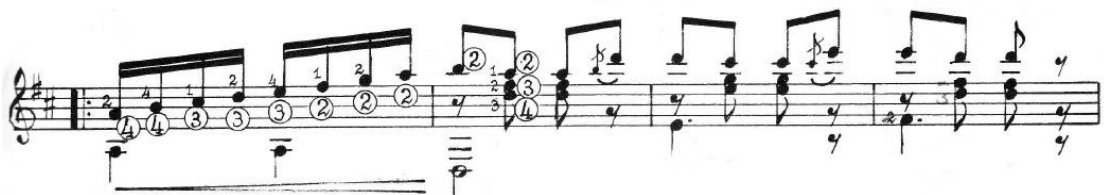


Figure 32: Rosita (measure 10-13)

Furthermore, at the end of B section (bar 33), the ritardando is again utilized to signal the end of the section and to prepare for the repetition of section A.

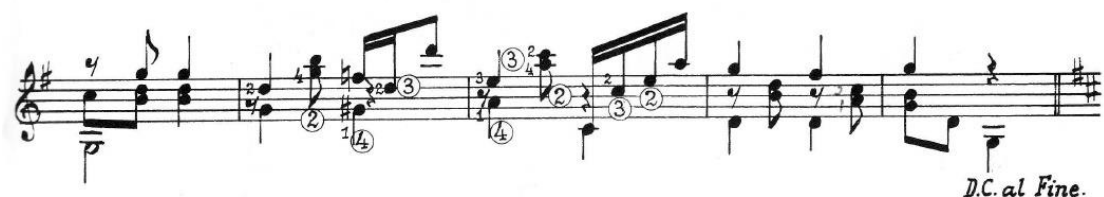


Figure 33: Rosita (measure 29-33)

One of the most important musical idioms Tárrega used is the glissando, which is prevalent throughout this piece. There are some glissandi which are quite unsafe due to its long distance reaching out into the inner frets (fret 13 onwards), in bar 22 and 24. In this case, the performer practiced by playing initially only the notes

without glissando to observe the distance of position shifting, then practicing glissando slowly until feeling confident.



Figure 34: Rosita (measure 24-25)

Comparing performances by David Russell and Fernando Espí, there were many differences. Espí conformed more to the pulse and rest signs, leaving little space for rubato. Nevertheless, he made a distinctive pause on the high E in bar 7 to give emphasis. In contrast, Russell employed a freer pulse (with subtle rubatos), making the music flow naturally throughout. In bar 13 he treated the phrase with ritardando. The author's performance was closer to that of Espí's in terms of the strict tempo, however the ritardando in bar 13 was similar to the one executed by Russell.

#### 4.1.3 Miguel Llobet (1878-1938)

Being one of Tárrega's top disciples, Miguel Llobet continued his teacher's determination to raise the guitar to its deserved position. Born in Barcelona, Spain, he was a son of a wood sculptor. At the age of 11, he began to learn playing the guitar with Magín Alegre who took him to see a concert by Antonio Jimenez Manjón (1866-1919), a virtuoso blind guitarist. Totally stunned by Manjón's playing, Llobet set his life ambition to becoming a great guitarist. At the age of 16, Llobet enrolled in Municipal Conservatory of Music where he initially met and studied with Francisco Tárrega. Many significant figures of the music world gathered in this institute, among them Pablo Casals, Ricardo Viñas, Emilio Pujol and also the distinguished composer and musicologist Filipe Pedrell (1841-1922). Llobet absorbed Tárrega's technique by observation and developed it in his own manner. After cultivating and perfecting his skill for many years, he was eventually ready to perform for the outside world. He

first gave concerts in the Spanish regions — València, Seville, Málaga and Madrid — until his compatriot Ricardo Viñas organized a concert for him in Paris, the musical metropolis, in 1904. His performance overwhelmed Parisian audiences and paved the way for performances in other prestigious venues. Llobet lived in Paris from 1905 to 1910. During this time, he also made concert tours throughout Europe. From 1910 onwards, his concert journey expanded to the South American continent — from Argentina to Brazil, from Central America to the Caribbean, and then finally to North America — and achieved remarkable success in all places. During World War I he stayed in Buenos Aires, where he owned a temporary home. After the war he returned to Europe and continued his regular practice as a performer. Whether in the South America or in Europe, Llobet gave lessons to students, some of whom went on to make significant contributions to the guitar society: Domingo Prat (1886-1944), Eduardo Sainz de la Maza (1903-1982), Rosita Rodes (1906-1975), María Luisa Anido (1907-1997), Luise Walker (1910-1998) and José Rey de la Torre (1917-1994). Furthermore, Llobet once taught some of his own arrangements to Andrés Segovia (1893-1987) in Barcelona in 1915. Although Segovia in his autobiography clearly stated that he was a self-taught guitarist, his playing showed much influence from Llobet and he did learn a great deal from him, albeit in a different kind of relationship than the standard teacher-to-pupil. After 1930, Llobet settled down in his homeland, Barcelona, earning his living by teaching and performing, and became more reclusive. From 1936 to 1939 when the Spanish Civil War broke out, Llobet suffered greatly from the devastation of the city and gradually lost his will to live. In February 1938, he died of pleurisy in Barcelona.

His works (approx. 75 pieces) display direct and indirect influences from his colleagues: Richard Strauss (1864-1949), Richard Wagner (1813-1883), Claude Debussy (1862-1918) and Manuel de Falla (1876-1946). The latter, furthermore, wrote a piece dedicated to him as an homage to Debussy's death. This piece is considered particularly important because it is the first piece written by an accomplished non-guitarist composer which opened new possibilities of sound in the realm of guitar music. Moreover, the musical idiom of Frédéric Chopin (1810-1849) is also apparent

in Llobet's music, such as his *Mazurka in C minor* and *Scherzo-Vals in D-flat major*.

His most well-known pieces, however, are his arrangements of Catalan folk music. Throughout his life, he played upon his favourite instrument made by Antonio de Torres built in 1859.

### **DIEZ CANCIONES POPULARES CATALANAS (10 Catalan Popular Songs)**

Among Llobet's output number of ca. 75 pieces, only 13 compositions and folk-song settings are original. The rest are transcriptions of pieces written by his contemporaries. Nonetheless, one of his most popular and recognizable work is his *Catalan Popular Songs*. Owing to Llobet's craftsmanship in harmonization and thorough knowledge of the instrument, the piece has become standard repertoire for classical guitar.

#### **1) EL TESTAMENT D' AMELIA (Amelia's Will)**

A short little song with a melancholy melody and story, the text accompanying the folksong tells the story of Amelia who decided to give her lover to her mother after seeing them together in the bedroom: *perquè el tingueu en cambra com fa molt temps que feu* (you can have him in your bedroom, as you have already been doing for a long time). Its sarcastic tone reflects the contemporary social context.





Figure 35: El Testament D'Amelia

from: <http://darwen.over-blog.org/article-catalan-folk-classical-el-testament-d-amelia-117700322.html>

### Form and Analysis

The piece was arranged in D minor in  $\frac{3}{4}$  time. It consists of two sentences, each divisible into two phrases. After two sentences are presented, the second sentence is then again repeated, though in a different technical approach using 'artificial harmonics' as termed in guitar technique, which has a particularly fascinating sound. All of the above will be repeated and the piece ends with the second sentence, however the melody is now moved to the lower register. With Llobet's superb skill, this arrangement has become a classic standard.

<u>Strophic form</u>	Verse 1	Verse 2	Verse 2	Verse 1	Verse 2	Verse 2	Verse 2
Measure	1-8	9-16	17-24	25-32	33-40	41-48	49-56
Expression Term	Andante expresivo						

Key Signature	D minor
Time Signature	3/4

## Interpretation

To express the sad and hopeless feeling of the song, the performer chose to play it in a flexible manner with soft dynamics. In bar 17 where the same melody is repeated with the artificial-harmonic technique, one must first learn the left-hand positions; in other words, first without the artificial harmonics. When the fingering is learned, then the artificial harmonics may be added.

Figure 36: EL Testament d'Amelia (measure 14-27)

In the last part (bar 49) the performer played the melody with the thumb to create a warmer tone when the melody moves to the low register.

Figure 37: EL Testament d'Amelia (measure 49-56)

Performers David Russell and Julian Bream both chose to play this piece in slow tempo; however, Russell's tempo was a bit slower and he made much more

rubato than Bream. Bream expressed the sad feeling through his tone and tempo, though he played quite straightforwardly, showing less attachment. Russell instead created more tone colors and made expressive rubato to convey the hopelessness of the woman.

## 2) CANCO DEL LLADRE (The Thief's Song)

### Form and Analysis

This piece is one of Llobet's supreme examples of arrangements. The music consists of merely two sentences, like a question and answer. However, Llobet could create various harmonies on the same melody to make it sound magical. Moreover, the passage of natural harmonics, which was very well planned, is the highlight of the piece.

<b>Strophic form</b>	Verse 1	Verse 2	Verse 2	Verse 1	Verse 2	Verse 2	Verse 2
<b>Measure</b>	1-6	7-10	11-14	15-19	20-23	24-27	28-32
<b>Expression Term</b>	none						
<b>Key Signature</b>	D major						
<b>Time Signature</b>	4/4						

### Interpretation

Owing to its tender character, the performer chose not to be strict with the pulse, but rather flexible. Furthermore, a warm and round timbre can be produced using more flesh of the right-hand fingers. A point needing special attention is the phrasing of the melody. Because the fingering for creating melody and harmony together on the left hand might be difficult in some places, good position shifting is necessary, for example in bar 5 and 6 where many position shiftings occur. The

solution for the author was to practice slowly until every single tiny movement was learned.



Figure 38: Canco del Lladre (measure 4-6)

In bar 11 to 12 or even in bar 24 – 27, it is the harmonic section that should be studied carefully. The performer must be aware that some harmonics function as the melody while others function as the harmony.

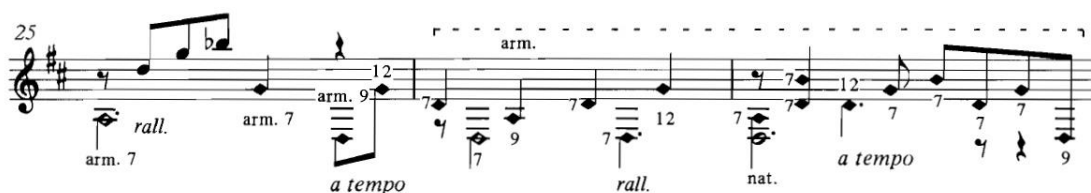


Figure 39: Canco del Lladre (measure 25-28)

The latter phrase of the answering sentences (for example Bar 9-10, 13-14 and 22-23) consist of a melody and its secondary, thus the performer should focus on creating an independent melodic voicing.



Figure 40: Canco del Lladre (measure 13-14)

The interpretations of Julian Bream and David Russell were very different upon comparison. Bream played in a slow and steady tempo, decreasing the tempo only at the end of the phrasing. A normal tone was produced, lending a simple and

naive character to the music. Russell, on the other hand, expressed the music with more nuance and feeling. The tempo was faster, thus livelier. The melody was treated with a warm tone and he made use of much rubato, both faster and slower. The polyphonic passages were presented beautifully.

### 3) EL NOI DE LA MARE (The Son of Mary)

**EL NOI DE LA MARE**

Què li da - rem a n'el Noi de la Ma - re?

Què i da - rem que li sà - pi - ga bó?

Li da - rem pan - ses en u - nes ba - lan - ces,

li da - rem fi - gues en un pa - ne - ró.

Figure 41: El Noi de la Mare

from: <http://www.mamalisa.com/?t=es&p=4204>

#### Form and Analysis

An old Catalan Christmas song, the lyrics concern what food will be given to the son of the virgin Mary. The music is based on two sections, each containing two sentences. The original was composed in  $\frac{3}{4}$  time, but Llobet's version is in  $\frac{6}{8}$ . Owing to his arrangement and to Segovia's contribution, the song has enjoyed widespread popularity. The fascinating point of this piece is that each repetition of the melody is re-harmonized.

<u>Strophic form</u>	Section A		Section B		Coda
	Verse 1	Verse 2	Verse 2	Verse 2	
Measure	1-4	5-8	9-12	13-16	17-18
Expression Term	none				
Key Signature	D major				
Time Signature	6/8				

### Interpretation

Throughout the piece, the downbeat of each bar is harmonized in chord form together with the melody and sometimes the chord shape is quite difficult to execute. It is important to learn forming the left hand slowly until it fits into place during the shifts between each chord, thus connecting the melody. The author chose to play this piece in a walking tempo due to its pleasantly warm feeling of a Christmas festival. In the fourth beat of bar 6, there is a borrowed chord from D minor key (parallel key to the tonic), which creates a charming moment; hence, the author tended to stay on this chord longer than the others in order to absorb that feeling.



Figure 42: El Noi de la Mare (measure 4-6)

On the fourth beat of bar 8 and 12, it is effective to bring out the appoggiatura note 'G' in the inner line before resolving to the next note, 'F#'.



Figure 43: El Noi de la Mare (measure 7-8)

The recording of Segovia and Bream show many differences of interpretation. Segovia played the piece in a walking tempo with a very warm tone, contrary to Bream who played in a slow tempo with quite a bright timbre. Segovia changed the tone color phrase by phrase while Bream changed it within the phrase (producing more than one color in one phrase). Overall, Segovia's interpretation seems more natural and eloquent, although he tended to release the chord quicker than notated; in this regard, Bream was more successful in creating a legato melody line.

#### 4.1.4 Agustín Barrios Mangoré (1885-1944)

Legendary Paraguayan guitarist-composer, Agustín Barrios Mangoré, was born in San Juan Bautista de las Misiones to a musical family. Though his parents were not professional musicians, his siblings played at least one instrument. At an early age, Barrios showed interest in playing the guitar and later studied with Gustavo Sosa Escalada (1877-1943) who initially showed him the gems of classical guitar repertoire such as compositions by Fernando Sor, Dionisio Aguado, Fernando Carulli, Julián Arcas and Francisco Tárrega. Escalada soon realized his student's talent and supported him to study music further at the National University of Asunción. Here he met another significant teacher, Nicolino Pellegrini (1873-1933) who was made director of the university's music programs. Pellegrini constituted a strong musical curriculum and taught violin, fundamentals of music and composition. In 1907 Barrios made a solo debut in Asunción. He often performed with his brother, Francisco Martín Barrios, who recited poems while Agustín played guitar. From this time on, the rest of his life would be spent travelling, giving concerts all around without residing extensively in one place. In 1912 in Montevideo, Uruguay, Barrios met and

befriended Martín Borda y Pagola (1884-1969), who became his most constant and faithful supporter and also encouraged him to compose music. In 1919, Barrios was invited by the President of Brazil, Epitasio Pessoa, to give a concert for diplomats and ministers at the Presidential Palace. The decade between 1918 and 1928 was the most fruitful period for his creativity and concert career. However, he suffered a great failure in 1928 in Buenos Aires, Argentina where in his series of 3 concerts, the first was sparsely attended and the following were cancelled due to lack of ticket sales — in contrast to his contemporary guitarist, Andrés Segovia, who also visited the city at this time and was well received for his performances. Barrios was deeply affected by this incident; he decided to leave for Brazil and swore not to return. In 1930 he gave performances dressed in the manner of an indigenous Indian tribe called “Guarani” and proclaimed himself as “Nitsuga Mangoré – the Paganini of the guitar from the jungles of Paraguay”. The name Nitsuga is his own name Agustín spelled backwards, and Mangoré was the name of a former tribal hero. His intention was to forget the defeat in Buenos Aires and to triumph in future endeavours. Barrios had met Segovia previously in 1921 in Rio de la Plata, Uruguay; they had had a mutually amiable feeling and took turns showing their music to each other. After this encounter, Barrios had thought that their relationship was positive and that they were friends; nevertheless, Barrios came to realize that Segovia ignored him and was insincere. He reputedly envied Barrios’ musical gift.

Barrios’ concerts in Caracas, Venezuela in 1933 were a zenithal success. There, he inspired a young Venezuelan man, Antonio Lauro (1917-1986), who later developed into another prominent guitarist of the regions.

“When I first heard Mangoré I had been studying piano for several years. I was astounded listening to him, realizing what the guitar is capable of. From that moment on I fell in love with the guitar and abandoned everything else.” {D. Stover, 1992 #129}

Between 1934 and 1935 Barrios travelled around European countries including Belgium, Germany, France, Portugal and Spain. In the latter country, he met



such luminaries as Regino Sáinz de la Maza (1896-1981), a guitarist whom Joaquín Rodrigo dedicated his well-known guitar concerto “Concierto de Aranjuez,” and the poet Federico García Lorca (1898-1936). Unfortunately, the Spanish Civil War was about to erupt causing Barrios to consider leaving for his homeland instead of gaining more artistic achievement in Europe. Barrios’ primary objective in life was not public recognition, but purely the salvation of the arts. A student whom Barrios taught during his stay in Trinidad, Cuba said

“If a good manager had gotten hold of him, he should have been a world figure. A world composer, too. I think possibly he was a bit secretive. Certainly, he was not a man to push his own affairs or drive forward. But he was at least contented. He had no complaints about not being recognized. I didn’t detect any of that sort of attitude.” {D. Stover, 1992 #159}

Eventually, Barrios settled down in 1939 in El Salvador, one of the smallest cities in Central America. In the following year, he played a concert attended by the president of El Salvador, General Maximiliano Hernandez Martinez, who admired him very much and promoted him to be a guitar professor at the National Conservatory, provided that he must stay in the city. Here, he had a circle of many devoted students. In the meantime, his health also began to deteriorate; he was badly affected by heart attack and syphilis. Finally, his diseases accelerated and took his life on August 7, 1944. Barrios died in poverty and was forgotten for decades until an Australian virtuoso, John Williams, made a recording of his music in 1977. Since then, Barrios’ music has become internationally renowned and played by most guitarists. Williams said in his CD booklet:

“Barrios has been, obviously, the one seriously underrated composer for the modern guitar. He was overshadowed by Segovia and it is a pity that Segovia ignored him as a musician... Nevertheless, Barrios is increasingly appreciated today as the outstanding guitarist/composer of his time – I would say of any time – for the qualities of inventiveness and ability to make the guitar ‘speak,’ musically.” {D. Stover, 1992 #179}(J. Williams, 1989 cited in D. Stover, 1992, p. 179)(J. Williams, 1989 cited in D. Stover, 1992, p. 179)

The compositions of Barrios (about 300 works) can be categorized into 3 sections: folkloric, western and religious. His major output is folkloric, employing rhythmic elements from local dances — for instance, Aire de Zamba, Choro de Saudade, Cueca, Danza Guarani, Maxixe, Tango, Zapateado and Habanera. Travelling and concertizing, he experienced more music and was influenced by Romantic music such as Chopin's Mazurka Apasionata and Vals Op. 8; furthermore, his "La Cathedral" shows the Baroque influence of J.S. Bach. In the religious category, he wrote an incomparably remarkable tremolo work called Una Limosna por el Amor de Dios (Alms for the Love of God), which may also have been inspired by a great tremolo piece 'Recuerdos de la Alhambra' written by Francisco Tárrega whom he admired so much. Barrios also made many transcriptions of music by notable composers such as Bach, Haydn, Chopin, Schumann, Albéniz, and Granados. Barrios' acquired many guitars throughout his life, though his favorites were those made by Francisco Simplicio, Domingo Esteso, Enrique Sanfeliu, Morant and José Ramirez. They were modified to add an additional 20<sup>th</sup> fret required for his own pieces and were attached by metal string in three hypotheses; 1. the first string only 2. all three treble strings and 3. all six strings. {D. Stover, 1992 #228}

### 1) VALS NO. 3

Vals No. 3 was composed during Barrios' visit in Brazil around 1919. {D. Stover, 1992 #200} It is written in rondo form dictated his great admire to Chopin's music. Barrios recorded this piece by himself in 1928. It is considered one of his most frequently played pieces. There are many editions of the piece due to his various imaginations towards the piece. {D. Stover, 1992 #204} The author used the edition of Jesús Benites R. published by ZEN-ON Music Company. {Barrios Mangore, 1978 #36-38}

### Form and Analysis

Vals No. 3 was composed during Barrios' visit in Brazil around 1919. {D. Stover, 1992 #200} It is written in rondo form and is a tribute to his great admiration for Chopin's music. Barrios recorded this piece himself in 1928; it is one of his most frequently played pieces. His abundant imagination resulted in many different editions of this piece. {D. Stover, 1992 #204} The author used the edition of Jesús Benites R. published by ZEN-ON Music Company. {Barrios Mangore, 1978 #36-38} In this edition, the music begins directly at the A section without introduction usually taken from the transition (bar 98-106). Written in the key of D minor in  $\frac{3}{4}$  time, it consists of three major sections; A, B and C followed by long transition passages. Typical of the rondo form, every section is followed by a repetition of A; nevertheless, each section is repeated before going back to A. The C section is the largest one and modulates to D major (parallel to the tonic key). It can be divided into two passages: the first from bar 44 – 60 and the second from bar 61 – 79. After the C section comes a long transition (bar 80 – 97), followed by another transition aiming towards a return to the A section.

