

Ethnoclassicism in Guitar Chamber Music

A portfolio of four CD recordings and exegesis

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VOLUME I

EXEGESIS

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Abstract

This performance-based study examines stylistic cross-pollination in the classical guitar repertoire. The submission comprises 240 minutes of recorded performances – the majority of which are world premiere recordings – and a supporting exegesis. The music performed and analysed reflects a change from the more introspective and Eurocentric Segovian soloist approach towards a more collaborative, stylistically diverse and inclusive identity. A distinctive feature of that shift is the guitar's strong South American heritage and a preparedness by composers and performers alike to look beyond the European traditions in order to embrace what is here termed ethnoclassicism – a phenomenon whereby guitar-idiomatic elements, art and vernacular musics come together as the result of certain historical, social and economic catalysts. Underpinned by interviews with representative composers this study finds that the eclecticism of the contemporary classical guitar repertoire encapsulates the idea of ethnoclassicism. Its diversity and preoccupation with the vernacular are particularly evident in much of the instrument's South American chamber music repertoire as exemplified in Astor Piazzolla's seminal *Histoire du Tango* (1986) for flute and guitar.

Declaration

I hereby declare that the recordings and the supporting exegesis that comprise this submission are my original work.

This work contains no material, which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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Although they are integral components of this doctoral submission, the accompanying CDs and scores are subject to a permanent exclusion from any digital copying/storage/release due to third party copyright of the composers, record labels and publishers involved. As the University Library is not able to disseminate volumes II and III the recordings and scores can be accessed via the relevant copyright owners and their distribution channels or can be listened to and viewed in the University of Adelaide Library.

Ethics approval

Ethics approval for this study was granted on 31 October 2013 by the Low Risk Human Research Ethics Review Group (Faculty of Humanities and Social Sciences and the Faculty of the Professions) at the University of Adelaide. Participating composers all provided formal written permission prior to the interviews that were conducted. All data was handled in accordance with the University of Adelaide's ethics guidelines.

See copy of the letter for Ethics Approval No. HP-2013-108 in Appendix 5.5.

Oliver Fartach-Naini

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To my parents Heidi and Bahram

1. INTRODUCTION

When I listened to popular music, I heard a tremendous amount of life. And at the same time what the popular music lacked was a kind of complexity and depth that classical music always had. So I think that my mission at that point was to bring the two together somehow and see what I could find in common between the two. In certain pieces, what I very much was attempting to do was to find the borderline between art music and popular music. I was specifically trying to find that place right in the middle (David Leisner quoted by Perlak 2008, p. 51).

This study interrogates, through the prism of performance and accompanying exegesis, the polyglot nature of the contemporary classical guitar. With a particular interest in guitar chamber music developments since Astor Piazzolla's *Histoire du Tango* (1986) for flute and guitar, the study examines non-classical influences as constitutive elements in contemporary classical guitar repertoire. Mindful that chamber music for guitar continues to be under-represented in current research, teaching and performance, three of the four recordings included in this submission feature exclusively duos and trios. The study argues that a defining trend in the classical guitar repertoire is best characterised by the term 'ethnoclassicism'. The term is here defined as a phenomenon where vernacular, transcultural and guitar-idiomatic elements coalesce into a repertoire that stands in contrast to the traditional, Eurocentric body of works more commonly presented in classical recitals.

The exegesis is in three parts. Chapter 1 provides a general overview of the motivations for the study, critiques current research in the area, and identifies key concepts explored. Chapter 2 examines those factors that have fuelled the rise of ethnoclassicism, culminating in a brief history of guitar chamber music. Chapter 3 begins with a general overview of the four CD recordings, and then moves to a discussion of selected case studies that, it is argued, exemplify the distinguishing characteristics of ethnoclassicism and their implications for the performance of its chamber and solo repertoire.

With regard to the choice of repertoire, a key motivation was to choose works that variously highlight what ethnoclassicism is and is not. That is, while some of the pieces highlight its defining characteristics, others help to delineate its boundaries by showing that not the entire contemporary guitar repertoire is ethnoclassical per se. To that end, the study includes new and recently commissioned compositions by Richard Charlton (Australia), Carlo Domeniconi (Italy), Geonyong Lee (South Korea), Vincent-Lindsey Clark (England), Coco Nelegatti (Argentina), Ian Seaborn (Australia), Máximo Diego Pujol (Argentina), Jaime Zenamon (Brazil), Laurie Randolph (USA), Ludger Vollmer (Germany), Thomas Wallisch (Austria) and Stephen Whittington (Australia).

1.1 General Background

When I was nine years old my school orchestra in Germany needed violins. Free tuition was offered and I jumped at the opportunity with enthusiasm. Two years later I decided to fill a more pressing orchestral void – I changed to oboe. Reaching puberty, the discovery of hippy culture and role models like Bob Dylan and Jimi Hendrix led me to purchase a Japanese guitar for less than 10% the value of the oboe I had. To mark my departure from what was for me an outmoded musical canon and in declaring my alignment with the new Left I adorned my guitar with a ‘Nuclear power? No thanks!’ sticker. In a further departure from high artforms I dispensed with the necessity of a teacher and traditional music notation. I studied tablature books and, like so many of my peers, indulged in extended ‘blues’ improvisations – this was all far more fashionable than carving double reeds and unlocking the secrets of Baroque ornamentation!

While this liberation from classical disciplines and the values associated with it were transformative, socially and culturally, they also ushered in a sense of reconciliation at home. Anyone who has lived with a beginner oboist let alone an elementary-level violinist will appreciate my siblings’ delight at the transition from

earnest classical student to far more socially acceptable blues guitarist. No less telling was that my eventual turn to classical guitar and formal tuition did not undermine my approval rating among my circle of friends: for them, a guitar was a guitar, irrespective of the repertoire and the traditions associated with it.

Although the cultures of the guitar are in every respect both globally and locally constituted, the guitar's position in 'global music culture' is underscored by a seemingly infinite range of historical, cultural and musical contingencies (Bennett & Dawe 2001, p. 2).

This study engages with one small corner of the infinite range of contingencies Bennett and Dawe refer to above, a corner that they nevertheless appear reluctant to engage with, and that is the relationship between art and vernacular music traditions, and its articulation in the classical guitar repertoire. Within the classical music world, the classical guitar is often viewed with scepticism. The statement 'I am a guitarist' is far more likely to evoke the image of a folk, rock, pop or jazz guitarist than that of a classical recitalist. A telling symptom in this regard is that in contrast to instruments more readily associated with so-called 'classical' traditions – the violin and piano, for example – the identity of 'classical guitar' is dependent on the descriptor 'classical'. Yet most classical guitarists have a high level of familiarity with popular music, and this intrinsic linkage to the vernacular is reflected in the classical guitar repertoire and the works examined here. It is this stylistic inclusivity that the current study explores in performance and word.

While classical music audiences appear to have a reasonably clear idea of the violin repertoire, they tend not to have the same level of familiarity with the classical guitar repertoire. Even more curious is that it is common for non-guitarists to question the 'classical' bona fides of guitar compositions. While in recent years this bias has receded, a certain stigma remains as to the perceived lack of gravitas in repertoire often dismissed as cross-over. The classical guitar thereby appears caught in a double bind, in that it is considered too lightweight by high-art elitists, and yet

is derided as elitist by guitar aficionados who often have a limited background in classical music.

It is into this social, cultural and aesthetic quandary framework that my professional practice has been thrust. This study has been motivated by a desire for a deeper understanding of this guitar-specific phenomenon, one that has seen me embrace music from a variety of cultural contexts, both horizontally – that is geographically – and vertically, in its embrace of high art and vernacular influences. These two dimensions have come to be expressed in my passion for the music of composers for whom Western classical music represents, to varying degrees, the art of the other.¹ And it is in these two dimensions that the idea of ‘ethnoclassicism’ resides.

In order to understand the guitar’s embrace of the vernacular, this study identifies its historical, socio-cultural and economic catalysts. These factors are themselves variously intrinsic and extrinsic to the instrument itself – that is, some of them have impacted on the repertoire and performance practices, while others reside at the level of reception and shifting audience tastes. In contrast to the comparably ethnocentric voice of instruments like piano and violin, it is the guitar’s global and transcultural agency and its extraordinary stylistic diversity that leads Bennett and Dawe to note that ‘the performance and reception of guitar music exemplifies the interplay between local and global cultures’ (2001, p. 2). While Bennet and Dawe (2001) and Dawe (2010) theorize on the broader guitar phenomenon, the focus of this study is the classical guitar and how its repertoire defines the instrument’s explicitly transcultural and permissive voice – a ‘classical’ repertoire that features traditional and popular musics within a formal recital, a setting commonly associated with the rituals of Western high art music. The

¹ Coelho describes the guitar’s universality as follows: ‘Even if the guitar holds a Spanish passport, it has naturalized itself uniquely throughout the world, across cultures and demographics, embedding itself simultaneously into folk, popular, and classical traditions’ (Coelho 2003, p. 6).

introduction of the term ‘ethnoclassicism’ seeks to capture this transcultural identity. Rather than identifying a discrete musical genre, quantifying influences or establishing lineages of stylistic heritage, the repertoire featured here seeks to account for the cultural inclusivity and stylistic diversity in today’s classical guitar repertoire. Interviews with selected composers explore these trends from a compositional and conceptual perspective.

With this background in mind, the current chapter identifies, in section 1.2, the overarching aims of the project and principal research questions. It then offers an overview of key terms and concepts embraced, which are mapped against relevant scholarly studies, and those relating to the guitar in particular.

1.2 Intellectual Framework

The intellectual approach to the research undertaken combines the analysis and performance of selected compositions that, it is argued, best illustrate the idea of ethnoclassicism. These performances are underpinned by documentary research that contextualises key aesthetic trends, both in general and in the post-Segovian era from which the guitar has emerged. As noted above, the documentary research also includes composer perspectives on their artistic and aesthetic intentions.

With this in mind, the study pursues three principal aims: **First**, it seeks to evaluate the voice of the classical guitar by constructing an account – through performance and words – of cross-genre developments in the classical guitar repertoire. **Second**, it argues in favour of the validity of the term ‘ethnoclassicism’. **Third**, it provides seminal performances of key existing and newly commissioned solo and chamber music compositions that capture the stylistic diversity that lies at the heart of ethnoclassicism. In order to prosecute these aims, the **research questions** are as follows:

1. What are the causes and facilitating factors leading to the stylistic diversification and cross-pollination in the classical guitar’s repertoire?
2. What are the distinguishing characteristics of ethnoclassicism and how can they be interpreted and communicated through performance?
3. How has the guitar’s overall standing and its capacity for chamber music changed, and to what extent are these informed by the notion of ‘ethnoclassicism’?

Bearing in mind the performance focus of the current project, certain sources – both general in nature and specific to the guitar – have proved more useful than others, and have in turn generated a selection of key terms and concepts useful to the research challenges embedded in the project.

1.2.1 Current general research

Intercultural influences were not invented by the Western missionaries or colonialists who first brought Western music to much of the world, and their hymns and military ensembles were not the first strange sounds that ever fell on unsuspecting ears (Nettl 1986, p. 361).

In his approach to a global music theory, Mark Hijleh states that ‘over the last 120 years or so, the cross-pollenisation [sic] of world musical materials and practices has accelerated precipitously, due in large part to advances in higher-speed communication and travel’ (2012, p. 2). Zimmerman and Romey describe today’s musical consciousness as polystylistic, and our music ‘from all of music history and in large part foreign folklore as well’ (1980, p. 25). This has led to a terminology within which the term hybridity continues to carry currency.² Among others Tony Mitchell (1996) invokes Arjun Appandurai’s ‘five spheres of influence’ as a way of explaining the forces to which music, as part of the ‘global cultural economy’ is exposed: ‘ethnoscapes, mediascapes, technoscapes, finanscapes and ideoscapes’ (1996, p. 1). In view of these global processes, Hijleh argues that academia’s binary view of non-West and West is in urgent need of further refinement. The overarching objective of these theories is an understanding of what is referred to as culture contact.

