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THE UNIVERSITY OF ALBERTA  
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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Castelnuovo-Tedesco's Works for Guitar" submitted by Peter Anthony Higham in partial fulfilment of the requirements for the degree of Master of Music.

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## ABSTRACT

The prolific composer, Mario Castelnuovo-Tedesco (1895-1968), contributed a varied and impressive quantity of music to the guitarist's repertoire. The two purposes of this thesis are firstly to indicate, through a study of the guitar music, its importance in the repertoire, and secondly to deduce pertinent aspects of the composer's style from a detailed examination of two major chamber-music works.

In dealing with the former, Chapter II observes some significant particulars about each of the guitar compositions in turn. Chapters III and IV consist of in-depth style analyses of the *Quintette* for guitar and string quartet, opus 143, and the *Romancero Gitano* for chorus and guitar, opus 152. These two mature works, scored for widely contrasting ensembles, were composed during one of the composer's most fertile and productive periods, within a year of each other. In examining the formal structures, distinctive melodic, rhythmic, harmonic, and textural features are discussed.

These three chapters constitute the main body of the thesis. They are encompassed by biographical material in Chapter I, and at the end, by an Epilogue and two Appendices. The first Appendix presents a complete listing of the composer's published and unpublished guitar compositions, and the second, the text of the *Romancero Gitano*.

It is intended that the thesis will reveal the wealth and variety of this part of the guitar repertoire, which until now has not been fully recognized.



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Today my guitar music forms one of the most important sections of my production; and even if in the future little is performed (or none at all), I am happy and proud of having written it.

*Una Vita di Musica*

*Mario Castelnuovo-Tedesco*





## CHAPTER I

### BIOGRAPHICAL SKETCH

Mario Castelnuovo-Tedesco devoted his life to musical composition. His prodigious output encompasses all major forms (excepting the symphony) and genres. The medium of the guitar was a favourite, and music written for that instrument forms a sizeable portion of the total production. Indeed, the composer is most well-known today for his guitar compositions. These are finding more regular performances since many of them have removed shortcomings in the guitarist's repertoire.<sup>1</sup>

It should be stressed that Castelnuovo was not a "genre-composer"; he composed for almost all mediums.<sup>2</sup> His earliest works were written for his own instrument, the piano, for which he composed repeatedly throughout his life, resulting in some forty-two opus numbers for piano solo. His great love for the human voice is indicated by a predominance of its use: over sixty works for voice and piano, three for voice and guitar, and another eight for voice and orchestra. Choral works number some thirty-one, plus six cantatas, two works for voice

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<sup>1</sup>It is therefore curious that of standard music-reference works *Grove's Dictionary* makes no reference to Castelnuovo-Tedesco's guitar works and admits the existence of the *First Guitar Concerto* alone, in an otherwise quite extensive catalogue of his works. *Baker's Biographical Dictionary* in its list of works includes the names of a mere four works, all of guitar in ensemble. This is in no way atypical of the treatment that the guitar customarily receives in scholarly endeavours.

<sup>2</sup>A chronological list of works up to 1962 may be seen in the *Music Journal*, vol. 21, no. 8, pp. 73-75, 78-79.



with ensemble, plus the work for chorus and guitar. Works for the stage include eight operas, five oratorios, and three ballets. As previously stated, Castelnuovo-Tedesco did not write any symphonies, but his purely orchestral works number twenty-one. Instead he preferred the concerto form, composing five for violin, two for piano, two for cello, five for guitar, and one for oboe. The remainder of his works includes an extensive list of duos and chamber music. Excluding works written during the last six years of his life, the catalogue is as follows:

operas	8
oratorios	5
cantatas	6
orchestral works	21
concertos	15
ballets	3
choral works	31
voice and piano	
or guitar	66
voice and orchestra	8
solo piano	42
solo guitar <sup>3</sup>	15
duos <sup>4</sup>	33
chamber works <sup>5</sup>	16

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<sup>3</sup>There are four works for solo organ and one for solo harp.

<sup>4</sup>Violin and piano (11), cello and piano (5), viola and piano (1), guitar and piano (1), clarinet and piano (1), bassoon and piano (1), trumpet and piano (1), two flutes (1), violin and viola (1), viola and cello (1), violin and cello (1), two pianos (4), two guitars (2).

<sup>5</sup>Piano trios (2); piano quintets (2); string quartets (3); string trio (1); narrator, two pianos and percussion (1); harp, string quartet and three clarinets (1); clarinet, violin and cello (1); guitar and string quartet (1); four horns (1).



Mario Castelnuovo-Tedesco was born in Florence, Italy on April 3, 1895. He died in Beverly Hills, United States of America, on March 16, 1968. He was the son of Amedeo and Noemi (Senigaglia) Castelnuovo-Tedesco. Their ancestors, Sephardic Jews, were known by the name Castilla Nueva which reveals their Spanish origin. Around 1492, when Jews were forced to leave Spain, the family emigrated and became established in Tuscany. The hyphenated addition to the name was adopted by the composer's paternal grandfather. This was a proviso of the related but childless Tedesco family for the bequest of their fortune. In 1924 Castelnuovo-Tedesco married Clara Forti of Prato, Italy. They had two sons.

Castelnuovo-Tedesco began studying the piano with his mother at nine years of age, and almost immediately began to compose. He entered the Conservatorio Luigi Cherubini at age thirteen, studying piano with Edgardo Del Valle. Subsequently, in 1915, he became a composition student of Ildebrando Pizzetti, one of Italy's most notable composers of the time. Castelnuovo-Tedesco became his favourite student, and though indirect, Pizzetti's influence was strong. Their mutual respect was important in shaping Castelnuovo-Tedesco's ideals and his own perceptions as a composer.

By many accounts Castelnuovo-Tedesco was a fine pianist. He frequently performed many of his own piano compositions. In his autobiography he relates the occasion of his first meeting with the older composer, Alfredo Casella.<sup>6</sup> It seems that both were awaiting the

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<sup>6</sup>Mario Castelnuovo-Tedesco, "Alfredo Casella," *Rassegna Musicale*, 27 (September 1957) p. 201.



the arrival of Pizzetti. Casella overheard Castelnuovo practising and commented, "It is strange but you play this piece [*La soirée dans Grenade*] with the same interpretation as I heard Debussy give it."

Castelnuovo soon became associated with the established Italian, contemporary composers: Respighi, Pizzetti, Malipiero, and Casella, sometimes being referred to as the "son of the Regiment." Casella apparently encouraged Castelnuovo-Tedesco to go to Paris and there study with Stravinsky. It is a telling circumstance of Castelnuovo's character and ideals that though he had met and admired Stravinsky, he did not care for his "somersaults" of style and preferred instead to continue his education "methodically."<sup>7</sup> There is some apparent contradiction of this as concluded from an interview with the composer in November, 1926. Raymond Hall writes: "Nevertheless, it remains true that his general tendency, like that of his colleagues . . . is in the direction of greater simplicity, transparency, and melodiousness, as implicated in a return to the traditions of Italy's golden centuries, viewed through a modern sensibility."<sup>8</sup> Hall then goes on to say, ". . . in the midst of the neo-classic movement, he continues to have the courage of his romanticism. He points out that at bottom an Italian romanticism has never existed, in chamber and symphonic music, and that a vast field lies open here. How many Italianisms there are, he observes, in Schubert, and how much Bellini idiom in Chopin!"<sup>9</sup>

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<sup>7</sup>Castelnuovo-Tedesco, "Alfredo Casella," p. 202.

<sup>8</sup>Raymond Hall, "An Interview with Mario Castelnuovo-Tedesco," *The Musical Leader*, 54 (January 1928), part II, p. 5.

<sup>9</sup>Hall, "An Interview with Mario Castelnuovo-Tedesco," part IV, p. 21.





The first piece which attracted attention was the *Cielo di settembre* for piano, composed at fifteen years of age (and later orchestrated). There followed such works as *Coplas*, *Il raggio verde*,<sup>10</sup> *Cipressi*, and in 1919 a major work for voice and orchestra, *3 Fioretti di Santo Francesco*, opus 11. His first opera, *La Mandragola* was winner of the Concorso Lirico Nazionale in 1925.

Many of the concertos and orchestral pieces have enjoyed auspicious premieres: *Variazioni sinfoniche* (Zoltan Szekely and Mario Rossi), *I Profeti*, the Second *Violin Concerto* (Jaschas Heifetz and Arturo Toscanini), First *Cello Concerto* (Gregor Piatigorsky and Toscanini), Second *Piano Concerto* (Castelnuovo-Tedesco and John Barbirolli), First *Guitar Concerto* (Andrés Segovia and Baldi), and *Il Racconto d'inverno* (Toscanini). Premieres of his Shakespearean concert overtures have been conducted by Gui, Molinari, Toscanini, Barbirolli, Previtali, and Whitney, and other works have been featured at major international festivals such as those in Florence and Venice. In collaboration with Shilkret, Toch, Tansman, Milhaud, Stravinsky, and Schoenberg, he contributed a movement to the collective *Genesis Suite*<sup>11</sup> of 1944.

It was in 1939 that Castelnuovo-Tedesco left Italy on account of

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<sup>10</sup> Casella was responsible for arranging performances of many of Castelnuovo's early works. This controversial piece he performed himself for six consecutive years until the critics finally changed their opinion of it. See Castelnuovo-Tedesco, "Alfredo Casella," p. 202.

<sup>11</sup> Commissioned by Nathaniel Shilkret, the *Genesis Suite* was to depict seven scenes, each by one of the seven composers. Castelnuovo-Tedesco's movement was entitled *Noah's Ark*. The suite for narrator and orchestra was first performed November 18, 1945. See Nicolas Slonimsky, *Music Since 1900*, 4th ed. (New York: Charles Scribner's Sons, 1971), p. 806.



the anti-Semitic policies of the Axis powers. He and his family emigrated to the United States, apparently at the instigation and with the aid of Toscanini and Heifetz. After more than a year in New York, he settled in Beverly Hills, California, where he remained to the end of his life. Following the Second World War the composer frequently returned to Europe and kept in touch with activities in Italy. In 1958 his opera, *The Merchant of Venice*, won first prize in the tenth Concorso Internazionale Scala from among some sixty-four entries.

Though Castelnuovo-Tedesco referred to his film music as "commercial,"<sup>12</sup> he composed sound tracks for a number of motion pictures during the earlier years in California. Later he divided his time between composing and teaching, and explained that "when students come to me to study, I tell them that I can teach them harmony, counterpoint, and orchestration. But I always warn them that I can't teach them melodies. I don't believe ideas can be taught. Melodies are ideas."<sup>13</sup> Among his composition students were Andre Previn, Henri Mancini, Leon Levitch, and Jerry Goldsmith. In 1959 he was a visiting professor at Michigan State University and from 1946 he was associated with the Los Angeles Conservatory of Music, where during the 1960's he was professor of composition. Among the honours that he received were an honorary D.H.L. degree from the Hebrew Union College, the Diploma di Benemerenzza from the Associazione Chitarristica Italiana, and the Diploma Accademico di Maestro Compositore from the Reale Accademico

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<sup>12</sup>Mario Castelnuovo-Tedesco, *Una Vita di Musica* (unpublished), preface.

<sup>13</sup>Boris Kremenliev, "Eminent Musicians of the West: Mario Castelnuovo-Tedesco," *Music of the West Magazine*, 7 (April 1952), p. 13.



Filarmonica (Bologna).<sup>14</sup>

Castelnuovo has said that his principal sources of inspiration have been his home (Tuscany and Florence), the Bible, and Shakespeare.<sup>15</sup> Roland von Weber has expanded on these influences fundamental to the composer's music.<sup>16</sup> The first, his Florentine birth and culture, is reflected in the titles of many of the earlier works as well as in his settings of texts from the great Italian poets. Words such as those of Cavalcanti's *Ballata dall 'Esilio* must have had special meaning for Castelnuovo as he, like Cavalcanti, was forced to leave his native Florence.

Tedesco learned the English language through reading the King James version of the Bible and the works of William Shakespeare. This then made it possible also to explore other English literary works, which altogether provided another vital source of inspiration. The composer was actually conversant in several languages, and was acquainted with the major works of literature in their original Italian, English, Spanish, Hebrew, French, German, Greek, or Latin.

Castelnuovo-Tedesco's friends and acquaintances were an important influence in his music. Testifying to this, the fifty pieces of

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<sup>14</sup>Article "Castelnuovo-Tedesco," in *The National Cyclopedia of American Biography*, vol. 54, pp. 479, 480.

<sup>15</sup>Mario Castelnuovo-Tedesco, "The Composer Speaks," in *The New Book of Modern Composers*, ed. by David Ewen (New York: Alfred A. Knopf, 1964), p. 111.

<sup>16</sup>Roland von Weber, "Castelnuovo-Tedesco," in *The New Book of Modern Composers*, ed. by David Ewen (New York: Alfred A. Knopf, 1964), pp. 113, 114.



*Greeting Cards*, opus 170, were each dedicated to a different colleague. Most of the instrumental music and all the concertos were written for a particular artist.

Finally there is the so-called "atavistic" influence. Castelnuovo was most conscious of his ancestral heritage: on the one hand the Hebrew tradition and on the other his remote Spanish connections. The former accounts for large works with texts from the Bible (cantatas, and scenic oratorios) as well as works of Hebrew-melodic influence (for example the *Sacred Service*, and *Le Danze del Re David*). The latter is reflected in the many works inspired by differing aspects of Spanish culture, to which he felt deeply akin.

A most characteristic product of that Spanish culture is guitarist Andrés Segovia. And it was because of their close friendship that Tedesco composed for the guitar. From their first meeting in 1932 at the International Festival of Venice, Castelnuovo-Tedesco's interest in the guitar grew, resulting in a continuous and increasing output for the guitar right through to the end of his life. Besides being one of the few non-guitarists to write for the instrument, his total production for the guitar is not matched in quantity by any other composer.

In conversation with the composer's widow, during a week in February 1976,<sup>17</sup> she confirmed that he seldom composed in the mornings, these being reserved for teaching. He often composed late into the

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<sup>17</sup>The present writer is deeply indebted to Signora Clara Castelnuovo-Tedesco, who with much time and effort has clarified certain points, as well as according copies of some manuscripts which otherwise have not been available.





evenings, and always wrote straight onto transparencies with no sketches or recopying. The working-out of a piece was completely cerebral, and would sometimes last for years,<sup>18</sup> but once determined was noted down in its *final* form. The only reworkings are orchestrations of some earlier piano works, and arrangements of a few pieces for various ensembles. An indication of the regularity of composing may be gained by the completion date (notated in the manuscript copy) of each of the 24 *Caprichos de Goya*, opus 195 (1961)--book I: January 25, 28, 29, February 4, 5, 7; book II: February 14, 17, 18, 18, 19, 20; book III: February 24, 22, 26, 28, March 2, 4; book IV: March 12, 7, 8, 14, 15, 18.

Castelnuovo-Tedesco's own words paint an accurate picture of his milieu:

I am asked to speak of my aims as a composer, but I really have very little to tell. In my artistic life, I have had only one ideal: to write good music without prejudices of any kind. Writing music has always been a need for me ever since I was a child, from the time I was nine years old and my mother began to teach me to play the piano. It seemed to me that everything could be expressed or translated into music: the landscapes I saw, the books I read, the pictures and statues I admired. As I grew up, I learned that the things that can be expressed musically are not quite so numerous, and I strived to be inspired by what was in me rather than what was outside of me. My principal sources of inspiration have been: my home place (Florence and Tuscany), the Bible, and Shakespeare.

Even though as a young man, like all Italians, I wrote operas, I did not have too much faith in that medium for a long time. I have a predilection on the other hand for instrumental forms. Among symphonic

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<sup>18</sup>His best-known scenic oratorio, *The Song of Songs*, was conceived in 1917 though not written until 1955. Mario Castelnuovo-Tedesco, "The Song of Songs," *Music Journal*, 21 (November 1963), p. 21.



forms I prefer, outside of the overture, that of the concerto for solo instrument and orchestra because it seems to me to express, much better than the symphony can, the dualism between the creative individual and the surrounding collectivity. My favorite among instruments is the piano, my own instrument and my confidant. One of my ambitions has always been to wed my music with the purest and highest poetry in the form of the song for voice and piano. So great is my passion for this form of art that I once wrote, and I repeat it here, that if there is any composer I envy it is Franz Schubert for his *Lieder*.

As far as theories are concerned, I do not believe in theories. I have never believed in modernism, or in neoclassicism, or in any other isms. I believe that music is a form of language capable of progress and renewal (and I myself believe that I have a feeling for the contemporary and, therefore, am sufficiently modern). Yet music should not discard what was contributed by preceding generations. Every means of expression can be useful and just, if it is used at the opportune moment (through inner necessity rather than through caprice or fashion). The simplest means are generally the best. I believe that my personality was formed to a decided degree quite early, but what I have sought to do, during my artistic evolution, has been to express myself with means always simpler and more direct, in a language always clearer and more precise.<sup>19</sup>

In recent years there has been a resurgence of interest in Castelnuovo-Tedesco's music. In February, March, April, and May of 1975 LaGuardia Community College in New York organized a "Castelnuovo-Tedesco Festival" of concerts, marking the eightieth anniversary of his birth. 1973 saw the "Mario Castelnuovo-Tedesco First International Guitar Composition Competition," sponsored by the publisher, Edizioni Bèrben. Established in 1976 the International Castelnuovo-

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<sup>19</sup> Castelnuovo-Tedesco, "The Composer Speaks," in *The New Book of Modern Composers*, pp. 111-112.



Tedesco Society is dedicated to the development of interest in the music. Largely organized at the instigation of Dr. Nick Rossi, it boasts the support of Andrés Segovia, Gregor Piatigorsky, Nino Rota and Clara Castelnuovo-Tedesco. Among the first endeavours of the Society is the preparation of a complete catalogue of works (including discography and listing published articles by the composer), which is presently in the process of publication. Besides the issuing of a newsletter, the Society intends to act as a source of information, particularly for the location of unpublished music.

One of the Society's main objectives is to realize the translation from Italian into English and publication of Castelnuovo-Tedesco's autobiography. At the initial prodding of his sons, *Una Vita di Musica* was begun in July 1952 and completed in August 1955. Part I, "In Italia," contains some 374 pages; part II, "In America," has 255 pages, to which some 108 pages were later added. The book is a narration of his life *through* his music, explaining it at the same time (its origin, its form, its qualities, its faults).<sup>20</sup>

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<sup>20</sup>Nick Rossi, "The Story of *Una Vita di Musica*," *International Castelnuovo-Tedesco Society Newsletter*, Vol. I, No. 1, p. 1.



## CHAPTER II

### THE GUITAR WORKS

*This chapter consists of some notes about each work listed in Appendix I--all the compositions involving guitar by Castelnuovo-Tedesco. The order is chronological, and, for easy reference, a short subheading heralds discussion of each opus.*

#### Variazioni

Mentioned in the previous chapter was the occasion whereby Castelnuovo-Tedesco was induced to compose for the guitar. The initial product of that inspiration was the *Variazioni (attraverso i secoli . . .)* opus 71. Its composition was the result of a meeting of the composer and guitarist Andrés Segovia at the International Festival in Venice in 1932.<sup>1</sup> It had been Segovia's suggestion to write something for guitar, and he later followed this up by sending the composer copies of two major works as examples of how to write for that instrument. The significance of this meeting and the ensuing friendship cannot be overestimated; the long and fruitful relationship resulted in a substantial addition to the twentieth-century guitar repertoire. Castelnuovo-Tedesco was in fact to dedicate twelve works specifically to Segovia.

The two pieces sent as models were the *Variations sur un Theme*

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<sup>1</sup>Ronald C. Purcell, "Mario Castelnuovo-Tedesco and the Guitar," *Guitar Review*, 37 (Fall 1972), p. 3.





*de Mozart* opus 9 by Fernando Sor, and the *Variations sur "Folia de España" et Fugue* by Manuel Ponce. Interesting to note is that the resulting composition was also cast in variation form, a technique not uncommon in future guitar works by Castelnuovo-Tedesco. Opus 71, which contains similarities to *Variazioni sinfoniche* opus 48 (1928) for violin and orchestra, opens with the quondam dance form, *chaconne*. There follow variations of different dance movements representing progressively more recent forms. *Preludio* is followed by *walzer* I, *walzer* II, and finally a fox-trot! Not venturesome compositionally, the *Variazioni's* importance rests as the composer's first endeavor in the medium of guitar. Upon receipt of the work, Segovia approved of it, changing only three or four chords, and declared, "It is the first time that I find a composer who immediately understands how to write for the guitar."<sup>2</sup>

#### Sonata

Castelnuovo-Tedesco's second work for guitar was on a much larger scale. The *Sonata* opus 77, subtitled "omaggio a Boccherini," has four traditional movements. Despite its earlier composition, it remains one of the better known and most well regarded of the guitar works, having stood the test of time. The first movement, *allegro con spirito*, develops two themes in sonata form. *Andantino quasi canzone* has the rhythm of a *sicilienne*; the *dolce e malinconico* mood is briefly

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<sup>2</sup>*Ibid.*, p. 3.



interrupted by a *piu mosso* section of some ironic expression. The third movement, *tempo di minuetto*, recalls the spirit of the music of its dedicatee; the trio contains an interesting *double* section. The final movement is fast and energetic, perhaps also hinting at Boccherini's Spanish influences. A march-like section which returns at the end, finishes the sonata with vigour.

Completed only two years after opus 71, the work reveals Castelnuovo-Tedesco's already full understanding in composing for the guitar. Opus 77 resulted again from the instigation of *maestro* Segovia, who pointed out that Tedesco's countryman, Boccherini, had admired and composed for the guitar. The composer has said that "the *Sonata* is in four movements, but it is mainly in the first movement, *allegro con spirito*, and in the *minuetto*, that one can find the graciousness which was so characteristic of Boccherini. The *andantino, quasi canzone*, on the other hand, refers to Boccherini's 'romantic' mood, while the *finale: vivo ed energetico*, highlights the bravura elements always present in his music."<sup>3</sup>

### Capriccio diabolico

Castelnuovo-Tedesco has pointed out, in Chapter 60 ("Segovia") of his autobiography, that though there were some influences on his works written in homage to other composers, the original "*spunto*" that was provided was more important to him. This would apply to opus 85,

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<sup>3</sup>Jacket notes for *Segovia: Three Centuries of the Guitar*. (Decca DL 10034).



also inspired by a former Italian composer. Violinist-composer Niccolò Paganini was also a virtuoso of the guitar. Many of his works for guitar were composed between 1801 and 1805 when he remained secluded from the concert hall.<sup>4</sup> Written in homage to Paganini in 1935, the *Capriccio diabolico* suitably characterizes the "devilish" musician. Its short contrasting sections of mood, tempo, and rhythm require nearly the expertise of a Paganini to perform. The well known theme, "La campanella," used by Paganini in the third movement ("Ronde a la clochette") of his second *Violin Concerto* opus 7 does service again. Used by many other composers, the quotation of this melody has become something of a diversion; its appearance ten measures before the end of the *Capriccio* positively reminds the listener with what the piece is concerned.

