

LITHUANIAN ACADEMY OF MUSIC AND THEATRE
KLAIPĖDA FACULTY
Department of Music

**GUITAR CONCERTO: THE HISTORY AND TECHNICAL
ASPECTS OF THE GENRE**

Master's Thesis

Author

Music Performance (Classical Guitar)
Master student Vladimir Kudrin

Supervisor

Prof. Dr Rytis Urniežius

Klaipėda, 2024

DECLARATION

08.05.2024

I hereby declare that this thesis *Guitar concerto: the history and technical aspects of the genre* represents my own work which has been done after registration for the master degree at the lithuanian academy of music and theatre and has not been previously included in a thesis or dissertation submitted to this or any other institution for a degree, diploma or other qualifications.

I have read the current research ethics guidelines of the Academy and agree with them.

I have obtained the relevant ethical approval and acknowledged my obligations and the rights of the participants.

SANTRAUKA

Kudrin, V. *Guitar concerto: the history and technical aspects of the genre*. /speciality/ magistro studijų programos baigiamasis darbas. Darbo vadovas prof. dr. R. Urniežius; Lietuvos muzikos teatro akademijos Klaipėdos fakultetas: Klaipėda, 2024. – 37 p.

Raktažodžiai: klasikinė gitara, muzikos istorija, koncertas gitarai, atlikimo menas.

Šis magistro darbas skirtas koncerto gitarai žanro raidos istorijai, kompozitorių biografijoms ir techninei šių kūrinių atlikimo pusei. Remiantis iškeltais tikslais, šio darbo uždaviniai yra šie:

1. Remiantis istoriniais šaltiniais atskleisti svarbiausius koncerto gitarai žanro istorinės raidos bruožus.
2. Apibendrinti informaciją apie žymiausius kompozitorius, turėjusius esminę reikšmę gitaros koncerto repertuaro raidai.
3. Išnagrinėti populiariausių kūrinių, sukurtų gitarai ir orkestrui, atlikimo technikos ypatumus.

Darbą sudaro trys skyriai. Pirmajame aprašoma XVIII–XX a. gitaros repertuaro istorija, pabrėžiant koncerto gitarai žanro ištakas ir vėlesnę jo raidą. Taip pat atkreipiamas dėmesys į šio žanro atsiradimo gitaros repertuare priežastis ir sąlygas. Laiko juostoje apžvelgiami ypač svarbūs žanro istorijos laikotarpiai. Pradedant klasicizmo epocha, kai kūrė tokie kompozitoriai kaip Mauro Giuliani ir Ferdinando Carulli, baigiant XX a. kūrinių, kai garsūs kompozitoriai vėl ėmė kreipti dėmesį į gitarą. Antrasis skyrius skirtas žymiausių kompozitorių, neįkainojamai prisidėjusių prie koncerto gitarai žanro raidos, biografijoms. Ne visi jie buvo gitaristai atlikėjai, tačiau dėl savo aukšto profesionalumo ir talento paliko neįkainojamų pasaulinio lygio kūrinių, kurie nepraranda aktualumo ir šiais laikais. Tokie vardai kaip Mario Castelnuovo-Tedesco ir Joaquín Rodrigo neįkainojamai prisidėjo prie gitaros repertuaro raidos. Neturėdami jokios patirties grojant šiuo instrumentu, jie paliko palikimą, kuris iki šiol laikomas atlikimo meno viršūne. Trečiajame skyriuje analizuojami kūriniai. Išryškinamos pagrindiniai gitaros technikos bruožai ir aprašomos kūrinių atlikimo rekomendacijos. Šio magistro darbo išvados įrodo gitaros koncerto žanro svarbą. Darbe analizuojamos kompozicijos buvo itin svarbios žymių kompozitorių kūryboje, stiprinusios instrumento autoritetą ir davusios impulsą atlikimo meno raidai.

SUMMARY

Kudrin, V. *Guitar concerto: the history and technical aspects of the genre*. The final assignment of Master's degree in /speciality/. Supervisor Prof. Dr. Rytis Urniežius, Lithuanian Academy of Music and Theatre Klaipėda faculty: Klaipėda, 2024. – 37 p.

Keywords: classical guitar, history of music, guitar concerto, performing arts.

This master's thesis is devoted to the history of the development of the guitar concerto genre and also focuses on the biographies of the composers as well as the technical side of performing these works. Based on the outlined goals, the objectives of this paper are:

1. To describe the main course of the history of the guitar concerto genre based on historical sources.
2. To summarize information about the most renowned composers who were vital in the development of the guitar concert repertoire.
3. To examine the peculiarities of the performance technique of the most popular works composed for guitar and orchestra.

The essay consists of three chapters. The first one describes the main course of the history of the development of the guitar repertoire from the 18th to the 20th century, emphasizing the origin of the genre of the guitar concerto and its subsequent development. Attention is also paid to the causes and conditions of the appearance of this genre in the guitar repertoire. The timeline covers particularly important periods of the genre's history. Starting from the Classical era, when such composers as Mauro Giuliani and Ferdinando Carulli created, continuing with the works of the 20th century, when famous composers started to pay attention to the guitar again. The second chapter is devoted to the biographies of the most famous composers who made an invaluable contribution to the development of the guitar concerto genre. Not all of them were guitarists-performers, but due to their high professionalism and talent they left behind invaluable world-class works that do not lose their relevance even nowadays. Names such as Joaquin Rodrigo and Mario Castelnuovo-Tedesco have made an invaluable contribution to the development of the guitar repertoire. With no prior experience on the instrument, they left behind a legacy that is still considered the pinnacle of the performing arts. The third chapter analyses the works. The main guitar techniques are highlighted and recommendations for their performance are described. The conclusions of this Master's thesis prove the importance of the genre of the guitar concerto. These compositions were avant-garde in the works of the most famous composers, strengthening the authority of the instrument and giving an impulse to the development of the performing arts.

LIST OF EXAMPLES

Figure. 1. Giuliani, Concerto no. 1, op. 30, 1 st movement.....	16
Figure. 2. Giuliani, Concerto no. 1, op. 30, 1 st movement.....	17
Figure. 3. Giuliani, Concerto no. 1, op. 30, 1 st movement	17
Figure. 4. Giuliani, Concerto no. 1, op. 30, 1 st movement	18
Figure. 5. Giuliani, Concerto no. 1, op. 30, 1 st movement	19
Figure. 6. Rodrigo, <i>Concierto de Aranjuez</i> , 2 nd movement.....	21
Figure. 7. Rodrigo, <i>Concierto de Aranjuez</i> , 3 rd movement.....	21
Figure. 8. Rodrigo, <i>Concierto Aranjuez</i> , 1 st movement.....	22
Figure. 9. Rodrigo, <i>Concierto Aranjuez</i> , 1 st movement.....	23
Figure. 10. Rodrigo, <i>Concierto Aranjuez</i> , 2 nd movement.....	23
Figure. 11. Rodrigo, <i>Concierto Aranjuez</i> , 2 nd movement.....	24
Figure. 12. Castelnuovo-Tedesco, Concerto in D, op. 99, 1 st movement.....	25
Figure. 13. Castelnuovo-Tedesco, Concerto in D, op. 99, 1 st movement.....	26
Figure. 14. Castelnuovo-Tedesco, Concerto in D, op. 99, 1 st movement.....	26
Figure. 15. Leo Brouwer, <i>Concierto Elegiaco</i> , 1 st movement.....	27
Figure. 16. Leo Brouwer, <i>Concierto Elegiaco</i> , 3 rd movement.....	27
Figure. 17. Leo Brouwer, <i>Concierto Elegiaco</i> , 1 st movement.....	28

TABLE OF CONTENTS

INTRODUCTION.....	1
1. CONCERTO FOR GUITAR AND ORCHESTRA: THE HISTORY OF THE GENRE.....	4
1.1. Concertos for guitar before the 20 th century.....	4
1.2. Concertos for guitar in the 20 th century.....	5
2. THE MOST FAMOUS GUITAR COMPOSERS AND THEIR CONTRIBUTION TO THE GUITAR REPERTOIRE.....	8
2.1. Mauro Giuliani.....	8
2.2. Ferdinando Carulli.....	9
2.3. Mario Castelnuovo-Tedesco.....	10
2.4. Joaquín Rodrigo.....	11
2.5. Leo Brouwer.....	13
3. TECHNICAL AND ARTISTIC ASPECTS OF THE INTERPRETATION OF CONCERTOS FOR GUITAR.....	16
3.1. Mauro Giuliani, Concerto No. 1, Op. 30.....	16
3.2. Joaquín Rodrigo, <i>Concierto de Aranjuez</i>	19
3.3. Mario Castelnuovo-Tedesco, Concerto No. 1, Op. 99.....	24
3.4. Leo Brouwer, <i>Concierto Elegiaco</i>	27
CONCLUSIONS.....	30
BIBLIOGRAPHY.....	32

INTRODUCTION

Relevance and novelty of the topic. For the majority of musical instruments that have reached a certain technological level, both in terms of structural development and performance technique, their repertoire has been enriched with compositions designed to showcase not only virtuosic performance but also to allow the soloist to contrast with the orchestral ensemble. Such works in the history of music have taken the form of concertos, both for a solo instrument and orchestra, as well as larger ensembles of soloists with orchestral accompaniment.

