

AN ABSTRACT OF THE THESIS OF

Shaun Farrell Miller for the degree Master of Music in Musicology presented on 5 May 1994.

Title: The Development of the Solo Classical Guitar Repertoire 1800 to 1950.

Abstract approved: \_\_\_\_\_

*James South*

The paper discusses the development of the classical guitar repertoire. The earliest compositions were composed by guitarists. Later, non-guitarist composers contributed to the repertoire. The changes in the physical construction of the guitar and how these affected the music written for the instrument are also considered.

Chapter I briefly discusses the history of the guitar centering on the four-course "Renaissance" and five-course "Spanish" guitar. The music, composers and evolution of the instrument are mentioned. Chapter II examines the music from the early six-string guitar to the modern Torres guitar. The music and life of guitarist/composers Sor, Giuliani and Tarrega are presented along with some brief discussions of other guitarists of the nineteenth century. Torres and his contributions to the physical enhancement of the instrument are also briefly discussed. Chapter III primarily deals with the repertoire introduced by Andrés Segovia. The composers who wrote for Segovia and their music are discussed, including Torroba, Turina, Ponce, Villa-Lobos and Castelnuovo-Tedesco. The life of Segovia is briefly discussed throughout this chapter. Chapter IV reviews the progression of the repertoire. This chapter is the conclusion of the paper and provides a general overview of the guitar, its performers, and its repertoire.

THE DEVELOPMENT OF  
THE SOLO  
CLASSICAL GUITAR REPERTOIRE  
1800-1950

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A Thesis  
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by  
Shaun F. Miller  
May 1994

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*Maun C. Miller*

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Approved for the Major Division

*Jason D. Smith*

---

Committee Member

*James Starn*

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Committee Member

*James South*

---

Committee Chairman

*Faye N. Vowell*

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Approved for the Graduate Council

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## Chapter I

### A BRIEF HISTORY OF THE GUITAR

What is commonly referred to as the "modern classical guitar" is actually the result of a long evolutionary process. The guitar can be traced to instruments which existed in Mesopotamia in 2000 BC and Egypt in 1500 BC. These instruments had long necks and small rectangle shaped bodies. Some speculation regarding the origin of the guitar states that it developed from the Ancient Greek kithara (as suggested by the etymological relationship of 'kithara' and 'guitar'). It was not, however, until the Renaissance that the first true guitars appeared. These guitars "were distinguished from the other fingerboard instruments of the period, and from their predecessors, by their waisted body shape and smoothly rounded bouts" (Evans 1949, 12).

The vihuela with its waisted body, though not as deeply waisted as the modern guitar, became the primary guitar-like instrument in the sixteenth century. Although the lute reigned supreme among plucked instruments in this century, its construction (rounded back and tear drop shape) does not fit that of the guitar family. It is from the vihuela that the guitar takes its lineage.

The vihuela was pre-eminent among instruments of the guitar class in Renaissance times. Although it is convenient to use the term 'vihuela' to indicate one instrument, it was originally employed in a general sense, and specific instruments were referred to as 'vihuela de arco' (a bowed form), 'vihuela de penola' (played with a plectrum) and 'vihuela de mano' (plucked with the fingers). The first two names can be found in medieval sources, but the third has not been traced back further than the late fifteenth century (Emilio Pujol: *Monumentos de la Musica Espanola*, vol. VII, 1949, p. 6). In the sixteenth century, however, the plucked form had become so well established in Spain that 'vihuela' alone was sufficient identification (Turnbull 1974, 5).

It was during the 15th century that the Renaissance four-course guitar came into use (an instrument which shared many structural similarities with the lute and vihuela). "In Spain the vihuela was an aristocratic version of the guitar, being granted the status accorded to the lute in the rest of Europe" (Evans 1949, 16). The four-course guitar, however, "is the most obvious ancestor of the classical guitar" (Wade 1980, 51). The Renaissance guitar's four courses follow the same tuning as the modern guitar's upper four strings. An interval of an octave between the two strings on the fourth course gives the instrument an unusual timbre. This device gives the Renaissance guitar its unique identity. The guitar originated on the Iberian peninsula, but it was in France that the four-course guitar received the greatest attention. "The French repertoire for this little guitar ranges from technically easy, but delightful, settings of popular music, to quite demanding intabulations of vocal music and fantasias" (Tyler 1980, 28).

The primary reason for the four-course guitar's great popularity (yet limited stature) is due to its number of strings. A student of the guitar was required to learn four courses and as little as five to ten frets to master the technique of the instrument. The six courses of the vihuela and the eight courses of the lute (which by the middle of the eighteenth century had increased to twenty-four strings) imposed much greater technical demands on players. The four-course guitar was more suited to play 'rasgueado' (chordal strumming), than the lute or vihuela. Most of the published music for the guitar, however, was written for 'punteado' (plucking individual notes) style playing, as reflected in the polyphonic music of the period. Music was commonly notated on four-line tablature, which necessitated certain limitations.

As the instrument had only four courses it was harmonically limited, and 'rootless' chords are frequently encountered in the tablatures. Generally, textures are chordal, with simple movement. The demands on the performer are not great, and only rarely do the pieces approach the complexity of works for the vihuela or lute (Sadie 1980, 830).

By the beginning of the seventeenth century the four-course guitar and vihuela gave rise to the five-course guitar. The four-course guitar and the vihuela, which were transported to Latin America by the conquistadores, remained popular folk instruments in the New World.



The five-course (Baroque or Spanish) guitar came into use in the late sixteenth century. "Juan Bermudo frequently referred to the 'guitarra de cinco ordenes' (guitar of five courses) in his *Libro primo de la declaracion de instrumentos* (1555)" (Tyler 1980, 35). Also a five-course guitar, constructed by Bechior Diaz in 1581, gives evidence to the guitar's existence. "Although the five-course guitar originated in Spain -- hence the name 'Spanish guitar' -- publications for it were most numerous in Italy in the first half of the 17th century" (Sadie 1980, 831). The five-course guitar was immensely popular in Spain, as well as in Italy and France, by the end of the sixteenth century. However, most of the music and instruments that remain from this period are from Italy. The guitar in Spain was an instrument of the people, but in Italy it belonged to the aristocracy. Thus the remaining guitars from this era are the more expensive ones kept as collectors items.

Most of the surviving Italian guitars make extensive use of exotic materials such as ebony, ivory and tortoise-shell. Complex inlays, marquetry and engravings were used on five-course guitars throughout the seventeenth century (Evans 1949, 24).

In France the four-course guitar remained the preferred instrument, with the aristocracy.

The popular style of playing the five-course guitar involved simple chord techniques utilizing the chord alphabet. This technique is used today in popular, jazz and

folk music. The chord alphabet did not rely on the use of tablature. Instead one could simply memorize a set of left-hand finger positions corresponding to a given number or letter. Juan Carlos Amat's treatise *Guitarra Espanola de cinco ordenes* (The Five-course Spanish guitar) introduced this method of playing.

"The aims [of the treatise] expressed in the title are to teach the reader how to tune the guitar, play rasgueado, all the natural chords and those 'b mollados' (that is, major and minor chords), and to use these chords in accompanying a song" (Turnbull 1974, 42). There are twenty-four of these chords, twelve major and twelve minor. Amat used numbers 1-12 followed by the letter 'n' for denoting major chords and the letter 'b' for minor. A similar chord system, to the one set out by Amat, was used in Italy. It became universally known as the 'Italian alphabet' and first appeared in Girolamo Montesardo's *Nuova Inventione d'Intavolatura per sonate li balleti sopra la Chitarra Spagnuola, senza numeri e note* (Florence 1606). Capital letters were used in place of Amat's numbers.

The abandonment of the more refined style of playing on the vihuela for this simple approach on the five-course guitar was, by some, not well received.

This instrument has been highly regarded until the present time, and has had most excellent musicians, but since guitars were invented, those who devote themselves to a study of the vihuela are small in number. It has

been a great loss, as all kinds of plucked music could be played on it: but now the guitar is no more than a cow-bell, so easy to play, especially rasgueado, there is not a stable lad who is not a musician on the guitar (Don Sebastian de Covarrubias Orozco: *Tesoro de la Legua Castellana, o Espanola*. 1611), (Turnbull 1974, 41).

The French had similar views toward the simplicity of the guitar. Pierre Trichet in his *Traite des Instruments de Musique* (c. 1640) advocated the use of the lute and concluded that for the French the lute was the "most congenial of instruments". He continued his degradation of the guitar, stating that the lute was abandoned because the guitar "is easier to learn to play" than the lute, "which requires a long arduous study" (Wade 1980, 60). Despite the criticisms, "the five course guitar...did achieve a worthwhile tradition of both players and a suitable repertoire (Wade 1980, 62).

In the seventeenth century there was a transition from a purely chordal style to more contrapuntal textures similar to those of the lute. This movement is apparent in the Italian guitarist Francesco Corbetta's (c1615-1681) publication *La guitarre royalle* (1674), which was dedicated to Louis XIV, at whose court he served. "The 'rasgueado' style is a strong feature of the pieces in the book, [however], the alphabet has been abandoned and greater freedom achieved by indicating the notes of the chords individually [in tablature]" (Sadie 1980, 832). Corbetta's pupil, Robert de Visée continued the new movement with two books of guitar works: *Livre de guitarrre dediè au roy* published in 1682, and

*Livre de pièces pour la guitarrre* appeared in 1686. In Spain the outstanding guitarist Gasper Sanz (1640-1710) wrote his *Instruccion de Musica sobre la Guitarra Espanola*, of which eight editions appeared between 1674 and 1697, the 'punteado' style is predominant and chord letters are used sparingly.

In the first half of the eighteenth century, the popularity of the five-course guitar began to fade and the guitar entered a "dark age." It was during this period of disinterest that a number of changes occurred in the structure as well as in notation for the guitar. There was a brief renewal of interest in the five-course guitar in the middle of the century, evident in a publication by Michel Corrette, *Les Dons d' Apollon: Méthode pour apprendre facilement à jouer de la Guitarre* (1763). Corrette's work provided an easy method of learning to play the guitar from tablature and music. The most significant aspect of Corrette's work is the use of violin notation. Corrette used the G clef, with the sound an octave below the written pitch, to notate the music for the five-course guitar. The guitar now shared the same language as other instruments allowing the guitarist to explore the music written for these instruments. In the 1780's publications began to emerge for a six-course and even a six-string guitar. France and Italy abandoned the six-course guitar in favor of single strings. However, the six-course instrument continued in Spain. Two

luthiers from Cadiz, José Pagés and Josef Benedid made a significant change in the structure of the guitar in the 1780's. The heavy ornamentation was stripped from the guitar and a limited use of fan-strutting was introduced. This gave the guitar a stronger tone and greater sustain.

Changes in the basic instrument were many, and the guitar lost much that it had in common with the lute, establishing during the early decades of the 19th century the form that was to develop into the modern guitar. Machine heads were used instead of wooden pegs, fixed frets (first ivory or ebony, then metal) instead of gut; an open sound hole replaced the rose; the bridge was raised to a high position (and a saddle and pins introduced to fasten the strings). The flat back became standard, and proportions of the instrument changed to allow the positioning of the 12th fret at the junction of body and neck (Sadie 1980, 835).

The period from 1800 to 1850 is often considered a "miniature golden age of the instrument" (Wade 1980, 99). The entire approach to the technique of playing the guitar had been changed due to the structural changes and the abandonment of tablature. The balance of the six-string guitar made it a classical instrument as Graham Wade states:

The six strings of the guitar represented the ideal number for expressive writing. The instrument now assumed an aesthetic and mathematical appearance of logic; between the first and sixth string two octaves range provided a balanced harmonic foundation of symmetry and flexibility, being suitable for the forming of chords, scale passages, and a combination of the two.

...Composers could now use these possibilities to release the guitar's latent energy, a process that perhaps reached a special kind of climax a century and a quarter later in the inspired patterns of Heitor Villa-Lobos (Wade 1980, 99).

The classical guitar has generally not been accepted as a bona fide concert instrument. The guitar has always been an instrument for popular use because a simple accompaniment to a song can be produced with relative ease using the instrument. This unfortunately has often led to the mistaken belief that the guitar could not function as a concert instrument. "The bulk of 19th century publications was designed to acquaint the public with what was virtually a new instrument; as such many are didactic, and also limited in scope, as it soon became clear that few amateurs were sufficiently dedicated to master the more demanding works of the guitarist-composers" (Sadie 1980, 837).

Historical statements referring to the guitar as an easy instrument should be treated with caution. Such a dismissive attitude is valid only when it is directed towards the guitar at its simplest level. The judgment is certainly not true in the context of art music, where textures more complex than a series of chord patterns demand accuracy of fingering and a high degree of coordination (Sadie 1980, 835).

It became the task of the guitarist-composers of the nineteenth century to develop a repertoire suitable for concert performance and worthy of the guitar's soloistic capabilities.

Beginning with Fernando Sor (1778-1839) and Mauro Giuliani (1781-1829), this task was undertaken and continued through the twentieth century by Andres Segovia (1893-1986). Over this period of time a unique and very substantial repertoire has been developed for the classical guitar.

### Purpose of the Study

The purpose of this study is to trace the development of the solo classical guitar repertoire from 1800 to 1950 by examining the physical developments of the instrument and the music of composers and guitarists during this period.

### Delimitations of the Study

The study is limited to a discussion of selected compositions that have found their way into the recital programs and recordings of prominent modern guitarists (Segovia, Bream, Williams, Diaz, Pepe Romero, Yepes, Parkening). The composer, origins, and general stylistic traits of each work will be discussed.

### Significance of the Study

The classical guitar has become "well established in the United States, the Middle East, the Far East and Australia as well as in all the countries of Europe. It can now be regarded as a truly international instrument" (Turnbull 1974, 115). It is important, therefore, that the contribution of the modern classical solo guitar, its composers, and its repertoire be recognized in music history.