Ten years later Castelnuovo-Tedesco returned to the *Capriccio*, reworking it for guitar and orchestra. As yet this opus 85b remains unpublished. The composer never heard the newer version and was left somewhat unsure whether the soloist would be covered by the orchestra, having attempted to make it sound as if it were an enormous guitar. The manuscript reveals that the guitar part is unaltered from the solo version, with the exception of fourteen measures towards the end of the piece. Marked "*grandioso*" (rehearsal letter P in the score),

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<sup>4</sup>Alexander Bellow, *The Illustrated History of the Guitar* (New York: Belwin Mills, 1970), p. 168. Also Frederic V. Grunfeld, *The Art and Times of the Guitar* (New York: Macmillan, 1969), p. 200. See also article "Paganini," in *Grove's Dictionary of Music and Musicians*.



the winds versus the strings take over the combination of the two main themes, and guitar then accompanies with a rhythmic ostinato. The orchestra, which includes two flutes, oboe, two clarinets, bassoon, two horns, percussion, timpani, harp, and strings (in the ratio of four, four, three, two, one), seems, in fact, to be used very sparingly. No new material, to any extent, is added; the orchestra is used to support individual lines and to widen the timbre. As such, this third successive work for guitar with orchestra is unlike the usual concerto idiom. It may find its place in programmes as a valuable shorter piece, along side other guitar concertos, which otherwise would be of insufficient duration.

#### Tarantella and Aranci

Two shorter guitar works constitute opus 87 of 1936. Among guitarists the *Tarantella* is perhaps the most popular of Tedesco's solo pieces. It retains the dance and rhythmic characteristics of the old form, being in a rapid six-eight metre, light, brilliant, and a bit "rossiniano." According to legend, this Neapolitan dance, if continued until the patient-victim dropped from exhaustion, was a cure for the poisonous bite of the tarantula spider.<sup>5</sup> Perhaps the heightening of tension and quickening of step is felt through to the collapse in the final cadence. The piece exemplifies a neo-classical influence, utilizing folk elements of melody and rhythm in a classical

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<sup>5</sup>Willi Apel, *Harvard Dictionary of Music*, 2nd ed. (Cambridge: Belknap Press, 1972), p. 833.





model.

Like the *Tarantella*, *Aranci in fiore*, opus 87b has a rustic, popular flavour, both pieces likely inspired by Italian folk sources. The name of the latter ("orange trees in blossom") was used to suggest the feeling of springtime, being written for a friend soon to be married. It utilizes two principal figures which are contrasted, and then worked simply together. The second figure is marked "like a popular song" indicating its folk origin.

#### Variations Plaisantes

The *Variations plaisantes* opus 95 was written in 1937 according to *Rassegna Musicale*<sup>6</sup> and Purcell.<sup>7</sup> The date has been incorrectly noted as 1934 in the usually reliable editions. The *Variations* were written to a Mr. J. Guilloux, the music critic of a Geneva journal. In a letter to Angelo Gilardino, the editor of much of Castelnuovo's guitar music, we learn more of the dedication. In Italian, the letter serves as a preface to the Bèrben edition of the piece. Tedesco wrote:

When Segovia gave (in Geneva) the first performance of the *Sonata*, the critic of the "Journal de Genève," in his review, wrote that it was very graceful and pleasant, but that Segovia was such an artist that, if he ever had played "J'ai du bon tabac" (a French song), he would have made a masterpiece. . . .

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<sup>6</sup>"Voci aggiunte e rivedute per un dizionario di compositori viventi," *Rassegna Musicale*, (January, 1953), p. 48.

<sup>7</sup>Purcell, "Mario Castelnuovo-Tedesco and the Guitar," p. 3.



. . . I had asked Segovia to ask the critic for the theme of "J'ai du bon tabac"; he sent it to me, and on this I wrote the "Variazioni e Fuga". . . .

Castelnuovo-Tedesco had never taken critics too seriously, but this time played along with the incident, turning it to his own use. He noted that from that time forth, the critic was much more gracious to his compositions.

In the third variation, marked "à l'espagnole," homage is paid to Granados. By a slight twist of the chanson, Spanish dance number six, *Rondalla Aragonesa*, by Granados is cleverly recalled.<sup>8</sup> The subject of the fifth and final variation, headed "L'inévitable fugue," undergoes inversion, augmentation, and diminution. In a later letter to Gilardino, Tedesco explained further:

. . . it impressed me the fact that the *Variazioni* on "J'ai de bon tabac" seemed to you "of a simplicity of manner worthy of Mozart"; because, in reality when I wrote them, I was thinking about certain variations of Mozart, on certain playful themes like "Ah, je vous dirai, maman!"

Here then is an avowal, by the composer himself, of a penchant toward neo-classicism. In this instance there is inspiration through folk material with form and texture based on a classical model.

#### First Concerto

For some years Segovia had been urging Tedesco to write a concerto for guitar and orchestra. Castelnuovo hesitated because he knew the

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<sup>8</sup>This piano piece is perhaps better known in its form for two guitars as transcribed around the turn of the century by the guitar virtuoso, Miguel Llobet.



problems of balance inherent in pitting the delicate timbre of the guitar against a full orchestra. The problems were overcome, however, and the first guitar concerto in the twentieth century was completed in 1939. Of opus 99 in D, the composer writes:

Finally he asked me for a concerto with orchestra. This time I hesitated; although I had already a certain experience with the guitar technique, and although the concerto happened to be one of my favorite forms . . . I didn't have any precedent to which to refer for the guitar. I didn't know how (or how much) it would sound in association with other instruments; it was a problem both of quantity and quality of sound. I kept on thinking for two years . . . . Finally [in 1938] political conditions in Italy made me decide to leave my beloved native country . . . for six months I hadn't written a single note (a thing quite unusual in my active life). Then Segovia (with a kind gesture which I will never forget) came to Florence to spend the Christmas vacation with me: to encourage me to have faith in the future and in my own work. I was deeply touched by his kindness and I promised him that the first work I would write would be the Concerto he was waiting for. As a matter of fact, I wrote the first movement while he was in Florence, and we tried it together. Later, in 1939, I composed the other two movements which I sent him in Montevideo . . . where he gave the 1st performance in the summer of the same year . . . . This was the last work I wrote in Italy; and in the meantime I emigrated to the United States. Separated by the war, we didn't meet for many, many years . . . .

The Concerto is a simple and unpretentious work. It is scored for a small combination: besides the solo instrument, a flute, oboe, two clarinets, bassoon, horn, timpani (which always play *piano*), and a small group of strings (four violins, two violas, two celli, and bass): to give more the appearance and the color of the orchestra than the weight. It sounds, I believe, very natural and unproblematic . . . and, strangely enough, although it was written in the saddest period of my life, it is absolutely serene.

It is in the customary three movements. The first one, in the regular sonata-allegro form with two main themes, is rather classical in character (perhaps



the friendly spirit of Boccherini was still smiling . . .). It also has a short cadenza. The second movement, *Andantino alla romanza*, is a simple song: it is a sort of tender farewell to the hills of Tuscany, which I was about to leave. The last movement, *Ritmico e cavalleresco* (rhythmic and chivalrous), has more of a Spanish flavor--how could I forget Spain, writing for Segovia? . . . This movement has the form of a rondo and is in the spirit of some ancient Spanish ballads (Romances viejos--Segovia himself had given to me some of these poems, which I had set to music and dedicated to our mutual friend Manuel de Falla). It is gay and alert in its pace: and towards the end a more meditative episode appears, which brings [it] to a very extended cadenza. At the end, the different themes are combined and superimposed.<sup>9</sup>

The composer considered the first *Guitar Concerto* one of his better works for its form, spontaneity, conciseness, and serenity.

### Sérénade

The next work for guitar was not completed until 1943. The *Sérénade* opus 118 was conceived again for guitar and orchestra. From his autobiography, Chapter 97, the composer writes:

Anyhow, as he [Segovia] was still living in South America, I wrote for him, after the great success of the first *Concerto*, a *Serenade* for guitar and chamber orchestra. This really is not a concerto, but rather a *pesso concertante* (the way Mozart wrote several . . .); even if the instrumental soloist has an important role (also some cadenzas). The *Serenade* has still the structure of a symphonic work. But, most of all, it is a *serenata* (in the purpose if not in the style, of those of Mozart and Brahms), that is to say, a suite of small pieces generally based on dance movements. As I had treated them rather in a free way I added to the title of every movement a *quasi* (almost): *quasi*

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<sup>9</sup>"Concerto in D, op. 92" (sic), program notes in *Los Angeles Philharmonic Orchestra Symphonic Magazine* (March 23-23, 1950), p. 625.





*minuetto, quasi romanza, quasi scherzo, quasi marcia.* The orchestra is more or less the same as in the *Concerto*; but slightly increased: there is in addition, a trumpet--and, in addition to the percussion instruments, a triangle, and a *tamburello* (in the last movement), also *piatti* and a drum.

To date, the *Sérénade* has enjoyed few performances.

## Rondo

In 1946 and 1947 Tedesco completed two works for guitar solo, the *Rondo* opus 129 (incorrectly cited elsewhere as opus 124) and the *Suite* opus 133. The *Rondo* is not a major work, but the composer had a high regard for this piece as it represents his "model rondo."<sup>10</sup> The piece takes the traditional ABACA form, but rather than passing to different key areas in the episodes as in the classical rondo, it remains centred around the tone E, bearing the key signature of e minor. The main rondo theme has a lilting six-eight rhythm, rather Italianate, which makes prominent use of appoggiaturas. The feature of this rondo is that each main section is like a miniature rondo in itself. Within the first section A, the content may be divided into diversions of a b a c a c. The first episode (B) may be subdivided a b c a d (same as Ac). The second presentation of A divides a b a c b; section C, traditionally more diverse, here does not lend itself to further subdivision; while the third presentation of A may be broken down a b a c a. This "multiple rondo" ends with a coda

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<sup>10</sup>Mario Castelnuovo-Tedesco, *Una Vita di Musica* (unpublished), chapter 97.



which acts as a recapitulation, presenting a glimpse of B, A and finally C. The recapitulation exemplifies "dynamic symmetry," about which Machlis speaks,<sup>11</sup> and which occurs so often in music of the twentieth century. The brief restatements in the coda balance the earlier and more extensive rondo treatments.

### Suite

The *Suite* contains just three movements, of a form and combination of the composer's own fashioning. The piece, strongly derivative in content, is less so in classical form. The title makes allusion to the renaissance practice of pairing and grouping dance and dance-like movements. The first movement, *preludio*, is headed "quasi un improvvisazione." It clearly recalls the *ricercare* form of the sixteenth century. Not the *ricercare* which contains liberal imitation, this type rather resembles a technical "study."<sup>12</sup> Petrucci publications of lute music contain such pieces. The movement alternates between material based on fast, scalar flourishes, and material based on thirds. The second movement, *ballata scozzese*, bears instruction that it is to be played in the manner of a Scottish song. The Scottish aspect is evident in the rhythmic figure of tempo I - sections:




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<sup>11</sup>Joseph Machlis, *Introduction to Contemporary Music* (New York: W. W. Norton, 1961), p. 64.

<sup>12</sup>Willi Apel, "Ricerca," *Harvard Dictionary of Music*, pp. 732-733.



The movement alternates between the Scottish tune and episodic sections, which always carry a pedal tone like the drone of the bagpipes. The final movement, *capriccio*, is violently syncopated in a kind of "American" style. The opening eight measures are similar in shape and rhythm to the principal motive of the final movement, *crystallo*, of the *Romancero Gitano*. The movement is again sectional; the repetitions of the material are developed and altered. In the final statement of Tempo I the first six measures are exactly as appear in the guitar part of the later *crystallo*.

The ensuing composition involving guitar is the *Quintet* opus 143. This work is discussed in full in the following chapter.

### Fantasia

The *Fantasia* opus 145 for guitar and piano is a product of the same year as the *Quintet*, 1950. Though there are few precedents to the combination of guitar and piano, there is a sizeable repertoire, particularly from the so-called Biedermeier period (1815-1848), for guitar and the presently rare fortepiano.<sup>13</sup> Such composers as Ferdinando Carulli, Mauro Giuliani, Johann Nepomuk Hummel, Anton Diabelli, and Carl Maria von Weber contributed to this medium. Compositions for harpsichord and guitar may be drawn from several periods; mention may be made of Bach's pupil, Rudolph Straube and in the twentieth century works by Manuel Ponce, Stephen Dodgson, and Guido

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<sup>13</sup>For more information on this see: Mario Sicca, "The Guitar and the Keyboard Instruments," *Guitar Review*, 39 (summer 1974), pp. 17-22.



Santórsola. Apparently, just prior to his death, Castelnuovo-Tedesco was preparing for a composition for guitar and fortepiano based on a theme of Beethoven.<sup>14</sup> At any rate, others have followed his lead in composing for guitar and piano: Hans Haug, Ponce, and Santórsola.

The medium is difficult in that the tonal qualities of the guitar and piano do not combine and blend, nor balance easily. Castelnuovo, however, in the *Fantasia*, seems to have overcome this problem handily. In some places the instruments support each other; in others the guitar part is written in such a way that the main line is prominent, while the piano part remains clear and light in texture, rather like a harpsichord. The *Fantasia* is in two movements. The *andantino* begins as if improvised; the second subject is more rhythmic. What follows develops this rhythmic aspect along with the triadic structure of the first section, and then concludes with a restatement of the opening material. The subject of the second movement, *vivacissimo*, makes prominent use of perfect fourths and fifths, cross rhythm, and arpeggiation in the accompanying instrument, as either instrument takes on that role. An important figure which first appears in the piano at measure 91 bears resemblance to the principal motive in the second movement of the *Quintet*. The all important augmented fourth, however, is missing here, and there is a great difference in tempo. Another statement of the first subject is inverted and finally it is presented

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<sup>14</sup>Sicca, "The Guitar and the Keyboard Instruments," p. 19.





in canon leading to a brilliant close. The *Fantasia* was written for Paquita Madriguera, Segovia's second wife, a pianist who had been a pupil of Granados. Under its title the composer wrote, as Ravel did for his *L'Heure Espagnole*, "avec un peu d'Espagne autour" (with a little bit of Spain around).

Following the *Fantasia*, in 1951 Castelnuovo composed the *Romancero Gitano* opus 152. This work is the subject of Chapter IV.

#### Minstrels and Pavane

There is an indication of how comfortable Castelnuovo-Tedesco felt by this time in writing for the guitar in that he made transcriptions for it of two short works, composed originally for his own instrument, the piano. The first, of 1951, is *Minstrels*, number twelve from Book I of the *Preludes*, by Claude Debussy; the other, of 1953, is the *Pavane pour une Infante Défunte* by Maurice Ravel. Both are unpublished. Debussy and Ravel were greatly admired by Castelnuovo-Tedesco and they influenced some of his early compositions. The impressionistic style finds a very compatible medium in the guitar.

#### Second Concerto

When, in 1953, Segovia asked for a second guitar concerto, Castelnuovo-Tedesco refused as he was well aware of the success of the *First*, and was perhaps uneasy about similar success in the same medium. Nevertheless, the *Concerto* developed in the composer's



subconscious, as he said, without his thinking about it.<sup>15</sup> The *Concerto* in C, opus 160, was completed, in fact, with some alacrity even for Tedesco, in less than one and a half months, between February ninth and March twenty-third. In the *First Concerto*, the three movements balance each other in weight and proportion, while their styles pass from classic, to romantic, to popular. In the *Second Concerto*, the second movement is very much the keystone of the arch form, and of equal duration to the two outer movements combined. Interestingly, the second movement is the classical one, while the first is romantic and the third popular in style. The first is dreamy, quiet and flowing with a somewhat transparent texture, and includes a cadenza of some ninety measures. The second is headed *sarabanda con variazioni*, and in fact is a complete dance suite. The guitar presents the full theme alone; the six variations that follow recall old forms: the *sarabanda* is followed by a *pavana*, a *minuetto*, *giga*, *aria*, and then *fuga*. At the end the sarabande returns, completing this neo-classic portrayal. The final movement, headed *Fiesta*, and in rondo form, is based on an innocent Spanish or Mexican-like theme at first "whistled" by the piccolo. This theme is developed in double and triple canons and combined with lesser themes. There is a long cadenza *riassuntiva* (recapitulatory) for solo guitar accompanied successively by each percussion instrument (timpani, triangle, drum, castanets, cymbal, and bell). The effect is interesting, though the

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<sup>15</sup>Castelnuovo-Tedesco, *Una Vita di Musica*, Chapter 97.



percussion instruments merely accompany the bravura guitar, highlighting rhythmic elements. Aside from the percussion, the rest of the orchestration also is more active and richer than in the *First Concerto*. Included are two flutes, oboe, two clarinets, and in the final movement a trumpet. The work, which has been nicknamed the *Concerto Sereno* has to date been infrequently performed, being in the shadow of its more popular predecessor.

### Greeting Cards

Castelnuovo-Tedesco's opus 170 consists of many short pieces known as *Greeting cards*--dedications to musical friends. These pieces derive their musical basis from a compositional technique developed by the composer. In representing each letter of the alphabet by a pitch, the spelling of the dedicatee's name was extracted to form a row upon which the composition was based. The composer's own name, for instance, would yield the following:

Example 1, *Greeting card* row technique

The image displays three musical staves illustrating the 'Greeting card' row technique. The top staff shows a scale of notes corresponding to the alphabet, with letters Z through A written above the notes. An arrow points left above the notes, indicating the direction of the scale. The middle staff shows the notes for the name 'MARIO CASTELNUOVOTEDESCO' with letters written below the notes. The bottom staff shows the notes for the name 'MARIO CASTELNUOVOTEDESCO' with letters written below the notes. The notes are on a treble clef staff with a key signature of one sharp (F#).



Upon consideration of this opus one cannot concur with Thiel's statement in her thesis concerning a few late organ works.<sup>16</sup> Her argument suggests that the serial compositional technique is not only peculiar to Tedesco in these works, but that it sets them (these organ works) apart from his other compositions! One cannot support this primary argument of her thesis. Certainly, at least, he did not think seriously enough of *Preludio e Fanfara* (dwelt upon by Thiel in her thesis) to even ascribe it an opus number. Probably Tedesco did not consider the *Greeting cards* as one of his major works, and yet one sees serial and indeed dodecaphonic techniques elsewhere, as in the *Caprichos* and *quaderno* four of *Appunti*.

Of this opus, begun in 1954 and continued until his death, twenty of the pieces have been written for the guitar. The first, number five, is a *tonadilla* on the name of Andrés Segovia. Apparently Tedesco has said that of all the *Greeting cards*, "Segovia's name has been the most musical to treat."<sup>17</sup> The *tonadilla* contains two significant references to the slow movement of the *First Guitar Concerto*. In others it may be noted that motives from concurrent works bear some similarities. Based on a kind of serial technique, these short pieces may have played a significant role in the shaping of themes in more extended works. The row from number forty-six (1967) reminds one,

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<sup>16</sup>J. L. Thiel, "The Stylistic Trends found in a Comparative Analysis of the three Published Organ Works by Mario Castelnuovo-Tedesco" (Ph.D. dissertation, University of Missouri, 1970).

<sup>17</sup>Purcell, "Mario Castelnuovo-Tedesco and the Guitar," p. 3.





especially as used at letter C, of a similar motive found in the first movement of the flute and guitar *Sonatina* (1965).

The pieces in the series composed for guitar are: *tonadilla* dedicated to Segovia, a *rondel* to Siegfried Behrend, a *habanera* to Bruno Tonazzi, *tanka* to Isao Takahashi, a *lullaby* for Eugene, *song of the Azores*, *canzone Siciliana* for Mario Gangi, *ballatella* for Christopher Parkening, *sarabande* for Rey de la Torre, *romanza* for Oscar Ghiglia, *fantasy* to Ronald Purcell, *canción* to Hector Garcia, *canción* for Alirio Diaz, *canción* to Ernesto Bitetti, *estudio* for Manuel Lopez Ramos, *aria* for Ruggero Chiesa, *brasileira* for Laurindo Almeida, *Japanese print* for Jiro Matsuda, *volo* for Angelo Gilardino, *canzone* for Ernest Calabria, and *tarantella* for Eugene di Novi. These latter six were composed in 1967, just a year prior to the composer's death.

### Tre preludi mediterranei

Castelnuovo composed *Tre preludi mediterranei*, opus 176, in memoriam to Renato Bellenghi. Perhaps of lesser importance, the preludes still show a gentleness of style indicative of the southern European spirit. The movements are: *serenatella*, *nenia*, and *danza* (*molto mosso e vorticoso*). The *quasi* funeral dirge second movement, which is rather like an elegy, is followed by the whirling *danza* in rondo form, which makes prominent use of parallel fourth movement.



## Escarramán

1955 was also the year of the composition of a piece called *La guarda cuydadosa*, and opus 177, "a suite of Spanish dances from the sixteenth century after Cervantes," called *Escarramán*. The former is numbered by the publisher, Ricordi, as the sixth and final movement of the suite *Escarramán*. *La guarda cuydadosa* ("the picket of love", or "the soldier in love") is the name of one of Miguel de Cervantes Saavedra's *entremeses* or "interludes." "In the sixteenth century, when in Spain the full length play was developed, the name ['entremés'] came to be applied to short farces performed between the acts of the *comedia*."<sup>18</sup> The character Escarramán appears in another of Cervantes' interludes, *El rufián viudo, llamado Trampagos* or *Trampagos, the widower bully*. "Escarramán was a famous *rufián* of the period, the subject of celebrated ballads by Quevedo and others. His name was given to a popular dance considered risqué."<sup>19</sup> Towards the end of the interlude Escarramán leads some dancing, for which he was most famous, to the accompaniment of two guitars. He dances first a *galliard*, then the *canary jig*, and the *country bumpkin*; *I'm so sorry* and *Good King Don Alphonse* are also mentioned.<sup>20</sup> These

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<sup>18</sup>Griswold Morley, *The Interludes of Cervantes* (New York: Greenwood Press, 1948), p. v.

<sup>19</sup>*Ibid.*, p. 219.

<sup>20</sup>*Ibid.*, p. 49.



are in fact the names of the movements of Tedesco's suite *Escaramón*. Here again is an example of Castelnuovo's creativity stimulated through literature. In this case, there is no text to be set to music, but a purely instrumental realization of a literary inspiration. Following the stately *gallarda*, the melody of *el canario* reminds one of *La maja de Goya* by Granados. The clumsy *el villano* and melancholic *Pesame dello* are followed by *El rey don Alonso el bueno*, in the form of a theme, four variations and finale. This movement, in fact, would possibly make a good finish to the whole suite, rather than concluding with *La guarda cuydadosa*, as Ricordi has suggested. This latter movement would be an appropriate opener for the suite with its march-like ostinato and final fading cadence. Also as Tedesco says in his autobiography, he wrote the piece as a kind of prelude to the *entremés*.

The melodies of each movement of the suite which seem familiar, are merely derivative of folk material. The final two movements, *Pesame dello* and *El rey don Alfonso el bueno*, were a kind of reconstruction of what obviously were two popular songs of that time. Tedesco admired Cervantes' works, but he was not drawn for inspiration by *Don Quixote*, because it was too "big" and had been used by other composers. Rather the smaller, lesser known works, like the *Novelas Ejemplares* and the *Entremeses* attracted him, as also for Petrassi; ones that had not been treated by other composers. The suite was dedicated to Arturo Loria, a friend and confidant of the composer, who had introduced the *Entremeses*.