Concertos often follow a three-movement structure (fast-slow-fast). The main genre characteristic of the classical concerto is the form of the first movement: a sonata form with double exposition (the first exposition played by the orchestra alone, the second by the soloist with the orchestra) and the soloist's cadenza.

The development of the concerto genre owes much to the coincidence of compositional and performance mastery. Composers such as Antonio Vivaldi, Johann Sebastian Bach, and Georg Fredric Handel played a significant role, and the Viennese classical composers elevated the concerto genre nearly on par with symphonic works.

The repertoire of the classical guitar, a very specific instrument with limitations in terms of volume, has also been enriched by works from the concerto genre. With the emergence of virtuoso guitarists, there arose a need to integrate the instrument into the family of other academic instruments. This need was met by the composition of guitar concertos with orchestral accompaniment.

In connection with the development of guitar art in the Baltic States, this work will be considered quite relevant. For example, in Latvia twenty years ago it was impossible to hear any concerto for guitar and orchestra performed by a local guitarist. It is connected with the fact that the guitar class was founded not so long ago and the generation of professional performers had not had time to form. In the beginning a class of guitar teachers was formed in the Latvian Academy of Music and only after about ten years a performing department was opened. Now the situation starts to change. Many teachers have successfully received education and continue to improve their pedagogical skills, thanks to which a young generation of guitarists is being formed. The educational repertoire includes both solo works and large-form works with accompaniment, and in recent years the proportion between the choice of large-form works has been changing in favour of the concerto genre. There are three levels in the Latvian education system – children's music school, secondary music school and music academy. Through observation of all three levels, a very positive trend is noticeable – the age of student performers is decreasing. Those pieces that were performed by

teachers who themselves studied at the academy are now performed at the level of the secondary music school, and sometimes even at the children's music school. Also, thanks to the organization of classical guitar competitions, the repertoire of students is replenished with works in the genre of concerto, as usually the last round of the competition requires the performance of an obligatory work, and often it is a concerto for guitar and orchestra. All these factors allow us to predict that in the near future, the genre of a concerto for guitar will be more and more popular, and in this regard, there is a need for literature that will help to learn more about the history of the concerto genre, as well as with the information of methodical character, which will help teachers to pay attention to technical aspects and contribute to a better mastering of works.

There have not been any previous studies of this kind in the Baltic States. There are diploma works, which mainly give information about the history of guitar repertoire development, composers who wrote for guitar, and there are also works about the development of classical guitar playing technique. The theme of the guitar concerto is raised for the first time and will be actual for the reader. Foreign literature on guitar concertos is mainly available in English and Spanish languages. Among the works available on the Internet, we can single out the thesis of Nina Fourie-Gouws *The solo classical guitar concerto: a soloist's preparatory guide to selected works*, which is closest to the subject of this thesis. Fourie-Gouws also describes the history of concerto writing and characterizes both musical and technical aspects, but does not delve much into the practical part of performing these concertos. Of particular interest in her work is the point about the relationship between the sound of the soloist and the orchestra. This information can be useful both for sound engineers, who will have experience in voicing classical guitar with orchestra accompaniment and for conductors, who rarely encounter the performance of guitar concertos.

The subject of the research is the history of the guitar concerto genre, the works of the most famous composers and the peculiarities of their performance technique.

This master thesis **aims** to explore the genre of the guitar concerto, with a special focus on the contribution of most known composers to the development of this genre.

Based on the goals of the thesis the following **research tasks** were outlined:

1. To describe the main course of the history of the guitar concerto genre based on historical sources.
2. To summarize information about the most renowned composers who were vital in the development of the guitar concert repertoire.
3. To examine the peculiarities of the performance technique of the most popular works composed for guitar and orchestra.

Based on the outlined tasks, the work consists of three parts, each addressing the following questions:

- What is the role of the guitar concerto genre in elevating the “authority” of the instrument?
- Is it necessary to know how to play an instrument in order to create works for guitar?
- How did the concertos influence the development of the guitarist’s performance skills?

Research methodology. During the writing process, literature was studied, and sources concerning the most significant works in the concerto genre for classical guitar were synthesized, with a particular emphasis on the compositions of Mauro Giuliani, Ferdinando Carulli, Joaquín Rodrigo, Mario Castelnuovo-Tedesco and Leo Brouwer. To characterize these works, a comprehensive analysis was conducted, considering aspects such as form, thematic content, texture and technical elements. This analysis utilized scores and recordings of performances. Some of the conclusions and observations are drawn from the author’s personal experience as both a performer and an educator.

Based on the questions posed, this thesis consists of an introduction, three chapters, and a conclusion. In the first chapter, a chronology of the creation of the most famous guitar concertos for orchestra is presented. The second chapter deals with the biographies and works of important composers who wrote guitar concertos. In the third chapter, the most popular guitar concertos are analysed, paying special attention to the technical side of the performance of the presented works.

Taking into account the continuous growth of the classical guitar level in Lithuania and other Baltic countries, this thesis ought to serve as a valuable exploration of the musical literature of classical guitar. Furthermore, it hopes to motivate young performers to explore the richness of the academic guitar repertoire.

1. CONCERTO FOR GUITAR AND ORCHESTRA: THE HISTORY OF THE GENRE

1.1. Concertos for guitar before the 20th century

Baroque-era concertos for various instruments represent the dawn of the genre, as it was during this period that the need arose to juxtapose groups of solo instruments and the orchestra. Antonio Vivaldi, whose name holds great significance for performing guitarists, was a pioneering composer who composed several concertos for related instruments, such as the lute and mandolin, which can be aptly adapted for classical guitar performance. Modern musicians often include arrangements of these works in their concert repertoire. These compositions also hold value as material for music schools and conservatories, as they do not pose significant challenges in execution compared to concertos specifically written for the guitar. There were no original works for solo guitar and orchestra in the Baroque era due to still-evolving performance techniques, influenced by the characteristics of the instrument's construction during that time. Guitars were equipped with double strings, often leading to the role of an accompanying instrument in the Basso continuo group. The transformation of the guitar from the five-course Baroque instrument of the seventeenth and early eighteenth centuries to the six-string instrument of the early nineteenth century represents a remarkable metamorphosis that parallels the larger changes taking place in Western art music¹ During this period, the construction of the instrument closely approximated the proportions of the modern classical guitar. Some of construction improvements, such as the upgrading of tuning machines and the replacement of movable gut frets with fixed frets, became widespread in this period. At this time modern string tuning was also accepted by guitarists.

One can also see similarities in the development of the evolution of the guitar and the piano. As in the Baroque era, the harpsichord was a popular instrument, but with the formation of new styles and aesthetics, the evolution of keyboard instruments led to the creation of the piano. Such was the case with the guitar. Until the Classical era, the lute and theorbo were popular, but then, thanks to the development of the instrument's design, the formation of the basics of performance and the creation of a vast repertoire, the guitar displaced its competitors. The heyday of guitar music began in the era of salon concerts, but then thanks to composers and virtuoso performers it took place in concert halls. In the epoch of classicism guitarists for the first time were able to present an instrument capable not only of accompanying songs or pieces of small complexity but also of really serious roles – the performance of a concerto accompanied by an orchestra.

¹ Savino, Richard, *Performance on Lute, Guitar and Vihuela: Historical Practice and Modern Interpretation*, Cambridge University Press, 1997, p. 200.

The first original compositions in the concerto genre for guitar emerged in the Classical era in Spain and Italy. Some sources claim that the first guitar concerto was created by Mauro Giuliani, but this is in fact incorrect. Thanks to more refined historiography, it is now clear that the first concerto was written by a Spanish composer Vidal (d. 1800) (his full name unfortunately is not known). His most significant composition is perhaps the *Concerto pour la guitarre avec accompagnement de deux violons, alto, et basse* (Paris, 1793), the very first guitar concerto ever published.²

The most popular classical era concerti were written by composers such as Mauro Giuliani (1781–1829) and Ferdinando Carulli (1770–1841). The composers themselves were outstanding guitar virtuosos of their time. Giuliani wrote three concertos – Concerto No. 1 in A major, Op. 30 (1808), Concerto No. 2 in A major, op. 36 (1812) and Concerto no. 3 in F major, Op. 70 (1816). These compositions show a high level of compositional skill to be found in Giuliani’s legacy (Heck, 2013). Today, there are ten guitar concertos known to have been written during this period of history. In addition to the above-mentioned composers, others also contributed to the development of the genre; it is worth mentioning Luigi Legnani (1790–1877), Francisco Molino (1768–1847), Charles Doisy (d. 1807), and Antoine L’Hoyer (1768–1852)³.

The second half of the 19th century did not bring any guitar concertos to the repertoire, as the guitar experienced a decline in popularity during this period. Only solo pieces or chamber music were written.