<u>Rondo Form</u>	Section A	Section B	Section A	Section C		Transition		Section A
				Part 1	Part 2	Part 1	Part 2	
<b>Measure</b>	1-27	28-43	1-27	44-60	61-79	80-97	98-106	1-27
<b>Expression Term</b>	none							
<b>Key Signature</b>	D minor	D minor	D minor	D major	D major	D major	D major	D minor
<b>Time Signature</b>	3/4							

## Interpretation

Vals No. 3 is a fast piece, and the minor key melody of the beginning expresses a feeling of nostalgia and anxiety. Perhaps one might think of it as the expression of an unstable feeling of love towards somebody, fraught with worry.

The piece starts with the motive of a quarter note tied to an eighth note, followed by another three eighth notes. The author stayed on the first note a little longer than notated in order to give emphasis and treated the last three notes rapidly as they are merely an ornament. The movement of moving up and down by step implies a sense of hesitancy.



Figure 44: Vals No. 3 (measure 1-4)

After the descending scale in bar 6, the phrase lands in bar 7 in a deceptive cadence (V-VI) creating a suspended feeling. Thus, the author took more time on this chord.



Figure 45: Vals No.3 (measure 6-8)

Another pause occurs in bar 20 after the one-step descending baseline from bar 14. The harmony in bar 20 is quite intense (C#dim.7), preparing the resolution to the tonic in the coming bar. The author accentuated this by stretching the time.



Figure 46: Vals No. 3 (measure 17-21)

Section B starts in the key of A minor. The melody is more involved with the baseline; for example, in bar 31 the baseline is going up stepwise to bar 32 together

with the melody. This kind of counterpoint generates attraction when done properly. The author then brought out the inner line equally to the melody at this point.

Figure 47: Vals No. 3 (measure 28-33)

Occurring again in bar 37 to 38, the deceptive cadence draws attention prior to the running melody passage in the two following bars (bar 39 – 40). The author thus spent slightly more time on that VI chord. Also, the running eighth notes should be carefully fingered for both hands with flawless agility.

Figure 48: Vals No. 3 (measure 34-43)

In Barrios' music, one finds that there are often moments in which he inserts a kind of virtuosic display (alike to a 'lick' on the electric guitar). One such 'lick' has already been mentioned in the previous paragraph, and the other ones would be in bar 56 – 58, bar 63 – 64 and bar 71 – 75. These three brilliant passages should be deliberately studied for both hands. The author played them initially slower than written and then increased the speed in order to convey the feeling of acceleration or excitement.

Figure 49: Vals No. 3 (measure 69-78)

In the large transition between bar 86 – 97, the open first string must be used in the chord while the melody lies in the second string. This must be delicately prepared since the chord grips are quite awkward, changing back and forth and thus making it easy to unintentionally stop the open first string. When done accurately, however, it can produce a very charming effect.

Figure 50: Vals No. 3 (measure 90-95)

John Williams and David Russell have quite similar interpretations towards the piece with some minor differences. They both started the piece with an introduction mentioned earlier, stayed on the down beat in the A section longer than notated and flung the rest rapidly. In the C section (from bar 44), Williams drew back the tempo explicitly, which Russell did as well, albeit less obviously. In the transition (bar 87 to 97), Williams considerably accelerated the pulse to draw attention, while Russell displayed a subtler accelerando. Both were able to impeccably accomplish each virtuosic passage. One aspect worth noticing is that Russell would alter the tone color by phrasing, but Williams would change the tone color on only a few notes in order to achieve a tasteful performance.

## 2) CHORO DE SAUDADE

This piece was formally published in 1928 but was reputedly written earlier while Barrios was in Uruguay. Choro, a dance form used in Brazilian popular urban music, was used as the source of inspiration. Having thorough folkloric craftsmanship, Barrios demonstrated three moods of Choro in three consecutive sections with the employment of extended stretching of the left hand, mostly in the middle part.

### Form and Analysis

Using uncommon tuning, Barrios set the sixth string to D and the fifth string to G. The piece is in 2/4 time in the key of G minor, except section C which is in the key of G major. Both key signatures are appropriate for this kind of tuning. This piece is constructed in rondo form with a short introduction, and each new section is very distinctive. Interesting to note is the return of section B (instead of A as in a usual rondo form) after section C.

<u>Rondo Form</u>	Introduction	Section A	Section B	Section A	Section C	Section B	Section A
Measure	1-3	4-20	21-40	4-18, 41	42-58	21-40	4-18, 59
Expression Term	none	Choro					
Key Signature	G minor				G major	G minor	
Time Signature	2/4						

### Interpretation

The piece begins with a four-bar introduction with repeat, then section A, marked 'tenuto', begins. It is best interpreted with a little rubato in order to better

convey the lyrical melody. The author chose to make a little accelerando to phrase the direction of the line, for example in bar 6 where the melody moves upwards to the note D in the next bar.



Figure 51: Choro de Saudade (measure 5-7)

And vice versa, he chose to make rallentando in bar 10 as the melody moves downwards.

Figure 52: Choro de Saudade (measure 5-14)

In the B section, the texture changes to a rhythmic choro needing a lot of articulation to better display the rhythm; it is no longer tenuto as in the previous section. In bar 28, the chord figure is difficult for the left hand because of its wide stretch. Whether a normal fingering or inventive fingering is used, a ritardando should be added to aid the grip of the left hand, which is suitable as the music cadences there as well. The author used here the additional p finger (left-hand thumb) to help facilitate the chord grip. Then the music returns to the A section in bar 4.





Figure 53: Choro de Saudade (measure 25-29)

In section C, the music becomes bright and uplifting as the key changes to major. The pulse should also be quite strict to maintain the rhythmic character. The texture is dense with the upper, middle and lower lines running together. The bass line always comes on the first beat followed by the accented upper line, then the middle line. The author played the accented note with the rest stroke and created direction following the harmonic intensity. A *rallentando* is made when the music reaches the climax (bar 48 and 52), and also before the cadences in bar 45 and 49.



Figure 54: Choro de Saudade (measure 40-43)

After that the music returns to section A and ends with a G minor chord in a high register.

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### 3) JULIA FLORIDA - BARCAROLA

'Julia' was the name of Francisco Salazar's niece whom the composer taught during his stay in Costa Rica in 1938 {Stover, 1992 #161}, while 'Florida' is the Spanish word for 'bloomed.' It is elegant music with intense musical sensitivity, connoting his feeling towards the dedicatee (Verdery, 2014)

#### Form and Analysis

The music is comprised of charming harmony with profound inner and outer melodies. Composed in 6/8 time, it evokes a feeling of rolling in the sea surrounded

by a serene atmosphere (the title, ‘Barcarola,’ refers to the movement of oar and boat on the waves in slow rhythm) The piece is constructed in three sections. The first is in the key of D major telling the story of romantic love and devotion. In the middle section (in B minor – relative key to the tonic), the music becomes more intense, reaching a climax in the next section, moving to other harmonies and switching back and forth between the tonic and other keys. Finally, it dissolves in a musical transition towards the repetition of the first part. The music ends with a tender nuance created by harmonic notes on the instrument.

<b>Form: ABCA</b>	<b>Section A</b>	<b>Section B</b>	<b>Section C</b>	<b>Section A</b>	<b>Coda</b>
<b>Measure</b>	1-20	21-34	35-56	1-18	57-61
<b>Expression Term</b>	none				
<b>Key Signature</b>	D major	B minor	Unstable	D major	D major
<b>Time Signature</b>	6/8				

### Interpretation

Julia Florida is one of the most beautiful pieces written for guitar in the author’s opinion due to its melody, harmony, counter melody and structure. Full of feeling and emotion, it is a piece that provokes the imagination. Occurring throughout the piece is a three-note motive representing the feeling of a boat swaying in the sea, as the title ‘Barcarola’ suggests.

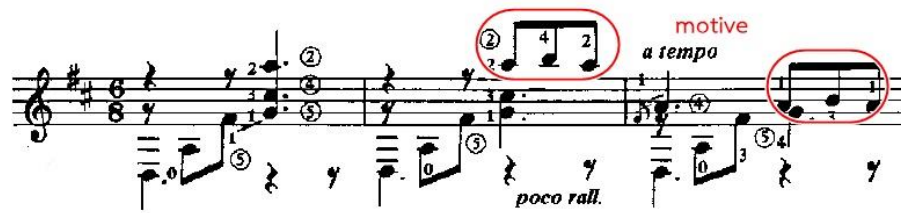


Figure 55: Julia Florida (measure 1-3)

Barrios created a charming melody, but it is the counter melody that actually overwhelms and drives the whole story. Thus, it is crucial that the performer is aware of its importance and brings it out appropriately.



Figure 56: Julia Florida (measure 5-7)

In the A section, there are two consecutive spots marked in the melody line directing the melody to the climax. The first one is in bar 7, the note G on the first beat which is the highest note of the phrase. The second one is in bar 14, the note B – three notes higher than the previous one. By making a slight ritardando in the bar before (6 and 13), the determined notes are emphasized, though the second one should be even stronger. Reaching the top note in bar 16, the note D on the last beat, ritardando is used again; the music then resolves.

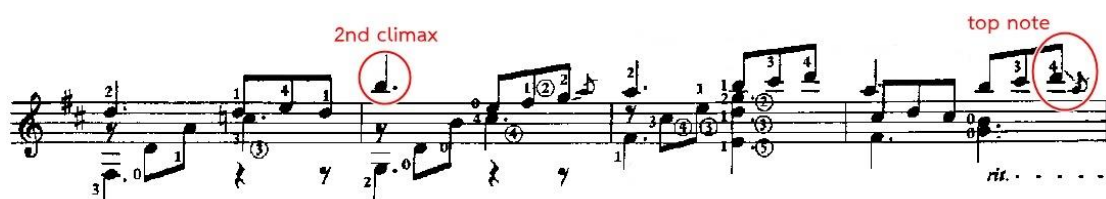


Figure 57: Julia Florida (measure 13-16)

The next section B presents another episode of the piece. Moving to the minor key (B minor), there is a change of character. In the first three bars of section B (bar 21-23), the author played a little faster than the actual tempo to express the

feeling of anxiety as implied by the music, then gradually brought the tempo back to normal until the end of the phrase (bar 24).



Figure 58: Julia Florida (measure 21-24)

In the last major section 'C', the music initially opens with the climax portraying the composer's love towards the dedicatee which was waiting to be exposed.

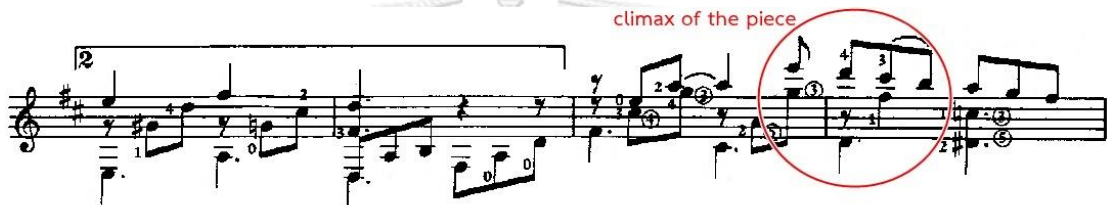


Figure 59: Julia Florida (measure 33-36)

After the climax, everything seems to be hopeless, hesitating, and full of fancy until bar 48 when the music reaches the key of A minor. There, the power comes back again integrating into a transition which occurs by a series of arpeggios moving upwards. Each arpeggio ends with a harmonic on the note A. In order to sustain the chord, it is suggested to play that note as artificial harmonic with the right hand on the 4<sup>th</sup> string, fret 19. This part is one of the most delicate sections employing a tender harmonic progression.



Figure 60: Julia Florida (measure 53-56)

The music then repeats again from the beginning and ends with a five-bar coda in very gentle mood created by natural harmonics on the guitar.



Figure 61: Julia Florida (measure 57-61)

After listening to John Williams and David Russell, the author was much impressed by both of their performances. They both have their own interpretation and preferences. Russell did not put the glissando on the note A in bar 3 that the composer indicated and he also reduced the glissando in section B. Also, the B section was not repeated. In contrast, Williams played the glissando where the composer recommended both in bar 3 and in the B section. He repeated the A section in one of his live performances. In the B section, Williams increased the tempo to get a light feeling. He then made a sudden rubato between bar 42 and 43. All in all, the secret of their appealing performances was their ability to create a memorable tone with pleasant vibrato on some notes together with the time. The author's interpretation tended to be in the middle of the two interpretations in terms of making glissando, though not every place, increasing the tempo in the B section but not as fast as Williams, and in trying to make the tone as beautiful as possible.

## 4.2 Recital 2

## “The Bridge of Guitar Literature”

## PROGRAMME

<b>Julían Arcas</b> (1832-1882)	Fantasia on Themes from La Traviata
<b>Agustín Barrios Mangoré</b> (1885-1944)	La Catedral  I. Prelude (Saudade) II. Andante religioso III. Allegro Solemne
	<i>Intermission</i>
<b>Manuel Maria Ponce</b> (1882-1948)	Thème varié et Finale
<b>Joaquín Turina</b> (1882-1949)	Sonata, Op. 61  I. Lento – Allegro – Allegretto tranquillo II. Andante III. Allegro vivo – Allegretto – Allegro vivo

#### 4.2.1 Julián Arcas (1832-1882)

##### 1) FANTASIA ON THEMES FROM LA TRAVIATA

La Traviata is one of the masterpieces of opera written by Giuseppe Verdi (1813-1901). It was premiered in 1853 during the time in which Arcas might have once visited. “Fantasia on Themes from La Traviata” was believed for a number of years to be composed by Francisco Tárrega until the new discovery of Arcas’ guitar music. (Arcas has been assumed to be the most influential figure in Tárrega’s life.)

##### Form and Analysis

The theme at the beginning of Fantasia (Bar 1 – 32) was taken from the prelude to act I of the opera. The following section *Andante mosso* (Bar 46 – 66) represents the aria “Addio del passato” in Act III sang by Violetta, the main female character. This section initially presents a series of chords switching with the melody in the minor mode. Secondly, the tremolo section enters in major, brightening the ambience. Then comes the harmonic part (Bar 82 – 85) which based on the aria “Ah fors’è lui”. The last section in a moving tempo *Assai Brillante* (Bar 92 – 135) shows the aria “Sempre libera” from the end of Act I. Arcas has woven all these themes into this beautiful piece. {Arcas, 1993 #256}

Although Tárrega’s version of this piece is accused of plagiarism, he did make certain changes to enlighten the music such as the terms of expression and adaption of notes. The author performed using the edition of Carlos Bonell.

The form of this piece is in variations which could be divided into 7 sections as follow:

<u>Variation</u> <u>Form</u>	Introduction	Section 1 Festive	Section 2 Melancholic		Section 3 Tremolo	Section 4 Hope	Section 5 Artificial Harmonic	Transition	Section 6 Joyful	
			Theme A	Theme B					Theme A	Theme B
Measure	1-17	18-32	33-46	47-54	55-66	67-81	82-85	86-91	92-116	117-135
Expression Term	Adagio	<i>Piu mosso</i>	Adagio	Andante mosso	a tempo	none	none	Andantino cadenza	Assai Brillante	none
Key Signature	D major	D major	D minor	D minor	F major	D major	D major	D major	D major	D major
Time Signature	4/4	4/4	2/4	6/8	6/8	6/8	3/4	3/4	6/8	6/8



## Interpretation

Fantasia by J. Arcas accumulates various guitaristic techniques; tremolo, harmonics, artificial harmonics, scales and slurs. They are used to express a variety of moods and characters, such as melancholy and pleasant or energetic and apathetic.

The music opens with a full D major chord (the tonic) which should be produced by the right-hand thumb with much flesh. Then comes the contrast in bar 3 – 5 in which the melody is played by harmonics while the chord-accompaniment is in a normal sound. It is very important to bring out the melody and play less on the chords.

The image shows the first six measures of the piece 'Fantasia' by J. Arcas. The music is in D major and common time. Measure 1 starts with a full D major chord (D4, F#4, A4, C#5) marked with a forte 'f' dynamic. Measure 2 features a melodic line of harmonics (D5, F#5, A5, C#6) over the chord. Measures 3-5 show a contrast where the melody is played by harmonics while the chord accompaniment is in a normal sound. Measure 6 continues with the harmonic melody. The score includes a 'Harmonic' label in red above the second staff, a circled 'D' with an equals sign above the first staff, and the instruction 'con espr.' below the second staff.

Figure 62: Fantasia - (measure 1-6)

The music gets more intense again in bar 8 with the repeated bass note 'A', together with dissonant chords. This happens until bar 10. In bar 12 the harmonic passage from bar 3 is again repeated.

The image shows measures 7 through 12 of the piece. Measure 7 features a repeated bass note 'A' (A2) with dissonant chords. Measures 8-10 continue with this intense texture. Measure 11 shows a 'cresc.' (crescendo) instruction. Measure 12 repeats the harmonic passage from bar 3. The score includes the instruction 'sempre' above the second staff and 'con espr.' below the second staff.

Figure 63: Fantasia (measure 7-12)

Marked 'piu mosso', the musical character changes to a joyful feeling (bar 18) represented by the dotted-sixteenth note plus thirty-second note in a fast tempo. To demonstrate this character, the author chose to use a bright tone and sharp articulation together with a forte dynamic. Between bar 19 and 20, the author changed the tone color and made a dynamic contrast to differentiate the repeated musical content.

Figure 64: Fantasia (measure 18-21)

This continues until bar 30 when the section comes to the ending phrase. The melody is harmonized with the tonic and the subdominant chord. Written as *mf* and *p*, a musical contrast is made and also a small ritardando was performed in order to slightly emphasize the subdominant minor chord (G minor) before going to bar 31.

Figure 65: Fantasia (measure 30-32)

In the next section (bar 33), marked 'Adagio', the key has changed to D minor in 2/4 time. It starts with bunches of chords, seeming like a choral. The author tried to produce here a thin but warm tone by playing near the fingerboard (*sul tasto*)



Figure 66: Fantasia (measure 33-38)

The character changes in bar 39 with articulate syncopations, little expressions of joy. Then comes the motive of the dotted sixteenth note with a thirty-second note in bar 42 which accelerates to the end of the section.

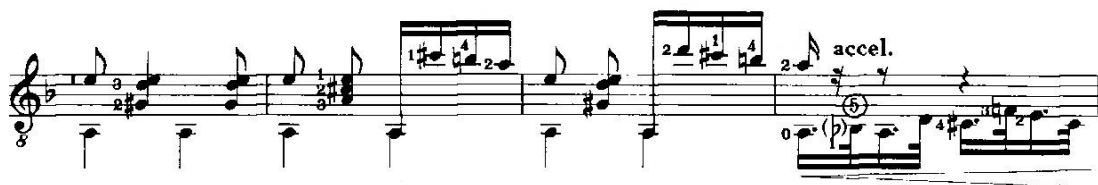


Figure 67: Fantasia (measure 39-42)

After the exciting acceleration of the ascending melody in prior section, there was a break in the pulse in bar 47 as implied by the marking, *Andante mosso* in 6/8 time. The key signature is still in D minor. The mood has changed again to a dim feeling. The row of four sixteenth notes occurring in bar 48 is a significant motive which is used throughout the piece (the author may name it 'motive A').