## Passacaglia

Opus 180 is similar to the *Sonata* and the *Capriccio diabolico* in that it was written in homage to a former Italian composer. Ludovico Roncalli was a famous guitarist of the seventeenth century. Roncalli's music was a combination of the *punteado* and *rasgueado* styles, popular at that time in Italy, as may be seen in pieces from his *Capricci Armonici sopra la Chitarra Spagnola* of 1692.<sup>21</sup> This music has seen something of a recent revival, with proper consideration for the Baroque instrument (different even in tuning from the modern guitar). The *Passacaglia* of 1956 could have been modelled after the *passacaglia* from *Suite IX* by Roncalli, although no direct reference is made, and the homage was added after the completion of the piece. After presenting the theme, Tedesco plainly marks the succeeding "variations" which work eventually into a *preludio* and *fuga*.

## Ballata

A song for medium voice and guitar was written in the same year as the *Passacaglia*. The poetry of *Ballata dall'Esilio*, in old Italian, is by the celebrated Florentine poet Guido Cavalcanti (c. 1255-1300). The song bears no opus number and is unpublished. It was composed for a friend, Marya Freund, on the occasion of her eightieth birthday. The song, through-composed, is simply set; the text is treated syllabically with no melismas. For the most part the guitar provides

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<sup>21</sup>Harvey Turnbull, *The Guitar from the Renaissance to the Present Day* (London: B. T. Batsford, 1974), p. 46.





simple chordal accompaniment, and the total effect resembles a renaissance ayre for voice and vihuela such as those by Alonso Mudarra or Luys Milan.

#### Strauber realization

There follow two more pieces from the series *Greeting cards* and in 1958 Castelnuovo-Tedesco worked the *Sonata I* for guitar and harpsichord by Rudolph Strauber (Straube, Stauber). Here he fashioned a realization of the figured bass part, and apparently left the rest unaltered. Facts are contradictory about Strauber, as is indicated by several spellings of his name. Apparently born in 1717, he died in London in 1780 or 1785. He played both lute and guitar and was evidently a student of J. S. Bach.<sup>22</sup> Among his compositions are three sonatas for guitar, two for lute, and two for guitar with violin.<sup>23</sup> This particular sonata, as yet unpublished, has three movements: *largo*, *allegro moderato*, and *allegretto con variazioni*. The first movement is like an improvisatory prelude, full of ornaments; the second contains much of the common late baroque passage-work; while the final theme and six variations lean more to the *style galant* of J. C. Bach. The guitar for the most part has been treated by Straube as a single-line melody instrument.

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<sup>22</sup>Alexander Bellow, *The Illustrated History of the Guitar*. (Long Island: Franco Colombo Publications, 1970), p. 126.

<sup>23</sup>Hans Radke, "Strauber," *Die Musik in Geschichte und Gegenwart*, Vol. XII, col. 1445-1446.



## Die Vogelweide

A major work again appears in 1959 with the completion of *Die Vogelweide* opus 186. This is a song cycle for baritone and guitar on a text of Walter von der Vogelweide (c. 1165-c.1230), the Austrian or Swiss lyric poet, minnesinger, and composer. This work is in the process of publication; the manuscript is in the possession of Siegfried Behrend. It remains the only major work involving guitar as yet unpublished.

## Platero

1959 through 1962 were years of creation of five very major works for guitar. Certainly an especially creative period for Castelnuovo-Tedesco, the works of these four years must also be regarded as a boon to the guitar repertoire.

Following *Die Vogelweide*, was opus 190, *Platero y Yo*, for narrator and guitar, completed in 1950. The title is from the book of the same name by the Spanish poet Juan Ramón Jiménez (1881-1958). Jiménez, who won the Nobel prize for literature in 1956, wrote *Platero y Yo* in the years 1907 through 1916. The work concerns "Platero, a small silver-gray donkey who accompanied the poet on his travels and was the confidant of his most intimate thoughts."<sup>24</sup>

Tedesco chose twenty-eight of the one hundred and thirty-eight

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<sup>24</sup>Mario Castelnuovo-Tedesco, jacket notes for *Segovia* (Decca 710054).



chapters, which, although conceived as a whole, were grouped into four quires of seven pieces each. The complete work is of about one hundred minutes duration, while each book is the more performable length of approximately twenty-five minutes. The composer's order of pieces has significantly placed a poem concerning the death of Platero at the end of each quire, and thus each forms a complete tale in itself. The first book's chosen chapters are sequential, while the chapters from the other books follow no order. This suggests that perhaps Castelnuovo thought of *Platero* on a smaller scale, but that once work was begun it outgrew this form.

There is a close connection between the text and the music; Castelnuovo was careful in the placement of the words with the notes, even though a rhythmic pronouncement is not indicated. He also chose an English translation of the text, and the placement of these phrases sometimes differs considerably from the parallel Spanish. Apparently the composer considered that some of the pieces could stand on their own without the recitation, but that in these cases a summary of the poem would aid the performance, as the pieces were stylistically and formally structured around the text.<sup>25</sup> Compositional material, motives, and rhythms change, just as the text suggests. In the first one, *Platero*, one can see the "trotting" donkey and hear him being called. Contrasting motives appear when we are told what Platero eats;

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<sup>25</sup>Angelo Gilardino, foreword for *Platero y Yo* (Ancona: Bérben, 1972).



the texture changes subtly when Platero is described as "loving and tender as a child, but strong and sturdy as a rock." This musical description and detailed "program music" appears throughout the work. The musical phrases embody the text, while the words seem to be music in themselves.

### Tre preludi al Circeo

The first work of 1961, the *Tre preludi al Circeo* opus 194 is a work on a smaller scale. Mount Circeii, to which the title refers, is located south of Rome on the coast of the Tyrrhenian Sea. It is shrouded in associations with classical mythology, and is the legendary abode of Circe. The programmatic nature of the preludes for guitar solo is reflected in the titles: *La grotta di Circe*, *Il porto di Ulisse*, and *La tomba di Elpenore*. Rhapsodic in design, they bear some relation in style to the earlier *Tre preludi mediterranei*, while the third prelude anticipates the atmosphere of the sixth movement of the *Caprichos*. The movements are arranged in a sequential broadening of tempos: from *allegretto mosso* to *andantino ondulato*, to *lento e lamentoso*.

### Caprichos

The third major work for guitar of this four year creative span is opus 195 of 1961 entitled *24 Caprichos de Goya*. Here again the composer has found inspiration from an extra-musical source--that of art rather than literature as was *Platero*, *Vogelweide*, *Escarramán*,





and the *Romancero*. And as before, with the exception of *Vogelweide*, the extra-musical inspiration is a Spanish subject. This perhaps is befitting the guitar's traditional association with Spain (a debatable fact having little supportive basis), but more likely is due to the composer's love for the Spanish culture and its artistic creation. This is supported in that other non-guitar works claim Spanish influence (like the *Romances viejos*, *Recuerdo*, and *Coplas*), but more particularly by Tedesco's acknowledged partiality to Spain,<sup>26</sup> as well as his Spanish ancestral connections.

The stimulus for this work was provided by the group of etchings by Francisco Goya y Lucientes called the *Caprichos*. Previously other composers have been inspired by the art work of Goya; witness Granados' opera *Goyescas*. The *Caprichos* or caprices were issued in 1799, the first of four sets of etchings produced in Goya's lifetime (1746-1828). The eighty incorporated plates of the *Caprichos* are full of wit, but harsh sarcasm often leads to brutal caricature. In Goya's own words: "he [the artist] has chosen as subjects adequate for his work, from the multitude of follies and blunders common in every civil society, as well as from vulgar prejudices and lies authorized by custom, ignorance or interest, those that he has thought most suitable matter for ridicule as well as for exercising the artificer's fancy."<sup>27</sup>

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<sup>26</sup>In speaking of the *Romancero* in Chapter 97 of *Una Vita di Musica*, Castelnuovo-Tedesco writes: "These poems took me back in memory, to the Spain I had seen in 1913, and I had loved so much; though Spanish remembrances appear in my music at every step . . . ."

<sup>27</sup>Jose Lopez-Rey, *Goya's Caprichos* (Princeton: Princeton University Press, 1953), pp. 78-79.



The *Caprichos de Goya* were dedicated to Castelnuovo-Tedesco's second son, Lorenzo, who has shown a considerable artistic talent. One of the most ambitious of the guitar works, the duration of the *Caprichos* is inappropriate for complete performance, except for recording. Castelnuovo thus divided it into four groups of six pieces each. The pieces then, are programmatic in nature, as they emphasize the associations with each sketch. This poses stylistic problems, considering the macabre, and fantastic drawings. The stylistic basis is a rhapsodic use of Spanish popular rhythms (such as *fandango*, *tango*), and rhythms which were popular with the Spanish courts (such as *rigaudon*, *minuet*, *gavotte*, etc.). Thus the qualities of fantasy and sarcasm are served, but the composer has perhaps at times been too accommodating, and the full force of the sinister, and macabre is lost.

The content of the pieces is self-explanatory, but the composer has commented on four.<sup>28</sup> Number twelve, *no hubo remedio* ("nothing could be done about it") is concerned with depicting a woman, persecuted before her death sentence is executed. For this the Gregorian Chant *dies irae* is used in a passacaglia of seven variations. In number fifteen, *¿si sabrá más el discípulo?* ("might not the pupil know more?"), Tedesco exploits his own sarcasm of Schoenberg's dodecaphonic method. Goya commented on this etching that "what is certain is that the master is the most serious-looking person who could possibly be

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<sup>28</sup> Castelnuovo-Tedesco, *Una Vita di Musica*, Chapter 107.



found" and thus Castelnuovo has him "teaching" as a twelve tone series, while the pupil "learns" in a jumping gavotte. *El sueño de la razón produce monstruos* ("the sleep of reason produces monsters"), number eighteen, is interpreted as a *chaconne* with five variations. "A gift for the master" (obsequio a el maestro), number twenty, of course cleverly quotes themes from music of Castelnuovo-Tedesco's teacher, Pizzetti. The final piece, *sueño de la mentira y inconstancia* ("dreams of lies and inconstancy") develops as a fantasy and fugue. The coda recalls the incantation *Francisco Goya y Lucientes, Pintor* as used in the first piece of that name.

This major work as yet has had little performance exposure.

#### Sonatina canonica

The subsequent opus of the same year as the *Caprichos* was Castelnuovo-Tedesco's first endeavor in music for guitar duo. A strong tradition of music exists for two instruments of the guitar family, as exemplified by the seven vihuela composers in sixteenth-century Spain, and composers for the lute such as Dowland in England, Milano in Italy, and Neusiedler in Germany. Music for two guitars continued through the baroque, and in the classical period significant additions were made by Sor, Giuliani, Carulli, and Carcassi. The Romantic saw less in this medium, but there has been something of an expansion of it in this century.<sup>29</sup> The *Sonatina canonica* was written for the renowned duo of Presti and Lagoya. The first movement,

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<sup>29</sup>See Graham Wade, "An historical perspective of the guitar duo," *Guitar Review*, 31 (May 1969), pp. 7-8.



*mosso*, is full of canonic writing at the octave or seventh; the second movement, *tempo di siciliane*, is almost a perfect canon at the octave. The third movement, *fandango en rondeau*, more rhythmic, gives only the impression of being canonic. Castelnuovo-Tedesco makes good use of the timbres which two guitars make possible, for instance, by employing the first guitar frequently in a high register.

#### Four songs

In 1962 Castelnuovo arranged four of his own songs for Segovia's friend, singer Olga Coelho. Texts of two of the songs are old Spanish romances, while the other two are from Shakespeare.

Tedesco was very fond of Shakespeare's writings and consequently based many compositions on them: settings of thirty-three songs from the plays, three duets, concert overtures to eleven plays, and two operas.<sup>30</sup> There are also 32 *Shakespeare Sonnets*, opus 125, ten of which have recently been recorded and made available on disc by the International Castelnuovo-Tedesco Society.<sup>31</sup> The two transcribed songs, numbers eleven and seventeen, were taken from his opus 24 of 1921-1925, *33 Shakespeare Songs*. *Seals of love* from *Measure for Measure*, begins "Take, oh take these lips away." The text is treated syllabically, but the handling is unlike that as might be expected

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<sup>30</sup>Phyllis Hartnall, editor, *Shakespeare in Music* (London: Macmillan, 1964), p. 82.

<sup>31</sup>Castelnuovo-Tedesco, *Shakespeare Sonnets* (International Castelnuovo-Tedesco Society C/T S100).









elements and repetition of phrases.

### Les Guitares

Castelnuovo-Tedesco must have been fascinated with his first endeavor of contrapuntal music for guitar duo, as opus 199 of the following year is a collection of twenty-four preludes and fugues for two guitars! *Les Guitares bien tempérées* takes obvious inspiration from Bach's "forty-eight." One must acknowledge the English composer-critic Duarte's axiom, concerning this large work, that Castelnuovo-Tedesco was "never one to do things by halves."<sup>33</sup>

Like *The Well-Tempered Clavier*, *Les Guitares* consists of a prelude and fugue pair in each of the twelve major and each of the minor keys. Whereas Bach arranged his pairs in chromatic order (C major, c minor, C-sharp major, c-sharp minor, D major, etc.), Castelnuovo-Tedesco's alternate between minor and major roughly in accordance with the circle of fifths (g minor, D major, a minor, E major, etc.). Just as one of Bach's purposes was in the demonstration of tempered tuning, one of Tedesco's was perhaps in the viability of the less common keys. Too often guitar music is cast with key-centres of A, D, and E, and thereby accommodates the presence of the tonic as one of the three lower open strings. Tedesco's preludes and fugues probably were not conceived with a didactic purpose as has been ascribed to Bach's;<sup>34</sup>

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<sup>33</sup>J. W. Duarte, "Guitar Concert Reviews," *Guitar*, vol. 4, no. 6, (Jan. 1976), p. 32.

<sup>34</sup>Donald Jay Grout, *A History of Western Music* (New York: Norton, 1960), p. 389.



they do, however, exhibit an enormous variance of subjects, textures, and figurations. They also stand as a monument to the aforementioned employment of guitar in a full range of tonalities.

The preludes for the most part are of an improvisatory nature; the three or four part fugues that follow seem as inevitable developments. The fugue subjects are not always austere and sometimes are cast in quasi-dance motives. Number four is marked *allegretto giocoso* (*tempo di bourrée*), and number ten, a march, *allegretto burlesco*, follows an *alla rumba* prelude. The medium of the guitar duo is ideal in extending the musical possibilities of the solo instrument, while retaining its clarity of texture. *Les Guitares* is the most extensive work conceived for this medium, and undoubtedly will become a staple in the repertoire.

#### Double Concerto

Opus 201, the composer's third successive work for guitar-duo, took the form of a concerto with orchestra. This is the fifth major guitar work produced in the years 1959 to 1962, and the third and final endeavor for two guitars, excepting a shorter piece, composed some five years later. It is significant that three works (the *Sonatina canonica*, the *24 Preludes and fugues*, and the *Double Concerto*), which comprise a major part of the guitar-duo repertoire of this century, were written by one composer in less than two years. Few works exist for two guitars and orchestra, the only others of note being the serial concerto (1966) by Italian-born, Brazilian composer



Guido Santórsola, and Joaquin Rodrigo's *Concierto madrigal*.

Although the scoring is not indicated in the piano reduction, the orchestra is probably comparable with that of the *Second Concerto*: two flutes (doubling piccolo), two clarinets, oboe, and bassoon, two horns, trumpet, percussion, timpani, and strings. Even so, the use of the accompanying ensemble is heavier, as "a concerto for two guitars permits the composer some freedom in the treatment of the orchestra, because he can balance the two soloists with a sizeable accompaniment."<sup>35</sup> There are important solo entries for winds and percussion throughout the work.

The first movement, *un poco moderato e pomposo*, is a modified sonata form with two main themes. The feature of the first theme, which receives the greater exploitation and development, is the contrary motion of its parallel triads, as at rehearsal number three, its first full statement. The second theme, *alla marcia* (at number five), retains the dotted rhythm of the first, but the mood changes from pompous to burlesque. The "quiet stillness" of the *andante* is only briefly interrupted at numbers four, seven, and thirteen. The brash *finale* depicts typical Mexican rhythm and percussive style. Its main theme is not unlike a motive of the first movement, first heard five measures after rehearsal six. Like the first it has an extensive cadenza for the soloists. The short episodic sections of this rondo pass so quickly with *molto vivace* tempo and motor rhythms, as to

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<sup>35</sup>Jacket notes for Castelnuovo-Tedesco and Santórsola, *2 Concertos for 2 Guitars* (Columbia M32232).





disappear into the main theme.

### Aria

The years 1963 and 1964 saw no major addition to the composer's catalogue of guitar works. Besides three additions to the *Greeting card* series, the only other piece is the *Aria* for oboe, violincello, and guitar. This is a transcription by the composer of one movement of his *Concerto da camera*, opus 146 (1950), for oboe and strings (with three optional horns and optional timpani). The transcription, which is unpublished, apparently also exists in a version for oboe, 'cello, and piano.<sup>36</sup> This fact is supported by the manuscript copy possessed by the present writer, which, in the composer's hand, has pages one, two, and nine written in piano score (but with guitar-like voicing), while the pages within (pages three through eight) are written as for guitar in the customary treble-clef, sounding an octave lower than written.

The largo *Aria* has a long, flowing, and florid line carried by the oboe and echoed for the first half, after three or four measures by the 'cello. In the second half, sequential motives form counterpoint between the two instruments, while the guitar throughout provides a backdrop of chromatic, pulsating harmonies, originally set forth by the strings.

### Sonatina

In 1965 Tedesco was seventy years of age, and his opera had

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<sup>36</sup>Purcell, "Mario Castelnuovo-Tedesco and the Guitar," p. 4.



already exceeded two hundred in number. The three movement *Sonatina* for flute and guitar exhibits the results of a long experience of composition. The writing is natural, and thus the ensemble is easy and never off balance.

In the first movement, *allegretto grazioso*, the two instruments share equally in the presentation of the themes. There follows a section, *piu dolce e tranquillo*, with a new subject, and then a return to the opening material with some canonic writing, and combining and inverting of themes. When the *tranquillo* section returns, the two main themes are heard simultaneously, the fast one taking on a transformed expression at this new tempo. The movement ends briskly with the opening motive treated in contrary motion between the two instruments. The second movement, *tempo di siciliana*, exhibits some superbly effective use of the flute, which might place it in the forefront of that instrument's repertoire. After presenting the theme, the flute lightly decorates the *siciliana's* repeated presentation by the guitar. The middle section, *quasi notturno*, derives its melody from the shape of the accompanying guitar arpeggiation. The return of the *siciliana* is treated canonically, and finally the coda moves to the major mode. The final movement is a *scherzo-rondo* in a spirited three-eight metre. In both sections A and B, each instrument presents the theme and then upon repetition there is canonic treatment. The rondo theme at its return is inverted, and the ensuing passage work in triplets is a development of the accompaniment figure from the beginning. The new theme of section C is presented by the guitar, while the flute has a



passage in flutter-tonguing. When the flute takes this melody, the accompaniment is translated into a tremolo passage for guitar. Section A returns briefly, which leads to a brilliant coda with the flute treating the B section theme simultaneously with the guitar the C section theme.

The work is a welcome addition to the repertoire which suffers from too many shorter pieces and transcriptions, rather than full fledged original works. In this ensemble, the outstanding qualities of each instrument are complemented by the other's. The *Sonatina*, opus 205, was composed for Werner Tripp and Konrad Ragossnig.

### Ecloghe

Three consecutive opus numbers use guitar in ensemble, indicating a more exclusive use of that instrument in preference to others. Along with four more *Greeting cards*, the latter two of these larger works appeared in 1966. Opus 206, *Ecloghe*, for the unusual combination of flute, English horn, and guitar was written specifically for the Nuovo trio di Milano. "Eclogue" pertains to "an idyllic poem in which shepherds converse (after the model of Virgil's ten *Bucolic Eclogues*). In the sixteenth century such poems were frequently written in the form of dramatic plays and performed on the stage, particularly in Spain. These presentations, which probably involved music, are believed to be among the precursors of opera. Modern composers have used the term 'eclogue' (eglogue) as a title for



compositions of an idyllic, pastoral character."<sup>37</sup> It is clearly this last point which influenced the naming of the piece, though "conversation" between the three instruments appears throughout.

The four movements fall into the sequence of slow, fast, slow, fast, with movements two and four styled as dances--a *salterello* (like a vigorous galliard), and a *girotondo* (a round dance). As such *Ecloghe* may be considered a neo-classical treatment of the baroque *sonata da camera* form. Dialogues within the piece result in an even balance among the instruments and a weaving of the unpretentious lines. Following the *andantino quieto*, the second movement, *allegro con spirito*, contains an interesting section (at rehearsal number three), where four-four metre is superimposed over the prevailing six-eight of the other parts. The third movement is marked *lento elegiaco*, and the work ends with *allegretto vivace, con spirito*.

It is worthwhile to note that though the instrumentation is unusual, the English horn part could be adequately managed by viola. This combination gives the added contrast of tone colours and articulations. The ideal blend and compatibility of these three is evidenced by its more extensive repertoire.

#### The Divan

The following opus of the same year as *Ecloghe* is Costelnuovo-Tedesco's second song cycle for voice and guitar. As with *Vogelweide*,

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<sup>37</sup>Apel, "Eclogue," *Harvard Dictionary*, p. 252.





he turned to the middle ages for the source of his text, which has been translated into English, perhaps by the composer himself. It was written by Moses-ibn-ezra (ben Jacob ha-Sallah) (c. 1060 - c. 1139), a Hebrew poet and critic, who lived in Muslim Spain. "One of the finest poets of the 'Golden Age' of Spanish Jewry (900-1200), . . . both his sacred and secular poetry are generally considered to be unsurpassed in mastery of the Hebrew language, structure, and style."<sup>38</sup> The poems are not taken from his most well-regarded work, *Séfer ha-Ẕanaq* (The Necklace), but apparently from *The Diván*, the designation for a collection of poems especially in Persian or Arabic by one author.

*The Divan of Moses-ibn-ezra*, for high voice, consists of nineteen songs, divided into five parts and an epilogue. The text imparts a rather serious philosophical outlook; the five sections are headed: "Songs of wandering," "Songs of friendship," "Of wine; and the delights of the sons of men," "The world and its vicissitudes," and "The transience of this world." "Like a reparation of this frivolous and mundane poetry of his youth, many moralizing verses occur in the Diván of our poet."<sup>39</sup> The settings remain for the most part in a

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<sup>38</sup> Article "ibn Ezra, Moses," in *The New Encyclopedia Britannica*, Ready reference and Index (15th edn., 1974), V, p. 270-271.

<sup>39</sup> "Como una reparación de esta poesía frívola y mundana de sus juventudes, ocurren en el Diván de nuestro poeta muchos versos moralizadores." Alejandro Díez Macho, *Mošé Ibn 'Ezra como poeta y preceptista* (Barcelona: Instituto Arias Montano, 1953), p. 62.



straightforward, direct style; and, according to the text, dramatic, folk-like, or descriptive. The guitar scoring is frugal, not elaborate, underpinning with a harmonic backdrop, or alternately with configurations seldom beyond a clear two or three-part texture. Many songs have chromatic motives, and some phrases, especially from the first two sections, are reminiscent of the vocal treatment of Benjamin Britten. Although Castelnuovo-Tedesco has not created any extraordinary or special effects, the cycle, one of the few full cycles for voice and guitar, aptly demonstrates the guitar as a perfect accompanying instrument in art-song.