While it is agreeable that culture, regarded loosely, is a set of practices and belief systems belonging to a particular group of people, a notion of cultural purity is perhaps a misnomer since the history of human civilisation has been one of cross-cultural influences and transborder practices both economic and social in nature (Tan 2012 p. 12).

When culture contact and the musical outcomes it may generate are as old as mankind, the benefit of engaging in assessments of authenticity³ seem very limited, particularly when even the fluid nature of indigenous cultures defies a differentiation between ‘pure’ and ‘acculturated’ forms (Robertson & Béhague

² Martin Stokes, for his part, reminds us that ‘all music is, of its very nature, hybrid’ (Stokes, 2004, p. 60). Stokes argues that ‘concepts and vocabulary for describing intercultural musical processes will require greater sharpness and descriptive focus if broader theorizations are to emerge’ (p. 67).

³ A term eloquently deconstructed by Taruskin (1995).

2015).⁴ The terminology and concepts relating to musical culture contact, and the interpretations inferred from it, vary greatly.

Margaret Kartomi offers some helpful observations in this regard.⁵ In her analysis of the contradicting web of co-existing definitions for acculturation and the convoluted history of applying Western aesthetic standards to non-Western influences, Kartomi concludes:

Perhaps the most acceptable term with which to refer to the complete cycle of positive musical processes set in motion by culture contact - as opposed to the result of contact - is 'musical transculturation' (1981, pp. 229-234).

Building on the principle that 'music is more than itself', Philip Bohlman asks 'what music is and what it becomes when its meanings extend beyond itself' (2005, p. 226). One of the ten processes that constitute the theoretical core of his examination of music as representation, is self-identity which, according to Bohlman, 'results when an individual or a society believes it can own music' (p. 222):

If selfness does not exist, then music provides a means of constructing it. The meaning of self-identity in music depends more on what self is not than what self really is. There must be some kind of investment in constructing self-identity with music, and that investment is clearest when music makes the identity of the self historically more and more different from the identity of the other (p. 223).

David Hesmondhalgh's examination of personal identity challenges the common perception of music as an exclusively 'positive resource for active self-making' (2008, p. 329) and seeks a less biased assessment of 'music - self - society relations' by acknowledging the possibility of negative social and historical influences (p. 337). Hesmondhalgh concludes that in our class-divided society,

⁴ In his *New York Times* article '*Crossing Music's Borders: "I Hate World Music"*', David Byrne brings this beautifully to the point: 'What is considered authentic today was probably some kind of bastard fusion a few years ago' (Byrne, 1999, p. 2).

⁵ Her critical evaluation of the problematic variance in the use of the term 'syncretism' and the Hegelian element harboured in the concept of 'musical synthesis', Kartomi also addresses the pejorative potential of biological references in the concept of 'hybridism' as these draw attention to 'the music's parentage or ancestors (to use a benign biological analogy) rather than to the musical offspring' (1981, pp. 229-234).

where the less privileged tend to ‘eschew snobbery by opposing symbols of high culture’, music has become subject to a ‘new form of status battle’ (p. 340) in which ‘music’s power to enable self-making is constrained, limited and damaged’ (p. 341). Social and political dimensions of elitist claims of superiority often attached to classical music continue to fuel status battles. Heinz Werner Zimmermann makes the observation that ‘classical music between Bach and Schubert no longer distinguishes between serious music and entertainment music’ and identifies the emergence of a new split in ‘stylistic universality’ around the time of Wagner’s *Parsifal* (1980, p. 23-33).

This schism drove a wedge between perceived categories of high and low art and triggered a new era of aesthetic chauvinism as perpetuated by the second Viennese School, the writings of Theodor W. Adorno and Pierre Boulez in particular.⁶ With reference to the ‘esoteric arts of the old Netherlands school: a music for experts’, Zimmermann and Romey compare this return to a ‘division into trivial music for the masses and a hermetic music for the elite’ with a ‘relapse into the Middle Ages’ (1980, p. 25). In her account of ‘terminal prestige’ of composers who ‘wear “difficult” as a badge of honour’, Susan McClary refers to the innovation-driven developments in modernism’s era of alienation and hostility as a ‘reduction ad absurdum of the nineteenth-century notion that music ought to be an autonomous activity’ (1989, p. 60).⁷

⁶ While the Australian and to some degree the US American music world was stylistically more inclusive here a tellingly polemic comment, which guitarist Elliot Fisk made in 1996: ‘Europe is slowly coming out of a dinosaur age where everything in contemporary music had to be incomprehensible and difficult. Think about those reams and reams of experimental music that were supported by tax dollars, which were played once and never again. All that horribly academic crap that had only snob appeal and no intrinsic aesthetic value. Europeans have this mania about originality and a bias against the Post-modern composers, who are now writing tonally again. Hans Werner Henze once wrote an A minor chord and was practically lynched by his colleagues’ (Tosone 2000, p. 41).

⁷ Derek B. Scott makes the interesting observation that similarly bigoted processes of judgement can be observed in areas commonly referred to as low art. He mentions in this context that ‘In rock, there is an attempt to distinguish between serious rock and brash, commercial pop. There is also the concept of ‘cultural fall’ to take into consideration. People commonly complain that culture has deteriorated within their own lifetime’ (Scott 2002, p. 2).

Concepts of musical evolution and its premise of innovation in what Bennet refers to as ‘modernism’s Kantian aesthetic of self-referential purity and autonomy’ in ‘its opposition to Soviet Socialist Realist aesthetics’ (2005, pp. 6-7), have come increasingly under fire conceptually and commercially. In his editor’s preface Derek B. Scott recognises such developments towards the end of the twentieth century, within which

... the grand narrative of the evolution and dissolution of tonality has been challenged, and emphasis has shifted to cultural context, reception and subject position. Together, these have conspired to eat away at the status of canonical composers and categories of high and low in music (Dawe, 2010).

In his article on Graeme Koehne’s work Mark Carroll (2014) quotes Jonathan Franzen’s differentiation between his ‘Status model’ and the ‘Contract model’, which juxtaposes the concept of composers’ aspirations of ‘art-historical importance’ with those of providing ‘pleasure and connection’ (Carroll, p. 434). At a time, where so-called ‘classics’ of the Beatles, Queen and AC/DC are played by symphony orchestras, the boundaries between musical categories and the contexts in which these are presented are becoming increasingly blurry.⁸ However, despite a trend towards a more holistic and inclusive view on artistic appraisal, it cannot be ignored that an influential residue of elitist condescension remains.⁹

In regard to Latin America, there are sources that attest a lesser degree of separation between high art and the vernacular and much of the classical guitar’s repertoire support this argument. Both Robertson & Behague (2015) and Levitz (2012) make reference to the Cuban musicologist Alejo Carpentier (1977) in this regard:

⁸ It is interesting to note in this context, that due to the continued marginalization of classical music such cross-over ventures are more often than not motivated exclusively by a necessity to secure the ensembles’ financial survival as it has become more difficult to draw an audience with traditional delivery formats of classical core repertoire.

⁹ Although Bennett refers to an ‘implosion of high/low, elite/popular cultural distinctions’ he stresses that the Kronos Quartet’s 1986 performances of Jimi Hendrix’s *Purple Haze*, ‘reinscribe its music within an art-house frame that reaffirms distinctions between ‘serious’ and ‘popular’ styles of performance, staging, and listening (2005, p. 1).

For there is something evident: Latin American music must be accepted *en bloc*, in and of itself, recognizing that its most original expressions can just as well come from the street as from the academies. In the past, peasant musicians, instrumentalists from the slums, obscure guitarists, movie-theatre pianists (such as those in Rio de Janeiro who caused Darius Milhaud's admiration), are the ones that gave to this music its identity cards, its presence and style. And there rests the essential difference, in our opinion, between European music history and that of Latin America, where, in still recent periods, a good local song could result in a stronger aesthetic enrichment than a moderately successful symphony that added nothing to the universal symphonic repertory (Carpentier, 1977, pp.17-18, translator unknown).

Mitigating against this view, the large influx of European immigrants around the 1900s and the influence of Europe on the artistic elite in Latin America calls into question whether the degree of cultural segregation described above was really that low. Behs' account of the very late recognition of Ernesto Nazareth in Brazil is one example to support this claim (2005).¹⁰

1.2.2 Current research specific to guitar

Apart from biographies of pivotal protagonists such as Agustín Barrios Mangoré (Stover 1992), Andrés Segovia (Wade & Garno 1997), Julian Bream (Wade 2008) and John Williams (Starling 2012), the broader historical studies consulted for this study include Turnbull (1974), Grunfeld (1988), Pääffgen (1988), Wade (2001) and Tyler & Sparks (2007) as well as studies on Astor Piazzolla (Azzi 2000, Chou 2010 et al). While these have been helpful for sequencing events and contextualising relevant phenomena, more specific discussions such as the *Cambridge Companion to the Guitar* (2003) have helped underpin the current argument. At its outset Coelho writes:

¹⁰ I am indebted to my friends Patricio Zeoli and Eduardo Fernández for offering some broader perspective in this regard.

From this point on the instrument's development becomes much less indebted to its classical past. In fact, its role in Western art-music over some 600 years is but one small chapter of a much larger story concerning the enormous global impact the instrument has had since 1900. By contrast with the piano, whose developments in structure and repertoire were conditioned almost exclusively by the art-music tradition until the early twentieth century, the guitar's development is made up of *multiple* and overlapping histories. To put it another way, guitar history simultaneously spans popular and classical styles, urban and rural techniques, contemporary and historical practices, written and unwritten traditions, and Western and non-Western cultures, revealing the contributions of both formally and *un*-formally trained players (Coelho 2003, p. 3).

This aspect of cultural and stylistic universality gains particular relevance in combination with the fact that the guitar has always been more than just a solo instrument. James Tyler reminds us of the guitar's continuo role with alfabeto guitar notation in compositions of Caccini, Frescobaldi, Monteverdi and others (Tyler 1980, p. 7). Kristi Benedick's study on flute and guitar music (2010), Robert C. Liew's work on guitar chamber trios (1983), Kellie Lignitz survey of clarinet and guitar repertoire (2013) as well as the studies of Lisa Marie Schroeder (2015) and Amanda M. Taylor (2016) on the development of the flute and guitar duo are helpful resources that recount some of the guitar's underestimated history of chamber music.¹¹

What is often forgotten is that the guitar's presence in such traditions of domestic and public music making was just as common in the Spanish and Portuguese colonies since the 1600s (Tyler and Sparks 2007, p. 151). Hence Coelho makes the following point:

The cultural doors of the guitar swing the other way as well: the guitar is the host for New World styles like the sarabanda that were carried back to Europe and were cultivated by European guitarists long before they were standardized as courtly Baroque ballet, at which point the works were blanched of the "ethnicity" that the guitarists had been able to preserve of the dances' origins (Coelho 2003, p. 7).

¹¹ Further examples include Adam Foster's thesis on Hans Haug's chamber works, which provides a comprehensive summary of the dramatically underestimated extent of nineteenth and twentieth century guitar chamber music (2011) and Vilma Lloja's list of Niccolò Paganini's guitar chamber music works, which among many other duos and trios includes a total of fifteen *Quartets for Violin, Viola, Cello, and Guitar* (2014, pp. 8-11).

As is well documented by Bennet and Dawe, the guitar reached the highest sales numbers of all instruments in 1940 (2001, pp. 101-102).¹² Its global market penetration and cultural universality leads Coelho to refer to the guitar as ‘an important conduit for the transmission of culture and ideology’ (2003, p. 6). In a more specifically Brazilian context – reminiscent of the previously mentioned point of Carpentier – Bennet and Dawe note the ‘intermediary position of the guitar within the Brazilian social hierarchy’ (2001, p. 158). Dawe (2010) bases his concept of ‘the new guitarscape’ on the seeming omnipresence of ‘an instrument at home in a world of motion, yet still rooted in numerous cultural contexts and local scenes’ (Dawe 2010, p. xvii). Both Dawe (2010) and Bennet and Dawe (2001) cover the classical guitar only marginally thereby confirming Coelho’s point that the classical guitar ‘is but one small chapter of a much larger story’ (2003, p. 3).