1.2. Concertos for Guitar in the 20th Century

The 20th century marked a new golden age for the guitar, where playing techniques reached unprecedented heights, demanding new compositions to demonstrate the virtuosity of modern performance art. Unlike early concerts, which were written only by performing guitarists, a significant part of the first concertos of the mid-20th century were created by professional composers who had no experience playing the instrument. Also, an unusual practice of collaboration between the guitarist and the composer emerged.

The first guitar concerto of the 20th century was written by Mexican guitarist composer Rafael Gomez Adame (1906–1963). The concerto was premiered on July 1930 and performed by the composer with the orchestral part arranged by Adame himself for piano. In 1939, Italian composer Mario Castelnuovo-Tedesco (1895–1968) wrote *Concerto No. 1 in D major* specifically for Spanish guitarist Andreas Segovia. He hailed it as the first concerto written for classical guitar

² Martín-Gil, Damián (ed.), *The Classical Guitar in Spain, Portugal, Italy & Germany. A General Approach to Its History*, Madrid: INAEM, 2023, p. 55.

³ Gouws, Forie, *The solo classical guitar concerto*, University of Pretoria, 2017, p. 39.

ever. It is not clear whether Tedesco knew about previously written guitar concertos. Most likely he meant that it was the first modern concerto for guitar. Later, in 1941, Mexican composer Manuel Ponce (1882–1948) wrote *Concierto del Sur* for Segovia. These compositions are still considered among the most successful works for guitar and orchestra. They are performed in various concerts and festivals and are used as a competition repertoire.

This list would not be complete without mentioning one of the most outstanding Spanish composers of the 20th century – Joaquín Rodrigo (1901–1999), who created five works for guitar and orchestra – *Concierto de Aranjuez* (1939), *Fantasia para un Gentilhombre* (1954), *Concierto para un Fiesta* (1982), *Concierto Madrigal* (1966) for two guitars and *Concierto Andaluz* (1967) for four guitars.

In the second half of the 20th century, the number of guitar concertos written significantly increased. With the development of classical guitar education and the opening of guitar study programs in many music academies, the level of guitar mastery grew significantly, and leading guitarists began to compose concertos again. Musicians from South America made a significant contribution to enriching the guitar repertoire with concertos. The music of composers such as Heitor Villa-Lobos (1887–1959) and Leo Brouwer (b.1939) brought a sense of harmonic modernity, new fingerings, expanded techniques, and tonal colours. Despite sometimes modernist sound, composers also sought to convey the essence of their nations' musical folk traditions in their works. In 1951, Brazilian composer Villa-Lobos created a guitar concerto, dedicating it to Segovia. An interesting fact is that Segovia himself refused to perform the concerto because it lacked a soloist cadenza. Initially, the composer refused to add the cadenza to the piece, but after several years of persuasion by the guitarist, he eventually included it. The premiere took place in Houston, U.S.A. in 1956.

The Cuban composer Leo Brouwer made a significant contribution to expanding the concert repertoire, particularly with his guitar concertos. In the 20th century, he wrote four guitar concertos, but the total number of works in this genre by Brouwer reached 12. One of his most popular works is the *Concierto Elegiaco* (1986). The premiere took place in London in the same year, performed by Julian Bream and conducted by the composer himself.

In 1990, the French virtuoso guitarist Roland Dyens (1955–2019) composed the *Concerto Metis*. The piece is dedicated to the memory of the renowned guitarist Ida Presti. As the author wrote: “it is marked by its ‘racial’ variety which permeates the whole composition, and which unambiguously explains the word “métis,” a racial mixture”⁴.

The history of guitar repertoire includes the concerto genre for more than 200 years. During this time many works for guitar and orchestra have been created. The concerto genre is in

⁴ Dyens, Roland. *Concerto Metis*. Henry Lemoine, 1990.

<https://www.henry-lemoine.com/en/partitions-pour-ensemble/1651-concerto-metis.html>

continuous development. In the Classical era the guitar, thanks to such composers as Giuliani and Carulli, for the first time became an instrument that was revealed to the public as self-sufficient, allowing to perform works that in style are so similar to the works of Mozart or Beethoven. Further, in the 20th century, the repertoire of the classical guitar was enriched with concerts that represented different musical styles. The attention to the guitar by composers such as Joaquin Rodrigo and Mario Castelnuovo-Tedesco indicates that this instrument has a full right to be included in the list of academic instruments that possibly successfully express the composer's thought. The performance of concerts by a guitarist remains a criterion of success as a performer and provides an opportunity to prove oneself both musically and technically. The experience of 20th-century composers has shown that the guitar is particularly successful in conveying the colour and character of national music. In this chapter, only a brief excursion into the history of the genre was given. In the second chapter, attention will be paid to the personalities of composers who enriched the repertoire of guitarists with works of the concerto genre.

2. THE MOST FAMOUS GUITAR COMPOSERS AND THEIR CONTRIBUTION TO THE GUITAR REPERTOIRE

2.1. Mauro Giuliani

Mauro Giuseppe Sergio Pantaleo Giuliani (1781–1829) made a particularly significant contribution to the development of guitar playing. Before his work, the repertoire for guitarists consisted mainly of accompaniments to solo songs and simple pieces, and the guitar was perceived as frivolous – more like a fashionable toy than a serious musician's instrument. As a result of Giuliani's compositional efforts, the guitar was elevated to a serious and professional level of respectability.

Mauro Giuliani was born on July 27, 1781, in Bisceglie, Italy. Even in his early youth, he demonstrated his talent in playing the guitar and cello, as well as in composition. Giuliani mastered guitar playing through self-study. By the age of 20, he was the first guitarist in Italy to achieve a certain technical ability without the aid of a formal education; his mastery of the instrument is considered unparalleled by many performers today. In 1807, Giuliani travelled to Vienna, as mentioned in Gustav Schilling's music dictionary: “In history, many composers of Italy from this period are known; the most outstanding of them was Mauro Giuliani, who came from Bologna and arrived in Vienna at the end of 1807. He was in the prime of his life, highly educated, a versatile individual distinguished by his musical knowledge and views, as well as by his marvellous guitar playing unique to him alone, as until that moment, everyone viewed this instrument as a toy or at best – as a pleasant accompanying instrument.”⁵

Giuliani attracted all of Vienna's attention to himself; in the highest musical and social circles, he became a hero of Vienna's music scene. His compositions for the guitar, consisting of variations, cavatinas, rondos, with piano accompaniment or other melodic instruments (flute, violin, etc.), demonstrate expert knowledge and cultivated taste. He used the guitar not only as the main (obligatory) instrument but also as one in which singing and pleasant melody combine with full and continuous harmony. This forms a broad and deeply captivating style of play.

During the period from 1807 to 1821, many articles about Mauro Giuliani's concerts were published in Vienna's music journals. He was referred to as the world's greatest virtuoso guitarist. However, the best evidence of the artist's talent was the friendly attitude of the famous composers of that time (including Isaac Ignaz Moscheles, Johann Nepomuk Hummel, Antonio Diabelli, Joseph Mayseder, and Joseph Haydn towards him. In collaboration with these musicians, Giuliani composed pieces for guitar with piano, orchestra, violin, and flute.

⁵ Quoted in Русанов, Валериан, “Гитара и гитаристы. Исторические очерки В. А. Русанова. Мауро, Эмилия и Михаил Джулиани”. *Гитарист*, No. 12., Москва, 1905, p. 252.

In 1816, the composer left Vienna and embarked on a concert tour through German lands with Moscheles and Mayseder, later visiting his homeland as well. In 1833, Mauro Giuliani travelled to London, where he met Fernando Sor, who was already famous for his guitar compositions. In London, Giuliani performed in concerts, gave private lessons, and even started publishing a journal dedicated to the guitar called *The Giulianiad*, which ceased publication in 1835. Each issue featured compositions by Giuliani and other composers like Luigi Legnani, Felix Horetzky, and others.

During that time, mere virtuosity was no longer sufficient – new goals were set in guitar music, as evidenced by the compositions of Fernando Sor and Giulio Regondi, which were much more serious and profound.

Mauro Giuliani passed away in 1839 in Vienna. Among his students were highly popular guitarists of his time such as Jan Nepomucen Bobrowicz and Horetzky, as well as his daughter Emilia Giuliani (possibly the only female concertizing guitarist), Duke Sermoneta, and Count Georg von Waldstein.

2.2. Ferdinando Carulli

Ferdinando Carulli (1770–1841) was an Italian guitarist, composer, and pedagogue of noble descent. In his childhood, he studied cello playing, but at the age of sixteen, he became acquainted with the guitar and began to master it independently, without the aid of a teacher. Developing his own performance style, after some time, Carulli achieved a rather high level of mastery and began to perform concerts throughout Italy. From 1801, Carulli moved to Paris, where he continued his active career as a soloist and composer. Music critics noted that Carulli was the first to discover the guitar as a serious concert instrument.