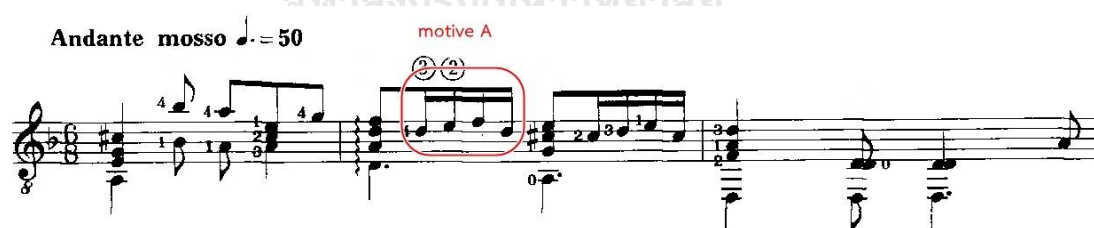


Figure 68: Fantasia (measure 47-49)

In bar 50, the music goes once more into a mournful emotion. To convey the expression '*dolente e pp legato e dolce*', the author slowed down the tempo and played in a soft manner with much rubato to express the sad feeling. From bar 50 to 52, the motive A is employed.



Figure 69: Fantasia (measure 50-52)

In bar 55, the key is changed to F major, opening a new section in a brighter and more hopeful emotion. Here the guitar plays tremolo throughout in a faster tempo than the previous section.



Figure 70: Fantasia (measure 53-55)

In bar 63 on the fourth beat after the tremolo passage, the texture changes back to normal and the motive A emerges once again. It occurs three times switching from low and high octaves. For the latter, the author played it with forte and with forward direction.



Figure 71: Fantasia (measure 62-64)

Section 5, opens with a full D major chord followed by the A motive. This pattern continues for three bars, 67 – 69. The author played this passage slowly at first, then gradually increased the tempo and volume until bar 70 where the harmony finds its resolution.



Figure 72: Fantasia (measure 65-70)

For two similar passages that appear in bar 74 and 76, the author changed the color by playing the first normally and playing the second in ponticello.

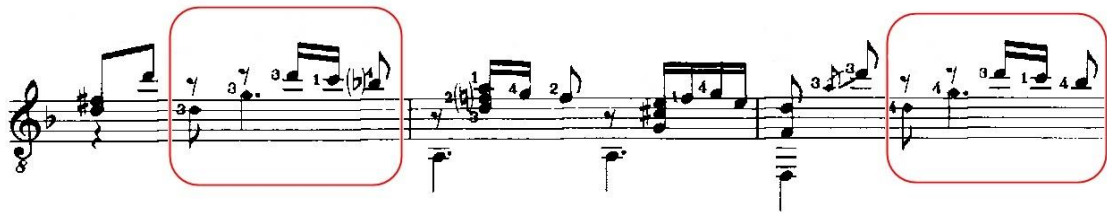


Figure 73: Fantasia (measure 74-76)

Written 'animando' at the end of the section (bar 78 – 81), the motive A is again used in an energetic acceleration towards the trill in bar 80.

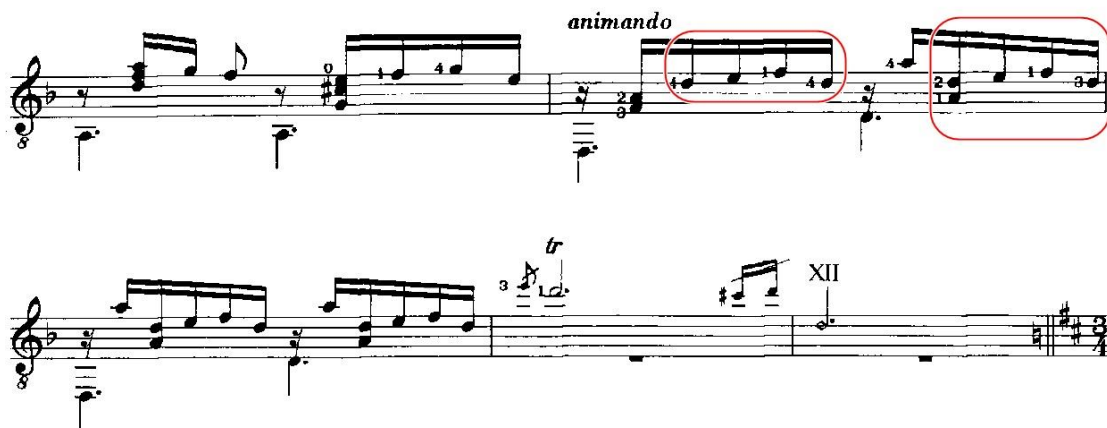


Figure 74: Fantasia - ending of section 5 (measure 77-81)

After section 5, the key changes back to D major in  $\frac{3}{4}$  time. When played very softly using artificial harmonics, the melody sings naively (bar 82 – 85). This part is the most different from the original; instead of playing artificial harmonics, the author preferred to play in normal sound for the purpose of clarity. It is important that the melody sings out, even if one chooses to play the harmonics. It is a passage of relaxing from the previous powerful part.

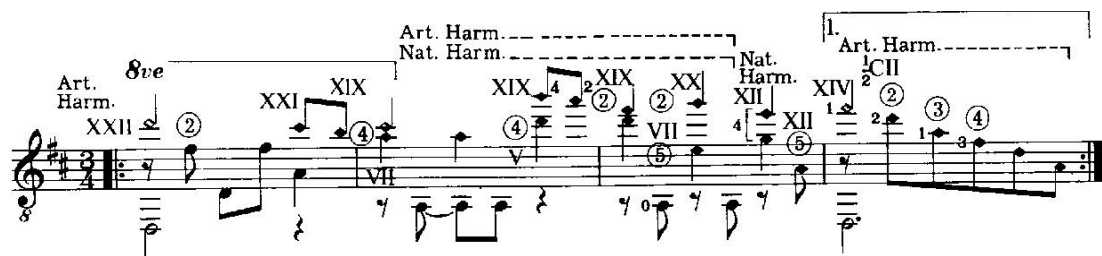


Figure 75: Fantasia - artificial harmonic part (measure 82-85)

The music then goes into an eighth-note rhythm from bar 86 – 90 with a moving bass line until the cadenza in bar 91. As it is marked ‘ad libitum’, the author invented a cadenza here using the motive A as compositional material. This cadenza is followed by an ascending chromatic scale to F# before getting into the next section. The author made a ritardando around the end of the chromatic scale and made an obvious pause on F#, functioning as the pickup to the next section.



Figure 76: Fantasia - chromatic scale (measure 91)

Section 7 from bar 92 onwards, the time signature is changed to 6/8 with the expression ‘Assai Brillante’. This is the theme of the aria “Sempre libera” from the end of La Traviata - Act I, telling a story of gaiety and happiness.



Figure 77: Fantasia (measure 92-95)

The melody runs joyfully in bar 92 and meets the trill in the next bar. To perform the trill effectively, the author had to leave out the note G# according to the limited movement of the small finger. At the end of the phrase in bar 101 the music builds up tension to one of the climaxes in bar 102. Here the author accelerated and then made a little pause on the climactic note, followed by a *rallentando*. The theme from bar 92 is again repeated. The volume continues as *forte* until bar 111 when the melody from bar 107 is repeated with the dynamic marking ‘*subito piano*’.

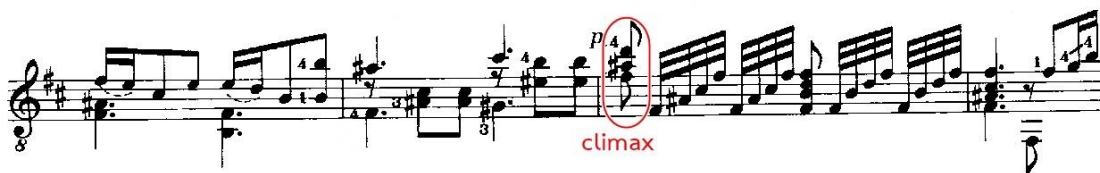


Figure 78: Fantasia (measure 100-104)

At the end of the phrase (from bar 113) there are sequences of running sixteenth notes in which the beginning note moves upwards by step, creating an exciting moment. The author started this with soft dynamics and made a crescendo throughout with *rallentando* in the last sequence (bar 114), before landing into the long descending sixteenth-note scale in bar 115.



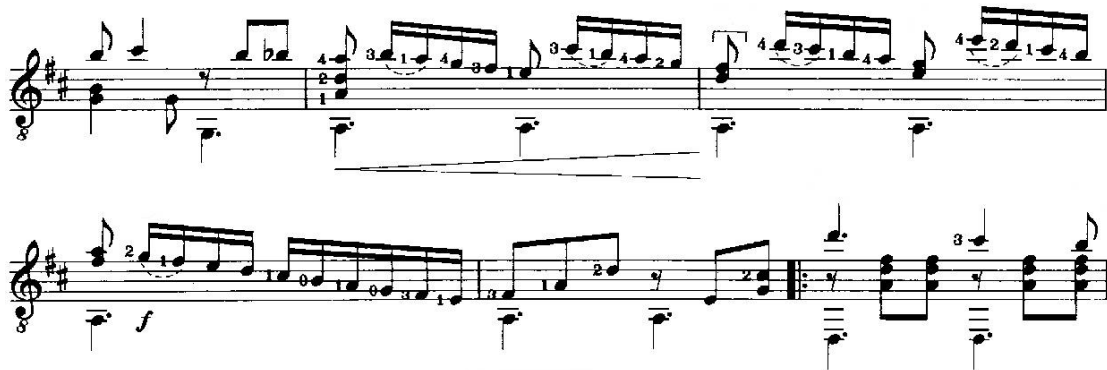


Figure 79: Fantasia (measure 112-117)

In the last section (section 8), from bar 117, a new theme is introduced, still in a joyous mood. The author played here with a bright tone and loud dynamics. In the following bar, there is a long ascending scale. To achieve the scale successfully, the left- and right-hand fingering must be carefully planned to avoid any hampering movements. The author practiced this spot with special attention to preparation and articulation. The same process applies in bar 120 when another similar scale comes in. The music gets more exciting until reaching the climax in bar 123, hence the author made a *rallentando* in the previous bar in order to produce a kind of emphasis on the first beat of bar 123.

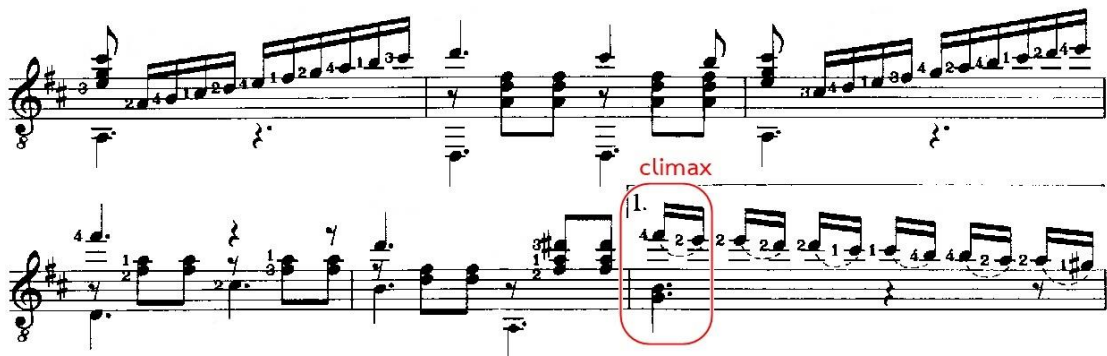


Figure 80: Fantasia (measure 118-123)

In the coda (from bar 127 to the end), similar passages occur in bars 127-128 and 129-130. Here, the author changed the color in the latter to 'pizzicato'. The music ends with strumming on a D major chord until the end.



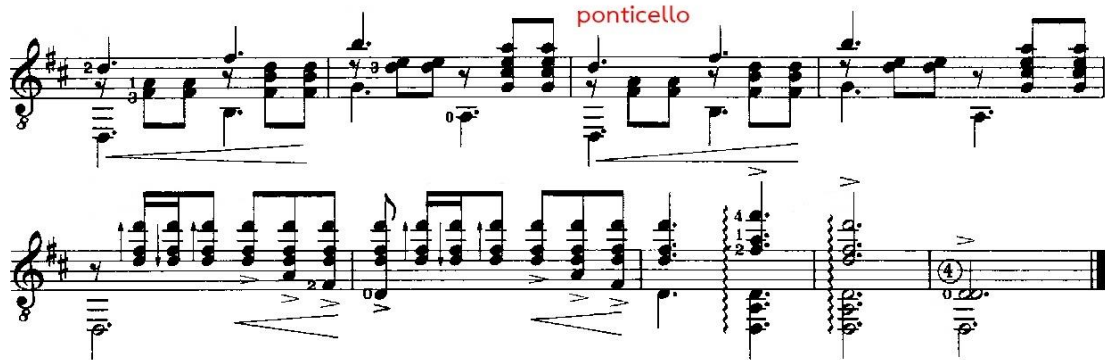


Figure 81: Fantasia (measure 127-135)

Having listened to David Russell and Kyuhee Park, the author saw many things in common. They both interpreted the music beautifully and quite similarly; nonetheless, Russell began the music slower and made a noticeable contrast in section 2. After the tremolo section, Russell's interpretation included much rubato, in contrast to Park who stayed in tempo. In section 6, Park did very nice artificial harmonics followed by a small cadenza-like passage, however Russell played it normally without harmonics and made no cadenza. In the final section (7 and 8), Park played it straightforwardly to the end, while Russell crafted brilliant nuances using more rubatos. The author's interpretation is more alike to Russell's for his flexible tempi and his attention to the sound. Also, like Russell, the author chose not to use artificial harmonics. Nevertheless, Park's artificial harmonics were very gracefully done. In short, both of them adhered to the composer's intention in their own ways.

#### 4.2.2 Agustín Barrios Mangoré (1885-1944)

##### 1) LA CATEDRAL

One of Barrios' most celebrated pieces, *La Catedral* was initially written in 1921 in two movements: *Andante religioso* and *Allegro solemne*. The first movement, *Preludio (Saudade)*, was composed in 1938 in Havana, Cuba and a year later added to *La Cathedral* as the first movement. *Preludio*, with the title *Saudade* in parenthesis (*Saudade* is a Brazilian Portuguese term meaning a sad nostalgic longing

for former times), is perhaps a reflection of his life in its downward-spiraling situation — being unemployed, inadequate money, suffering from illness and family difficulties.

The second movement, *Andante religioso*, was composed during his stay in a hotel in San José, Montevideo near its main cathedral. In the hotel room, he probably heard the bells ringing from the Cathedral repeatedly, day after day. This became his inspiration for the opening passage. The broad chords in the middle section represents his entry into the cathedral, where Bach's music is being played on an organ. The piece is constructed in polyphonic harmony.

The last movement, *Allegro solenne*, depicts Barrios leaving from the Cathedral to the street, with its hustle and bustle of traffic and people. He utilized sixteenth-note arpeggiated patterns throughout, simulating the sensation of crowds pressing against each other. The movement is based on the rondo form with a cadenza-like ending.

### 1.1) I. Preludio (Saudade)

#### Form and Analysis

Constructed with sixteenth notes throughout the piece, the first movement is slow in character with the tempo marking '*lento*'. It was also titled '*Saudade*,' a Portuguese term roughly translating to '*nostalgia*' or '*longing*' in English; as mentioned above, the movement is probably Barrios' reflection on the dismal state of his life. The piece is in the key of B minor and can be divided into two sections, A and B with a coda. The main motive in the melody is the dotted quarter note with the eighth note, while the accompaniment is in sixteenth notes. The charm of this movement lies in the use of the open 2<sup>nd</sup> string against notes in the higher register, creating a mood of vast loneliness.

<b>Form:</b> <u>Simple Binary</u>	Section A	Section B	Coda
Measure	1-20	21-42	43-49
Expression Term	Lento		
Key Signature	B minor		
Time Signature	2/4		

### Interpretation

To interpret the feeling of being in dire straits and loneliness, the author chose to create the tone of the melody to sound like waterdrops to better match the high-pitched notes, and made vibrato on some important notes. Ingeniously composed, the piece contains the open 2<sup>nd</sup> string serving as the lowest note. This is a rare case in guitar composition because the bass note usually lies on the low strings. The other notes of the accompaniment are on the 3<sup>rd</sup> and 4<sup>th</sup> strings. Therefore, the first string needs to sing out the most; then the second string, which functions as the bass pedal, should be the second most prominent; and lastly, the 3<sup>rd</sup> and 4<sup>th</sup> strings should be played with the softest nuance. This must be kept in mind while playing, otherwise the music loses its texture.

**Lento**

open 2nd string  
as bass line

Figure 82: La Catedral – I. Lento (measure 1-4)

The structure of each phrase is always in 4 bars. The author played in a walking tempo, not as slow as suggested but with rubato. To emphasize the melody on the first beat, a slight pause was used after it was plucked. The dynamics were made according to the movement of the melody and the intensity of the harmony.

Barrios wrote a sublime harmonic progression from the beginning until the end in which is indulgent for both the player and listener.

## 1.2) II. Andante Religioso

### Form and Analysis

The second movement is written in 4/4 time and still in the key of B minor. It consists of three sections (by the author's discretion). The first part 'A' is from bar 1 – 12; the second part 'B' from bar 13 – 19 and the last part 'Coda' from bar 20 – 24. The piece has the polyphonic texture reminiscing of Bach's music.

<b>Form:</b> Simple Binary	Section A	Section B	Coda
Measure	1-12	13-19	20-24
Expression Term	Andante religioso		
Key Signature	B minor		
Time Signature	4/4		

### Interpretation

Referring to the movement title 'Andante religioso', the performer should have an understanding mind towards life and faith. The usage of the open 2<sup>nd</sup> string at the beginning against other notes in the upper register could invoke a feeling of emptiness like being inside a large cathedral. One dominant motive in this movement is the use of the dotted eighth note with a sixteenth note. For this motive, the author preferred not to be strict with the note values, but rather played it in a more relaxed manner.



Figure 83: La Catedral – II. Andante religioso (measure 1-4)

The melody in the first bar is repeated again in bar 5, but one octave lower, creating a solemn feeling. The tone produced by much flesh is more appropriate here. Then comes a phrase in three-part harmony.



Figure 84: La Catedral – II. Andante religioso (measure 5-8)

A gradual crescendo is made toward the climactic note C# between bar 9 and 12.

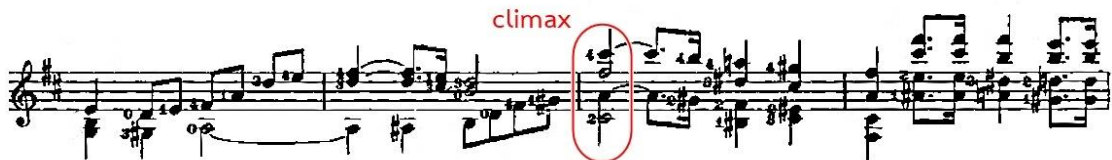


Figure 85: La Catedral – II. Andante religioso (measure 9-12)

Section B begins in bar 12 on the second beat. The motive of the dotted eighth note with a sixteenth note is again employed all throughout the section. This is the most climactic part of the piece because of the dense harmony as well as the use of notes in the upper register demanding full dynamics. The thirty-second note in bar 14 on the first beat needs special attention due to its rapidity.



Figure 86: La Catedral – II. Andante religioso (measure 13-15)

In the last section, C, from bar 16, the motive of the dotted eighth note with a sixteenth note appears once more. The author is very fond of the harmony written here for its beauty and intensity of sound. Mark that the glissando in bar 19 from the note 'G' to 'C' is quite essential in order to create a more intensive feeling.



Figure 87: La Catedral – II. Andante religioso (measure 16-19)

The music ends with harmonics and ritardando.

### 1.3) III. Allero Solemne

#### Form and Analysis

The third movement is still in the key of B minor but in 6/8 time. The running sixteenth notes prevail from the beginning to the end, implying the jumble when exiting church and facing the crowds on the streets (the narrative continues from the 2<sup>nd</sup> movement).

<b>Form:</b>	Section A	Section B	Section A	Section C	Section A	Coda
<b>Rondo</b>						
<b>Measure</b>	1-30	31-44	1-26, 45-46	47-62	1-26, 63	64-71
<b>Expression Term</b>	Allegro solemne					
<b>Key Signature</b>	B minor					
<b>Time Signature</b>	6/8					

## Interpretation

In the beginning from bar 1 to 6, the music is repeated every bar — for instance, the second bar is the same as the first bar, etc. In this case, dynamic contrasts are utilized.