Steven Rings’ (2003) concise overview for the aspiring record collector discusses the classical guitar’s intimacy and timbre as key assets of an instrument whose composers are usually known only in guitar circles (Rings, 2003, p. 1).¹³ He refers to the guitar as ‘an outsider in the classical music world, a musical loner’. Similarly, Leo Brouwer claims that ‘the symphonic world looks at the guitar as a popular instrument and with an underestimating vision’ (Brouwer 1997) and Rings confirms both of these points. He argues that the guitar’s overemphasis on solo repertoire is due to the instrument’s limited projection and inability to compete with other instruments and continues with the following reference to the guitar’s affinity for the vernacular:

¹² Kevin Dawe (2010, p. 105) even goes as far as comparing internet search results according to which the guitar is searched and cited more often than any other instrument.

¹³ As there is no history of including the guitar in the training of composers (see extremely limited coverage on guitar in orchestration treatises of Adler, Rimsky-Korsakov, Piston, Berlioz etc.) it has traditionally been up to guitarists to educate non-guitarist composers in this regard. While this explains the overrepresentation of guitarist-composers to a degree Rings’ comment is also the result of the much-discussed and out-dated retrospective views of Andrés Segovia, which led to the exclusion of many highly regarded composers who would otherwise have written for the guitar.

The guitar's position at the fringe of the classical music world stands in sharp contrast to its utter centrality in our popular culture in much different guise, to be sure. The two are no doubt related, to some extent; any lingering reluctance on the part of classical musicians to accept the guitar as an instrumental peer can likely be traced to a lurking suspicion that it can never completely transcend its vernacular roots. But again, this aspect of the guitar's heritage is also an asset. Largely because of its ubiquity in our mass culture, the guitar offers a welcoming bridge to art music for listeners who might not otherwise attend a classical music concert or buy a classical recording (Rings 2003, p. 2).

This mediation potential is a quality that key ambassadors like Agustín Barrios (Wahl 2012), Leo Brouwer (Kronenberg 2008) and Roland Dyens recognised and capitalised on. Acknowledging the guitar's 'intrinsic connection with various forms of popular music' (Vincens 2009, p. 77), Vincens' work on Roland Dyens and Sérgio Assad discusses the way in which these composers synthesize elements of high and low art for their arrangements.¹⁴

In regard to repertoire choice Segovia's narrow aesthetic perspective has attracted particular attention in scholarly writing.¹⁵ Graham Wade's intimate knowledge of the world of classical guitar is documented among many publications in his detailed two-volume Segovia biography, which he co-authored with Gerard Garno (1997). Although the classical guitar's history is often recounted as one that began with Segovia, this study provides evidence that Segovia's career would not have been the same without the foundations that were laid by vital predecessors such as Miguel Llobet (Wade & Garno 1997, p. 75).¹⁶

¹⁴ From a philosophical perspective Vincens maintains a broad-brush approach and mostly focuses on aspects of technique and style. From a historical perspective – as will be discussed in more detail later – this seemingly late counterpoint to Segovia's conservative repertoire approach is an important one to remember, as is the fact that the seeds for such stylistic diversity were of course sown long before Roland Dyens took the guitar world by storm in the 1980s.

¹⁵ Peter E. Segal's (1994) critical examination of Segovia's impact on the classical guitar repertoire will be revisited to help assess the degree to which Segovia assisted or hindered the process of repertoire diversification.

¹⁶ During the early 1930s Segovia's former mentor and inspiration, Miguel Llobet, was also pursuing his successful concert career. In 1930 he performed Manuel de Falla's *Seven Spanish Songs* with the celebrated soprano, Nina Kochitz, in the Library of Congress, Washington D.C. as part of a Spanish Arts Festival. Between 1930 and 1931 he made extended European tours, playing concerts in London, Berlin, Munich, Budapest, Vienna, Bologna etc. Around 1929/1930 he recorded some duet arrangements with María Luisa Anido on the Odeon-Parlophone label, distributed by Decca, following a solo series recorded by Llobet on the Parlophon/Electric series in Barcelona about 1925 (Wade & Garno 1997, p. 75).

Historically equally crucial contributions were made by many other contemporaries both in Europe and South America.¹⁷ Lisa Peppercorns publications on Villa-Lobos (1989 & 1992), Richard Pinnell's *The Rioplatense Guitar* (1993) and Melanie Plesch's research on the guitar in nineteenth-century Buenos Aires (1999) are valuable resources for the argument that achievements often attributed to Segovia alone need to be examined more holistically. Another example is the following observation:

'By the 1920s, however, the position of the choro and the guitar had changed dramatically. The guitar had crawled into relative respectability, and had even been welcomed (if in limited fashion) into the salons of the elite. Quincas Laranjeiras, Joao Pernambuco, and Agustin Barrios all performed in the salon, and won the admiration of their audiences. Many European virtuosi toured Brazil, the most notable being Miguel Llobet, who became acquainted with Villa-Lobos and took some of Villa-Lobos's music with him to Spain, showing this music to Segovia many years before the two masters met in Paris. Villa-Lobos himself gained the reputation of a serious classical guitarist, performing transcriptions of Chopin and Bach, including the D minor Chaconne (BWV 1004) as early as 1910, decades before Segovia's attempts' (Garcia 1997, p. 157).¹⁸

From a US American viewpoint Kimberley Shelley Perlak (2008) examines the emergence of an 'American classical guitar vernacular' which was initially 'publicly and privately scorned as "not serious," "not legitimate," and even deemed "a disgrace to the instrument"' (Perlak 2008, p. 31) – views often found in the nexus of classical music establishment and Segovian hubris.

The biographies of Julian Bream (Wade, 2008) and John Williams (Starling, 2012) offer valuable insights into the Segovian era as well as their own eclectic post-Segovian legacy. In this context and particularly in view of the guitar's transcultural aspects, Maurice Summerfield (2002) provides biographical and discographical information on some protagonists whose work has been eclipsed by the elite or overlooked due to an overly Eurocentric focus. Borrowing from Kay

¹⁷ The impact of pioneers such as João Pernambuco (1883-1947) and Heitor Villa-Lobos (1887-1959) in Brazil, Agustin Barrios (1885-1944) in Paraguay as well as Julio Sagreras (1879-1942), Domingo Prat (1886-1944) and Abel Fleury (1903-1958) in Argentina will be discussed in more detail later.

¹⁸ According to a manuscript Villa-Lobos himself claims to have written seven pieces for guitar between 1904 and 1908 (Peppercorn 1989, p. 19).

Kaufman Shelemay, Jane Curry's study (2010) on influences of Eastern European folk music stresses the importance of overcoming the 'distinction made between musicologists who study the West and ethnomusicologists who study the Rest' (Shelemay 1996, p. 14).

In his study on the relevance of Schuller's concept of third stream for the work of guitarist composers Frederic Hand, Ralph Towner and Ken Hatfield, Jurik (2016) explores the fusion of classical and popular musical genres and recognises that we

... see examples of this throughout the guitar's repertoire, perhaps due to the instrument's relevance in musical cultures around the globe: Bogdanovic's own Six Balkan Miniatures, Heitor Villa-Lobos' Suite Populaire Brésilienne, Carlo Domeniconi's Koyunbaba, Stepán Rak's Hora, and Astor Piazzolla's Tango Suite are all examples of works that incorporate a regional-specific musical language into the classical idiom (Jurik 2016, p. 82).

Jurik goes on to say that 'guitarists tend to be the most active in this cross-cultural blending practice' (Jurik 2016, p. 83). It is interesting – particularly in the case of Jurik's reference to Astor Piazzolla, who clearly was a tanguero first and discovered formal composition later – how scholarship often has a one-directional view on crosspollination where non-classical influences are adopted into the realm of high art. Yet the reverse appears just as common in the world of guitar – many guitarists start out with popular genres before 'adopting' classical music later.

Another phenomenon that defines the post-modernism of the 80s is fusion. This fusion, still not understood by the specialists, has attracted popular musicians toward classical music. That's the case of Gismonti or Pat Metheny. Pat Metheny composed a passacaglia for orchestra that for me is a master work (Leo Brouwer 1997).

With the exception of Astor Piazzolla, the research undertaken on the composers represented here is limited. This is particularly the case with Thomas Wallisch, Richard Charlton, Stephen Whittington, Coco Nelegatti, Ludger Vollmer, Ian Seaborn, Jaime Zenamon, Laurie Randolph and Vincent Lindsey-Clark. The most prominently represented in scholarly writing is Carlo Domeniconi. Apart from brief mentions in some of the above publications, more detailed studies include

Yen's attempt to categorise his *Koyunbaba* op. 86 as an example for exoticism (1996), Sönmezler's (2013) performance-oriented examination of his *Variations on an Anatolian Folk Song* and *Koyunbaba*, as well as Cumming (2005) and Harries (2014) who both take a broader approach to investigating Domeniconi's work. A peculiarity in Beavers' work, which argues that 'Dyens draws from many sources but is defined by none',¹⁹ is that his list of 'other prominent contemporary guitarist-composers' includes Andrew York, Nikita Koshkin and Francis Kleynjans (2006, p. 20-22); yet there is no mention of Carlo Domeniconi in the entire document. Colin Harries (2014) seems to have overlooked Yen (1996) and Sönmezler (2013) and joins Cumming's lament on their perception of lack of information on Domeniconi.

Similarly popular yet even more underrepresented in scholarly writing is Máximo Diego Pujol. While Christopher Dorsey (2005) includes an overview of Pujol's oeuvre, it is startling that Sprayberry's (2010) survey of Pujol's *Tres Piezas Rioplatenses* doesn't even seem to have registered the existence of Dorsey's paper; although Jurik (2016) makes references to Astor Piazzolla and Heitor Villa-Lobos, he makes none to Pujol's work either. Hong Soo Kim's (2009) study on Geonyong Lee's *Mass for AILM*, which includes material from interviews with the composer, was of assistance in preparing for the current author's own conversations with Lee in Seoul.

¹⁹ This elusive description could apply equally well to most of the composers recorded for the present study and the degree of overlaps between Roland Dyens and Carlo Domeniconi in terms of stylistic diversity and transcultural processes is striking.

1.2.3 Key terms and concepts

The term post-Segovian eclecticism depicts an increase in stylistic diversity as a result of the classical guitar's sustained history of transculturation, which is itself a term adopted from Kartomi (1981). In the classical mainstream, with its canon of core repertoire such processes of cross-cultural borrowing are more likely to compare to flirtations with the stylistic other.²⁰ For the classical guitar on the other hand stylistic diversity and transculturation constitute defining denominators beyond a nationalist use of codified vernacular devices in composition. As Born and Hesmondhalgh put it, 'non-art musics were therefore conceived by these composers as others to be drawn in a variety of ways into their compositional practice' (2000, p. 13). Rather than an influence or borrowing, the vernacular in the classical guitar's repertoire proves to be more inherently frequent and idiosyncratic. This offers one reason why elitist attitudes among guitarists are less frequent than in the classical mainstream, where a residue of 'Frankfurtian mass cultural critique' (Stokes in Moore 2003, p. 221) remains.