Between 1800 and 1810, Carulli composed extensively (mainly for the guitar); his compositions were published in Augsburg, Vienna, Hamburg, Milan, and other cities. In 1810–1811, the composer completed his Guitar Method (*Méthode complète pour guitare ou lyre*) op. 27. This was the first extensive teaching tool in the history of guitar playing. The method quickly gained popularity, being repeatedly published in France and other countries. Even today, it remains relevant; many guitarists use it as a beginner's teaching tool. As a performer, Carulli had almost no competitors in Paris, except for M. Giuliani and Matteo Carcassi, who periodically visited the French capital. In 1826, Carulli together with the instrument maker René Lacote (1785–1871) designed and patented a unique experimental instrument, a ten-string guitar decachord, for which he also composed a special instructional material.

Carulli is one of the first classical guitar soloists, whose playing was especially noted for its purity of tone, clear sound, and virtuosity. The artist also made a significant contribution to the field

of composition – he created about 400 early Italian Romantic-style pieces for various ensembles involving the guitar as well as solo compositions. Most of them express lively temperament, joy of life, and gracefulness. Carulli introduced techniques characteristic of violin and piano playing into the standard repertoire of guitarists – rapid arpeggios, ascending and descending passages, etc. Among his compositions are two guitar concertos op. 8a and op. 140, a concerto for flute, guitar, and orchestra, chamber music for various solo instruments with guitar, songs and romances, sonatas, duets, etudes, etc. Some compositions are programmatic, expressing pastoral, mythological, political, or other content, such as the Sonata of the Great Napoleon, the programmatic miniature The Conquest of Algiers, etc.

2.3. Mario Castelnuovo-Tedesco

Mario Castelnuovo-Tedesco (1895–1968) – an Italian composer of Jewish origin. He was born on April 3, 1895 in Florence. First musical lessons Tedesco got from his mother. After some years he went to study piano and composition at the Cherubini Royal Conservatory in Florence. His main influences were his composition teacher, Ildebrando Pizzetti and the composer Ernest Bloch. Castelnuovo-Tedesco was strongly influenced also by his grandfather's notebook with composed music for Jewish prayers. After that he decided to compose a work which he dedicated to grandfather's memory. Through the late 1920s and early 1930s, Castelnuovo-Tedesco continued to compose works inspired by Jewish themes including, most famously, his second violin concerto, *The Prophets*, at the request of Russian-Jewish violinist Jascha Heifetz.⁶ In 1939, because of the antisemitic tendencies in Italy, Castelnuovo-Tedesco was forced to emigrate to the United States where he composed music for several Hollywood studios. M. Castelnuovo-Tedesco was not only an outstanding composer but also an excellent educator: from 1940 he taught at the Los Angeles Conservatory of Music (later, the California Institute of the Arts). He actively worked both as a composer and as an educator until his death on March 16, 1968 in Los Angeles (California).

Castelnuovo-Tedesco was a very prolific composer. Under the influence and thanks to the creative collaboration with Segovia, which began in 1932, Castelnuovo-Tedesco wrote numerous guitar works, making a significant contribution to the guitar repertoire. This includes two concertos for solo guitar – and one for two guitars. Initially, Castelnuovo-Tedesco created for the guitar a cycle called *Variations through the Centuries* consisting of three pieces (Chaconne, Waltz, Foxtrot), and then a four-movement sonata *Homage to Boccherini and Capriccio Diabolico*, which was a tribute to and admiration of Paganini and his "diabolical" talent. In 1938, in Florence, shortly before he emigrated to America, he wrote the first movement of the guitar concerto under the guidance of

⁶ Wachowski, Susan. Mario Castelnuovo-Tedesco (1895–1968). *Music and Holocaust*. Music and Holocaust. <https://holocaustmusic.org/resistance-and-exile/mario-castelnuovo-tedesco/>

A. Segovia; this was later followed by the other two movements. Among the composer's guitar compositions are also a quintet, duets, *Platero and I* for guitar and narrator, vocal pieces with guitar accompaniment, and more.

2.4. Joaquín Rodrigo

Joaquín Rodrigo was born 22. November 1901, in the city of Sagunto, in the province of Valencia. In 1905 an epidemic of diphtheria occurred in Sagunto, as a result of which many children died and Joaquín became virtually blind. The composer would say later, without bitterness, that this personal tragedy probably led him towards a career in music.⁷ At the age of 4, he entered a school for blind children. He showed an early interest in literature and music. Rodrigo's family often visited the Apollo Theatre, where little Joaquín listened to the orchestra accompanying the performances.

He began to receive his musical education privately from teachers from the Conservatory of Valencia. In parallel with his musical studies, Rodrigo enriched his knowledge of literature and philosophy. By the early 1920s, Rodrigo was already an excellent pianist and composition student familiar with the most important contemporary trends in the arts. His first compositions were written in the miniature genre (for example, Op. 1, Two Sketches for Violin and Piano, 1923), but soon enough he turned to large-scale form, creating works for piano, chamber ensembles, and symphony orchestra. In 1927 Rodrigo went to Paris, a major cultural centre, where many Spanish artists realized their potential. It seemed necessary for the young composer to follow the path of his famous compatriots – Isaac Albéniz, Manuel de Falla and Joaquín Turina. In France, Rodrigo entered the École Normale de Musique in Paris, where he continued his composition studies in the class of Professor Paul Dukas for five years. Among the students at the conservatory, Rodrigo met the Spanish composer Manuel de Falla and the Basque conductor Jesus Arambarri, who later became an excellent interpreter of Rodrigo's music. Paul Dukas described Rodrigo as the most gifted of all the Spanish composers who arrived in Paris.

Manuel de Falla played an important role in the composer's recognition. Falla included a performance of Rodrigo's music in a concert commemorating de Falla's admission to the French Légion d'Honneur. Another important moment in his life was his acquaintance with the Turkish pianist Victoria Kamhi. They were married in 1933. Victoria gave up a promising career as a performer and devoted all her energy and talent to her husband's work, literally becoming the composer's partner, editor and manager. In the second half of the 1930s, the couple spent time away from Spain because of the outbreak of the civil war. In Freiburg, Germany, they gave music and

⁷ Calcraft, Raymond. Complete Joaquín Rodrigo's biography.
<https://www.joaquin-rodrigo.com/index.php/en/complete-biography>.

Spanish lessons at an institute for the blind. On his return to Paris, Rodrigo had a momentous meeting with the guitarist Regino Sainz de la Maza, as a result of which Rodrigo accepted de la Maza's request to write a guitar concerto.

Joaquín Rodrigo's creativity is marked by a distinctive style, profound connections with Spanish folklore, and a deep connection to folk music traditions. Rodrigo's compositions span various genres, including the "Heroic" Concerto for piano and orchestra, concertos for violin and cello with orchestra, *Four Madrigal Love Songs* for voice and orchestra, the ballet *Pavana Real*, *With Antonio Machado* (ten songs for voice and piano), *Echoes of Hiralda* for harp and orchestra, and more.

Many music enthusiasts find it surprising that the Spanish composer most closely associated with the guitar could not play the instrument. Rodrigo not only composed five concertos for the guitar but also contributed over twenty solo guitar works to the repertoire. A list of his works includes two sonatas and three cycles, each consisting of three diverse compositions. In the majority of these works, Rodrigo continues the recognizably Spanish national tradition of guitar composition. Pieces like *En los trigales*, *Bajando de la meseta*, and *Junto al Generalife* have become cherished additions to the repertoire, delighting both performers and audiences alike. However, Rodrigo's musical prowess extends beyond this national tradition. His innovative tendencies are, evident in some works characterized by a more original and challenging harmonic idiom, – a characteristic observed across all aspects of Rodrigo's musical compositions. Among these, the *Invocación y danza* of 1962 stands out as a cornerstone of the guitar repertoire and an acknowledged masterpiece, serving as a profound homage to Manuel de Falla and his musical legacy. In recent years, the attention of virtuoso performers has been drawn to his Toccata, which was practically unperformed by anyone before.

A true masterpiece of contemporary guitar art is Joaquín Rodrigo's *Fantasia para un gentilhombre* (known as *Fantasy for a Gentleman*), dedicated to Andrés Segovia. Perhaps no other contemporary composer has made such a significant contribution to the guitar literature. For years, Rodrigo dreamt of creating a composition for Segovia. Upon learning of the composer's plans, Segovia expressed a desire to include the piece in his repertoire immediately. The premiere of the *Fantasy* took place in March 1958 in San Francisco, USA, with Segovia as the performer and Enrique Jordá as the conductor. Since then, this composition has enjoyed unwavering success.

The four movements of the concerto are based on six short dances for solo guitar by the 17th-century Spanish composer Gaspar Sanz, taken from the work commonly known as *Instrucción de música sobre la guitarra española* in three volumes (1674, 1675, 1697). Most of the movements retain the original names of Sanz. Rodrigo elaborated Sanz's themes to produce a work of over 20 minutes. Joaquín Rodrigo always had a clear idea of how to combine his own compositional

originality along with the ideas of Sanz and also the essence of these dances. "An entire past of dances, in which old and new times end up merging, is revived in these titles. I set out to ensure that the harmonic language and the sound atmosphere did not hinder the spirit of those titles."⁸

In addition to his work as a composer and concert pianist, Rodrigo also held positions as head of the music department at Radio Nacional de España, worked as a music critic for prominent Spanish newspapers, and also served as the executive director for the artistic section of the Spanish National Organisation for the Blind (ONCE). In 1947, he assumed the Manuel de Falla Chair at the Universidad Central de Madrid. Rodrigo was a member of the Royal Academy of Fine Arts of San Fernando in Madrid and received an honorary doctorate from the University of Salamanca. The popularity of Rodrigo's music is evident through events like the "Rodrigo Festivals" held in Spain, Turkey, Argentina, and other countries. Rodrigo passed away in Madrid on July 6, 1999.