Figure 88: La Catedral – III. Allegro solemne (measure 1-6)

Although it looks like one line of music in bar 7, there are actually three voices: the bass, the melody and the counter melody, or so-called ‘implied harmony’. This is occurred in many places such as in bar 21 and bar 24 as well.



Figure 89: La Catedral III. Allegro solemne (measure 7-9)

In the next section, ‘B’, implied counterpoint has been used throughout. It continues similarly for the whole section. The author began the section soft and made a crescendo as the music tensed up little by little. The melody here lies in the low register descending stepwise. Mark the high note on the 2<sup>nd</sup> and 5<sup>th</sup> beat; this is the voice that needs to be brought out.



Figure 90: La Catedral III. Allegro solemne (measure 31-33)

In bar 41 - 42, the melody ascends in intervals of thirds, creating a forward movement towards the end of the section before the repetition of section A.



Figure 91: La Catedral III. Allegro solemne (measure 40-43)

The third section 'C' sounds like a cadenza-like passage. This part occupies the most dazzling melody, ascending and descending in scales and arpeggios. Therefore, one must practice carefully and find decent fingerings. Usually the author practiced this part in varied rhythms in order to achieve precise and flexible playing, for instance practicing in triplets, in alternations of long-short notes or short-long notes. Note that the emphasis on the downbeat and the position shifting between each arpeggio are very important.



Figure 92: La Catedral III. Allegro solemne (measure 52-56)

The last section, 'Coda' (bar 64), begins with similar content as section B and is then followed by a row of B minor-triad arpeggios going up in intervals of thirds. These arpeggios must sound quasi-virtuosic due to their character and function as the epilogue of the whole piece. Hence the author made accents on the downbeat as well as a slight accelerando in bar 66 before the B minor chords in the following bar. This section ends with a dramatic feeling and full dynamics.



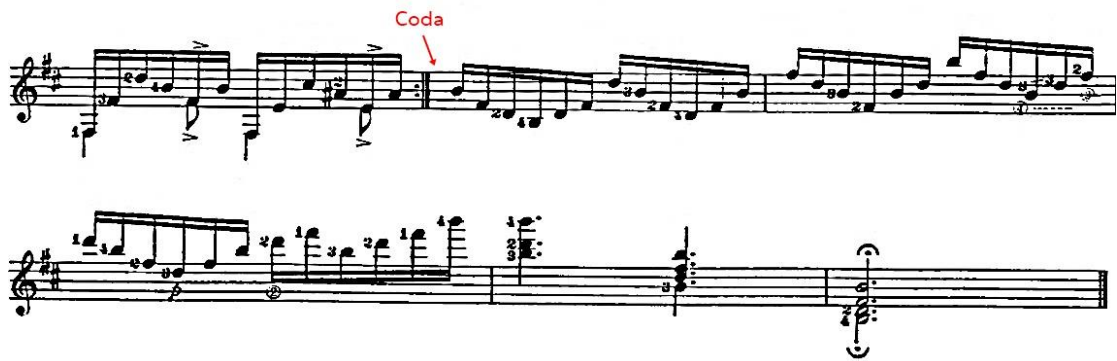


Figure 93: La Catedral III. Allegro solemne (measure 64-68)

Both Pepe Romero and David Russell, two legendary living Spanish-born guitarists, showed maturity in their interpretations. In the first movement, Romero played in a quite slow tempo with rubato. Russell, however, played in a faster pace using rubato particularly at the end of each phrase. On the whole, Russell's interpretation seemed to be livelier and more colorful for this movement. In the second movement, Romero played in a slightly faster pulse than the first. The three-part polyphonic passages were plucked strongly and rigidly. For Russell, the second movement was quite similar to Romero, nonetheless his tone was softer and sweeter. In the last movement, Romero chose a moderate tempo, and articulated the bass melody by making accented staccatos in section B. He chose not to crescendo the ascending thirds in bars 41-42, as normally done, but chose to decrescendo instead. In the coda, Romero made a rallentando and ended the piece in a soft dynamic. Russell, on the other hand, played the last movement in a faster tempo. In section B, the melody could not be heard clearly due to an imbalance of the melody and the accompaniment. The ascending thirds were done with crescendo. In section C, he played with rubato throughout the section. In the coda, the melody was accelerated without any rubato and ended in a soft dynamic.

The author's interpretation is more like Russell's in terms of tone, dynamic and phrasing. However, the articulations that Romero made were very interesting and worthwhile to try. At the end, the author prefers making an accelerando with powerful volume.

### 4.2.3 Manuel Maria Ponce (1882-1948)

Manuel Maria Ponce is acclaimed as the greatest modern Mexican composer. Born in Fresnillo, Mexico, Ponce received music education since childhood and showed his prodigious talent early on. Later, he pursued his musical studies in Italy and Germany before returning to Mexico where he taught at the Conservatorio in Mexico City. In addition to his main career as a composer, pianist and conductor, he worked tirelessly as a writer, journalist and music critic. Between 1925 and 1933 he settled in Paris and studied with Paul Dukas. After moving back to Mexico in 1933, Ponce became the director of the Conservatorio. His interest in folk tunes and culture combined with his ability to create breathtaking melodies integrated with skillful counterpoint and impressionistic harmony are distinctive features of Ponce's compositional style, and have paved the way for a new Latin American musical style.

The connection between Ponce and the guitar was initially formed during his attendance of Segovia's concert in Mexico in 1923. Ponce wrote an article after the concert praising the artist's performance in one of the city newspapers. Since then, Segovia became life-long friends with Ponce and regularly asked him to write music for guitar with the objective of extending the repertoire for the instrument. Segovia needed many more extensive pieces and Ponce accordingly responded to his requests. His music for guitar is considered valuable and essential among guitarists.

#### 1) THÈME VARIÉ ET FINALE

##### Form and Analysis

Thème varié et Finale was composed in 1926 in an unusual variation form. The piece begins with a theme followed by six variations and ends with a grand finale in sonatina form. Each variation consists of two parts, A and B. The A section is twice as long as the B section, and is repeated. Impressionistic and chromatic harmony is employed with a Hispanic touch. The overall key is E minor with the exception of the sixth variation which is in E major. This composition portrays Ponce's gift of melodic inventiveness and his distinctive style.

Musical form of Theme and Variation 1-6:

<u>Variation Form</u>	Theme	Variation 1	Variation 2	Variation 3	Variation 4	Variation 5	Variation 6
Measure	1-12	1-12	1-10	1-13	1-24	1-12	1-20
Expression Term	Andante un poco mosso	Allegro appassionato	Molto moderato	Allegro moderato	Agitato	Vivace	Molto piu lento
Key Signature	E minor	E minor	C major	E minor	E minor	E minor	E major
Time Signature	3/4	3/4	3/4	2/4	6/8	3/4	2/4

Musical form of the Finale

<u>Finale: Sonatina Form</u>	Exposition		Transition	Recapitulation		Extension	coda
	1st Subject 'Hero Theme'	2nd Subject		1st Subject	2nd Subject		
Measure	1-60	61-84	85-108	109-130	131-138	139-186	187-205
Expression Term	Vivo scherzando						
Tonal Center	E		C	E			
Time Signature	3/8						

## Interpretation

### 1.1) Theme

Marked 'Andante un poco mosso' and in  $\frac{3}{4}$  time, the melody and harmony are stated clearly and straightforwardly. One distinctive motive appearing here are the trill-like thirty-second notes which need special care.



Figure 94: Thème varié et Finale - Theme (measure 1-4)

The author chose to play the running sixteenth notes in bar 6 starting slow, getting faster and landing with a little rallentando.



Figure 95: Thème varié et Finale - Theme (measure 5-6)

In bar 9, the trill motive occurs again, though in the upper voice. To make it sound clear, one must be very precise with the left-hand fingers.



Figure 96: Thème varié et Finale - Theme (measure 9-12)

The Theme ends with the tonic chord.

### 1.2) Variation I

Still in  $\frac{3}{4}$  time and in the key E minor, the first variation is marked 'Allegro appassionato' meaning it is to be played fast and passionately. The main motive is the combination of an eighth note with two sixteenth notes.



Figure 97: Thème varié et Finale – 1st Variation (measure 1-4)

Owing to its fast tempo, the author made small accents on the first and the third beats where the bass note is also played. Furthermore, it is suitable for the character to play with a staccato articulation.

In the last two bars the music diminishes with *rallentando*.



Figure 98: Thème varié et Finale – 1st Variation (measure 9-12)

### 1.3) Variation II

Marked 'Molto moderato', the second variation has a polyphonic texture and is in  $\frac{3}{4}$  time. The upper line and the bass line go in independent directions. The author preferred to play this variation with a soft and round tone, with a very legato articulation.



Figure 99: Thème varié et Finale – 2nd Variation (measure 1-4)

In bar 4, the author made a little pause on the A on the third beat, as it is the highest note of the sentence.

#### 1.4) Variation III

The texture of this variation is comprised of running sixteenth notes in thirds. Written 'Allegro moderato' in 2/4 and still in E minor, it has the character of moving forward; however, it is intermittently interrupted by slurred notes. In order to sustain those slurred notes, the author held them slightly longer than written in order to create a bit of emphasis. It is quintessential to cultivate the technique of playing the intervals simultaneously. The varied dynamics and tempi suggested on the score were in general done accordingly.

##### VAR. III Allegro moderato



Figure 100: Thème varié et Finale – 3rd Variation (measure 1-3)

#### 1.5) Variation IV

In variation 4 the meter changes to compound time in 6/8, though still in the same key of E minor. As it is marked 'Agitato', the piece must be interpreted strong in terms of rhythm and fast. The bass notes always occur on the beat, keeping the pulse. The author played this variation in a light manner to enhance the flow of the piece, nonetheless giving more weight on the beats to help create a firm and stable structure throughout. The dynamics are produced according to the melodic direction.

##### VAR. IV Agitato



Figure 101: Thème varié et Finale – 4th Variation (measure 1-4)

### 1.6) Variation V

Variation 5 continues *attacca* without any pause from the previous variation. The key is still the same, however the tempo marking is now 'Vivace' and the time signature is changed to 3/4. Due to the strummed E minor chord at the very beginning, the music has a touch of Hispanic flavor. The author strummed the chord with the back side of the index finger and then dampened it except the melody on the first string. This kind of articulation could improve the precision of the strumming. Moreover, the staccato articulation in a row of chords, for instance in bar 2 and 4, allows the music to sing out firmly.

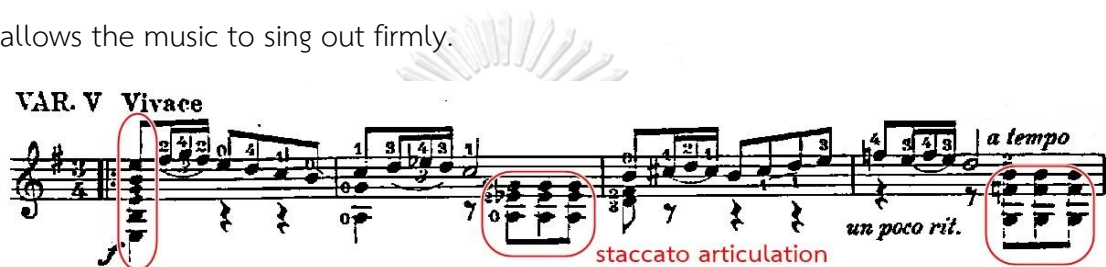


Figure 102: Thème varié et Finale – 5th Variation (measure 1-4)

In bar 11, an *accelerando* was made during the running ascending sixteenth notes before gradually descending to the end.



Figure 103: Thème varié et Finale – 5th Variation (measure 9-12)

### 1.7) Variation VI

This variation is some of the most beautiful music for guitar. Composed in E major key in 2/4 time, the melody is simple and naive, while the inner melody and the harmony create an intimate effect. Marked 'Molto piu lento', the music should be very expressive. The performer chose to play this variation with a very warm tone and not too slow in order to clearly convey the construction of the whole piece.

In bar 2 and 4, a small accent followed by a little pause has been made on the appoggiatura on the first beat, before resolving to the next note.



Figure 104: Thème varié et Finale – 6th Variation (measure 1-4)

The use of inner position on guitar fingerboard helps create a sweet, dreamy and impressionistic tone suitable for the music.

### 1.8) Finale

The theme and the other six variations come to the last movement, Finale — a grand finale, due to its length. Written in 3/8 time in E minor, the Finale is marked ‘Vivo scherzando’ which suggests the fast and lively manner. Musical elements from previous movements can be found throughout in addition to many new motives.

#### Exposition (bar 1-84)

The piece starts with an E minor chord on the downbeat that repeats three times in consecutive bars. They were played with a short articulation to enhance their clarity and decisiveness.



Figure 105: Thème varié et Finale – Finale (measure 1-3)

In bar 9 the motive of ascending sixteenth notes with interposing eighth notes is quite dominant and is named the ‘Hero’ theme because of its brave character.





Figure 106: Thème varié et Finale – Finale (measure 8-12)

In bar 35, the 'Hero' theme comes back with a slight modification, now one octave higher. It is followed by chords alternating with bass notes. Here, staccato is added to strengthen the pulse.



Figure 107: Thème varié et Finale – Finale (measure 30-43)

A sequence of the 'Hero' theme occurs in bar 40, then only the beginning the theme appears twice followed by a series of chords and the rhythmic alternation of bass and upper notes. These are sequenced and get more intense until reaching the climax in bar 57, at which point *rallentando* was made.

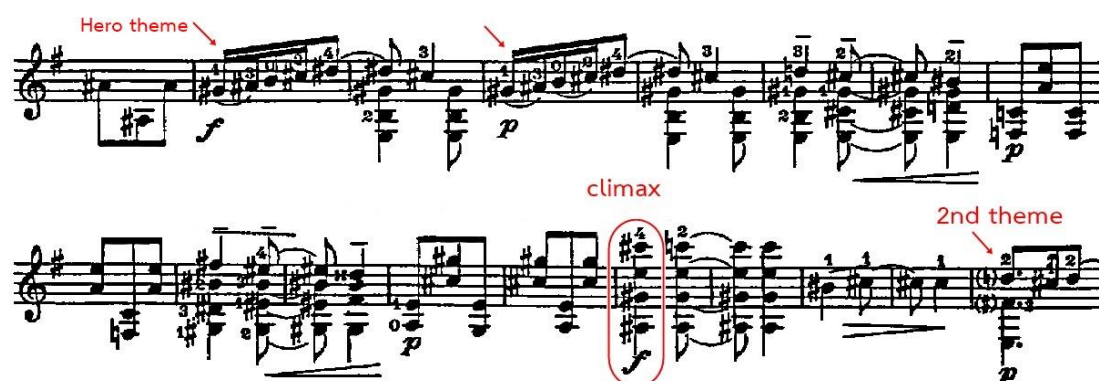


Figure 108: Thème varié et Finale – Finale (measure 44-61)

The second theme comes in bar 61 in a soft and pleasant character. However, the peaceful mood is quickly interrupted by triplet sixteenth notes with a bass on the third beat. Here the bass was made staccato to intensify the forward-moving feeling. The second theme occurs once more with a darker harmony and some modifications.

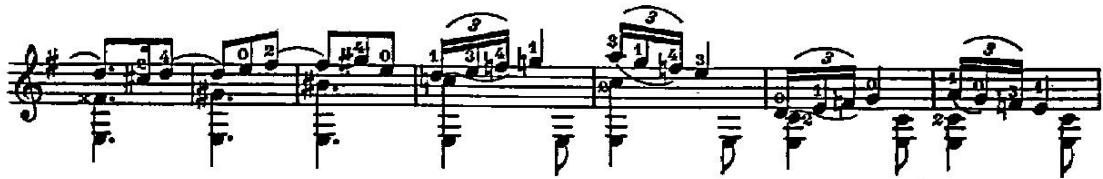


Figure 109: Thème varié et Finale – Finale (measure 62-68)

In bar 77 the second theme appears again, this time extended and developed, and paves the way for the next section.



Figure 110: Thème varié et Finale – Finale (measure 76-83)

#### Transition (bar 85 – 108)

The author considers this section a transition because it comes between the exposition and the recapitulation, and the motive used was not developed from any prior musical elements but is a new musical idea. It opens with a C major chord followed by a series of eighth notes which move downward. The music gets more and more intense, caused by a shortened sequence of these eighth notes and dissonant intervals until bar 101 where the context changes to a period of rest. Therefore, in this transition the author chose to play in quite an aggressive manner before resolving into more nuanced playing as the music calms down in bar 101. Bar 105 is the repetition of bar 101, so the ponticello technique was used to make a different color.

Figure 111: Thème varié et Finale – Finale (measure 84-109)

#### Recapitulation (bar 109 – 205)

The beginning of the piece is here repeated; the ‘Hero’ theme appears only once before the second theme comes in a different key. In bar 139 the ‘Hero’ theme is again used. After that are fragments from the 5<sup>th</sup> variation. As before, the same staccato articulation on repeated chords was employed.

Figure 112: Thème varié et Finale – Finale (measure 144-150)

An imitation of the 5<sup>th</sup> variation takes place in bar 163: the melody is similar but the time signature is changed to 3/8. The motive is developed and extended. To make the music tense and rhythmic, the author still kept the staccato articulation on the series of chords and shortened some eighth notes as well.

The image shows a musical score for two staves. The top staff contains a melodic line with several triplet markings (indicated by a '3' in a circle) and a red arrow pointing to a specific section labeled 'imitation of the 5th variation'. The bottom staff contains a bass line with two chords circled in red, labeled 'short articulated'. The music is in a key with one sharp (F#) and a 2/4 time signature.

Figure 113: Thème varié et Finale – Finale (measure 157-172)

The musical fragment taken from the 5<sup>th</sup> variation still continues towards the end of the piece moving between the upper and lower registers. In bar 199 the ‘accelerando and diminuendo’ was applied on the ascending row of eighth notes until the note D# in bar 203. The piece ends with two E major-seventh chords, the first of which was played short, while the second was played long as the preference of the author was to have a relaxing ending.

The image shows a musical score for a single staff. The staff contains a melodic line with a triplet marking (indicated by a '3' in a circle) and a dynamic marking 'accel. e dim.' followed by a dashed line. The piece ends with two E major-seventh chords. The music is in a key with one sharp (F#) and a 2/4 time signature.

Figure 114: Thème varié et Finale – Finale (measure 197-205)

Listening to guitar maestro Andrés Segovia and a GFA (Guitar Foundation of America) winner Martha Master, both had their own taste and style, particularly Segovia. It was a recording from the year 1954 when he was not too old and still full of vitality. His unique and incomparable tone was prevalent throughout the performance. Most of the variations were performed in a fast tempo with rubato. In the 5<sup>th</sup> variation (the Hispanic one), he employed the same staccato articulation as the author to portray the musical character. On the other hand, Martha Master was very remarkable in making dynamics, persuading the listener to follow her playing. She did not choose as fast a tempo as Segovia, but the music moved more by way of her decisiveness. Her interpretation in the 6<sup>th</sup> variation (slow movement) was quite

similar to the author in terms of its austerity. She lost some energy in the Finale, however, not only because it was not fast but because she was too steady on the beat. In general, Master's playing was cleaner than Segovia, nonetheless Segovia's performance is much more energetic and charismatic through his unrivalled tone.

#### 4.2.4 Joaquín Turina (1882-1949)

Born in Sevilla into a middle-class family, Turina showed his musical talent from an early age. He initially received music lessons at Santo Ángel School, taking piano lessons with Enrique Rodríguez. Then he studied harmony and counterpoint with Evaristo García Torres whom he always recalled with affection. Turina appeared in public as a pianist and a composer and was quite success. Following his teacher's advice, he moved to Madrid with the help of his father's friend, José Villegas. During his stay, Turina much enjoyed the musical events held at the Royal Theatre where he also met another important Spanish figure, Manuel de Falla. They became good friends since. Many of Turina's compositions were premiered in Madrid. In 1904 he followed Villegas' suggestion to broaden his musical frontier to Paris after the suffering of his parent's death.