Information about the "modern classical guitar" literature, its composers and/or compilers is generally not common knowledge to most musicians and even to many guitarists. A student of music appreciation or music history

will find a scarcity of information concerning the guitar and its repertoire in many current general music history textbooks.

One of the most widely recognized textbooks used in music history classes, *A History of Western Music* (Grout 1988), does not discuss the guitar or any of its prominent composers. Significant composers for the instrument, such as Fernando Sor and Francisco Tarrega (1852-1909), are not addressed in this well known music history text. The well known Brazilian composer, Heitor Villa-Lobos (1887-1959), who utilized the guitar's potential better than many composers and demonstrated a thorough knowledge of the fingerboard, is only perfunctorily mentioned as a composer for the guitar in *Introduction to Contemporary Music* (Machlis 1979). One of the more recent music history texts, *Music in Europe and the United States* (Borroff 1990), addresses the guitar only as it applies to popular venues such as Rock and Jazz in use as an accompaniment to voice and other instruments. In *James Galway's Music in Time*, (Mann 1983) the guitar is mentioned only briefly in a discussion of plucked instruments.

A thorough search of *Dissertation Abstracts International* yielded no study which addressed the development of the modern solo classical guitar repertoire. Thus the guitar, a most beloved and popular instrument, remains relatively unrecognized for its contribution to music history.



## Chapter II

### FROM SOR TO TARREGA

The introduction of the six-string classic guitar in the late eighteenth century began a renewed interest in the guitar as a solo instrument. The period from 1800-1850 saw a great output of material for the guitar, both pedagogical and creative. The most significant characteristic of the guitar music of this period was the attempt to give it equal status to that of the piano and violin. For the first time in history, guitarist/composers looked to the repertoire of the piano, violin, and symphony orchestra for compositional models. Audiences could now hear serious works such as sonatas, variations, fantasias, overtures, and concertos performed on the guitar.

During this time, a number of people were composing for the guitar throughout Europe, but the most outstanding were Fernando Sor and Mauro Giuliani. Their music and methods are still in use today and can frequently be heard on recordings and recitals.

Fernando Sor was born in Barcelona and was educated in the choir school at the monastery of Montserrat, where he obtained a background in harmony and composition. Sor's

first opera, *Il Telemaco nell'Isola di Calipso*, was produced in Barcelona in 1797. The opera was a success and received fifteen performances. Two years later Sor moved to Madrid, where he held administrative positions under the Duchess of Alba and, from 1802-1808, the Duke of Medina-Celi. During this period he was granted light duties and was able to compose two symphonies, three string quartets and several songs with either piano or guitar accompaniment. In 1813, for political reasons, Sor moved to Paris where he lived for two years. During his brief tenure in Paris his first guitar publications were released. Sor moved to London in 1815, where he gave a number of successful recitals, and his compositions received a great deal of attention. He published vocal duets, piano duets, a set of Italian ariettas for voice and piano, English songs, and works for solo piano and guitar. Between 1821 and 1823 he composed and produced four ballets, the most successful of which was *Cendrillon*. It was performed no less than 100 times at the Paris Opera and was chosen for the grand opening of the Bolshoi Theater in Moscow in 1823. He then lived briefly in Moscow and continued his success as a recitalist and composer. In 1826 he returned to Paris where he published six guitar compositions and, in 1830, his *Methode pour la guitare*. Other than a brief trip to London, Sor remained in Paris until his death in 1839.

Sor's studies rank among his greatest achievements:

His composition of studies is superior to that of nearly all his contemporaries. In this sphere he is a true counterpart to the keyboard pedagogues of his day... (Wade 1980, 104).

Andres Segovia published a modern edition in 1945 (Edward Marks Music Corp./Belwin-Mills) of 20 of these studies in ascending order of difficulty, selected from opuses 6, 29, 31 and 35. As facsimile editions of Sor's works became available, Segovia's edition received a great deal of criticism because there were many unacknowledged tempo and note changes that varied from the original scores. However, there is some historical justification for Segovia's changes, as many of the same note changes are contained in an edition by Sor's pupil Napoleon Coste (1806-1888). It was from this edition that Segovia worked to form his own edition. The guitarist David Tanenbaum has produced a more scholarly edition of the twenty studies contained in the Segovia edition by restoring Sor's original tempos and notes but retaining many of Segovia's ideas and modernization of various technical aspects. The studies contain exercises to increase the skill and flexibility of both hands including arpeggios, chords, repeated notes, legatos, thirds, sixths, melodies in all registers, interwoven polyphony, stretching exercises for the left hand, and extended use of the bar (the placing of the first finger on the left hand across part or all of the six strings). Segovia often included these

studies in his recitals and recordings but never undertook a complete performance of the 20 studies included in his edition. John Williams recorded all 20, and Narciso Yepes added an additional four. The most popular study, according to the number of times recorded, is the study in B minor, Op. 35 No. 22 (No. 5, Segovia Ed.). Opus 35 is a two-volume set of twenty-four studies entitled *Vingt quatre Exercises*, published in Paris 1828 by Pacini.

The focus of the B minor study is the arpeggio, with some use of the bar. The study also develops the alternation of fingers in the right hand and places the melody primarily under the medio (middle finger). It is written in a rounded binary form (ABA'). The first section is in two eight-measure phrases ending on the tonic. The second section also uses two eight-measure phrases, with the second phrase temporarily modulating to the subdominant, E-minor. The final sixteen measures of the study open with a return to the first eight-measure phrase and the study concludes with an eight-bar coda.

One of Sor's most popular works in his own time and in ours is the "Variations on a Theme of Mozart," Op. 9, first published in London in 1821. The Variations are based on "Das klinget so herrlich" (the London edition uses the title "Oh Cara armonia") from *The Magic Flute* (Example 1a).

Example 1a. Mozart, *The Magic Flute*, "Das klinget so herrlich".

Allegro

ecc.

However, recent research has demonstrated that Sor's version of the theme (a variation in itself when compared to Mozart's original theme, Example 1b) probably came from another popular aria, "O dolce contento" (Example 1c), which is also based on "Das klinget so herrlich".

Example 1b. Sor, Theme from Op. 9, *The Favorite Air*, "Oh Cara armonia", mm. 1-8.

Andante moderato

p

## Example 1c. "O Dolce contento"

The image shows a musical score for the piece "O Dolce contento". It consists of two systems of music, each with a treble and bass staff. The first system has four measures, and the second system has four measures followed by the text "etc.". The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The melody is primarily in the treble clef, while the bass clef provides a simple harmonic accompaniment. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents.

"O dolce contento" is a solo theme and variations based on an aria used in the London production of *La Virtuosa in Puntiglio* (1808) from Fioravanti's opera *I Virtuosi ambulanti* (1807). The aria was made popular in the early 19th century by the virtuoso singer Angelique Catalani. In fact, its popularity was so great that "The work was reprinted many times and in many countries (including the United States)..." (Buch 1983, 6). It is very likely that Sor was aware of this version, and due to its greater popularity, or perhaps his own inclination, chose to adapt "O dolce contento" rather than Mozart's version. Whatever the source, the work provides a tremendous example of the guitar's technical and expressive capabilities.

There are no precedents in guitar literature for this kind of *tour de force* in which all the technical devices of the guitar are developed with such gusto (Wade 1980, 103).

The London edition of Op. 9 contains an introduction, theme, five variations and coda. The later Paris publication

by Meissonnier contains one fewer variation, no coda, and some note changes in an apparent attempt to simplify the work. The introduction, marked *Andante Largo*, is in the key of E minor and ends on the dominant, anticipating the opening of the theme in E major. Segovia omitted the introduction in his edition of Op. 9 (pub. 1931 Schott), and "stripped the pretentiousness from Sor and emphasised the Mozartian charm..." (Wade 1980, 105). The Segovia edition has become the standard version of this work in the twentieth century. The theme is a melody with accompaniment, making some use of parallel thirds and slurs. The first variation demonstrates the guitar's ability to perform violinistic slurs. The second variation, *Adagio*, in the parallel minor, opens with a quote from Act 2 of the *Magic Flute*, the *adagio* to the fugato from the *achtundzwanzigster Auftritt*. The use of simultaneities (two or more tones sounded at the same instant) predominates in the second variation. The lyrical melody of the third variation demonstrates the guitar's ability to imitate a vocal line. Wide leaps and rapid arpeggios of the fourth variation, marked *piu mosso*, require great agility in the left and right hands. The fifth variation exemplifies fire and vigor: the rapid triplet arpeggios incorporate pull-offs (the guitarist's method of producing a slur) and rapid alternation of the right hand fingers and thumb (Example 2). The coda of the fifth

variation ends the piece in grandiose style with rapid ascending arpeggio and scale passages.

Example 2. Sor, Op. 9, Variation V, mm. 1-3.



Sor composed four sonatas for the guitar: Opus 14 (*Sonata prima pour la Guitare*, ca. 1810 or *Grand Solo*), Op. 15b (*Sonata seconda pour la Guitare*, ca. 1810), Op. 22 (*Grande Sonata pour Guitare seule*, 1825), and Op. 25 (*Deuxième Grande Sonate Pour Guitare Seule*, 1827). All of the Sonatas were published in Paris, the first two by the guitarist/publisher Castro in the *Journal de Musique Etrangère pour la Guitare ou Lyre* and the latter two by Antoine Meissonnier, a guitarist and publisher of music from Marseilles. The first three sonatas were composed while Sor was living in Spain, sometime prior to 1808.

Although not published until 1825 (Paris, Meissonnier), it [sonata Op. 22] bears the inscription 'Grand [sic] Sonate de Sor, qui fut dédiée au prince de la PAIX'. The prince de la PAIX' was Manuel Godoy, who...fell from power in 1808, and the use of his title, together with the words 'qui fut dédiée, strongly indicate that the work in some form or another dates from before that (Jeffrey 1977, 37).

None of Sor's music was ever published in the country of his birth.



Opus 14, or *Grand Solo* as it was titled in a later publication (Meissonnier 1822), is not written in sonata form but rather a free fantasy in which themes recur. The single movement work, in D, is in a grandiose style using a scordatura tuning (sixth string tuned to D), adding to the overall sonority of the work. Many imaginative and rather unexpected key changes occur throughout the work. For example, at one point, the key is D-flat major, a half step away from the tonic key.

The second sonata published by Castro was not assigned an opus number, nor was it given one by Meissonnier in a later publication. It was in a catalogue issued by Meissonnier and in the Simrock edition of c. 1824-25 that the opus number fifteen first appeared. However, two other works for solo guitar: *Folies d'Espagne and Minuet*, and *Thème Varié* were published without opus numbers and later assigned the number fifteen. Thus, to avoid confusion, *Folies d'Espagne and Minuet* is referred to as Op. 15a, *Sonata secunda pour la Guitare* as Op. 15b and *Thème Varié* as Op. 15c.

Like the *Grand Solo* (Op. 14), the second sonata in C major is a single movement work but almost half the length of its predecessor. The piece makes use of parallel octaves, scale passages, and arpeggios and has a Mozartian quality. The shorter length of this work lends more to music of

quality and less to exhibitionism as is the case with some of Sor's more voluminous works.

It [Op. 15b] is an uncompromising work, developing its ideas to the full and concentrating on musical values rather than on what the guitar can easily do (Jeffery 37, 1977).

The *Grande Sonate*, Op. 22, is the first sonata to follow what is considered a more standard form. It has four movements: allegro, adagio, minuet and rondo. The first movement, however, is not in a sonata-allegro form but rather a fantasy (much as Op. 14) moving freely from one key to another. The movement begins in C, and suddenly shifts to E-flat major, then down a half step to D major, a modulation to the dominant of D (A major), a return to the key of D, and cadences in G major at the repeat sign. After the repeat there is a return to E-flat major, a modulation to G major and finally a return to C major to complete the movement. The second movement is in C minor and uses an Alberti bass accompaniment. The minuet in C major employs block chords and some slurs. The fourth movement, also in C, continues the use of block chords, slurred scale patterns, and parallel and alternating octaves.

On Sor's return from Russia in 1827, Op. 25 was published. It also is in C and has four movements: andante largo, allegro non troppo, andantino grazioso and a minuet. The freedom and vigor of the first three sonatas is not evident in this one, showing evidence that it was composed at

a later date. Much more attention is given to complex harmonies and less to empty exhibitionism. The first movement is in C minor and functions as an extended introduction, ending on the dominant. The second movement demonstrates harmonic complexity more than any other movement of this work. As in all the movements of this work, simultaneities play a primary function, however there is some use of harmonics and tremolo. The third movement, *andantino grazioso*, is a theme and variations using rapid scale passages and arpeggios. The movement is in the tonic and consists of a theme and five variations. The final movement, a minuet-trio, creates a somewhat anti-climactic ending to the sonata.

Segovia never played any of the sonatas in their entirety, selecting only the movements which he felt best showed the guitar's abilities. Later generations of guitarists took Segovia's lead in selectively performing Sor's work, but many took on the task of recording the sonatas in their entirety and, "nearly all the great guitarists felt it important to record Op. 9..." (Wade 1980, 106).

The guitar works of Sor published by Meissonnier (which includes opus numbers 1 through 33) have remained in print to this day. Though research has shown that Op. 1-15 are either reprints from other publishers or "new and inferior

editions," (Jeffery 1977, 69), the music has remained in print and has become a large part of the classical guitar repertoire. Though Sor was no Beethoven, Bach or Mozart, he "discovered the true enduring voice of the guitar when he created a lyricism natural to it" (Wade 1980, 104), and created a lasting repertoire for the guitar.