2. 5. Leo Brouwer

Leo Brouwer (Juan Leovigildo Brouwer) was born on March 1, 1939 in Havana, Cuba. He is one of the most prominent contemporary composers and guitarists, as well as a conductor. He began his guitar studies with Isaac Nicola (1916–1997), a student of guitar virtuoso and author of the most renowned guitar method Emilio Pujol (1886–1980). At the age of 20, Brouwer furthered his guitar studies at the University of Hartford and composition at Julliard School with Vincent Persichetti and Stefan Wolpe.

In 1961 Brouwer became the head of the music department at the Cuban Institute of Cinematography. He has composed music for over 60 films. From 1960 to 1967 he taught counterpoint, harmony, and composition at the Havana Conservatory; from 1960 to 1968, he served as a musical consultant for the National Radio and Television of Havana. He was the director of the experimental department of the Cuban Institute of Art and Industry of Cinema starting in 1969. He has written extensively on contemporary musical art issues.

The composer has participated as a guitarist and composer in festivals in cities such as Aldeburgh, Avignon, Edinburgh, Spoleto, Berlin (Festwochen), Toronto, Martinique, Arles, Rome, and other significant musical centres in Europe. In recent years Brouwer has been more active as a composer rather than a performer, remaining one of the most interesting figures on the contemporary guitar scene.

In 1987 Brouwer was elected an honorary member of UNESCO – an honour reserved for only global stars. Since 1992 Brouwer has been leading the Orchestra of Córdoba in Spain. In 1998,

⁸ Cordoba, Ivan, *Análisis De Fantasia Para Un Gentilhombre De Joaquín Rodrigo*, Pontificia Universidad Javeriana 2008, p. 9

he was awarded the Manuel de Falla Prize, and in 1999 he received the National Music Prize of Cuba.

The chronology of Brouwer's life as a composer is divided into three periods. The first period (1956–1964) is characterized by works in which he uses rhythmic elements and thematic of African Spiritual Music. “The melodic material of these works, however, routinely is submerged into a more composite harmonic structure. The composer’s contemporary harmonic expression, though principally tonal, is determined by the use of conflicting intervals like minor-second dyads, tritone formations, and chromatic colourings. *Pieza sin titulo* (1956) and *Preludio* (1956), particularly, employ two distinctive Afro-Cuban syncopated rhythms – the tresillo and cinquillo (mentioned above) – which at times are creatively obscured and manipulated.”⁹ The second period is devoted to various directions of the avant-garde. The composer was strongly influenced by the festival of contemporary music in Poland in 1961. “Groundbreaking works like *Canticum* (1968), *La espiral eterna* (1970), *Per Suonare a due* (1972), *Parabola* (1973–74) and *Tarantos* (1973–74) are designed to expose the performer and listener to successive chromatic clusters, strident non-tonal clashes, imprecise note-durations and numerous novel percussive sounds not commonly encountered on this scale on the concert guitar before.”¹⁰ His late period of work (1979 –) is marked by a return to tonal music, styles that Brouwer characterizes as hyper-romanticism or neo-romanticism. What unites his music is an appeal to the roots, to traditional music, whose thematicism can be heard even in small motifs. The composer liked to approach the creation of music using numerology, mathematical formulas and the basics of geometry. He often used oppositions – the binary in nature: day and night, hot and cold, north and south. The composer also described the similarity of the construction of the form of his compositions to the idea of the structure of a tree by the artist Paul Klee. “There were two very basic trees, with leafless branches. In the middle, an identical tree but inverted. The branches have become roots. And the third tree, with an outline added, becomes a leaf. Thus are the forms of nature interconnected. The leaf becomes the tree; the brick becomes the building. And Beethoven’s four-bar theme becomes the first movement of the *Pastoral Symphony*.”¹¹ The best characterization of his contribution to the guitar repertoire is a quote from the composer himself: “So I started learning the so-called great repertoire, the grand repertoire, and at a certain moment in the '50s I realized that there were a lot of gaps. We didn't have a Brahms quintet for the guitar, we didn't have the *L'Histoire du Soldat* by Stravinsky, we didn't have the chamber music by Hindemith, we didn't have any sonatas by Bartók. So, as I was young and ambitious and crazy, I told myself that if Bartók didn't write any sonatas,

⁹ Cronenberg, Clive. *Guitar Composer Leo Brouwer: The Concept of a ‘Universal language’*. Cambridge University Press, 2008, p. 36

¹⁰ Ibid, p. 43

¹¹ Colin, Cooper, *Guitar Interviews: The Best from Classical Guitar Magazine Vol. 1*, Mal Bay Publications, 2016, p. 23

maybe I could do it. What a beautiful thing it would be if Brahms had written a guitar concerto! But he didn't, so maybe I can. This was the beginning of composing for me.”.¹²

¹² McKenna, Constance. An Interview with Leo Brouwer. *Guitar Review*, No. 75, 1988.
<https://www.angelfire.com/in/eimaj/interviews/leo.brouwer.html>

3. TECHNICAL AND ARTISTIC ASPECTS OF THE INTERPRETATION OF CONCERTOS FOR GUITAR

3.1. Mauro Giuliani's Concerto No. 1, Op. 30

Giuliani's Concerto No. 1, Op. 30 (1808) is one of the most popular works in the composer's legacy and demonstrates Giuliani's high level as a composer and guitarist. Stylistically, the Concerto is very close to the works of the Viennese classics. The first movement of the Concerto is written in Sonata form. The character is light and cheerful. In the primary theme of the concerto, one can hear intonations similar to motifs from Mozart's opera *Don Giovanni*. The second movement *Siciliana*, is a singsong melody reminiscent of the composer's homeland. The third movement *Polonaise* with an agile and energetic dance character.

Giuliani's concerto can be classified as a large-scale work that is not the most difficult in terms of technical requirements for performance technique. Among the technical methods used in the concerto, the following can be singled out: passage technique (scale and chord passages), arpeggios, double stops, chord technique, playing hammer-ons and pull-offs with the fingers of the left hand (including appoggiaturas and acciaccaturas) and trills.

Passage technique. Performance of scale-like passages requires good coordination of the fingers of the right hand. Traditionally, the fingering was based on the alternation of two fingers *i-m*¹³, but the modern school has proved the usefulness of alternating three fingers *p-i-m*, which gives much more freedom and fluency in execution. In the musical text, Giuliani often points to the work of the fingers of the left hand – many hammer-ons and pull-offs¹⁴ (see Fig. 1).



Fig. 1. Giuliani, Concerto no. 1, op. 30, 1st movement

It is probably that at the time when Giuliani lived, the sound of the instrument was different from the modern one, as other materials were used for making strings, the dynamic capabilities were not high, and such an approach to the execution of passages with an abundance of plucking and strikes was justified. The modern guitar sounds much louder, and any inaccuracy in articulation

¹³ Right hand fingers names come from spanish language: *p* – *pulgar* (thumb), *i* – *indice* (index finger), *m* – *medio* (middle finger), *a* – *anular* (ring finger).

¹⁴ Techniques for producing sound by striking or plucking the string with the fingers of the left hand.

is very audible. These techniques can disturb the evenness of sound, and provoke unnecessary accents and syncopation, so the modern approach avoids excessive use of these techniques and is based on common guitar articulation. Chord passages are quite easy to play on the guitar. The change of positions mainly takes place during the sounding of the note on the open string, which allows the achievement of evenness and imperceptibility of the transition of the fingers of the left hand. In ascending passages of the right hand, it is often used to play several sounds with the thumb using the *apoyando* technique. Descending passages frequently allow playing with one finger. This variant is possible when several neighbouring strings are in succession, and due to the actions of the fingers of the left hand, this leads to an economy of movement of the fingers and allows to perform the passage in a very fast tempo. In contrast to scale-like passages, hammer-ons and pull-offs are recommended in chord passages because they make the work of the right hand easier and, due to the duration of the previous sounds, are almost imperceptible (See Fig. 2).



Fig. 2. Giuliani, Concerto no. 1, op. 30, 1st movement

Arpeggios. The rapid alternation of ascending and descending chord tones is very characteristic of the guitar technique, as it is a harmonic instrument. Most often 3 or 4 sounds are played up and down in a small arpeggio, and 6 sounds in a large arpeggio (See Fig. 3). The arpeggio technique requires good preparation of the fingers of the right hand, which must be placed on the strings in advance to play with good articulation.



Fig. 3. Giuliani, Concerto no. 1, op. 30, 1st movement.