In Paris, with the aid of Joaquín Nin, Turina studied piano with Moritz Moszkowski and composition with Vincent D'Indy at the Schola Cantorum. He joined a musical society and performed his own works on the piano. The most valuable aspect of his move to Paris, however, was the presence of Issac Albéniz as well as de Falla. His conversations with them completely changed his concept of musical aesthetic in order to focus more on his native Spanish — and more specifically, Andalusian — sound. Thus, Turina sought for Spanish songs and idioms and his compositions since turned gradually to his own indigeneous roots. In 1913, he graduated from Schola Cantorum and at the same time his symphonic work 'La procesión del Rocío' (The procession of El Rocío) was premiered in the Royal Theatre of Madrid.

Upon his return to Madrid in 1914, Turina was assigned to be a professor of composition at Madrid Royal Conservatoire, and orchestra director at the Royal Theatre. He additionally took up an occupation as an editor and writer. He premiered many of his compositions with the Symphonic Orchestra of Madrid and maintained an intense career throughout his life. In the last nine years of his life, his health began to decline. He died in Madrid on January 14<sup>th</sup>, 1949.

Joaquín Turina wrote only original five pieces for guitar: Fandanguillo, Sevillana, Rafaga, Homenaje a Tárrega and Sonata. Though small in number, these five invaluable works are formidable for guitarists to study. They are full of raw Andalusian idioms and various Spanish or flamenco rhythms which occupy distinct characters in guitar literature. All of them were dedicated to the Spanish maestro Andrés Segovia.

## 1) SONATA, OP. 61

Sonata, Op. 61 was composed in 1931 and consists of three movements. The edition used here was published by Schott Musik and was revised and edited by Andrés Segovia, the dedicatee of the piece.

### 1.1) I. Allegro

#### Form and Analysis

The first movement is constructed in sonata form with two contrasting themes in the exposition. The development, using material from the first theme, is quite short but powerful. The recapitulation is similar to the exposition, though in the tonic key. The first movement ends with the ‘golpe’ or knock on the instrument.

	Intro.	Exposition		Development	Recapitulation		Coda
		1st Subject	2nd Subject		1st Subject	2nd Subject	



Measure	1-6	7-22	23-50	51-73	74-86	87-107	108-115
Expression Term	-	Allegro	Allegretto tranquillo	Allegro	Lento – Allegro	Allegretto Tranquillo	Allegro
Tonal Center	D	D	G	B	D	D	D
Time Signature	3/4	3/4	2/4	3/4	3/4	2/4	3/4

### Interpretation

The first movement consists of two distinct characters switching between 3/4 and 2/4 time with a quasi-free introduction. Turina used modal harmony in this sonata; the tonal center in the first movement is D.

### Exposition (bar 1-50)

The piece begins with an introduction without any tempo indication, and thus the tempo is quite free. A powerful D major chord opens the piece, followed by thirty-second notes jumping in fifths to the high note A, then a series of descending sixteenth notes. The author plucked the first chord in the fullest dynamic then on the same string slid to the jumping fifths in the 7<sup>th</sup> position of the guitar fingerboard. The rest of the sixteenth notes were displayed forcefully, though with rubato and decrescendo following the downwards motion. A slight accent was made on the downbeats. This grand opening is again repeated in a different mode (bar 4). In bar 6, a ritardando is made before moving to the next section.



Figure 115: Sonata – I. Allegro (measure 1-3)

### First Subject (bar 7 – 22)

In bar 7, marked 'Allegro', triplets are introduced with the melody in the bass line and the accompaniment also in the lower register, creating an effect like the sound of roaring. To continue from the previous section with *ritardando*, the author initially began this section slowly and gradually increased the tempo to *allegro*. The subdivision changes from triplets to eighth notes in bar 10, thus a slight *rallentando* is put at the end of bar 10. In bar 11, the melody moves to the upper register, singing lyrically before descending back again to the roar-like passage in bar 15. The lyrical material in the upper register returns to end the section.



Figure 116: Sonata – I. Allegro (measure 7-13)

### Second Subject (bar 23 – 50)

In the second subject, the time signature is changed to 2/4 and the pulse is slower as the tempo is marked 'Allegretto tranquillo'. The character is very different from the 1st subject; however, the author chose to keep it moving in order to keep unity throughout all sections. This section has a mixture of rhythmic and lyrical characters. The eighth note together with the dotted 16th and 32nd note in the beginning (hereafter referred to as the dotted motive) is a distinct rhythmic motive that prevails in the section; it is followed by an ascending and descending sixteenth-note passage that sings lyrically. Note that the bass notes occurring with the dotted motive descend by half tones — it is quite essential to bring them out.





Figure 117: Sonata – I. Allegro (measure 23-26)

In bar 29 the music gets more tense through the sixteenth notes, continuing to the following bars where accents should be made on the second beat by strumming with the right-hand index finger.



Figure 118: Sonata – I. Allegro (measure 27-30)

A similar passage occurs in bar 38 and 39 where the second beat is accented, but now by the right-hand thumb.



Figure 119: Sonata – I. Allegro (measure 35-39)

At the end of the section, bar 45-50, another musical idea takes place, functioning as a transition for the next section. The harmony is quite thin and the melody moves simply, in eighth notes. The E natural in bar 47 should have more weight than the E flat of bar 46 as it marks a change in the harmony. After that it is followed by bass notes running upwards; here, the author preferred to play pizzicato for a different color.



Figure 120: Sonata – I. Allegro (measure 44-50)

### Development (bar 51-73)

In the development the time signature is back to 3/4 with the roaring motive (in triplets) — similar to bar 7-10 — beginning the section with B as the a tonal center; this motive extends to the upper register then connects to a singing melody.



Figure 121: Sonata – I. Allegro (measure 51-53)

In bar 59 instead of playing the triplet as a normal right-hand arpeggio, the author chose to play here with rasgueado for a more Spanish sound quality. It is then followed by a series of chords.



Figure 122: Sonata – I. Allegro (measure 58-62)

The same strummed chord that occurs in bar 66 was done with the thumb of the right-hand finger, while the one occurring in bar 68 was executed with rasgueado for more emphasis. The right-hand thumb then continued to strike the following row of accented eighth notes. After this the musical four-bar (bar 70-73) sentence acts as a transition to the recapitulation.



Figure 123: Sonata – I. Allegro (measure 68-72)

### Recapitulation (bar 74-107)

The recapitulation begins with the introduction now marked 'Lento' (bar 74), then the roaring motive appears which leads to the lyrical singing melody (bar 83).

The second subject can be found here as well, but it comes in the tonic key with D as the tonal center. The dotted motive and the lyrical melody were treated similarly to the one in the exposition and the rasgueado accent was also applied.



Figure 124: Sonata – I. Allegro (measure 84-88)

### Coda (bar 108-115)

The first movement ends with a coda that has a melody singing in eighth notes. The same passage in bar 110 to 113 should crescendo to the end of the movement. The last two quarter notes in bar 114 were strongly emphasized before the Golpe (knock on the fingerboard with the right-hand thumb) and the last D major chord.



Figure 125: Sonata – I. Allegro (measure 110-115)

## 1.2) II. Andante

### Form and Analysis

The second movement is in ternary form in 3/4 time with A as the tonal center. In the A section, the music moves in a walking speed with an engaging melody throughout, in the style of Cante Jondo (“deep song”).

“The cante jondo developed a distinctive melodic style, the foremost characteristics of which are a narrow range, a predilection for the reiteration of one note in the manner of a recitative (intoned speech), a dramatic use of ornate melodic embellishment, an Oriental preoccupation with microtones (intervals smaller than a semitone), and a subtle, intricate rhythm that defies notation.” {Britannica, 2018}

The B section consists of two different themes: the first is in a rhythmic style accompanied by chords with a particularly Spanish flavor, the second is marked “cantando” and has a singing character. Then the A section returns, followed by the second theme of the B section functioning as the coda of the piece.

	Section A		Section B		Section A'		Coda
	1st Theme	2nd Theme	1st Theme	2nd Theme	1st Theme	2nd Theme	
<b>Measure</b>	1-9	10-17	18-27	28-37	38-45	46-49	50-61
<b>Expression Term</b>	Andante	energico	expressivo	cantando	-	-	molto espressivo
<b>Tonal Center</b>	A	A	E	C	A	A	A
<b>Time Signature</b>	3/4						



## Interpretation

The second movement consists of three sections in ternary form (ABA), each of which contain two different themes. The Spanish flamenco singing style ‘Cante Jondo’ can be found in the melody.

Beginning with just a touch of Spanish nuance, the melody sings softly, though precision and clarity of the sound are still very important. A series of chords following the melody starting in bar 3 suggests other sound colors, imitating other instruments. These chords could be played similarly to bar 26-29 where the chord series is accompanied by the marking ‘lejano’, meaning “from far away”. In order to create this feeling, the strings should be plucked near the bridge in a quite soft dynamic.



Figure 126: Sonata – II. Andante (measure 1-4)

In bar 5 the melody is formed in the lower register imitating the human voice ascending and descending around the note A. This passage can be interpreted in a calm manner with the possibility of changing the tone color as it is marked piano and pianissimo in the following two bars.



Figure 127: Sonata – II. Andante (measure 5-8)

Moving up to the high register, the melody — now marked ‘energico’ (bar 10) — sings with much power; there are accents on the quarter notes followed by running thirty-second note passages in the style of cante jondo. The same melody

appears once again in bar 14, this time marked ‘dolcissimo’. The author chose to play the first melody in bar 10 in the first position of the fingerboard to acquire a bright and powerful sound, and play the second melody in bar 14 in the inner position.

Figure 128: Sonata – II. Andante (measure 10-17)

In the B section (bar 18), marked ‘espressivo’, the melody moves in chords with the pedal bass on E. The player may decide to play here legato with rubato as suggested or in a rigid and powerful manner. The author chose the first, changing the color at times as in measure 22-23 where he employed a ponticello sound. In bars 26 to 27 the emerging row of chords function as a transition to the next section. It is marked ‘lejano’, as mentioned above, thus the sound near the bridge with soft dynamics is appropriate here.

Figure 129: Allegro – II. Andante (measure 18-27)

The next section is the second theme of the section B. With the singing quality of the melody, also marked ‘cantando’, the interpretation should be legato with rubato, though still clear and precise. The phrasing should be made according to the direction of the melody moving up and down until the first theme of section A occurs again.



Figure 130: Sonata – II. Andante (measure 28-32)

The repetition of section A begins in bar 36 in a shorter form. The singing in the low register disappears, and only the ‘canto jondo’ melody is prominent. While this melody occurs twice as in section A, it is interrupted by a long ascending scale (bar 44-45), making the second appearance of the ‘cante jondo’ melody the climax of the piece.



Figure 131: Sonata – II. Andante (measure 42-45)

Before the movement ends, the second theme of section B appears again in a different key functioning as a coda. It is marked ‘molto espressivo’, which the player can realize by playing more legato and applying more vibrato. In bar 56 there are three chords working as other instruments which could be played ‘lejano’ as suggested earlier. The piece ends with a harmonic sound (bar 60) and A chord with the note E on top, making it an imperfect authentic cadence. This last two bars should be played in a much slower pulse and with a very soft nuance.

### 1.3) III. Allegro vivo

#### Form and Analysis

The last movement is in a fast tempo and full of energy. Based in rondo form, the A1 section is developed from the first movement embellished with the Spanish flamenco strumming technique rasgueado and running scalar passages. The B section acquires another character with a change in the time signature from 3/8 to 2/4. The C section is the reappearance of the theme from the second subject in the first movement, giving a lyrical, charming, and witty contrast to the exciting running melody. Before going back to the A3 section, the transition passage is set in between, showing its virtuosic manner towards the return of the A section in an alternated form. The piece ends in a triumphant feeling achieved by the rasgueado and scalar passages.

<u>Rondo Form</u>	A1 section	B section	A2 Section	C section	transition	A3 section
Measure	1-37	38-66	67-101	101-114	115-130	131-163
Expression Term	Allegro vivo	Allegro moderato	Allegro vivo	Allegretto	Allegro vivo	-
Tonal Center	D	F	D	D	A	D
Time Signature	3/8	2/4	3/8	2/4	3/8	3/8

#### Interpretation

This movement opens with a strummed chord implying its energetic character. With fortissimo, the chord is executed with the downstroke of the right-hand thumb. It could be done with index finger as well, but the thumb could bring out the melody (note A) located on the third string, so strumming from the sixth to the third string with the accent on the third string as the melody would be



appropriate. After that the melody comes in quite assertively. The strummed chord in the beginning could be either damped or left to ring. Damping the chord increases the articulation of the music, while leaving the sound ringing generates a feeling of fullness.



Figure 132: Sonata – III. Allegro vivo (measure 1-6)

In bar 5 the chord strumming technique ‘rasgueado’ must be practiced until it sounds just right. The author utilized the right-hand fingering as a-m-i-i (a = ring finger, m = middle finger, i = index finger) The first three strokes with ‘a-m-i’ are down and the last one with ‘i’ is up. If done properly, the strumming will sound continuous throughout the measure.

The first assertive theme shows up again in bar 14, now an octave lower. In bar 22 there is an ascending scale in sixteenth notes running twice before the chord passages in bar 26-27. This scale should flow fluently throughout, thus the fingering of both hands must be studied in detail and practiced slowly at first. The chords marked sforzando (bar 26) should immediately follow the scale, with attention to balance.



Figure 133: Sonata – III. Allegro vivo (measure 19-30)

In section B there is a change of character; the time signature is now 2/4 and the tempo is marked 'Allegro moderato'. It opens with the alternation of bass notes and chords in high positions. The dynamic is marked piano con garbo (with grace); the author played short bass notes with only the flesh of the thumb and then plucked the chords clearly in soft dynamic. The running sixteenth notes in bar 42 have a different character and color, so they can be treated with a more aggressive tone.



Figure 134: Sonata – III. Allegro vivo (measure 38-43)

While in bar 53 there are two melodies (upper and lower voice) moving together, they should sound independent from each other. This passage goes on until bar 61 where the lower voice is extended into a two-bar phrase. This melody in the bass line could be struck in pizzicato to create a different color for the section.

Figure 135: Sonata – III. Allegro vivo (measure 55-66)

The A2 section is repeated with a few alterations at the end before the next section. The rasgueado is again employed, now extensively. This is an essential technique to achieve the proper character of the piece and is typical of Spanish music, particularly flamenco music.



Figure 136: Sonata – III. Allegro vivo (measure 91-97)

Section C recalls the first movement of the piece, borrowing the melody is from the second subject of the exposition, and may be interpreted similarly.

In the transition (bar 115-130), the running sixteenth-note scale developed from the scale in bar 22 appears with the marking 'Allegro vivo'. The scale, if done properly, can be highly effective, as it is fast and long. In bar 123 another long scale serves as a transition phrase towards the repeat of the A section. This scale lasts for eight bars and is crucial for creating an exciting moment. The fingering of both hands should be worked out carefully.

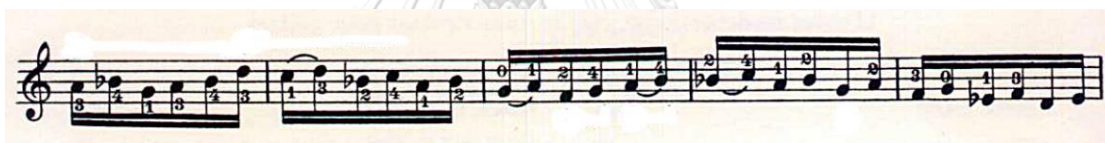


Figure 137: Sonata – III. Allegro vivo (measure 124-128)

The last part of the piece, the A3 section, accumulates all materials to create a powerful and breathtaking moment. The running scale, the rasgueado strumming and chord plucking can all be found here. In the last nine bars the rasgueado technique is prevalent with the marking 'reteniendo un poco hasta al Fin' which means 'retaining a little faster until the end'. Thus, the rasgueado technique is quintessential to achieving this music.



Figure 138: Sonata – III. Allegro vivo (measure 155-163)

### 4.3 Recital 3

#### “THE NEW GENERATION”

#### Ensemble Music Makers: Guitar and String Quartet

PROGRAMME	
Leo Brouwer (1939-)	<b>Quintetto</b> for Guitar and String Quartet I. Allegro II. Adagio III. Finale - Allegro Vivace
Astor Piazzolla (1921-1992)	<b>Five Tango Sensations</b> arranged for Guitar and String Quartet arr. by Manuel Barrueco I. Asleep II. Loving III. Anxiety IV. Despertar V. Fear
Suppabhorn Suwanpakdee (1985-)	<b>‘Mood’</b> for Guitar and String Quartet

The exceptional combination of guitar and string quartet was initiated in the Classical period by leading composer Luigi Boccherini, 1743-1805. In writing for this combination, he brilliantly brought all instruments to their fullest potential, especially the guitar. This combination was passed from generation to generation, to M. Giuliani (1781-1829) in the late Classical period and N. Paganini (1782-1840) in the early Romantic period. Presently, leading contemporary guitarist-composer Leo Brouwer in his *Quintetto* has chosen to display his music in this medium. The arrangement of Piazzolla's *Five Tango Sensations*, furthermore, is another witness to

the sonority of plucked- and bowed-string instruments. Dr.Suppabhorn Suwanpakdee's new original composition, inspired by these two pieces, was presented as well.

#### 4.3.1 Leo Brouwer (1939 - )

Born in Havana, Cuba in 1939, Leo Brouwer is acclaimed as an accomplished guitarist, conductor, arranger and composer. He began playing the guitar at the age of 13. His guitar teacher, Issac Nicola, had been a student of Emilio Pujol who was a direct disciple of Francisco Tarrega. He gave his debut performance at the age of 17; his core interest, however, was composition, and his early output was influenced by the works of Bela Bartok and Igor Stravinsky. He continued to further his musical studies at the Juilliard School of Music and Hartt College of Music in Hartford. In 1960, Brouwer became Director of the Instituto Cubano de Arte e Industria Cinematograficos [Cuban Institute of Film Arts and Industry]. He has composed various kinds of music. His early works incorporate the Afro-Cuban folk tune and rhythmic style. He then began experimenting more with serialism, the 12-tone system, atonality and other so-called avant-garde techniques. Currently, he has turned back to tonality which he calls “National Hyper Romanticism” employing Afro-Cuban elements, minimalism, programmatic gestures and his own invented style.

##### 1) QUINTETTO for Guitar and String Quartet

The piece *Quintetto* was written in 1957 when Brouwer was only 18 years old. It consists of three movements displaying the Afro-Cuban idiom and jazz elements. The second movement features a beautiful meditative melody with a contrasting moving middle section.

## 1.1) I. Allegro

### Form and Analysis

Marked 'Allegro' with a tempo of quarter note = 90, the piece runs rapidly with rows of continuous sixteenth notes throughout. The time signature frequently changes according to the imagination of the composer, drawing from the Cuban folk-rhythmic idiom. This first movement could be summarized as being in sonata form with an introduction and a codetta. Three distinct motives can be drawn out from the exposition, and in the development the guitar plays quasi solo with accompaniment from strings, using either new motives or motives developed from the exposition. At the codetta the guitar takes the solo position again before the conclusion in the last bar in which all the instruments join.

	Intro- duction	Exposition		Development		Recapitulation	Coda
		1st Subject	2nd Subject	1st Section	2nd Section	1st Subject	
Measure	1-7	1-25	26-48	49-83	84-104	105-121	122-127
Expression Term	Allegro						
Tonal Center	E <sub>b</sub>	E <sub>b</sub> , A, D	C, E <sub>b</sub> , G <sup>#</sup> (A <sub>b</sub> )	E <sub>b</sub> , A, E	E <sub>b</sub>	E <sub>b</sub> , A, D	D
Time Signature	4/4, 2/4	4/4, 5/4	3/4, 4/4	3/4, 2/4, 4/4, 1/4, 4/16, 6/16, 10/16	3/8, 4/4, 2/4, 3/4	3/4	2/4

### Interpretation

#### Introduction (bar 1-7)

The first movement opens with an introduction in which all the instruments introduce a first motive (motive A) in unison right at the beginning. Here the motive



should sound clear and apparent. The first motive appears for the second time in bar 4, but this time without the guitar.

Allegro (♩ = 90-96) motive A

Violino I

Violino II

Viola

Violoncello

Chitarra

Figure 139: Quintetto – I. Allegro (measure 1-3)

#### Exposition (bar 1-48)

While first and second violins and the viola play rhythmically the row of sixteenth notes — quasi ostinato — in bar 8, the cello and the guitar play the melody, introducing the second motive (motive B). It is important for the guitar and cello here to strike the sound together.