Mauro Giuliani was born 27 July 1781 in Bisceglie, Italy. Little is known of Giuliani's early life. It is known that he studied cello and counterpoint, but the guitar became his main instrument. Some evidence suggests that Giuliani, accompanied by his brother Nicholas, went to Bologna at an early age to study music. However, it is not until 1806, upon Giuliani's arrival in Vienna, that we have concrete information on his life.

Many fine guitarists lived and performed in Italy during the early part of the 19th century, and the guitar held a respectable position there. However, it was primarily considered a suitable accompaniment to the voice and not widely accepted as a solo instrument. The guitar's voice could not carry in the large concert halls of Italy and was not able to compete with the popularity of the Opera. Also, the political turmoil caused by Napoleon created a lack of available employment or patronage for Giuliani and other guitarists. Thus Giuliani, for financial and artistic

reasons, chose to join the flourishing musical life of Vienna.

Giuliani's arrival in Vienna has been speculated to be in the summer of 1806. This is primarily due to the birth of an illegitimate daughter, Maria Willmuth, in 1807. It has been deduced that Giuliani left Italy during the summer to arrive at Vienna in time for the 1806-1807 concert season and took up residence with Fräulein Willmuth. It is also known that Giuliani had a wife and son, Michel (b. Barletta, 17 May 1801; d. Paris 8 October 1867), living in Italy at the time, presumably in the province of Bari in the town of Barletta. Giuliani's wife's name is unknown.

In 1807 Giuliani published several works including Op. 2,3,5,6 and 7 for guitar as well as two vocal works (WoO, vocal 1 & 2), (WoO is Thomas Heck's method of cataloging Giuliani's works without opus numbers). An article from the Allgemeine musikalische Zeitung attests to Giuliani's success:

Among the very numerous guitarists here one Giuliani is having great success, even creating quite a sensation, as much by his compositions for the instrument as by his playing. He truly handles the guitar with unusual grace, skill, and power. (AmZ, IX (4 Nov 1807), 89. (Heck 1970, 93).

In April of 1808 Giuliani gave a concert for his own benefit in the Redoutensaal in Vienna. The concert included a concerto and a set of variations with orchestra accompaniment. The concerto was probably Op. 30, and the

variations were on the theme "Nel cor più," Op. 4, which Giuliani had orchestrated. This was a very successful concert and became an annual spring event. Giuliani also had many compositions published in 1808, including the famous *Sonata*, Op. 15, and the *Serenade* for guitar, violin and cello, Op. 19.

There are very few reports of concerts by Giuliani in 1809, and only two compositions were published, Op. 20 and 21. This may be due to the fact that the French army invaded Vienna on May 11 of that year. Giuliani obviously had been composing in the latter part of 1809 because Op. 11 thru 14, 23, 24b, and the Concerto, Op. 30 (originally Op. 29) were published early in 1810.

In the spring of 1811, Giuliani gave his annual concert in the Redoutensaal, which was indicated as a "Farewell" concert in the review appearing in the AmZ. He then apparently returned to his native Italy, for no notices of concerts appear for the remainder of 1811 or 1812.

While in Italy, Giuliani helped move his parents to Trieste and continued to meet the demand for his compositions in Vienna. Opus numbers reached thirty-three by the end of 1811. A large number of Giuliani's works were published in 1812. These works included several duets either for violin and guitar (Op. 24a and Op. 25) or for two guitars (Op. 35 and WoO, 2G-2), published in March thru April. WoO, 2G-2 is

an arrangement of Mozart's overture to *Clemenza di Tito* and the first of several of Giuliani's works to include the terz-guitar (a guitar shorter in length and tuned a third higher than the classical guitar). In the latter part of the year a great number of works for solo guitar were published, including four sets of theme and variations (Op. 32, 34, 38, and 41) along with twelve *Divertimenti* (Op. 37 and 40). Giuliani's Second Concerto, Op. 36 was also released about this time, though it was probably included in his "farewell" concert of 1811 (Heck 1970, 102). He returned to Vienna for the 1813/1814 concert season with his wife and son. His daughter Emilia was born in Vienna in 1813.

It was in 1813 that Giuliani began associating and concertizing with Vienna's more famous and elite musicians. In May of that year Giuliani joined the piano virtuoso Ignaz Moscheles (1794-1870) in a concert organized by Moscheles. Giuliani collaborated with Moscheles in composing the *Grand Duo Concertant pour le Forte-Piano et Guitare* (WoO, G. & P-1, also catalogued among Moscheles works as Op. 20) for the occasion. Late in 1813 a concert was organized by Maelzel (inventor of the metronome), to benefit the sick and wounded soldiers of the Austrian and Bavarian armies. The concert included: Beethoven's new Seventh Symphony, his *Wellingtons Sieg bei Vittoria*, and two marches for trumpet with orchestral accompaniment, performed by Maelzel's

"mechanischer Feldtrompeter." The orchestra consisted of an all-star cast of Vienna's top musicians including: Mayseder, Hummel, Salieri, Spohr, and Giuliani (presumably as a cellist). In the spring of 1815 pianist/composer Johann Hummel, Giuliani and violinist Mayseder gave a series of successful concerts in 1815 called the *Dukaten Concerte*; a ducat being the price of admittance. When Hummel left Vienna, Moscheles took his place in the trio in a similar series of concerts in 1818. Another insight into Giuliani's close ties with artists of all genres was the formation of an elite fraternity of which he was a member: the Ludlams-Gesellschaft. This frivolous society was a "Who's Who" list of Vienna's artistic and scholarly community. Among the members were the poet Castelli, pianist Moscheles, composer Karl Maria von Weber, Hofkapellmeister Salieri, the Professor of Acoustics Ernst Chladni, and the oboist Sellner.

Giuliani had his share of trouble with Viennese law enforcement. In 1815 the police had received information that Giuliani was living in intimacy with a certain Fraulein Wieselberger, while his wife and children were living in Trieste (or Venice), barely able to survive. Then in 1819 a Jakob Scholze brought charges against Giuliani on 27 November in the amount of 660 Gulden, and his belongings were seized by the police. Some of Giuliani's financial problems may be attributed to his publisher at the time, guitarist/composer



Anton Diabelli (1781-1858), who had a reputation for paying much less than any other publisher would even dare to offer. Diabelli's first published work of Giuliani's was Op. 99, which appeared in April of 1819. Apparently, Diabelli continued to request new compositions from Giuliani at unjustly low prices. Later in Giuliani's life similar problems arose when Giovanni Ricordi of Milan gained control of Giuliani's output ca. 1823. Ricordi evidently paid a given price for the manuscript, and then royalties were to be paid after publication. However, of the some seventy-nine works presented to Ricordi only thirty-two were published during Giuliani's life, ten were never published, and the manuscripts were lost. Ricordi released the remaining works as late as 1840 (apparently a common practice of Ricordi).

Giuliani travelled to Venice and made plans for a tour of the continent, but instead went to Rome on the advice of his patroness, Archduchess Marie-Louise. In a letter to his friend and publisher Domenico Artaria (20 November 1819), Giuliani expressed reservations on traveling to Naples or Rome since:

...the misery is great, and above all the taste in instrumental music is so abased that it makes one ashamed, in addition to the fact that they live there in the greatest ignorance. Imagine that the admission to the theatres is 50 centesimi for a concert ticket; you can't earn more than a franc, which in our [Viennese] money is 20 crowns, and you are not sure of having 200 people (Heck 1970, 129).

Giuliani went to Rome early in 1820 as his patroness suggested; she promised him patronage from her relatives living there.

Due to his health Giuliani left for Naples in 1823, where he was patronized by the Kingdom of Two Sicilies. He began performing on the lyre-guitar and gave several recitals with his daughter Emilia (b.1813-d. after 1840). Giuliani's daughter was educated in Rome at the convent *L'Adorazione di Gesù* from 1821 to 1826 and was herself a gifted guitarist.

Giuliani died on 8 May 1829. His death was announced in the Giornale delle Due Sicilie which stated:

On the morning of the eighth of this month [May 1829] Mauro Giuliani, the famous guitarist, died in this capital. The guitar was transformed in his hands into an instrument similar to the harp, sweetly soothing men's hearts. He is succeeded by a daughter tender age, who shows herself to be the inheritor of his uncommon ability -- a circumstance which alone can assuage the sadness of this loss (Heck 1970, 145).

Four years after Giuliani's death an English publication, The Giulianiad (1833-1835), was founded in his honor to promote composers and performers of the guitar through publication of music, critiques and articles.

Giuliani's music has been greatly ignored by the virtuoso guitarists of this century. Segovia included only a few minor studies in his early repertoire and recorded just the first movement of *Sonata*, Op. 15, as did Bream and Williams. Not until Julian Bream's discovery of Giuliani's *Grande*

*Ouverture* Op. 61 and *Les Rossiniannes* Op. 119 and 121 did Giuliani's music become recognized.

The *Grande Ouverture* Op. 61 requires great virtuosity and gives an idea of the kind of music and performances Giuliani gave in Vienna. This work is not a mere vehicle for the display of technical skill. The construction of the work displays imaginative chord progressions, modulations, and a wide range of color and timbre changes portraying the "miniature orchestra the guitar is often said to resemble" (Wade 1980, 107). Opus 61 was first published by Ricordi in Milan in 1814.

The *Grand Overture* is in a multi-theme sonata-allegro form and is of great length. It evokes the character of an opera overture, though no larger work follows. The overture opens with an introduction in A minor, marked "andante sostenuto." At the beginning of the exposition, marked "allegro maestoso," the key signature is A major. This key, however, is not established until eight measures later with the statement of the first theme, a four-bar theme making use of parallel thirds and sixths. The second theme, in the dominant key, begins at measure 51. The development section employs an Alberti bass with melody, beginning in C major at measure 87.

Giuliani wrote only one three-movement sonata, Op. 15, which "stands like a solitary gem in the literature for the

classic guitar" (Heck 1970, 213). Two other works contain the word sonata in their title: Op. 96 *Trois Sonates* and Op. 150 *Gran Sonata Eroica*. However, only Op. 150, a single-movement work, is in sonata-allegro form. The three sonatas of Op. 96 are two-movement works with each movement written in either binary or ternary song forms. *Sonata*, Op. 15 was first published and advertised by Imprimerie Chimique of Vienna, 16 July 1808. The modern edition was also published in Vienna by Universal Edition and edited by Professor Karl Scheit. According to Thomas Heck, this edition contains many deletions and changes of notes, dynamics and articulation compared with the original.

The first movement of Op. 15 is in a monothematic sonata-allegro form and the following two movements are both rondos. The first movement, in C major, opens with a two-measure introduction leading into the first theme. The theme, four measures in length, is a light and spirited melody using chromaticism. It is repeated, along with the two-measure introduction, and ends on the tonic. New melodic material is introduced in the development section; first in the key of A minor and again in A major. The melody and harmonies are woven into the work with great skill and precision, "and thus leaves the listener with the impression that nothing could have been more carefully composed" (Heck 1970, 214).

Giuliani was the first great virtuoso and composer for the guitar. All of his compositional output includes the guitar, whether as solo, duet/ensemble with guitar or other instruments, or as vocal accompaniment (ca. 150 with opus numbers, 70 without). The concerto was Giuliani's forte and remains the most performed genre of his compositional output. However, his works for solo guitar were standards of the repertoire in his time and remain a crucial part of the repertoire today. These works also provide compositional models of the guitar's capabilities and musical textures which sound and lay well on the guitar.

Sor and Giuliani were not the only guitarist/composers of the first half of the nineteenth century. Other significant guitarists received a great deal of praise during their lifetimes. Their contributions to the repertoire, however, have not fully survived the scrutiny of time.

Perhaps the most recognizable name among these guitarist/composers is that of Niccolò Paganini (1782-1840). Due to health reasons he had to quit the violin and took up the guitar. Many guitarists of the twentieth century have performed his works for guitar and string ensemble and guitar and violin. The guitar is often used in a simple accompanying role. The only solo work of Paganini's to be performed with regularity is the *Grand Sonata* which was originally composed for guitar and violin.

Dionisio Aguado (1784-1849), a Spanish contemporary of Sor, proclaimed as having been an even greater virtuoso than Sor, wrote very innovative studies, which develop dexterity but lack musical interest. Aguado wrote several volumes of studies and advanced works that require great virtuosity. His studies are still in use, but the larger works consist mostly of flashy pyrotechnics. Aguado also developed a tripodion known as the "Aguado Machine" to hold the small nineteenth century guitar. This invention was highly praised by Sor and inspired the composition *Fantasie Elégiaque*, Op. 59:

Without the excellent invention of my friend Aguado, I would never have dared to impose on the guitar so great a task as that of making it produce the effects required by the nature of this new piece (Wade 1980, 121).

The significance of the tripodion lay in the attempt to establish a standard position for holding the guitar. Every guitarist discussed this problem in his method, and every guitarist had his own approach. Sor suggested resting the guitar on a table. Matteo Carcassi came the closest to the modern style of holding the guitar by supporting the guitar in three places: the left knee (with the left foot raised by means of a stool), the right thigh and the chest. Carcassi also retained the archaic lute technique of placing the little finger on the table of the guitar. Aguado and Sor both addressed another highly controversial subject in their methods, that of the use of nails. This controversy was

still being fiercely debated at the beginning of this century and to an extent remains. Sor advocated the use of flesh alone in plucking the strings, a technique also used by Tarrega and his followers, including the twentieth century guitarist Emilio Pujol (a student of Tarrega's). Aguado suggested the use of flesh combined with nails in his method (*Escuela de Guitarra*, Madrid, 1843). This is the technique advocated by Segovia and used by all the major twentieth century players.