Intervals. Playing double stops is very common in a concerto (See Fig. 4). The performer needs to pay attention to the balance between the two sounds. Flexibility of the left hand is also

important, as it is often necessary to change positions. Because of the situation, the choice of fingers for playing intervals can be different – as *m-i* if basses are frequently used, as well as *p-m*, *p-i* if the series of intervals is long.



Fig. 4. Giuliani, Concerto no. 1, op. 30, 1st movement

Chord technique. As a harmonic instrument, the guitar has historically been popularised by its use as an accompanying instrument. The use of the chordal technique also allows it to harmonically enrich the soloist's part. Unlike bowed stringed instruments, the guitar allows chords of three to six sounds to be played simultaneously. Chords consisting of 3 or 4 sounds are played with the fingers *p-i-m* and *p-i-m-a* respectively. In the case of 5 and 6 sounds, there are variations of playing with one finger (most often the *p* finger) on all the sounds of the chord, as well as using the *p* finger, which plays several bass strings and at the same time *i-m-a* play the upper sounds. When playing chords, hearing control is very important. It is necessary to balance the sounds and, if necessary, to be able to change this balance depending on the voicing.

Appoggiaturas, acciaccaturas, pull-off and hammer-on techniques. These techniques are grouped together because the performance of these are similar. *Appoggiaturas* and *acciaccaturas* are small melisma (one or two notes before base sound), which, depending on the direction, are struck or pulled down with the fingers of the left hand. As written earlier, Giuliani was very specific about the execution of hammer-ons and pull-offs in passages. Recommendations for execution are contained in the paragraph about the *passaggio* technique.

Trills. At the conclusion of the major sections of the Concerto No. 1, Giuliani uses trills. Performing this technique requires clarity in the work of the fingers of the right hand and a good sense of pulsation (See Fig. 5). There are two ways of performing trills:

- fast alternation of plucking and striking with the fingers of the left hand;
- playing on neighbouring strings, when the trill can be played with two fingers (e.g. *i-p*) or four (the most popular fingering is *a-i-m-p* or *p-a-i-m*).

In the case of the Giuliani concerto, it is recommended to play the trill on two strings, as this gives much more power to the sound and allows you to control the dynamics of the trill.



Fig. 5. Giuliani, Concerto no. 1, op. 30, 1st movement

Giuliani's concerto is a good example of the standard guitar techniques used to perform works from the Classical era and remained almost unchanged until the 20th century when modern composers began to introduce more advanced playing techniques. The biography of Ferdinando Carulli has been mentioned in this paper, but his concerto will not be analysed, as the technical techniques are not different from those used in Giuliani's concerto.

3.2. Joaquin Rodrigo, *Concierto de Aranjuez*

This concerto is a challenge for the performer. The guitarist must have sufficient performing experience, good technical skills, and a strongly developed sense of rhythm and pulsation. In terms of guitar technique, the following skills are required of the performer: scale-like passages, arpeggios, playing double notes, chord technique, ornamentation, techniques typical of Spanish folk music, and mixed right-hand technique. Additional complexity is created by the fact that the composer did not personally play the instrument, so therefore, each performer can create one's own fingering that works for them.

The first movement of the concerto is filled with bright contrasts, virtuoso passages and elements of Spanish folk music like rapid chord progressions called *rasgueado*. Unlike many concertos, the guitar part is active from the first measures of the introduction. A rhythmic formula is set, which is the leitmotif and will run through the whole first movement. It reminds of the traditions of a flamenco performance when guitarists set the rhythm for the dancers.

The second movement of the concerto is saturated with the poetry of Spain. That musical theme is what made Joaquín Rodrigo so famous and numerous arrangements have been created for

various instruments. Also, this music was used in movies and broadcasts as a musical background. Very often it is performed as a separate piece at concerts.

The character of the melody is songful, the style is very close to the folk motifs of flamenco, and melismatics and ornamentation are richly used. The origins of this type of melody go back to the ancient traditions of singing. The basis of the theme is the Andalusian para liturgical song, the *saeta* of flamenco. The *saetas* in turn belong to the genre of *cante jondo*, which according to researchers is the true expression of flamenco. It is *pure cante* (singing), the trunk from which other branches spread. These forms were born from the ancient religious chants used during the anticipation of the Easter holiday when the most tragic events of the Gospel were remembered and sung in processions or at moments of worship. Accordingly, the nature of the chants was penitential, with feelings of regret and lamentation. The *saetas* themselves were divided into several varieties and concerning the *Adagio*, the most similar is the *saeta por seguiriya*. This is a style of flamenco, the typical music and dance of southern Spain. It is a very deep and emotional style with songs charged with feelings, often expressing pain, unhappiness or tragedy. Thus, *seguiria saeta* can refer to a performance of a *saeta* with *seguiria* characteristics, that is, a religious expression that includes *seguiria* musical elements such as emotional depth and tragic character.

The third movement, *Allegro gentile*, continues the theme of Rodrigo's "Spanish saga", which celebrates the beauty and rich cultural heritage of Spain. The finale of the piece achieves a perfect balance between classical grace, lightness and emotional power, returning the listener to a festive mood. This section is associated with 18th-century Spanish court dances. The composer uses a skilful combination of rhythms of different metrics, creating a unique contour that does not simply copy traditional dances, but conveys their atmosphere. The third movement is reminiscent of a court dance, where the combination of two and three beats provides the music with a special elasticity until the very end. The symmetrical distribution of tempos "fast – slow – fast" emphasizes Rodrigo's desire to realize his creative concept of "*neocasticismo*", expressing Spanish elements in different genre and style settings of different historical epochs. The guitar solo again becomes the starting point for further development of the thematic material, carrying the audience through the entire arch of the piece.

Mixed right hand technique. In classical guitar performing practice, there are two basic methods of sound production – *tirando* and *apoyando*.

Tirando – a method of sound production where the fingers of the right hand remain unsupported while plucking the string;

Apoyando – when plucking a string, the fingers of the right hand fall on the neighboring lower string and rest on it.

When performing such works as the *Concierto de Aranjuez*, it is impossible to stay with one type of sound production, as the character of the music often changes, it is necessary to saturate the performance with different shades and colours. The *apoyando* stroke is suitable mainly for the performance of single-voice melodies or passages, as double notes and chords sometimes are technically impossible to perform with this technique. For example, the second movement of the concerto has many opportunities to use *apoyando*. The execution of the theme requires a very delicate and deep sound and this technique is very suitable for this purpose. However, the second movement of the concerto also contains quite fast scale-like passages that are much easier to play with a three-finger or four-finger *tirando* stroke (See Fig. 6).

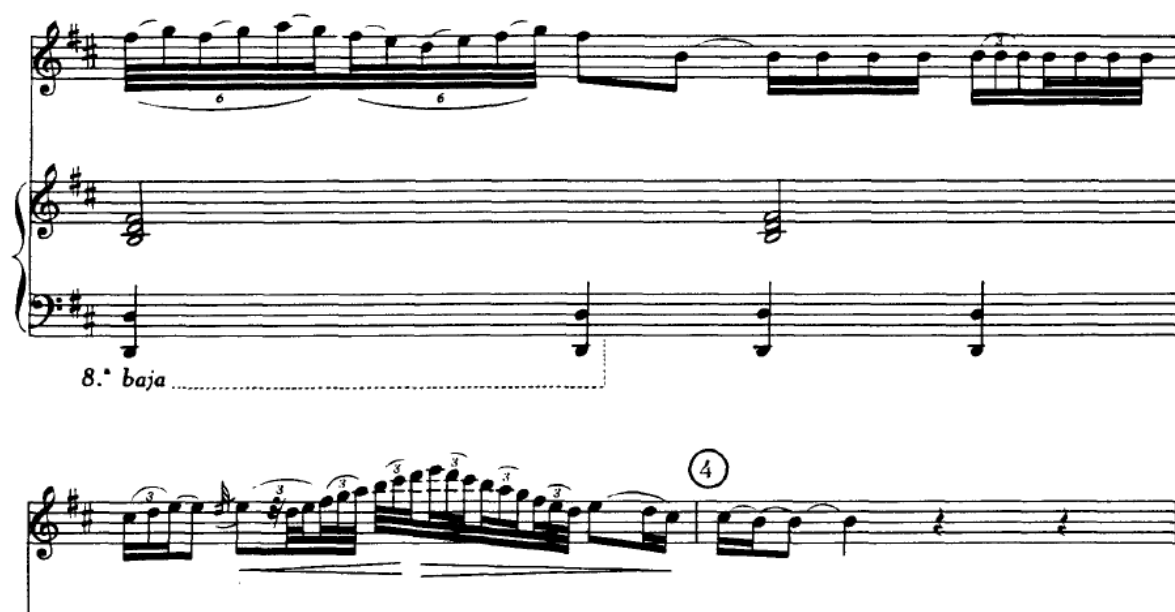


Fig. 6. Rodrigo, *Concierto de Aranjuez*, 2nd movement

In the third movement of the concerto, in places where polyphonic texture predominates, the choice of the *tirando* is obvious (See Fig. 7).