### Fuga

Castelnuovo-Tedesco had composed all his works for two guitars for the duo of Presti and Lagoya. At the untimely death of Ida Presti in 1967, he wrote in memory to her, the *Fuga elegiaca* for two guitars. The piece, which bears no opus number, is similar in form to one of the preludes and fugues of *Les Guitares*, and in fact is of the same key as the first of the "twenty-four." Based on a repetition of triads, the prelude sounds lush and dark. The fugue, which builds to the final statement of the motive in octaves--a technique not common on guitar and whose effect is strong and dynamic--the fugue, at the end combines the theme and its inversion with a return of material from the prelude.

There were apparently two versions of the *Fuga elegiaca* in different



keys. According to Duarte,<sup>40</sup> it was a common practice of Tedesco to submit alternative renderings of pieces. This, however, could not be confirmed by inspection of manuscripts, nor can it be supported, bearing in mind the composer's facile and extraordinary rate of composition.

### Appunti

Begun in 1967, and left incomplete in the year of his death, it is appropriate that Castelnuovo-Tedesco's last opus was a pedagogical work for guitar. Book one and book two, parts one and two, of *Appunti* (Notebooks), opus 210, were completed in 1967, while book two, part three was finished in 1968. Books three and four are both incomplete, the former including two finished pieces, the latter containing three sketches. It is in keeping with Castelnuovo-Tedesco's approach to conceive of the "Preludes and studies for guitar" on such a large scale. They are dedicated to "*ai giovani chitarristi*" (the young guitarists).

Book one, of eleven studies, is concerned with intervals. Following the first, a study on open strings, and the second, "melody without accompaniment," the studies proceed sequentially, exploiting the use of seconds, then thirds, fourths, etc., through to tenths. Each prelude's musical basis is derived from an Italian folk source.

The three parts of book two are concerned with rhythms. The composer imbibed music history, and was perhaps desirous of a greater

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<sup>40</sup> John W. Duarte, "The Music in this Issue," *Guitar Review*, 31 (May 1969), p. 14.



perception on the part of the student of the roots of a large part of his repertoire. He therefore used dance-forms from former periods of music history for his instructive purpose. Revision of the studies was to be by Ruggero Chiesa, at whose instigation *Appunti* was begun, although the composer had contemplated a project of similar nature for some time. Collaboration ended with the first book, and consequently, as Chiesa points out in the preface to book two, only those pieces not requiring revision have been fingered. In order not to betray the intentions of the composer, any alterations to the others are left to the performer.

Part one includes dance forms from the sixteen and seventeen hundreds. As was the practice of the period, the ten studies are set out in pairs: *pavana* and *gagliarda*, *sarabanda* and *rigaudon*, *allemanda* and *corrente*, *minuetto* and *gavotta*, and *siciliana* and *giga*. Excepting the last dance pair in e minor, the movements are centred in G. The six studies of part two, dances of the eighteen hundreds, are of ethnic derivation: *polka*, *mazurka*, *polonaise*, *valse Francaise*, *wiener walzer*, and *quadrille*. Twentieth-century dances occupy part three; and it includes a two-step, blues, fox-trot, *tango*, *rumba*, and *samba*.

The third exercise book was to have included eleven studies, each exploiting a particular technique or figuration. The completed first two are *La macchina da cucire* (the sewing machine), a study on five notes, and *La filatrice* (the spinner), a study of scales. The remainder were to have been a study of arpeggios, of hammered notes,





tremolo, chords, *rasgueado*, *pizzicato*, trills, harmonics, and percussive effects.

Six serial studies were to occupy *quaderno* four, the final book. Adjectival titles indicated the mood of each dodecaphonic study: obstinate, melancholic, capricious, insolent, naive, and bizarre. The three partly completed are each preceded by the row, its retrograde, inversion, retrograde inversion, and a group of chords taken from the rows.

Though not always merely of "middling technical difficulty," *Appunti* should find its place in the essential studies of serious students of the guitar. As such Castelnuovo-Tedesco has provided yet another work as part of the guitarist's basic literature.



## CHAPTER III

### ANALYSIS OF *QUINETTE* OPUS 143

*In this chapter reference will be made to places in the score of the Quintette, published by B. Schott's Söhne. These coincide exactly with points in the separate parts. The encircled Arabic numbers in the text are as the rehearsal numbers in the music, and, if accompanied by a superscript, the indication is that measure following the rehearsal number; e.g.: ②<sup>5</sup> indicates the fifth measure following the rehearsal number ②.*

*The method of analysis is somewhat styled after that of Jan LaRue in his Guidelines for Style Analysis, New York: W. W. Norton, 1970. Reference will be made at times to themes, motives, rhythms, etc., which will carry letter-designations as found in his guide.*

#### Background

The year 1950 stands exactly at the midpoint between Castelnuovo-Tedesco's first and last works for guitar. Of course, subsequent to that year, there are at least twice as many guitar works as previously; consequently, from that time the guitar may be considered as one of his preferred mediums of composition. By 1950 nine opera for guitar had appeared, some of which are of major proportions. However, from then until his death, only a single year (1952) passed without his making a significant new addition to the guitar repertoire.

1950 marks the time of an overall increase in Castelnuovo-Tedesco's output; the quantity of composition is astounding. Even so, amongst his prodigious chamber music works, the string quartet had already appeared in opera 58 and 139, as well as in the piano



quintet opus 69, and a *Concertino* opus 93 (with harp and three clarinets). The string quartet's combination with the guitar, in the *Quintette* opus 143, was a work of this focal year. Oratorio, choral and chamber music, a concerto, and piano works surround the *Quintette's* composition, which is the composer's first endeavour to use the guitar in the chamber music medium. Previously he had combined the guitar with other instruments only in the concerto form, with opera 99, 118 and 85b.

The work was well-received, as is indicated by the words of a contemporary critic: "Guitarist Andrés Segovia's concert with the Paganini String Quartet, closing the Music Guild series (in Los Angeles), premiered Castelnuovo-Tedesco's Quintet--a work of the utmost beauty, and elegant fragility. In this and in the same master's Suite in D, played by Segovia at his solo recital which closed the 47th season of the Coleman concerts in Pasadena, there was [sic] the composer's characteristics of luminous tone, lyric feeling, somnolent warmth, and occasional quiet happiness."<sup>1</sup>

In his autobiography the composer writes at length about opus 143:<sup>2</sup>

More important, instead, is the Quintetto for guitar and strings (written in 1950). I believe [that] it

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<sup>1</sup>C. S. Hickman, "In the Key of C Sharp," *Music of the West Magazine*, 6 (June 1951), p. 15.

<sup>2</sup>This passage along with others from the autobiography, *Una Vita di Musica*, were translated from the Italian of the unpublished manuscript by the composer's widow, Clara Castelnuovo-Tedesco.



is one of my best works as "musica da camera" (and not only from the point of view of the guitar . . .). It has a curious story: when that year Segovia came here to play with the Los Angeles Philharmonic (and with tremendous success) my concerto for guitar and orchestra, he was interviewed by Alfred Leonard (well-known German musicologist and head of the best society of chamber music in this city, the Music Guild). He asked Segovia if he would be willing, in the following year, to take part in a concert of chamber music. Segovia was rather doubtful, saying that, at that time, the guitar repertoire was too poor. In fact, besides the three quintets [sic] by Boccherini there is, as far as I know, only a nice, but not too clever quartet by Schubert, for guitar, flute, viola and cello, and some few compositions by Paganini, also not too successful. Segovia added that he would accept only if, to increase the modern repertoire, I would write a quintet for guitar and strings. I accepted the challenge! So, the following year, the Quintet received at the Music Guild its first and most beautiful performance from Segovia and the Paganini Quartet (at the head of which was Henri Temianka). This is a work of which I am especially fond: clear, plain, free, of a lyricism almost Schubert-like (and as is known, my love for Schubert is very great). Especially Schubert-like is the first movement, "allegro vivo e schietto;" but the one I like best is the second: "andante mesto," with a long and touching melodic phrase, which in a way is a remembrance of a Spanish melody. In fact, I wrote as a footnote, "souvenir d'Espagne." What follows is the bright scherzo, "alla marcia," and the work ends with a warm finale in six-eight, heavy with counterpoints, but this also interrupted, about the middle of the tempo, by a languid habanera-like rhythm. The association of the guitar with the string quartet had many technical problems (for instance, how to differentiate the "pizzicato" of the guitar from the one of the strings). But, I believe I was able to resolve them, and, on account of this, in addition to its intimacy, I consider the Quintet among my more successful works.

Elsewhere Castelnuovo-Tedesco points out that the *Quintette* was actually composed in less than one month (February 7th to March 5th!) and that "it is a melodious and serene work, partly 'neo-classic' and





partly 'neo-romantic' (like most of my works). . . ." <sup>3</sup> The *Quintette* has found its place as one of the major works in the guitar chamber-music repertoire; the duration of its four movements is about twenty-three minutes.

### First Movement

The first movement, *allegro vivo e schietto* (lively and sincerely), is in the standard sonata form. Presentation of the movement's two main themes, which constitute the exposition, leads to the development section beginning at (4). Rather than focusing on fragmentation of themes, the development, ((4) to (9)) repeats material in varied forms and textures. The form is not confirmed by the tonic-dominant classical key structures, there being a predilection for tertial key relationships and abrupt modal shifts. The recapitulation, beginning at (9), has the themes in the same key-areas as were used in the exposition.

#### 1. Incipit

Of importance to the form is the opening phrase of five measures, which acts as a kind of intonation or incipit. As a frame on which the form hangs, this phrase is used throughout the movement as a binding element, transitional material, and as a point of departure for major sections of the movement. As prime, focal material, it recurs significantly at the beginning of the development ((4)), at the end

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<sup>3</sup>Mario Castelnuovo-Tedesco, jacket notes for "Quintet" Op. 143, in *Andrés Segovia with strings of the Quintetto Chigiano* (Decca DL 9832).



of the development and the beginning of the recapitulation (⑧ and ⑨), and as the *codetta* (⑬). The incipit also acts as a germinating element for the two main, contrasting themes of the movement.

Example 1, incipit 0, first movement, bars 1-5:

*Allegro, vivo e schietto*

Texture and sonority of the two-plus-three-measure motto-phrase are distinguishing features. The four members of the quartet move in parallel seventh-chords of ten-seven-five formation. Resembling organum-style, the viola doubles the cello a fifth higher, and the second violin doubles the first violin a fourth lower. Both viola and cello begin in their upper tessitura (treble clef used), which imparts a vibrant quality to the sonority. The first subphrase (Oa) moves by seconds and thirds, while the second (Ob) by fourths and a fifth, thereby reaching the octave and then returning to the initial pitch. Punctuated by guitar chords, this strongly rhythmic phrase contains three units that are structurally important to the whole movement.

Example 2, rhythmic units, first movement:



## 2. Exposition

Presentation of the themes in both cases is made by the quartet with guitar accompanying, and then in turn by guitar with quartet accompanying. The first theme, P, of two sentences, immediately follows the incipit. Pa, constructed of two-measure subphrases, is presented by cello and violin in canon at the octave and one measure temporal separation.

Example 3, Pa, first movement, bars 6-13:

The image shows two staves of handwritten musical notation. The first staff is labeled 'Pax' and contains four measures of music. Above the notes are handwritten annotations: 'v' above the first measure, and 'r b a' above the first two notes of each of the four measures. The first measure is marked 'mf espr.'. The second staff is labeled 'Pay' and contains four measures of music, which is a sequential repetition of the first staff, a minor third lower. The notation includes slurs, stems, and beams, with some notes marked with 'r' and 'b'.

The second phrase of four measures (Pay) is simply a sequential repetition of the first, a minor third lower. Sequential repetition by a third relationship will prove to be a favourite device of Castelnuovo-Tedesco. The phrase may be divided in two, where the first and third measures are identical, and the fourth a variation of the second. The two-measure units of Pa resemble by inversion Oa, the first subphrase of the motto.

Although the cello initiated the theme, being elided to the motto-phrase, the violin adopts the role of leader, as is confirmed in the second sentence. Pb, which answers Pa over six measures, has



viola now following first violin in canon. The first phrase of three

Example 4, P<sub>b</sub>, first movement, bars 15-20:



P<sub>b</sub>x



P<sub>b</sub>y

bars (P<sub>b</sub>x) contains the first four notes of the motto repeated twice, a third higher each time. The second phrase (P<sub>b</sub>y) resembles O<sub>b</sub> with the first leap widened from a fourth to a sixth.

Rhythmically, P is constructed of the three units set forth in example 2. The *tremolando* harmonic fill provided by the second violin is strengthened, at six before ①, by the cello's pizzicato triads. The triads enrich the ascending chromatic bass-line, while supporting the crescendo to the first significant cadence at ①.

Save for the opening chords, the guitar makes its first entry at ① with a new rhythmic-chordal figure played *rasgueado*



. The four measures act as extension and transition.

①<sup>5</sup> to ② is then extended by repetition of O and P, now with the melodic material in the guitar and accompaniment in the quartet. The "organum" texture of O is not retained, making way for seventh-chord accentuation on second beats. In P<sub>a</sub> the canon recurs with viola





following; in Pb the last phrase is extended to five measures by simple repetition. Accentuation of second beats continues in this last phrase along with the quartet's adoption of the rhythmic-chordal figure.

Although carrying a key-signature of one flat, the key-centre meanders in a mild modal context. The initial tonal centre F falls to D at bar 10; the G at ①<sup>5</sup> is not subsequently reinforced. It is only in the final three-measure phrase before ② that a strong dominant occurs preparing for the second theme in A, a tertial relationship with the first theme.

Whereas the first theme is diatonic and in two-four metre, the second is chromatic and in four-four. The first violin initiates 2P, but it only presents the first phrase of four measures. In shifting down again by a third (A to F-sharp), the single sentence which constitutes the subject is then presented in full by the cello.

Example 5, 2P, first movement, bars ②<sup>5</sup> - ②<sup>12</sup>:

The image shows a musical score for Example 5, 2P, first movement, bars ②<sup>5</sup> - ②<sup>12</sup>. The score is arranged in four systems, each with a different instrument part. The first system is for 2P a (first violin), marked 'mf espr.'. The second system is for 2P a (cello), marked 'mf'. The third system is for 2P b (first violin), marked 'f espr.'. The fourth system is for 2P b (cello), marked 'mp espr.'. The key signature is one flat (B-flat major/C minor) and the time signature is 4/4. The music features chromatic lines and various dynamics.



2Pa divides in half, each half being identical. Further, the second measure is virtually an inversion of the first measure. 2Pb is also constructed of two-measure phrases and uses the figure from 0b with the leap widened to a sixth. Again the second measure repeats the first, a seventh lower, while the last two measures exploit the leap, contracting to the perfect fifth (appropriately by chromatic movement) and then jumping the octave. The composer has used a minimum of melodic material in very simple application.

The guitar figure at ②, which accompanies the theme, is in fact derived from the chromatic sixteenth-note descent in the first measure. By inversion and augmentation the chromatic movement is the basis for the figure. The viola concurs with this in a different articulation, proceeding chromatically over a tenth. The arpeggio configuration in the guitar which accompanies 2Pb may have for its basis the leaps of 0b.

At ③ there is a reversal of roles, whereby the guitar takes the theme, and the quartet accompanies. This treatment is quite often employed: the use of the guitar and quartet as separate entities and reversing the role of soloist and accompanist as a means of extension. The accompanying figures of the three upper strings is obviously an extension of the chromatic scale of the melody, while in the next phrase they echo the guitar leaps. In both these passages they move in parallel motion, the first violin and viola in octaves, with the second violin a third below the first. The treatment resembles the "organum" technique of the incipit. 2P is propelled in its first statement by



an ostinato figure in the violins. Motion in the repetition of 2P is achieved by the constant sixteenthths in the first phrase, and by a reiteration of 3r in the second.

Harmony in this section (② to ④) is basically triadic, but functionally abstruse, because of the lack of traditional root movement. Modal shifts account for some obscuring of the functional aspect of the harmony, as for instance at ②<sup>9</sup>. At ③ in the new key

Example 6, modal shift, first movement, bars ②<sup>8</sup> - ③:

modal shift

F#:  $\frac{V^7}{vi}$   
(E $\flat$ -A $\sharp$ )

vi

E: I

I

$V^7$  (v)

$\frac{V^7}{V}$   
[G:  $V^7$ ]

of G, tonic harmony, with an intervening upper neighbour chord, leads to a repetition of this function (now  $V^7/vi \rightarrow vi \rightarrow \flat VII \rightarrow i \frac{6}{4} \rightarrow V^7$ ). The  $V^7$  chord is noticeably without the leading tone and the G tonality now assumes g minor key-signature at ④, the beginning of the development.

### 3. Development

The repetition of exposition material in the development section is straightforward and deliberate. O material is first exploited; P is worked from ⑤ to ⑥; 2P from ⑥ to ⑦; a combination of elements from ⑦ to ⑧, followed by O material again. The key plan is not so plainly structured: O in B-flat, P in C-flat, 2P in G



(as when the guitar presented it at ③). The tertial relationship between 0 and 2P has been maintained; in the exposition 2P (in A) was a major third higher than 0 and P (in F), while in the development 2P is a minor third lower than 0. ⑦ to ⑧ moves in the area of C, while the return to 0 material at ⑧ is as the original key-centre of F.

Initially the incipit is quoted, now in G, but as at the beginning with parallel motion of the ten-seven-five formations. The direct drop of a third to the key of B-flat, is confirmed by the B-flat in the cello and the *tremolo* in the guitar. From ④<sup>6</sup> the three upper members of the quartet present canon-like entries of 0a, and then in parallel motion extend 0b by repetition. The simultaneous chromatic descent of guitar and cello is similar to the treatment in the exposition of 2Pa. Three reiterations of the "*rasgueado* rhythm" at ④<sup>21</sup> and the guitar's own repetition of the incipit parallel the phrase heard at ①. In this latter repetition of 0, pizzicato quartet chords echo the guitar's, the reverse of that at ④<sup>16</sup>.

The abrupt modal shift at ⑤ is a modulation commonly found in this composer's technique. In adopting a major chord on the lowered submediant, a pivotal relationship to the key a semitone higher is effected:





Example 7, modal shift, first movement, bars ④<sup>28</sup> - ⑤:

Handwritten musical notation for Example 7, bars 28-29. The notation is on a single treble clef staff. Bar 28 contains a B-flat major triad (B-flat, D, F) with the label "Bb: vi" below it. Bar 29 contains an F major triad (F, A, C) with the label "V<sup>7</sup>" below it. Bar 30 contains a C-flat major triad (C-flat, E-flat, G) with the label "bVI (minor mode)" and "[Cb: V]" below it.

At ⑤, where viola restates Pa, the key, as previously, slips down by thirds from C-flat to A-flat and, as the guitar intercepts the theme, to F. The dominant triad is repeated by cello in a pizzicato figure, similar to that of the guitar which accompanied 2P at ②<sup>5</sup>, this followed by a tonic-dominant drone. Over the drone the other three of the quartet present Pb twice; the second time the parallel six-three triads resemble that of the incipit. However, the focus of material from ⑤<sup>14</sup> to ⑥ lies with the guitar which has taken up and developed the four sixteenth-note-turn fragment from Pa (which is identical with that in Oa). Extended by sequential repetition, a step higher each time, the phrase is repeated. With modal alterations it leads directly to 2P at ⑥.

2P is simply repeated in its development. However, its underlying harmony is subtly changed, as are some of the melodic intervals, which thereby affect mode. Over a tonic pedal in the first three measures, the cello, with a busy arpeggio figure, outlines tonic-dominant-tonic harmony. Parallel major chords moving by step (G, F, E, and F) are



followed by the more functional C and G<sup>7</sup>, effecting a modulation to C major at ⑦. As at the measure before ⑥, the dominant harmony is without its leading tone, thereby obscuring the function. Except for the two measures before ⑦, where the violins chromatically descend the augmented motive from 2Pa, the upper three members of the quartet from ⑥ to ⑦ maintain parallel movement in the 3r figure. Their leap, however, has expanded from the fifth, found in 0, to an octave. The octave in Castelnuovo-Tedesco's technique often adorns important figures such as this, and frequently assists in distinguishing features of melodic importance.

The short section ⑦ to ⑧ combines several elements of material simultaneously. The guitar, in the first phrase, twice presents the 0 motto in a truncated version due to the four-four metre, and in the second punctuates the harmony with chords. The first violin reiterates 2P completely, aided at first by the viola with the inverted-augmented motive from 2P. Also present is the ostinato rhythmic figure which initially accompanied 2P. The development ends with a five-measure phrase of the truncated 0 motive sounded an octave higher from the lower to the higher members of the quartet in succession. The mode adapts from minor to major in the last two statements (the A-flat changes to A-natural). This *lento* and meditative guise of 0 is enhanced in the end by the guitar which dwells only on the first three notes of 0 and outlines the triad with the repetition.



#### 4. Recapitulation

Framed by the incipit at either end, the recapitulation involves further varied treatments of the two principal themes. In both cases the final soloistic statement by the guitar is at a more subdued tempo. The contrast of tempos and textures heighten the impact of their third and final workings-out.

At ⑨, the recapitulation begins robustly by restoring the incipit to its original aspect, following its altered appearance at the end of the development. Now in its original key and tempo, only the tessitura is altered. The quartet sounds an octave lower than at the beginning of the movement, while the punctuating chords of the guitar start an octave higher and finish an octave lower.

From ⑨<sup>6</sup> Pa appears anew, first in violin I and viola, and then guitar and violin I. A *stretto* effect results from narrowing the temporal interval of the canon from two to one quarter-note. In its ambiguity Pa wanders from D to B, and as the guitar takes it, to C. Having begun Pax on the mediant instead of the usual tonic, the theme in the guitar leaps up to the dominant for Pay (at ⑨<sup>18</sup>), and thus resists the usual modulation down by a third. The guitar recalls the "rasgueado" rhythm amidst repetitions of Pax motives. The arpeggio figure (which accompanied 2P, not P, in the development) in the cello is inverted in the viola. This prepares the textural thickening at ⑩, where violins continue repeating the canon of Pax motives, guitar the truncated 0 motive (four-fifths its full length), and viola



a simplified version of Oa. The dense counterpoint is abandoned as the final Pax phrase is followed by the same three-measure closing-phrase as occurred at ①<sup>26</sup>.

The last occurrence of 2P at ⑪ is presented first by the quartet and then by the guitar. This is the reverse situation of the development, though using the same key sequence: G and C. For the first time 2P receives canonic treatment; the viola follows the first violin at the interval of a major-sixth. The guitar's subdued and calm treatment is accompanied by sustained chords of the quartet in very wide spacing (violins in octaves). The simple triads modulate easily back to F and the dominant-seventh chord preceding ⑬, finally is complete with the leading-tone.