Bohlmann's account of how the construction of self-identity with music requires that 'music makes the identity of the self historically more and more different from the identity of the other' (2005, p. 222) is of relevance in this context. For the classical guitar it is the prevalence of guitar-idiomatic writing, non-classical and/or non-Western features and the eschewing of aesthetic elitism that has forged a unique culture and audience demographic. With its history as a transcultural ambassador and stylistic polyglot, the classical guitar's repertoire exhibits a high level of vernacular penetration. Although written specifically for the

²⁰ Throughout its history the guitar has been characterised by its cultural dispersion as well as its equally strong representation in both high art and the vernacular. Works like George Gershwin's 'jazz concerto' *Rhapsody in Blue* (1924) are less frequent in the orchestral canon than comparable works for guitar and it was for instance Arnold Schoenberg who famously said about the music of Kurt Weill that 'His is the only music in the world in which I can find no quality at all' (Schoenberg quoted by Kowalke 1979, p. 2). Kurt Weill's 'vernacularisation' of opera in the 1920s, the impact of blues on Maurice Ravel, the conservation efforts and rearrangements of folk songs by Zoltán Kodály and Béla Bartók or even the references to jazz by Poulenc and Stravinsky are in that sense all distinct examples for an engagement with the vernacular other.

classical recital setting much of it is often seen discounted as populism or pandering (see for instance Perlak 2008 or Plesch 1999).²¹

Whereas exoticism refers to the adoption of specific stylistic devices to evoke a distant country or people (Locke 2007, p. 480) the classical guitar repertoire has a history of assimilating a wide range of musics. In contrast to world music as a more popularised form of engagement with global musical cultures, much of the classical guitar repertoire could be described as a recital-oriented crystallisation in a globalised world of transcultural individuals in multicultural societies. In a South African Apartheid context, Byerly (1996), Lynn (2010) and Haecker (2012) use the term ‘ethnoclassical’ for what Byerly describes as a fusion of ‘traditional’ African music with Western ‘art-music’ forms. Understood in this way, the term ‘ethnoclassicism’ conveys the idea of ethnic diversity and high-art aspiration, as well as the convergence of non-classical traditions and their adoption into the realm of classical music. When applied to the repertoire under consideration here, ‘ethnoclassicism’ refers to the phenomenon where vernacular and guitar-idiomatic elements condense into the performance context of a classical recital. Rather than a classification or a new definition of a genre or style, the term describes a stylistically inclusive approach most specifically found among classical guitarists.

Despite the fact that the classical guitar repertoire continues to expand significantly, and prominent non-guitarists such as Hans Werner Henze, Benjamin Britten, Luciano Berio and Harrison Birtwistle have enriched the instrument’s repertoire, Leo Brouwer’s (1997) notion of a prevailing discrimination of an

²¹ An illustrating comparison is the fact that the music of João Pernambuco, Antonio Lauro and Agustin Barrios – all composers which Segovia avoided – is much more frequently played in classical guitar recitals than the similarly ‘non-classical’ music of Ernesto Nazareth, Manuel Saumell or Scott Joplin is heard in classical piano concerts. It is interesting to note in this context that three of the most influential guitar composers of the 20th century, namely Agustin Barrios, Heitor Villa-Lobos and Antonio Lauro, were Latin Americans who all embraced their tri-ethnic culture. I thank Eduardo Fernández for reminding me that Carlos Chávez’s *Three pieces for guitar* are worth mentioning in this context as well. Written in 1923 and published in 1962 the work’s evocation of indigenous roots is an example for what is often referred to as ‘mexicanidad’ (Gibson 2008). Manuel Barrueco recorded the work for Turnabout in 1976.

instrument too often pigeonholed as technically inferior and with a repertoire not worthy of a high art recital is still relevant today. The classical guitar's lack of compatibility with Franzen's 'status model' explains why Rings refers to the classical guitar as a loner.

In a setting of compounding effects, on the one hand the classical guitar's transcultural and vernacular-friendly disposition amplifies the instrument's disconnect with the classical establishment's aesthetics and audiences. On the other a seeming neglect of guitar chamber music reinforces the guitar's insularity.

2. CONTEXT

Music is the art of shaping time (Zimmermann & Romey 1980, p. 24).

The following chapter identifies a range of historical junctures and factors that have contributed to the convergence of the vernacular and transcultural that lies at the heart of ethnoclassicism. The focus is on selected aspects from the early Segovian era onwards.

2.1 Historical aspects

Following the early nineteenth century *Guitaromanie* of Vienna and Paris, the epicentre of guitar gradually shifted to the Arcas-Tárrega-Llobet lineage of the Iberian Peninsula.²² The twentieth century's key ambassador for the classical guitar to have emerged from this was Andrés Segovia (1893-1987). His collaborations with non-guitarist composers helped catapult the classical guitar from its era of parlour recitals into the mainstay of international concertising. This momentous image boost, which saw the name Segovia enjoy the status of the likes of Casals, Heifetz and Horowitz, is indeed of historic importance. However, as already flagged in Chapter 1, Segovia's success was only possible via vital support from others, some of which have defined the ethnoclassical aspect of guitar.

Julián Arcas (1832-1882) and particularly his student Francisco Tárrega (1852-1909) expanded the guitar's repertoire and technical scope and established an international following two generations earlier.²³ Tárrega's student and Segovia's

²² According to Wade, 'In the first half of the 19th century, guitarists (including Sor, Aguado, Carulli, Carcassi and Giuliani), built up reputations away from their own countries. But from 1850 onwards, as the instrument declined in popularity in northern Europe, a dynamic Spanish-based renaissance of the guitar developed and the focus shifted to south of the Pyrenees. One of the founding fathers of the new wave in Spain was Julián Arcas (1832 - 1882)' (Wade 2001, p. 93).

²³ See Tárrega's arrangements, which, following on from Mertz, Coste, et al., helped demonstrate the guitar's potential for less idiomatic musical textures.

mentor Miguel Llobet (1878-1938) instigated Manuel de Falla's *Homenaje pour le tombeau de Claude Debussy* in 1919, that is at the same time as Federico Moreno Torroba was working on his first compositions for Segovia.²⁴ Llobet not only toured internationally as far afield as the Americas, where he met Villa-Lobos (1887-1959) in 1910 (Phillips 2002, p. 61) and expanded the repertoire with compositions and arrangements, but was in fact also among the first classical guitarists to produce recordings.²⁵

2.1.1 The Colonial Guitar

The centrality and weight of the South American guitar heritage is often overlooked, and it is in this rich culture that the seeds of ethnoclassicism lie. Long before Segovia reached the shores of South America in 1920, the guitar was equally popular in salons, churches and informal gatherings, having thrived ever since its introduction there by the Spanish in the sixteenth century. Pinnell (1993) and Plesch (1999) provide an account of the guitar's iconic status in Argentina where Juan Alais (1844-1914), Gaspar Sagreras (1838-1901)²⁶ and his son Julio Salvador Sagreras (1879-1942)²⁷ included folkloric material and salon dances of the time in their work. Domingo Prat's seminal guitar dictionary from 1934 (1986) is another documentation of the popularity both the instrument as well salon dances and tango

²⁴ Irrespective of which of the two pieces was written first, the point is that Segovia was not the only guitarist liaising with non-guitarist composers in the big wide world of guitar.

²⁵ Among compositions of J.S. Bach and Napoleon Coste these included his adaptation of Pedro Quijano's *Estilo Popular Argentino* or his Catalan folk song arrangements, of which he wrote 16 between 1899 and 1920. Various composers including Villa-Lobos (Phillips 2002, p. 89) have dedicated compositions to this widely travelled and highly respected musician.

²⁶ Gaspar Sagreras settled in Buenos Aires in 1860 (Pinnell 2006, p. 32) and 'short and uncompromising pieces of the type usually labelled as "salon dances" form the main part of Sagreras's output' (Plesch 1999, p. 279).

²⁷ A child prodigy, Julio Sagreras was the first Argentinean guitarist to graduate with formal studies in harmony and composition from the Conservatorio de Musica de Buenos Aires, he founded the Argentine Guitar Association in 1934 and his Academia Sagreras was the first Argentinian institution dedicated entirely to the study of guitar (Plesch 1999, p. 292). Julio Sagreras' oeuvre of some 150 compositions and his seminal guitar method constitutes a milestone in guitar history.

in particular enjoyed in Argentina. Spanish guitarist-composer Antonio Jimenez Manjón (1866-1919)²⁸ settled in Buenos Aires in 1893 and toured Central America, Peru and Chile (Plesch 1999, p. 288).²⁹

In Brazil, the choro virtuoso Américo Jacomino ‘Canhoto’ (1889-1928) started recording as early as 1913 and João Pernambuco (1883-1947) was much admired by Heitor Villa-Lobos.³⁰ The first enthusiastic newspaper review on classical guitar in São Paulo was published after a concert by Agustín Barrios (1885-1944) in 1916 (Zanon 2006). Barrios made extensive use of South American folkloric forms such as choro, maxixe, cueca, zamba, vals and mazurka. He began recording in 1914 (Stover 1992, p. 219) and had been touring the continent since leaving Paraguay in 1910.³¹ Further vernacular-friendly guitarist composers include the Uruguayan Julio Martinez Oyanguren (1905-1973)³² and Venezuelan Antonio Lauro (1917-1986).³³

While flirtations with and inclusions of the vernacular can be found in European art traditions as well, what distinguishes the South-American guitar is its

²⁸ Manjón played an 11-string guitar from at least 1889 onwards (Plesch 1999, p. 285)

²⁹ Visiting artists include Miguel Llobet (1878-1938) who first toured South America in 1910 and from 1914 onwards Josefina Robledo (1892-1972) performed in Argentina, Uruguay, Paraguay and Brazil.

³⁰ Therefore, by the time Segovia met Villa-Lobos in Paris in 1924, Villa-Lobos knew and played the guitar well and had already written about eleven guitar compositions including *Suíte Popular Brasileira* (1908-1912) and the *Choros no. 1* in 1920 (Fraga 1996).

³¹ One of the greatest guitarist composers of all time, Barrios went on to record some thirty records and wrote over 300 pieces (Tanenbaum in Coelho 2003, p. 189).

³² A prolific performer Oyanguren recorded for Columbia, RCA and Decca, played with the New York Philharmonic and for President Franklin Roosevelt in the White House. Alfonso Broqua (1876-1946) is another Uruguayan composer who wrote a range of guitar works based on local folklore, see for example *Siete evocaciones criollas* (1929) (Pinnell 2006, p. 34).

³³ Lauro confessed that he ‘learned the true identity of Venezuelan and Latin American music while performing as a popular musician’ (Lauro quoted in Izcaray 1996, p. 102). Lauro studied with guitarist Raúl Borges (1882-1967) who was also the first guitar teacher of Alirio Díaz (1945-1950) and a student of Agustín Barrios (Picciano 2011, p. 42).

sustained tri-ethnic context³⁴ of a culture with African and Amerindian influences within the format of European art music.³⁵ Some of Plesch's observations on the guitar's status battles in the Argentinean context seem reminiscent of European accounts of an overemphasis on separating classical/serious from vernacular traditions. Yet there is a sense of a higher level of appreciation for the guitar (see Pinnell 1993), and a more permeable frontier between the categories of high and low art throughout South America and particularly Brazil (see Béhague 1966, pp. 17-18).

The above intends to illustrate that prior to Segovia, there was an international guitar scene on the cusp of high art acceptance, despite a notion of triviality that was often attached to the instrument's repertoire:

Untroubled by further intellectual pursuits, these works establish an easy and unproblematic relationship with the listener. Their authors did not intend to challenge their audiences, but to please and charm them, their main aim being perhaps the deceptively easier task of having instant appeal (Plesch 1999, p. 314).

In summary, prior to Segovia's first visit, South America already boasted a rich history of performers, composers and teachers where formal guitar pedagogy emerges from a tradition of a classical repertoire with a high level of saturation with the vernacular.³⁶

³⁴ Due to the convergence of Amerindian, African and European cultures Robertson makes the interesting point that 'many parts of what is called Latin America are virtually devoid of any Latin cultural elements' (2007-2017).

³⁵ In this context one must bear in mind that South America constitutes a melting pot of great dimensions and that the terms Amerindian and African encapsulate spheres of similarly great variance. For a more detailed discussion of the interrelations of Andalusian, African and Amerindian cultures, see Pinnell (2006).