Figure 140: Quintetto – I. Allegro (measure 7-9)

From bar 12 the melody seems to stay on the guitar part with occasional reinforcement from other instruments, particularly cello and viola. In bar 20 a third motive (motive C) is introduced by the second violin and viola. It is a running passage of sixteenth notes moving within an interval of a 3rd. Here motive A can be heard from the first violin as well.

Figure 141: Quintetto – I. Allegro (measure 20-21)

Coming to the second subject in bar 26, the guitar begins with an ascending sixteenth-note scale in 3/4 time reaching a chord strummed in the next bar. A slur



can be added to the scale to ease the movement. The texture in this section is thinner than the previous one. The running ostinato in sixteenth notes is taken out, however motive B in the first subject can still be seen in the guitar part. With the accent, the guitar must state its role obviously here.



Figure 142: Quintetto – I. Allegro (measure 26-28)

Starting at bar 36, the second violin, viola and cello make intervals together in a rhythmic manner and gradually get more complex in bar 39 where the guitar also joins in. This syncopated rhythm should be precisely rehearsed until it sounds completely together.

Figure 143: Quintetto – I. Allegro (measure 38-40)

In bar 42 the first violin carries on running sixteenth notes with crescendo joined by the second violin and then viola. The music reaches the climax in bar 45 where the guitar plays a chord in fortissimo. In bar 44 motive B is found in the guitar

and cello part and motive A emerges again in bar 45 first on the cello, then on the guitar and viola. The texture becomes increasingly thin to prepare for the guitar solo in the next section.

The image shows a musical score for three instruments: Viola (Vla.), Cello (Vc.), and Guitar (Chit.). The score is for measures 44-45. The Viola part has a circled section labeled 'motive A'. The Cello part has a circled section labeled 'motive B'. The Guitar part has a circled section labeled 'motive A'. The score is in 4/4 time and features a key signature of one sharp (F#).

Figure 144: Quintetto – I. Allegro (measure 44-45)

#### Development (bar 49-104)

The guitar comes in bar 49 opening the development section. It is like a cadenza; the guitar mostly plays in sixteenth-notes scales and arpeggios, while the other instruments only pop in on the first beat. The best advice for the guitar is to practice with metronome, first slowly then gradually getting faster. Also, changing the rhythmic pattern could enhance security while playing. It is necessary to put an accent on every down beat.

The image shows a musical score for the Guitar (Chit.) part, measures 49-52. The score is in 4/4 time and features a key signature of one sharp (F#). The guitar part consists of a continuous sixteenth-note scale/arpeggio pattern.

Figure 145: Quintetto – I. Allegro (measure 49-52)

In bar 64 the melody on the guitar — developed from motive B — is quite interesting. The theme which begins with only four sixteenth notes is extended in the following bars joined consecutively by cello, viola, second violin and then first violin; a climax is reached in bar 70. The author thinks that the pause after the running

notes can make an effective climax. This part, if done properly, can create a very exciting moment.

Figure 146: Quintetto – I. Allegro (measure 67-71)

From bar 71 to 83, the first and second violins, viola and cello take turns with the guitar and make their way towards the second section in the development where the guitar takes the major role again. Note the motive found in bar 72 is developed from motive C in the exposition.

Figure 147: Quintetto – I. Allegro (measure 72-73)

With the note E-flat in the cello together with the guitar in bar 84, the second section of the development begins. With only four bars of accented E-flat, the guitar performs in a cadenza-like manner again. The repetition of the note G employed in the guitar part must be studied carefully. Practice with intense preparation of the right hand is recommended. Furthermore, the melody is altered slightly from bar to bar which could cause some confusion while practicing; therefore, the player must take care to avoid mistakes as much as possible while practicing. The section ends

with the motive A again and there is a four-bar transition before the return of the exposition.



Figure 148: Quintteto – I. Allegro (measure 92-94)

### Recapitulation (bar 105-121)

In this section, the music from the exposition from bar 7 to 24 returns exactly the same.

### Coda (bar 122-127)

The guitar performs again here as soloist with an accompaniment of long notes from the other instruments. The motive developed in the development section could be heard in the guitar part and in bar 126 the guitar plays in a very rapid manner in sextuplet-sixteenth notes before every instrument joins to play motive C to end the movement. The rapid passage in the guitar requires slow practice to increase confidence and security.



Figure 149: Quintetto – I. Allegro (measure 126-127)

## 1.2) II. Adagio

### Form and Analysis

The second movement has a bitter-sweet quality. Set in a slow tempo with A as the tonal center, the music is constructed in ternary form in 4/4 time. While section A is beautifully crafted, section B is something unexpected. It is quite a contrast to the previous section with an unusual time signature of 5/8. The tempo gets faster, the harmony is darker and the rhythm is more complicated as well. In the return of section A, the format is slightly altered with the addition of a cadenza-like passage on the guitar at the end of the movement.

<u>Ternary Form</u>	Section A	Section B	Section A
Measure	1-17	18-68	69-90
Expression Term	$\bullet = 60$	Piu mosso	Tempo I
Tonal Center	A	E	A
Time Signature	4/4	5/8, 2/4	4/4

### Interpretation

The second movement begins with a leisurely viola accompaniment in quarter notes while the cello plays pizzicato bass notes on the first beats. The guitar takes part in the following bar carrying a melody that is tender and delicate (named 'the first theme' for further usage). Thus, the melody which is in the low register should sing out expressively while following its strict rhythm.

Figure 150: Quintetto – II. Adagio (measure 1-3)

The melody moves to the high register (two octaves higher), still on the guitar. The guitar not only plays the melody and the bass line, but there is also an inner line moving together. This inner line must have its own direction, independent from the melody.

Figure 151: Quintetto – II. Adagio (measure 7-9)

With a slight alteration of the melody, the first violin and viola take the first theme, while the guitar plays an accompaniment similar to that of the viola in the first bar. This accompaniment, though merely a walking quarter note, must sing with direction (named 'quarter-note motive' for further usage).

Figure 152: Quintetto – II. Adagio (measure 13-15)



The middle section beginning in bar 18 (section B) has a time signature of 5/8 (3+2). The guitar begins this section, introducing a rhythmic melody that will be utilized throughout the section. As it is marked pizzicato, the guitar should be plucked louder to create an energetic feeling and a clear articulation.

The image shows a musical score for measures 16-19 of the Quintetto – II. Adagio. The top four staves are for Violin I (Vno I), Violin II (Vno II), Viola (Vla), and Violoncello (Vc.). The bottom staff is for Chitarra (Chit.). Above the first four staves, the instruction "acceler. e dim. .... Più mosso(3+2)" is written. The guitar part begins in measure 18 with a pizzicato (pizz.) marking and a dynamic marking of (mp). The time signature changes to 5/8 (3+2) in measure 18.

Figure 153: Quintetto – II. Adagio (measure 16-19)

In bar 27 motive A from the 1st movement emerges from the guitar part and continues in running sixteenth notes until bar 31 where the guitar plays an ascending scale to the next bar. A thoughtful fingering for the left and right hand should be applied carefully to the scale due to its length and the fast tempo.

The image shows a musical score for measures 27-32 of the Quintetto – II. Adagio, focusing on the Chitarra (Guitar) part. The first staff shows measures 27-31, with a red box highlighting the first four measures (measures 27-30) labeled "Motive A". The second staff shows measures 31-32, featuring an ascending scale. The instruction "(s.c.)" is written above the first staff.

Figure 154: Quintetto – II. Adagio (measure 27-32)

In bar 34 the rhythmic melody reoccurs in the guitar part now with the melody on top. The player should voice the melody clearly while maintaining the rhythmic bass line throughout. This part leads to a climax in bar 39 where the viola and cello enhance the rhythmic melody in sixteenth notes.



Figure 155: Quintetto – II. Adagio (measure 33-36)

In bar 45 the guitar introduces a new motive with a syncopated texture.



Figure 156: Quintetto – II. Adagio (measure 45-47)

This motive is carried on to the cello in an extended development and then is distributed to the other strings, leading to a second climax in bar 58 where the guitar employs the motive to conclude the section in a quasi-cadenza approach. Slurs may be added to facilitate the playing, or the passage may be plucked to generate more power.



Figure 157: Quintetto – II. Adagio (measure 61-64)

Section A eventually returns in bar 69 first in F# major with the first theme in the first violin part. The guitar stays soft until bar 75, where it then plays the melody



in the tonic key (A major) with the accompaniment in viola singing a moving quarter-note motive similar to the beginning.

Figure 158: Quintetto – II. Adagio (measure 69-72)

The singing quarter-note motive is developed into a major melody in bar 79 after the guitar finishes the theme, and is followed by a guitar solo portraying the first-theme melody again. The player may take time and play independently of the pulse in order to gracefully display the beauty of the music.

Figure 159: Quintetto – II. Adagio (measure 80)

Now the first theme is played by solo guitar (bar 88) together with the quarter-note motive. This section feels lonely and nostalgic, but then a row of sixteenth notes marked *animando* brings the piece to the conclusion. The piece ends peacefully with the guitar singing the first theme while the first and second violin softly play a sustained E in tremolo as accompaniment.

Figure 160: Quintetto – II. Adagio (measure 87-90)

### 1.3) III. Finale – Allegro vivace

#### Form and Analysis

The finale features a mixture of 6/8 and 3/4 time. Marked ‘Allegro vivace’, it is the most complex movement of the three. The players must be able to simultaneously perceive the two time signatures in order to perform the piece well. Based on sonata form, the exposition is comprised of the three major motives that are dominant throughout the entire movement. After the development, there is a slow passage breaking the fast tempo; then the guitar executes a cadenza-like passage before the start of the recapitulation. It is a demanding movement for each individual part as well as the ensemble as a whole.

	Exposition	Development	Insertion	Cadenza	Recapitulation	Coda
	Motive 1-4	Motive 5				Development Theme

Measure	1-77	78-153	154-179	180	198-258	259-288
Expression Term	Allegro vivace		Tranquillo	none	Tempo I	
Tonal Center	E					A
Time Signature	6/8, 3/4, 3/8, 9/8	6/8, 3/4	6/4	6/4, 3/2, 6/8, 9/8	6/8, 3/4, 3/8, 9/8	6/8, 3/4, 3/8

### Interpretation

This movement requires a high level of ensemble skill to convey the beauty of the composition. Marked 'Allegro vivace', the pulse is quite fast and alternates between the time signatures of 3/4 and 6/8. The players must be proficient in switching between three and two beats per measure.

### Exposition (bar 1-77)

The first violin announces the first motive (motive 1) right away from the first measure; it is taken by the viola in the next measure.

**Allegro vivace**

The musical score for measures 1-4 of the Quintetto - III. Allegro vivace. The first violin (Vno I) plays the first motive in measure 1, marked *mf*. The viola (Vla) takes over the motive in measure 2, marked *mp*. The tempo is *Allegro vivace*. The word *(simile)* is written above the first violin part in measure 3. The time signature is 6/8.

Figure 161: Quintetto – III. Allegro vivace (measure 1-4)

The second motive (motive 2) in 3/4 time is found in bar 17 in the guitar and the cello parts, with motive 1 in 6/8 simultaneously playing in the first and second violin parts. Here the guitar performer must be clear on the rhythm and not be irritated by the others. Right after the motive 2, the third motive is carried on on the guitar as well.

The image shows a musical score for measures 17-21 of Quintetto – III. Allegro vivace. The score is arranged in five staves: Violin I (Vno I), Violin II (Vno II), Viola (Vla), Cello (Vc.), and Guitar (Chit.). The guitar part is circled in red, highlighting Motive 2 (measures 17-18) and Motive 3 (measures 19-20). The Cello part is marked 'pizz.' (pizzicato). The Violin I and II parts have trills (tr.) in measures 18 and 19. A rehearsal mark '20' is present above the Violin I staff in measure 20.

Figure 162: Quintetto – III. Allegro vivace (measure 17-21)

From bar 29 the motive 2 is used frequently until bar 42 in which the guitar introduces the next motive (motive 4).

The image shows a musical score for measures 41-44 of Quintetto – III. Allegro vivace. The score is arranged in one staff: Guitar (Chit.). The guitar part is circled in red, highlighting Motive 4 (measures 41-42). The score is in 2/4 time.

Figure 163: Quintetto – III. Allegro vivace (measure 41-44)

The music then continues with motive 4 to bar 61 when the guitar plays four notes per beat in 2/4 against the others playing in 6/8. It is a long and fast passage of running sixteenth notes on the guitar and requires careful practice as well as a fingering plan for both hands.



Figure 164: Quintetto – III. Allegro vivace (measure 61-64)

### Development (bar 78-153)

The development section begins with a pickup in bar 77 from the guitar beginning a trill on the note E. Here motive 1 appears again in a developed form. It is important to emphasize the downbeat when playing in 6/8 or 3/4 time because they often turn up together.

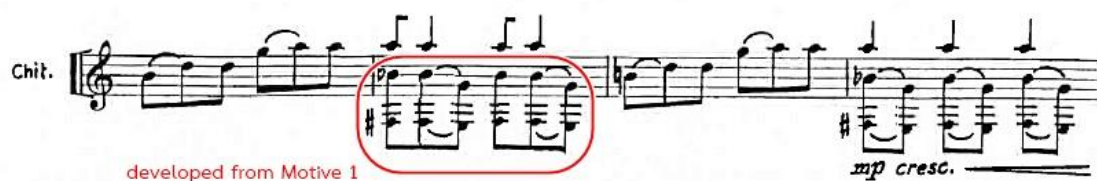


Figure 165: Quintetto – III. Allegro vivace (measure 82-85)

A mixture of all motives can be found in this section. There is also another new motive occurring in bar 120 (motive 5) performed by the first violin and guitar.

Figure 166: Quintetto – III. Allegro vivace (measure 119-122)

In bar 130 the guitar plays motive 5 alone with light accompaniment from the strings. When the guitar finishes, the strings take the major role until bar 150 when the guitar returns to prominence and prepares the music for the next section. Here the guitar may take time and arpeggiate the notes slowly. Note the indication ‘*como un clavecin*’ in bar 150 means “play like a harpsichord”. The sound of the harpsichord is bright and clear; it can be imitated on the guitar by plucking the strings near the bridge with more accents than normal.



Figure 167: Quintetto – III. Allegro vivace (measure 150-153)

#### Insertion (bar 154-179)

This part, written in 6/4 in a slow tempo and marked ‘*Tranquillo*’, seems like the emotional conclusion of the whole piece. The harmony sounds like medieval music. With the long-note accompaniment in polyphonic form, the first violin performs the calm melody which then intermittently switches to other instruments. Each note should be interpreted with a meaningful tone and a feeling of fulfillment.

Figure 168: Quintetto – III. Allegro vivace (measure 154-157)

### Cadenza (bar 180)

After the polyphonic texture of tranquillo section, the guitar performs a real cadenza in bar 180. A theme developed from motive 5 is employed throughout the section. In the middle part of the cadenza, the theme is complemented by a counter-melody, also developed from motive 5. This counter-melody must be studied thoroughly and ideally played by memory.

Figure 169: Quintetto – III. Allegro vivace (measure 180)

### Recapitulation (bar 198-258)

The recapitulation begins with a repeat of the material from bars 78-86 of the development section, then continues with a passage similar to bars 9-77 of the exposition.

### Coda (bar 259-288)

After the trill in bar 258, the motive appearing in the development turns up again, but now with a tonal center around A (the previous one was around E). The developed motive 1, predominant in the guitar part, should be strongly emphasized to achieve an aggressive but satisfying feeling.



Figure 170: Quintetto – III. Allegro vivace (measure 267-270)

Motive 2 is also found in the coda in a shortened form on the guitar. The piece ends with motive 1 played on the guitar followed by every instrument playing a full, loud A major plus b9 and b10 chord all together.

#### 4.3.2 Astor Piazzolla (1921 - 1992)

Astor Piazzolla revolutionised the traditional tango to what we call today the 'Nuevo Tango'. A child of Italian immigrants in Argentina, Piazzolla's first instrument was a bandoneon bought by his father. His deep interest in tango music led him to join many tango orchestras. He had a chance to study piano with Bela Wilda, a student of Sergei Rachmaninov, who passed on to Piazzolla his love for Bach's music. In order to advance his musicality, he took classes with Alberto Ginastera and searched for other musical perspectives by studying works by Bela Bartok and Igor Stravinsky, as well as jazz music. In 1953, Piazzolla's composition won the first prize in the Fabian Sevitzky competition. He then was granted a scholarship to study with Nadia Boulanger in France. At first, he tried to hide his love for tango and dedicated himself to only classical music. However, he eventually confessed his passion to Boulanger and played his tango piece *Triunfal* for her. After hearing the piece, Boulanger said, "Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind." After this episode, Piazzolla searched for the way to combine sophisticated art music with tango music. Finishing his studies, he went back to Argentina and introduced his innovative tango music to various kinds of chamber music groups. His favourite formation was the quintet including bandoneon, violin, bass, piano and electric guitar. Some pieces enjoy popularity to this day, for instance



*Libertango*, *Oblivion* and *Otono Porteno*. The combination of traditional tango with classical music, jazz elements and Piazzolla's unique language has created the so-called 'Nuevo Tango' music for which Piazzolla tried to pave a path throughout his entire life.

## 1) THE FIVE TANGO SENSATIONS

The *Five Tango Sensations* were dedicated to the Kronos Quartet, who gave premiere with the composer in 1989 in New York and also made a remarkable album with him. It was Piazzolla's last recording before succumbing to a grave illness in the final period of life. This piece was originally written for bandoneon and string quartet; it was transcribed for guitar and string quartet by Manuel Barrueco. The piece includes five movements: Asleep, Loving, Anxiety, Despertar and Fear.

### 1.1) I. Asleep – Molto moderato

#### Form and Analysis

As the title would suggest, the movement is in a slow tempo and has a sluggish character. The melody is taken mostly by the guitar while the strings play an accompaniment of mostly long sustained notes. Written in A minor in 4/4 time, the first movement is based on rondo form. The major theme sounds like a person having a lonely daydream. The sentences are generally composed in an eight-bar format.

<u>Form:</u>	Section A	Section B	Section A	Section C	Section A
<u>Rondo</u>					
Measure	1-34	35-52	53-60	61-75	76-94
Expression Term	Molto moderato				
Key Signature	A minor				
Time Signature	4/4				

## Interpretation

The guitar first opens the piece alone with a theme in a daydream-like mood. Though the melody seems transparent and uncomplicated, the player must interpret it deeply from the heart feeling like someone are having a daydream — quite a sad daydream.



Figure 171: Five Tango Sensations – I. Asleep (measure 1-4)

The viola and cello enter in bar 9 while the guitar continues to play the same melody sequence. In bar 27 the sound becomes full as every instrument joins the texture, with the first violin playing the counter melody together with the guitar.

Figure 172: Five Tango Sensations – I. Asleep (measure 27-29)

In section B (bar 35), the music reaches the climax with an intense and emotional melody from the guitar as well as the first violin, supported by the accompaniment of the other strings. No longer sad, the daydream has become dramatic. The fingering in bar 36 on the guitar must be well-planned due to its very high position.

Figure 173: Five Tango Sensations – I. Asleep (measure 35-38)

Section A returns in bar 53 with the melody in the first violin this time, lasting only eight bars before the next section arrives.

Figure 174: Five Tango Sensations – I. Asleep (measure 53-58)

In section C, the guitar carries the melody in a very high register. Solid practice should be applied here as it is not a common position for guitar. Attention must be given to the passage of sixteenth notes in bar 64, which can have a tendency to go faster — it is important to keep the proper pulse in mind.

Figure 175: Five Tango Sensations – I. Asleep (measure 64-67)

Now section A returns again, this time with the percussive hits on the instruments of the string quartet serving as accompaniment.

Figure 176: Five Tango Sensations – I. Asleep (measure 76-78)

In bar 84 the accompaniment changes to long-note tremolos played ‘sul ponticello’ the violins and viola, creating a frightening atmosphere — perhaps the dream has become a nightmare? — before gradually calming down from bar 90 to the end.

Figure 177: Five Tango Sensations – I. Asleep (measure 84-89)

## 1.2) II. Loving

### Form and Analysis

The second movement is written in 4/4 time in the key of A minor. The form could be seen as a ternary, with each section containing variations of the same

melody given in mostly eight-bar sentences. The melody is prepared in a basic form, leaving space for the player to embellish it with improvisation. The cello plays a bass line in quarter notes throughout the piece until the return of the section A. The author feels the loving emotion in a curious way.