The movement ends as it began, with the incipit; at ⑬ it acts somewhat as a *codetta*. The F tonality is confirmed in two statements of O, by the quartet divided in half. The guitar does not yet concur however, repeating the Oa motive, climbing a minor third each time, with notes of f minor tonality. All forces unite in the "*rasgueado* rhythm" decisively resolving the German sixth chord to the major tonic.

The movement displays a deliberate simplicity of style. There is a free use of modality and a lack of any strong dissonance. Stress is laid on melody: its repetition by texture variation and extension by predominantly two-by-two construction.





## Second Movement

Movement two, by virtue of its length, is perhaps the most significant. Marked *andante mesto* (sad), the romance focuses on a single long, plaintive melody, though this is contrasted with two secondary themes, presented at ② and at ⑤. Compared with the other movements, where the quartet and the guitar are treated as separate entities, this movement highlights the guitar as soloist, while the quartet acts primarily as accompanist. Throughout the movement the quartet is muted, enhancing a tender character.

The evolved and complete form of the theme is presented by the guitar from ① to ②. This theme, like others in the *Quintette*, is constructed in pairs of measures. It is modal in character, of phrygian quality, and on account of some chromatic movement, there is an ambiguity of tonality, and modal interchange in the harmony. The

Example 8, P, second movement, ① - ②:

Pa

Pb

extension



sentence is eleven measures in length, although the last three are merely an extension of the feminine cadence.

Initially, that is before ①, Pa occurs three times, a perfect fifth higher with each repetition. Alteration of the second degrees occur in the first in the tonic (unaccompanied, solo viola) and the second in the dominant. This subtle modal change between each of their first and second measures is an instance of the modal ambiguity that is of prime interest in this movement. The leaps in the third presentation of Pa, beginning at measure nine, differ from the final form. In avoiding the augmented fourth, it prepares the tonic for the ultimate form of the theme at ①.

In this evolved form the mediant is the inflected degree, and the tritone occurs three times. In Pa, the second measure simply repeats the first now with raised mediant degree. The third bar interestingly includes both qualities of the submediant degree. The four-measure Pa is balanced by the four-measure Pb solely, it would seem, through the use of the three-measure extension. In Pb the second pair of bars repeats the first a minor third lower, the common tonal relationship used elsewhere in the *Quintette*. This unit, in fact, seems as a variation of the second pair of Pa.

Support in this homophonic texture is provided by very chromatic voice leading, lending a lush quality to the fabric of the opening theme. The cello begins by descending the octave chromatically; in the third pronouncement of Pa it descends another fifth to the tonic, only to chromatically ascend a minor sixth supporting the guitar's



presentation of Pa. The other parts move chromatically as well, and sometimes in parallel motion against the theme, lending it direct support. The underlying harmony for Pb is more functional (g: VI(vi)→III→IV(iv)→i) and the extension supports the phrygian quality with the use of the Neapolitan ( $N^{\overset{6}{\rightarrow}i^{\overset{6}{\rightarrow}N^7}$ ).

The section ② to ④ melodically involves a three-measure phrase, reiterated on different notes and by different members of the quartet. It obviously derives from the three-measure cadential extension by the guitar at ①<sup>9</sup>. This secondary thematic material retains the phrygian quality by the use of the "as-if-lowered second degree" as its last note in the second measure. From ② to ③ S is passed from first violin, to second, to viola; from ③ to ④ it remains in the cello, echoed in the last four measures by viola at one beat's separation.

Example 9, S, second movement, bars ② - ②<sup>3</sup>:

*(Un poco più mosso)*

S

The prime interest, however, in this section, at least to ③ is harmonic. The gently pulsating chords whose roots progress up by step (A to B-flat to C), with first a D and then an E-flat pedal tone, arrive at E-flat at ③ by means of a French sixth chord. The



resolution to chord V is traditional, and the B-flat dominant pedal is retained as the chord moves to  $vi^6_5$ , back to V, and back to  $vi^6_5$ .

Example 10, harmonic skeleton, second movement, bars ②<sup>7</sup> - ③<sup>1</sup>:

g: iv    Eb: vi    ii<sup>6#</sup><sub>3</sub> (Fr. 6)    V  $\frac{Bb}{pedal}$

The harmony shifts to  $V^7/G$  (with a pedal d) leading to g tonality at ④.

At ③ the guitar enters with a new rhythmic figure



which is an ornamented version of the third measure of S. After repeating this one-measure figure, there follows another important derivation (at ③<sup>3</sup>): a rhythmically diminished version of the first and second measures of S. The guitar material therefore, is S in an altered form, and the diminished motive is the basis for the intricate, ornamental passage-work that occupies the guitar straight through to ④<sup>13</sup>.

④ to ⑤ involves a repetition of the first theme, now in the first violin. As previously, it has a three-bar extension, but rather than being cadential, it is rhythmical. A four-measure phrase of new but related material follows. Accompanying Pa, the second violin picks up the triplet figure which the guitar had at ③. For





Pb the viola echoes the first violin at one beat's separation for the extension, and one measure's separation for the new phrase.

The new theme which begins at ⑤ is anticipated by the guitar three measures before that. Just as S was derived from the cadential extension of P, so 2S is derived from the rhythmic extension of the repeat of P. The sixteenth-note turn figure of the extension becomes the defining motive of 2S, and the characterising element which provides the Spanish flavour of which the composer spoke.<sup>4</sup> This theme, in F, which again plays with the phrygian inflected second degree, is of six measures, consisting of a two-measure motive, twice repeated, virtually unchanged.

Example 11, 2S, second movement, bars ⑤ - ⑤<sup>6</sup>:

The texture has been reduced, making in effect a duet between guitar and violin. The violinist is instructed to play over the

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<sup>4</sup>Curiously, the section is marked "Souvenir d'Espagne" in French rather than Spanish or Italian, perhaps to indicate that it is only a remembrance of a Spanish melody. The situation is not unlike that of Debussy or Ravel's depiction of Spanish music from outside of Spain.



fingerboard in aid of the *dolce e lontano* marking (sweet and distant, remote). The change in tone, however, would be small owing to the already present mute. The violin exploits the same altered S material that the guitar used at ③, together with the triplet figure which here lends itself to the Spanish context. The altered phrase is repeated in D, having again shifted down a minor third. Three sequential measures form another extension, using material from the second measure of 2S. In a succession of triads, this is a favourite treatment of the solo guitar by the composer.

The cadenza leads back to the principal theme at ⑥. Up to ⑧ only the first phrase, Pa, occurs, but in different guises and textures. An interesting sonority is produced when Pa is presented by the guitar in octaves, doubled by pizzicato cello, while the others sustain a D-major triad. Pizzicato violins in octaves repeat this, supported by the chromatic descent as before. There are barely perceptible alterations to Pa, but that of flattening the final pitch is significant (at ⑥<sup>4</sup> and ⑥<sup>8</sup>). The guitar interrupts at ⑥<sup>8</sup> with the first bar motive of 2S over dominant-seventh chord shapes whose roots lie a tritone apart. The pedal A in the bass and the enharmonic change from D-sharp to E-flat in the violins are significant as stabilising influences in an otherwise tenuous harmonic relationship. At ⑦ the guitar continues with this motive, in sustained dominant-seventh harmony of E-flat, while violins reiterate Pa, the second violin playing in a new arpeggiated form. This and the following occurrence of Pa in the guitar illustrate its preliminary form as was employed before



①.

The complete theme finally recurs in G at ⑧, providing the climax to the movement. Two octaves separate the doubling of the theme by violin and viola. The texture is thickened by employing the arpeggio figure in second violin and inverting it in the cello, which thereby glosses the chromatic ascent in the bass. Joining the quartet for Pb, the guitar in *marcato* chords juxtaposes it with an adjusted motive from the first measure of Pa. The arpeggiation continues in the extension (at ⑧<sup>9</sup>) where the violins employ a motive from S and the guitar a motive from 2S. From the second phrase, Pb, at ⑧<sup>5</sup> through to the end of the extension, the bass descends by step.

The "denouement" from ⑨ has the cello still in arpeggiation, while the guitar returns to the material of the diminished S, which it introduced at ③. Superimposed over the tonic triad is chord  $ii^0$  at ⑨<sup>2</sup> and  $N_5^6$  at ⑨<sup>4</sup>. Chord  $i$  finally moves to VI, and with the bass again descending by step, to D-flat major (thereby undermining the tonic with the cross-relation, as occurred at ⑧<sup>9</sup>), to IV(iv), and back to tonic harmony for the last four measures, creating a plagal cadence. Emphasis on both the plagal cadence and the phrygian mode enhance the Spanish aspect. The sonority of the final four measures is unusual, because, as the quartet members all play harmonics, Pa, which the guitar reiterates for the last time, sounds below their *Lontano* pitches. Like a Picardian third, the ultimate tonic is the major chord.

The romance is a musical portrait; it is fanciful, full of



memories and remembrances.

### Third Movement


The *scherzo* third movement is marked *allegro con spirito, alla marcia*. Two trio-like sections, which begin at ② and at ⑥, interrupt the scherzo material. In keeping with the "*alla marcia*," the metre is in four-four; this, however, conflicts with the usual scherzo's three-four. The difference becomes especially evident between the trios (around ④<sup>9</sup>) and later (around ⑨<sup>9</sup>), when the "whimsical nature" and "bustling humour" of the scherzo are undermined by the momentous, even quality of the march. Tonally also, the trios diverge from the G of the scherzo; the first to E-flat and the second to F. To avoid the impression of finality in this movement of nostalgic tone (the most important fourth movement is yet to follow), it must be performed with wit and, in places, sarcastic tone.

#### 1. Scherzo

The movement opens--almost as in a dream--with an introduction which precedes the scherzo theme-proper at ①. Without being entirely original, the treatment is individualistic with the use of, in the first four measures, harmonics in the violins against the chromatically descending and trilling octave of viola. In the following eight measures, over a dominant, tremolo pedal in the cello, the violins play a primitive version of the scherzo theme in parallel perfect fifths and still in harmonics. Beginning on the dominant, the first





four-bar phrase contains the same intervals as in the theme proper, while the second has some modal differences. The guitar adds a rhythmic-accompaniment figure, 1r:  of importance later. In the four measures before ①, still over tremolo pedal, the viola presents a primitive version of the theme of the first trio.

The section ① to ② sets forth the spirited scherzo theme, first in guitar and then in the quartet. The mode has changed from minor to major, and the theme now begins on the mediant. The eight-bar sentence, built in twos, divides evenly into two phrases. The

Example 12, P, third movement, bars ① - ①<sup>8</sup>:



The musical score consists of three staves. The first staff, labeled 'Pa', shows a series of chords in the right hand and a bass line in the left hand, marked *mf*. The second staff, labeled 'Pb', shows a melodic line in the right hand and a bass line in the left hand, marked *f* and *mf*. The third staff, labeled 'Pb', shows a melodic line in the right hand and a bass line in the left hand, marked *mp*. The score is divided into two phrases of four bars each.

guitar supports its theme with triads and seventh chords, the altered notes of which (raised supertonic and subdominant), exist in the first phrase as lower-neighbour tones. Thus they form the chord of the augmented-fifth on the dominant. The violins continue, throughout the first sentence, the tremolo pedal, only now in the composer's



favourite octave usage and with *saltando* bowing. In the second sentence the quartet plays the theme *pizzicato* in the first phrase, and the guitar accompanies with the ostinato rhythmic figure from the introduction, with the minor mediant degree. This is in enharmonic agreement with the second violin and cello, who retain the oscillation between tonic and the dominant augmented fifth chords. Violin and viola take the theme in canon at the octave for Pa. The violins unite for Pb in parallel sixths, and the viola ascends a two-octave scale of lydian mode.

The composer has sought to use many different textures, tone colours, and articulation effects in this movement, and thus, timbre becomes a most important aspect of the music.

## 2. Trio I

The lowered submediant (from the minor mode) in the guitar, does not leave the listener entirely unprepared for the shift to E-flat major at ② and the beginning of trio I. The character of burlesque and the elements of surprise are prevalent with the leaping theme, abrupt modulations, and lack of balanced phrase structure. The theme presented by viola is six measures long, again constructed in pairs of bars. It is individualistic with its disjunct leaps, weak or resting downbeats, and particularly its repetition of almost every pitch:



Example 13, S, third movement, bars ② - ②<sup>6</sup>:

② *Un poco meno mosso*  
*Grazioso e burlesco*

*f* *conspirito*

S

When the guitar takes the theme at ②<sup>7</sup>, the intervals are not altered, and it is actually on the same note-names, but the key has shifted from E-flat major to e minor for two measures and then to g minor. Short motives are inserted into this fabric: the second violin (at ②<sup>2</sup> and ②<sup>8</sup>) echoes a motive derived from the first bar of S, while violin I (at ②<sup>9</sup> and ②<sup>10</sup>) echoes a motive, almost an inversion of the other, derived from the third measure of S. At ②<sup>12</sup> the guitar cadence is truncated with the insertion of a two-four measure. The latter two bars are repeated by the quartet as violins move in parallel motion and viola contrary to them, which greatly emphasises the falling-thirds motive. There follows a four-measure extension of this, where violins draw out the cadence by octave-displaced repetition, and which features in the guitar an ascending chromatic scale, again of repeated pitches.

Harmonically, in this section from ②, the cello "underpins" with chords played pizzicato. In two-measure units the bass ascends by steps on the beat, with other members of the triads on the off-beats,



until the extension where the tonic pedal is sustained. Contributing most to the scherzoesque character are the weak first beats, the syn-  
 copation at the cadences, and the pizzicato bass line.

### 3. Scherzo

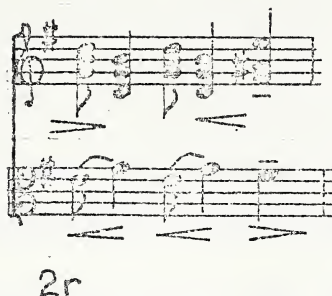
Acting as a transition, the four measures from ③ to ④ re-  
 introduce the scherzo theme. The cello has Pa in the tonic minor, now  
 beginning on the tonic. The guitar follows, reluctantly, but manages  
 to change the mode to major in the last measure. There is a super-  
 imposition of themes, as the violins from ③ to ④<sup>8</sup>, answering each  
 other, exchange motives from S. At ④ guitar takes Pa as before  
 (beginning on the mediant with triadic support), doubled by viola.  
 Pb, however, is in viola alone and inverted. Cello supports with step-  
 wise ascent of successive perfect fifths, and guitar descends the  
 scale without pitch repetition.


At ④<sup>9</sup> Pa is repeated by violins in canon; Pb is inverted and  
 doubled at the sixth. Guitar and viola initiate a syncopated rhythm  
 (one the near inversion of the other), which derives from the penulti-  
 mate measure of Pb. This accompaniment figure seems somewhat heavy  
 and serious for its context, and perhaps detracts from the spirited  
 scherzo character. It may be brought off appropriately if played  
 with extreme levity and frivolity. Guitar again ornaments Pb with  
 a scalic passage, this time ascending.





Example 14, 2r, third movement, bar ④<sup>9</sup>:



The section ⑤ to ⑥ is concerned with two statements of a phrase and an extension, of rhythmic rather than melodic interest. In the first phrase of four measures, in B-flat, which is anticipated by the first violin for one bar, the three upper strings share the material. It consists of a stepwise descent of the rhythmic  element over a twelfth. It is repeated, followed by its rise back up a fifth. The guitar twice recalls the scherzo theme with a figure resembling the first bar of P. At ⑤<sup>4</sup> it uses the lr figure to move directly into a repeat of the rhythmic phrase, now in d minor. The open sound of the d-minor chord in the quartet is interrupted on the fourth beats (of ⑤<sup>5</sup> and ⑤<sup>6</sup>) with the appoggiatura or upper-neighbour chord. The next measure has viola and cello moving in parallel motion to guitar in forming successive seventh-chords in third inversion. The one-measure extension of the rhythmic phrase is elided to its fourth bar, which involves a reiteration of the lr figure through the three upper strings. *Saltando* bowing in the first



phrase and slurs in the guitar in its repeat enhance the springing rhythm.

#### 4. Trio II

At ⑥ the new theme, 2S, begins in F major. The four-measure phrase is taken by the violins in parallel perfect fourths:

Example 15, 2S, third movement, bars ⑥ - ⑥<sup>4</sup>:

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Of note is the syncopation and the whimsical insertion of the three-four measure. The third measure is as an inversion of the first with its perfect fifth leaps. The key slips down a tone to E-flat for the phrase repetition, and the seventh-chord harmonic sequence  $ii^7$ ,  $V^7$ ,  $I^7$ ,  $vi^7$  is repeated. At ⑦ guitar takes the theme for eight measures, first in B-flat, then A-flat. The same harmonic sequence is used and guitar supports its theme with successive triads. The leaps of a fifth in the original are here reduced to a third, and the syncopated effect is extended for the final measures of the phrase with perfect four leaps. The whimsical nature is elevated with the ornamental passages of the violins. The first violin with  $lr$  plus a new



triplet, scalar figure of flurried descent is echoed by the second violin a fourth lower. Over the second violin's second measure, the first opens the texture with a truncated version of 1r in harmonics. A jazz influence is felt with the improvisatory nature of these ornamental motives, the syncopation, and the seventh-chords. The following six measures (i.e., from ⑦<sup>9</sup>) form another extension. The perfect fourth of the last measure is widened to the tritone forming the basis for the French-sixth harmony. The three-four bar follows, and these two measures are repeated. The final two bars have the guitar in single notes taking the three-four bar motive sequentially and leading back to G tonality.

## 5. Scherzo

The arrival at ⑧ brings a return of the introduction material as at the beginning of the movement. This time the guitar descends chromatically in a four-note tremolo over two octaves. The quartet sustains D-dominant pedal in harmonics, while the first violin reiterates 1r for three measures, and then (*quasi cadenza*) with guitar, the dominant chord in arpeggiation (the guitar in parallel perfect fifths; the violin in sextuplets), this, without the leading tone.

The break, at ⑨, sets off the return of P in the viola and cello. They are in unison for Pa, in parallel tenths for two measures of inverted Pb (the cello above viola), and in the last two measures in contrary motion, as viola plays the original against the inversion



in the cello. Over the scherzo theme there is a superimposition of other material and consequently a significant thickening of the texture. An amalgamation of themes and divergent rhythms contrasts this complex section with the rest of the movement. The second violin works the first two measures of the burlesque S. Violin I exploits the same spirited figure that it used to elaborate 2S at (7), and then several repetitions of 1r. The guitar returns to the 2r figure initiated at (4)<sup>9</sup>, which again weighs heavy on the sonority. The textural thickening culminates in a more *largo* restatement of Pa in block style: the guitar in triads, the two halves of the quartet in parallel tenths, the bottom half by inversion.

The sombre mood is cast off at (10) with two measures of Pb, now in three-four metre, which heightens the *giocoso* temper. The cessation of two bars of arpeggiation of tonic-dominant pitches in all instruments allows for a three-bar reminder by guitar of the S-theme. From (11) to (12) the guitar takes up the sextuplet arpeggio. Lead by viola, the three upper strings proclaim (in canon at the octave), the first two bars of Pa. As if heralding another section, the introduction material returns for three measures, again with the octave trilling descent. The guitar, however, interrupts, and with the use of 1r completes the movement with the abrupt cadence of  $\flat VII^7$  to I, a surprise, in keeping with the scherzo.

Perhaps a weakness in overall structure is felt in the similarity of form between this movement and the form of the movement which follows; in both, contrasting material intervenes between workings of





the principal melodic material.

#### Fourth Movement

The form of the *finale*, marked *allegro con fuoco*, is a large-scale rondo (ABACADA). As with La Rue, the designation for delineating the sections of the movement will be: R S R 2S R 3S R. The first episode occurs at ④, the second at ⑧, the third at ⑫, and each is preceded and followed by the principal material (R). From ⑮ an extended coda begins, which in recalling earlier material acts as a recapitulation.

There is a mild modal influence in the melodies, except for that of the third episode which is diatonic. The prevailing g minor tonality and vigorous six-eight metre are both altered for the third episode (3S) and at the end (from ⑱), where the key-signature of two flats is replaced by one sharp, and the metre changed from compound-duple to simple-duple. Extension by repetition in varied sonorities and parallelism are again prominent features in this movement.

##### 1. Rondo I

The opening of the movement resembles a fugal exposition. Each instrument in its turn initiates the principal theme in close succession to another, thereby creating canon-like entries. The rondo subject is heard at the outset:



Example 16, R, fourth movement, bars 1-8:

*Allegro con fuoco*

*mp* *Ra* *mf*

*f* *Rb* *mf*

The eight-measure sentence consists of the regular two equal four-bar phrases. Construction by twos is seen in Ra, which divides  $(1+1)+2$ , where the second measure is a repetition of the first. In answer to Ra, Rb is constructed by twos also. Its second two measures repeat the first two a tritone lower, though this interval is slightly altered in some later occurrences. The prominent perfect fifths form the basis for Ra; this, however, is contradicted by the tritones (G to D-flat and D-flat to G) in Rb. The effect of the tritones of Rb is that of dividing the octave in half.

In this exposition and later in the movement R is often followed or presented in conjunction with another four-measure phrase, which resembles Ra, and thus will be designated Ra':

Example 17, Ra', fourth movement, bars 9-12:

*mf*

*Ra'*



Its latter two measures differ from Ra, and the important structural interval of the perfect fifth of the first two measures of Ra, is narrowed to a perfect fourth in Ra'.

The whole exposition (up to the first episode at ④) consists of phrases of Ra, Rb, Ra', and two extensions. Initially R is presented together by viola doubled at the octave by cello and rhythmically accented on strong beats by guitar, with chords deep and percussive in this low tessitura. Ra' in the cello follows, then Ra in the second violin. When first violin takes the full theme at ①<sup>5</sup>, it is supported by often-parallel, imitative motives in the inner parts, with pizzicato triads in the cello. A "crescendo" of sonority in a layered effect as far as ② is produced by increasing the forces on higher pitches: passing the theme from the lower strings, to second violin, and to first as they subsequently make their entry. At ② the guitar takes the theme: first Ra' extended for six measures in a cadenza-like sequential passage, leading back to a repetition of R in g at ③. This time Rb is extended for four measures by sequential repetition, then a repeat of Ra', which ends the exposition.

As is often the case in this movement (as for instance at ② and ③), the quartet articulates in pizzicato, while the guitar carries the principal thematic material. This ensures that the guitar will not be covered, and reinforces its usual soloistic character. Triadic harmony used in a supportive role is the rule in this section. At ①, in c-minor, the sequence, i, V<sub>3</sub><sup>4</sup>, i<sup>6</sup>, iv, III<sup>6</sup>, VI occurs, repeated then in f minor. Otherwise the harmony imparts colour,



articulation and a sense of harmonic impetus, without clarifying functional relationships in a traditional sense.

## 2. Episode I

1S of the first episode begins at ④, as the viola initiates the 3+5 statement. The first phrase, 1Sa, turns back on itself in each of the three measures and is derived from Ra' with its perfect fourths. 1Sb contrasts the first phrase in being stepwise and of a more lilting rhythm. The dactyl figure ( ♩ ♪ ♪ ) dominates this section and is also prominent later.