³⁶ In regard to the Caribbean, Ernesto Cordero brings this beautifully to the point as follows: 'Spaniards throughout the Caribbean were playing early versions of the guitar while Carnegie Hall was still a wigwam' (Cordero quoted in Landry 1993, p. 6). It is in this context not surprising that a significant number of today's guitar luminaries such as Eduardo Fernández, Roberto Aussel, Alvaro Pierri, Manuel Barrueco and Fabio Zanon are more recent exponents of this tradition.

2.1.2 Andrés Segovia's Eurocentric Guitar

Supercharged by the emerging radio and recording industry, Segovia's artistic prowess and unsurpassed leverage in the industry enabled him to establish the classical guitar among its peers on the international recital podium.³⁷ With over 500 compositions written for him, his historic significance remains undisputed. However, in regard to the stylistically inclusive nature of the guitar, the Segovian period marks a somewhat contrasting interlude, as his narrow musical taste led him to ignore works such as Frank Martin's *Quatre Pièces Brèves* (1933) and Darius Milhaud's *Segoviana* (1957). The likes of Bartok and Stravinsky³⁸ could have written solo works for the guitar, and although Segovia was fond of the music of Debussy and Fauré (Wade & Garno 1997b, p. 305), he chose to work with composers who were more likely to please the mainstream and accept his score adaptations.³⁹ While he commissioned a pseudo-Baroque composition as an allegedly long-lost work by Sylvius Leopold Weiss⁴⁰ from Ponce, he continued to avoid guitarist composers, such as Lauro and Barrios.⁴¹ This explains his flippant comments about the Beatles,⁴² as well as John Williams' recollection of Segovia's reaction to Stanley Myers' *Cavatina* (1971), which he initially praised and then

³⁷ With debuts in Montevideo and Buenos Aires (1919/1920), Mexico City (1923), Paris (1924), London (1926), Copenhagen (1927), New York (1928), Tokyo (1929), Shanghai (1929) writing music for Segovia became an increasingly attractive undertaking for composers (Wade 2001, p. 109) and this was later amplified via Segovia's highly influential publication series for German publisher Schott.

³⁸ There is some evidence for Stravinsky's fondness for Barrios (Stover 1992, p. 151) and his interest in writing for Segovia. Yet, in a European environment where Schoenberg's *Pierrot Lunaire* and Stravinsky's *Le Sacre du Printemps* challenge audiences and instrumentalists alike, Segovia continues his conquest of the world with his neo-romantic repertoire.

³⁹ See *The Segovia-Ponce Letters* for ample proof of Segovia's much discussed involvement in the process of composition (Ed. Alcázar, 1989).

⁴⁰ As both performer and composer the testing of audiences and critiques with pastiches is a practice that Fritz Kreisler famously practiced many years before Segovia.

⁴¹ According to anecdotal evidence Segovia at one point referred to Barrios as a barbed wire player. Barrios' struggles with expressions of racism against his Amerindian heritage must also not be ignored in this context (I thank Patricio Zeoli for bringing this aspect to my attention). Alternative to the common assumption that Segovia did not like Barrios' music, some have suggested Segovia's unwillingness to provide another potent guitarist with recognition.

⁴² 'I have heard of these Beatles but what they play is strange to me. I do not think it is anything to do with art as I know it' (*Daily Express* quoted in Wade & Garno 1997, p. 52).

dismissed once its author was revealed (Starling 2012, pp. 192-193).⁴³ This goes some way to justifying Segal's conclusion that 'any assessment of the contributions made by Segovia on behalf of the literature of the guitar must begin with a parallel assessment of the relative merit of those composers he encouraged to write versus those whom he ignored' (1994, p. 84).⁴⁴ Bèrben's thirty-volume *The Andrés Segovia Archive* (Gilardino & Biscaldi 2001-2006) identifies other works neglected by Segovia.



Figure 1 – Andres Segovia, at age 93 performs to a sold-out Hill Auditorium at the University of Michigan, March 27, 1986. Source: www.aadl.org (accessed 20 August 2017)

Although his formula clearly worked for the general audience and while concert-reviews commonly left no doubt about Segovia's artistry and the aura he created, criticism on a perceived lack of depth and substance in the compositions

⁴³ 'This is a perfect illustration of what Williams characterises as the musical conservatism and snobbishness of Segovia; he liked the piece but was reluctant to give it credit because it did not have the right provenance' (Starling 2012, pp. 192-193).

⁴⁴ Starling notes that 'Segovia's snobbishness about much of South American music, especially that with popular roots, was evident to John [Williams] from very early on and was something the young man struggled to understand and that damaged the great man's credibility in his eyes. The Spaniard was dismissive of Lauro's work and positively banned that of Barrios from his classes, although years later Alirio Díaz confided to John how excited he was that Segovia had finally shown an interest in "Natalia" (Starling 2012, p. 100).

presented was not uncommon (Wade & Garno 1997b, p. 53). The paradox is that Segovia's pursuit of the classical guitar's image elevation occurred at the expense of stylistic and intellectual diversity at a time when the guitar in popular music advanced to an iconic status. The earlier reference to a contrasting Segovian interlude in the guitar repertoire's otherwise explicitly diverse history is based on this dialectic phenomenon. According to Perlak:

Even after the death of Segovia in 1987, the influence of his purist musical values persisted even among the 'baby boom' generation. These values often manifested themselves in the critical reception of compositions and performances of the emerging American classical guitar vernacular. Although the majority of the 'boomers,' like Johanson, claimed personal roots in American popular and traditional music, players who did not study with Segovia directly found that it was his standard repertoire and not their 'American' work that was valued by record companies, competition juries, hiring committees, and academic composers. For such reasons, the early 'American' musical offerings of maverick American guitarist/composers including Benjamin Verdery and Andrew York were publicly and privately scorned as 'not serious,' 'not legitimate,' and even as 'a disgrace to the instrument'. (Perlak 2008, p. 31)

However, a host of Segovia's contemporaries helped ensure that the 'inclusive' nature of the classical guitar was maintained despite what Coelho refers to as the 'impenetrable firewall around the Western art tradition' (2003, p. 8). The following table is an illustration of some of the most influential guitarists surrounding Segovia.

Chronology of key guitar exponents around the rising star Segovia

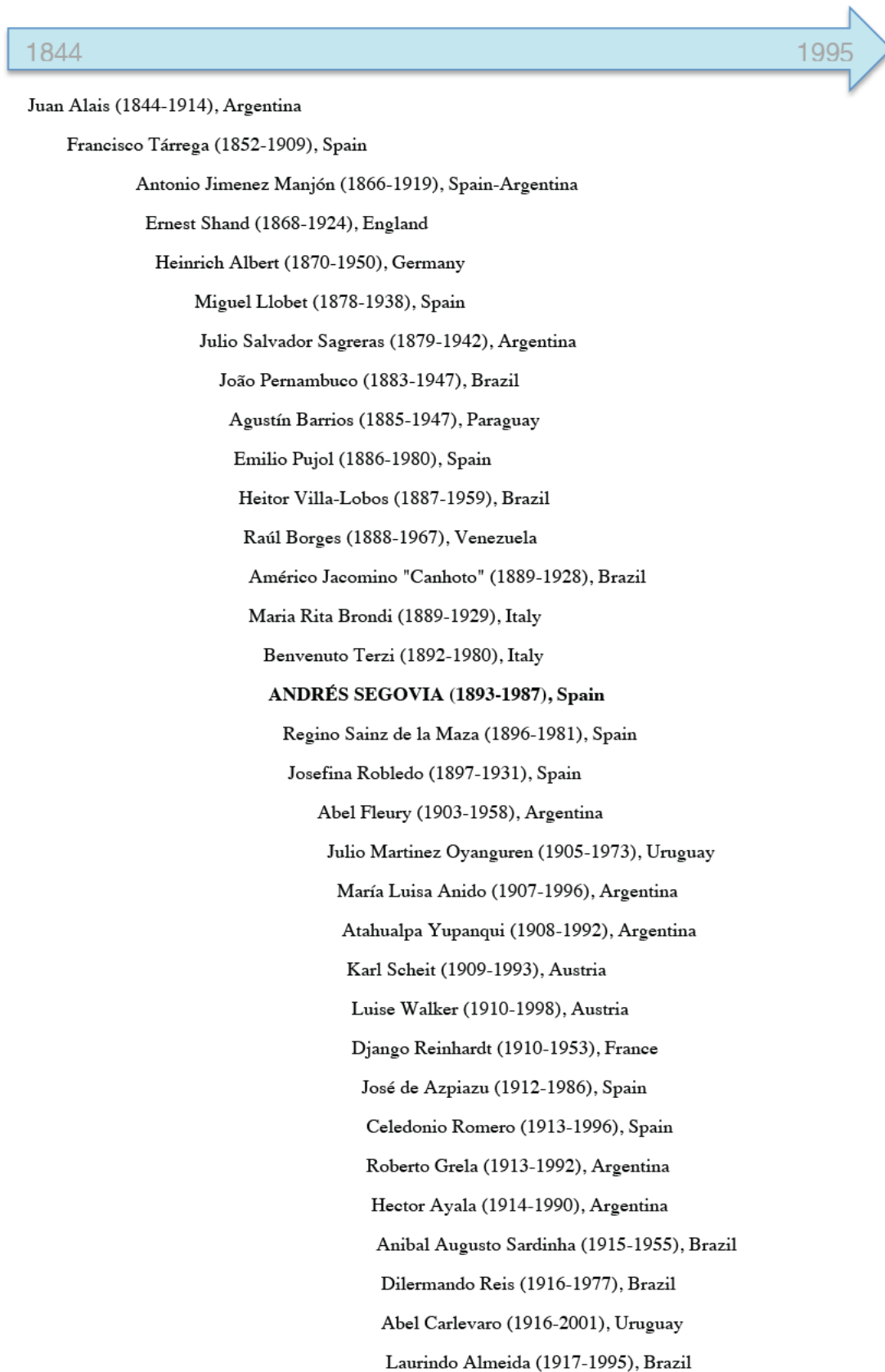


Figure 2 – Chronology of key guitar exponents around the rising star Segovia

2.1.3 The seeds of Post-Segovian Eclecticism

Whilst they were outshone by the prestige of Segovia, many of his contemporaries added a great deal of stylistic diversity. Apart from previously discussed luminaries such as Miguel Llobet (Spain), Agustín Barrios (Paraguay), Antonio Lauro (Venezuela) and Alirio Díaz (Venezuela),⁴⁵ another eminent peer was Spaniard Regino Sáinz de la Maza (1896-1981), whose compositions were strongly influenced by flamenco.⁴⁶

The Brazilian choro tradition continued where Dilermando Reis (1916-1977) and Anibal Augusto Sardinha (1915-1955) sold thousands of copies of their recordings.⁴⁷ Laurindo Almeida (1917-1995) published over fifty recordings across classical, film and jazz including world premieres of Villa-Lobos' and Gnattali's guitar concertos. The Uruguayan guitarist composer Isaias Savio (1902-1977) based many of his works on folkloric material.⁴⁸ As Pinnell notes:

As the Rioplatense guitar developed, a particular phenomenon occurred regularly. The guitarists of the popular medium became known as exemplary soloists. Typically they took popular materials of songs or dances, removed them from their original context and transformed them into exciting solos—a practice similar to the preparation of a flamenco solo, but obviously in quite a different style. Naturally no form of popular music in its initial stage was ever intended for recitals, but the result of such continual focus and accomplished performances of Plata guitarists often made their solos recital-worthy (Pinnell 1993, p. 26).

Alongside iconic singer-songwriter and poet Atahualpa Yupanqui (1908-1992), another explicitly Argentinian exponent is the guitarist, composer and singer

⁴⁵ According to Picciano, Díaz came to classical music quite late. Although already a remarkable player at nineteen, he played exclusively by ear until he commenced formal studies as late as 1942 (2011, p. 40). 'In examining the maestro's entire discography [over fifty recordings], it is noticeable that recordings of Venezuelan folk music outweigh other tracks' (2011, p. 78).

