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The Orchestration of the Guitar Concerto: A Comparison of the Concerto in A Major, Op. 30, by Mauro Giuliani and the Concierto del Sur by Manuel Ponce

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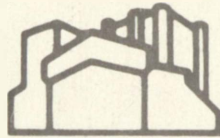
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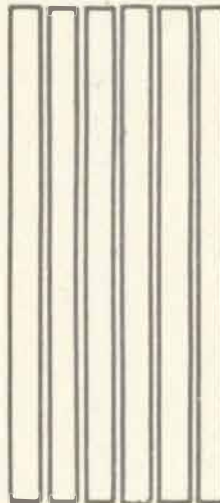
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THE ORCHESTRATION OF THE GUITAR CONCERTO:
A COMPARISON OF THE CONCERTO IN A MAJOR,
OP. 30, BY MAURO GIULIANI AND THE
CONCIERTO DEL SUR BY MANUEL PONCE

Roger West Hudson



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The Orchestration of the Guitar Concerto: A Comparison of
the *Concerto in A Major, Op. 30*, by Mauro Giuliani and the
Concierto del Sur by Manuel Ponce

A Thesis

Presented in Partial Fulfillment of Requirements for the
Degree of Master of Music in the College of Arts and Sciences
Georgia State University


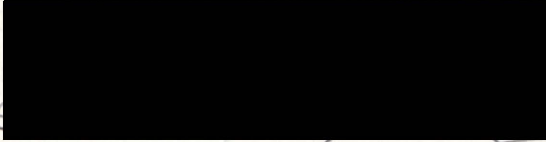
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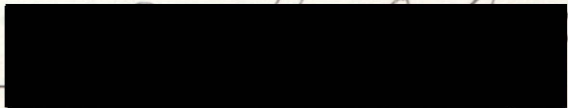
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TABLE OF CONTENTS

FOREWORD	1
CHAPTER 1: BIOGRAPHICAL SKETCH OF MAURO GIULIANI	3
CHAPTER 2: THE OPUS 30 CONCERTO: AN OVERVIEW	8
MOVEMENT I: "Allegro maestoso"	10
MOVEMENT II: "Siciliana"	24
MOVEMENT III: "Polonaise"	27
CHAPTER 3: BIOGRAPHICAL SKETCH OF MANUEL PONCE	34
CHAPTER 4: CONCIERTO DEL SUR: AN OVERVIEW	41
MOVEMENT I: "Allegretto"	44
MOVEMENT II: "Andante"	81
MOVEMENT III: "Allegro moderato e festivo"	94
CHAPTER 5: SUMMARY AND CONCLUSION	107
BIBLIOGRAPHY	111
APPENDIX: SPECIAL EFFECTS	112
NATURAL HARMONICS	112
ARTIFICIAL HARMONICS	114
RASGUEADO	115
TREMOLO	117
TAMBORA	118

LIST OF EXAMPLES
GIULIANI OPUS 30 CONCERTO

- Example 1: I, m.2, first violin
Example 2: I, m.106, guitar
Example 3: I, m.201, guitar/winds
Example 4: I, m.115, guitar
Example 5: I, m.148, guitar
Example 6: I, mm.157-158 guitar/violins
Example 7: I, m.162 guitar/strings
Example 8: I, m.354 guitar
Example 9: I, m.169 guitar/strings
Example 10: I, mm.244-245, guitar/strings
Example 11: I, mm.291-292, guitar/violins
Example 12: I, mm.311, guitar/violins
Example 13: I, m.313, guitar/violins
Example 14: I, m.108, guitar/strings
Example 15: II, mm.35-36, guitar/strings
Example 16: II, m.31, guitar
Example 17: III, mm.1-3, guitar/first violin
Example 18: III, mm.9-10, guitar/flute
Example 19: III, mm.85-87, guitar/first violin
Example 20: III, mm.266-267, guitar/strings
Example 21: III, m.83, guitar/strings
Example 22: III, mm.270-271 tutti

LIST OF EXAMPLES

Example 41: I, mm.312-315, guitar

Example 42: I, mm.316-317, guitar

Example 43: I, mm.318-320, guitar

Example 23: I, mm.12-13, guitar/winds

Example 24: I, m.21, guitar/flute/clarinet

Example 25: I, mm.66-69, guitar/cello

Example 26: I, mm.78-79, guitar/flute

Example 27: I, mm.101-104, guitar/flute/clarinet

Example 28: I, mm.126-129, guitar/winds

Example 29: I, mm.138-141, guitar/winds

Example 30: I, mm.144-145, guitar/violins

Example 31: I, mm.169-170, guitar/tympani

Example 32: I, mm.183-185, guitar/bassoon

Example 33: I, m.203, guitar/strings/oboe

Example 34: I, mm.212-215, guitar/winds

Example 35: I, mm.233-235, guitar/winds

Example 36: I, mm.249-251, guitar/oboe

Example 37: I, mm.265-267, guitar/strings

Example 38: I, mm.277-279, guitar

Example 39: I, mm.301-303, guitar/orchestra

Example 40: I, mm.305-308, guitar

Example 41: I, mm.310-315, guitar

Example 42: I, mm.316-317, guitar

Example 43: I, mm.318-320, guitar

LIST OF EXAMPLES (cont'd)

- Example 43: I, mm.332-335, guitar
- Example 44: I, mm.351-352, guitar
- Example 45: I, mm.358-360, guitar
- Example 46: I, mm.361-367, guitar
- Example 47: I, mm.368-374, guitar
- Example 48: I, mm.382-386, guitar
- Example 49: I, mm.412-413, guitar/orchestra
- Example 50: I, mm.414-416, guitar/strings
- Example 51: I, mm.433-437, tutti
- Example 52: II, mm.1-4, guitar/clarinet/bassoon
- Example 53: II, mm.6-7, guitar/strings
- Example 54: II, mm.8-12, guitar/strings
- Example 55: II, mm.10-11, guitar/strings
- Example 56: II, mm.14-16, guitar/oboe
- Example 57: II, mm.19-23, guitar
- Example 58: II, mm.25-28, guitar/clarinet
- Example 59: II, mm.34-35, guitar/strings
- Example 60: II, mm.49-50, guitar/clarinet
- Example 61: II, mm.53-55, guitar/viola
- Example 62: II, mm.69-70, guitar/flute
- Example 63: II, mm.75-76, guitar/clarinet/viola
- Example 64: II, mm.117-121, guitar/tympani
- Example 65: III, mm.7-12 guitar/winds/tympani
- Example 66: III, mm.22-24, guitar/strings

Example 67: III, mm.32-34, guitar/flute

Example 68: III, mm.116, guitar

Example 69: III, mm.133-134, guitar/double bass

Example 70: III, mm.151-152, guitar

Example 71: III, mm.173, guitar

Example 72: III, mm.299-300, guitar/strings

Example 73: III, mm.385-386, guitar/percussion

Example 74: III, mm.454-459, tutti

FOREWORD

The purpose of this study was to compare and contrast the orchestration techniques employed in two different concertos for guitar. The first concerto examined was the *Concerto in A Major* for guitar and orchestra, Opus 30, by Mauro Giuliani. The second was the *Concierto del Sur* by Manuel Ponce.

There are several reasons for the significance of this particular comparison. The musical inclinations and training of the two composers were different in that Giuliani was a virtuoso guitarist from the early nineteenth century and Ponce was a non-guitarist of the early to middle twentieth century. In addition, Giuliani's concerto is probably the first guitar concerto ever written; whereas, Ponce had several models from which to draw and was a student of orchestration. Finally, Giuliani was influenced by the conventions of early nineteenth century Vienna. Ponce was influenced by the stylistic freedoms of the twentieth century and the folk music of his homeland - Mexico.

Instead of using preset problems for the orchestral analysis of the works, I chose to move sequentially through the movements. Specific problems in the orchestrations are addressed as they occur and merit attention. As I moved through the pieces, I attempted to address specific problems only once. For example, when a particular instrumental combination or

setting occurs in Ponce's work that also occurs in a similar context in Giuliani's concerto, only one example is stressed.

From an analytical standpoint, my intention was to uncover some of the positives and negatives of composing for guitar and orchestra. The guitar is so quiet an instrument that the problems in orchestrating for it are considerable. Hence, the fundamental problems addressed are those traditionally associated with orchestration: timbre, texture, range, register, articulation, dynamics, etc., with a special regard to how these problems relate to the guitar itself and the guitar with orchestra. Because of the scant information available on the orchestration of the guitar, I have included a section explaining some of the special effects and capabilities of the guitar as used in these two concertos.

CHAPTER 1

BIOGRAPHICAL SKETCH OF MAURO GIULIANI

The guitar world owes a great deal to the Viennese musician Mauro Giuliani. Giuliani was the premiere virtuoso guitarist in Vienna during the early nineteenth century. He also had a gift for musical composition; his numerous works attest to this fact.

Mauro Giuliani was born in Barletta, Italy, on July 27, 1781. He was a self-taught musician who also played the flute and violin. By the time he was nineteen he had made a successful concert tour performing on the guitar - a tour that forged his career. By 1807, he had settled in Vienna probably for several reasons, economic and musical. In Vienna he was in the company of some of the greats of the city: Johann Nepomuk Hummel, Ignaz Moscheles, Ludwig Spohr, Anton Diabelli, and Ludwig Van Beethoven. Under Beethoven's baton, Giuliani performed in the premiere of Beethoven's seventh symphony. In a public letter of thanks, Beethoven particularly acknowledges Giuliani's contribution to the orchestra. It is unclear what instrument Giuliani played in the performance.

Giuliani's compositional output includes works for solo guitar, guitar duets, three guitar concertos, duets for piano and guitar, songs with guitar accompaniment and many works for

the "terz guitar". Giuliani introduced the terz guitar (tuned a minor third higher) into his concerts with great success, and the many pieces written for it are outstanding. Giuliani's career in Vienna was blessed with enthusiastic interest in his compositions and his performances. By the time he left Vienna he had published over one hundred works. In addition to his contributions to guitar literature he also wrote books on technique that are still widely used today. Giuliani's emphasis on the development of the player's right hand proved him to be an innovator of guitar technique. Many of Giuliani's pieces cannot be performed by players with an under-developed right hand technique.

Giuliani's travels carried him all over Europe. The most notable of these journeys were those to St. Petersburg and London. In these cities he and his music were particularly well-received. In St. Petersburg, the guitarist met with such acceptance that he stayed there for several years. In London, accompanied by Hummel, with whom he performed, Giuliani made an even bigger impact. It was in London that Giuliani met his only true rival - the Spanish guitarist, Fernando Sor. Sor enjoyed a successful performing career but his compositions were not as widely accepted as Giuliani's. Consequently, Giuliani gained more popular success than Sor, so much so that a periodical honoring

Giuliani was published after Giuliani's death in the interest of the guitar entitled, *The Giulianiad*.

Giuliani was a dynamic advocate for the guitar's advancement. With a few exceptions, the guitar in Europe at the time of Giuliani suffered at the hands of those who dismissed it as a novelty to be used mostly in a gallant style. Thanks to his talent and persistence, along with insight of the Viennese musical establishment, Giuliani secured a place for the serious study of the guitar.

The success of Giuliani's life and the dignity that he brought to the guitar were attained by the brilliance of his performances. In Vienna and elsewhere, music critics consistently praised his abilities and innovations in playing the guitar. An example of a typical review of a Giuliani concert was given in the Nov. 30, 1826 issue of the *Giornale della Due Sicilie*: " This most skillful artist made the guitar undergo a sort of transformation, he knows how to draw from it sounds of such suavity as to arouse in the listener the most agreeable of emotions...." ¹

Giuliani left Vienna in the summer of 1819 and apparently did not return. In Italy, he found a less receptive climate to purely instrumental music, and this fact

¹ Heck, Thomas, The Birth of the Classic Guitar and its Cultivation in Vienna, reflected in the Career and Composition of Mauro Giuliani Vols. I&II, Ph.D Dissertation, Yale University, 1970, p.142

was a source of some frustration to him. In a letter to his publisher, Artaria, Giuliani states that he was advised not to give a concert in Verona because even Paganini had not made enough money to cover expenses.² Nonetheless, he did find occasion to give a concert in Rome which received an excellent review. Giuliani remained in Rome from 1819-1824 and gained attention as a teacher and performer in aristocratic circles. His Roman residency presumably brought him in contact with Rossini and Paganini. In Rome, Giuliani composed his *Rossiniane*, and before Paganini met Giuliani the former complained of having no one proficient enough on the guitar to play his guitar quartets.

In 1824, Giuliani moved to the milder climate of Naples possibly because of health problems. In Naples he was less active than in Rome or Vienna. His performances consisted of appearances, sometimes with his daughter Emilia (also a guitarist) at private functions for Neapolitan nobility. From about 1824 to his death on May 8, 1829 there is little mention of the guitarist in the Neapolitan papers; although the few existing reviews from this period are always glowing. It is interesting to consider the fact that with all the favorable accounts of Giuliani's performances there is scarcely any comment on his compositional skills. However,

² Heck, p.129

there is little room for doubt that his compositions were widely respected considering the fact that his concerts consisted almost entirely of original material. It would therefore be difficult to praise Giuliani's virtuosity without praising his compositions as well.

It is likely that, keeping in mind the unanimity of the reviews, Giuliani's performance was of such an excellent and satisfying character that the idea of composer and performer were merged in a way that we rarely witness today. Only now, left with the testimonials of Giuliani's performances, can we concentrate on Mauro Giuliani the composer.