Ferdinando Carulli (1770-1841) was a Neapolitan, though he spent most of his life in France. He wrote over four hundred works for the guitar including concertos and ensemble pieces, most of which are never heard in the concert hall. Only his duets are performed to any degree, his solo works remaining in the hands of beginners and amateurs. His *Method complète pour la guitare* (Paris, 1810) went through five editions and was then enlarged for a sixth edition, and has been almost continuously in print since the original publication. Carulli's *L'Harmonie appliquée à la Guitare* (Paris, 1825) was the only work of the nineteenth century to deal theoretically with the guitar. The focus of the work is on the amateur performer and does not provide ample information for a non-guitarist to compose for the guitar.

Almost every beginning guitarist will at some point play a work by Matteo Carcassi (1792-1853). His works are

contained in countless modern guitar methods and collections.

Carcassi, a Florentine joined the flourishing artistic life of Paris and toured extensively throughout Europe following his debut in London in 1822. His greatest contribution to the modern repertoire is as a pedagogue. His *Méthode complète pour la Guitare*, Op. 59, a revision of Carulli's work, outlines all the basic devices of guitar technique and introduces many new ideas while expanding the resources of the instrument. Short pieces that progress in difficulty are also presented in the work. The musicality and simplicity of these pieces have no doubt aided in their continued popularity. As with Carulli and Aguado, Carcassi's pieces are rarely heard in performance, although his book of *Twenty-five Melodic and Progressive Studies* was recently recorded by the guitarist David Tanenbaum (David Tanenbaum, Estudios, GSP Recordings 1990, #GSP 1000C). Carcassi's book of studies and his method have both been reprinted continuously since his lifetime.

Towards the middle half of the nineteenth century, the guitar began to fade from popularity. The piano was coming into vogue, becoming more affordable and accessible than in previous decades. The guitar was still a less expensive instrument and much more portable than the piano. However, the prominent composers of the time, Mendelssohn, Chopin, Schumann or Liszt, were not writing for the guitar. Berlioz



had a fondness for the guitar and included it in his *Treatise on Modern Instrumentation and Orchestration* (1856). His description demonstrates the guitar's capabilities and the instrument's social position in the mid-nineteenth century:

The guitar is an instrument suited for accompanying the voice and for figuring in a few unnoisy compositions...It is almost impossible to write well for the guitar without being a player on the instrument. The majority of composers who employ it, are, however, far from knowing its powers; and therefore they frequently assign it things to play, of excessive difficulty, of little sonorousness, and little effect...In order to form an idea of what the best performers are able to produce in this way, the compositions of such celebrated guitar-players as Zanni de Ferranti, Huerta, Sor, &c., should be studied...Since the introduction of the pianoforte into all houses where the least taste for music exists, the guitar has dropped into somewhat rare cultivation excepting in Spain and Italy.

Some performers have studied it, and still study it, as a solo instrument; in such a way as to derive effects from it, no less original than delightful...Nevertheless its melancholy and dreamy character might more frequently be made available; it has a real charm of its own, and there would be no impossibility in writing for it so that this should be made manifest.

Unfortunately, no composers of true genius tried composing for the guitar in the nineteenth century. The music that was being written for the guitar during this period was predominantly pedagogical, which is to be expected since the six-string classic guitar was a relatively new instrument.

There were some very fine guitarists performing throughout Europe and even in the Americas. The two performers to which Berlioz refers in his article, Ferranti (1802-1878) and Huerta (1804-1875) were 'celebrated guitar-players' in their time, but were not competent

composers, leaving only a small number of insignificant compositions. It is unfortunate that this seems to be the case for the majority of the guitarists of this era.

The most significant contribution of this generation of guitarists was keeping alive the music and guitar techniques of Sor and Giuliani. Most significant in this respect was Napoleon Coste (1806-1883), a Frenchman and student of Sor. Many of Coste's studies are still in use today.

The guitarist Julian Arcas (1832-1882) continued the Spanish guitar tradition of Sor and Aguado. Arcas toured Europe extensively and visited England, performing for the royal family in 1862 before returning to Spain. An important contribution of Arcas was his influence on the young Tarrega and his association with the luthier Torres, thus creating a bridge to the modern age of the classical guitar. His composition *Fantasia sobre la Jota Aragonesa* remains a popular piece in the guitar repertoire.

Before discussing the repertoire and technical aspects of the modern classic guitar set forth by Francisco Tarrega, the physical development of the modern classic guitar should be addressed. Unlike the transformation of the guitar in previous centuries, the changes made in the latter half of the nineteenth century can be attributed to one man: Antonio de Torres Jurado (1817-1892).

There is little documentation concerning the details of Torres' life. Even some design changes which were attributed to Torres have come under scrutiny in recent years. Torres was born on June 13, 1817 in La Canada de San Urbino, just outside Almeria, in southern Spain. In an attempt to avoid military service, Torres moved to Vera at age sixteen. The attempt was unsuccessful; however, he was discharged after just a few months of service in 1835, (presumably due to poor health). He returned to Vera, married and worked as a carpenter for a number of years.

The whereabouts of Torres following his wife's death in 1845 are not fully known. It was originally thought that Torres learned the art of guitar making from luthier José Pernas in Granada. This information was derived largely from Pujol's writings on Tarrega (*Tarrega: ensayo biografico*, Lisbon, 1960). However, a signed and witnessed document in which Torres swears he was a resident of Seville from 1845 contradicts Pujol's information.

Whatever the case may be as to Torres' training as a luthier and his place of residence in the later part of the 1840's, it is certain that he was established as a guitar builder in Seville early in 1850. Torres quickly built a reputation as a luthier and became friends with Arcas, who played his guitars.

In 1869, sometime after Tarrega acquired his first Torres guitar, the luthier ran into financial difficulties and

returned to Almeria in 1876. Torres remarried and ran a china shop until 1880, at which time he returned to guitar making. He continued to build guitars until his death in 1892.

However disputable Torres' life events may be, his contributions to the development of the classic guitar construction are well established and remain in the standard design for the guitar today. The most noticeable aspect of a Torres guitar, when compared to its predecessors, is its increased size. Torres established a string length of 65cm., which allows the guitar greater dynamic and tonal response. He also increased the body size, the width of the neck, and is credited for the modern design of the bridge. The Torres Bridge allowed the strings to be tied on rather than being held in place by pegs. However, Aguado describes a similar bridge which he claims to have invented in 1824.

The following table compares general characteristics of the early six-string guitar (those that existed during Giuliani's and Sor's time) to the Torres (the standard modern classic guitar):

	Early six-string	Torres
String length:	59-64cm.	64.5-65cm.
Fingerboard:		
No. of Frets:	11 neck-frets 3-7 inlaid on body	12 neck-frets 6 over body
Style:	flush with body	raised, extended over body
Overall length:	85-96cm.	96-99cm.

Body length:	44-48cm.	46-48cm.
Body width:		
upper bout:	21-23cm.	26-27cm.
waist:	16-18cm.	21-23cm.
lower bout:	27-30cm.	34-36cm.
Body depth:	6-9cm.	9-10cm.
Bridge:	pegged bridge	tied bridge
Bracing:	cross grain	fan-strutting

Though the increased size of the Torres guitar greatly improved the volume of the guitar, there were drawbacks. The frets were wider in order to accommodate the greater string length of the Torres guitar. This, in turn, created a certain loss in control over portions of the fingerboard.

The composers of the early six-string guitar often made the demand that the performer be able to execute and maintain a 5-fret stretch of the left hand between the index and little finger. This is a distance of a major third or four half-steps. Though this did require some technical control, even on the smaller guitars of the time, it was something that any amateur guitarist could master with relative success. The following examples from Sor and Giuliani demonstrate this requirement:

Example 3. Sor, Estudio No. 17, Segovia Edition, mm. 14-15.



Example 4. Giuliani, Theme from Op. 118, *Six Variations for Guitar*, mm. 2.



These same passages played on a Torres guitar or modern classical guitar (with a 65cm. string length) require large hands and many years of serious guitar study. As Thomas Heck states:

The stretch required between the index (1) and the little finger (4) of the left hand here [on a guitar with 65cm. string length] is exactly equivalent to playing an octave on the piano with the same fingers, i.e., a distance of 16cm....A Viennese classic guitar having, say, a 58cm. string length, would require a stretch in the left hand of only about 14cm...(Heck 1970, 55).

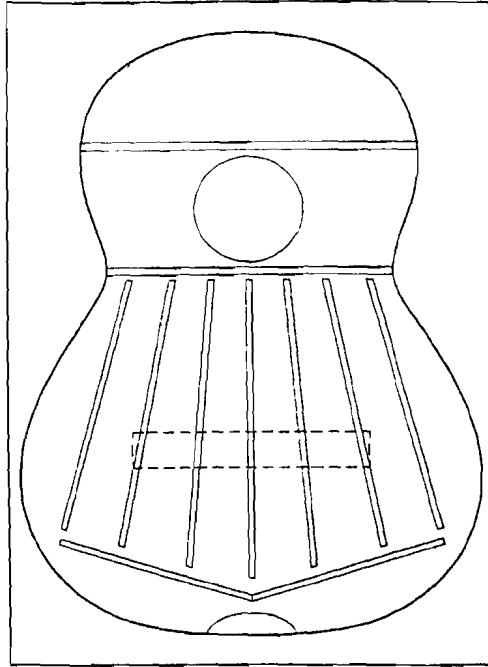
Torres also established a standard fingerboard width: that of at least 5cm. wide at the nut. The increase also altered some technical devices of Giuliani's and Carcassi's. Though it was a rare request, certain bass notes were stopped with the left hand thumb. This was accomplished by wrapping the thumb over the top of the neck. This device is still used among Pop, Folk, Rock and Jazz players performing on the narrow necks of steel-string acoustic and electric guitars (ca. 4cm. at the nut). It is, however, completely unknown in modern classical guitar performance and virtually impossible unless, again, the performer has exceptionally large hands.

The most important innovation in the design of a Torres guitar is one that is not visible on the exterior. That is in the bracing of the table or soundboard (or in Spanish, *tapa*).

Torres determined that the table was the most important factor in the tone of the guitar. The table is constructed of two matching pieces of wood, normally spruce, sometimes cedar, and four millimeters thick. The top must be thin enough to act as a vibrating diaphragm, giving the instrument resonance; yet it must withstand the tremendous strain and pull of the strings. A series of braces are used to give the top strength. Cross bracing was traditionally used, especially in non-Spanish guitars through the nineteenth century. Torres developed a system of fan strutting which gave the table strength and increased resonance and tone. Torres did a great deal of experimenting with various strutting patterns. He eventually set on seven struts radiating from the sound hole in the lower bout. Torres, in 1862, built a cardboard guitar with a quality spruce top using the seven-fan bracing pattern to prove the importance of fan strutting. The guitar still exists and is in the Instrument Museum of the Barcelona Conservatory. The top is badly damaged and it can no longer be played. However, it was described by Domingo Prat as having an "extraordinary sound, soft and deep though a little lacking in penetration," (Evans

1977, 61). This not only proves Torres' point on the importance of fan strutting for tone, but also the need for quality wood sides and back for projection of the tone.

Example 5.  
Fan strutting  
developed by  
Antonio Torres  
(Evans 1977, 81)



As was previously stated, Julian Arcas was the first great artist to endorse the Torres guitar. However, it was Tarrega who used the voice of the new instrument to its fullest potential.

Francisco de Asis Tarrega Eixea was born in Villarreal, Valencia, on 21 November 1852. Tarrega, through the insistence of his father, studied piano with Eugenio Ruiz. The guitar was not a popular instrument at the time, but Tarrega was able to take some lessons from a blind guitarist, Manuel Gonzalez. In 1862 Tarrega began study of the guitar with Julian Arcas after attending a concert given by the



performer. In 1869, when Tarrega was seventeen, he was taken by a businessman, Antonio Canese Mendayas, to meet Torres. Canese had heard that Arcas' success was greatly due to the fact that he played on a Torres guitar. He felt that Tarrega's talent deserved such a guitar.

Once they arrived at Torres' shop in Seville, Tarrega was shown a rather ordinary guitar. However, after hearing the boy play, Torres offered his finest instrument. Canese purchased the guitar, which Tarrega played for a great number of years.

Tarrega served in the military for a brief period and entered the Real Conservatorio in Madrid in 1874. Here Tarrega studied the piano, harmony and theory. He continued to play the guitar throughout his time as a student and gave a recital at the Conservatory.

Tarrega started his career as a concert guitarist and music teacher in 1877. By 1880, he was being acclaimed as 'the Sarasate of the guitar'. Tarrega traveled to France in 1881, giving several concerts in Lyons and Paris. In Paris at the Odéon Théâtre, Tarrega performed in a concert commemorating the death of Calderon. The concert was overseen by Victor Hugo, who admired Tarrega's playing. By May, Tarrega was in England but found the weather and the language unbearable and returned to Spain.

Shortly after Tarrega's return he married Maria Josepha Rizo. He and his wife moved to Barcelona in 1885 or 1888. Here Tarrega became friends with some of Spain's leading composers, including Albéniz, Malats and Granados.

Tarrega continued to perform through most of his life. He performed throughout Spain, France and toured Italy in 1903. Then in 1906, at the apex of his career, he suffered a paralysis of the right side. He never fully recovered from this but gave a final, and successful, public performance in 1909. Tarrega died 15 December 1909 in Barcelona, the same year Segovia made his debut in Granada. Segovia never met Tarrega, but was a great admirer and was influenced directly by Tarrega's student Miguel Llobet (1878-1938).