⁴⁶ He was the first guitarist to provide background music for a film (Wade 1980, p. 197) and he was very well connected in the artistic elite of the time. As the dedicatee of Rodrigo's *Concierto de Aranjuez* he premiered the work in Barcelona in 1940 and performed it a further sixty times in Europe and the Americas (Summerfield 1996, p. 203).

⁴⁷ Also known as Garôto, the kid

⁴⁸ Savio moved to Brazil permanently in 1931.

Eduardo Falú (1923-2013).⁴⁹ Abel Fleury (1903-1958) was known for his eclectic programming with which he ‘achieved a delicate balance between facility, style, and regional character’ (Pinnell 1993, p. 26). Fluent in both Argentine interior and the Rioplatense musical parlance, his ability to re-invent his musical traditions within the classical recital format, make him an exemplary exponent of ethnoclassicism, characterised by this marriage of vernacular and transcultural factors.

As Segovia was questioning some of Villa-Lobos’ works (Segovia 1989, p. 213), it was the Uruguayan Abel Carlevaro (1916-2001) who premiered Villa-Lobos’ preludes 3 & 4 in 1943.⁵⁰ In 1946, Segovia, who never performed the Aranjuez concerto, performed guitar concertos by Castelnuovo-Tedesco and Ponce throughout South America and later the USA (Wade 2001, p. 129). At the same time, others, including Abel Carlevaro, José Rey de la Torre (1917-1994, Cuba) and Alirio Díaz performed with an increasing international performance radius and continued to promote South American composers. Narciso Yepes (1927-1997, Spain), recorded the *Spanish Romance* for René Clement’s film *Jeux interdits* (Summerfield 1996, p. 261) and joined German guitarist Siegfried Behrend (1933-1990) on Deutsche Grammophon to release his benchmark recording *Guitar Concerto*, containing Villa-Lobos’ complete Préludes, Études and the guitar concerto in 1976.⁵¹ Concurrently Django Reinhardt (1910-1953) transformed the guitar’s role in jazz, Ramón Montoya (1880-1949) applied what he learnt from Tarrega and Llobet to flamenco (Peter Manuel in Coelho 2003, p. 17). This,

⁴⁹ For examples of classical interpretations see recordings of Aussel (Aeon 2008) for Yupanqui and Russel (Telarc 2006) for Falú.

⁵⁰ Note that Segovia only recorded preludes 1 (1952) and 3 (1955) and études 1 (1968/78), 7 and 8 (1978) quite late (Wade 1983, p. 132) while Turibio Santos recorded all 12 Etudes for EMI in 1969. From my personal lessons with Carlevaro in Berlin and Erlbach I was aware of his intimate relationship with Villa-Lobos and Alfredo Escande confirms that Carlevaro studied much of Villa-Lobos’ guitar works with the composer in 1943/44 and thereafter was in the possession of the manuscripts of his Prelude No. 1 and Etudes Nos. 1,2,3,4,5, and 10 (Escande 2012, pp. 248-249). See also Wade & Garno 1997, p. 107.

⁵¹ Behrend recorded the Castelnuovo-Tedesco Concerto Op. 99 and Concierto De Aranjuez with the Berliner Philharmoniker for this prestigious label in 1966.

together with the surge of popular music, consolidated the guitar's iconic status as the embodiment of the vernacular. And it is here that ethnoclassicism begins to flourish.

It is in this environment of an ever-increasing incursion of the vernacular that two of the twentieth century's greatest classical guitarists were born and – both of which were brought up by jazz guitarist fathers.

2.1.4 Julian Bream and John Williams

Julian Bream's collaborations with some of the most reputable twentieth century composers are of such importance that one is tempted to agree with John Williams that Bream's contribution to the guitar carries more weight than Segovia's (Starling 2012, p. 121). We must, however, not ignore the chronology and the circumstances within which Segovia so effectively consolidated and maximised results.⁵² During the tremendous successes of the Beatles and the Rolling Stones, Bream released his *20th Century Guitar* album in 1967. This historic milestone, which featured world premieres of Benjamin Britten's *Nocturnal*, Hans Werner Henze's *Drei Tentos*, as well as Frank Martin's *Quatre pièces brèves*, firmly anchored the guitar to the classical mainstream – the result being that guitar sceptics began to fully acknowledge its capabilities. In so doing, Bream completed the mission Segovia had set out to accomplish.

Bream's repertoire expansion with early music, contemporary British music, chamber music and composers such as Toru Takemitsu (Japan), Leo Brouwer

⁵² In a BBC3 interview honouring his 80th birthday Julian Bream sums this up as follows: 'In a way Segovia wasn't a sophisticated musician, but he was a highly sophisticated guitarist, but his musical tastes were rather elementary really, and he loved success and popularity. And don't forget that guitarists of my generation, you know, we stood on his shoulders' (Bream 2013).

(Cuba) and Hans Werner Henze (Germany) is of crucial importance.⁵³ What further amplified his legacy is the support he gave to John Williams (eight years his junior) from the moment he first heard him a few days before his eleventh birthday in 1952 (Starling 2012, pp. 87-88). Although Williams' 1958 Wigmore Hall debut programme was still under a strong Segovian influence, he quickly forged his own path. His superior level of technical mastery and curiosity for the unknown are perhaps his most revered assets, and resulted in many world premiere recordings⁵⁴ and collaborations with leaders in many musical fields.⁵⁵ According to Tanenbaum:

What makes Williams's career so ground-breaking is his ability to exist both inside and outside the traditional boundaries of the classical guitar (David Tanenbaum in Coelho 2003, p. 195).

His passion for stylistic diversity led to his work with Sky, a musically multilingual band covering styles from Baroque to Rock.⁵⁶ With well over 100 commercial recordings (Starling 2012) to his credit Williams created a towering legacy of originality.

⁵³ In addition to Bream's pioneering work with early music the following solo recordings constitute particularly significant contributions towards the newfound diversity in guitar music:

- *The Art of Julian Bream* (1959) - includes Lennox Berkeley's *Sonatina* op. 51
- *Guitar Concertos* (1960) - includes Malcolm Arnold's *Guitar Concerto* op. 67
- *20th Century Guitar* (1966) - featuring R. Smith Brindle, Benjamin Britten, Frank Martin, Hans Werner Henze, Heitor Villa-Lobos
- *Julian Bream plays Villa-Lobos* (1971) - includes Villa-Lobos Guitar Concerto
- *Julian Bream's 70s* (1973) - includes R. Rodney Bennet's *Guitar Concerto*, William Walton's *Five Bagatelles* and Lennox Berkeley's *Theme and Variations*
- *Julian Bream: Villa-Lobos* (1977) - Twelve Studies and Suite populaire brésilienne
- *Guitar Concertos* (1988) - Leo Brouwer's Concerto Elegiaco and Joaquin Rodrigo's Fantasia para un gentilhombre
- *To the Edge of Dream* (1993) - guitar concertos by Malcolm Arnold, Joaquin Rodrigo and Toru Takemitsu

(Selection from Julian Bream's Discography in Wade 2008, pp. 207-215)

⁵⁴ These include works of Antonio Lauro, Agustin Barrios, Stephen Dodgson, André Previn, Peter Sculthorpe, Toru Takemitsu, Arnold Schoenberg and Leo Brouwer.

⁵⁵ These include Daniel Barenboim, Simon Rattle, Jacqueline du Pré, Jordi Savall, Itzhak Perlman, Kate Bush, Inti Illimani, Paco Peña and John Etheridge.

⁵⁶ According to Williams, 'One reprehensible drawback to the development of the guitar as an instrument with a classical background and technique has been the narrow-minded, reactionary and, in many cases, unmusical attitude of its most "pure" advocates. I say "has been" because this attitude is nearly dead and buried; however, any extra pushing toward this end can only be welcomed, and for this reason I wish you all the best on the occasion of your first issue of GUITAR' (John Williams quoted in Wade 2001, p. 166).

By charging the guitar's repertoire with compositions of remarkable diversity and depth, Bream's collaborations with esteemed composers had consolidated the guitar's status as a solo and chamber music instrument. Williams added further stylistic diversity, and both he and Bream promoted the guitar's undervalued chamber music potential.⁵⁷ The epitome of this generational change of perspective was Segovia's 1973 reference to electric guitars as an 'abomination' (Wade & Garno 1997, p. 485), in the same year when Williams delved further into popular culture and purchased a Gibson Les Paul De Luxe for his *The Height Below* album⁵⁸ (Starling 2012, p. 178).⁵⁹

2.1.5 The twentieth century classical guitar

Mr Arnold's Concerto is a salade of certain modern rhythmic twists, sentimental melodies, blues, modal harmonies and other unrelated elements. Its diversity may appeal to some. I find it a curious recipe of indigestible ingredients... Bream serves the composer well. He throws himself into the music as if it were Stravinsky's Ebony Concerto for guitar. Too bad it is not.

Roger Fiske, *Gramophone*, May 1968 (in Wade 2008, p. 95)

The condescension in the above review is symptomatic of what was earlier referred to as Adornian chauvinism – a form of aesthetic elitism that is antithetical to the notion of ethnoclassicism. While the Kronos quartet's 1985 recording of Jimi Hendrix's *Purple Haze* was regarded as a coup d'état, the classical guitar had long

⁵⁷ From 1970 onwards, Williams continued to explore non-classical terrain. He recorded six albums with Sky, recorded for film and on many occasions composed himself, see for example the film *Emma's War*. His 1971 album *Changes* for Cube Records expands on his commitment to widen the expedition radius by further dedication to the areas of folk, jazz and pop.

⁵⁸ Featuring Brian Gascoigne (Percussion), Tristan Fry (Percussion), Charlotte Nassim (Koto) and Dudley Moore (Organ).

⁵⁹ Apart from recordings of the chamber music of Anton Webern (1969, Anton Webern: Complete Works, Sony SM3K 45845) and Arnold Schoenberg (1973, Arnold Schoenberg: Complete Works, Decca SXLK 6660-64) among many other collaborations, important stylistic diversifications in John Williams' oeuvre include *Folk Songs* (1961), *Songs and guitar pieces by Theodorakis* (1970), Patrick Gowers: *Rhapsody for Guitar, Electric Guitars and Electric Organ* (1974), *John Williams Plays Barrios* (1977), *Arnold and Brouwer Concertos* (1977), *Sky* (1979), *Takemitsu* (1991), *The Mantis & the Moon: Guitar Duets from Around the World* (1996), *El Diablo Suelto, Guitar Music of Venezuela* (2003).

before embraced a wide range of styles and cultures. Bream's admiration for Django Reinhardt and John Williams' 1958 world premiere recording of Lauro's *Vals Venezolano No 3* are typical of what was a gradual emergence from the strictures of the Segovian worldview.⁶⁰ The increasing appreciation of the folk-inspired work of Agustin Barrios and Antonio Lauro, for which Alirio Díaz and John Williams deserve much credit, was accompanied by a resurgence of the guitarist-composer.⁶¹ The music of these composers is characteristic of ethnoclassicism, as is that of the Brazilian Laurindo Almeida (1917-1995) who lived in Brazil and the USA, Argentinean Jorge Morel (*1931) who moved to New York City in the 1960s,⁶² and eminent Cuban guitarist and composer Leo Brouwer (*1939) who has lived in Cuba, the USA and Spain.⁶³ Like many other guitarist-composers of their generation, Brouwer, Almeida and Morel absorbed various non-classical styles and redefined the post-Segovian fabric of the classical guitar's repertoire.⁶⁴ With reference to the 'guitar's historical predilection for cultural and stylistic inclusiveness,' Adrian Walter makes the following observation:

While the guitar did attract its modernist composers such as Luciano Berio (1925-2003) and Brian Ferneyhough (b.1943) the strong roots that the guitar had in popular and folk culture still dominated its compositional world (Walter 2008, p. 44).

⁶⁰ Bream called his dog Django (Starling 2012, p. 129).

⁶¹ Among the first to record Barrios prior to Díaz and Williams were María Louisa Anido, Laurindo Almeida and Abel Carlevaro (Ward 2010, p. 11).