Again the fabric is built up in layers; the subject is passed from viola to violin II, thence to violin I and finally to guitar. As the second violin enters, the viola continues with its theme which proceeds as a counterpoint to the new entry. Only six measures pass before the first violin enters, but it then extends 1Sb by an extra two measures. A simplicity of style is maintained: the basically two-part counterpoint is supported by textural additions and by harmonic underpinning.

The three entries of the theme occur at the same pitch (an octave higher successively), but underlying harmonies are different in each case--first around d, then F, and then a. The cello, which began the section accompanying again with pizzicato triads, at ④<sup>19</sup>, adopts ascending and descending dorian scales. When the guitar takes the theme at ⑤, on a dominant relationship to its previous occurrences,

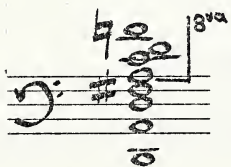




it is over a sustained C-major chord. For the second sentence of the guitar theme (i.e., at ⑤<sup>9</sup>, an extension of 1Sb) successive ascending g aeolian scales appear in each of the quartet members over a C root for four measures. The imitative scales are repeated, now c scales over F root. The effect is as a single instrument playing the scales over four octaves. Moving to the dominant (D) as root, the violins simultaneously and therefore in parallel fifths descend the g harmonic minor scale in augmentation, preparing the return to g tonality at ⑥.

### 3. Rondo II

With the return of the rondo subject there is a *stretto* effect in the canonic entries, the temporal interval having been reduced to two measures. Underlying this in the cello is the stepwise root movement in parallel fifths which bears phrygian influence. At ⑥<sup>9</sup> the violins treat the theme now simultaneously in parallel tenths. Modal influences are seen in this section with lydian inflection in the cello part at ⑥<sup>12</sup> in a D phrygian context, and at ⑥<sup>16</sup> the chord of the false relation<sup>5</sup>:



<sup>5</sup>The so-called false-relation chord is derived from the traditional usage of a double appoggiatura in the minor mode as illustrated in the following:





At ⑦ the guitar enters with only the second phrase of the theme (Rb); the two following phrases of four measures each are transitional material. In the first three bars of these two identical phrases there is an oscillation between a dominant-seventh chord on D and a G-flat-major triad, a German-sixth to tonic relationship. The guitar exploits the dactyl figure derived from Rb and 1Sb, while the others exploit other pizzicato rhythms in this "Tchaikovskian" application:

Example 18, oscillation, fourth movement, ⑦<sup>5</sup>:

$G\flat: IV \frac{3}{4} 3\# I$

In the last measure of the phrase the violin ornaments by sliding up a diatonic run.


#### 4. Episode II

The G-flat- and D-chords remain at the outset of the second episode at ⑧, taking on an ostinato rhythm of strong hemiolic bearing:





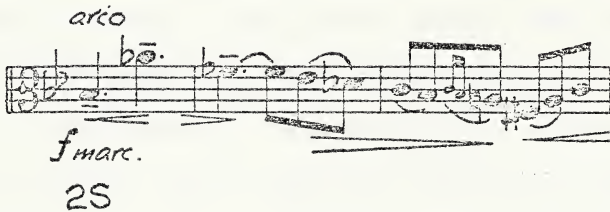
The cello adds rhythmic impulse alternating between colourful pizzicato and *col legno* articulations.

Rhythmic counterpoint has the cello accentuating the six-eight metre (in the ostinato figure ) , the guitar the three-four metre.

Harmonically, the section is static; the only stimulus provided is in the successive alterations between pairs of chords, first  $G\flat$  and  $D^7$ , then  $G^6_4$  and  $F\sharp^7$ , and  $B^6_4$  and  $G^6_4$ .

The rhythmic counterpoint and two-part melodic counterpoint are the prominent features of the section. The viola again opens the new subject; the phrase is of three measures which is repeated:

Example 19, 2S, fourth movement, bars ⑧<sup>2</sup> - ⑧<sup>4</sup>:



As the second violin takes the theme there is an upward shift of a semitone. The first violin widens the first leap from a minor to a major seventh as it enters, and in repeating the last measure three times, a perfect fourth lower each time, extends the theme to a nine-measure sentence. At ⑨, when the guitar takes the theme in a freer presentation (*un poco meno, quasi recitativo*), it is also extended to nine measures, leading back to the rondo theme at ⑩.



## 5. Rondo III

The third statement of the rondo material occurs at the movement's midpoint. This time R is completely inverted. Tension is heightened at this demarcated section by thickened contrapuntal texture and a wider range of dynamics.


The viola presents the full theme inverted, including Ra'. Violin II then presents the inverted R with its own extension. A *stretto* effect in the fugal entries occurs as violin I enters just two measures after the second. By omitting its fourth and eighth measures it overtakes the second violin for the four-bar extension. For two measures they mirror each other and then descend in parallel motion. At (11) the hemiolic rhythm which the guitar had at (8), the quartet, in block style, adopts with pizzicato articulation, and forms a minor-eleventh chord of root G. Over this the guitar takes the inverted theme with the Ra' extension. Here again the guitar and the quartet are treated as dual entities. When the guitar sets forth thematic material, it supports itself, often with punctuative chords. When one of the quartet takes a theme, it is in canon with or strengthened by the others.

## 6. Episode III

The rondo section and the heightening at the cadence help to prepare and contextualize this, the longest episode, beginning at (12). A complete dominant-seventh chord leads strongly into this third episode in G major, reflected in the key-signature, now altered to one





sharp. This section exhibits the rhythm of a *habanera* ()-- there is a change of metre to two-four--and Castelnuovo has it marked "like a popular song." The *habanera* rhythm was used previously, in the third movement at ④<sup>9</sup>, ⑥, and ⑨. By the close proximity of their employment, one loses some of the impact that this most important episode might have had, and indeed what the composer possibly intended.

The theme again occupies eight measures, but the phrases break down as 3+2+3. The second measure repeats the first, a third lower, and measures six and seven echo four and five, a fifth lower. Once again the composer has used an economy of material in the shaping of his theme.

Example 20, 3S, fourth movement, bars ⑫ - ⑫<sup>8</sup>:

*Meno mosso*  
arco dolce e semplice (come una canzone popolare)  
*F. espr.*



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In the first sentence the guitar assumes an ostinato of chords of tonic and dominant function, in a rhythm which only partially supports the *habanera*. This usage, influenced by idiomatic guitar harmony, indicates an impetus supplied by folk elements, particularly



of Iberia. The cello, with double-stops on tonic and dominant notes, repeats the *habanera* rhythm, and then in the fifth and sixth bars plays a theme-motive. Textural thickening is effected by thematic parallel thirds. The viola is in canon at the octave with the first violin theme at the distance of one measure.

In the second sentence, from ⑫<sup>9</sup>, shifted up a minor third to B, the cello leads while the first violin follows in canon. The last two measures show some alteration which allows for a dominant seventh with root of E-flat. The harmony remains static on the dominant for this transitional section, ⑫<sup>17</sup> to ⑬. In these six measures the viola echoes the violin's triplet-figure, motivic theme-fragments, and ultimately the second violin runs up the A-flat major scale.

At ⑬ the restatement of the theme is in A-flat major, a semitone higher than originally. This time the treatment is a more homophonic style, as the three upper strings take the melody, echoed at one measure's distance by the cello. Over this full texture, the guitar spins an effective decorative passage of flowing sixteenth-notes--arpeggio and scale fragments of A-flat major. At ⑬<sup>5</sup> there is a tonal shift down a semitone from A-flat to G. Though the movement is sudden, the A-flat major chord has Neapolitan implication, and thus Castelnuovo's harmonic language, as always, remains couched in traditional application. There is the added technical connection here in the guitar of the chord shape shifted down one semitone--as the guitar figure also drops by a semitone, it produces the effect of the idiomatic usage of parallel chords.



Again there is an overlap, and while the quartet finishes the theme, the guitar, at  $\textcircled{13}^7$ , picks it up in the same triadic texture, though now with much closer spacing. Each member of the quartet closes in successive bars with the feminine cadence of the theme, which precipitates the guitar's eight-measure solo passage ("*a piacere; quasi recitativo*"). Based on the two measure *habanera* motive and the two measure triplet theme-fragment (just as the quartet used in extension at  $\textcircled{12}^{17}$ ), the guitar cadenza progresses for six measures with canon at the octave at one bar's separation.

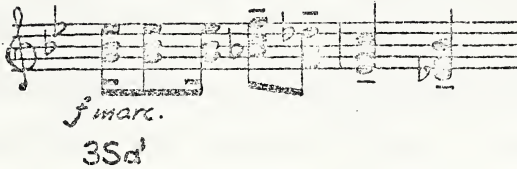
#### 7. Rondo IV

The final rondo section, beginning at  $\textcircled{14}$ , has the six-eight metre and two flats key-signature restored. With a tremolo E-flat pedal in the violins, the cello takes R, which remains intact at least for the first phrase. The second phrase is altered, however, and consists of the descent of the aeolian scale of g over two-and-a-half octaves. When the viola and second violin each enter with the theme, after four measures of the previous entry, on C and then B-flat, their second phrases are also altered. The first violin enters on G over C harmony presenting R followed by Ra'.

From  $\textcircled{14}^{10}$  the guitar provides rhythmic counterpoint to the quartet with an ostinato figure derived both rhythmically and melodically from the *habanera* theme. Introduced earlier (at  $\textcircled{12}^{17}$  and  $\textcircled{13}^{13}$ ), here it is treated as successive first inversion triads, a technique on the guitar that Castelnuovo often favoured.



Example 21, 3Sa', fourth movement, bars ⑭<sup>10</sup> - ⑭<sup>11</sup>:



Again there are modulatory drops by thirds--the first eight measures are centred on g, the next four on E-flat, and finally C. Modal implications are always present: the D-flat in the bass provides strong phrygian inflection. Throughout this section a crescendo is achieved by a thickening of the texture. In fact, the counterpoint remains basically in two parts; however the canonic entries, the tremolo, the trills, and the guitar's counter-figure (3Sa') all add to the accumulation. At ⑭<sup>18</sup> the violins and viola, imitating the guitar treatment, unite for Rb, and proceed in parallel root-position triads. Then at ⑭<sup>22</sup>, while the bass descends a C-phrygian scale, the second violin imitates the first for Ra' at the closest *stretto* yet used, and at a major-seventh below. This amassment sets off the beginning of the coda, at ⑮.

#### 8. Coda

The extended coda is akin to that of the *Rondo* opus 129, discussed in Chapter II. Recapitulated in miniature, each section, with the exception of the JS material, receives its new realization, and thus exhibits traits of "dynamic symmetry."





Superimposed are the rondo theme played in octaves by the cello and viola, and the *habanera* theme in octaves in the violins. The counterpoint is enhanced by the strong difference of articulations of the two themes (*louré* and *spiccato* bowings), and by the rhythmic contrasts of four-against-three, and two-against-three, as prescribed by the conjunction of two-four and six-eight metres. Here the guitar emphasises the rhythm and underpins the harmony with alternating chords. After eight measures the halves of the quartet exchange themes, situating the first violin thereby in its upper range. In the latter phrase of this sentence (at ⑮<sup>13</sup>), the guitar keeps the *habanera* rhythm alive with the 3Sa' motive.

The section ⑮ to ⑰ involves a reiteration of 2S material. As before, the viola takes the theme and both guitar and cello (*col legno*), the hemiola rhythm. Violins make canonlike entries of the theme at one measure's distance: the second violin makes use of two measures of 2S, the first violin, one-and-a-half. Thus the motive is heard in one of the three instruments in twelve consecutive measures. The five remaining measures involve the viola and first violin mirroring each other, leading back to rondo material again in g-minor.

At ⑰ the quartet again divides in half and the two parts support each other by doubling at the fourth, fifth and octave. This is especially effective as it combines the rondo theme and its inversion. Parts are exchanged after four measures. The technique is similar to the "organum style" used in the incipit of the first movement. From



⑰<sup>9</sup>, which exploits Ra' and its inversion, the guitar retains the *habanera* rhythm now in an inverted form of the 3Sa' motive.

The textural thickening reaches a plateau at ⑱, where it is as if rebuilt, and thereby creates a kind of *codetta* within the coda. Key and time signatures are adjusted. In the Segovia recording with the Chigiano quartet, the guitar takes the first four bars alone, without the supportive strings as indicated in the score. With the repetition of Ra, the violins present the inverted and now augmented 3Sa' motive, this over an E pedal (again down a third from the G of the first four bars). Due to the tempo increase at the beginning of the codetta (*molto vivo*) the 3Sa' motive is not quite half as fast as before. In its original guise, but now in three-four metre, it appears from ⑱<sup>9</sup> echoed by the viola. Against this, the guitar in nine-eight, uses two scalic motives derived from Rb. The two measures are repeated one octave lower. The next four bars end the cadenza-like passage of the guitar with an ascending scale over a sustained and trilling German sixth.

The resolution at ⑲ is to the tonic rather than the expected dominant. Guitar, viola, and cello unite on the inverted, augmented 3Sa' motive. From ⑲<sup>3</sup> until the last three bars, the violins (in octaves) repeat (eleven times) the one-measure motive derived from inverted Ra. In their final three measures they climb the G arpeggio in a three-note motive of righted Ra, which carries first violin to its highest pitch in the movement. At ⑲<sup>9</sup>, with the guitar taking the 3Sa' motive (not inverted or augmented), and the viola and cello a



motive from 2S, there is a superimposition of R, 2S, and 3S material. The eventual simultaneous working-out of principal themes--a favourite treatment by Castelnuovo-Tedesco which conveys a concinnity of style --is perhaps nowhere else more skillfully managed and with such technical ease than in this *codetta*.



## CHAPTER IV

### ANALYSIS OF *ROMANCERO GITANO* OPUS 152

#### Descriptive Features

*Romancero Gitano*, opus 152, was Castelnuovo-Tedesco's third endeavour utilizing the guitar in the chamber music medium. The scoring for small chorus and guitar was completely novel, although since then other works have been so instrumented, by Herbert Baumann and Heinz Friedrich Hartig. In the year previous to its composition, he had completed the first two: the *Quintet*, opus 143, for guitar and string quartet, analysed in the previous chapter; and the luminous *Fantasia*, opus 145, for guitar and piano, discussed briefly in Chapter II. 1951 included the production of five opera in all. The work preceding the *Romancero* is the biblical oratorio, *Il Libro di Giona*; immediately following are the uncatalogued dodecaphonic studies, *Preludio e Fanfara* for organ. The remaining works of that year include two sets of songs for female chorus and piano, and the second piano quintet.

According to Purcell, *Romancero Gitano* was not premiered until October 5, 1967, in Tokyo, Japan.<sup>1</sup> The work had previously been recorded (somewhat unsuccessfully) and published in 1961. At the time of the writing of the autobiography, the composer had not experienced a live performance but had "heard it through a broadcast of the Berlin radio (sorry to say-- sung in German) . . . and the result acoustic

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<sup>1</sup>Ronald C. Purcell, "Mario Castelnuovo-Tedesco and the Guitar," *Guitar Review*, 37 (Fall 1972), p.3.





as well as musical, seemed to me to have rare magic." From Chapter 97 of the autobiography, Castelnuovo-Tedesco speaks of the *Romancero* at length:

Having tried the combination of the guitar and the string quartet, I felt the desire to try its union with two more different combinations of quartets: "quartet of voices" and "quartet of woodwinds." Of the last one I still wait for the experience; but the second brought me (in 1951) to *Romancero Gitano* (perhaps the most beautiful of my works for guitar of the last years). *Romancero Gitano* is the title of a group of poems by Federico García Lorca, the young Spanish poet murdered by the Phalangists during the civil war. My friend Dorothea Freitag had given them to me (she had, also, put some of them to music, but in the English version).

I started instead as usual, with the original text, and I found it absolutely fascinating; fresh, free, full of fantasy--just what I needed. These poems took me back, in memory, to the Spain I had seen in 1913, and I had loved so much; though Spanish remembrances appear in my music at every step, I believe *Romancero* to be, after *Coplas* the most genuine of my [Spanish] works.

I selected seven of them of different character, and put them to music "in madrigal form" for four voices or perhaps a small choir, but I wish this to be not more than a "double quartet"--that it would not overpower the guitar. The guitar follows them in a plain way, but, and also to give purpose to the guitarist, each song has a brief "prelude" and "postlude" which binds them together in a true cycle. Remembrances of what I saw came up at every step! . . . in the "Baladilla de los tres ríos," the two twin rivers of Granada, the Dauro and the Genil shown, in contrast to the majestic Guadalquivir of Seville, in "Baile," the shadow of Carmen while she dances seductive and sinister, by night, through the little streets of Sevilla; and then, in the "Procesión" in which I joined three songs one after the other: "procesión," "paso," and "saeta"--the souvenir of those strange religious processions, macabre, and at the same time, gaudy (as I had seen them in Sevilla and Saragossa) in which people carry in the processions, together with flowers, prayers and incenses, images of Christ (usually dry and carrying awful wounds) and of the Madonna (covered with precious brocades and jewels--followed by the



wooden statues of the Guards (Paladins) of Carlo Magno or of Ferdinando and Isabella the Catholic, grotesque figures, as in a Carnival. And everywhere, this "sensation" of the land of Spain . . . , the dry Castile, the pale olive trees, the perfume of orange trees in Andalusia - and, along the coast, the sea which laps the shore, with vibrations, almost . . . guitar-like!

The Spaniard, Federico García Lorca (1898-1936) is one of the more prominent literary figures of this century. Several composers, including Shostakovich (*Symphony XIV*) and ApIvor (*Blood Wedding*) have found García Lorca's poetry most suitable for musical settings.<sup>2</sup> Three of his poetical works were influenced by traditional Spanish folk poetry--particularly that of his native province, Andalusia. Of *Canciones*, *Poema del cante jondo*, and *Romancero gitano*, the latter, the *Gypsy Ballads*, are the most widely known. The poems which Castelnuovo-Tedesco used are not extracted from *Romancero gitano*, however, but from the *Poema del cante jondo*, which was begun in 1921 and published in 1931. Lorca's wide talents are expressed by his accomplishments in painting and as an amateur musician. His interest in flamenco music is exemplified by his collaboration with Manuel de Falla in the 1922 staging of the Festival of *Cante jondo*.<sup>3</sup>

The poems are not direct representations of flamenco rhythms, but, as Siebermann says, "the metrical forms have been freely determined

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<sup>2</sup>Another work utilizing García Lorca's poetry and the guitar, is the *Seis canciones* opus 8 for voice and guitar by Denis ApIvor, published by Bèrben.

<sup>3</sup>Carl W. Cobb, *Federico García Lorca* (New York: Twayne publishers, 1967), pp. 46-47.



by their popular character."<sup>4</sup> ". . . Lorca transposed into captivating rhythms and striking verbal pictures the contact of his senses with the superficially attractive world around him: the picturesque landscape of his native Andalusia in *Poema del cante jondo* (1921) and the flamboyant gypsy life in *Romancero gitano* (1924-7)."<sup>5</sup> The text of the *Romancero gitano* is set out here in Appendix II, and is accompanied by an English literal translation, which for the most part could fit the music. In parts the meaning and rhythm of the English are not ideal, and as Trend says: "Translation of Lorca's poems should above all, be rhythmical, following as far as possible the movement of the original. The ideal English version would be one which would fit a setting of the original Spanish to music."<sup>6</sup> The main themes of *cante jondo* according to Lorca are pain, grief, love, and death.<sup>7</sup> These are indeed present, but not so prominent, in the chosen poems, and consequently the setting is not so grim or afflicted. The duration of the seven movements of *Romancero gitano* is about twenty-two and a half minutes.

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<sup>4</sup>Gustav Siebermann, *Los estilos poéticos en España desde 1900*, trans. by Ángel San Miguel (Madrid: Editorial Gredos, 1973), p. 299.

<sup>5</sup>C. B. Morris, *A Generation of Spanish Poets 1920-1936* (London: Cambridge University Press, 1969), p. 2.

<sup>6</sup>J. B. Trend, *Lorca and the Spanish Poetic Tradition* (New York: Russell and Russell, 1971), p. 16.

<sup>7</sup>Morris, *A Generation of Spanish Poets*, p. 28.



The songs are set somewhat as sixteenth-century madrigals,<sup>8</sup> in that imitative counterpoint among the voices is common. Throughout, there is extensive use of canon, particularly between soprano and tenor, and alto and bass. There are, however, only the four vocal parts rather than the five or six found in madrigals, and rather than being unaccompanied, the guitar presence is naturally of vital importance. Not always merely accompanying the voices in a supportive role, it repeatedly maintains its own direction with independent and definitive material. The guitar links verses and sections of movements, and fulfills the primary function of briefly introducing each with a prelude and closing each with a postlude.

### Baladilla de los tres ríos

The first movement in the cycle, the "Baladilla de los tres ríos," has the text divided into four *coplas*, each followed by the *estribillo*. Each *copla* is divided in half, contrasting the river Guadalquivir of Sevilla with the twin rivers, the Dauro (also spelled Darro) and Genil, of Granada. Most important in Spanish poetry, *coplas* are, in their popular form, octosyllabic quatrains whose second and fourth lines rhyme.<sup>9</sup> In these

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<sup>8</sup>This exemplifies a neo-classic tendency. They may be compared to the so called "classic" madrigals, such as those by Adrian Willaert, Orlando di Lasso, or Palestrina. See the *Harvard Dictionary of Music*, page 498.

<sup>9</sup>Morris, *A Generation of Spanish Poets*, p. 289.





*coplas* of Lorca's, however, the lines vary from seven to ten syllables and no rhyme is present. The haunting *estribillo* adopts two configurations of similar import, which are alternated. The conspicuous contrast between the verses and the refrains is the most significant aspect of the poem, and this is reflected in the musical setting.

The song is sectionalized according to the layout of the text; the verses are through-composed, while the *estribillos* repeat the same material in different colourations. The major key areas pass from g minor to C major to G major and back to g minor. They are treated, however, in a loose modal context, relying on aeolian and sometimes phrygian inflection. The metre undergoes frequent change, employing two-four in all the repetitions of the refrain. In the verses there is a juxtaposition of three-four and six-eight, which provides the subtle change of accent typical of so much music of South American countries besides some Spanish examples. It is especially effective in the guitar scalic figure which opens the movement and continues after the voices enter. This is the water figure which depicts the fluency of the rivers described by the voices.



Example 1, Baladilla, water figure, bars 1-5:

Fluent (like rushing waters)

The nuance of metre impels the rushing water. The separate melodic lines move in very simple patterns, mostly by steps or narrow leaps. Here remark how much of the melodic movement proceeds up or down to the dominant, and then returns to the tonic, as in the soprano part in the following example:

Example 2, Baladilla, bars 7-11:

EL RIO GUA-DAL-QUI-VIR  
VA EN-TRE NA-RAN-JOS VO-LI-VOS.

The tunes in fact seem almost familiar (though they are original), but their combination and treatment is novel and engaging. Stanzas one, two, four, and five are treated canonically between soprano and tenor, each supported primarily by parallel tertial movement of alto and bass. Stanzas three and six (beginning at measures 44 and 96), on the other



hand, receive a slightly more homophonic treatment, but still with harmonic doubling of the soprano melody. Except for three melismas in the third *copla* on the words *vela* (sail), *camino* (way), and *suspiros* (sighs), the text throughout is set syllabically. Often syllables are united by elision of adjacent vowels. Standing apart from this treatment are the refrains, where the quintuplet-turn, employed alternately on the word *vino* and *aire*, is the outstanding feature of the phrase. This very Spanish inflection in each case is presented by a single voice-part, while the others sustain hummed harmonies, and the guitar provides a "wash" of tremolando chords played softly *rasgueado*.