Tarrega greatly influenced many aspects of playing the modern classical guitar. Just as Torres established a standard in the design of the guitar and created a Spanish School of guitar Luthiers, Tarrega established a standard in the technique of playing the instrument. The large body of the Torres guitar allowed it to be supported on the left thigh and the left foot supported by a foot stool. This places the guitar in a more comfortable position and allows the player to achieve greater relaxation and control. Having established this position, Tarrega was able to explore the upper register of the guitar to a greater extent than any previous guitarist. It also allowed Tarrega to free the

little finger of the right hand from its supporting role and further develop right hand technique. By shifting the right hand position from one that is oblique to the strings to one that is perpendicular, Tarrega was able to develop the *apoyando* or rest-stroke (the finger or thumb strikes a string and comes to rest against the adjacent string). Tarrega is often credited for the invention of the *apoyando*, but Tarrega himself stated that Arcas used this stroke in scale passages. As mentioned previously, the only modern technique that Tarrega did not develop was the use of flesh and nail. Tarrega's style of playing was continued into the twentieth century through his students Emilio Pujol (1886-1980), Llobet, and Maria Rita Brondi (1889-1941). Pujol made Tarrega's teachings available to future generations through his *Escuela Razonada de la Guitarra* (Buenos Aires 1934).

Tarrega's compositions are not the extended works of Sor and Giuliani intended for the grand concert hall. His works are designed for the salon. They are nationalistic miniatures portraying the sounds and atmosphere of Iberia. By using the upper register and the full range of tone colors available on the Torres guitar, Tarrega achieved a sound distinct from any previous works for the guitar. Tarrega used precise fingerings in his compositions to convey his intentions. His writing is wholly idiomatic in a romantic and Spanish style. Chopin was a great influence on Tarrega and many of his works reflect Chopin's keyboard *cantabile*

style. Tarrega often used melodic lines over simple accompaniment in the forms of preludes and mazurkas.

Tarrega's most popular work is the 'tremolo study' *Recuerdos de la Alhambra*. This work was not intended as a study but has been used as such by twentieth century guitarists. The 'tremolo' technique is the guitarists device for portraying a legato melodic line.

*Recuerdos de la Alhambra* is a good example of Tarrega's desire to exploit the guitar's singing voice. The work evokes the atmosphere of Andalucia and specifically that of the Alhambra with its pools and fountains and the cool breezes blowing down from the Sierra Nevada. The melody is very much in a vocal style, with movement by step. The accompaniment is in an Alberti bass style. *Recuerdos de la Alahmbra* is in the key of A minor and marked "andante." The work is in a rounded binary form plus a coda. The 'A' section is presented and then repeated followed by the 'B' section which is also repeated. The second section is in the parallel major. At the second ending of the 'B' section is a D.S. al Coda. The D.S. is seldom, if ever, performed, as it makes the work rather lengthy and redundant. The common practice is to perform both sections with repeats and proceed directly to the coda after the second ending of the 'B' section.

This is a virtuostic piece in that the 'tremolo' technique takes a great deal of preparation and skill. There

are a few technical difficulties for the left hand, such as the rapid inverted turns in the melodic line. The primary requirement of *Recuerdos de la Alhambra* is excellent right hand technique. Sophocles Papas published a set of brief exercises to help the student accomplish the technique in his *The Complete tremolo book for the guitar* (1975). The book also contains a tremolo piece by Sor and the famous Tarrega work. The most difficult aspect of the tremolo technique lies in the use of the anular (third finger). This is a weak finger and needs extra preparation. Sor and Giuliani often avoided use of the anular because of its lack of dexterity. Though both composed tremolo pieces, most of Sor's and Giuliani's etudes were not designed to develop the weaker fingers. It should also be noted that the tremolo technique would not have even been conceivable if these three guitarists had continued the practice of anchoring the little finger of the right hand to the body of the guitar.

*Recuerdos de la Alhambra* has been recorded by most of the prominent twentieth-century guitarists, and some have even recorded it more than once. Most significant is that its popularity has expanded beyond the guitar repertoire. It is also included in the pianist's repertoire, serving the same function; the development of the 'tremolo' technique.

Tarrega, like the guitarist/composers before him, wrote a number of etudes. Some are original compositions, while others are adaptations of works by Bach, Schumann, etc.

formed into exercises. As with Chopin's etudes, many of these deal with developing the weaker fingers. However, they have not received the exposure, in recital or on recordings, that Sor's or Chopin's etudes have enjoyed.

Tarrega's transcriptions are his greatest contribution to the expansion of the guitar's repertoire. His original compositions number around 78, but he transcribed 120 pieces for solo guitar and 21 for two guitars. A large part of these transcriptions are from piano pieces. Tarrega was familiar with many of the great works for piano through his studies of that instrument at the conservatory. He transcribed numerous works by composers such as J.S. Bach, Beethoven, Chopin, Gottschalk, Haydn, Mendelssohn, Schumann, Wagner and Grieg. With a thorough training in theory and harmony, Tarrega was able to write arrangements that exploited the guitar's capabilities without losing the original intent of the composer. As Segovia stated in an article on the subject of transcription:

If one examines the transcriptions of Tarrega one is struck by his ingenious ability to find the same equivalents as would a great poet in translating from one language to another the poetry of another great poet (Segovia 1985, 15).

One drawback may be that Tarrega was overzealous in his desire to bring out the guitar's voice in his transcriptions. A few of his transcriptions are not well suited for the guitar, such as Beethoven's adagio from the 'Moonlight' Sonata Op. 27, No. 2; Chopin's Nocturne Op. 9, No. 2, and Op.

32, No. 1, and are seldom heard in the present-day recital hall. They are, however, still popular with the amateur guitarist, and can often be heard at weddings and found in collections for such occasions.

The addition of transcriptions not only increased the repertoire of the guitar but the audience. Now recital programs included names that were familiar to more than just guitar aficionados.

Tarrega's recitals were a combination of original compositions and transcriptions. This gave his recitals a balance between what was considered more serious music and the lighter original works for guitar. His structuring of guitar recitals established a tradition carried on by Segovia and succeeding generations of performers.

Tarrega brought the guitar out of obscurity and introduced techniques that gave a new and powerful voice when combined with the sonority of the Torres guitar. This voice was to be carried to the largest audience by a young Spanish guitarist, Andres Segovia.

The development of the guitar repertoire was now poised to enter its third and final stage. Previous generations had composed music for their own performances, and Tarrega brought the literature of other instruments into the realm of the guitar. The guitar needed to attract gifted composers to write music specifically for the instrument. Andres Segovia would be the one man credited for bringing composers from

around the world to write for the guitar. The guitar was to become a truly international instrument with a serious and extensive repertoire.



## Chapter III

### SEGOVIA

By the beginning of the twentieth century the classical guitar was still not considered an instrument worthy of serious study. Tarrega had developed a new repertoire and interest in the guitar. He also had a large following of students. The devotion Tarrega felt towards the instrument was immense, but he did not believe the guitar was suitable for the large concert hall. He and his students kept the classical guitar within the private salon. The guitar itself was an instrument of everyday life in Spain and often seen in the hands of gypsies accompanying singers and dancers in bawdy songs. Thus the guitar flourished among guitar societies and in popular genres such as flamenco, but was generally held in low esteem by the public. These were a few of the obstacles Andres Segovia faced when he began his task to elevate the guitar to the status enjoyed by the violin, piano and other solo instruments. Segovia set a list of goals in order to overcome the prejudice given the guitar:

First, to redeem my guitar from the flamenco and all those other things. Second, to create a repertory.... Third, I wanted to create a public for the guitar. ...Fourth, I was determined to win the guitar a respected place in the great music schools..." (Henahan 1987, 3).

Andres Segovia was born on February 21, 1893, in the town of Linares, in the Spanish province of Jaén, Andalucia. At the age of five he was taken to live with his aunt and uncle in Vallacarrillo. The young Segovia had a natural talent and love of music. His aunt and uncle, aware of this, enrolled him in violin lessons. Segovia disliked the lessons very much; his instructor would pinch him at the first sign of a mistake. At the age of ten Segovia was taken to Granada to receive a formal education.

Other than the brief violin lessons, Segovia had no formal training in music or the guitar. He often stated: "I was...both my teacher and my pupil" (Segovia 1976, 7). Segovia developed his technique through perseverance and the help of friends who were schooled in music. He discovered the compositions of Sor, Giuliani and Arcas, obtained a guitar manual, and began the tedious task of learning the notes and their locations on the fingerboard of the guitar. After observing a friend practicing scales on the piano, Segovia developed diatonic scales on which to practice and hone his craft. (Segovia's *Diatonic Major and Minor Scales* published by Columbia Music, 1953, are standard texts for the development of the classical guitar technique.)

In the later part of 1909, Segovia gave his first public performance at the Arts Center in Granada. Segovia's

repertoire at this point consisted of Sor's B minor Study, Op. 35, No. 22; Tarrega's *Capricho Arabe*, an arpeggio Study in A; Tarrega's transcriptions of Bach's *Bourrée in Bm* from the second sonata for solo violin, and preludes and mazurkas by Chopin; and some short pieces by Mendelssohn and Schumann. Segovia's own transcription of Debussy's *Second Arabesque* is also from this time. For the next few years Segovia worked to increase his repertoire and concert experience. Continually moving to larger cultural centers in Spain, Segovia eventually arrived in Madrid in 1911.

Once in Madrid, Segovia approached the famous luthier Manuel Ramirez. Segovia needed a powerful and resonant guitar to help realize his ambition of becoming a concert guitarist. After hearing Segovia play, Ramirez gave him his best instrument. It was also in Madrid that Segovia met one of the disciples of the 'sainted Francisco Tarrega', Daniel Fortea. Fortea was one of Tarrega's last students. Segovia hoped to gain some insight to Tarrega's technique and teachings. Most of all, he wished to gain access to the many unpublished works and transcriptions of Tarrega. Fortea laughed at Segovia's suggestion of allowing him to copy the works, saying it would be impossible to arrange. Segovia was now convinced, more than ever, that he had to "free the guitar from such jailers by creating a repertoire, open to all, which would end once and for all the exclusivity of

those 'inherited jewels'" (Segovia 1976, 59). To create the repertoire, Segovia decided to approach famous composers such as Turina and de Falla, and convince them to write for the guitar. However, Segovia knew that he would first have to make himself known as an artist. It took a great deal of persuasion, but Segovia was finally allowed to give his debut, in 1912, at the Anteneo in Madrid. The concert was not well received, especially by the followers of Tarrega. The concert did give Segovia some recognition, though it was not the triumphant success he desired.

Segovia travelled to Valencia, the home of Tarrega, in 1914. Here there would be a good audience and ample opportunity for recitals. However, this proved to be untrue. Segovia was not accepted into Tarrega's group, because Segovia played with his nails! The journey was not a complete loss, for in Valencia Segovia met another of Tarrega's students, Miguel Llobet (1878-1938). Llobet, in Segovia's opinion, was Tarrega's only student of merit. Segovia travelled with Llobet to his home in Barcelona. It was from Llobet that Segovia learned the guitarist's transcriptions of piano pieces by Granados. These included two dances, a tonadilla and *El Mestre*.

Segovia gave a number of successful concerts while in Barcelona. Llobet had never played in any of the halls in his native city for he felt, like Tarrega, that the guitar's

voice was too weak and that the repertoire was too limited to satisfy the public and the critics. Segovia, however, dreamed of performing in Barcelona's largest hall, the 1,000 seat Palau de Musica de Catalana. Llobett left for a tour of the United States, and Segovia began arrangements for his concert. The concert was an enormous success and a triumph for both performer and the guitar. The guitar could be heard, through the use of nails, in a large hall and thus was capable of being a concert instrument.

After hiring the services of impresario Ernesto de Quedada of Conciertos Daniel, Segovia embarked on a tour of the major artistic centers of Spain and began preparation for a South American tour. His repertoire, however, had changed very little from his debut in Granada. Segovia could scarcely put together two recitals of varying material.

With his first task of separating the classical guitar from that of popular genres taking form, Segovia could concentrate on the second. Segovia met Frederico Moreno Torroba (1891-1982), a young Spaniard who was gaining recognition as a composer. Five of Torroba's orchestral works had been performed by the Madrid Symphonic and Philharmonic orchestras prior to 1920. Torroba was to gain recognition in Spain and Latin America from his zarzuelas (popular light Spanish opera), but he achieved world

recognition through Segovia's performances of his works for the guitar.

Segovia persuaded Torroba to write some pieces for the guitar, which the composer eventually agreed to, without ever hearing Segovia play a note. There is some disagreement as to the quality of Torroba's first contribution. Segovia, speaking during an interview from the National Public Radio Series, *Segovia!*, states: "The first thing Torroba did was a kind of serenade, but it was impossible to play." Torroba in the same interview remembers it differently: "I am not a guitarist. I don't know the instrument or its technique. But with his advice I was able to write a little piece, which seemed good to him." The true version is not important. A new era had begun with the *Danza* in E major, the first work written by a non-guitarist. It should be mentioned that Segovia never performed this work, which later became the third movement to the *Suite Castellana*. Torroba quickly followed with two more works, *Arada* and *Fandanguillo*, which became the final movements to the *Suite Castellana*. These pieces were apparently more to Segovia's liking, as both were recorded, and were published in 1926 in the Segovia Guitar Archives, a monumental project by Schott Publishing Company.

Torroba became a prolific composer for the guitar, as Segovia asked for more and more pieces. His most famous is the *Sonatina* in A which Segovia called: "The best thing, and

one of the most beautiful things written ever for the guitar..." (Ferguson 1983b, 92). Other works followed and were equally well received; these include: *Nocturno* (Schott, 1926), *Burgalesa*, *Preludio* and *Serenata Burlesca* (Schott, 1928), *Pièces Caractéristiques* (Schott, 1931), and several pieces that eventually became part of the popular suite *Castillos de Espana* (Editorial Cadencia, Madrid, 1973).

Torroba wrote over 100 works for the solo guitar, all of which were dedicated to Segovia, though not all were written expressly for him. The non-Segovia works vary in quality and possibly are works which Segovia disliked or simply never performed.