CHAPTER 2

THE OPUS 30 CONCERTO: AN OVERVIEW

Giuliani's *Concerto in A Major for Guitar and Orchestra*, op.30, was the composer's first attempt at writing for the guitar and orchestra. It is not certain whether this work could be considered the first concerto written for the guitar, but it is certainly one of the first. Ferdinando Carulli, a contemporary of Giuliani, also wrote concertos for guitar and chamber ensembles but the dates are not definitive. In any event, Giuliani's opus 30 is the first to use the large orchestra as a medium for highlighting the guitar.

There are several versions of this piece. The first group of versions date from 1810 and consists of the following: 1) version for guitar and large orchestra with an arrangement for string quartet, opus 29; 2) version for guitar and large orchestra corrected to read, "Opus 30"; 3) version for guitar with string quartet; 4) version for guitar and full orchestra from the Bayerische Staatsbibliothek (Munich) listed as "Opus 25"; 5) version for terz guitar and

piano arranged by Anton Diabelli and published on Nov. 29, 1822.³

The edition I chose for this study was from Edizioni Suvini Zerboni. The editor of this version used a composite of versions 2,3,4, and 5 listed above. This edition contains parts for the following instruments: Flutes, Oboes, Clarinets and Horns in A , Violins, Viola, Cello, and Bass. The original contained a part for Violins ripieno. Recordings of such a full instrumentation are rare as the manuscript version in Munich was previously the only source for these parts.

The concerto is divided into the standard three movements of the Classical form. The first movement is frequently shortened because its original length is extensive enough as to be impractical for programming in concerts and on recordings. The material that is routinely removed from the first movement is the development section (mm.202-327)⁴. Sections where the brass and winds would have entrances are also removed in performance (e.g. mm.21-61) probably because the content of the music would suffer using only strings. The development section of the first movement also contains more significant melodic and textural roles for the winds and

³ Chiesa, Ruggero ed. Mauro Giuliani: Primo Concerto in La Maggiore per Chitarra e Orchestra, op. 30 Edizioni Suvini Zerboni, Milan 1977

⁴ Heck, p.201

brass that could obscure the composer's intention if only the string orchestra were used.

The original length of the first movement is 422 measures marked "Allegro maestoso". The second movement is a Siciliana, marked "Andantino", and is 80 measures long. The final movement, marked "Allegretto" is a Polonaise 274 measures in length.

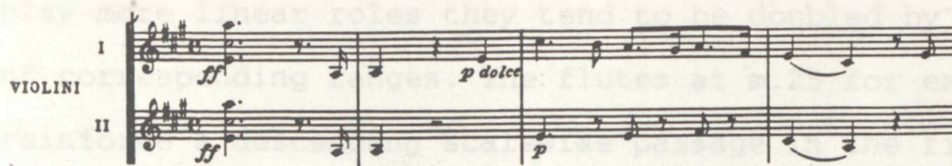
As mentioned earlier, this piece is quite possibly the first concerto ever written for the guitar. Consequently, Giuliani had few models from which to draw. However, the composer was no doubt familiar with the mandolin and lute concertos of Antonio Vivaldi from a century earlier. Vivaldi's lute concertos could easily have been played by the guitar, as is frequently done today. Nonetheless, Giuliani's Op.30 concerto demands a guitar technique no less than that of Giuliani himself.

MOVEMENT I: "ALLEGRO MAESTOSO"

The first movement, "Allegro maestoso," is a work of considerable breadth. There is a substantial orchestral introduction of 99 measures before the guitar is heard. The

piece begins tutti on a root position A major chord. The strings are given fortissimo dynamics while the rest of the orchestra is given forte. The winds and brass drop out by the second measure as the strings introduce the first thematic idea ("a") (Example 1).

Example 1: I, m. 2



The use of strings to introduce themes is quite common in the early nineteenth century, yet it is particularly appropriate considering the "dolce" and "p" markings in the third measure. Giuliani is apparently not trying to overpower the listener with an enormous orchestral introduction. In fact, although mm. 1 and 2 are loud and tutti, the timbral variety and loudness serve as nothing more than an attention-getting device for the ideas that follow. The clarinets, bassoons, and horns enter at m. 11 with a soft passage. The clarinets are in thirds while the bassoons play sustained notes. The ranges of all the instruments are kept fairly conservative in order to maintain a smooth homophonic texture. When the melody is continued at m. 18 the strings

(most notably first violins) dominate as the winds and brass are tacit.

It is apparent that Giuliani's intention is for the strings to carry the substance of the orchestral part in this piece, and it is no wonder that the piece is frequently performed with strings and guitar only. The writing for the winds is mostly chordal or punctuating. When the winds do play more linear roles they tend to be doubled by the strings of corresponding ranges. The flutes at m.25 for example, reinforce a descending scalewise passage in the first violins. A similar effect is used at m.29. Another role of the winds is to imitate something that is done in the strings but an octave higher. This particular technique is employed at m.37; although the imitation is also made by the basses. Instances where the winds are given a more crucial role are rare but do occur. At m.54, the flutes are given melodic material while the majority of the support is provided by the oboes and clarinets in contrary motion with imitation in the clarinets at m.57. With the introduction of new material at m.63, the texture is light and the upper strings dominate. Giuliani is establishing a pattern where the first violins introduce themes. Only the bassoons play here to fill out the accompaniment at m.65. The winds enter in force at m.70 where the flutes take the "b" theme an octave higher than the violins.

The effect mentioned above is once again that of using the winds for variety, as the flutes along with the clarinets in their brighter ranges contrast to the violins version of "b". The relationship between the winds and horn can be seen to parallel the relationship and roles between string instruments. That is, the function of the flutes is similar to that of violins. Likewise, the function of the bassoons parallels that of the cellos or basses. However, Giuliani does not hold to a pattern of routinely exchanging, for instance, a flute part for a violin part.

Certain rhythmic and special effects are reserved for specific sections of the orchestra. For example, whenever there is ostinato or arpeggiation, these techniques are almost always reserved for the strings, as is any tremolo. There is a conspicuous lack of regular rhythmic activity in the winds and horns. This fact is at least in part due to the orchestral conventions of the day. The winds, had not typically received the kind of attention from composers (with the exception of Mozart) that they enjoy today. Giuliani's use of two clarinets was in itself a fairly recent development in the classical orchestra. It seems therefore that the use of winds in such a way as to depend on them for the the bulk of the orchestral support is premature.

Example 2:I, m.106

Musical score for Example 2:I, m.106. The score is written for five staves: Cbitt. (Cello/Double Bass), Vni (Violin I), Vlo (Violin II), Vc. (Viola), and Cb. (Cello/Double Bass). The key signature is one sharp (F#). The Cbitt. staff has a 'Solo' marking and a 'p' dynamic. The Vni and Vlo staves have 'Violino solo' markings and a 'p' dynamic. The Vc. staff has a 'Solo una Viola' marking and a 'p' dynamic. The Cb. staff has a 'p' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 3:I, m.201

Musical score for Example 3:I, m.201. The score is written for four staves: Cl. (Clarinet), Pg. (Piano), Cr. (Cello/Double Bass), and Cbitt. (Cello/Double Bass). The key signature is one sharp (F#). The Cl. staff has a 'cresc.' marking and a 'f' dynamic. The Pg. staff has a 'cresc.' marking and a 'ff' dynamic. The Cr. staff has a 'cresc.' marking and a 'ff' dynamic. The Cbitt. staff has a 'cresc.' marking and a 'ff' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

The contrast between the way in which Giuliani uses the strings and winds is readily seen at m.86, where he gives all instruments an entrance together to create a denser texture, yet the strings are given the more important role. The oboes and clarinets decorate the strings' sixteenth-note figures while the bassoons and horns play longer notes to form a more static background. In Giuliani's day, the horns would have been valveless and unable to perform the more elaborate parts that we hear today. It is the role of the horns in the early nineteenth century orchestra to be predominantly for background color and punctuation.

When the guitar enters at m.106, Giuliani dispenses with the winds altogether (Ex.2). Only at major cadence points, mm. 201 and 407, do the winds play at the same time the guitar plays (Ex.3). With the entrance of the guitar at this point in the movement we can begin to analyze the relationship between the soloist and the strings. The guitar begins alone on beat 4 of m.106 (Ex.2) but is joined by a viola sounding a half note middle A which fills in the chord played by the guitar. The viola is an octave above the guitar's bass. It is actually the cellos that reinforce the guitar's bass. As we examine the first four measures of the guitar part with the strings, it is apparent that Giuliani is very careful not to overpower the guitar's entrance while still maintaining the interplay between orchestra and

soloist. Giuliani achieves this effect by having the strings play softly while the guitar plays loudly and using only one viola, one first violin, and one second violin. The effect is more like a quintet. The double bass does not play where a guitar part is present except at crucial cadence points. The guitar further contrasts with the strings in that it plays chords, i.e. a denser texture. The use of contrast is central to the idea of the concerto. The soloist's part needs to stand out in contrast to the accompaniment.

The material that Giuliani gives for the guitar at m.106 is "a". However, the treatment of "a" using the guitar is a variation of the original, and the composer is quick to use the guitar's special qualities. Measure 115 (Ex.4) for example, shows the wide melodic leaps that can be made.

Example 4: m.115

The image displays a musical score for measure 115. The score is written for five staves: Cbitt. (Cello/Double Bass), Vni I (Violin I), Vni II (Violin II), Vle (Viola), and Vc. (Violoncello). The key signature is one sharp (F#) and the time signature is 4/4. The guitar part (Cbitt.) is marked with a box containing the number 115 and features wide melodic leaps, including a large interval from a low note to a high note. The string parts (Vni I, Vni II, Vle, Vc.) provide a soft accompaniment, with the Vc. part featuring a long, low note in the final measure.

During the section mm.115-125, where the guitarist's virtuosity is first displayed, the accompaniment serves the primary function of supporting the chords that the guitar performs. At m.125 the strings enter tutti and pizzicato, arco at m.127, and preface the guitar's second entrance at m.128. This time the guitar is even more exposed than before and presents a different variation of "a" that leads to sextuplet arpeggio patterns and ultimately to a solo cadenza beginning at m. 148 (Ex.5).

Example 5: m.148



timbral, tonal, and textural (i.e. the addition of winds and key change). When the guitar returns at m.157 Giuliani has the soloist play "b'" in sixths and thirds for the melody with the inner voices doubled by the second violins. The guitar's open 6th string (E) is conveniently used here, doubled by the cellos in pizzicato, because of the E major tonality. This particular section is illustrative of the kind of care that Giuliani takes not to obscure the guitar. Pizzicato in the cellos at m.158 is effective because it parallels the open string sound of the guitar. The second violin part is appropriately arco because the note durations are brief and therefore the decay time is roughly the same as the guitar (Ex.6).

Example 6: mm.157-158

The musical score for Example 6, measures 157-158, is presented in three staves. The top staff is for the Guitar (Chit.), the middle for Violin I (Viol. I), and the bottom for Violin II (Viol. II). The key signature is one sharp (F#) and the time signature is 3/4. The Guitar part is marked 'Solo' and 'dolce', featuring a melody in sixths and thirds. The Viol. I part is marked 'p' and features a sustained note. The Viol. II part is marked '[p]' and features a pizzicato accompaniment.

The guitar is capable of accompanying itself and is capable of a full harmonic texture given the polyphonic nature of the instrument. However, in the case of the concerto it may be preferable to abandon the more utilitarian virtues of the guitar in favor of an approach that allows the

guitar soloist to perform more like a violinist would, for example. At m. 162, the strings fill in harmonies and create inversions that would be impractical and perhaps impossible for the guitar soloist.

Example 7: m.162

The musical score for Example 7, measure 162, is presented in a multi-staff format. The top staff is for the guitar soloist (Gt.), which includes dynamic markings of *f*, *p*, and *pf*. Below it are the staves for the orchestra, labeled I, II, Vle, Vc., and Cb. The string parts (I, II, Vle, Vc., Cb.) show complex harmonic textures with various dynamics including *f*, *mf*, *p*, and *arco*. The woodwinds (Fl., Cl., Fg.) and brass (Trp., Tromb., Eb, Euph.) parts are also visible, with some woodwinds marked *mf* and *p*. The score is written in a key with one sharp (F#) and a 2/4 time signature.

As far as using a wholly monophonic texture for the guitar soloist, Giuliani reserves monophony for the cadenzas. While the soloist performs accompanied by the orchestra, Giuliani's guitar part almost always contains at least a sketchy bass part. Examples 8 and 9 are a comparison of a typical solo cadenza section with a typical soloist/orchestra section.

Example 8: m.354



Example 9: m.169

Obi.

Vcl. I

Vcl. II

Vla.

Vc.

170

From m.202 to m.241 the guitar is silent. In this section Giuliani has written parts for all of the orchestra, and the orchestral texture is much like mm.1-105. Similar to mm. 98-104, mm.231-241 have only the strings before the guitar returns. The effect that Giuliani creates is one that of gradually calming the activity of the orchestra to prepare for the soloist.

Giuliani's orchestration consistently avoids even the hint of a clash between the full orchestra and the guitar. Furthermore, there is rarely a case where the strings are playing above "p" when the guitar is sounding. In cases where the strings are given louder dynamics the guitar plays full chords and is still given a louder marking than the

strings. In addition, many guitarists will play the chord using rasgueado to add even more volume.

Example 10:I,mm.244-245

The musical score for Example 10, measures 244-245, is presented for five instruments: Chit. (Guitar), Viol. I, Viol. II, Vle. (Viola), and Vc. (Cello). The key signature is one sharp (F#). Measure 244 features the guitar playing a complex rhythmic pattern with chords, while the strings play a steady eighth-note accompaniment. Measure 245 shows the guitar playing a sustained chord, and the strings continue their accompaniment. Dynamics include 'dolce' for the guitar in measure 245 and 'p' (piano) for the strings in measure 245.