<u>Variations in Ternary Form</u>	Section A	Section B	Section A'	Transition	Section A
Measure	1-40	41-54	55-81	82-91	1-20, 92-94
Expression Term	none				
Key Signature	A minor				
Time Signature	4/4				

## Interpretation

The author chose to perform the ossia staff given by the arranger Manuel Barrueco as the whole notes written in the score for the guitar part are meant to be improvised over. Some points might then be omitted or simplified due to its overly complex rhythm such as in bar 14-17. The guitar predominantly carries all the melody in this movement.

The image shows a musical score for measures 14-17. The top staff is labeled 'Chit.' and contains a melodic line with a treble clef and a key signature of one flat. The bottom two staves are labeled 'Cbit. ossia' and contain a complex rhythmic accompaniment with a bass clef. The music is in 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 178: Five Tango Sensations – II. Loving (measure 14-17)

The sentence is normally in eight bars, however in section B (bar 41) the sentence is only four bars and the original melody is changed to half notes per measure.

Figure 179: Five Tango Sensations – II. Loving (measure 41-43)

Section A' comes in bar 55 where the strings accompany the guitar in a pizzicato, contrasting from the previous section. Moreover, the accompaniment pattern in this section is altered by sentence and the texture becomes increasingly thin until the coda.

Figure 180: Five Tango Sensations – II. Loving (measure 55-59)

In the coda (bar 82) the cello takes the melody and the other instruments support it with three consecutive eighth notes. Then the music returns to the beginning of section A. The movement ends peacefully.

### 1.3) III. Anxiety - Pesante

#### Form and Analysis

The third movement is in a fast 4/4, marked 'Pesante' and in rondo form. While section A expresses a furious mood, the other sections display a contrasting

feeling which is tender and lyrical. The last A section that comes after section C is not as powerful as the previous versions; the feeling becomes diminished as the music gets closer to the end.

<b>Form:</b> <b>Rondo</b>	Section A1	Transition	Section B	Section A2	Section C	Section A3
<b>Measure</b>	1-28	29-52	53-69	70-93	94-124	125-140
<b>Expression Term</b>	Pesante	tristemente	Molto cantabile (liberamente)	Tempo I	cantabile	none
<b>Tonal Center</b>	E, C, C#	E, F	E	E, C#	unstable	F
<b>Time Signature</b>	4/4					

### Interpretation

The movement opens with the strings playing a strong rhythmic part, while the guitar carries a melody built in octaves and moves chromatically downwards, expressing the feeling of anxiety. The long glissando in section A was taken out by the author, as it caused an unstable condition owing to the fast tempo. The tone produced on the guitar here must be a little harsh in accordance with the character of the music.

**Pesante** (♩ = 100)

Chitarra

Violino I

Violino II

Viola

Violoncello

*p*

*gliss.*

*simile*

Figure 181: Five Tango Sensations – III. Anxiety (measure 1-5)

The second theme of section A comes in bar 21 where the texture changes in both the string accompaniment and the guitar. As the music is very strong here, the guitar must play in a loud dynamic throughout with clear accents where noted.

22

Chit.

Figure 182: Five Tango Sensations – III. Anxiety (measure 22-24)

In the transition at bar 29, the melody moves to the first violin expressing the phrase marked 'tristemente', while the others accompany with strong chords on the first and third beat. Consequently, the second violin and the cello take up the melody in succession (bar 37 and 45).



Figure 183: Five Tango Sensations – III. Anxiety (measure 26-31)

The mood is changed to ‘Molto cantabile’ in the B section where the melody is back on the guitar, singing mournfully in a lonely manner with the tempo getting slower as well. The tone produced on the guitar should be different from the previous section and the rhythm is not very strict as it marked ‘liberamente’, meaning the timing can be free.

Figure 184: Five Tango Sensations – III. Anxiety (measure 53-56)

Section A2 returns in bar 70 depicting the anxious theme once more, though it shorter than the first one. It repeats again after the second theme and then continues to section C (bar 94) where the guitar takes the melody, with the counter melody in the viola and later in the first violin as well (bar 102). Here, a different mood is introduced, creating a break from the feeling of anxiety.

Figure 185: Five Tango Sensations – III. Anxiety (measure 94-99)

After that section A3 comes in bar 125, now with a completely different approach. The whole section is played in a soft dynamic announcing a slackening of the anxiety that continues from the first to the last section.

Figure 186: Five Tango Sensations – III. Anxiety (measure 125-129)

#### 1.4) IV. Despertar – Largo

##### Form and Analysis

This is a very sensitive movement with a mournful melody and harmony, in accordance with the title ‘Despertar’ which means “desperate” in English. It is composed in B minor in 4/4 time with the tempo marking ‘Largo’. The piece consists of three sections: A, B and A’ (ternary form), all of which are based on the same

melody but with variations in instrumentation and texture. To say it in other words, there are variations in each section.

<u>Variations in Ternary Form</u>	Section A	Section B	Section A'
Measure	1-45	46-74	75-127
Expression Term	Largo		
Key Signature	B minor		
Time Signature	4/4		

### Interpretation

The only motive used to create the melody is the combination of three quarter notes in the same pitch followed by a quarter note lower by an interval of a third and two quarter notes plus one dotted quarter note in the same pitch followed by an eighth note lower by a third. This motive is sequenced, varied in instrumentation and repeated to create the whole movement. The first A section is played by solo guitar, expressing the desperate emotion in a slow tempo. Rubatos may be made in the pulse to create a feeling of hopelessness.

**Largo** (♩ = 76)  
(ad lib.)

Chitarra

Figure 187: Five Tango Sensations – IV. Despertar (measure 1-4)

The music reaches the climax when the guitar plays broken third intervals ascending up to the note A in bar 31. Here the phrase may be accelerated to the top and gradually slow down as it moves downwards.

Figure 188: Five Tango Sensations – IV. Despertar (measure 29-32)

In section B, the first violin takes the melody, with the accompaniment on the guitar.

Figure 189: Five Tango Sensations – IV. Despertar (measure 46-49)

In bar 62 the melody moves to the cello and then to the viola in bar 66. The next section (section A') starts when the guitar takes the melody again (bar 75). Now playing the melody with arpeggiated chords as accompaniment, the guitar bursts into a new fortissimo section, while the strings support with whole notes. These arpeggios must be plucked in a strict tempo to set the direction forward.

Figure 190: Five Tango Sensations – IV. Despertar (measure 74-76)

The section from bar 83 to 90 evokes an icy, crystalline atmosphere as the guitar plays rolling chords in a very high position while the strings play whole notes with minimal movement.

Figure 191: Five Tango Sensations – IV. Despertar (measure 84-88)

The tension is relaxed when the music comes back to normal, the first violin playing the melody in unison with the guitar in bar 99.

Figure 192: Five Tango Sensations – IV. Despertar (measure 99-102)

The arpeggio theme turns up again in bar 107 on the guitar and reaches the climax in the same manner as in the previous section in bar 113. The piece ends with a passage similar to the one that ended section A.

Figure 193: Five Tango Sensations – IV. Despertar (measure 123-127)

### 1.5) V. Fear – Allegro deciso

#### Form and Analysis

This last movement is in the key of A minor in 4/4 time with the tempo marking 'Allegro deciso'. It is constructed as a fugue with a 12-bar subject. The main subject plus the answer are 36 bars long in total and the episode takes the major part of the piece. The fast tempo renders the type of 'fear' that this movement conveys as quite an exciting one, while the fugal structure reinforces the idea of escape. The author prefers to describe this fugue as being similar to sonata form, consisting of an exposition, development and recapitulation.

Fugue Form	Exposition	Development	Recapitulation
Measure	1-48	49-114	115-143
Expression Term	Allegro deciso - Fuga		
Key Signature	A minor		
Time Signature	4/4		

#### Interpretation

First, the guitar introduces the subject, marked 'deciso' and lasting for 12 bars before the first violin plays the answer an interval of a fourth lower. The viola enters in bar 25 restating the subject and then the cello in bar 37. The subject must be played with clear articulation to achieve the decisive character.

**Allegro deciso** (♩ = 120)  
Fuga

*mf deciso*

Figure 194: Five Tango Sensations – V. Fear (measure 1-5)

In the development (bar 49) the subject can still be found throughout but it is augmented in other parts, such as the guitar and the first violin.

Figure 195: Five Tango Sensations – V. Fear (measure 49-51)

From bar 69 to 88 the texture of the string accompaniment is getting increasingly thinner, leaving the guitar to exercise the developed theme. This is also the sign of a climax which arrives in bar 89. Here the melody presented is a newly developed one that has not appeared before.

Figure 196: Five Tango Sensations – V. Fear (measure 89-92)

The recapitulation starts with the first subject in bar 115, while the guitar plays the counter subject throughout.

Figure 197: Five Tango Sensations – V. Fear (measure 115-118)

In bar 127 the melody is carried out by the first violin and the viola while the guitar plays in a series of chords until the last five bars in which everyone plays the subject together, ending the piece with a sforzando on the note A.

Figure 198: Five Tango Sensations – V. Fear (measure 137-143)

#### 4.3.3 Dr. Suppabhorn Suwanpakdee (1985 -)

Originally from Ratchaburi province, Suppabhorn studied violin and viola with Tasana Nagavajara as an undergraduate student at Silpakorn University. After



completing his Bachelor degree in music performance (first class honour), he went on to further develop his performance skills on the viola at Mahidol University as a master degree student. During his studies, he took viola classes with national artist Assistant Prof. Choochart Pitaksakorn as well as Juris Madrevic and Vladislav Schumakov. He also had masterclasses with Prof. Dr. Juliet White Smith and Prof. Loland Baldini. In 2017, Suppabhorn received a Doctor of Fine Arts (Music) from Chulalongkorn University where he was a recipient of an outstanding government scholarship. Suppabhorn has performed in several orchestras including Galyani Vadhana Orchestra, Thailand Philharmonic Orchestra, Bangkok Symphony Orchestra, and Bangkok Pro Musica.

Dr.Suppabhorn has also explored other musical paths such as experimental music and film music. He is a co-founder of the contemporary band ZiiYod. He is also one of the members of Ensemble Music Makers, a collective proposing novel approaches to performance, experimenting with the interpretation of many musical styles, from Western classical music to new contemporary compositions. He also is the project manager of the PYO (Princess Galyani Vadhana Institute of Music Youth Orchestra).

### 1) 'MOOD' FOR GUITAR AND STRING QUARTET

'Mood', a composition for guitar and string quartet, was inspired by Lisu dance music that revealed the simple and meaningful interaction of people from the Northern hill tribe in Bann Nam Bor Sa De, in Mae Hong Son province, Thailand. The intention of this work composed for guitar and string quartet was to transform an original melody for traditional instruments into a Western music composition. The piece was written utilizing the idea of motivic development and variations to transmit the experience of traditional music in a new way.\

#### Form and Analysis

Consisting of seven sections, this piece was written using motivic development throughout. It begins with a beautiful traditional melody from ‘Lisu’ and then transitions into a rhythmic passage. It could be described as a mixture of variation form and motivic development. The combination of guitar and string quartet was chosen to represent traditional music in a modern way.

<u>Free form</u>	Section A	Section B	Section C	Section D	Section E	Section F	Section G	Section H
	Lisu Theme	Chord Strum	Gallop Theme	Arpeggio Theme	Lisu Theme	Arpeggio + Gallop	Transition	Conclusion
Measure	1-28	29-38	39-61	62-76	77-91	92-115	116-120	123-184
Expression Term	Andante							
Key Signature	Bb	Bb	C	A	Bb	E	C	D
Time Signature	2/4	2/4, 3/4	2/4, 3/4	2/4	2/4	2/4	2/4	2/4

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### Interpretation

The piece begins with the Lisu melody on solo guitar until bar 9 when the cello comes in with a bass pedal in B-flat. The Lisu melody should be interpreted like a singing voice portraying innocent charm. The guitar can make vibrato on important notes, such as on the down beats, and make lyrical expressions with rubato.

Andante ♩ = 80

Guitar

Figure 199: Mood (measure 1-8)

While the strings exchange rhythmic chord passages with each other from bar 34, the guitar plays in separated octaves, expressing a joyful character.

Ac. Gtr.

Vln. I

Vln. II

Vla.

Vc.

Figure 200: Mood (measure 34-37)

Another distinctive motive turns up in bar 43, the sixteenth note to eighth note, creating a feeling like a galloping horse. Thus, it will be referred to as the 'gallop motive'. It is developed from the Lisu melody; one can clearly see the variation of Lisu in bar 51 in the second violin part.

Figure 201 shows a musical score for measures 49-53 of the piece 'Mood'. The score is arranged in four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The key signature has one flat (B-flat), and the time signature is 3/4. Measure 48 is the starting point. The Violin II staff features a 'gallop motive' circled in red in measure 49. The Violin I staff features a 'developed Lisu melody' circled in red, starting in measure 50 and continuing through measure 53. The Viola and Cello parts provide a rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte).

Figure 201: Mood (measure 49-53)

In section D the violin imitates the Lisu melody while the guitar plays an arpeggiated chord passage throughout, reaching the climax in bar 75. It is suggested that the arpeggiated chord be executed with the right-hand index finger formed as a pick and will need practice until the overall control is established.

Figure 202 shows a musical score for measures 62-65 of the piece 'Mood'. The score is arranged in two staves: Acoustic Guitar (Ac. Gtr.) and Violin I (Vln. I). The key signature has one flat (B-flat), and the time signature is 3/4. Measure 62 is the starting point. The Acoustic Guitar part (labeled 'D') features an arpeggiated chord passage with sixteenth notes, marked with a '6' above the staff. The Violin I part features a 'developed Lisu melody' starting in measure 62, marked with a red arrow and the word 'arco'. The Violin I part ends with a fermata in measure 65. Dynamics include *f* (forte).

Figure 202: Mood (measure 62-65)

The Lisu theme without any adjustment is played on the viola in section E, passing on to second violin and then to cello.



Figure 203: Mood (measure 77-81)

The arpeggiated-chord row is used again in section F, now in the strings. The guitar plays the galloping motive together with the cello. These arpeggios increase in the number of parts and in dynamics until it reaches a climax in bar 114, where a fragment of the Lisu theme is played by solo guitar.

The image shows a musical score for measures 99-103, featuring five instruments: Acoustic Guitar (Ac. Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.). The score is in treble clef with a key signature of two sharps. The Acoustic Guitar part features a tremolo passage. The Violin I and Violin II parts play arpeggiated chords. The Viola part is silent. The Cello part plays a rhythmic pattern. The score is marked with measure numbers 99, 100, 101, 102, and 103.

Figure 204: Mood (measure 99-103)

Section G, played by the string quartet, functions as a transition to section H. Section H works as a conclusion to the whole piece. All the compositional materials utilized in the piece can be found in this section: the Lisu theme, chord strum passage, gallop motive and arpeggio motive. The tremolo passage on the guitar in bar 172 may be done with the index finger formed as a pick. The piece ends with the

guitar striking a chord in sforzando (bar 180), which is then answered by the strings, while the cello plays an ostinato of two notes developed from the Lisu theme.

The image displays a musical score for measures 160-171, divided into two systems. The first system covers measures 160-165, and the second system covers measures 166-171. The instruments are Acoustic Guitar (Ac. Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Vc.).

**System 1 (Measures 160-165):**

- Ac. Gtr.:** Measures 160-165. A chord is struck in measure 180 (labeled as such in the text above).
- Vln. I:** Measures 160-165. Features a melodic line with a slur over measures 160-162 and a rapid sixteenth-note passage in measure 163.
- Vln. II:** Measures 160-165. Features a melodic line with a slur over measures 160-162 and a rapid sixteenth-note passage in measure 163.
- Vla.:** Measures 160-165. Features a melodic line with a slur over measures 160-162 and a rapid sixteenth-note passage in measure 163.
- Vc.:** Measures 160-165. Features a rhythmic ostinato of two notes, highlighted by a red box and labeled "gallop motive".

**System 2 (Measures 166-171):**

- Ac. Gtr.:** Measures 166-171. Features a melodic line with a slur over measures 166-168.
- Vln. I:** Measures 166-171. Features a melodic line with a slur over measures 166-168 and a rapid sixteenth-note passage in measure 169, labeled "arpeggio motive" with a red arrow.
- Vln. II:** Measures 166-171. Features a melodic line with a slur over measures 166-168 and a rapid sixteenth-note passage in measure 169, labeled "arpeggio motive" with a red arrow.
- Vla.:** Measures 166-171. Features a melodic line with a slur over measures 166-168 and a rapid sixteenth-note passage in measure 169, labeled "chord motive" with a red arrow.
- Vc.:** Measures 166-171. Features a rhythmic ostinato of two notes, continuing from the first system.

Figure 205: Mood (measure 160-171)



CHAPTER 5  
ACADEMIC FEEDBACK

5.1 Recital 1: The Revival of Guitar Music

5.1.1 Recital Program



The poster features a dark green, patterned background at the top. On the left is a golden sunburst emblem above a pink lotus flower. The text is in various fonts and colors, including white, gold, and green. The bottom half of the poster shows a photograph of a man in a dark suit and glasses playing a guitar.

  
*Faculty of Fine and Applied Arts  
Chulalongkorn University  
proudly presents*

*The Revival  
of Guitar Music*  
*Works by J. Arcas, F. Tárrega, M. Llobet and A. Barrios*

*performed by*  
*Apichai Chantanakajornfung*

*Thursday 19th May 2016 at 7.00 pm*  
*Tongsuang's Piano Recital Hall*  
*Sukhumvit 3 (Nana), Bangkok*

For more information please call 084-1084435 or Email: [apichai.ch@live.at](mailto:apichai.ch@live.at)

### 5.1.2 Venue and Date

The concert was taken place on 19th May 2016 at 7 p.m. at Tongsuang's Piano Recital Hall. The overall performance lasted about one hour with intermission. It was on a Thursday after working hours.

PROGRAMME	
<b>Francisco Tárrega</b> (1852-1909)	Capricho Árabe
	Marieta (Mazurka)
	Pavana
	Rosita
<b>Julían Arcas</b> (1832-1882)	Andante
<i>Intermission</i>	
<b>Miguel Llobet</b> (1878-1938)	Canciones Populares Catalanas
	El Testament D' Amelia
	Canco Del Lladre
	El Noi de la Mare
<b>Agustín Barrios Mangoré</b> (1885-1944)	Vals No. 3
	Julia Florida (Barcarola)
	Choro de Saudade

### 5.1.3 Duration of Concert Program

The concert lasted about an hour with intermission. Original solo pieces for guitar in the period of F. Tárrega were selected to perform in this occasion. The first



half was the pieces by J. Arcas and F. Tárrega and the second half was the pieces by M. Llobet and A. Barrios. The duration was appropriate for a concert.

#### **5.1.4 Promoting the concert**

In order to advertise the concert to public audience, the poster was firstly designed. Then it was posted in online medium such as on facebook and email and was shared by certain groups of friends. Also, the posters were publicized in various places for instance; at Faculty of Fine and Applied Arts, Chulalongkorn University; at Faculty of Fine Arts, Srinakarinwirot University and Yamaha Rama 3. Moreover, the invitation was made personally to some cousins and to every academic committees.