⁶² He also lived in Ecuador, Columbia and Cuba (Annala and Mätlik, p. 106).

⁶³ The magnitude and popularity of Brouwer's widely varied opus which combines Afro-Cuban and avant-garde elements with folk, pop and rock is so significant that it has already generated a host of studies (see Kronenberg 2008, Castilla Penaranda 2009, Century 1985 et al). For particularly ethnoclassical examples see his Beatles and folk song arrangements, his pop-infused *Un día de Noviembre* (1976/2000) as one of his many film scores or his *Variations sur un thème de Django Reinhardt* (1985).

⁶⁴ Jorge Morel's Wigmore Hall concert on 8 February 1987 for example featured works of Jorge Cardoso, Eduardo Falu, Hector Ayala, Agustin Barrios, Jorge Morel, Mariano Mores & Pablo Escobar (Wigmore Hall ad, The Observer)

The classical music establishment's tardy reception of tango stands in contrast to the more inclusive approach taken by guitarists.⁶⁵ Following Agustín Carlevaro's (1913-1995) earliest tango recordings in 1967, 1969 and 1972⁶⁶ Baltazar Benitez (*1944) recorded an all Piazzolla album in 1984 (Nonesuch 1986).⁶⁷ While Piazzolla's guitar compositions took the guitar community by storm, he wrote *Le Grand Tango* for Mstislav Rostropovich in 1982.⁶⁸ Yet it took Rostropovich eight years before he looked at the work, and another six (Schwarm 2015) before he recorded it (EMI classics 1996), one year after both Gidon Kremer (*Hommage à Piazzolla*, Nonesuch 1995) and Daniel Barenboim (*Tangos among Friends*, Teldec 1995) had recorded their first Piazzolla albums. Yo-Yo Ma followed with *Soul of the Tango* in 1999, as have countless others since.

A similar reluctance can be detected in the representation of Piazzolla's music in the syllabuses of the Australian Music Examinations Board (AMEB). Thirteen pieces including five of his six flute études, and all four movements of Piazzolla's *Histoire du Tango* are included in the 2015 violin syllabus.⁶⁹ While the cello syllabus includes seven Piazzolla compositions, none of his solo piano works or piano arrangements of his works are in the AMEB's classical piano syllabus.⁷⁰ The flute syllabus does not include a single movement of *Histoire du Tango* for flute

⁶⁵ As member of the quintet Tango Concertante the author has a long personal history of having to justify the music of Astor Piazzolla and Horacio Salgan as worthy of a classical recital.

⁶⁶ LP *Romancero Canyengue* (Trova LP 1967), EP *Tangos en la Guitarra* (El Club de la Guardia Nueva 1969), LP *Recital de Tango* (Ayuí 1975), LP *Piazzolla: Las estaciones, cinco tangos de Troilo, Delfino y Piazzolla* (Ayuí 1972). These were followed by albums compilations of previous recordings 1971-1991.

⁶⁷ Following his 1977 album of *South American guitar music* Benitez and his Uruguayan compatriot Alvaro Pierri also collaborated with Astor Piazzolla for his double concerto *Hommage à Liège* (1985) for bandoneon and orchestra. In 1992, Benitez also recorded a tango album with bandonionist Alfredo Marcucci.

⁶⁸ See *Cinco Piezas* for guitar solo (Bèrben, 1981), *Tango Suite* for two guitars (Bèrben, 1985), Double Concerto pour guitare, bandonéon et orchestre à cordes (Editions Henry Lemoine, 1985), *Histoire du Tango* pour flûte et guitare (Editions Henry Lemoine, 1986).

⁶⁹ Interestingly however, these are not included in the original guitar version but in an arrangement with piano accompaniment.

⁷⁰ These include his *Three Preludes* (1987) as well as earlier more classically-oriented works such as *Suite* op. 2 (1943), *Piano Sonata* op. 7 (1945) and *Preludio 1953* (1953) (Chou 2010, p. 11).

and guitar, let alone Pujol's *Suite Buenos Aires*. Even more surprisingly, only the Etude No. 3 of his six études for flute solo is represented. In contrast, the classical guitar syllabus lists some fifty tango compositions including eleven by Piazzolla.⁷¹

Among the pivotal examples of artists whose musical identity is linked with the notion of ethnoclassicism is the guitarist Alirio Díaz, who in 1980 toured Venezuela with a programme titled *Una guitarra para un pueblo* featuring 'popular Neapolitan and Venezuelan pieces' (Bruzual 2005, p. 156).⁷² The vernacular and transcultural also combine in Stanley Myers' film tune *Cavatina* (1970), Yuquijiro Yocoh's Japanese *Sakura Variations* (ca. 1976), Carlo Domeniconi's Turkish inspired composition *Koyunbaba* op. 19 (1985), Paulo Bellinati's Afro-Brazilian *Jongo* (1993) and Andrew York's picking-style composition *Sunburst* (1986).⁷³ It is in this post-Segovian co-existence of high art and the vernacular, and the transcultural, that the classical guitar today enjoys the status of a particularly versatile and inclusive instrument.

That versatility is in some respects a reflection of today's social fabric, which marries the multicultural, the vernacular and the cosmopolitan. According to Dawe, the guitar embraces this more than any other instrument: 'the guitar travels and is subject to translation, assimilation and customisation in many different ways' (Dawe 2010, p. 183). It is this global and transcultural context of the guitar that leads Coelho to the conclusion that 'the guitar has acted as an important conduit for the transmission of culture and ideology' (2003, p. 6), and it is this process of

⁷¹ As the author of this study is also the author of the current AMEB classical guitar syllabus a degree of bias must be declared here. However, it must be stressed that this syllabus is the result of a two-year research period that included extensive international consulting with many leading practitioners to ensure broad approval from all stakeholders.

⁷² The year 1981 also marks the recording of one of the most successful guitar projects of all time. *Friday Night in San Francisco* with Al Di Meola, John McLaughlin and Paco de Lucia is the ultimate testament of the guitar's malleability.

⁷³ The work of Czech guitarist-composer Štěpán Rak (*1945) with his distinct mix of Eastern European elements with reminiscent tastes of rock and jazz is another increasingly popular exponent of this trend (Khota 2004, p. 4).

diversification at geographical and stylistic levels that leads Tanenbaum to argue that ‘it is hard to define exactly what is the “classical” guitar anymore’ (Tanenbaum in Coelho 2003, p. 204).

2.1.6 Classical guitar in the twenty-first century

Decades of stylistic diversification and pedagogical consolidation have propelled the guitar from a position of relative disadvantage to that of trendsetter in recital repertoire. However, despite the increasing popularity of the guitar generally – see for instance the most recent successes of Milos Karadaglic with Deutsche Grammophon – the guitar often resides at the fringes of the elite classical recital circuit. Conversely, the international classical guitar scene is bigger than ever. This is in part the result of the broadening of its repertoire along the lines detailed in this study. Today’s concert repertoire is truly eclectic, in that it builds on the historical riches of Sor, Giuliani, Tarrega, to which is added the Hispanicism of works as diverse as Rodrigo’s *Concierto de Aranjuez* and a body of music from distinctly South American composers such as Heitor Villa-Lobos, Astor Piazzolla, Agustin Barrios, and Máximo Diego Pujol. Add to this the dynamic tension between the work of ‘vernacular-friendly’ guitarist-composers such as Leo Brouwer, Roland Dyens, Andrew York and Carlo Domeniconi, and iconic 20th century modernist masterworks such as Hans-Werner Henze’s *Royal Wintermusic*, Luciano Berio’s *Sequenza XI* and Benjamin Britten’s *Nocturnal*.

An integral factor in the shaping of the guitar repertoire and the inclusive, if at times under-appreciated status it enjoys, is the guitar’s transcultural character, which is most overtly on display in the ethnoclassical repertoire presented here. And yet, as the following section demonstrates, other related and extra-musical factors come into play, ranging from the economics of music-making through to socio-cultural considerations, most clearly represented in the relatively short history of formal guitar pedagogy relative to other instruments.

2.2 Related considerations

Measured in terms of social significance, the twelve-bar blues has been of greater importance to twentieth-century music than the twelve-note row.
(Scott 2002, pp. 10-11)

The above quote points to a range of drivers that have contributed to the guitar's iconic status and have rendered the diversity, some might say, the informality of its contemporary repertoire, understandable. At the heart of these trends lies the sheer accessibility of the instrument – its affordability, portability, and ready enjoyment.⁷⁴ In a world where school children are today more likely to sing rock and pop tunes than Bach chorales, many classical guitarists start their musical journey with Deep Purple's *Smoke on the Water* or similarly iconic guitar riffs. It is perhaps not surprising, then, that guitar has in many cultures replaced the piano as the ubiquitous household instrument. Although the following sales numbers are for all guitars including steel string, electric and classical, they are nevertheless telling for the popularity of one of the most affordable instruments. According to Bennett and Dawe, guitar sales in the US reached 190,000 units in 1940, more than any other instrument, a trend that culminated in the fact that new guitar sales in 1998 made up 'more than double the sales of all pianos, brass, woodwinds, and drum kits combined' (2001, p. 101-102). The guitar has today become such a household item that even IKEA sold guitars in their stores in Germany, while the market for guitar apps for mobile phones and tablets is thriving.⁷⁵ The aspect of affordability also extends to tuition, as fees not only tend to be lower than those for orchestral

⁷⁴ A worthwhile consideration in this context is the degree of economic determination as the expenses for purchase, tuition and maintenance for either violin or piano, for example, are higher. In certain contexts the decision to learn more independently without a teacher - much more commonly found among guitarists - can also be based on financial limitations. Yet, as the guitar is equally popular among the financially more privileged demographic, such a decision could also be the result of reservations towards the traditional master-disciple model, the absence of a suitable teacher or the intriguing abundance of available online-resources. The fact that these choices are available, do nevertheless have some bearing on the phenomenon discussed here.

⁷⁵ The fact that other instruments have not adopted the concept of air guitar competitions is perhaps an amusing element of proof for the claim that the guitar is the most popular instrument.

instruments, but are often avoided altogether due to the abundance of free online resources.⁷⁶

This aspect of ubiquity and affordability stands in contrast to the guitar's rather complex constructional and technical parameters. Compared to piano with its clear keyboard layout or the violin with four strings that are always one fifth apart, the guitar's technical demands create a set of very idiomatic strengths and weaknesses.⁷⁷ On the one hand, it is possible to quickly learn basic chord shapes and right-hand strumming or arpeggio patterns without the challenges pianists face with transposition, as guitarists have used the capo since the early 1700s.⁷⁸ On the other hand, the progression from comparably simple accompaniment skills to the realisation of a solo score or a more sophisticated chamber music part proves disproportionately steep. For example, an intermediate level pianist could quickly learn the piano part for a Corelli violin sonata if not even sight-read it, while a comparable task like Jacques Ibert's *Entr'acte* for flute and guitar would be considered significantly more difficult.

While this comparison aims to demonstrate the guitar's relatively higher technical prerequisite for similar musical content, three additional compounding factors need to be considered. Firstly, the classical guitar was adopted into academia later than most other classical instruments, a socio-cultural aspect that will be discussed in more detail later.⁷⁹ Secondly, the realisation of multi-linear

⁷⁶ Due to the often under-regulated market for instrumental tuition and the subsequent involvement of potentially underqualified teachers, guitar tuition fees tend to vary greatly and can often be lower than those for other instruments.

⁷⁷ For example, the guitar's mixed tuning in fourths and one third in combination with right hand fingering implications makes the playing of scales comparatively difficult while arpeggio progressions tend to be comparatively easy on guitar.

⁷⁸ This explains the popularity of the earlier mentioned Renaissance *alfabeto* notation, the fact that both Franz Schubert and Hector Berlioz, for instance, were known to use the guitar for their own accompaniment purposes, as well as the guitar's central role in popular musics.