In 1960 Torroba began to write concertos. The first was *Concierto Castilla*, recorded by Renata Tarrago; followed by *Homenaja a la Seguidilla* (1961); a flamenco concerto (*Concierto en Flamenco*), written in collaboration with Sabicas; *Dialogos* (1974), which is dedicated to Segovia; and the *Concierto Ibérica* (1976), written for the Romero quartet.

The music of Torroba is closely associated with Spanish folk music. His music portrays the atmosphere of his native Castile. Torroba's melodic choices are very lyrical, yet limited to a small amount of notes. They are not the florid singing melodies of Andalucia. Torroba's harmonic language is often sparse, but well chosen and quite idiomatic to the guitar. His music is very rhythmic and, combined with the

other elements of Torroba's music, is very approachable and enjoyable for the listener as well as the performer.

However, his works are not necessarily simple to perform; they often require a great deal of virtuostic skill.

A shortcoming of Torroba's writing exists in his limited use of keys. The majority of his works are in E, A, and G major, E minor and occasionally D. The only deviation Torroba made is in the atmospheric work *Burgalesa*, which is in F sharp. Most of his works cannot break away from the tyranny of the open strings. Thus Torroba relies heavily on shifts in timbre to add interest and variation to his melodies. In the second movement of *Pieces caractéristiques*, Torroba makes some use of distant keys. The piece begins in G, then a transitional passage appears in C minor. The second theme is presented in the key of C. However, none of these tonal areas are sustained for any length of time. A further problem with Torroba's works is the fact that they were written primarily for Segovia to perform. Out of Segovia's hands, these works sometimes lose their charm. It is for this reason, and because of the close identification of these works with Segovia, that many of Torroba's pieces were not performed by other guitarists in the 1970's. In recent years however, they have started to regain some of their popularity, especially after Segovia's death.



Despite these failings, Torroba was forging a new path in the twentieth century. He was the first non-guitarist to compose for the instrument and the first since the early nineteenth century to write sonatas and other extended forms for the guitar. Like Tarrega, Torroba's writing can not be imagined on any other instrument. Also similar to Tarrega, his shorter works were his better achievements. They invoke wonderful atmospheres of color and light and well represent twentieth-century Spanish romanticism.

Segovia had met Torroba just before he left for his South American Tour. He toured all the major cities in Uruguay, Argentina, Brazil and Cuba. His repertoire did not yet include any new twentieth century music. Segovia's program for his third concert at the Teatro Solis in Montevideo, 4 July 1920, featured the following works:

- I.
  - 1. Minuet in E (Sor)
  - 2. Study in B-flat (Sor)
  - 3. Mozart Variations (Sor)
  - 4. Minuet (Tarrega)
  - 5. Recuerdos de la Alhambra (Tarrega)
  
- II.
  - 1. Fugue (Bach)
  - 2. Minuet (Mozart)
  - 3. Berceuse (Schumann)
  - 4. Momento Musical (Schubert)
  - 5. Waltz (Chopin)
  - 6. Nocturne (Chopin)
  
- III.
  - 1. Scherzo Gavotte (Tarrega)
  - 2. Serenata Espanola (Malats)
  - 3. La Maja de Goya (Granados)
  - 4. Danza Espanola (Granados)
  - 5. Torre Bermeja (Albeniz)

(Stover 1992, 57)

There is some dispute as to the origin of inspiration for Manuel de Falla's (1876-1946) contribution to the guitar repertoire. Falla's biographer, Jaime Pahissa, states that it was from Llobet's insistence, and Segovia claims that it was due to Torroba's success with the *Danza* that de Falla wrote a work for the guitar. Whatever the reason, in 1920 de Falla composed *Homenaje, Pour le Tombeau de Claude Debussy* which is considered one of the most significant works for the guitar in the twentieth century. It is most unfortunate that this is the only work for guitar which de Falla composed. However, many of his works, such as the *Three-Cornered Hat*, contain guitaristic writing and have been arranged for the guitar (also for guitar ensembles of various sizes).

A fellow Andalucian, Joaquin Turina (1882-1949), joined the growing number of composers contributing to Segovia's efforts in 1923. Turina was born in Seville and studied piano with Enrique Rodriguez. In 1905 he moved to Paris to study piano at the Schola Cantorum with Moszkowski and later d'Indy. He graduated in 1913.

Turina brought the voice of the flamenco to the classical guitar. His compositions for the guitar often explore the expressiveness of the flamenco dance, but in a refined introspective voice, more suited for the classical guitar. The rhythms and melodies of the works portray the vitality

and spirit of the people of Iberia through Turina's own simplistic and intimate style.

The first offering from Turina was *Sevillana* (Fantasia) Op. 29, composed in 1923. *Fandanguillo*, Op. 36, one of the most performed works of Turina's, was published by Schott in 1926. This piece displays many guitaristic devices such as pizzicato and rasgueado, along with rapid scale passages and arpeggios giving the constantly recurring theme a wide and varied palette of tonal colors. This was followed by the piece *Rafaga*, Op. 53, a piece displaying the meaning of its title, 'storm'. Turina made one attempt to write in a large form for the guitar with his *Sonata*, Op. 61 (Schott 1932). Segovia rarely performed this work and never recorded it. In fact, Segovia only recorded two pieces of Turina's: *Sevillana*, which appears on three recordings, and *Fandanguillo*, which he recorded five times. In 1935 Turina composed *Hommage à Tarrega* which contains two flamenco dances, *Garrotin* and *Soleares*, making the connection to Tarrega rather vague, unless viewed as Graham Wade identifies the similarities.

"...Turina's palette, like Tarrega's an exercise in water-colour textures, not the greater mastery of an oil painting. In both composers the sway of melodic lyricism is more noticeable than a reliance on cruder rhythmic pulses..." (Wade 1980, 158).

Turina was one of Spain's best composers, and like Torroba gave Segovia music which portrays the colors and the

people of the Iberian peninsula in a refined and quietly intense manner. His works are not large in number but are high in quality.

In 1923, while Segovia was in Mexico, he met a young composer who was to become one of the guitar's most prolific and talented contributors. Manuel M. Ponce (1882-1948) introduced himself to Segovia at the end of the guitarist's recital in Mexico City. This meeting would bring a close friendship of twenty-five years and over eighty works for the guitar.

Ponce entered the National Conservatory in Mexico City in 1900 at the age of eighteen. He left within a year's time. In 1905 Ponce travelled to Italy, originally to study with Enrico Bossi. He was refused and so took up composition lessons with Luigi Torchi. A year later Ponce went to Berlin and studied piano with Martin Krause at the Stern Conservatory. He returned to Mexico in 1907, giving piano lessons in his home town of Aguascalientes. Ponce took the position of professor of piano and music history in 1908 at the National Conservatory in Mexico City. In July of 1912, two years after the Mexican revolution, Ponce gave a recital of his works at the Teatro Arbeau. Among the works were his Concerto for Piano and a work for solo piano *Canciones mexicanas*, which is regarded as the beginnings of Mexican nationalism in music.

After the historic meeting with Segovia, Ponce composed a short serenade for the guitar which later became part of the *Sonata mexicana* (1923). No other compositions for guitar came from Ponce until his arrival in Paris in 1925 to study composition with Paul Dukas at the Ecole Normale de Musique.

Segovia was also residing in Paris and it was during this time of reunion that Ponce wrote some of his most significant solo guitar pieces. The first of these works were: *Thème Varié et Finale* (1926), *Sonata III* (1927), and *Preludio*, all of which were published by Schott in the Guitar Archives Series in 1928.

Ponce also had a fondness for imitating the styles of earlier periods and paying homage to various composers. In 1929, Schott published the *Sonata Clasica* (Hommage à Fernando Sor), *Sonata Romantica* (Hommage à Schubert), and the *Suite in A minor* which Segovia and Ponce originally passed off as a lute suite by Bach's contemporary Sylvius Leopold Weiss.

Ponce's popular *Twelve Preludes* were published in 1930, miniatures displaying a wide range of tonal colors as well as having pedagogic value. In 1932 Ponce composed *Sonatina meridional*. The monumental work *Variations and Fugue on Folias de Espana* was written in 1929 and published by Schott in 1932.

The work contains twenty variations and explores every possible guitar technique commonly employed by composers at the time (Examples 6-11).

Example 6. Ponce, *Folia de Espana*, Variation II,  
mm. 1-4. Rapid scale passages.

*Allegretto mosso*

Example 7. Ponce, *Folia de Espana*, Variation III,  
mm. 1-4. Parallel sixths and thirds.

*Lento*

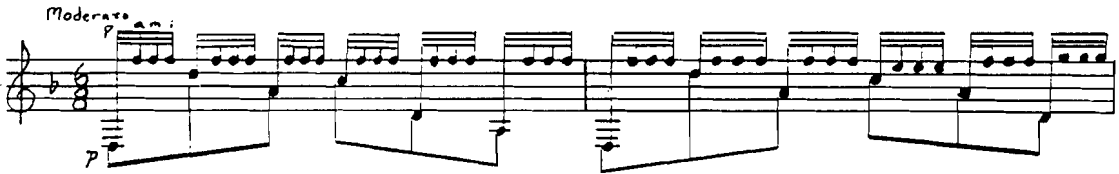
Example 8. Ponce, *Folia de Espana*, Variation VIII,  
mm. 1-4. Arpeggios, and natural harmonics.

*Moderato*

Example 9. Ponce, *Folia de Espana*, Variation X,  
mm. 45-52. Pedal Bass.

*Prestissimo*

Example 10. Ponce, *Folia de Espana*, Variation XVI,  
mm. 1-2. Tremolo.



Example 11. Ponce, *Folia de Espana*, Variation XX,  
mm. 1-4. Artificial harmonics.



The *Theme and variations* is considered by many guitarists as the pinnacle of compositional achievement for the instrument. Many of the great virtuosos recorded the work and included it often in recital. This piece requires virtuosic skill to perform, as is the case with many of Ponce's guitar works, since many of them were composed for Segovia. However, this is not evident to the general concert listener; Ponce's writing seldom uses an outright display of dazzling pyrotechnics. As Graham Wade states: "Ponce has the ability to please players and baffle audiences,..." (Wade 168, 1980). Even so the work displays Ponce's knowledge of counterpoint and the fugue. Segovia considered this to be one of Ponce's greatest works as he states:

"The variations upon the *Folies D'Espagne* is for the guitar almost what Bach's Chaconne is for the violin" (Ferguson 1983c, 32).

In 1932, Ponce received his diploma from the Ecole Normale de Musique and returned to Mexico the following year. Ponce's compositions after this time are primarily orchestral, and include the *Concierto del sur* for guitar and small orchestra, which was premiered by Segovia and conducted by Ponce in Montevideo, Uruguay, 4 October 1941.

Ponce took a position teaching folklore at the Escuela Universitaria. He continued composing until his health began to fail him. In 1947 he wrote *Six Short Preludes*, dedicated to the daughter of his student Carlos Chavez and the following year *Variations on a Theme of Cabezon*. Ponce died of uremic poisoning on 24 April 1948 in Mexico City.

Ponce's compositions are a unique juxtaposition of Mexican melodies and rhythms within European forms. The guitar works are often more subdued than his writings for other mediums and seldom display the exuberance and nationalism of these works. However, Ponce's guitar writing is very well suited to Segovia's "romantic" interpretations.

Segovia was superbly equipped to convey Ponce's lyrical gift, though the throbbing rhythms of Mexico are less evident in the composer's art, being subordinate to the inevitable refinement that occurs when a classical musical intelligence confronts a native culture. (Wade 168, 1980)

The harmonic language in Ponce's works prior to 1925 was largely diatonic, portraying more of a late-Romantic style than an early twentieth-century style. This time period only contains one original guitar piece (*Sonata mexicana*) and an



arrangement for guitar of three pieces from *Canciones mexicanas*: *La pajarera*, *Por ti mi corazon*, and *Valentina*.

After Ponce began his studies in Paris with Dukas, his writing began to show much more evidence of a modern harmonic style. Excluded from this new style are the works written in homage, although these, too, show traces of modern harmonies.

The guitar pieces written between 1925 and 1933 make use of the impressionistic and post-Romantic styles to which Ponce was exposed during his tenure in Europe. The music is tonal; however the tonal center is often obscured through non-functional harmony and the avoidance of V-I cadences. There is also a greater use of chromaticism and dissonance, use of extended triads and even some quartal harmonies.

In *Sonata III* a great many of Ponce's more contemporary characteristics are evident. In the opening of the first theme the harmonic progression centers around the leading tone of C# and the pedal D keeps a tonal center, (Example 12, mm. 1-4).

Example 12. Ponce, *Sonata III*, mvt. 1, mm. 1-10.

6ª en Re Allegro moderato

The second half of the theme moves further away from the tonic (Example 12, mm. 5-8). Measure 9 opens with a pedal D, and the melody uses the D minor harmonic scale. The minor seventh chords in the following two measures lead to a B diminished chord which implies a new tonal center (Example 13). However, measure 14 returns to D minor with the melodic minor scale.

Example 13. Ponce, Sonata III, mvt. 1, mm. 11-18.

In Example 13, measures 15-18 again make use of non-functional seventh chords. However, the Fmaj. 7 chord in measure 15 preceding the B-flat minor 7 gives the impression (through root movement) of a V-I progression. In the final two beats of measure 18, the G and B-natural lead to a new tonal center. The first half of theme one is repeated in the key of C minor, with a brief modulation to C-sharp minor, (Example 14).

Example 14. Ponce, Sonata III, mvt. 1, mm. 19-22.



It is also in the first movement of *Sonata III* that Ponce makes use of Quartal Harmony (Example 15).

Example 15. Ponce, Sonata III, mvt. 1, mm. 83-84.