Another consideration regarding dynamics and the relationship between the guitar soloist and the orchestra is that of register. By keeping the first violin's register and dynamics lower, the likelihood of drowning out the guitar is slight. This is particularly true where the guitar has an entrance and the violins are not reinforcing melodic material (Ex.11).

Instances where the violins are given melodic duties simultaneous to the guitar are numerous in this movement. The effect that is produced when the guitar and strings play melodic lines together can be described roughly as if an orchestrator were to assign arco to part of the string section and pizzicato to another part (e.g. cellos). The

result is that the melodic line is subtly more focused than if only bowing was used. The effect is even more incisive when the violins are to play staccato (Ex.12).

Example 11:I,mm.291-292

Example 12:I,m. 311

One of the techniques that is particularly well suited to the guitar is the arpeggio. The extensive use of the arpeggio is a trademark of Giuliani guitar composition. The difficulty that the guitarist encounters when playing arpeggios that have an imbedded melodic line is that of exposing the line while maintaining the decorative character of the arpeggio pattern. Giuliani addresses the problem by

having another instrument play the line in unison with the guitar. At m.313 the second violin brings out the melody in the guitar (Ex.13).

Example 13:I,m.313

The rhythmic relationship between the soloist and orchestra is fairly consistent throughout this movement. The orchestra maintains mostly metrical note durations while the guitar plays sub-metrically (almost all sixteenth notes). The orchestra only plays sixteenth-notes when the guitar is silent. The exception to this pattern is a short sixteenth-note embellishment just after the guitar enters (Ex,14).

Example 14 :I, m.108

Imitation of melodic fragments introduced by the guitar are given to the violins. In the case of m.130, the guitarist plays a scalewise ascending line in thirds. The imitation of this line is also in thirds, but divided between the first and second violins. Denser chordal texture is reserved for the end of the first movement where the guitar is silent. The orchestra is also instructed to play forte.

MOVEMENT II: "SICILIANA"

The second movement of Opus 30 shows a somewhat different treatment of the guitar and orchestra combination. Proportionate to the orchestra, there is a larger amount of guitar heard in this movement than in the first movement. The impression that the orchestra is accompanying the guitar is much more evident in this movement. The guitar part contains the bulk of the melodic material and, unlike the first movement, plays with the orchestra until the last chord.

There are many similarities between the first and second movements, however. The movement begins with orchestra only, yet it is a considerably shorter introduction than that of the first movement. The clarinets are not used in the second

movement. Because of the lack of clarinet part the instrumentation in this siciliana bears more resemblance to the orchestra of Haydn's day than Beethoven's. The strings are muted throughout the second movement, and the orchestral texture is lightly homophonic and serves the primary function of reinforcing chords that are either present or implied in the guitar part. The effect produced is relaxed and airy. The chordal accompaniment in the strings and winds create a backdrop of smoothness that contrasts with the guitar's more percussive attack. The strings' harmonic orientation in this movement gives a denser texture to fill in the more openly-spaced guitar parts. For example, the violins and viola at mm.35 play inner voices that would be impractical for the guitar to provide (Ex.15).

Example 15:II, mm.35

The musical score for Example 15:II, mm.35, is presented in a system of six staves. The staves are labeled as follows: Chit. (Guitar), Vni. I (Violin I), Vni. II (Violin II), Vlo. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The music is in 4/4 time. The guitar part (Chit.) features staccato markings and a 'dolce' instruction. The violin and viola parts (Vni. I, Vni. II, Vlo.) play inner voices. The violoncello and contrabasso parts (Vc., Cb.) provide a harmonic foundation. The score is marked with '35' at the beginning of the system.

The staccato markings in the guitar part are not to be translated as staccato as a violinist would perform, but

the second movement seems to have a particularly good balance of volume and intensity between the guitar and orchestra.

MOVEMENT III: "POLONAISE"

The third movement presents a contrast to the previous movements in the ways Giuliani uses the guitar and orchestra. The character of the piece is bright and somewhat playful. Giuliani achieves this character by using appropriate techniques. For example, the guitar begins in an accompanimental role performing a widely-spaced arpeggio. The use of a widely-spaced arpeggio creates a bouncing effect. The first violins introduce the opening phrase of the first theme (mm.1-2), while the guitar closes the four measure theme (mm.3-4) using a stepwise melodic passage (Ex.17).

For the first time in the work, beginning at m.6, Giuliani chooses a wind instrument to play with the guitar. The wind instrument of choice is the flute, yet the flute's function is only that of doubling the first violins. The addition of the flute most certainly adds a more brilliant timbre considering the fact that the flute is playing in its brighter range. Nonetheless, Giuliani's use of the flute is

quite specialized in this movement. Where the flute plays, the guitar part contains arpeggiation and not melodic material (Ex.18).

Example 17:III, mm.1-3

Example 18:III, mm.9

Because of the redundancy of the flute's part (i.e. flutes double violins), the piece does not suffer melodically when, as is done frequently, the winds as a group are omitted in performance. Thus, the final movement reinforces a standard that is true of the entire concerto - Giuliani's

op.30 concerto is designed in such a way that it can be adapted to a string quartet or a full orchestra.

The fact that the orchestra is to play softly whenever the guitarist performs does give the audible impression of restraint. Of course, the alternative is to have a guitar concerto in which the unamplified soloist is heard faintly, if at all. Yet, Giuliani does give the orchestra, double bass and winds included, ample opportunity to perform more vigorously.

Instances where the orchestra plays loudly serve as episodes or contrasting sections to the guitar's virtuosic passages. However, in the beginning of this movement the effect (with the guitar's arpeggios) is of a more blended ensemble than in the first two movements. This effect may be wholly due to the fact that there is no lengthy orchestral introduction before we hear the guitar. The movements undergo a kind of evolution in this work regarding the presentation of the soloist. For example, the first movement has a 105 measure orchestral introduction, the second movement a 10 measure orchestral introduction, and the final movement has no orchestral introduction. In the first movement, solo cadenzas are extensive and elaborate. There are no solo cadenzas in the second movement, and they are brief in the final movement.

Nonetheless, the guitar, even in the final movement, is given the task of performing the virtuosic content of the piece. The ranges of all orchestral instruments are kept conservative. The highest note played by the first violins and flutes is an E two octaves above middle C (E6). Throughout the majority of the concerto, the strings' ranges (no contrabass) roughly correspond to the range of the guitar when the strings and guitar play together. Where the overlapping of ranges occurs, it is usually between the guitar and first violin.

Example 19:III, m.85-87

Although the guitar is highlighted in the final movement, the material that is performed does not always correspond to the presentation of melodies or themes. In the writing of a concerto, virtuosic passages which have an academic/technical nature seem to be at the forefront while at the same time melodically simple passages are presented in other

instruments. The effect is analogous to having the theme and one of its variations played simultaneously.

Example 20:III, mm.266-267:

265

Solo

Cb.

Vai I

Vai II

Vlo

Vc.

Cb.

a Orig. Fl. 1

b) Orig. Cb.

2

5. 7838 Z.

Ornamentation in the ensemble context is an area where Giuliani seems to be careful not to cause clashes. Rarely in this work does the guitar perform trills and other ornaments with the orchestra. Perhaps this arrangement was a conscious decision, perhaps not. The result of this sort of treatment of ornamentation is that of clarity. When grace notes, for example, do occur in the guitar part, they are frequently heard over the activity of the orchestra because they are not present in the other instruments while the guitar plays (Ex.21).

Example 21:III, m.83

The musical score for Example 21:III, m.83, is written for a guitar and a string quartet. The guitar part (Chit.) is characterized by intricate ornamentation, including numerous grace notes and slurs, creating a complex, embellished melodic line. The string quartet (Violins I and II, Viola, and Cello) provides a more straightforward harmonic and rhythmic foundation, with the Violin I part featuring a long, sustained melodic phrase.

Conversely, when ornamentation occurs in the orchestra, it would be futile for the guitar to attempt to function as an orchestral instrument in this context. The guitar seems to excel when called to perform parts of an entirely different character than that of the orchestra (e.g., guitar plays *rasgueado* while the orchestra performs embellished linear passages). This effect can be clearly seen at the end of the concerto where guitarists frequently perform *rasgueado* while the violins perform the closing melodic passages of the piece (Ex.22).

Example 22:III. mm.270-271

1
Fl.
2
1
Ob.
2
1
Cl.
2
1
Fg.
2
1
Cr.
2
Chit.
I
Val
II
Vle
Vc.
Cb.

CHAPTER 3

BIOGRAPHICAL SKETCH OF MANUEL PONCE

Manuel Maria Ponce was a twentieth-century Mexican composer. His work is frequently characterized as nationalistic, for he was greatly influenced by the folk music of his homeland. He was born in Fresnillo, Mexico on December 8, 1882 and died in Mexico City on April 24, 1948. His works range from popular songs (*Estrellita* was an immense success), to works for orchestra. In addition to the *Concierto del Sur* Ponce wrote concertos for piano and violin as well. His output also includes numerous works for solo guitar and solo piano, about thirty songs, thirty-four arrangements of Mexican folk songs, and sonatas for string instruments.

Ponce began his musical studies at an early age with his sister who taught him piano and solfeggio. His first composition was called the *Dance of the Small Pox* and was composed as the five-year-old Ponce was recovering from the disease. At the church in San Diego, Zacatecas, Mexico, Ponce became assistant organist at age thirteen and principal organist at fifteen. In his late teens he lived in Mexico

City and studied piano with Vicente Manas and harmony with Vicente Gabrieli. Ponce attended the Conservatorio Nacional in Mexico City for a brief time but became disallusioned by the complacency of the instruction.

In his early twenties he became particularly interested in the music around Aguascalientes, a region with which he was familiar. In these surroundings he was exposed to the fiestas which were so richly adorned with Mexican folk and popular songs. It was these distinctive songs that influenced Ponce's composition so deeply.

By the age of twenty-three, Ponce had reached Europe to study in Bologna in the Liceo Rossini where he studied composition with Luigi Torcchi and Dall'Olio. The first two movements of his Trio for piano, violin and viola, the first Piano Sonata and four Mazurkas were composed in Bologna. In Ponce's continuing pursuit of innovation, he later left for Germany for a different, more timely point of view. In Germany his experiences were rewarding in that he became aware of other perspectives in music and perhaps became more aware of his own roots. Because of the ever-present shadow of economic difficulty that is so common to composers, Ponce left Germany and returned to Mexico.

In Mexico, Ponce embarked on his mission to elevate the popular melodic charm of Mexican music to the level of the concert hall. At the same time, like so many Spanish

composers, he was also drawn to the music of the Impressionists. It was this combination of his own nationalism and his awareness of newer musical trends that laid the groundwork for Ponce's unique sound. At this time, around 1911, Ponce began to become more focused and confident. Ponce soon began to compose larger works, became professor of piano at the Conservatorio Nacional and taught at his own piano academy. Among Ponce's pupil's was Carlos Chavez.⁶

In Ponce's blatant nationalism he was not without critics who scoffed at the idea of elevating Mexican popular forms to the level of European art music. Ponce held fast to the realization that all of the great European masters had borrowed from folk elements and had come to terms with their own nationalistic tendencies to varying degrees.

In 1915, Ponce once again left Mexico. This time his destination was Cuba, an island of rhythmic sophistication. Out of his experiences in Cuba, Ponce was inspired to write *Suite Cubana*, *Paz de Ocaso*, and *Rapsodia Cubana*. In Cuba, Ponce partook of the abundance of concerts that were held in Havana. Around this time he married his wife Clema and returned to Mexico City and the Conservatorio Nacional once again.

⁶ Orrego-Salas, Juan A. Involvement with Music in Latin America. Harpers College Press, New York 1976, p.13

From 1917 to 1919 Ponce directed the National Symphony Orchestra. The experience with the orchestra prompted Ponce's interest in composing larger works. After his resignation from the National Symphony, he devoted his time to composing and teaching.

Unlike Mauro Giuliani of a century earlier, Ponce was not a virtuoso guitarist. Ponce's enthusiasm for composing for guitar can be attributed to several factors. Ponce had a keen interest in the folk music of Mexico; in this folk music the guitar plays an important role. More importantly, the impetus for Ponce's entrance into the realm of guitar composition must be given to the legendary Spanish guitarist Andres Segovia. Segovia had made his Mexican debut in 1923 and Ponce was there to hear and meet him. Ponce's excitement about Segovia was immediately apparent (*Musical Chronicles, El Universal* June 5, 1923):

Andres Segovia is an intelligent and intrepid collaborator with the young Spanish musicians who write for the guitar. His musical culture allows him to transmit faithfully through his instrument the composer's thought and so to enrich daily the guitar's not very extensive repertoire.⁷

About the *Sonatina* by Frederico Moreno-Torroba that Segovia performed, Ponce wrote:

At the end of his recital he played the *Sonatina* by Moreno-Torroba, which in my modest opinion was the most important work of the program, magisterially

⁷ Orrego-Salas, p.18

performed by Andres Segovia in his introductory recital before the Mexican public. This Sonatina shows us a composer full of melodic ideas, a musician who knows how to construct, with elements of rhythm and popular melodies, works important because of their development, and harmonic tendencies.⁸

Segovia and Ponce developed a lifelong friendship. The two men had similar musical missions. Segovia wanted to elevate an instrument that had for so long been associated with unrefined folk music, and Ponce wanted to elevate folk music and expand upon it. Segovia and Ponce were quick to meet each other's needs. Ponce presented Segovia with a sonata (*Sonata Mexicana*) in 1924 which was very well-received by the public. Segovia soon began a pattern of soliciting works from Ponce on a regular basis and included works by the Mexican composer on all his programs. In a letter which Segovia wrote to Ponce he said:

Seeing this whole group who are exalting my beautiful instrument, I think every time with more gratitude of those who answered my call, that is, Torroba and you (After Torroba and before you it was Falla who wrote his 'Homage to Debussy') and again I want to give you my sincerest thanks. But don't imagine that I intend to limit myself to the Sonata and the ingenious Valentina. I am coming back to ask you for more things because all are necessary for my numerous concerts, in every one of which I want to see your name. I would enjoy having something else by you - have you a mind to it?⁹

At this time, Paris was thriving artistically. Paris is where Segovia lived and Paris is the city to which Manuel

⁸ Ibid., p.19

⁹ Orrego-Salas, p.20

and Clema moved for a while under a commission given to Ponce by Mexico's Ministry of Education. While in Paris, Segovia was ever more urgent in summoning new guitar works from Ponce. It was also in Paris that Ponce had occasion to study with Paul Dukas. One of Dukas' strong points being the use of colorful orchestration, the French master's influence on Ponce's own orchestration technique was considerable, and Ponce was soon to explore new orchestral ideas in his symphonic triptych, *Chapultepec*.¹⁰

Even with Ponce's interest in the larger orchestral forms, he was particularly prolific in composing for the guitar after 1923: four sonatas, twenty-four Preludes, twenty-two Variations, one Concerto, and dances. His output as a composer for the guitar is particularly notable considering the fact that practically all the previous composers for guitar were guitarists themselves. Ponce's success in writing for the guitar can no doubt be directly attributed to Andres Segovia, who sent to Ponce studies by guitarist/composers such as Sor and Aguado to analyze.