Example 3, Baladilla, *estribillo* phrase:

*Meno mosso*

*Solo*  
*mf appassionato*

¡AY, A-MOR QUÈ SE FUE Y NŌ VI - - NŌ!

This phrase is repeated in the first, second, third, and sixth occurrences of the *estribillo*. On repetition the personalized, solo colour of the female voice is contrasted with and, as if answered by, the male counterpart. In the first three cases, the final chord is a French sixth, which resolves traditionally to the dominant and also effects a resolution to that key-centre.



Example 4, Baladilla, French sixths:

24                      43                      59

c:  $\text{II}_3^{\#} \text{V}(\frac{I}{3})$       f:  $\text{II}_3^{\#} \text{V}(\frac{I}{C})$       c:  $\text{II}_3^{\#} \text{V}(\frac{I'6}{G})$

The above does not occur in refrains four, five, and six partly because of the two-line verses. Even the static harmonic quality of the first three refrains, as opposed to the more progressive nature of the verses, is lessened in the latter three refrains. This is effected by a more rhythmically and harmonically active guitar part of these latter three. Triadic chords of the verses are contrasted with the strong dissonance of the first three *estribillos*, seen by the following initial chords:

Example 5, Baladilla, dissonant chords:

17                      40                      52

The major ninths, however, are softened by being cradled in a conventional triad. As a parallel, the first two *coplas* contain a great preponderance of minor triads, including minor dominants, while *coplas* three and four shift strongly to the major mode. The bright added-sixth chord at the beginning of the fourth *copla* (measure 60) enhances the majestic mood. This moves over a G-D pedal to a major chord whose





root is the minor mediant. When this chord, III, returns (measure 70), it remains major, but the root is now the major mediant. Tone-painting is apparent at the word *muertas* (dead), where the minor chord is the result of the D-sharp returning to D-natural (measure 73). This also at measures 33 through 35, with the words *llanto* (lament) and *sangre* (blood), where by repetition, the triad built on the phrygian second degree shows lydian inflection with the scalic, A-flat to D, augmented fourth. A rhythmic ostinato chord-figure begins at the penultimate strophe in the guitar (measure 82), where in C,  $i^7$  moves to  $v^7$  to  $hVII^7$ . This last becomes the Neapolitan seventh of A, resolving to  $V^9$  to  $i$ :

Example 6, Baladilla, bars 85-89:

$\frac{hVII^7 (N^7)}{C}$      $\frac{V^9}{A}$      $i$

In the final strophe the guitar appropriately returns to a figure derivative of the water motive. There is virtually no dissonance in the final reiteration of the refrain, placating the "exquisite" pain. In the postlude the water continues its endless flow to the seas, but "never to return," and thus there is no ultimate resolution as the presence of the seventh reveals in the final G-minor chord.



## La guitarra

The second movement, "La guitarra," is a lament whose text is not sectionalised. "La guitarra" belongs to that part of the *Poema del cante jondo* subtitled "poema de la siguiiriya gitana." *SiGUIiriya* is one of the old and most profound forms of *cante jondo*, characterised by an alternating metre of three-four and six-eight in its modal melodies. The poetry, however, does not abide by this rhythm, and Castelnuovo-Tedesco has chosen a very simple, natural setting of the text. The madrigal is through-composed, but in order to give a sense of form, some lines are repeated and three points of repose occur (at measures 25, 66, and 78). As if *this* were *scordatura* the normal E tuning of the sixth string is restored for this movement only, while all the other movements require that it be lowered to the D.

The characteristic feature of the opening motive is the accented double appoggiaturas, perhaps reminiscent of some of Mahler's phrases. Alternately, the figure may be described as the dominant and tonic basses occurring as if at the wrong time, necessitating the downward stepwise resolution of the triad. The resolution, however, occurs as the bass note changes, and thus the figure immediately requires further resolution.



Example 7, La guitarra, bars 1-5:

Although A major is confirmed at the outset, the leading tone, mediant, and submediant are all soon lowered, creating an undermining of the key-centre. The guitar begins to repeat the four measure phrase an octave lower and again moves into the area of the lowered sixth-degree. The derivation of the figure is perhaps partially based on a common left hand guitar technique of transferring the same chord shape up or down the fingerboard, supported in the bass by open notes. This is not the entire concern here, but perhaps was an influencing factor in shaping the phrase. The chorus picks up the appoggiatura figure as it enters, over a repetition of the guitar's opening eight measures. At measure 25 the texture is thinned as the sopranos and altos drop out and tenors and basses present the new phrase in parallel thirds. Of course, the words of each voice-part at this point coincide as opposed to the previous section where voices were at different stages in the recitation. With the words *llora monòtona* (it weeps monotonous) the guitar significantly adopts a slow tremolo figure doubling the tenor pitches while its bass descends by step. The phrygian-inflected melody ascends slowly and steadily by step to the seventh degree over six



measures and then simply descends now in one bar to the tonic where it began.

Example 8, La guitarra, bars 25-32:

*(Un poco più mosso)*

tonic

ILLO - RA MO - NO - TO - NA, CO - MO ILLO - RA EL A - GUA,

seventh

tonic

CO - MO ILLO - RA EL VIEN - TO SO - BRE LA NE - VA - DA,

The melodies are so simple as to be possibly inspired by folk tunes. Again melodic movement is stepwise in the great majority of cases and this movement contains no vocal leap greater than a perfect fifth. These four lines are repeated (measures 33 to 40), this time soprano and alto taking the melody and bass doubling the bass of the guitar. At bar 39 on the words *sobre la nevada* (over the snowfall) the almost picturesque tumbling effect of the descending line passes from soprano and alto, to tenor, and then to bass. Measure 40 sees the guitar's tremolo figure transmute to include the octave leaps that Castelnuovo-Tedesco employs often, here receiving a distinctive treatment:

Example 9, La guitarra, bars 40-42:

*mf*

*p*

*mp*

*p*





Over this the voices recall the music used previously (at measure 20) for the same *es inútil callarla*. From bar 43 the guitar doubles the pitches of the chorus, but in an entirely different guise and thus supplies rhythmic impetus. The A tonic pedal in the guitar in this section, now (measure 55) becomes syncopated on the dominant F with the basses on the tonic B-flat. The appoggiatura figure (as seen in example 7) is recalled and drawn out at bar 64, where the metre temporarily switches to three-two. Attention may be drawn to this section (bars 62 to 65) of greater harmonic interest and colour than the predominantly parallel movement elsewhere. There is an apparent concern for the sound of each chord and only sometimes for the connecting function between them. At measure 63, b-flat minor harmony proceeds to  $V^7$  of B major, a respelling of the Italian sixth of b-flat minor. The resolution to  $I^7$  with suspension and other part-writing in B major, functions also as the Neapolitan of b-flat, and the resolution is to  $V^7$  and I of that key. The augmented sixth and Neapolitan chords, along with the reference to the distant B major, colour the otherwise simple modal shift from b-flat minor to B-flat major:

Example 10, La guitarra, harmonic skeleton, bars 62-65:

bb       $\frac{V^7}{B}$   $\left[ \begin{array}{c} \text{iv}^{\sharp 6} \\ \text{bb} \end{array} \right]$        $\frac{I^7}{B}$   $\left[ \begin{array}{c} \text{N} \\ \text{bb} \end{array} \right]$        $\frac{V^7}{B\flat}$       I

bb —————> Bb +



The finality of the B-flat major cadence, however, is blurred by the tenor line which raises a further Neapolitan relationship in its accented appoggiatura descent to cadence in A, at measure 66. Here the guitar returns to its phrygian tremolo figure with the chorus united rhythmically and textually. The brief metre change to six-eight at bar 71, and then the solo guitar tremolo figure leads to an impassioned outburst of the final three lines. Divided in half, the sopranos and altos followed by the tenors and basses, and without guitar, the phrase of the chorus focuses on the *fioritura*, flamenco-like figure on the word *espadas* (swords). The postlude is as the prelude transposed to the more subdued D. The quasi-surrealistic nature of the poem is enhanced by the somewhat incongruous juxtaposition of the musical material, yet remaining simple in style.

### Puñal

"Puñal" (dagger) is from the section subtitled "Poema de la soleá." Traditionally, *soleá*, also an integral part of Andalusian folksong, is plaintive, while this poem is very declamatory in nature. It consists of two stanzas, each followed by the refrain. The *estribillo* utilizes the same music both times, the first with key centre of D, the second with G. The piece begins in D phrygian and ends in G aeolian, and thus bears a convenient keysignature of two flats. The forces of chorus and guitar are treated separately, this being a distinct difference from the other movements. The chorus presents the stanzas *a cappella* after which the guitar solo exploits brief phrases as if executing *falsetas*



between flamenco *coplas*. The two are united for the *estribillos*

utilizing the percussive, chordal-rhythmic figure



which the guitar introduced in the prelude. Rhythmic drive is a strong feature of the movement; a sense of urgency is created by fluctuating metre (three-four, two-four, six-eight, and the use of triplet figures). The percussive chord with which the guitar begins is highly dissonant, containing the intervals diminished fifth, perfect fourth, minor seventh, and major seventh:



The right hand *rasgueado* technique has not been indicated by the composer for this figure, as he has done where it is called for elsewhere in the *Romancero*. Indeed, the pungent, *feroce* quality is somewhat diminished through the use of *rasgueado*, as may be heard on the only recording presently available.<sup>10</sup> The voices formulate this same chord, minus the A dominant pedal, by successive entries, a third lower for each voice. This seventh chord has Neapolitan function, thus strengthening the phrygian quality. The tension created by this dynamic entry of the voices is prolonged and sustained in the following phrase rhythmically by the triplet figures, and contrapuntally first by contrary motion between soprano and alto, counterbalancing tenor and bass; and then, by canon at the major seventh, and one beat temporal interval. The guitar's *falseta*, to be executed with dash (*con slancio*) climbs by thirds before returning to the chordal figure now as an ostinato

<sup>10</sup>Castelnuovo-Tedesco, *Romancero Gitano*, opus 152 (Behrend; Deutsche Grammophon 2530 037).



for the refrain. Where previously the chorus-halves moved in parallel thirds, here for the *estribillo*, more tension is created by parallel perfect fourth movement. The *estribillo* exhibits some tone painting in its second measure (measure 26) with strained chromatic movement in tenors and basses, and in its third measure by the anguishing seventh leap in altos and sopranos. At measure 35 the guitar's passage resembles its opening prelude, but now in G, and its initial dissonant chord is considerably reduced in tension inasmuch as it

contains an open fifth with added second:



"El puñal" of the second stanza is treated as previously, the choice of yielding a major seventh chord on the lowered second degree being of prior importance. The only modification is in the entries, here a perfect fifth apart but for one of a sixth, compared with the consistent thirds before. The effect is of greater stratification.

Example 11, Puñal, "el puñal" entries:

measures 9-13  $E_bM^7$  measures 44-48  $A_bM^7$

The remaining part of the second stanza (measures 49 to 58) is treated like the first, with chromatic movement and then canon, supported this time by tonic and dominant pedals in altos and basses. The melodic





line is less angular with little rhythmic drive; it descends stepwise from tonic to dominant and then twice ascends from supertonic to tonic, falling back to the dominant. This regular melodic movement recalls that of the second movement. The relaxation of the tension seems too serene a treatment for its grim context. Also, at the repetition of the refrain, the melodic seventh leap of the first presentation is inverted to a falling second (measure 67). The exclamatory repetition of "no" is again treated in contrary motion, however, this time sopranos and altos descend while basses and tenors ascend (measures 73, 74). This allows for a dramatic, but not acutely tense, leap of the octave in all voices landing on the final G-D open fifth. The octave leap is echoed by the guitar. The bitter and gruesome text might have suggested a more dissonant and tense musical treatment.

### Procesión

The fourth movement joins three successive poems from the section "Poema de la saeta." *Saeta* is improvised song of Andalusia, sung spontaneously by spectators of religious processions especially during the holy week.<sup>11</sup> The atmosphere of the procession described in each of the three poems, first of mythological images, then of the Virgin, and of Christ is subtly depicted by Castelnuovo-Tedesco.

The first poem, "procesión," is set for duet of solo bass and guitar, and thus provides a texture contrast after the previous

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<sup>11</sup>Morris, *A Generation of Spanish Poets*, p. 290.



movement. The prelude to the bass entry presents the material very simply: the single melodic line is supported for three measures by chord tones, then unsupported, but with repeated notes. The guitar depicts the procession, while the voice, with similar melodic material in fragmented utterances, depicts the fascinated, personal (solo voice, rather than section) reaction to the images. The macabre and exotic scene is interpreted by means of numerous melodic augmented seconds, the first vocal one occurring significantly on the word "*extraños*" (strange) at measure 21. In contrast to melodic contours so far experienced, several large leaps are covered by the bass, encompassing the range of a thirteenth. In his ultimate phrase the bass will likely need to employ falsetto (the F in measure 41), lending an "other-world" quality to "Orlando furioso."<sup>12</sup> At measure 33 the guitar adopts an arpeggio figure which features diminished-seventh chords--the harmonic transformation of the previous melodic augmented seconds. The harmonic sequence is not unusual. Mostly the guitar proceeds in a motor rhythm of sixteenth notes, in which the voice is supported, excepting measures 30 and 38 where triplets cause the dislocated rhythm of three-against-four.

The transition, at the beginning of the second section, "paso," from the strained solo voice to the sustained, consonant full chorus, is accomplished by means of a guitar interlude. With repeated, rolled, six-string chords of D major, it prepares the solemn atmosphere, moving from forte to piano. The section, with short motivic

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<sup>12</sup>Orlando was a legendary knight of the court of Charlemagne. See *Bulfinch's Mythology*.



swells, remains at a hushed dynamic level throughout. The guitar maintains the simple but effective technique of rolled chords. Following the first sentence in D major, it echoes (at measure 59) the first two bars of the theme (from bars 51, 52) and proceeds directly into F-sharp minor. At measure 65 the key shifts up another third to A and back to D with the original material at bar 73. Once again modulation of a third relationship is employed. In each area there is the tonic chord and some form of chord with supertonic root: bar 56, French sixth; bar 58, minor seventh; bar 61, half-diminished seventh; bar 65, half-diminished seventh; and bar 69, Neapolitan seventh.

The nature of the music is homophonic, although there is canonic movement between the voices. Initially soprano and alto proceed in parallel thirds with tenor following in canon. At measure 61 soprano and tenor are in canon at the octave and four beats temporal separation. Altos and basses adopt the same presentation at bar 65, while sopranos and tenors continue with the next phrase. When altos and basses finish their canon, the chorus unites at measure 73 with a near repetition of the opening material.

The balanced, easy movement of the phrases, constructed in two measure units with diatonic rather than modal inflection help to convey the reverent aspect of the text. Rising lines are counterbalanced by ones falling back to their initial pitches. Of rhythmic interest is the weak third beat. It is created by the ostinato rolled chords in the guitar always without articulation on that beat, and by the stepwise triplet figure in the voices which occurs on the fourth or



sometimes second beat:

Example 12, *Procesión*, weak third beat, bars 73, 74:

The short guitar interlude of an arpeggio figure, whose descent is mirrored by the corresponding ascent, prepares the G tonality and the march-like quality of the third section, "saeta." The form of the poem, a four-line stanza with a single line refrain followed by a nine-line strophe and the refrain, has been slightly altered by the composer. The two forms of the refrain are presented both times, thus creating a couplet *estribillo*: "¡Miradlo por dónde viene! ¡Miradlo por dónde va!" Also the second strophe is divided to form two stanzas. Unlike other settings, some lines are repeated, as for example, throughout the first stanza.

As in the previous section, canonic writing between pairs of voices continues, as do ostinato-like figures in the guitar. First





the guitar, in march tempo, oscillates between chords of tonic and first inversion of supertonic with upper dominant pedal:



At measure 92 the ostinato changes to an eighth-note pattern, but as before between chords one and two, and now in D. Where quarter-note movement changed to eighth, eighth is stepped up to sixteenth in measure 96. The first stanza is presented by soprano and tenor in canon, which is elided to its repeat, now in the dominant in alto and bass.

In the *estribillo* (measures 97 to 99) soprano and tenor, together in octaves, are as if echoed in the undulating, hummed figure of altos and basses. More rhythmic activity, an increase in tempo, and chromatic movement in the voices, beginning at measure 101, increases the intensity. At bar 104 all voices move chromatically, the soprano and bass in contrary motion, to the resolution on A. Repeated by tenor and bass, the A is insisted upon by guitar, again in an effective octave figure:

Example 13, *Procesión*, A resolution, bars 105-107:

- - - - - (*al tempo*)

S. COR - RE MUY LEN - TA EL A - GUA.

A. COR - RE MUY LEN - TA EL A - GUA.

T. COR - RE MUY LEN - TA EL A - GUA, EL A - - GUA.

B. COR - RE MUY LEN - TA EL A - GUA, EL A - - GUA.

Guitar: *p* *più p* *ppp*



The opening words bring back the original tempo and melody, but now treated more homophonically; sopranos and altos in thirds move together, and in contrary motion to tenors and basses in thirds (measures 110, 111, 114). Throughout these measures (110-115) the chorus moves together rhythmically on the same words, making an impact which is gradually released by the guitar's stepwise descent of first inversion triads over tonic pedal (bars 115, 116). The *estribillo* occurs as before with the parts reversed (alto and bass echoed by soprano and tenor) and guitar returning with the sixteenth note ostinato.

The four-measure guitar postlude resolves to D major, but as in the whole section the dominant chord is avoided. Where it does occur it is without the leading tone and thus loses its clear function, while increasing the modal (aeolian) implication. However the section "saeta" continually uses an oscillation between tonic and supertonic harmony, and as such the supertonic takes on a kind of dominant function.

#### Memento

"Memento," from the section "viñetas flamencas" is a short poem of three, three line stanzas. The first line of each stanza and a single final line are alike: "Cuando yo me muera" (when I die), the last reiteration as if to discount the inevitable. The less than serious nature of the text is subtly portrayed by the composer.



The movement is marked *tempo di tango*, suggesting a rather mocking dance of death, depicted by the languid ostinato in the guitar:



This rhythm conflicts mildly with the vocal parts despite the use of triplets in both. Syncopation in the vocal parts (measures 8, 10, 12, etc.) is characteristic of a tango; frequent use of speech-like rhythms imply a *parlando* style. The text is carried by sopranos and altos, singing together rhythmically and for the most part in parallel thirds or sixths. Likewise, tenors and basses move together, but do not use all the words of the text, and generally follow after the words of the women. There are sudden shifts of tonal centre and mode, adding to the sardonic humour of the text. In the key of G the initial major mode, alternately is contradicted with the F-naturals and E-flats in measures 2, 4, and 6, and then reasserted.

Example 14, *Memento*, mode oscillation, bars 1-6:

**Tempo di Tango**  
*p dolce e languido*

When tenors and basses enter at measure 8, the F harmony contradicts the established G, and reinforces the sarcastic nature.

In the second stanza, beginning at measure 14, the underlying harmony is e even though the same pitches are used as for the first "cuando yo me muera." The horn fifth figure in the women's parts



at measure 16, sequentially repeated at 18, recalls the opening of "Procesión," where, in the guitar, it received the same rhythmic and harmonic treatment.

Example 15, Memento, horn fifth figure, bars 16, 17:

The musical score consists of four staves labeled S., A., T., and B. The time signature is 4/4. The music is marked with a mezzo-forte (mf) dynamic. The lyrics are: S. EN-TRE LOS NA - RAN - JOS, A. EN-TRE LOS NA - RAN - JOS, T. MUE - - - RA EN-TRE LOS NA - B. MUE - - - RA. The score shows a fermata over the first measure of each part.

The third stanza at bar 23 reiterates G dominant seventh harmony before finally resolving to C, but the c minor returns to the tonic (G) six-four chord, an unlikely and unstable resting place for burial "in a weathervane." Simultaneous use of disparate elements of rhythm, mode, and words produce a mixed and obscure texture. The chorus unites, however, for its final phrase, but the mode remains unclear as the dominant harmony in measure 30 is without the leading tone. Finally the guitar echoes "cuando yo me muera," in the transparent colour of harmonics.

Baile


In "Baile," the sixth song, the text from "tres ciudades" of the *Poema del cante jondo*, consists of three quatrains each followed by





an assonant couplet refrain. The setting of the *coplas* creates all octosyllabic lines by making diphthongs and eliding syllables of adjacent vowels, where at places Lorca's line exceeds the syllabic content of the traditional *copla*.

The movement is headed "tempo di seguidilla" and some aspects of the Andalusian dance are evident:<sup>13</sup> there is a moderate three-eight metre and the guitar in the first verse is accompanied as if by castanets. There are also some sudden modulations and characteristic guitar flourishes between *coplas*, rather like *falsetas*. The music divides as the text indicates into three quatrains, while the *estribillos* receive slightly altered treatment each time.

The guitar prelude in D major opens with a figure alternating between the tonic and the German sixth chord in a characteristic castanet rhythm:  While the bass proceeds in the simple rhythm akin to the *macho* castanet (the lower-pitched "male" held in the left hand), the upper voice takes the full rhythm as the *hembra* (the higher pitched "female" held in the right hand).<sup>14</sup> The figure is repeated an octave lower after a jagged, though scalic descent. Root position of the augmented sixth chord results in tritone movement of the bass voice.

<sup>13</sup>Article "Seguidilla," in Grove's *Dictionary of Music and Musicians* (5th ed., 1954), VIII, pp. 685-686.

<sup>14</sup>James Blades, *Percussion Instruments and their History* (London: Faber, 1970), p. 387.



Example 16, Baile, seguidilla figure, bars 9, 10:

The figure continues as the solo baritone enters, now in d minor, the more traditional mode in *seguidillas*, and accompanied by the onomatopoeic castanet imitation by the women's voices:

The almost regular and predictable baritone melody exhibits some aeolian and phrygian influence; the fourth phrase (beginning measure 28) is a sequential repetition of the second (beginning measure 20), a perfect fifth lower. Bimodal inflections occur throughout the movement, a typical flamenco trait.

The eight measure sentence preceding each *estribillo* and following the *coplas* consists of four measures of exclamation by the chorus, followed by four measures of the jagged, scalic figure in the guitar. Beginning at bars 31, 57, and 86, this is as in the prelude, and like a *falsesta*. In each case the guitar resumes its rhythmic figure for the choral exclamations, now alternating between tonic harmony and the Neapolitan seventh chord, the first time with the seventh in the bass (enharmonic spelling), and the other two with tonic pedals (A and D). The Neapolitan chord, however, functions primarily as a neighbour-chord to the tonic, with obvious phrygian effect. The exclamatory nature is enhanced in weakening the first beats, with syncopated



cries of "ah" on stressful vocal leaps. In each of the three exclamation figures, the soprano and alto move in parallel motion with some resultant dissonant intervals:

Example 17, Baile, exclamation, bars 31-33:

The musical score for Example 17, Baile, exclamation, bars 31-33, consists of three staves: Soprano (S.), Alto (A.), and Guitar. The Soprano and Alto parts feature three exclamations 'AH!' on stressed vocal leaps. The guitar part features a rhythmic lift on the downbeat and stress on the second beat, with a falseta in the following phrase. The score includes dynamic markings (mf) and articulation (accents).