The shorter works of Ponce often exhibit a solidifying of his folk and impressionistic European elements. The mood of these works is often less sterile than that in parts of his larger works. It is "for these reasons Manuel Ponce's most successful writing for guitar is when it appears at its most direct as in the *Twelve Preludes...*" (Wade 169, 1980). The harmony of the preludes is very thin, often only implying chord structures, but the colors and textures are quite rich. The fifth prelude gives a good example of the sparse harmonies Ponce employed (Example 16).

Example 16. Ponce, Prelude V, mm. 1-4.



Also in measures 1-4 is another example of how Ponce tries to weaken cadence points; in this case, by creating tension through the repetition of the C-sharp, against the pedal B. In measures three and four a ii-half-diminished-seventh chord to a I-chord is used as a point of cadence.

Prelude VI uses a folk-like melody with a tonal center of A. However, the key and the scale used is D harmonic minor, (Example 17). The melody is repeated in variation throughout the piece. The form of the work is A-B-B-A'-A.

Example 17. Ponce, Prelude VI, mm.4-8.



Manuel Ponce's writing opened a new realm for the Segovia repertoire. His works brought the classical guitar out of the Spanish nationalist style and into the more current European trend, but yet still maintained a distinctive folk flavor. Ponce's prolific talent left a multitude of guitar

works which "...enriched the instrument's history immeasurably and raised it to new, unprecedented levels," (Wade 169, 1980).

Previously discussed in this chapter have been non-guitarist composers, many of whom met and wrote for Segovia at the time of his sojourn in Paris, following the first World War and prior to his tour of South America. Segovia had to guide these composers through the technical peculiarities of the guitar. Often the works required a great deal of editing or were simply unfit for the guitar. Nonetheless, exquisite and unique ideas were applied to the guitar, largely due to the composers' lack of familiarity of the instrument. These works provided the guitar with music that could not be imagined on any other instrument, unlike the guitarist-composers of the previous century who often imitated the music of other instruments and applied those forms and stylistic traits to the guitar.

Heitor Villa-Lobos (1887-1959) is to the guitar as Chopin is to the piano. His knowledge of the guitar and imaginative exploitation of the physical design of the guitar lead to the most innovative pieces the guitar world was to know.

Villa-Lobos was born in Rio de Janeiro and was primarily a self-taught musician and composer. The only formal training he received was on the cello at the Instituto Nacional de Musica. Villa-Lobos played the cello in theater

orchestras. He also joined the local street bands known in Rio as *choroes*, playing the guitar. His primary musical training consisted of a series of trips throughout Brazil. During the eight years of his travels he learned the music of the rural and native people of Brazil. He also composed some fifty-five works during this period. Among these works are many guitar compositions:

- 1899 Mazurka in D
- 1900 Panqueca
- 1904 Valsa Concêrto No. 2
- 1908-12 Suite Popular Brasileira (Eschig, 1955), Mazurka Chôro, Schottish Chôro, Valse Chôro, Gavotta Chôro, Chorinho
- 1909 Fantasia
- 1909-12 Eight Works:
  - 1. Paraguaio, 2. Brasil, 3. Chorar,
  - 4. Saudade, 5. Paranagua,
  - 6. Cabeçudo, 7. Rio de Janeiro,
  - 8. Padre Pedro
- 1910 Canção Brasileira
  - Two Valses (A minor, C sharp minor) from Chopin
  - Dobrado Pitoresco
  - Quadrilha
  - Tarantela
  - Prelude (F sharp minor) from Chopin

(Originally from an official Brazilian publication, *Villa-Lobos --Uma Interpretação* by Andrade Muricy. Taken here from *Traditions of the Classical Guitar*, Graham Wade.)

Villa-Lobos returned to Rio in 1913, during which time he gave concerts of his works and continued composing. His guitar compositions include a work for flute, clarinet, saxophone, harp celesta, and guitar titled *Sexteto Místico* (1917). In 1920, Villa-Lobos composed the first of his

series of Choros; *Choros No. 1* (Arthur Napoleaso, Rio de Janeiro, 1962) for solo guitar. Fourteen Choros were composed from 1920 to 1929. These works are single movement pieces containing several sections. They are composed for a variety of ensembles ranging from a solo work (No. 1) to small chamber ensembles to orchestra with chorus.

Darius Milhaud came to live in Rio during World War I and introduced Villa-Lobos to the music of Debussy and the "French Six." Villa-Lobos' music was often controversial and disliked because of its lack of Romantic style, the use of folk themes and its "tendency to tonal instability," (Béhague 1979, 185). However, he had already achieved the synthesis of European avant-garde techniques with the melodies and rhythms of his native Brazil which was to become a nationalistic movement in 1922.

In 1923 Villa-Lobos left for Europe. His compositions were well received in Paris, especially among the avant-garde, and his concerts won wide acclaim. It was here that he met Segovia in 1924. Villa-Lobos dedicated his *Douze Etudes* (Eschig, 1952), which he composed in 1929, to Segovia.

These twelve studies are among the most technically advanced works written for the guitar. Segovia compared them to the work of Chopin and Scarlatti. The studies combine lyrical melodies with the driving rhythms of Brazil, fused with various technical devices, all requiring a great mastery

of the guitar. The first of the studies concentrates on arpeggios, using a constant right hand pattern throughout the work (Example 18).

Example 18. Villa-Lobos, Etude No. 1, mm. 1-2.

The musical notation for Example 18 consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The tempo is marked 'Allegro non troppo'. The key signature has one sharp (F#), and the time signature is 4/4. The music features a constant right-hand arpeggiated pattern in the bass staff and a melodic line in the treble staff. The bass staff includes fingerings (i, p, i, p, n, i, a, m, a, i, n, p, i, p, i) and dynamic markings (p, p).

The seventh is a study on trills, and the eleventh, one of the concert etudes, places the melody on the bass strings while a percussive rhythm is played on open treble strings. The rhythmic figure on the open strings eventually gives way to a complex combination of arpeggiation and tremolo. All the while the melody continues, along with strummed chords, on the bass strings.

Unlike Chopin's Etudes, the Villa-Lobos *Douze Etudes* are seldom performed as a set. Segovia favored numbers 1, 7, and 8 (recording No. 1 twice and the other two once each). It was not until 1963 that the studies were performed as a set. They were performed in Rio de Janeiro by the guitarist Turibio Santos by invitation from the composer. In 1978, Julian Bream performed the set in London and recorded them the following year.

As mentioned earlier, these studies require great mastery of technique. They appear quite simple on paper, which is



rather misleading. The complex challenges that these works present as a whole apparently has detoured a great number of guitarists. Graham Wade states this well in his book

*Traditions of the Classical Guitar:*

To perform the Twelve Studies in their entirety demands a supreme guitarist capable of imposing his mastery, technical and interpretative, over the entire structure; he must also prevent the better-known concert favourites from dominating the earlier technical studies and unbalancing the sequence (pg. 171).

A further problem with performing the *Douze Etudes* as a set is the use of keys. The studies lack Chopin's overall sense of tonal structure. There is an abundance of E as the tonal center in Villa-Lobos studies. This is unfortunate, especially since the guitar already has a strong gravitation to E because of its physical design. The first five studies progress by fourths from the initial key of E minor, (No. 2 through No. 5 are in major keys). No. 6 and No. 7 are centered in E (minor and major, respectively). The final five then return to the progression of fourths beginning in C sharp minor, (all the remaining studies are in minor keys).

Regardless of this shortcoming, the studies as individual works are the most innovative and imaginative works ever written for the guitar.

The *Six Preludes* (Eschig, 1954) were composed in 1940. These are the last solo guitar compositions of Villa-Lobos, at least of those that have been published. The sixth prelude has never been found, so only Nos. 1 through 5 were

published. The only other work for guitar was the *Concerto for Guitar* (Eschig, 1955).

As with the studies, the preludes center largely around the key of E. Also similar is Segovia's choice of only performing a few, namely No. 1 and 3. Here, again, Bream was the first to perform and record all five of the existing preludes in the late fifties.

There are various criticisms of Villa-Lobos' work, that it lacks depth and formal discipline, but his music is so full of vitality and exuberance that these problems are somewhat reduced. Villa-Lobos' compositional output was enormous; some two thousand works, many of which still exist only in manuscript. His elevated status in the guitar world rests on the few works mentioned in this paper. Yet they give evidence that a man of great vision realized the potential of the guitar and stretched it beyond its earlier limits.

In April of 1924 Segovia gave his Paris debut. In the audience were Madame Debussy, Alexandre Tansman, Dukas, Albert Roussel (1869-1937), de Falla and Joaquin Nin among others. Unfortunately there is apparently no existing program to show what Segovia performed on this famous night. More than likely, it included works by some of the previously discussed composers. Segovia gives some insight into the

program in his interview for the National Public Radio program *Segovia!* (April 1983):

"I selected pieces that were not too delicate in sound--the Sor variations and so forth. I played the *Homage To Debussy* by Manuel de Falla and *Segovia* by Ravel [Roussel, *Segovia* Op. 29] for the first time. But unfortunately the public made me repeat the *Homage* but not *Segovia* (Ferguson 1983b, 93).

There is some discrepancy with the dates and performance of Roussel's *Segovia*. According to Wade (*Segovia* 1983, 62), the premier performance of the work took place in Madrid on 25 April 1925 and then in Paris on 13 May of the same year.

There is also a question as to whether Tansman met Segovia at his Paris debut. Wade, in the same publication, states that the two met in 1925. Whatever the case may be, Tansman was greatly impressed with Segovia's performance at the recital he attended:

"I didn't think that people could play like this! But the musicality, the sense of style, the color. ...there was a tremendous ovation...people didn't expect such playing. It was absolutely incredible (Ferguson 1983b, 93).

This performance lead even more composers to join in Segovia's effort to expand the guitar's repertoire. One of the first benefits was a piece by Alexandre Tansman (b.1897-). He composed a Mazurka around 1925-26 which was published by Schott in 1928. Tansman did not write for Segovia again until 1951. In this year he composed his *Cavatina Suite* (Schott, 1952) which he dedicated to Segovia. The work won first prize at the Academia Chigiana's

international composers competition. Later, at the request of Segovia, a fifth movement was added and published separately. In the mid-fifties, Tansman composed three more works for the guitar: *Canzonetta*, *Alla Polacca* and *Berceuse d'Orient*. These three dances, under new titles, later became part of the nine-movement suite *In Modo Polonico* (Eschig, 1968).

The year of 1924 was a busy one for Segovia. Not only did he premier in Paris, but Berlin and London as well. He then made a second tour of South America, including Mexico and Cuba. In Havana, Segovia made his first 78 rpm recording. After his return, Segovia moved to Geneva, Switzerland. In 1926 Segovia toured Russia. He performed at the Moscow Conservatory on 2 March, two years after the death of Lenin. This was the first guitar recital by a foreign guitarist since Sor's Russian debut in 1823.

Segovia conquered another continent in 1928 with his debut at the New York Town Hall on 8 January. After five sold out concerts, Segovia toured the United States with forty concerts in eleven weeks. In 1929 Japan fell to Segovia's charms. Japan now harbors some of the greatest performers and luthiers in the world with thousands of new guitar students each year. It was in this same year that Segovia met Joaquin Rodrigo (b. 1902), who composed some of the most popular modern guitar concertos.

In 1932 Segovia accompanied Manuel de Falla along with a Dr. José Segura to Venice, where de Falla conducted *The Puppet Show* at the International Festival of Music. It was at this festival that Segovia met a very fine and prolific Italian composer by the name of Mario Castelnuovo-Tedesco (1895-1968), who would eventually contribute almost one hundred works for the guitar.

Segovia gave Castelnuovo-Tedesco a copy of Sor's *Variations on a Theme of Mozart* and Ponce's *Variations sur Folia de Espana et Fugue*. These works encouraged him to compose *Variazioni* (attraverso i secoli). Soon after, he wrote *Sonata in D* (Omaggio a Boccherini) Op. 77, (Schott, 1935). This is a rather large sonata in four movements. Its textures are thick and the use of scordatura give the work resonance and warmth. This sonata is one of the few in this format to continue in appeal and is considered a virtuosic pinnacle. In 1935 Castelnuovo-Tedesco composed two more works, the *Capriccio Diabolico* (Omaggio a Paganini) Op. 85 and *Tarantella* Op. 87. The *Tarentella*, though a refined version of the flamenco dance, is still vibrant, full of life and spontaneity. The composer uses thick block chords and rapid scale passages combined with soulful rubato passages. This work has remained a favorite among guitarists, unlike the *Capriccio Diabolico* which, out of the hands of Segovia, lost a great deal of its depth and appeal. This,

unfortunately, is the case with a large portion of the Segovia repertoire, since he worked so closely with the composers. Most of Castelnuovo-Tedesco's entire output for the guitar was composed for Segovia. In later years, he began to write for a number of the young guitarists who were beginning to appear in the concert halls. These "musical greeting cards" Castelnuovo-Tedesco extended to guitarists such as Manuel Lopez Ramos, Alirio Diaz and others also seem too personal for other guitarists to present in performance. In 1954 he wrote *Tonadilla on the name of Andrés Segovia* (Schott, 1956).

The year 1939 was a momentous one for Castelnuovo-Tedesco. He wrote the first modern guitar concerto, *Guitar Concerto in D*, Op. 99. Not since Giuliani's time had a concerto been attempted, so it is fitting that a fellow Italian provided the twentieth century with this major work. The concerto is very classical in form, with three movements and a cadenza. The small voice of the guitar pitted against the forces of the orchestra was cleverly balanced by Castelnuovo-Tedesco's division of the orchestra. The guitar is often combined with individual sections of the orchestra such as woodwinds and muted brass and then strings, rarely the entire orchestra at once. The overall sense of the work is lively and light. The second movement Castelnuovo-Tedesco called his "farewell to the Tuscan countryside." Because of

growing anti-Semitism, the composer was forced to leave his native Florence and settle in the United States.