In a broader scope, Ponce laid the groundwork for the modernization of Mexican musical thought. He was a successful innovator in that he employed many of the Impressionist and Neo-classical precepts in his own

¹⁰ Slonimsky, Nicholas Music of Latin America, Thomas Y. Crowell and Co., New York 1945, p.245

compositional style while maintaining the distinctiveness of his Mexican folk heritage. Manuel Ponce is seen as a musical hero in Mexico and his compositions are widely performed. Throughout Ponce's life he enjoyed the enthusiastic support of Andres Segovia in trials and triumphs, and in letters to Ponce it is seen how Segovia was constantly concerned about Ponce's economic and physical well-being, two factors which were apparently a persistent problem for Ponce.

On April 24, 1948 Manuel Ponce died in Mexico City at a time when many of his works faced an uncertain future. In a letter to Clema Ponce Segovia wrote:

By the way, Laurita has written me a moving letter referring to poor Manuel's final moments...I would wish that you tell me if I can do something in this country for him or for you...I have some works of Manuel's in manuscript that were never published. I do not need to tell you that I will prepare them - adaptation, fingering, etc.- and will send them to you so you can do what you think is best. Also I will take the steps necessary to publish the *Concierto del Sur* here.¹¹

¹¹ Alcazar, Miguel ed. The Segovia-Ponce Letters, transl. Peter Segal, Editions Orphee Inc., Columbus, Ohio 1989, p.281

CHAPTER 4

CONCIERTO DEL SUR: AN OVERVIEW

Manuel Ponce's *Concierto del Sur* is, like so many of his guitar works, dedicated to Andres Segovia. However, unlike the initial promptness that Ponce displayed in submitting works to Segovia, the Concerto was not completed so quickly. In letters from Segovia to Ponce, the evolution of the Concerto can be traced. The first clues that a concerto was in the making were in a letter from Segovia to Ponce dated February 27, 1929:

I am also going to record some movements from this last Sonata. I am not telling you anything about the 'concerto', because if you cannot spare some words to me on a postcard, you will be poorly equipped to preoccupy yourself with this work. I am keeping silent about the 'preludes', too.¹²

In 1929, the work did not possess the title, "Concierto del Sur", and it was not completed until 1941. An example of the sense of persistence and anxious coaxing required (or seemingly so) in order for Segovia to receive the completed score is as follows:

My dear Manuel: we are up to October 22nd [1940] and I have received only the first mailing

¹² Alcazar, p.45

of your Concerto. It is already learned and it is a delight. We all like it more, much more, up until now, than the 'other one', Castlenuovo's. The appearance of the second theme is a 'trouvaille'.... Your tardiness in remitting the continuation irritates our impatience to the extreme. I have already written you two times, with this three. Now I am afraid that other occupations occupy the forefront of your attention and you are leaving the conclusion of the work for later.¹³

Segovia finally got his wish by the 20th of January 1941 and ironically states that because of the war, an immediate European premiere would not be feasible. Segovia premiered the Concerto, also known as the "Concerto for Guitar and Orchestra," in Montevideo, Uruguay on October 4, 1941.¹⁴ The Concerto was conducted by Ponce at the premiere. From the comments in letters from Segovia to Ponce, the premiere performance and subsequent performances were well-received.

The instrumentation for the *Concierto del Sur* is for flute, oboe, B flat clarinet, bassoon, tambourine, tympani, solo guitar, and strings. Unlike Giuliani's Opus 30, Ponce apparently did not arrange the work for another setting, albeit there are presently piano reductions of the score. However, Segovia suggested that Ponce arrange a similar piece for string quartet and guitar:

The impression of the public, of the musicians and the critics has been enthusiastic. You should, if your health permits it, write something else, also in a Spanish flavor for guitar and ensemble. This time I believe that you would hit the mark if

¹³ Alcazar, p.212

¹⁴ Slonimsky, Nicolas Music of Latin America Thomas Y. Crowell Co. New York 1945, p.246

you were to make it for string quartet and guitar. The two or three string quartets in the United States are asking me to play with them.¹⁵

Performances of the concerto customarily use full instrumentation. The piece is in three movements: I. Allegretto, II. Andante, III. Allegro moderato e festivo. The first movement is 437 measures long and has parts for all instruments except tambourine. The second movement is 121 measures long and the tambourine is still omitted. The final movement is the longest with 459 measures. All three movements are in triple meter. There is no key signature for the first movement, but the prevailing tonality is A major. The second movement is in d minor, and the final movement also has no key signature but centers around A major.

Unsurprisingly, considering Ponce's attachment to Hispanic folk music, the concerto has a definite Spanish accent. However, it cannot be said that his influences are exclusively Mexican. The final movement certainly follows the indication of its title and is reminiscent of the festival music (hence the use of the tambourine) Ponce might have heard in his home town of Aguascalientes. However, the first and particularly the middle movements possess a somewhat darker character similar to the gypsy flamenco song and dance of Andalusia, Spain. In the middle movement this is most evident in the use of scales reminiscent of those

¹⁵ Alcazar, Miguel, ed. The Segovia-Ponce Letters, p.265

that were likely brought to Spain (particularly Andalusia) by Moorish invaders centuries ago. Ponce was well aware of Segovia's Andalusian roots, and knew of Segovia's strong feelings toward the distinct sounds of this area of Spain. The title of the concerto, translated as "Concerto of the South", may refer to Andalusia (southern Spain), South America (where it was premiered) or more generally the southerly regions of the western hemisphere that are of Spanish influence. Whatever the exact meaning of the title, clearly there was a sense of musical and cultural kinship between Manuel Ponce and Andres Segovia.

MOVEMENT I: "ALLEGRETTO"

In contrast to what we observed in Giuliani's concerto, Ponce uses the winds extensively. Within the first eight measures, Ponce combines winds and the full string section with the guitar. The opening theme begins with the oboes and is imitated by the flutes. Yet, when the guitar enters loudly with strummed chords at measure 6, the winds drop out for two measures while the entire string section plays pianissimo and pizzicato.

The use of strummed chords or rasgueado is an effective way for a guitar concerto to begin because the sound of a strummed guitar is so distinctive and forceful. Ponce uses the strummed chords to prepare the listener for the guitar's statement of the first theme at measure 12. Like measure 6 above, Ponce silences the winds while the guitar presents the motive. As in the Giuliani concerto, Ponce similarly seems to be careful not to allow the winds to play when trying to draw attention to the guitar. Later, Ponce deviates from this pattern (Ex.23)

Example 23:I, mm.12-13

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At measure 12, the lower strings playing pianissimo with bows, create a dark chordal background against the fortissimo chord/melody of the guitar. In this setting, the dynamic polarities between strings and guitar and the assignment of

the guitar to play the higher ranges allows the use of the contrabass with the guitar without obscuring the soloist.

Beginning at measure 21, we see several departures from the type of orchestration found in Giuliani's work. Firstly, flutes and clarinets perform simultaneously with the guitar while the guitar presents significant melodic passages. In this section, these two wind instruments have been sufficiently subdued however, in that each is playing in its lower, range with dynamics of pianissimo. Their function here is primarily to give harmonic support, reinforcing and adding color to the guitar's chords (Ex.24).

Example 24:I, m.21

The musical score for Example 24:I, m.21, shows a guitar and a small orchestra. The guitar part is in the bottom staff, marked 'G.' and 'poco rall.' with a circled '2' above it. The orchestra parts include Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Trombone (Timp.). The guitar part features a melodic line with a 'poco rall.' marking and a circled '2' above it. The orchestra parts provide harmonic support with chords and sustained notes. The tempo is marked 'a tempo' at the beginning and end of the section.

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Another contrast to Giuliani's example is the use of louder dynamics in the strings than in the guitar. However, the strings are to perform pizzicato at m.21, and the louder dynamics work to the benefit of the guitar, which is directed to perform rolled chords that are usually loudly strummed with the thumb or with rasgueado.

Finally, the tympani doubling the contrabass and the guitar's low A, is used to accent the first beats of measures 21-23. The tympani, like the winds is given very quiet dynamic markings. Conspicuously missing from these measures (21-23) are the double reed instruments, oboe and bassoon. The likely reason for this omission is the low registers of the flute and clarinet. The addition of the distinctive timbres of the oboe and bassoon would be, at this point in the piece, contrary to the showcasing of the guitar and would not blend well with the flute and clarinet registers.

When the bassoon enters with the clarinet at measure 27, it serves to fill in chords implied by the guitar part. In measures 27 and 28 the comparative registers of the orchestral instruments and guitar put the guitar in the highest register. Against this rather dark, low pitched backdrop, Ponce uses brief decorative figures in the flute and later in the oboe to add a colorful variety to the orchestration. This technique is employed during brief rests in the guitar's melodic activity. Frequently, the material

used in these brief diversions into the woodwinds is in imitation of motives first stated by the guitar. Ponce thus is repeating melodic fragments for emphasis but using the winds for contrast.

During this contrasting section, Ponce uses loud dynamics in the winds. Ponce was well aware of the possibility that the guitar would be drowned out, so he has the guitar rest for three beats but return forcefully at the end of m.33 (where the winds are tacit). This example shows that the winds can be given loud passages to perform in the midst of melodic presentations by the guitar - if care is taken. It remains to be seen whether the winds and guitar can simultaneously effect melodic material at equally loud dynamic levels. Whatever the indications in the score, it is ultimately up to the conductor to balance the various sections of the orchestra, for dynamics of fortissimo in the guitar part are still relatively quieter than fortissimo in a flute part in high register.

As stated above, the technique of imitation is used by Ponce to reiterate melodic ideas first stated in the guitar but later diverted to other instruments. He also effectively uses imitation between strings and winds while the guitar performs a somewhat static part. The benefits of this plan are that the listener and guitarist get a brief rest after a period of busy guitar activity, and that it allows contrast

between orchestral instruments of different timbres. The contrast is further intensified by putting the flute and oboe in their higher, brighter ranges.

At measures 49-65, Ponce inserts the first significant section for the orchestra alone. This section does not begin as if the orchestra were being unleashed, but rather smoothly builds to a crescendo first in the strings from mm.49-55, intensified by the entrance of the winds at mm.56-65.

Measure 56 is the climax of the piece so far as the dynamics are loud and the first violins have climbed and merged into the winds in bright register and forte dynamics.

The section 56-65 is a brief but skillful featuring of the woodwinds. Ponce allows the section as a group to play loud and high while imitating and doubling parts, yet the composer prepares the listener for the re-entry of the guitar at m.66 by dropping out the higher winds (flute and oboe) and ending this transitional passage with the clarinet and bassoon. The effect is that of a decrescendo although there is no real change in dynamics. Consequently, Ponce has deintensified the material by thinning the texture and using lower winds that ultimately descend into their darker ranges.

At measure 66, Ponce uses a particularly nice blend between guitar and cello where the cello is doubling the guitar's open 2nd string (B) with metrical staccato bowing. As in the Giuliani concerto, the use of staccato or pizzicato

in the strings can complement or support a note played in the guitar. Short articulations in the bowed strings more effectively approximate the decay time of the plucked guitar string. Against the repetitive pianissimo of the cello and the guitar's open B string, the expressive second theme can be clearly communicated:

Example 25:I, mm. 66-69

The musical score for Example 25:I, mm. 66-69, consists of five staves. The top staff is for the Guitar (G.), which is marked 'espressivo' and shows a melodic line with fingerings (1, 2, 3, 4, 5) and a dynamic marking of 'p'. The second staff is for Violin 1 (VI.1), the third for Violin 2 (VI.2), and the fourth for Cello (Vc.). The Cello part is marked 'p' and 'pp' and shows a rhythmic pattern of eighth notes. The bottom staff is for the Double Bass (D.B.), which is mostly silent.