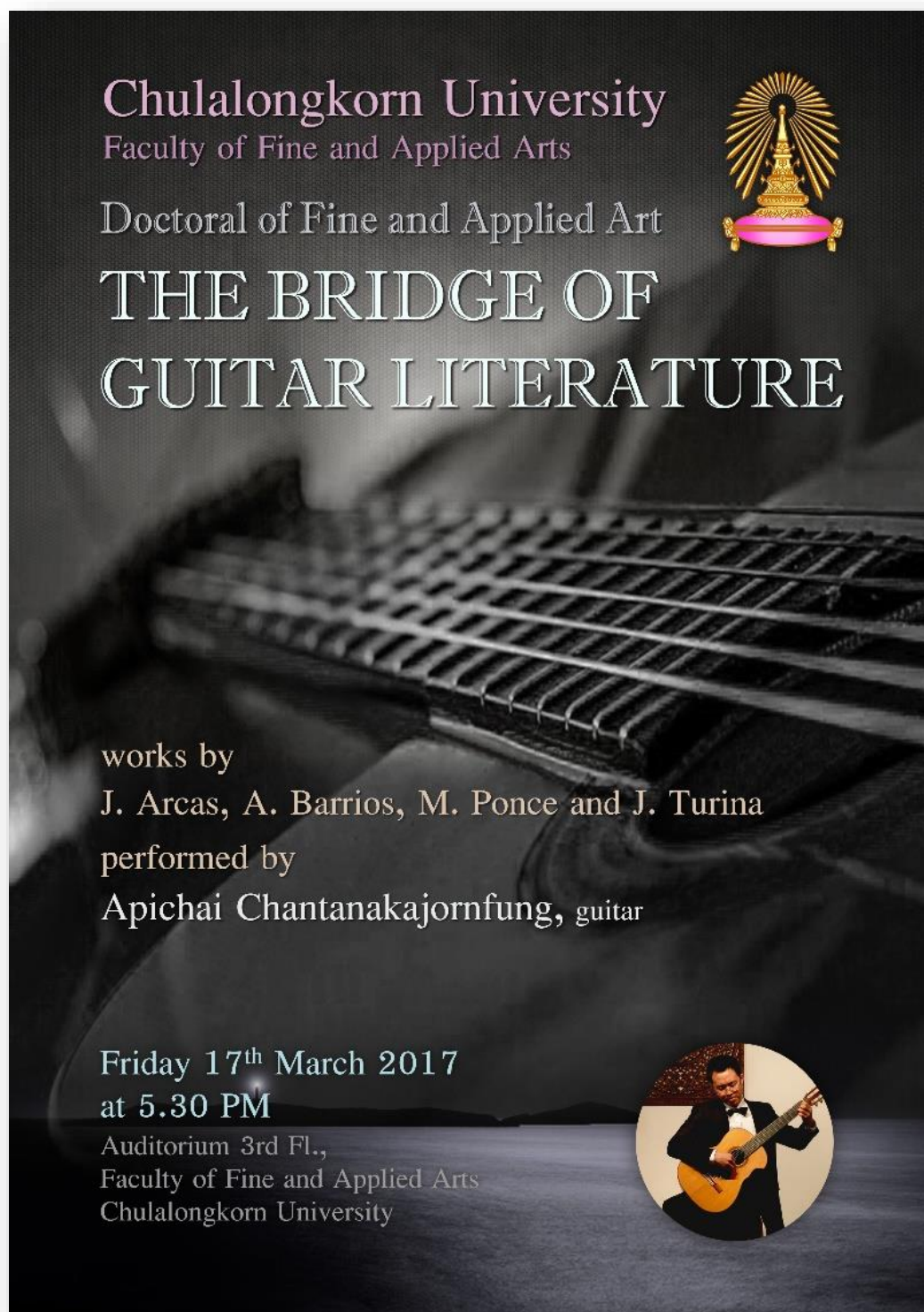
The program leaflet was made at 60 copies in which the content includes performing program, composers' biography and their compositions, the performer's biography and the acknowledgement.

#### **5.1.5 Overall result**

The performance went satisfied from the beginning to the end but it could be better. It was the time that the performer was changing his technique which required basic movement at the first period and also the performer fell into a dull situation in life. The audience was a little too less because the performance date was set just before long holidays, thus many people have already decided to take vacation break. In short, the concert went to the end and the audience has enjoyed the concert.

## 5.2 Recital 2: The Bridge of Guitar Literature

## 5.2.1 Recital Program

The poster features a dark background with a close-up, blurred image of a guitar's fretboard and strings. The text is arranged in a formal, centered layout. At the top right is the Chulalongkorn University emblem, a golden tiered umbrella with a sunburst. The main title is in large, white, serif capital letters. Below it, the composers and performer are listed in a smaller, white, serif font. The date and time are in a light blue font, and the venue information is in a white font. A circular inset photo of the performer is located at the bottom right.


Chulalongkorn University  
Faculty of Fine and Applied Arts

Doctoral of Fine and Applied Art

THE BRIDGE OF  
GUITAR LITERATURE

works by  
J. Arcas, A. Barrios, M. Ponce and J. Turina  
performed by  
Apichai Chantanakajornfung, guitar

Friday 17<sup>th</sup> March 2017  
at 5.30 PM  
Auditorium 3rd Fl.,  
Faculty of Fine and Applied Arts  
Chulalongkorn University



### 5.2.2 Venue and Date

The concert was held on Friday 17th March 2017 at 5.30 p.m. at Faculty of Fine and Applied Arts, Chulalongkorn University. It is the same time when the academic activity day of Chulalongkorn took place, so it was quite crowded around the building. Car park is only available at the building close to the Faculty of Arts.

#### PROGRAMME

<b>Julían Arcas</b> (1832-1882)	Fantasia on Themes from La Traviata
<b>Agustín Barrios Mangoré</b> (1885-1944)	La Catedral
	IV. Prelude (Saudade)
	V. Andante religioso
	VI. Allegro Solemne
	<i>Intermission</i>
<b>Manuel Maria Ponce</b> (1882-1948)	Thème varié et Finale
<b>Joaquín Turina</b> (1882-1949)	Sonata, Op. 61
	IV. Lento – Allegro – Allegretto tranquillo
	V. Andante
	VI. Allegro vivo – Allegretto – Allegro vivo

### 5.2.3 Duration of concert program

The program consists of music by J. Arcas, A. Barrios, M. Ponce and J. Turina. It was divided into two sections; the first was the music of Arcas and Barrios and the second was the rest which was the Segovia's repertoire. Each half lasted about 30 minutes which is total of an hour. The duration and pieces selected were proper for making concert.

### 5.2.4 Promoting the concert

The concert was announced through social media such as facebook, line and email. The poster was created by a professional designer displaying all the information of the concert especially the central theme 'The Bridge of the Guitar Literature' which aroused curiosity for viewers. Certainly, all the committees were invited as well as some senior relatives.

Program leaflet was made quite similar format from the first concert presenting concert program, composers' biography and brief story of their music. Also, the performer's biography and the acknowledgement were added. Moreover, sandwiches made by the performer's mother were served during the intermission.

### 5.2.5 Overall result

In the second recital, the technique of the performer was quite in shape and ready for giving concert. The performance was wonderful and was praised by audience who was students, teachers, neighborhoods and relatives. However, there were some mistakes occurred due to distraction of mind, though it was a great experience.

Following this concert, the author was selected with his colleague to give the performance again at Elisabeth University in Hiroshima, Japan. It was an exchange concert between these two universities which also are MOU with each other.

*Elisabeth University of Music*

*and*

*Chulalongkorn University ~Faculty of Fine and Applied Arts*

## **“EXCHANGE CONCERT”**



**14<sup>th</sup> April, 2017 18:15 ~**

**Xavier Hall**

**Elisabeth University of Music**

## 5.3 Recital 3: Ensemble Music Makers

## Guitar in New Generation




 สถาบันดนตรีราชกนิษฐาณี  
 PRINCESS GALYANI VADHANA  
 INSTITUTE OF MUSIC

Musique  
 de la Vie  
 et de la Terre

# ENSEMBLE MUSIC MAKERS: GUITAR AND STRING QUARTET

 Anawin Sawattabovorn <i>Violin</i>	 Apichai Chantanakajornfung <i>Guitar</i>
 Kiratikorn Promdewet <i>Violin</i>	 Kampanath Ruangkittivilas <i>Tango Dancers</i>
 Suppabhorn Suwanpakdee <i>Viola</i>	 Treemeen Charoenphithak <i>Tango Dancers</i>
 Witthawas Mai-Auem <i>Cello</i>	

**Programme**

L. Brouwer : Quintetto For Guitar and String Quartet  
 A. Piazzolla : Five Tango Sensations  
 S. Suwanpakdee : 'Mood' for Guitar and String Quartet

**Wed 9<sup>th</sup> August, 2017 / 7 p.m.**  
 At Sangita Vadhana Hall,  
 Princess Galyani Vadhana Institute of Music

**Tue 22<sup>nd</sup> August 2017 / 7 p.m.**  
 4<sup>th</sup> Fl. YAMAHA Music Hall,  
 Yamaha Music Academy, Rama I Rd., Bangkok

**FREE ADMISSION**


More info: Princess Galyani Vadhana Institute of Music  
 2010, Arun Amarin 36, Bang Yi Khan, Bang Phlat, Bangkok, 10700
Tel. 0-2447-8597 ext. 1111  
 reservation@pgvim.ac.th

### 5.1.2 Venue and Date

The third recital was held at Princess Galyani Vadhana Institute of Music and at Yamaha Music Hall, Yamaha Music Academy on 9th and 22nd August 2017 consecutively. Both concerts started at 7 p.m.

PROGRAMME	
Leo Brouwer (1939-)	<p><b>Quintetto</b> for Guitar and String Quartet</p> <p>I. Allegro</p> <p>II. Adagio</p> <p>III. Finale - Allegro Vivace</p>
Astor Piazzolla (1921-1992)	<p><b>Five Tango Sensations</b> arranged for Guitar and String Quartet arr. by Manuel Barrueco</p> <p>I. Asleep</p> <p>II. Loving</p> <p>III. Anxiety</p> <p>IV. Despertar</p> <p>V. Fear</p>
Suppabhorn Suwanpakdee (1985-)	<p><b>'Mood'</b> for Guitar and String Quartet</p>

### 5.1.3 Duration of Concert Program

The repertoire chosen to perform was pieces written for guitar and string quartet from L. Brouwer, A. Piazzolla and S. Suwanpakdee, the latter also performed in the concert. Overall performance was about an hour without intermission. The concert also began with a Thai Royal Anthem also arranged for this combination.



#### 5.1.4 Promoting the concert

Much advertising was done due to many musicians involving. The poster, program leaflet and the CD booklet were designed by free-lance designer who often works for Princess Galyani Vadhana Institute of Music. With the red color and the graphic of a dancer, they look passionate and powerful. Many invitation cards were individually sent to senior persons. Social media still an effective mean of promoting particularly facebook and line.

The program leaflet was made in the size of A4 which was quite big, though attractive. It tells the story of each musical piece and its composer's biography. The biography of every musicians was put in and also the acknowledgement.

#### 5.1.5 Overall result

It was a memorable event to have an opportunity performing with great musicians. Although the guitar part was quite difficult, it was well composed and sounded wonderful with other instruments. Compliments were made after two concerts from audience in many different groups either people who love guitar or people who were fond of bow instrument.



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APPENDIX

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

PANCHROMATIC FANTASIA CONCERT  
 Thursday 24th September 2015 at 7.00 p.m.

# PANCHROMATIC FANTASIA CONCERT

Thursday 24th September 2015 at 7.00 p.m.  
 at Prof. Sangvian Indaravijaya Auditorium, 3rd Floor  
 The Stock Exchange of Thailand Building  
 (MRT- Queen Sirikit National Convention Centre, exit no.2)



Apichai Chantanakajornfung  
*Guitar*

Pornsiri Norabarn  
*Piano*

Akkarapon Dejjacharanon  
*Clarinet*

*The program featuring:*

Grand Duo Concertante op.48  
 (Accompanist: Satomi Nishikawa)  
 Cadiz  
 Sonata no.3 op.58  
 ...and more...

Carl Maria von Weber

Issac Albeniz  
 Frederic Chopin

Ticket available at 500 (Adult), 300 (Student)

For ticket reservation, please call 089-6199670, 081-9295753 or e-mail: apichai.ch@live.at



## SPANISH SPIRIT

at Elisabeth University of Music, Hiroshima, Japan

Friday 14th April 2017 at 6.00 p.m.



Elisabeth University of Music  
and  
Chulalongkorn University  
Faculty of Fine and Applied Arts  
proudly presents



Doctoral of  
Fine and Applied Art  
**SPANISH SPIRIT**

works by

J. Arcas, M. Ponce and J. Turina

performed by

Apichai Chantanakajornfung, guitar

Friday 14<sup>th</sup> April 2017

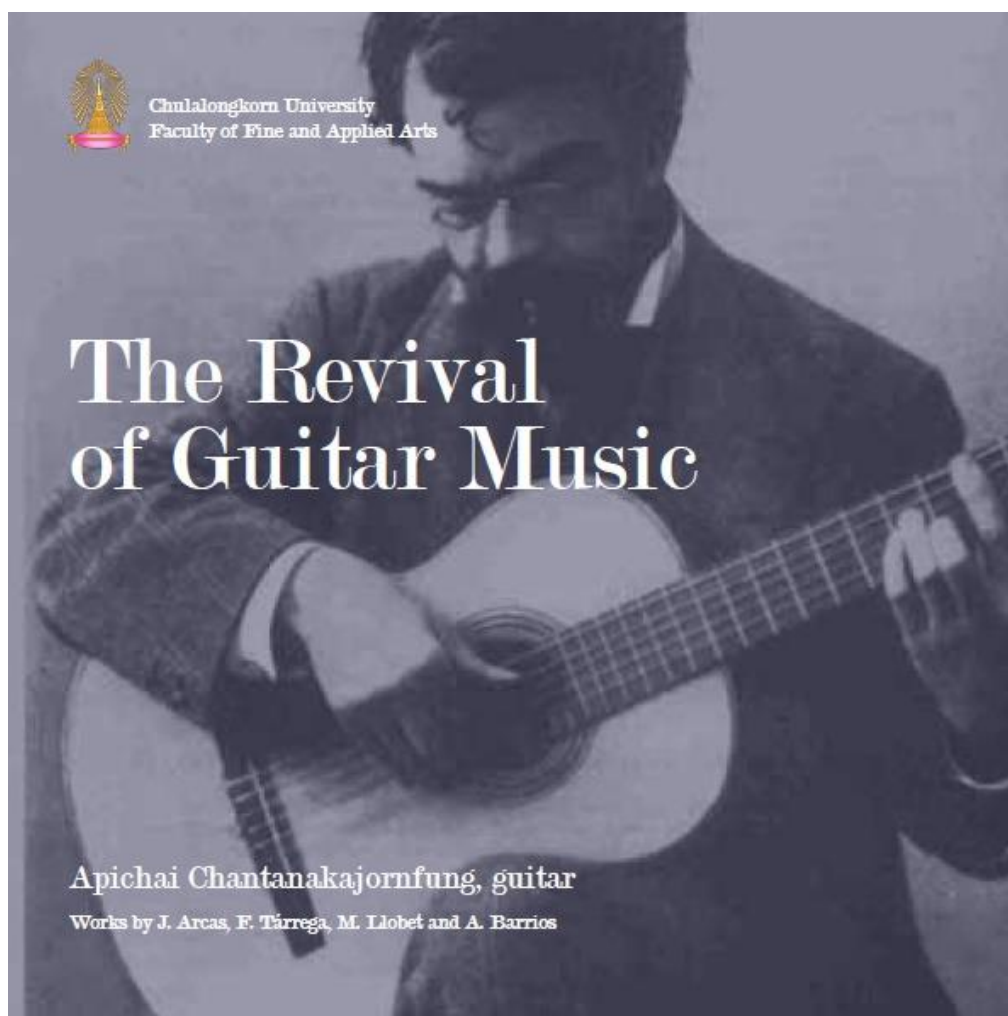
at 6.00 PM

Elisabeth University of Music

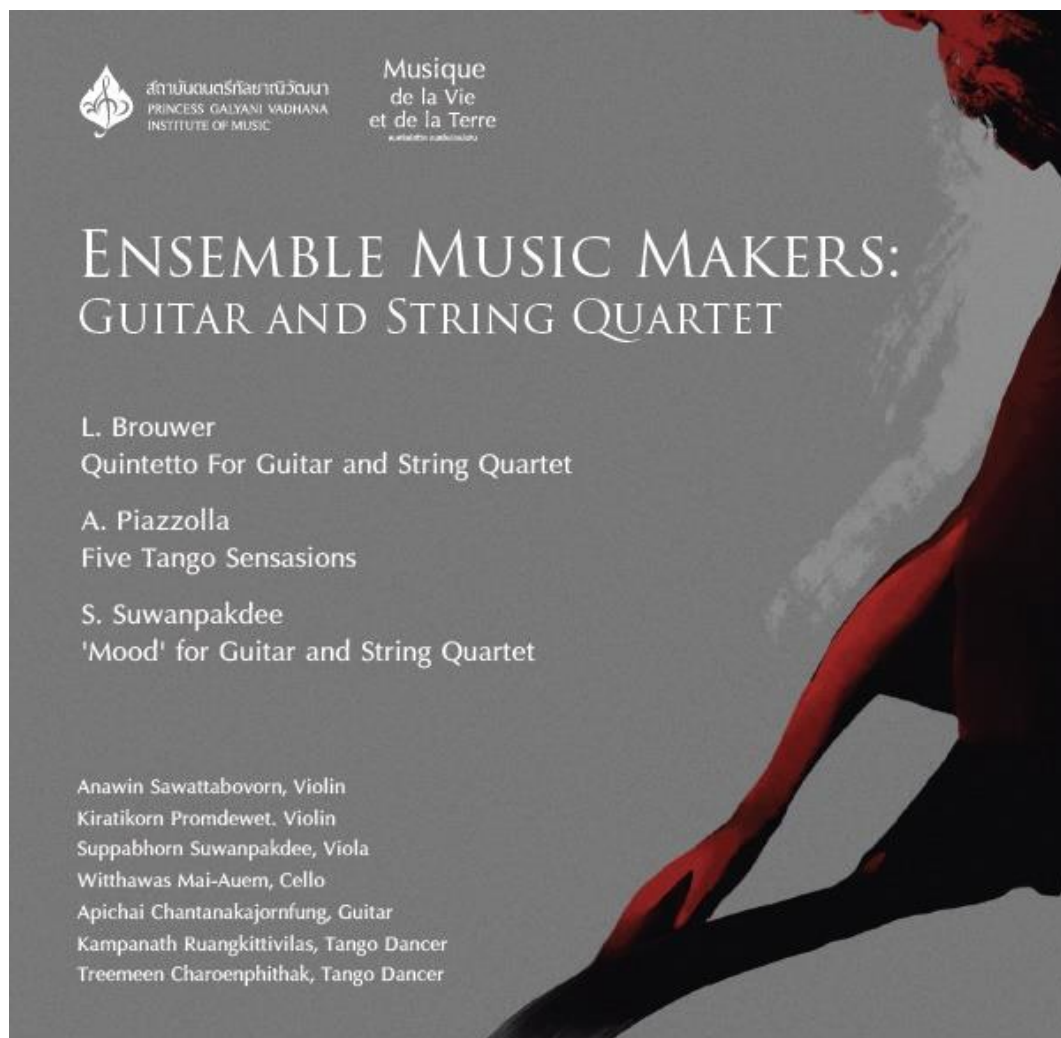




THE REVIVAL OF GUITAR MUSIC – CD



ENSEMBLE MUSIC MAKERS  
GUITAR & STRING QUARTET – CD





## VITA

Apichai Chantanakajornfung sees music as a life long journey that takes a person to discover and enjoy its beauty and the journey that allows a person to discover and develop his/her mind, self-integrity as well as humanity. Apichai enjoys playing as soloist, in duo and especially in ensemble. He has been invited to perform in many foremost guitar festivals such as Asia International Guitar Festival and Korat International Guitar Festival. In 2017 he was selected to share the concert at Elisabeth University in Hiroshima, Japan. Apart from the concert activities, Apichai has been regularly invited as jury in various guitar competitions and is the artistic director of the new coming guitar orchestra star called 'CGO'.

Apichai began his first music lesson on piano during his childhood, then continued on classical guitar and studied seriously with Mr. Woratep Rattanaumpawan. In 2008, he received Bachelor of Fine Arts degree with first class honor from Chulalongkorn University majoring in classical guitar performance under the guidance of Ms. Buppavan Theeravanvilai. Consequently, he received Master of Arts degree at Music and Arts University of the City of Vienna. He studied guitar with Mr. Heinz Wallisch and Mr. Jorgos Panetsos. His master thesis on "The Life and Works of Mario Castelnuovo-Tedesco" was granted with distinction. He had masterclasses with varied notable guitarists such as Leon Koudelak, David Russell, Pavel Steidl, Avaro Pierri, Christian Gruber, Paul O'Dette, and Kiat Ekasilapa.

Presently, Apichai has graduated Doctor of Fine Arts at Chulalongkorn University and serves as a full-time music lecturer at Princess Galyani Vadhana Institute of Music.