Fig. 7. Rodrigo, *Concierto de Aranjuez*, 3rd movement

Passaggio technique. The *Concierto de Aranjuez* is very rich in fast, scale-like passages. Unlike Giuliani's concerto, Rodrigo's tempos are much faster, so working on the passages will require much more attention. The performer must pay special attention to the beginning and end of passages, as it often happens that the first note of a passage sounds in a chord. This requires sufficient dexterity of the fingers as well as movements of the right hand.



Fig. 8. Rodrigo, *Concierto Aranjuez*, 1st movement

When playing a chord using the *rasgueado* technique, the fingers of the right hand must have time to prepare the next sound. In this case, it is very convenient to use the *p* finger after the chord. If the chord is played with one finger of the right hand (most conveniently, the longest finger *m*), it makes the task a little easier. The history of the development of the right-hand playing technique has led to two variants of playing scales – playing with two fingers (most often with *apoyando*) and playing with three (sometimes four) fingers (*tirando* or *apoyando*).

Chords. The Spanish character of the music has also influenced the technical techniques to be used in a concerto. A characteristic technique for playing chords in Spanish music is called *rasgueado*. The technique consists of strumming the strings with the fingers of the right hand. Most often, several fingers are struck alternately and at a fairly high speed, creating the effect of tremolization, which allows you to lengthen the sound of the chord at the will of the performer, as well as to give the performance a special flavour. According to Rodrigo, “the chords of the guitar are deeply imbedded in the soul of Spanish music, and that the guitar merges the classical tradition with the flamenco touch”.¹⁵ There can be a lot of variations of *rasgueado*. In Spain, it is said that each region of the country has its own kind of tremolo. In the first movement of the concerto, the

¹⁵ Kamhi de Rodrigo, Victoria, *Hand in Hand with Joaquín Rodrigo: My Life at the Maestro's Side*, Latin American Literary Review Press, 1992, p. 325.

chord technique is very active. The introduction is based on repeated chords, where the *rasgueado* technique can be applied. The simplest variant is to strum the strings with one finger (See Fig. 9).



Fig. 9. Rodrigo, *Concierto Aranjuez*, 1st movement

At the end of the second movement of the concerto there are broad chords played on all six strings (See Fig. 9). For a fuller sound, thumb fingering can be used. The first chord of the group is played by striking downward with the a-m-i fingers (not necessarily all of them, even one a-finger is acceptable). The second chord is played by moving the thumb across the strings in the opposite direction. In this way the chords alternate and give relaxation to the hand, as the movements are balanced by movement in both directions. The accompaniment for the lyrical main theme in the second movement of the concerto needs to be clearer (See Fig. 10), so the chords are best played with the p finger. A thumb adds to the sounds more depth because the strings are supported by the weight of the hand.

Arpeggios. This technique is also very popular in the concerto. In the soloist's cadenza in the second movement of the piece, this technique leads to a culmination. Starting with three notes, it develops into an arpeggio of 10 sounds. Playing so many notes per beat requires a competent attitude to the technique of the right hand. It is important to listen to all the sounds so that they are not played carelessly. The right-hand fingering for a 10-sound arpeggio allows you to use only two fingers – p, which goes from the lower strings to the second string, and i, which goes back from the first string.

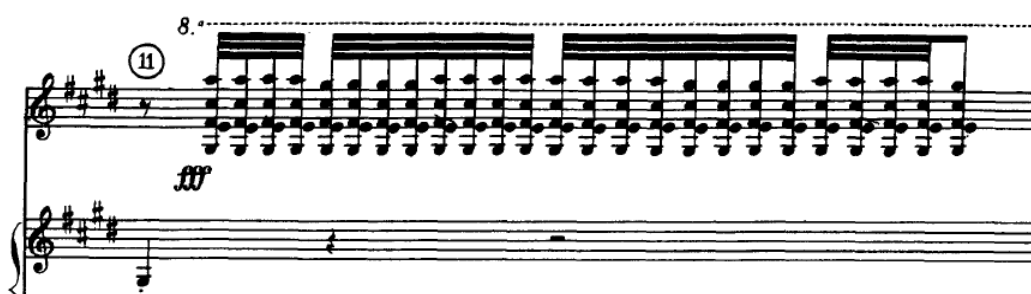


Fig. 10. Rodrigo, *Concierto Aranjuez*, 2nd movement



Fig. 11. Rodrigo, *Concierto Aranjuez*, 2nd movement

Thanks to Rodrigo's works that are written for academic guitarists was enriched with new techniques taken from traditional music and motivated guitar performers to find a new fingering solutions. The modern guitar playing technique was developed thanks to Rodrigo's innovations.

3.3. Mario Castelnuovo-Tedesco, Concerto no. 1, Op. 99.

Concerto no. 1 (in D), *Op. 99* by Mario Castelnuovo-Tedesco is another concerto for guitar written by a composer who did not play the instrument. In 1938, Segovia visited Tedesco in Florence. The composer and was very happy to spend time together and promised to write a concerto for guitar in honour of their friendship, which he did a year later.

His guitar concerto adopts a more neo-classical Mozartian concerto style with clearly articulated formal structures as well as Classical-oriented styles while his use of harmony remained heavily influenced by French impressionistic composers' use of parallel chords, pentatonic scales and 9th and 11th chords. According to Wade Castelnuovo-Tedesco's concerto signaled a return to Italian impressionistic post-romanticism, an ideal closely aligned with similar concepts in Segovia's native Spain, beckoning a new sense of lyricism in guitar compositions. The first movement, *Allegretto*, is reminiscent of the Italian composer, Luigi Boccherini (1743–1805) and is simplistic yet warm. The lyrical second movement, *Andantino alla romanza*, has a main theme reminiscent of Tuscan folk songs. It begins with the guitar and is developed by the winds. This touching movement is said to be a tender farewell to the Tuscan countryside that the composer would soon

leave behind. The third movement is a typical *Iberian Ritmico y cavalleresco*. The succession of movements has also been described by the composer as Classical, Romantic and Popular.¹⁶

Since the concerto was written by a composer who is not a guitarist, mastering this work may cause some difficulties. It is important to have the correct music notation, as Tedesco, not fully knowing the capabilities of the instrument, made inaccuracies in some places. In terms of technical difficulty, the concerto is not virtuosic, but there are some points worth paying attention to. Of the important technical and musical skills, the guitarist should have training in the execution of chordal techniques, passages, and arpeggios. Also, special attention should be paid to the left hand – not in all episodes of the concerto it will be possible to realize the standard use of fingering. The performer will encounter extended positions and frequent position changes. For an inexperienced guitarist who will pay a lot of attention to technical solutions, it is very important not to lose the most basic thing when performing – the correct sound that corresponds to what the composer has written in the notes. The performer should also have experience in playing polyphonic elements, be able to show the main line in dense musical texture, and feel the pulsation in polyrhythm.

Intervals. Double notes are used very often in the concerto. Tedesco is very popular with thirds, fourths and fifths. The technique of parallelism is often used, when identical intervals are arranged in a progression (See Fig. 12) The performer, when choosing fingering, should pay attention to the articulation, so that when changing the position of the left hand, the structure of musical motifs is not interrupted.



Fig. 12. Castelnuovo-Tedesco, Concerto in D, op. 99, 1st movement

Chords. Playing chords on the guitar also requires good articulation and the need to link one chord to another without losing the musical thought. As with intervals, Tedesco often uses chord chains progressions. When building fingering in a chordal texture where the position of the left hand changes very often, an important principle is to keep at least one finger on one of the strings, that is, when after a chord is played, the finger of the left-hand moves to a different fret but remains on the same string (See Fig. 13). This method gives more stability and confidence to the actions of the left

¹⁶ Otero, Corazon. Mario Castelnuovo-Tedesco: His Life and Works for the Guitar. Newcastle upon Tyne, UK: Ashley Mark, 1999, p. 91. Quoted in Gouws, Forie, The solo classical guitar concerto, University of Pretoria, 2017, p. 41.

hand. In the right hand, it is important to develop clear articulation, which is achieved by timely preparation of the fingers on the strings.



Fig. 13. Castelnuovo-Tedesco, Concerto in D, op. 99, 1st movement

Arpeggios. In the first movement of the concerto, there are two cadenzas by the soloist. They are based on the performance of the arpeggio technique. When four sounds are played, the classical *a-m-i-p* scheme is used. When five consecutive sounds are played on neighbouring strings, you can use a variant of playing with one finger of the right hand using the *apoyando* technique. Here you should not forget about the *tenuto* specified by the composer so that the balance between melody and accompaniment can be heard (See Fig. 14).



Fig. 14. Castelnuovo-Tedesco, Concerto in D, op. 99, 1st movement

This is an another example of a concerto that is written by a composer who is not a guitarist reveals the need for performers to delve more strongly into the content of the music rather than “primitive finger playing”.