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When the flute enters with the second theme the guitar takes on the role of a rhythm instrument. However, instead of putting the guitar in the background, the orchestration and distinctive characteristics of rasgueado make the guitar a rhythm instrument that is in the forefront in mm.78-83. The parts in the winds are essentially a repetition of the melody and harmony of the guitar and cello of mm.56-65 but transposed a third higher (from E to G major). The bassoon takes over the repeated note that was in the cello, the flute plays the melody a tenth higher, and the clarinet fills in the harmony. Ponce has thus varied the second theme by changing the timbre and tonality, and using idiomatic guitar techniques. The dynamics are soft in the winds so that although the flute carries the melody, the rasgueado (a technique producing considerable intensity) draws attention to the guitar (Ex.26).

Example 26:I, mm.78-79

75

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At measure 86, the guitar once again returns to a more melodic function. Ponce retains the use of rasgueado on beat 1, which assures the listener that the guitar is in the forefront at this point. Once again, beginning at measure 90, Ponce trades melodic runs between the guitar and different sections of the orchestra. This technique is particularly effective for several reasons. Most noticeably, it allows for essentially repetitive melodic fragments to be varied timbrally. In addition, there is variety in the texture, due to the difference in density of sound that a group of instruments producing chords has with one, rather quiet instrument played mostly monophonically. Thirdly, the pattern of having the guitar play a run, then strings perform a run, then guitar etc., allows the orchestra to perform more aggressively, albeit briefly. Ponce seems to have a plan when he uses imitative passages between the guitar and orchestra. As in mm.33-37, mm.89-93 exhibit a pattern where the guitar introduces an ascending scalewise run, the strings perform a decorative response, the guitar performs a similar passage to its first one, then the winds perform a passage similar to the strings' while the strings are tacit. The pattern is a logical one if one considers that Ponce is moving from familiar sounds to more colorful ones (the winds being relatively more colorful). The progression of using question/answer or imitative devices between orchestral

sections seems more climactic when the pattern is soloist/strings/soloist/winds rather than using the soloist or strings to conclude the interplay. The reason for the effectiveness of this pattern lies in the inherent diversity and variety of woodwind timbres.

From mm.100-105 there is a cadenza-like section in the guitar that is accompanied by the flute and clarinet. During this section, the guitar is playing in its lower register. The parts in the clarinet and flute are static and from about one to two octaves above the guitar's vigorous part. This section is orchestrated well because the winds are pianissimo, set in a descant range relative to the guitar, and are given inactive parts, yet the presence of the winds adds color and contrast to the guitar and implies that a solo cadenza has not yet formally begun (Ex.27).

At measure 105, the orchestra performs tutti for the first time in the piece. Measure 105 begins loudly in the strings where the 1st violins carry a version of a motivic idea that was introduced in the guitar at measure 94. The rhythmic content of the motive is soon imitated in various forms between strings and winds. The imitative process from about mm.106-115 involves an exchange between darker and brighter timbres and lower against higher pitches. To achieve the darker timbres, the viola and clarinet are doubled and are kept as soprano voices. The support for the

viola and clarinet is assigned to the cello providing inner voices and the bassoon doubling the contrabass.

Example 27: mm.102-104

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The contrast to m.106 comes where the violins enter and the tympani adds punctuation to the motive. Measure 108 has the flutes and oboes playing their highest and loudest thus far.

It is interesting to examine the choices of instruments Ponce uses for contrasts in the timbres of imitative material. At measure 106, we observed how the viola and clarinet were used in combination. The clarinet continues to be used melodically through measure 122. Ponce keeps the flute rather static through measure 122, and assigns melodic passages to the bassoon and oboe as well as the clarinet.

The conspicuous lack of activity in the flute allows for a nice blending between the strings and winds.

At measure 110, the cello introduces a variant of the rhythmic motives mentioned earlier and the clarinet responds imitatively at m.112. Once again, Ponce gradually builds from a timbrally dark interplay to a brighter more emphatic presentation of material. From m.110 Ponce moves to the bassoon and ultimately the first violins in higher register at m.121, yet never does the flute double the first violins during this section. The flute is given the soprano voice, but only to bring out higher notes played in the first violin part. The effect produced is dominated by strings but with a more piercing edge provided by the flute in high register. Perhaps Ponce's motive for not having the flutes double first violins continuously was because the somewhat strained flute timbre would be too exposed while playing a rhythmically active line.

In contrast, we cannot say that Ponce does not make more conspicuous use of the flute in other instances. A good example of this is where the guitar returns beginning at m.127. While the strings reinforce harmony in the guitar, the flute at m.129 performs a descending gesture in response to the guitar's statement of the first theme (mm.127-129). The flute's gesture, rhythmically active and in a brighter range, sounds somewhat out of character with Ponce's use of

the flute thus far. Nonetheless, it offers another possible strategy for timbral variety. The flute is further exposed (as is the clarinet at m.132) due to the thinness of the harmonic texture. However conspicuous the decorative gestures in the flute and clarinet are, Ponce keeps the dynamic relationship between winds and guitar at soft and loud respectively.

Example 28:I, mm.126-129

The musical score for Example 28:I, mm.126-129, is presented in a standard orchestral format. The staves are arranged vertically, with the Flute (Fl.), Oboe (Ob.), Bass Clarinet (BbCl.), and Bassoon (Bsn.) parts at the top, followed by the Timpani (Timp.) part, and the Guitar (G.) part at the bottom. The Flute, Oboe, Bass Clarinet, and Bassoon parts are marked with a 'p' (piano) dynamic and feature a 'Tempo primo' marking. The Guitar part is marked with a 'f' (forte) dynamic and features a melodic line with ascending scalewise runs. The score is in 2/4 time and key of D major.

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Another section where Ponce uses orchestral imitation systematically is mm.138-143. The interchange here is between the guitar and assorted winds. The guitar initiates imitation by performing ascending scalewise runs ending in a

typically Spanish sixteenth-note triplet figure. The sixteenth-note figure is sweetly imitated first by the oboe at m.139, then brightly by the flute at m.141, and finally the clarinet at m.143. Under the wind parts the strings perform driving staccato chords as the tympani anticipates a rhythm that is brought out later (m.144) in the guitar. The tympani is silent in this section when the guitar plays. This section is an example of what can be done with the judicious treatment of diverse instrumentation. Ponce uses the solo runs in the guitar as the catalyst. The loud rhythmic chords in the strings could alone stand as an adequate contrast to the guitar runs, yet above the strings the oboe subtly echoes a fragment of the guitar passage thereby adding some timbral variety and thematic unity.

Example 29:I, mm.138-141



Measure 134 is an abbreviated return of the second theme presented in the flute just as at m.78. However, Ponce includes the strings in the orchestration this time to add a more dramatic effect to the harmony. The second theme occurs again at m.144. Here we have a very distinct folklike effect produced by using tambora (see appendix) in the guitar for a rhythmic accompaniment to the lush quartal representation of the second theme in the violins. The chords in the guitar serve as a triadic basis for the violins' fourth relationship. Thus, the violins form the upper voices of four and five note chords.

Example 30:I, mm.144-145

The musical score for Example 30:I, measures 144-145, is presented in five staves. The top staff is for the Guitar (G.), which includes a rhythmic pattern with fingerings (1, 2, 3, 4, 1, 2, 3, 4) and a section labeled "Tambora [Percussion con el pulgar sobre el puntero]" and "Drumming [with the thumb]". The bottom four staves are for the strings: Violin 1 (Vi.1), Violin 2 (Vi.2), Viola (Vla.), and Violoncello (Vc.). The string parts are marked with "pp" and "p dolce".

Up to this point we have observed the relationship between the guitar and tympani to be such that the tympani is used primarily to accent chords in the guitar, that is, to give the chords more impact. The tympani may also be used to give the guitar the illusion of breadth of sound during a crescendo. This effect is used quite well at mm.169-170 where the guitar and tympani together perform a crescendo leading to a powerful orchestral section. It is important to note that if the guitar's ascending run had been accompanied by pitched instruments other than tympani, the guitar passage might well have been clouded and lost its virtuosic impression (Ex.31).

Example 31:I, mm.169-170



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When the orchestra enters forcefully at m.171, Ponce postpones the use of the flute and oboe until m.175 where the crescendo reaches its peak. The flute at m.175 continues a melodic ascent that was begun by the first violin. The piercing timbre of the flute performing notes well above the

staff gives the crescendo a greater sense of goal and intensity. The use of pizzicato in the strings against the winds during a sequential chromatic descent from mm.175-182 gives this section a kind of bouncing, comical quality that is made particularly so because of Ponce's choice of using winds at fortissimo. The upper register of the bassoon and its loudness during this section most certainly add to the joviality of the effect.

Once again from mm.180-183 Ponce tapers off the intensity of the orchestra before the guitar returns by thinning the texture and dropping out wind instruments in the following order: flute, oboe, and clarinet. For the first time thus far we see the bassoon playing an exposed role as an accompaniment to the guitar. Dynamically, the combination of the guitar and bassoon is one of the few examples in this piece where both instruments are to play softly simultaneously. Surprisingly enough, the two instruments do not clash during this section because Ponce has given each instrument parts of such differing character. The guitar and bassoon also can be clearly heard because their respective timbres are so distinctive (Ex.32)

Example 32:I, mm.184-185



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As we have frequently noted, the winds usually remain silent while the guitar is playing. However, Ponce uses the winds simultaneously with the guitar in a coloristic way beginning at m. 203. The technique employed here is that of using brief repeated, ornamented notes occurring on off beats against the guitar's linear passages. Ponce repeats the technique in the oboe and then the flute. The technique is particularly useful in that the splashes of woodwind color are brief and motivically inactive enough so as not to interfere with the guitar's melody. However, the use of an ornamented figure in this section makes enough contrast to the guitar part as to be significant for rhythmic variety. Nonetheless, it is certainly the distinctive timbre of the winds that draws the most attention against a sparse texture in the strings and guitar (Ex.33).

Example 33:I, m.203

The musical score for Example 33:I, m.203, shows a four-measure excerpt. The Flute (Fl.) part begins with a triplet of sixteenth notes in the higher register. The Oboe (Ob.) and Bassoon (BbCl.) parts have simple accompaniment. The Bassoon (Bsn.) part is mostly silent. The Timpani (Timp.) part is also mostly silent. The Guitar (G.) part has a more active, moving line, featuring a triplet of sixteenth notes in the lower register.

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Gradually, Ponce intensifies the melodic activity in the winds beginning at m.209, where the flute plays a brief sixteenth-note triplet figure in brighter register. The guitar part during the flute's triplet gesture is static as is the flute's part against the guitar's more moving part at m.211. The flute's triplet pattern is imitated in the clarinet and oboe until a descending line is divided between the flute, guitar, oboe, and bassoon from mm.212-215. The strings perform long, close-voiced chords during the guitar/winds interchange. The violins' ranges are kept under the flute's and oboe's ranges. When considering the fact that in mm.212-215 the winds are playing scalewise passages against the guitar part, one might think the guitar would

tend to be obscured. Actually, this is not the case because the guitar part's continuous melodic activity in conjunction with the consistent timbre produced by a solo instrument gives the ear a regularity to follow. Conversely, it is more difficult to follow melodic activity that is fragmented by the drastic timbral changes produced between diverse woodwinds. This example shows that simultaneous melody between guitar and winds does not always mean the subordination of the guitar (Ex.34).

Example 34:I, mm.212-215

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Above we examined some of the ramifications of combining winds and guitar - each playing different linear passages simultaneously. Now we have our first example in this piece of the winds doubling a guitar part at mm.233-236. However,

like the above example, the doubled melody is distributed among different wind instruments while the guitar's line remains essentially unbroken. The dynamics between guitar and winds are opposed. The guitar is given forte while the winds are given pianissimo and piano. The guitar is performing in its lower register while the clarinet and flute are in higher, brighter registers. Ponce incorporates the guitar more as an ensemble instrument than as a solo instrument during this section in that the guitar's part, because of register, is not particularly exposed but instead blends well with the winds. The blending of guitar and winds at mm.233-235 can also be attributed to the use of staccato in the winds, thereby approximating the decay time of the guitar.

The concept of the guitar as ensemble instrument is clarified when one considers that the doubling occurs with the clarinets exactly doubling the guitar and then the flutes doubling three octaves higher than the guitar. This sort of arrangement diminishes the importance of the guitar part. The doubling process continues at m.235, but between the oboe and bassoon. If the guitar was meant to be the focal point during this section, it seems reasonable that the part would have been written in higher register and the guitar's melodic function not abandoned (as in m. 235) in favor of harmonic considerations (Ex.35).

Example 35:I, mm. 233-235

The musical score for Example 35: I, mm. 233-235, features five staves. The top four staves are for Flute (Fl.), Oboe (Ob.), Bassoon (BpCl.), and Double Bass (Bsu.). The bottom staff is for Guitar (G.). The Flute part begins at measure 232 with a melodic line marked 'p'. The Oboe and Bassoon parts enter in measure 233 with similar melodic lines, also marked 'p'. The Double Bass part enters in measure 234 with a melodic line marked 'p'. The Guitar part enters in measure 233 with a complex, rhythmic ostinato marked 'f' and 'p'.

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Another way the guitar can be used in conjunction with melody in the winds is to have the guitar perform an ostinato that will serve as a basis for expressive passages to be performed imitatively between woodwinds as in mm. 248-256. Pizzicato in the cello and double bass blend well with the guitar's mid-register ostinato. The tympani play on the off-beat of the pizzicato in the strings to provide a rhythmic folk-like feel. Against this rather light, sparse accompaniment, the oboe and flute brightly but softly perform imitative lyrical passages. The effectiveness of this section lies in the harmonic spacing of the instruments, the rhythmic diversity in each of the parts, and the timbral contrast inherent in the instrumentation. However, the crucial factor contributing to the success of this section is

that Ponce did not crowd the texture with redundant parts in the bassoon and clarinet, for example, which could easily have diminished the effect of the guitar's distinctive ostinato and the sweetness of the oboe and flute passages (Ex.36).