This figure exemplifies the tendency in the whole movement for a rhythmic lift on the downbeat and stress on the second beat. While the guitar in the following phrase executes the *falseta*, the chorus merely sustains tonic harmony (the second and third times with the minor seventh).

Each time the *estribillo* occurs (measures 39, 65, 94), there is a marked change in colour, articulation, and timbre, highlighting its authoritative guise in contrast to the verses. The metre changes to four-four, and with the quarter-note now equaling the dotted-quarter, the two-measure phrase is as eight in the previous tempo, and thus quite regular. The seductive rhythm of the *coplas*, however, is here arrested, and due to the sustained vocal chord and the unmeasured chordal guitar tremolo, the passage is without metre. The solo voice moves as if in free song, recitative-like as in a streetcry. The



incantation has strong phrygian flavour, the first in D over D dominant seventh harmony, then A with suspended A ninth chord, and finally back to D with Neapolitan harmonic wash.

Example 18, Baile, refrain, bars 65, 66:

Largo  $\text{♩} = \text{♩}$ .

S. *pp*  
HM

A. *mf*  
HM

T. *mf* *espr*  
Solo

B. *pp*  
HM

P. *pp*

NI - NAS COR - RED IAS COR - TI - NAS!

Stanzas two and three (beginning at measures 41 and 71) unlike the solo treatment of stanza one, are presented in canon between two voices, while the other two hum sustained chord tones. In both cases the canon is at the octave, and the temporal interval of two measures. In the second verse, suddenly in the key of F, the canon occurs between altos and basses, the last phrase of which (measures 52 to 55 in altos, and 54 to 57 in basses) is the same as that in the first stanza (measures 28 to 31). The line rises very smoothly by step and then returns to its beginning almost as easily, but with a sway provided by the syncopation. This is an apt setting of the text in that open "a" vowels appear as the top notes of the two phrases. This occurs on the word "baile" (dance), appropriately quitted by a seductive downward leap (51 in altos, 53 in basses). It is significant





that the hemiola (duple unit in triple metre) of the first phrase is strongest in the second on this word "dance."

Example 19, Baile, "baile," bars 51-53:

The third verse's canon occurs between sopranos and tenors, and the melody of its first three phrases are identical to those of the solo in the first stanza. The final phrase is altered, however, (measures 82-85), and cadences at measure 85 on the dominant-seventh chord, here with a flattened fifth, thus making it identical to a

French-sixth chord built on the leading tone:

Whenever the dominant chord is used by the composer cadentially, it is incomplete or altered in some such way as the above, so as to avoid the tonal relationship and strengthen the modal ambiguity.

Ultimately, however, the Neapolitan chord of the final refrain (measure 95) resolves traditionally to the implied dominant. The final tonic of the guitar's flourish is as at the beginning of the movement, in the major mode. The hemiolic consequence of the duple unit in three-eighth metre of the last five bars recalls the melodic hemiola



of the middle stanza. The effect here, however, is one of a written out *ritardando*.

### Crótalo

The final movement, "Crótalo," has its text taken from the last section of the *Poema del cante jondo*, "seis caprichos." This section was dedicated to Regino Sáinz de la Maza, an established guitarist and a composer in his own right. The poem is a descriptive analogy of the castanet.<sup>15</sup> It is an ABA form; the setting is likewise, with most lines of the text repeated.

The A section is a tone-painting of the word "crótalo," running from the beginning to measure 32, and from measure 53 to the end. The guitar's solo prelude previews the material of the A section. At bar 13, by repetition and sequence, the last phrase of the prelude is extended. Repeated tonic and dominant double-stops with octave displacement (bars 17, 18), prepare the vocal entry. The guitar then repeats exactly as in the prelude, supporting the voices and doubling them note for note. Other doubling occurs between sopranos and tenors with altos in parallel thirds, the bass stable on the tonic. Most of this section, on account of the B-naturals, imparts dorian mode.

The prominent feature of the section is the switching between three-four and six-eight metres. Whereas in the first movement,

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<sup>15</sup>The word "*crotales*" is a synonym for antique cymbals (small, pitched, metal cups), but "crótalo" in Spanish is synonymous with "*castañuela*." The meaning includes the allusion to Crótalus, the rattlesnake.



"Baladilla," the use of this device was veiled or filtered, here in the *furioso* tempo it is exposed as a prime feature of the texture. As was previously mentioned, this rhythmic technique is often found particularly in Hispanic music, and here is especially effective in combination with the natural speech-rhythm of the word "crótało":



There is a noticeable lack of any harmonic or contrapuntal consideration; the effect is rhythmic, colouristic, and extremely direct. An essential element of the initial motive is that of the octave leaps in guitar and voices, accentuated by the contrasting voice colours.

Example 20, Crótało, A motive, bars 19-22:

The middle section of the movement is in three-four throughout and the only rhythmic interest is provided by the guitar in the first eight measures with the ostinato: This is executed with



the colouristic technique of percussion or *tambora*.<sup>16</sup> The phrases are constructed in groups of four measures with material repeated or extended by sequence. The soprano and tenor, in overlapping entries, repeat the phrase which alto and bass initiated at measure 35. The next phrase (at measure 43) sequentially repeats the two measure unit of sopranos and altos in parallel fifths with tenor as if echoing by inversion. While the bass remains steadfastly on the tonic, the guitar in an interesting application ascends the chromatic scale over two octaves. The next phrase is extended by repetition of two measures, Example 21, Crótalo, devices, bars 43-46:

The musical score for Example 21, Crótalo, devices, bars 43-46, is presented in a five-staff format. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a common staff with lyrics: "RI - ZAS EL AI-RE CA-LI-DO, RI - ZAS EL AI-RE CA-LI-DO". The guitar part is written in a separate staff below the vocal parts, featuring a chromatic scale ascending over two octaves. The score includes dynamic markings such as *mf* and *p*. The guitar part is marked with *p* and *mp*. The score is numbered 17 at the end.

and the cadence, in keeping with the whole section with no reference at all to dominant harmony, leads back to the A section with sub-dominant harmony. This section's modal context is emphasized by the

<sup>16</sup>*Tambora* is produced by striking the flat of the thumb over the strings close to the bridge. The effect produced is a combination of a *lontano* colour of the chord, formed by the notes stopped in the left hand, with a drum-like accent.





cross-relations of B-flat and B, and E-flat and E. Contrasting with the A section the pronouncement of the words is not consistent for each voice, creating a counterpoint within the poetry.

The return to section A (bar 53) is identical to the first presentation with the exception of the tenor part. Rather than doubling the soprano, it follows a chromatic path whose purpose is one of colour, rather than harmonic tension. The final "crótalo" is exclaimed still without the leading tone in the dominant harmony and in fact ending on the tonic six-four chord. The actual pitches seem of little importance as this shout also has its rhythmic identity altered from the repeated "crótalo" figure to a much more impetuous and final form.



## EPILOGUE

In his book on Domenico Scarlatti, Ralph Kirkpatrick says, "harpsichord music in all schools and in all times has been attached primarily to the two-voice skeleton filled by chords or broken harmony."<sup>1</sup> This statement applies equally to a considerable amount of guitar music as well. For this reason the clear textures and simple styles of Castelnuovo-Tedesco's music seem well-suited to the guitar medium. Treatment of material sometimes results in "impressionistic polyphony" of which Kirkpatrick also speaks. He subsequently observes: "As far as we know, Scarlatti never played the guitar, but surely no composer ever fell more deeply under its spell."<sup>2</sup> Today, that quotation could appropriately read: "Castelnuovo-Tedesco never played the guitar, but surely no composer ever fell more deeply under its spell."

Castelnuovo-Tedesco was very much a "man of his time": a classicist in form, a romanticist in content. Joseph Machlis clarifies:

As the mid-century approached, the stage was set for a resurgence of romantic attitudes. There was a revival of programmatic music with a poetic or dramatic content; a return to the cult of melody; and a reaffirmation of the primacy of music as the language of the heart.

The New Romanticism absorbed the heady innovations of the first decades of the century. It was tempered by the classical trend of the Twenties, and obeyed the imperatives that shaped musical thought and feeling in the Thirties. In short it

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<sup>1</sup>Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton: Princeton University Press, 1953), p. 195.

<sup>2</sup>Kirkpatrick, *Domenico Scarlatti*, p. 205.



added fresh elements to the romantic heritage.<sup>3</sup>

In terms of the furthering of twentieth-century composition, Castelnuovo-Tedesco's most important contribution was the development and extensive use of his own name-motto technique, which has been a source of inspiration to many ages and many schools yet given fresh impetus in this century.

The uniformity of style in his treatment of the guitar permits a ready recognition of his music's distinctive characteristics. Such usages as the D-tuning of the sixth string (and the consequent inverted situation where the normal E-tuning becomes in fact the *scordatura*), frequent variation forms, prominent melodic and structural use of octaves, and common use of parallel triads have become hallmarks of his guitar-music language. Aptly descriptive of the guitar music is that, "in his instrumental pieces Castelnuovo-Tedesco combines a strongly personal and highly refined manner of handling his means of expression with a poetry of feeling that shrinks from superficial realism."<sup>4</sup>

Lastly, Castelnuovo-Tedesco's own words delineate perhaps the fundamental aspect of his music:

This last quality [serenity] must seem strange, since I wrote this piece [First *Guitar Concerto*] in the most stormy and unhappy period of my life! But

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<sup>3</sup>Joseph Machlis, *Introduction to Contemporary Music* (New York: W. W. Norton, 1961), p. 315.

<sup>4</sup>Eric Blom and Guido Gatti, "Castelnuovo-Tedesco," *Grove's Dictionary of Music and Musicians* (5th edn., edited by Eric Blom, 1954), II pp. 112-113.



this goes to show how false the conception is (the conception born from the Beethovenian romantic myth and more the invention of literary men than musicians) that not only the artist should suffer but that his art should bear the traces of his grief (that it should be streaked by tears of blood); this perhaps may be true (and sometimes necessary) in dramatic expression but certainly not in the lyrical one, which achieves its peak only in the "detachment" and the surmounting of the material contingencies of life (and in fact even human grief . . .): it is enough to show it in the divine pages of Mozart and Schubert. In my case, in every way, it is exactly in the most tragic moments of my life (my departure from Italy and the death of my mother) that I have written my most serene pages, and (I repeat) in this way, the happiest . . .<sup>5</sup>

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<sup>5</sup>Mario Castelnuovo-Tedesco, "Segovia," chapter LX, *Una Vita di Musica* (unpublished).





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Appendix I

Chronological List of Guitar Works



## A. Solo Works

1932

*Variazioni* (attraverso i secoli. . .), opus 71 Schott

1934

*Sonata* (omaggio a Boccherini), opus 77 Schott

1935

*Capriccio diabolico* (omaggio a Paganini), opus 85a Ricordi

1936

*Tarantella*, opus 87a Ricordi*Aranci in fiore*, opus 87b Ricordi

1937

*Variations plaisantes*, sur un petit air populaire,  
opus 95 Bèrben

1946

*Rondo*, opus 129 Schott

1947

*Suite*, opus 133 Schott

1951

Transcription of *Minstrels* by Claude Debussy unpublished

1953

Transcription of *Pavane pour une infante  
défunte* by Maurice Ravel unpublished

1954

*Tonadilla*, opus 170 number 5 Schott*Rondel*, opus 170 number 6 Bote and Bock*Preludio in forma di habanera*, opus 170 number 7 Forlivesi



1955

- Tre preludi mediterranei*, opus 176 Forlivesi  
*La guarda cuydadosa* Ricordi  
*Escarramán*, a suite of Spanish dances from the  
 sixteenth century, opus 177 Ricordi  
*Tanka* (Japanese song), opus 1970 number 10 Farfisa

1956

- Passacaglia* (omaggio a Roncalli), opus 180 Bèrben

1957

- Lullaby*, opus 170 number 14 Forlivesi  
 out of print

1958

- Song of the Azores*, opus 170 number 15 Forlivesi  
 out of print

1961

- Tre preludi al Circeo*, opus 194 Farfisa  
*24 Caprichos de Goya*, opus 195 Bèrben

1962

- Canzone Siciliana*, opus 170 number 33 Bèrben

1963

- Ballatella*, opus 170 number 34 Farfisa

1964

- Sarabande*, opus 170 number 36 Farfisa  
*Romanza*, opus 170 number 37 Farfisa

1965

- Homage to Purcell*, opus 170 number 38 Bèrben  
*Canción Cubana*, opus 170 number 39 Bèrben





1966

- Canción Venezuelana*, opus 170 number 40 Bèrben  
*Canción Argentina*, opus 170 number 41 Bèrben  
*Estudio*, opus 170 number 42 Bèrben

1967

- Aria da chiesa*, opus 170 number 43 Bèrben  
*Brasileira*, opus 170 number 44 Bèrben  
*Japanese print*, opus 170 number 46 Bèrben  
*Volo d'Angeli*, opus 170 number 47 Bèrben  
*Canzone calabrese*, opus 170 number 48 Bèrben  
*Tarantella campana*, opus 170 number 50 Bèrben  
*Appunti*, preludi e studi, opus 210, quaderno primo, and partes I and II of quaderno secondo Suvini Zerboni

1968

- Appunti*, preludi e studi, opus 210, quaderno secondo parte III, and incomplete quadernos terzo and quarto Suvini Zerboni



## B. Works with Guitar in Ensemble

1939

*Primo concerto*, per chitarra e orchestra, opus 99 Schott

1943

*Sérénade*, pour guitare et orchestre de chambre,  
opus 118 Schott

1945

*Capriccio diabolico*, per chitarra e orchestra,  
opus 85b unpublished

1950

*Quintette*, pour guitare et quatuor à cordes,  
opus 143 Schott

*Fantasia*, pour guitare et piano, opus 145 Schott

1951

*Romancero gitano*, para pequeño coro y guitarra,  
opus 152 Bote and Bock

1953

*Secondo concerto*, per chitarra e orchestra,  
opus 160 Schott

1956

*Ballata dall'Esilio*, for voice and guitar unpublished

1958

Realization of *Sonata I* by Rudolph Straube,  
for guitar and harpsichord unpublished

1959

*Vogelweide*, a song-cycle, for voice and guitar,  
opus 186 unpublished

1960

*Platero y Yo*, para narrador y guitarra, opus 190 Bèrben



1961

*Sonatina canonica*, pour deux guitares, opus 196 Eschig

1962

Arrangement of earlier version of *Romance del conde Arnaldos*, for voice and guitar unpublished

Arrangement of earlier version of *La ermita de San Simón*, for voice and guitar unpublished

Arrangement of earlier version of *Seals of love*, for voice and guitar unpublished

Arrangement of earlier version of *Arise*, for voice and guitar unpublished

*Les guitares bien tempérées*, 24  
préludes et fugues, pour deux guitares, opus 199 currently being published  
by Bruzzichelli

*Concerto*, for two guitars and orchestra, opus 201 Bèrben

1964

Arrangement of earlier version of *Aria*, for oboe, cello and guitar unpublished

1965

*Sonatina*, for flute and guitar, opus 205 Eschig

1966

*Ecloghe*, per flauto, corno Inglese e chitarra, opus 206 General

*The Divan of Moses-ibn-ezra*, a song-cycle, for voice and guitar, opus 207 Bèrben

1967

*Fuga elegiaca*, for two guitars Guitar Review



Appendix II

Text and Translation of

*Romancero Gitano*

from the

*POEMA DEL CANTE JONDO*

by

Federico García Lorca





*Baladilla de los tres ríos*

El río Guadalquivir  
va entre naranjos y olivos.  
Los dos ríos de Granada  
bajan de la nieve al trigo.

¡Ay, amor  
que se fué y no vino!

El río Guadalquivir  
tiene las barbas granates.  
Los dos ríos de Granada,  
uno llanto y otro sangre.

¡Ay, amor  
que se fué por el aire!

Para los barcos de vela  
Sevilla tiene un camino;  
por el agua de Granada  
sólo reman los suspiros.

¡Ay, amor  
que se fué y no vino!

Guadalquivir, alta torre  
y viento en los naranjales.  
Dauro y Genil, torrecillas  
muertas sobre los estanques.

¡Ay, amor  
que se fué por el aire!

¡Quién dirá que el agua lleva  
un fuego fatuo de gritos!

¡Ay, amor  
que se fué y no vino!

Lleva azahar, lleva olivas,  
Andalucía, a tus mares.

¡Ay, amor  
que se fué por el aire!

*Little ballad of the three rivers*

The river Guadalquivir  
flows between orange and olive trees.  
The two rivers of Granada  
fall from the snow to the wheat.

Ah, love  
that went and never came!

The river Guadalquivir  
has a garnet-coloured beard.  
The two rivers of Granada,  
one lament, the other blood.

Ah, love  
that went through the air!

For the sailing boats  
Sevilla has a path;  
along the water of Granada  
only sighs go rowing.

Ah, love  
that went and never came!

Guadalquivir, lofty tower  
and wind in the orange grove.  
Dauro and Genil, little towers  
dead above the ponds.

Ah, love  
that went through the air!

Who will say that the water carries  
a will-o'-the-wisp of cries!

Ah, love  
that went and never came!

It takes orange blossom, it takes olives,  
Andalusia, to your seas.

Ah, love  
that went through the air!



*La guitarra*

Empieza el llanto  
de la guitarra.  
Se rompen las copas  
de la madrugada.  
Empieza el llanto  
de la guitarra.  
Es inútil callarla.  
Es imposible  
callarla.  
Llora monótona  
como llora el agua,  
como llora el viento  
sobre la nevada.  
Es imposible  
callarla.  
Llora por cosas  
lejanas.  
Arena del Sur caliente  
que pide camelias blancas.  
Llora flecha sin blanco,  
la tarde sin mañana,  
y el primer pájaro muerto  
sobre la rama.  
¡Oh, guitarra!  
Corazón malherido  
por cinco espadas.

*Puñal*

El puñal  
entra en el corazón,  
como la reja del arado  
en el yermo.

No.

No me lo claves.

No.

El puñal  
como un rayo de sol,  
incendia las terribles  
hondonadas.

No.

No me lo claves.

No.

*The guitar*

The lament  
of the guitar begins.  
The wine-cups of the dawn  
are broken.  
The lament  
of the guitar begins.  
It is useless to hush it.  
It is impossible  
to hush it.  
It weeps monotonous  
as the water weeps,  
as the wind weeps  
over the snowfall.  
It is impossible  
to hush it.  
It weeps for things  
far away.  
Sands of the warm South  
which ask for white camellias.  
Weeps, arrow without target,  
the evening without morning,  
and the first dead bird  
upon the branch.  
Oh, guitar!  
Heart deeply wounded  
by five swords.

*Dagger*

The dagger  
enters into the heart  
like the grating of the plough  
in the desert.

No.

Do not drive it in me.

No.

The dagger,  
like a ray of sun  
sets fire to the terrible  
ravines.

No.

Do not drive it into me.

No.



*Procesión*

Por la calleja vienen  
 extraños unicornios.  
 ¿De qué campo,  
 de qué bosque mitológico?  
 Más cerca,  
 ya parecen astrónomos.  
 Fantásticos Merlines  
 y el Ecce Homo,  
 Durandarte encantado,  
 Orlando furioso.

*Paso*

Virgen con miriñaque,  
 virgen de la Soledad,  
 abierta como un inmenso  
 tulipán.  
 En tu barco de luces  
 vas  
 por la alta marea  
 de la ciudad,  
 entre saetas turbias  
 y estrellas de cristal.  
 Virgen con miriñaque,  
 tú vas  
 por el río de la calle,  
 ¡hasta el mar!

*Saeta*

Cristo moreno  
 pasa  
 de lirio de Judea  
 a clavel de España.

¡Miradlo por dónde viene!

De España.  
 Cielo limpio y oscuro,  
 tierra tostada,  
 y cauces donde corre  
 muy lenta el agua.  
 Cristo moreno,  
 con las guedejas quemadas,  
 los pómulos salientes  
 y las pupilas blancas.

*Procession*

Through the narrow street come  
 strange unicorns.  
 From what land,  
 from which mythological woods?  
 Now nearer,  
 they appear as astronomers.  
 Fantastic Enchanters  
 and Ecce Homo,  
 Durandarte enchanted,  
 Orlando furioso.

*Paso*

Virgin in a crinoline,  
 Virgin of Solitude  
 opened like an immense  
 tulip.  
 In your ship of light  
 going  
 through the high tide  
 of the city,  
 among troubled *saetas*  
 and stars of crystal.  
 Virgin in a crinoline,  
 you go  
 through the river of the street,  
 down to the sea!

*Saeta*

Dark-skinned Christ  
 passes  
 from an iris of Judea  
 to a carnation of Spain.

Watch whereby he comes!

Of Spain  
 Clean and dark sky,  
 brown earth,  
 and riverbeds where the water  
 flows so serenely.  
 Dark-skinned Christ,  
 with long burned hair,  
 the projecting cheekbones  
 and the white pupils.



¡Miradlo por dónde va!

Watch whereby he goes!

*Memento*

Cuando yo me muera,  
enterradme con mi guitarra  
bajo la arena.

Cuando yo me muera,  
entre los naranjos  
y la hierbabuena.

Cuando yo me muera,  
enterradme, si queréis,  
en una veleta.

¡Cuando yo me muera!

*Memento*

When I die,  
bury me with my guitar  
under the sand.

When I die,  
among the orange trees  
and the mint.

When I die,  
bury me, if you want,  
in a weather-vane.

When I die!

*Baile*

La Carmen está bailando  
por las calles de Sevilla.  
Tiene blancos los cabellos  
y brillantes las pupilas.

¡Niñas,  
corred las cortinas!

En su cabeza se enrosca  
una serpiente amarilla,  
y va soñando en el baile  
con galanes de otros días.

¡Niñas,  
corred los cortinas!

Las calles están desiertas  
y en los fondos se adivinan,  
corazones andaluces  
buscando viejas espinas.

¡Niñas,  
corred las cortinas!

*Dance*

The Carmen is dancing  
through the streets of Seville.  
She has white hair  
and shining pupils.

Children,  
close the curtains!

In her head coils  
a yellow serpent,  
and she is dreaming in the dance  
with beaux of other days.

Children,  
Close the curtains!

The streets are deserted  
and in the depths one can guess,  
Andalusian hearts  
are seeking old uncertainties.

Children,  
Close the curtains!





*Crótalo*

Crótalo.  
 Crótalo.  
 Crótalo.  
 Escarabajo sonoro.

En la araña  
 de la mano  
 rizas el aire  
 cálido,  
 y te ahogas en tu trino  
 de palo.

Crótalo.  
 Crótalo.  
 Crótalo.  
 Escarabajo sonoro.

*Castanet*

Castanet.  
 Crótalo.  
 Crótalo.  
 Sonorous black beetle.

In the spider  
 of the hand  
 you frizzle  
 the warm air,  
 and you stifle in your trill  
 of wood.

Crótalo.  
 Crótalo.  
 Crótalo.  
 Sonorous black beetle.