3.4. Leo Brouwer. *Concierto Elegiaco*.

Brouwer's Concerto No. 3 *Elegiaco* is one of the composer's most performed concertos. Stylistically, it is close to neo-romanticism, but with inherent elements of traditional African-American music. This concerto incorporates much of what Brouwer had written before, with elements and even quotations from other works by the composer. The concerto opens with a minimalistic guitar solo that is not without a touch of romanticism. Toward the end of the first movement, in the soloist's cadenza, this theme becomes even more heartfelt. As Brouwer himself wrote: a few notes are enough for him to create a theme for a work. In this concerto, that quote is

revealed in its full breadth. The theme of the first movement consists of several motifs expressed in chromatic ascending and descending seconds (See Fig. 15). The use of seconds lends a special mood of mystery and mysticism. The incidental part is cheerful and continuous, reminiscent of a bubbling stream. The second movement of the concerto is more like a soloist's cadenza than a separate movement. The orchestral accompaniment is kept to a minimum. The soloist's part is reminiscent of improvisations, and the structure of motifs and phrases has similarities to what Rodrigo wrote in the *Concierto de Aranjuez*, but with Brouwer it has the flavour of eclecticism – a mixture of African and Latin American motifs. The third movement of the Toccata can be said to grow out of the theme of the first movement because the theme also consists of motifs based on seconds (See Fig. 16). At the end of the third movement, the theme of the second subject from the first movement is heard again, which confirms the idea of a one-movement concerto with an interlude.

In terms of technical execution, this concerto is very comfortable because Brouwer is also a guitarist and composed work with attention to performance issues, however, it requires sufficient experience playing the instrument and the ability to use a variety of techniques to perform the whole concerto.

Slurs. Brouwer shows in detail where to apply guitar techniques such as hammer-ons and pull-offs. This is important not only for playing comfort but also for the correct construction of musical motifs (See Fig. 15), because on the guitar these techniques have the important feature of making the sounds quieter after applying them.



Fig. 15. Leo Brouwer, *Concierto Elegiaco*, 1st movement.



Fig. 16. Leo Brouwer, *Concierto Elegiaco*, 3rd movement.

Apoyando and **tirando**. The use of these strokes should be very active. In places where the melody comes above the accompaniment motifs, you should use *apoyando* for the melody sounds. The use of *tirando* stroke predominates in many passages.

Passages. In places where mixed techniques of arpeggios and scale-like passages are used, it is necessary to follow the author's instructions and play exactly in those positions in which the

construction of motifs will be logical. If the performer has a good understanding of which position of the left hand to use, it becomes obvious to choose the correct fingering for the right hand as well.



Fig. 17. Leo Brouwer, *Concierto Elegiaco*, 1st movement.

Brouwer's concerto is a striking example of a modern concerto written by a person with a thorough knowledge of the instrument, which makes the music and technique work together very seamlessly.

A technical analysis of the concertos shows how much variety in playing techniques is available to guitarists. The foundations of guitar technique were laid during the Classical era and by the 20th century, the use of techniques had become much more extensive. The inclusion of national elements like *rasgueados* in classical music enriched the repertoire with new timbres and sound effects. In contrast to the Classical era, some performance techniques began to be used for other purposes. For example, hammer-ons and pull-offs have become more used musically, not just for ease of performance. This work gives only general guidance in terms of technique. It is necessary to study the musical text carefully and then transfer it to the performance on the instrument. It happens that the choice of fingering at the beginning of the analysis of a piece changes later. The performer should not be afraid of searching, experimenting, but should not forget the most important thing – the musical idea that the author has laid down.

CONCLUSIONS

As Cuban composer Leo Brouwer wrote: "In fact, the guitar is one of the few small instruments (the harpsichord and block flute can also be counted among them) that have not only survived but are evolving and growing. Today it can speak in modern musical language, and its heritage stretches from the Renaissance to the present day. We are truly millionaires with an unprecedented wealth of repertoire, timbre colours, and expressiveness! Many instruments have magic, but how many have that history? We have it all!"¹⁷. Classical guitar among musical instruments. occupies a special place. The timbral possibilities of the guitar allow one to perform music of different epochs, allowing it to sound not only authentic but also fresh and modern. Dances of the Renaissance epoch, Suites of the Baroque era, classical sonatas, pieces of romantic character and virtuoso etudes, works of avant-garde, and eclecticism of the 21st century – all this make up the repertoire of guitarists. Such richness of styles and genres puts the classical guitar by possibilities right after keyboard instruments.

One can also see similarities in the development of the evolution of the guitar and the piano. As in the Baroque era, the harpsichord was a popular instrument, but with the formation of new styles and aesthetics, the evolution of keyboard instruments led to the creation of the piano. Such was the case with the guitar. Until the Classical era, the lute and theorbo were popular, but then, thanks to the development of the instrument's design, the formation of the basics of performance and the creation of a vast repertoire, the guitar displaced its competitors. The heyday of guitar music began in the era of salon concerts, but then, thanks to composers and virtuoso performers it took place in concert halls. In the epoch of classicism guitarists for the first time were able to present an instrument capable not only of accompanying songs or pieces of small complexity but also of really serious roles – the performance of a concerto accompanied by an orchestra.

The 20th century was a golden age for the guitar. Prominent composers of Europe and Latin America turned to the guitar and helped the instrument to become truly “academic”. The harmonic language and musical form were enriched. Most 20th-century concertos were not just given new directions in music but also began to reflect more strongly the personality and national roots of the composers.

At the moment the guitar sounds in the largest concert halls all over the world, and listeners appreciate this instrument and repertoire created for it very much. No serious guitar contest or festival passes without performance of concerts for guitar and orchestra. All these facts testify, that the genre of concerto is actual and this genre can give the instrument a higher estimation in the

¹⁷ Quoted in McKenna, Constance, An Interview with Leo Brouwer. *Guitar Review*, No. 75, 1988.
<https://www.angelfire.com/in/eimaj/interviews/leo.brouwer.html>

musical society. Also, based on the analysis of the technical side of concertos for guitar, which were written by composers non-guitarists, we can confidently say that their ideas help guitarists to reach a qualitatively and technically higher level, as the most important thing in the performance is to convey the correct sound, as it was conceived by the author, and this requires perfect technique and mature musical taste. In turn, composers who are also guitarists have discovered the potential of the instrument and have given the repertoire new possibilities in terms of both technical and sonic nuances. As a result of this study, it is possible to trace how some of the techniques used by earlier composers are consciously used by contemporary composers as a means of expression. To perform these concertos, one must have a wealth of experience as a performer. Nowadays, thanks to the development and quality of music education performing such works is no longer impossible. Experienced teachers prepare students in advance for more difficult works through properly selected repertoire. Proper lesson methodology leads to mastering these concertos, and to performing them successfully in public.

All of the works for guitar and orchestra described in this work are golden repertoire in guitar music literature. This essay can help performers and their teachers to learn a little more about these concertos. Performing these works should be the dream of every student, then the development of guitar performance can rise to even greater heights.

BIBLIOGRAPHY

1. Calcraft, Raymond. *Complete Joaquin Rodrigo's biography*.
<https://www.joaquin-rodrigo.com/index.php/en/complete-biography>.
2. Cooper, Colin. *Guitar Interviews: The Best from Classical Guitar Magazine Vol. 1*. Saint Louis: Mel Bay Publications, 2016.
3. Cordoba, Ivan. *Analisis De Fantasia Para Un Gentilhombre De Joaquin Rodrigo*. Bogota: Pontificia Universidad Javeriana, 2008.
4. Dyens, Roland. *Concerto Metis*. Henry Lemoine, 1990.
<https://www.henry-lemoine.com/en/partitions-pour-ensemble/1651-concerto-metis.html>.
5. Gouws, Forie. *The solo classical guitar concerto*. Pretoria: University of Pretoria, 2017.
6. Kamhi de Rodrigo, Victoria. *Hand in Hand with Joaquín Rodrigo: My Life at the Maestro's Side*. Pittsburgh: Latin American Literary Review Press, 1992.
7. Kronenberg, Clive. *Guitar Composer Leo Brouwer: The Concept of a 'Universal language*. Cambridge: Cambridge University Press, 2008.
8. Martín-Gil, Damián (ed.). *The Classical Guitar in Spain, Portugal, Italy & Germany. A General Approach to Its History*, Madrid: INAEM, 2023.
9. McKenna, Constance. An Interview with Leo Brouwer. *Guitar Review*, No. 75, 1988.
<https://www.angelfire.com/in/eimaj/interviews/leo.brouwer.html>.
10. Otero, Corazon. *Mario Castelnuovo-Tedesco: His Life and Works for the Guitar*. Newcastle upon Tyne, UK: Ashley Mark, 1999.
11. Savino, Richard. *Performance on Lute, Guitar and Vihuela: Historical Practice and Modern Interpretation*, Cambridge University Press, 1997.
12. Wachowski, Susan. *Mario Castelnuovo-Tedesco (1895–1968). Music and Holocaust*.
<https://holocaustmusic.ort.org/resistance-and-exile/mario-castelnuovo-tedesco>.
13. Русанов, Валериан. Гитара и гитаристы. Исторические очерки В. А. Русанова. Мауро, Эмилия и Михаил Джулиани. *Гитаристъ*, No. 12., Москва: А. М. Афромеев, 1905, pp. 250–257.