Example 36:I, mm.249-251

248

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A drastic departure from the kind of instrumentation and texture we examined above occurs at m.257, where a muted string quartet enters with a chordal version of the second theme. Ponce has therefore moved from a combination of diverse instrumentation, as in mm.248-256 to a very smooth, homogeneous effect. The addition of mutes in the string section makes mm.257-264 sound particularly silky. The muting also provides a calmness that prepares the listener

for the return of the guitar at m.265. However, Ponce removes the mutes first in the second violin and viola two measures after the guitar enters and then in the first violin two measures later (at m.269). The cello was not muted. The reason for the prompt removal of the mutes is not clear, and the difference in timbre is barely audible because the strings are performing at pianissimo accompanying the guitar's melody (guitar in extreme low register). One possible reason for the removal of the mutes in the second violin and viola is that together they are performing staccato inner harmonies. The use of mutes tends to lessen the effect of staccato playing (Ex.37).

Example 37: I, mm.265-267

The musical score for Example 37, measures 265-267, is presented below. The score includes staves for Guitar (G.), Violin 1 (Vl.1), Violin 2 (Vl.2), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The guitar plays a melody in the low register. The strings provide accompaniment, with mutes removed in measures 266 and 267 for the second violin and viola, and the first violin in measure 269. Dynamics include pianissimo (pp) and staccato markings.

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Example 38:I, mm. 277-279

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At m. 277, the winds play their version of the second theme in similar spacing as did the string quartet except transposed up a sixth. The guitar's part is a chordal melody doubling the flute. The effect produced in this section, that is, whether the guitar is perceived as being the focal point or playing an ensemble role depends much on the guitar soloist. In a recording of the work performed by guitarist John Williams and the London Symphony, the section where the guitar and winds perform the second theme (mm. 277-286) is omitted. Perhaps there was some difficulty in achieving a balance or maybe the omission was to shorten the piece. Nonetheless, the interpretation of this section can depend on whether the guitarist chooses to roll the chords or play them in a block fashion. If the chords are rolled, the soloist

draws attention to him/herself. If the chords are not rolled, the section is perceived as more of an ensemble effort (Ex.38).

From m.276 to m.287, the orchestra begins an increase in activity that ultimately leads to the solo cadenza. Wherever there is an extreme intensification of texture, rhythmic activity, and dynamics, we can safely assume that the guitar is tacit. Such is the example of mm.288-302. This section represents the orchestral climax of the piece. The flute performs in its brilliant register (the highest thus far), as does the first violin, the string section and tympani perform unmeasured tremolo and rolls respectively, and the imitation between instruments is one beat apart. All of these factors, along with the direction to crescendo to fortissimo, add up to a very dramatic impression. In this sort of orchestral environment an unamplified guitar can scarcely be heard, so it is little wonder that Ponce instructs the guitarist to be silent.

Although the guitar did not take part in the barrage of sound that occurred at mm. 288-302, Ponce gives the illusion that the guitar was part of the intense orchestral activity at the segue into the solo cadenza at m. 303. At m.303, the guitar is directed to perform four successive measures of *ragueado* at fortissimo. *Rasgueado* at fortissimo is as loud and intense a noise as an unamplified classic guitar can

produce. Because of the extent of the activity just before m.302, the guitar's entrance sounds like the *rasgueado*, a very distinctive sound, is emerging out of the orchestra. The use of the guitar in this way is another example of how, in contrast to Giuliani, Ponce is as much concerned with the color of the guitar as an orchestral instrument as he is the virtuosic role of the guitar soloist (Ex.39).

Example 39:I, mm.301- 303

The musical score for Example 39, measures 301-303, is presented below. The score includes staves for Guitar (G.), Violins I and II (Vl.1, Vl.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Guitar part features a handwritten 'Rit' circled in the first measure and a 'Cadenza Rasgueo.....' in the second measure. The other instruments play a rhythmic pattern of eighth notes. The score is marked with 'rit' (ritardando) and 'Cadenza Rasgueo.....'.

In the cadenza Ponce's compositional point of view in regard to the guitar becomes more understandable. Unlike Giuliani, who was a virtuoso guitarist, Ponce is not so eager to present the soloist as a fiery technician. Instead, as many composers did who were influenced by Romanticism and Impressionism, Ponce is trying to create a mood during the solo cadenza. Ponce achieves a somewhat reflective mood in the guitar by using arpeggiation - a particularly idiomatic technique for the guitar.

Ponce progresses through many different techniques in orchestrating the guitar in the cadenza, for truly the guitar is an instrument that is capable of being orchestral of itself, albeit on a miniature scale. The cadenza mm.303-388 may be divided into several parts based on the various techniques that Ponce uses. The first technique is as noted above - rasgueado. Secondly, at m.305 the melodic arpeggiation is employed. I use the term melodic arpeggiation because the guitarist is inclined to perform the passage, because of the physical arrangement of the notes on the fingerboard, in a more linear manner than we will see later. The open strings (the first two notes in Example 40), which tend to ring, do lend a slight harmonic quality to this passage (Ex.40).

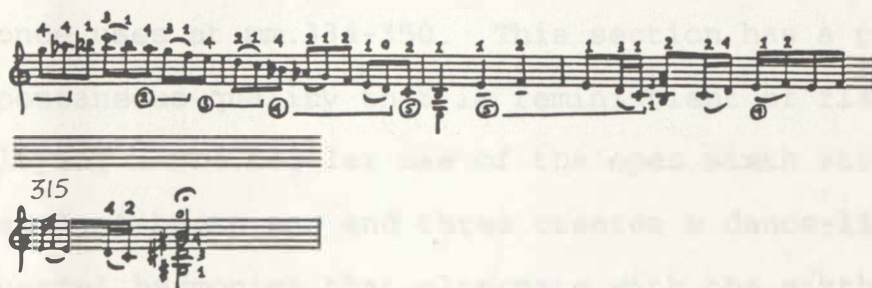
Example 40: I, mm. 305-308



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From mm. 310-315 Ponce uses the guitar for ascending and descending scalewise runs. These runs are essentially monophonic with the exception of a few chords that really serve little harmonic purpose (Ex.41).

Example 41: I, mm. 310-315

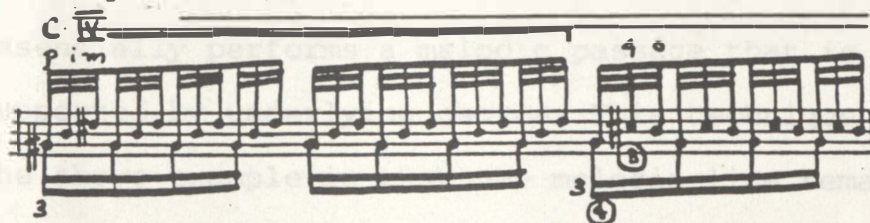


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Ponce achieves a kind of dark, introverted quality at mm. 316-332. Here the arpeggiation has a more harmonic aspect than mm. 305-309 because the guitarist's left hand remains fairly docile while a rapid arpeggio pattern is performed in the right hand. When an arpeggio is produced in the above manner at an especially high velocity (i.e 32nd note triplets

at moderate tempo), the notes tend to overlap in their durations, creating a blurred harmonic effect (Ex.42).

Example 42:I, mm.316-317



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As stated earlier, Ponce was keenly aware of the folk music of Spain and Latin America. With this idea of folk music (particularly the flamenco dances of Spanish gypsies) in mind, we can understand the kind of guitar writing that Ponce uses at mm.334-350. This section has a particular spontaneous quality that is reminiscent of flamenco guitar playing. The regular use of the open sixth string on the "and" of beats one and three creates a dance-like mood. The quartal harmonies that alternate with the sixth string gradually ascend giving the soloist the urge to accelerate (also a tendency in flamenco dance).

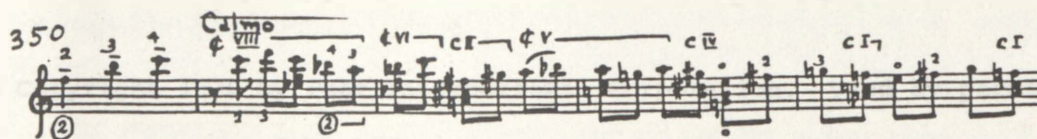
Example 43:I, mm.332-335



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At m. 351, Ponce uses what jazz guitarists would call chord-melody. The technique is not contrapuntal, but rather a hybrid of monophonic and homophonic texture. The guitarist essentially performs a melodic passage that is intermittently supported by underlying chords. This technique differs from the above example in that the melodic line remains unbroken (Ex.44).

Example 44:I, mm. 351-352



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One of the few examples of polyphonic writing for the guitar in either the Giuliani or Ponce concertos occurs at mm. 358-360. Apparently both composers saw little need to write contrapuntal passages for guitar soloist in the concerto format. Contrapuntal writing for guitar soloist has a tendency to preoccupy the guitarist in performing self-accompaniment. In the example below, however, the contrapuntal demands on the soloist are slight and the longer note values allow for an expressive performance (Ex.45).

One technique available to composers when writing for any string instrument is that of harmonics. At mm.361-367,

Ponce uses harmonics to offer a delicate and fully audible version of the primary theme of the movement (Ex.46).

Example 45: I, mm.358-359



Example 46: I, mm.361-367



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Measures 368-378 represent the most virtuosic section of the cadenza. The performer must execute sequential melodic passages using the index and middle fingers, provide a sixth string pedal using the thumb, perform widely-spaced melodic intervals extending to the guitar's extreme register, and do all of these things at an advanced tempo (Ex.47).

Example 47: I, mm.368-374



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The final section of the cadenza is a return to the exciting rhythmic effects of rasgueado. Unlike the beginning of the cadenza, Ponce intersperses brief melodic fragments with the rasgueado creating a kind of rhythmic-melodic dialog. This final section of the solo cadenza is the essence of the type of folk quality for which the guitar is so well suited and what Ponce was so adept at composing (Ex.48).

Example 48:I, mm.382-386



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Instead of a thunderous return of the orchestra after the solo cadenza, Ponce delicately accompanies the soloist with pizzicato strings in hocket with octaves in the guitar. The guitar does not return to a subordinate role immediately when the strings return. On the contrary, Ponce includes one or

two more virtuosic passages before the orchestra returns en masse at m.397.

When the winds return at m.397, their function, along with the strings, is to add chordal punctuation against the continuation of melodic activities in the guitar. The main melodic instruments of the orchestra, flute and first violin, do not participate in this section as the pitches in the chords are kept in the mid to lower registers of the rest of the orchestra. The oboe and second violin take the upper voice of the chords, the clarinet the alto, the bassoon the tenor part, and the tympani, cello and double bass provide the bottom. The spacing is such that the guitar's melodic content remains as the highest part and is therefore adequately exposed.

For the remainder of the movement, Ponce essentially alternates the orchestra's accompanimental tasks between chordal punctuation using the full orchestra and soft sustained chords in the strings. The assignment of these tasks are affected by a change in the character of the soloist's part. For example, where the guitar performs rasgueado the orchestra accompanies using chordal punctuation (Ex.49).

Where the guitar performs a more lyrical legato passage, the winds drop out and the strings provide a soft, broad homophonic texture under the guitar. The docile but

harmonically rich chords in the strings serve as an excellent unobtrusive background suitable for expressive playing by the soloist (Ex.50).

Example 49:I, mm.408-412

Example 50:I, mm.414-416

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Example 51:I, mm.433-437

The musical score for Example 51:I, mm.433-437, is a complex orchestral passage. It features a variety of instruments including woodwinds (Flute, Oboe, Bassoon), percussion (Timpani), guitar, and strings (Violins, Viola, Violoncello, Double Bass). The notation is dense, with many notes and rests, indicating a fast and intricate piece of music. The guitar part is particularly prominent, showing a series of chords and arpeggios. The woodwinds and strings provide harmonic support. The score is written in a standard musical notation with various dynamics and articulation marks.

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The final measures of the movement, mm.431-437, show once again how the tympani can intensify and broaden an ascending line in the guitar. This time the intensification leads to the conclusion of the movement. The final measure of the movement represents the ultimate example of using chordal

punctuation. The flute is given as high a note as required in this movement for the final note (A6). The rest of the woodwinds are likewise given notes in higher register. The string section adds the density to the final chord by performing A major chords in each of the instruments except double bass. At this concluding point in the piece, a dynamic balance between orchestra and guitar is hardly necessary. Consequently, the dynamics are fortissimo for all instruments (Ex.51).

MOVEMENT II: "ANDANTE"

If the first movement of this concerto had a dark quality about it, this movement can be characterized as murky. One of the most immediate factors that contributes to the dark timbre of this movement is that the guitar is instructed to tune the sixth string down to D instead of the usual E. This tuning gives the guitar an extended lower register and therefore richer timbral possibilities. Other factors causing a somewhat brooding character are the minor tonality and slow tempo. Nonetheless, from the very beginning of this movement, Ponce's orchestration is such that a more robust effect is achieved by using soft pizzicato in the cello and double bass and a chordal texture in the guitar. The entrances of the bassoon in mid-register and the clarinet in its lower, darker, register further emphasize the mysterious quality that will prevail in this movement (Ex.53).

Example 53:II, mm.1-4

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When higher pitched string instruments are introduced in this movement, they are muted. As the violins and viola enter, the pizzicato ostinato is shifted to the guitar. The effect produced combining muted strings and guitar ostinato in extreme low register is exquisite. The success of this section (mm.5-6), depends on the fact that Ponce pitches the descending muted passage well above the guitar. In addition, the cello and bass do not interfere with the guitar's ostinato. Although the guitar takes up the ostinato for only one measure or so before it is returned to the cello and bass, the momentary change in timbre shows Ponce's craft for orchestral subtlety. The example also presents the guitar's potential as an ensemble instrument (Ex.54).