A large majority of Castelnuovo-Tedesco's works for guitar were written after 1950. He wrote his most ambitious works for solo guitar in the 1960's. These include a work for guitar and narrator, which Segovia often performed *sans* narrator, *Plater y Yo* (Berben, 1972). This work uses the writings of Nobel Prize winner Juan Ramon Jiménez paired with twenty-eight descriptive pieces. In 1961 he composed *Capriccios de Goya* Op. 195, a set of twenty-four caprices similar in scope to the twenty-four caprices of Paganini, but these never have gained the popularity that Paganini's achieved.

The contribution Castelnuovo-Tedesco made to the guitar repertoire is large. He composed many solo works, as well as two Concertos, a *Guitar Quintet* Op. 143, written in 1950, works for two guitars including a Concerto and a set of twenty-four preludes and fugues entitled *Les guitares bien tempérées* (1962). Even though many of his pieces for the guitar have been closely identified with Segovia, the sheer number and quality of Castelnuovo-Tedesco's writings have left much for future exploitation.

On 18 July 1936 the Spanish Civil War began. Segovia left Spain on the 28th of that month. His house was soon looted. Segovia's belongings, great works of art, books,

original manuscripts and memorabilia were either sold or burned. He moved to Montevideo, Uruguay, with his second wife. During this time Segovia toured South America, Mexico, and the United States. The outbreak of World War II limited any tours of Europe. He lived in Montevideo for six years before moving to New York. In New York Segovia met a luthier, Albert Augustine. The War had diminished the supply of gut and silk so Augustine was left to find other materials to use for strings. While looking in a surplus place on Center street he came across some nylon. He eventually found enough good pieces. Augustine went to measure the fingerboard of Segovia's guitar and discovered one of his strings were nylon. Segovia told him he had met a colonel from the Du Pont Company in London who gave him the strings. Augustine then took to manufacturing nylon strings through Segovia's insistence. This was a major break through for the modern classical guitar. The nylon strings provide the guitar with greater tone and resonance. They also last much longer than the gut strings and are less susceptible to temperature and humidity variations.

In the late 1940s a second innovation helped to change the future of the classical guitar: that of the long-playing record. Segovia recorded his first LP in 1947. These recordings brought Segovia to an even larger audience and began influencing a future generation of guitarists.



By the 1940's the Segovia repertoire was, for the most part, established. A few new composers contributed works and his established composers continued to write for him. The major work of building the repertoire was complete. Segovia, over the years, had also contributed new compositions of his own to the repertoire. The only one which he recorded was *Estudio sin luz* (Study without light) written after cataract surgery in the late 1950s. Segovia's many transcriptions, of music from previous centuries and the present, were his major contribution to the guitar repertoire. His most famous and most controversial was the transcription of Bach's *Chaconne* from the Second Partita in D minor for violin. During preparations for the 4 June 1935 recital in Paris, Segovia began to worry that the public would not accept his transcription. In fact, so fearful was Segovia of having committed blasphemy in the eyes of the public, and especially violinists, that he asked the French musicologist Marc Pincherle to write appropriate and supporting program notes for the recital.

Segovia had by now completed the first three of his four goals. He had freed the guitar from the flamenco, showing that the guitar was capable of playing serious music. The repertoire for the classical guitar was expanded and contained many great works. Segovia had performed in all the major concert halls in every major city throughout the world.

Completion of the final goal began in 1950, when Segovia was asked to teach at the Academia Chigianain Siena, Italy. Today almost every major university in the world offers a degree in classical guitar performance.

Segovia was married for the third and final time in 1961 to Emilia Corral Sancho, a twenty-two year old guitar student of his. His son Carlos was born in 1970. By 1979 Segovia had quit making records. However, he refused to give up his teaching and concertizing. At the age of seventy-nine Segovia was giving fifty to seventy-five concerts a year. At the age of eighty Segovia stated:

"This year I've restricted my engagements to thirty-two; eighteen in Europe and fourteen in the United States" (Wade 1986, 90).

Segovia was collecting a fee of 6,000 dollars per concert at this time. At the age of ninety-two, in 1985, Segovia gave six concerts in the United States and several in Europe.

In April, 1987, Segovia was in New York to give a recital at Carnegie Hall. Three days prior to the recital, on the 8th, he was admitted to Cabrini Hospital in New York City because of heart irregularities. The United States tour was cancelled, and Segovia returned to Spain. He died of a heart attack on 2 June 1987 while watching TV with his family at his home in Madrid.

At no point during Segovia's life was he the only classical guitarist performing. His career spanned almost

seven decades. Segovia brought a greater public awareness of the guitar's potential as a concert medium. This most likely affected the careers of other guitarists: classical, flamenco, and folk, among other forms.

Miguel Llobett performed throughout Europe, South America and the United States during his lifetime. Another Spanish guitarist, Emilio Pujol (1886-1980), who like Llobett studied with Tarrega, eventually turned his efforts toward musicology. He wrote a guitar method based on the master's principles, *Escuela Razonada de la Guitarra*.

A group of very fine guitarist/composers from South America has also made great contributions to the guitar and its repertoire. One, Villa-Lobos, was discussed previously. His work as a composer was of more importance than his role as performer, which he did not pursue to any extent. A fellow Brazilian, Laurindo Almeida (b.1917), made a name for himself not only as a classical guitarist but also in jazz. He performed with the Stan Kenton band for several years. In the 1950s Almeida's classical guitar recordings were the only available alternative to Segovia's records. He was also a composer and arranger of Brazilian film scores. However, probably the most prolific and talented composer for the solo classical guitar in South America at this time was the Paraguayan, Agustin Barrios Mangoré.

Barrios' concert career lasted from 1910 until his death in San Salvador, 1944. During this time Barrios composed over one hundred original works, of which more than half are still in manuscript. He also transcribed almost sixty works for the guitar, the majority of which have been published. He began recording in 1913, more than ten years before Segovia's recordings for His Master's Voice in London. Barrios toured throughout South and Central America. He finally travelled to Europe, as Segovia had suggested at one of their meetings, arriving in Belgium in September of 1934 with his wife and some companions. Barrios performed only four times during the eighteen month stay in Europe.

Barrios' music and career was overshadowed by Segovia even in South America as one incident in Argentina portrays. Segovia and Barrios were both giving concerts in Buenos Aires, Barrios performing at the theater La Argentina on 20 June 1928 and again on 7 July and Segovia on 3 July at the Teatro Odeon. Segovia's concert was sold out, as were the following eight given over the next month and a half. The 7 July concert of Barrios' was to be followed by a second but was cancelled "due to a lack of public," (Stover 1992, 102). This must have been devastating to Barrios, as he swore never to play in Argentina again. Segovia had not performed in Argentina since 1921. The greatest setback for Barrios was probably the fact that he played on steel strings rather than

gut, a trait that was frowned upon by classical guitarists, especially Segovia.

The compositions of Barrios were virtually unknown outside of South America until guitarist John Williams revived interest in the composer by recording several of his best works. Most recently a book by Richard Stover, *Six Silver Moonbeams* (Querico 1992), gives valuable insight to the life and career of Agustin Barrios. Barrios' compositions have the raw emotion and vibrance of Latin America, a characteristic that was more refined and subtle in the compositions of Villa-Lobos and Ponce. He was a true virtuoso performer, knowing no limits on the instrument.

The guitarists mentioned are but a few, overshadowed by Segovia's immense talent and unvarying drive to accomplish his goals. Segovia's influence on the current status of the classical guitar cannot be overlooked. With all probability, he is the sole reason that the guitar exists as a concert instrument today. Even as time approaches the tenth anniversary of his death, the repertoire which he established is the largest portion of the music presently performed and recorded.

The most significant loss, due to Segovia's influence over music written and performed for the guitar, is the lack of music written in the more atonal language of the composers in the first half of the twentieth century. Once again the

guitar was avoided by the avant-garde composers who provided the musical language that would speak for their generation. This gives the guitar a deficit in music worthy of analytical study, which might place it in the history and theory books along with the piano and violin.

A few of the greater composers of the early twentieth century did write for the guitar, but rarely in a solo capacity. Arnold Schoenberg (1874-1951) wrote a seven movement work entitled *Serenade* Op. 24 (1925) for guitar, (written in the bass clef), clarinet , bass clarinet, mandolin, violin, viola and cello. A student of Schoenberg's and the twelve-tone system, Anton Webern (1883-1945), composed two songs for soprano and ensemble, *Zwei Lieder*, Op. 19, which included the guitar. Even Igor Stravinsky (1882-1971) included the guitar in his *Four Songs* (arranged 1953-1954). Ernst Krenek (b. 1900) wrote a suite for guitar, and Darius Milhaud (1892-1974) wrote *Segoviana* in 1957.

It required a new generation of virtuoso guitarists to bring the voice of the twentieth century to the guitar. Beginning in the 1950s a number of young guitarists began to appear on the concert stages of the world. Among the most prominent were Alirio Diaz, Julian Bream, John Williams and later Christopher Parkening.

Each of these guitarists studied at some point with Segovia. Each of these players, of course, had to establish

himself by rebelling against the master's style and providing his own unique niche. Alirio Diaz became the patron of the music from his home of Venezuela, especially the music of his fellow countryman Antonio Lauro (b. 1917). Julian Bream (b. 1933) has embraced the more avant-garde music. He also performs the music of his native England, both contemporary and from previous centuries. The leading contemporary composers with works dedicated to Bream include Stephen Dodgson, Lennox Berkeley, Benjamin Britten (1913-1976), Michael Tippett (b. 1905) and numerous others. Bream has also become the leading revivalist of lute music from the Renaissance, both solo and ensemble music performed by the Julian Bream Consort.

The style of Australian guitarist John Williams is very similar to that of Segovia. In the early part of his career he rarely departed from the Segovian repertoire. He represented more of an extension to Segovia than a departure. Where Segovia would only perform select movements of works, Williams would perform and record them in their entirety. An example is his recording of all twenty of Sor's studies in the Segovia edition. In more recent years, Williams has become a champion of music from the Americas, performing works by Cuban guitarist/composer Leo Brouwer and exploiting his significant discovery of the music of Agustin Barrios.

Christopher Parkening is the only guitarist from the United States that has gained international fame. He, too, has continued largely in the path of Segovia. More than any of the others, Parkening has maintained the maestro's teaching and performing style. He transcribes and performs works of previous generations and performs contemporary music but has not pioneered any major movement or renaissance. Parkening primarily performs the Segovian repertoire but with more of a modern approach, avoiding the romantic exaggerations of Segovia.



## Chapter IV

### CONCLUSION

With any instrument in its infancy, physical developments directly influence the repertoire. This, of course, was the case for the classical guitar. Even though the current dimensions and design of the classical guitar were established almost one hundred-fifty years ago by Antonio Torres, the guitar is still a comparatively young instrument. The modern violin reached its point of perfection in physical design in the late-seventeenth century with luthier Antonio Stradivari (1644-1737). The repertoire for the classical guitar is also very young in its development. Sor and Giuliani provided a repertoire for the new six-string guitar which reflected the music being written for piano and violin. The improvements made by Torres gave the guitar greater resonance and tone, features which were exploited by the music of Tarrega. Tarrega's music could not be imagined on any other instrument. He also provided the guitar with a generally accepted technique of holding and playing the guitar. The larger size of the Torres guitar gave the instrument better balance making it easier to hold. This allowed for a greater facility in both

hands. Tarrega was then able to write pieces of virtuosic character which would have been impossible on the earlier instrument. By combining and perfecting techniques of previous generations, Segovia was able to give the modern classical guitar a dynamic voice; one which would carry throughout a large concert hall. It was through his tremendous technique that Segovia was able to gain the interest of prominent composers. These composers provided the guitar with a unique and exclusive repertoire. Segovia dedicated his life to the classical guitar, giving the instrument prestige and creditability.

The last innovation was made to the guitar in the late 1940's, that of nylon strings. The strings provided the guitar with a strong and reliable voice.

As a new generation of guitarists began to enter the concert halls in the late fifties, a different repertoire began to emerge. This new generation of guitarists eventually began to see the short-comings of Segovia's "romantic" repertoire. Julian Bream turned the literature of the guitar more toward the atonal and avant-garde styles of the twentieth century. Segovia desired to bring the greatest number of people into the concert halls and chose music which was well accepted by the general public. These works, however, did not always receive critical acclaim, and were not written by composers who were considered the best

the world had to offer at the time. Realizing this, Bream, Williams and others began to seek works from the world's significant composers. Now, works by composers such as Benjamin Britten, William Walton, Hans Werner Henze and Elliott Carter exist for the guitar. There is also a new generation of guitarist/composers who are writing highly praised works not only for the guitar, but for other mediums as well. The two most prominent are the Cuban, Leo Brouwer, and John Duarte from England. Brouwer has produced some of the most critically acclaimed works for the guitar in recent decades. His *La espiral eterna* (Schott, 1970), is a piece that has received a deal of attention for its unique formal structure.

With transcriptions and the mass of new music being written for the classical guitar, the repertoire is continually growing. The repertoire now spans several centuries of music in a vast array of styles, from the Baroque to twentieth-century atonal music. This paper has focused primarily on the music for the solo classical guitar. However, there exist many well-written works for ensembles of all sizes from concertos to quintets and duets. There exists enough music of quality, written specifically for the guitar, to allow for research and study into the theoretical aspects as well as historical. The classical guitar is reaching its adulthood. Thanks to Segovia and his

disciples, the classical guitar is now a concert instrument that possesses a repertoire of merit. Through the continuing efforts of following generations of guitarists and composers, perhaps the guitar will eventually present a pinnacle of music to which all will be compared.

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Shaun F. Miller

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