Example 54:II, mm. 6-7

The musical score for Example 54:II, mm. 6-7, is presented in a multi-staff format. The top staff is for the guitar (G.), which plays a melodic line characterized by a triplet figure. Below the guitar are five staves for the string ensemble: Violin 1 (VI.1), Violin 2 (VI.2), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The string parts are marked 'con sord.' (con sordina), indicating they are muted. The guitar part is marked 'Allegro' at the beginning. The score shows the interaction between the guitar's melodic material and the strings' harmonic support.

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From mm. 8-13 there is a good example of how the guitar can offer melodic material softly, in its low register, while being accompanied by strings. The pizzicato ostinato in the cello and double bass is of a contrasting rhythmic character to the guitar's melody, thereby creating no conflict. The melody in the guitar possesses the distinctive Spanish sixteenth-note triplet figure that draws the listener's ear. When the strings perform light, punctuating chords, the chords are muted and close-voiced. Furthermore, the chords

occur where there is no attack in the guitar part.
Consequently, there is no obscuring of the guitarist's
melodic phrasing (Ex.55).

Example 55:II, mm.10-11

Example 56:II, mm.14-16

Example 57:II,mm.19-23



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Instead of an abrupt break in the guitar's melodic activity in favor of an orchestral episode, Ponce introduces linear motion in the orchestra gradually, interspersed with passages of similar rhythmic character in the guitar (Ex.56).

Although Ponce uses some imitation between string instruments, he uses the winds much more extensively in this capacity. More frequently than not, as in the first movement, the orchestral episodes (i.e. without guitar) contain much imitation between woodwinds. Often, the woodwind imitation begins gently, as in mm.18-23 where the bassoon initiates a motive that is imitated successively in the oboe, flute, clarinet, and bassoon again. The effect here is nonetheless slight because all the winds are kept in fairly

conservative registers. Thus, the perception of a climax is vague (Ex.57).

A contrasting, yet not abrupt, orchestral and thematic change occurs at m.25. Ponce uses a combination of instruments played idiomatically to achieve a mood that conjures up vivid folk images. The composer creates this mood by first giving the guitar a sextuplet arpeggio pattern whose first four notes are on open strings. Open strings give the guitar slightly more "twang", and it is this "twang" that tends to give the guitar an unrefined sound similar to what is found in folk music all over the world.

Underlying the guitar's arpeggiation, the strings and tympani perform a light, primitive, march-like rhythm. To add further contrast, the oboe softly plays an ornamental sextuplet motive in its higher, more transparent range. The resulting impression is that the oboe has the illusion of sounding in the distance. The distinctive character of this oboe motive evokes a decidedly Moorish/Andalusian flavor. The texture of this section (mm.25-28) is thin. (Ex.58). Consequently, the varied and unique combination of instrumental colors is undiluted by harmonic filler. Ponce repeats the above concept at mm.30-33, but uses the flute in high and powerful register on the sextuplet motive.

Example 58:II,mm.25-28

Fl.

Ob.

Bb.

Bb.

Timp.

G. *NO RIT*

Example 59:II,mm.34-35

G. *espress.*

Vc. *p/2*

D.B. *p/2*

At mm.33, the guitar once again takes on a melodic role. Ponce has included bass notes in the guitar part by m.34, yet these are merely a doubling of the pizzicato rhythms and pitches of the cello and double bass. With the tympani tacit, the ostinato is somewhat lighter. The guitar's bass notes here are barely noticed. The omission of the guitar's bass notes in this context would free the soloist to play more expressively and concentrate on the melody (Ex.59).

Example 60:II, mm.49-50



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The section, mm. 43-60, represents a lengthy showcasing of the guitar, yet the section cannot be considered particularly virtuosic writing. The guitar's melodic content ascends through a harmonic progression in a meandering manner. The guitar part, which would be somewhat uninteresting if unorchestrated, is mixed with subtle muted lines in the strings with brief filigree work in the bassoon and clarinet. Of special interest in this section is the exposed clarinet passage at m.49 that is solidly in a dark register. The

guitar part takes a momentary break from constant sixteenth-note activity in favor of a chordal texture under the clarinet. The clarinet passage is particularly effective due to the sparse orchestral texture (Ex.60).

Similar to the above example, the first violin performs ornamental fragments while the guitar vacillates between monophonic lines and intermittent chords. Also, like the clarinet, the first violin performs in low register in mm. 51-54 (Ex.61). At mm. 55-60 the viola has a similar but more elaborate passage to the foregoing first violin's passage. The succession of instrumentation and the corresponding low registers used give this section a melancholy mood. The muting of the violins and viola for practically the entire movement certainly limits their aggressive potential (Ex.61).

Example 61:II, mm.53-55

The musical score for Example 61:II, mm.53-55, is presented in four staves. The top staff is for Guitar (G.), showing a complex, rhythmic pattern with many sixteenth notes and some chords. The second staff is for Violin 1 (VI.1), showing a melodic line with some slurs. The third staff is for Violin 2 (VI.2), which is mostly silent. The bottom staff is for Viola (VI.), showing some notes towards the end of the excerpt.

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Measure 60 is an example of Ponce using the flute to begin an imitative episode dominated by woodwinds. The choice of flute at this point is as a timbral and pitch contrast to mm.42-60. The flute register is set in the bright and powerful upper range. The guitar drops out at this point which allows the orchestra some expressive freedom. However, the mere fact that Ponce has rested the guitar does not call for an orchestral "free-for-all". On the contrary, he retains soft dynamics to preserve the mood. The viola is instructed to perform without mute, yet the subsequent material for viola is in low register. Thus, the resulting orchestral sound is still subtly dark.

The highlighting of the flute is a preparation for the flute's eventual doubling of the guitar's return at m.68. Measure 68 is an example of something that, after examining Giuliani's Op.30 and this piece, seemed unlikely to occur - flute and guitar doubling each other at loud volume. Both flute and guitar are instructed to play forte while the flute doubles the guitar an 8ve higher. Why does the taboo against giving an orchestral instrument in high register, dynamic markings the same as guitar, while the latter is performing an important melody, not apply at m. 68? Perhaps the question can be answered by examining the context.

The preceding orchestral section, mm.60-67, was relatively indistinct from a thematic standpoint in that the

melodic character of the piece, even before m.60, was not adventurous intervallically. The head motive of m.68 spans a perfect fifth. Furthermore, the dynamics of the rest of the orchestra are soft and the texture has been thinned for the guitar/flute entrance. In addition, the mere novelty of reintroducing the guitar after the listener has become accustomed to the preceding melody in the flute tends to divert attention to the guitar. Finally, and most concisely, the guitar's percussive attack against the flute's slower attack an octave higher enables each instrument to be clearly distinguished in this context (Ex.62).

Example 62:II, mm.69-70

The musical score for Example 62:II, measures 69-70, is presented for a full orchestra and guitar. The score is written for Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭Cl.), Bassoon (Bsn.), Timpani (Timp.), and Guitar (G.). The Flute part features a melodic line with a perfect fifth interval. The Guitar part features a percussive attack. The score includes fingerings and dynamics markings.

Example 63:II, mm. 75-76

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Measures 74-86 exemplify a subtle use of the clarinet. The clarinet aids in bringing out a chordal melody that is present in the guitar part. Ponce could very well have composed this section for guitar only, for the guitar part here is arranged much like solo guitar music, that is, the soloist is required to perform in a melodic and accompanimental manner simultaneously. Nevertheless, the accompanying clarinet part is transforming. The clarinet's timbre and ability to sustain notes gives the melody in the guitar part a legato quality difficult to achieve using guitar only. Also a complement to the overall effect is the gesture in the viola that moves contrary to the guitar/clarinet melody. The muted viola blends well with the clarinet here because they are both within the extremes of

the guitar part. In short, both the clarinet and viola make the guitar's midrange sound richer (Ex.63).

Example 64:II, mm.117-121

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The remainder of the movement is largely a return of previous material. However, of special note is a closing imitative section (mm.114-121) where the guitar and cello with bass alternate performing the ostinato that began the movement. While the cello and bass perform the ostinato pizzicato, the guitar performs natural harmonics. In this context, the guitar's harmonics cut through the low frequencies of the string parts and add a timbral contrast. Somewhat surprisingly, the tympani, which has previously only

sporadically participated, ends the movement. However, the dynamics in the tympani are set at pianissimo, so that the result is a delicately placed punctuation rhythmically akin to the ostinato (Ex.64).

MOVEMENT III: "ALLEGRO MODERATO E FESTIVO"

In contrast to the first two movements, the final movement is bright and spirited. Ponce's orchestration is largely responsible for the change in mood. The movement begins with flute doubling the first violin and clarinet doubling the second violin. All of the aforementioned instruments begin their lines in middle to high registers. To emphasize the excited feel, the winds are instructed to play staccato and the strings perform pizzicato. If legato playing were used in any of the instruments at measure 1 the bouncing, jovial quality would be lost.

At measure 5, the bassoon and oboe enter softly while the viola is added to the violins for bottom support of the pizzicato lines. The addition of the oboe, bassoon, and viola causes a thickening of the texture, and the increase in dynamics in the strings give an intensifying effect. It is interesting to note that the simultaneous dynamics between

the winds and strings are soft and loud respectively. Ponce apparently is trying to emphasize the percussive aspects of the string pizzicato and de-emphasize the winds' staccato. Nonetheless, the blending of the strings and winds is good. Instead of using the lower strings in pizzicato, Ponce favors the tympani at m.8 to provide percussive bass notes during this section. The result is a colorful but incisive introduction to the entrance of the soloist at m.12 (Ex.65).

Example 65:III,m.7-12

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The guitar's entrance is blatantly folk-like. The folk character can be attributed to the use of rasgueado. It seems difficult to disassociate the use of rasgueado from a Spanish folk idiom. However, the context where rasgueado occurs and the choice of chords certainly influence this

impression. Ponce's decision to bring in the guitar unaccompanied using rasgueado provides the listener with as much impact as an unamplified guitar is likely to generate (Ex.65).

Measures 12-31 represent a guitar solo with the exception of mm.22-25, where the pizzicato strings (except first violin) provide focus to the guitar's chords. The strings' chords are a subtle punctuation because the dynamics are soft and the registers are moderate.

Example 66:III,mm.22-24

The musical score for Example 66:III,mm.22-24 consists of six staves. The top staff is for Guitar (G.), showing a solo with rasgueado (indicated by 'f' and '5' above the staff) and a triplet. The string parts (VI.1, VI.2, Vla., Vc., D.B.) are in pizzicato (pizz.) and include a '2nd' marking. The first violin (VI.1) is silent throughout. The first viola (VI.2) is circled in the original image.

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Another way Ponce varies the guitar's solo is to use the flute in high register with a slowly descending line that is in contrast to the guitar's accompanimental part. Duets like

this, where the flute is set as much as two octaves above the guitar, are particularly effective because the wide spacing of parts and the completely contrasting timbres of these two instruments complement each other well. The guitar's percussive attack and harmonic capabilities are lacking in the flute. The ability to sustain notes for long periods is not possible on an acoustical guitar (Ex.67).

Example 67:III, mm.32-34



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From mm.41-106 the orchestration is much like we have seen previously. The aforementioned section is largely accompanimental to the showcasing of the guitar. The dynamics during this section follow a familiar pattern in the accompaniment: soft while the soloist performs with briefly loud punctuation during rests in the guitar part.

Throughout the concerto, Ponce has used little tremolo in the strings. The use of tremolo in the context of a guitar concerto is not in itself an inappropriate technique. Nonetheless, the unbridled use of tremolo in works for guitar

and orchestra certainly could be disastrous in places where the guitar plays an important role. The tremolo as performed on bowed strings can be used subtly, or, as was done in the romantic era, to excess. To whatever extent tremolo is used, it is a very colorful technique and tends to draw the listener's attention away from the soloist or other instruments.

An example of the appropriate use of tremolo in the setting of a guitar concerto can be seen beginning at m.108, where Ponce uses measured tremolo in the upper strings at forte as a contrast to the previous guitar-dominated state of affairs. The guitar at m.108 is instructed to be silent. Although the effect is dramatic, Ponce keeps the tremolo section short and the melodic content undeveloped and transitional. Furthermore, the composer does not use the lower strings during this section. The use of the lower strings with tremolo would give the section a disproportionate amount of grandiosity. Consequently, Ponce's use of tremolo here does not ultimately threaten the soloist's virtuosic impact.

As the tremolo ceases in the upper strings, the guitar's analog to bowed tremolo is used - rasgueado. Thus, the intensity created by using bowed tremolo is only minimally diminished as the guitar returns and the upper strings are silent at m.116. Unlike bowed tremolo, guitar tremolo is

more delicate and less voluminous. At comparatively quieter dynamic levels, bowed tremolo and plucked, guitar tremolo, can be considered as more analogous. Rasgueado is more appropriate for maintaining a denser texture and greater intensity (Ex.68).

Example 68:III, mm.116



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Measure 131 is an example of the melodic freedom that can be afforded the guitar soloist when a lower string instrument provides support in the form of a sustained pedal on a pitch that would normally be played on the guitar in an unaccompanied context. At m. 133 the guitarist is to perform consecutive chords metrically as the double bass performs a sustained pedal. The cello could have performed the task as

well, but the double bass gives a richer, less focused timbre (Ex.69).

Example 69: III, mm.133-134



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Although the polyphonic potential of the guitar seems to be de-emphasized in both the Giuliani and the Ponce concertos, instances where multiple parts in the guitar do occur, albeit in simplified ways, are sometimes in an accompanimental context. At m.151, Ponce has written a guitar ostinato under melodic activity in the winds whose parts could easily have been divided into pizzicato parts in the strings. For example, the low B and middle E on beats two and three of the guitar part at m.151 could have been performed on the cello.

Dividing the duties of the ostinato could have simplified the guitar part. However, the material is not particularly difficult for the guitarist to perform in that the left hand fingers can remain stationary holding chords

while the right hand fingers arpeggiate. This technique is especially well-suited to the guitar and gives the ostinato a more autonomous quality that could be lost if the part were divided between instruments. In addition, arpeggiations on the guitar add to the folk-like spirit of the movement (Ex.70).

Example 70:III, mm.151-152

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In the second movement, the use of guitar harmonics was noted in the closing section. In this final movement, Ponce uses harmonics in the guitar during a section with more congested orchestral material. Harmonics are inherently quiet. Natural harmonics tend to project better than artificial ones. At m.173, Ponce gives the guitar two natural harmonics to be performed as a transitional

punctuation between larger orchestral sections. The result is that an essentially delicate special effect is used in a rather conspicuous way. The harmonics are effective here because Ponce has isolated the guitar. Harmonics (even natural ones) performed during tutti sections would scarcely be heard (Ex.71).

Example 71:III, mm.173

The musical score for Example 71:III, mm.173, shows the following details:

- Guitar (G.):** Melodic line with a 'poco rall.' marking and a 'd. Tempo' marking. A 'Harmo.' marking is also present.
- Violins I and II (Vl.1, Vl.2):** Both parts have 'poco rall.' markings.
- Viola (Vla.):** Provides harmonic support with various dynamics.
- Violoncello (Vc.):** Provides harmonic support with various dynamics.
- Double Bass (D.B.):** Provides harmonic support with various dynamics.

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From m.183 to 271 the guitar carries the melody. During this section the orchestra (mostly strings) performs in the punctuating chordal accompanimental style we have previously examined. At m.272 the guitar performs an arpeggiated accompaniment for the orchestra. The guitar's rapid sixteenth-note triplet arpeggio serves as the backdrop for a subtle violin solo in mm.287-296. The contrast between the

guitar and first violin is unusual because the guitar is given forte while the violin is given pianissimo. Hence, the guitar does not take a subordinate role although its function is accompanimental.

Example 72: III, mm. 299-300

The musical score for measures 299-300 of Example 72, III, shows a complex interplay between instruments. The guitar (G.) is the central focus, playing a rhythmic and melodic line with a forte (f) dynamic. It includes a circled sequence of notes (4-4-2-1-4) and various fingering indications. The first violin (VI.1) and viola (Vla.) are marked with a pianissimo (pp) dynamic, providing a delicate accompaniment. The woodwinds (Fl., Ob., Bb Cl.) and the lower strings (Vc.) also contribute to the texture with various articulations and dynamics. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

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Measures 298-306 represent a section with much imitation between the higher-pitched strings and winds. Yet, the guitar

is given unbroken scalewise runs and sequences that draw attention away from the orchestra (Ex.72).

Example 73: III, mm. 385-386

The musical score for Example 73, measures 385-386, is presented in a standard orchestral format. The staves are arranged vertically, with the Tambourine and Timp. at the top, followed by the Guitar (G.), Violins I and II (VI.1, VI.2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) at the bottom. The guitar part is marked with a tremolo effect, indicated by a 'simile' marking and a dashed line. The other instruments play sustained chords and melodic lines.

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At m.363, Ponce uses tremolo in the guitar and a slower tempo to create a mysterious mood. The tremolo here is used for color rather than for the presentation of a substantial melody. The exposed oboe part does not motivically develop either. Consequently, the section from m.363 to 374 acts as a transition into the closing section of the piece which begins at m.385.

Measures 385-459 contain the most festive music thus far. The use of tambourine, tympani, winds in high register (near the end of the piece), and extensive rasgueado on the guitar

all contribute to a character reminiscent of a Mexican fiesta (Ex.73).

Example 74: III, mm. 454-459

Fl.

Ob.

B♭ Cl.

Bsn.

Timp.

G.

VI.1

VI.2

VIa.

Vc.

D.B.

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In this closing section, the orchestra performs the majority of the melodic material while the guitar functions melodically (imitation) as well as harmonically (chords). In fact, the use of rasgueado is so vigorous in the final measures of the piece, that the effect is almost like a percussion instrument. In this context, the guitar has no handicap with regard to loudness. Consequently, all instruments are given fortissimo (Ex.74).

SUMMARY AND CONCLUSION

As was stated in Chapter 2, Giuliani's opus 30 guitar concerto may very well have been the first of its kind. In many ways it was written like a prototype. We have seen that Giuliani was careful in his orchestration not to allow the guitar to be overpowered. On the other hand, Giuliani, being a virtuoso himself, knew what to compose that would bring attention to the guitar. He also seemed to be keenly aware that in order for the work to be attractive to the Viennese public, it would require a certain melodic charm. While using the guitar, one obviously could not expect to excite the public with sheer power as, say, a Beethoven concerto might. Giuliani also seemed to know, because of the likelihood that the work would not be played by a full orchestra, that the guitar concerto would find a home as a form of chamber music rather than symphonic music. Consequently, we see a version for guitar and string quartet.

The proposition of the *Concierto del Sur* as a chamber work is not as appropriate. Ponce's colorful use of the orchestra in conjunction with special effects on the guitar give the piece much of its beauty and mystery. Even the

title of the piece suggests that the composer envisioned the work on a grander scale than would be fitting for chamber music.

From the comparison of these two works and their composers the potential of the guitar in an orchestral setting is readily seen. The difficulties in orchestrating with the guitar are greater than most instruments. Yet, the Ponce and Giuliani concertos show that the task of guitar orchestration need not be completed from any exclusive stylistic or organizational point of view. The comparison of these particular works reveals two effective approaches. Giuliani's approach is that of the virtuoso/composer, keenly aware of his instrument and its technical challenges while using the orchestra as support for the soloist. Ponce's approach is that of the orchestrator/composer, a non-guitarist whose expertise lies in using the guitar's varied and unique timbres to add a colorful folk-like character to the piece.

Apart from the obvious stylistic differences between the Ponce and Giuliani concertos, the treatment of orchestral timbre can be considered as a major difference between the two works. Ponce readily uses the winds to offer significant thematic material as well as for color. Ponce's use of winds is extended to include the accompaniment of the guitar soloist as well. Giuliani

rarely gives the winds a substantial melodic role.

Giuliani also refrains from using the winds at the same time as the guitar.

This tendency not to use the winds in a significant role should not be seen as a weakness on the part of Giuliani. The typical Viennese concerto contained little orchestral variation. Only Mozart can be considered as an exception to this norm. The Giuliani concerto stands out as an example of the typical orchestral conventions of the day. It is in fact the absence of timbral variety that makes the guitarist's role more conspicuous and the use of the guitar more novel in the context of a standard concerto form in the classical tradition.

In the Ponce work, the guitarist can be heard as one more distinctive timbre in a work rich in timbral sophistication. More importantly, the *Concierto del Sur* is evidence of the possibilities of writing for the guitar in an orchestral setting where the coloristic tendencies of the composer do not overshadow the role of the guitar soloist. Ponce's work also exemplifies a judicious balance of dynamics between the guitar soloist and the orchestra.

Both of these works present a considerable challenge to the guitar soloist, and neither work should be considered any less of a virtuosic test than the other. Yet, the challenges for the soloist differ in treatment and

function according to the concerto. These concertos represent opportunities for the guitarist to expand in technical areas as well as interpretive ones in a context unfamiliar to most classical guitarists.

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APPENDIX

SPECIAL EFFECTS

As an aid to the reader who may not be familiar with some of the terminology and special effects associated with the guitar, this section details some of the special effects used in these two concertos. As the guitar is capable of a wide variety of special effects, and the list is growing, this section represents only a fraction of what may be encountered in the guitar literature or may be possible for the composer and performer.

NATURAL HARMONICS

Natural harmonics are most effectively produced at the 5th, 7th, and 12th frets by touching any string using a left hand finger and positioning the finger directly over the metal fret while not pressing the string down to the fingerboard. A finger of the right hand is then used to pluck the string. Immediately after the string is plucked, the left hand finger is taken off of the string

thereby allowing the string to ring freely. Natural harmonics can be played quite loudly if the right hand finger, using the fingernail, plucks the string near the bridge (about an inch or so away).

The pitches produced as natural harmonics are partials of the fundamental pitch of an open string. For example, the first string of the guitar produces a middle E (E4). If a natural harmonic were played on the first string at the 5th fret, the pitch sounded would be two octaves above middle E. Natural harmonics played at the 7th fret produce a pitch an octave and a fifth above the fundamental. A natural harmonic which divides the length of the string in half (e.g. 12th fret), produces a pitch one octave higher than the fundamental. Harmonics at the 17th and 19th frets correspond to harmonics at the 5th and 7th frets.

Natural harmonics are also possible on the guitar at the 4th fret causing a pitch two octaves and a major 3rd above the fundamental. The harmonics at the 4th fret are more difficult to produce and are rarely used.

One of the advantages of using natural harmonics as a special effect is that after the harmonic is sounded, the fingers are free to perform other duties while the harmonic is ringing. This arrangement is not readily possible when artificial harmonics are used.

ARTIFICIAL HARMONICS

Artificial harmonics are used when the desired pitch is not a partial of an open string, or when the musical context makes performing a natural harmonic physically impractical. Unlike the natural harmonic, the left hand finger presses the string down in the same manner in which the guitar is normally fingered. While the left hand finger keeps the string down, the forefinger of the right hand touches the string directly over the metal fret that is twelve frets above the position of the left hand finger. For example, if the left hand finger depresses a note at the 5th fret, the right hand forefinger touches the string at the 17th fret.

After the right and left hand fingers are positioned properly, the harmonic is sounded by plucking the string with the thumb or another finger other than the forefinger. Immediately after the string is plucked, the right hand forefinger is lifted off of the string much in the same way as is done in performing natural harmonics. However, the duration of the artificial harmonic depends

upon how long the left hand finger holds down the string. Artificial harmonics have the advantage of affording the composer a chromatic pitch variety. In addition, the performer is able to manipulate an artificial harmonic with the left hand (e.g. vibrato).

The tone color produced by harmonics is clear and bell-like. Harmonics are most effectively used in a context in which they can be clearly heard, as they are light in character. Natural harmonics tend to be louder than artificial ones.

RASGUEADO

The term *rasgueado* is derived from the Spanish verb *rasgear*, meaning "to strum". *Rasgueado* is a term always associated with strumming movements with the right hand fingers. However, in English speaking countries strumming is often done using a plectrum. *Rasgueado* is a somewhat more complicated term that does not suitably correspond to what may be called strumming, although, the two terms may overlap in meaning. *Rasgueado* at best may be considered a highly developed strumming technique executed without the aid of a plectrum.

There are potentially as many types of rasgueado as a performer can conceive. However, certain types of rasgueado have found favor with guitarists over the centuries. Flamenco guitarists can be largely credited for developing rasgueado into a truly powerful and expressive technique.

The particular type of rasgueado that is used depends on the desired effect and musical context. Brief chordal punctuations may be most effectively played using a downward stroke across the strings using the thumb or forefinger. When this stroke is repeated as a downward and upward pattern, an effect similar to plectrum strumming is produced. This technique is often notated as follows:



When a powerful, percussive, rolling effect is desired, a more elaborate pattern is used. This rolling technique is performed by using all of the fingers of the right hand in successive strokes across the strings. A

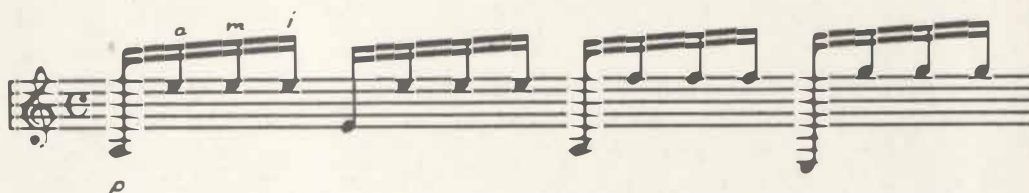
common pattern to achieve this effect is as follows: i s a m i, etc. The letter abbreviations for the right hand fingers in classical guitar technique correspond to Spanish words: p = thumb, i = index finger, m = middle finger, a = ring finger, s = little finger.

When the thumb is added to the above pattern, the term *rasgueado grande* is sometimes used. *Rasgueado grande* is usually reserved for particular emphasis, such as at cadences. As previously stated, there are many types of *rasgueado* and many composers leave the choice of the exact type of *rasgueado* to the performer.

TREMOLO

Tremolo is the rapid repetition of a single note. The technique of tremolo is the guitarist's only analog to the sustained note of a bowed string or wind instrument. On a mandolin, tremolo is produced using a plectrum moving in a rapid succession of up and down strokes. The same technique is occasionally performed on a steel string or electric guitar. Unlike these

instruments, the solo classical guitarist is often required to use tremolo to sustain a melody while also performing self-accompaniment. In order to execute this task, all of the fingers and the thumb are used. The fingers generally perform the tremolo pattern on a single string while the thumb plays accompanimental notes on other strings: p a m i p a m i ,etc.



TAMBORA

Tambora is used when the composer desires a drumming sound on the guitar combined with chords. The effect is similar to that of chords played on a xylophone using very soft mallets. However, it is truly a sound unique to the guitar. *Tambora* is performed by holding a chord with the left hand while drumming on the strings near the bridge using the side of the right hand thumb. Sometimes the right hand fingers are used for drumming to provide a sharper attack.