⁷⁹ This has also contributed to the fact that non-guitarist composers took longer to start writing for the instrument and that chamber music is not as commonly taught and performed. Furthermore, this

writing on guitar is not only more difficult due to its limited range and voicing options on only six strings. While a less coherently trained cohort of guitar educators and the prevalence of tablature do account for literacy issues to some extent, the multiple fingering choices for the same pitch on different strings of the guitar add a complicating layer of consideration to the reading and composition process.⁸⁰ An interesting illustration for the underestimated effect of the above arguments is the telling fact that the Australian Music Examinations Board awards about fifty times as many AMus and LMus certificates⁸¹ to piano candidates as are awarded to classical guitar candidates.⁸² Finally, the relevance of the above for the process of composing guitar music is further complicated by the fact that the guitar is not a particularly ‘well-tempered’ instrument. Due to the instrument’s relatively unbalanced response and overtone spectrum there can be great differences between a score that is sympathetic to the guitar’s idiosyncrasies, both in terms of playability and sonority, and one that does not.⁸³

These elaborations offer some explanation as to why there can be guitar compositions of great quality on paper, which in practice might amplify the guitar’s shortcomings and, conversely, why guitarist-composers have been such vital

lack of formal training gave rise to a strong tradition of auto-didacticism, which explains the continued prevalence of tablature as a contributor to the pervasive lack of musical literacy among guitarists. This is one of the guitar’s most overlooked shortcomings. In order to put the guitar on par with other instruments, the disproportionately higher reading demands on guitarists should in fact warrant the most ambitious sight-reading training of all instruments.

⁸⁰ The impact of this layer of consideration on the interpretation of a guitar score is greater than it is in the case of a piano work where there is only one key per note.

⁸¹ The two highest exam levels within the AMEB’s twelve level examination curriculum.

⁸² 2015 results: 225 AMus piano versus 4 AMus classical guitar awards; 48 LMus piano versus 1 LMus classical guitar award.

⁸³ I am indebted to guitar maker Jim Redgate for helping me examine the physics of this aspect as a vital characteristic of the guitar. In comparison to the much more evenly balanced set-up of the piano or the sustained nature of bowed sound production, the percussive nature of a plucked guitar note creates an instant snapshot of the instrument’s sound characteristics. While a cellist can continue working on a note and even counteract wolf notes by placing left hand fingers on resonating notes on other strings, guitarists have an instrument with a less balanced setup and ‘post productive’ manipulation limited to vibrato only. The defining row of overtones for each note has implications for the guitarist’s right hand considerations and constitutes a key characteristic of the guitar’s allure. In combination with the technical implications of the instrument’s tuning these aspects are vital insights for composers to understand in order to make the instrument sing, or in Máximo Diego Pujol’s words to speak the ‘lenguaje guitarístico’.

ambassadors for the instrument. In other words – stylistic preference aside – why do pieces like Domeniconi’s *Koyunbaba* or Roland Dyens’ *Tango en Skai* work more effectively than Frank Martin’s artistically very laudable *Quatre pièces brèves* or Benjamin Britten’s seminal *Nocturnal*? It is criteria such as these, which led Hector Berlioz to conclude that ‘one cannot compose for the guitar well unless one is a guitarist’ (1882, p. 67).⁸⁴

The above factors go some way to explain the tendency of guitarists to be less hidebound by musical traditions, the notion of a canon of great works that needs to be preserved at all costs. As previously flagged this can also be sheeted back to the relatively recent emergence of institutionalised guitar pedagogy. The development of tertiary positions in the 1930s not only ensured a consistently higher level of facility and improved professional prospects but also further consolidated the guitar’s rich South American heritage.

In Venezuela, Raúl Borges created the first chair for guitar in 1933 at the Escuela de Musica (d’Arcangues 2004, p. 235).⁸⁵ Karl Scheit, a pioneer in the area of teaching and disseminating suitable scores, was appointed professor at the Academy of Music in Vienna in 1933 and Regino Sainz de la Maza at the Conservatory of Madrid in 1935 (Summerfield 1996, p. 203). Julio Sagreras founded his Academia Sagreras in 1934 as the first Argentinian institution of its kind (Plesch 1999, p. 292).⁸⁶ The Uruguayan Isaias Savio started teaching at the Music Academy in São Paulo in 1940 (Annala & Mätlik 2007, p. 128) and

⁸⁴ A realisation many non-guitarist composers share, including Richard Rodney Bennett: ‘It’s one of those instruments that you can’t write for with any sophistication unless you know how it’s played’ (Tosone 2000, p. 67).

⁸⁵ Teacher of Alirio Díaz

⁸⁶ Phillips (2002) makes the point that Miguel Llobet’s impact on pedagogy was much more significant than commonly assumed as he not only taught extensively in Spain and Argentina but is also likely to have developed technical concepts that went beyond those of his teacher Francisco Tarrega. Among his most influential students apart from Segovia were Domingo Prat and María Luisa Anido in Argentina, Uruguayan Isaias Savio who later taught in Brazil and of course Cuban Jose Rey de la Torre who would take his teachings to New York and San Francisco to teach Manuel Barrueco among others (Phillips 2002, p. 103).

Argentinian María Luisa Anido at the National Conservatory of Music in Buenos Aires (Summerfield 1996, p. 30, date unspecified). The Uruguayan Abel Carlevaro revolutionised guitar technique and started teaching at the Music Academy of Montevideo from about 1959 (Escande 2005, p. 251).⁸⁷ In Europe, Emilio Pujol was appointed professor of guitar at the National Conservatory of Music in Lisbon in 1947 (Summerfield 1996, p. 189), Konrad Ragossnig at the Academy of Music and performing arts in Vienna in 1960, John Williams at the Royal College of Music in London in 1960, Alberto Ponce at the École Normale de Musique de Paris in 1962. Aaron Shearer founded the first university guitar department in the United States in the 1960s at Johns Hopkins University's Peabody Institute in Baltimore.⁸⁸ Although Segovia's pedagogical ability has been subject to much controversy, there is no doubt about his seminal impact on an entire generation, in that his Uruguayan residence and summer courses in Siena and Santiago de Compostela became a place of pilgrimage for a host of seminal guitarists, including Abel Carlevaro, Alirio Díaz, Oscar Giglia and John Williams.⁸⁹ Although Julian Bream in 1945 still had to study cello and piano at the Royal College of Music (because the guitar was not an instrumental major), these advances, which were accompanied by a surge in score publications and the inclusion of the classical guitar in the prestigious Geneva International Music Competition in 1956 (Starling 2012, p. 103), constitute a dramatic change in the socio-cultural framework of the guitar.

⁸⁷ His theories and publications provided the foundation for a leap in guitar technique. Among many other prominent performers this exceptional pedagogue taught Baltazar Benitez, Alvaro Pierri, Eduardo Fernández, Bartolomé Díaz, Máximo Diego Pujol, Miguel Ángel Girollet, Alfredo Escande, Patricio Zeoli and Laurie Randolph.

⁸⁸ Amongst others Aaron Shearer was the teacher of Manuel Barrueco (*1952), Ricardo Cobo (*1957) and David Tanenbaum (*1956).

⁸⁹ The outbreak of the Spanish civil war forced Segovia to leave Spain for Uruguay in 1936 (Escande 2012, p. 23). As Segovia's support of fascist Franco also resulted in him being banned from performing in the US, this move significantly increased Segovia's presence in South America and also freed up time for a phase of more editing and publishing. As well illustrated by Escande (2012), Montevideo had a thriving guitar scene prior to Segovia's relocation and the Uruguayan Martínez Oyanguren (1905 - 1973) who made many American Decca recordings in the 30s and 40s was a key exponent.

At the same time as pop idols such as the Beatles and the Rolling Stones took the world by storm, the avant-garde around Pierre Boulez and Karlheinz Stockhausen cultivated a high art establishment that seemed stuck in what Susan McClary refers to as ‘terminal prestige’ (1989, p. 60). It is this social and aesthetic dialectic within which the modern classical guitar’s affinity to the vernacular and South American heritage appears to obstruct its full acceptance in the domain of high art, where difficulty and complexity tend to be valued at the expense of accessibility and simplicity – the latter of which are the lingua franca of pop and rock. This is why Bennet and Dawe (2001) note the transitional aspect of the guitar’s position in Brazilian society and Coelho points out that ‘the overwhelming profile of the modern classical guitar student at college or conservatory is one who began as a rocker’ (2003, p. 10).⁹⁰

Despite the guitar’s increasing popularity generally, its appreciation by the classical mainstream remains limited.⁹¹ As a result of this conundrum entrepreneurial classical guitarists and their audiences have cultivated a rather self-sufficient market perpetuated by guitar festivals, summer and winter schools, guitar magazines, online forums and academies, video channels, memorabilia, apps, electronic gadgets and more. No other instrument is supplemented with such a plethora of festivals and associated markets. What underpins this phenomenon of self-containment is the remarkable percentage of aficionados who attend classical guitar concerts without much interest in other areas of classical music.⁹²

⁹⁰ Particularly interesting in this context is the fascination for classical guitar among metal guitarists, Yngwie Malmsteen among them, who often combine their interest for virtuosity with that for the music of Johann Sebastian Bach. Non-classical backgrounds are also the reason why classical guitarists often maintain skills on electric and/or steel string guitar.

⁹¹ The author acknowledges that there are regional differences as the classical music market in Australia for instance is rather guitar-friendly, where the national radio broadcaster ABC Classic FM maintains a relatively high percentage of air-time for classical guitar. Internationally on the other hand, and relative to other instruments, the is often underrepresented in academia. Another telling symptom is the fact that the world’s biggest classical music competition, the German ARD-Musikwettbewerb has only included the classical guitar five times in its 66-year history (1976, 1982, 1993, 1989, 2017) (BR 2017).

⁹² This interesting socio-cultural aspect of the dominance of the classically uninitiated in guitar concert audiences does exert an influence on repertoire choices in a market within which performers

The vast majority of today's classical guitar concerts are situated outside of institutionalised and funded organisations such as classical music festivals, opera houses and symphonic subscriptions series. Following the unprecedented level of exposure and royalty revenue that Segovia was able to offer composers, today's far more pluralistic market has nurtured a tradition of a more entrepreneurial guitarist. While the post-Segovian era has seen a steady supply of compositions by non-guitarist composers, this niche market has also fostered a resurgence of the guitarist composer. The most successful protagonists include those who not only generate royalties via their own performances and recordings of their compositions, but also inspire others to perform their repertoire. Particularly prolific exponents include Leo Brouwer, Carlo Domeniconi, Máximo Diego Pujol and Roland Dyens.

In summary, the aforementioned contingencies have converged to afford the guitar an iconic status with more leverage and manifestations than virtually any other instrument. Nowhere is this felt more keenly than in the classical guitar's engagement with the socio-cultural fabric of South-America and Spain in particular. As documented by Bennet, Dawe et al (2001) and Dawe (2010), the guitar's agency for creating identities in today's globalised world lends a spectrum of meaning to its makers, collectors, aficionados, performers and composers. Notable for its inclusive culture, the classical guitar community is populated by individuals who, figuratively speaking, migrate 'down' from more highly regarded instruments and musics, and those who might also make the transition from more vernacular forms of musical engagement. A global and socially diverse community has thereby cultivated a pronounced commitment to cross-genre appreciation. This is exemplified in classical guitarists' distinct tendency to embrace stylised idioms such as tangos or

aim to grow their audiences. With a comparatively stronger culture of endorsing entertainment, this distinct audience demographic has helped foster a repertoire that transcends barriers of culture, style and genre and one which, in comparison to other instruments, is disproportionately often written by guitarist-composers who ensure its guitar-idiomatic conformity.

Venezuelan waltzes ahead of many other participants in the classical music market place.

All of the above are key drivers in the rise of ethnoclassicism which, to reiterate, is a phenomenon whereby vernacular and guitar-idiomatic elements merge. As will be shown in the following chapter, this combination of the vernacular and the transcultural is prevalent not only in the classical guitar's solo repertoire, but also in chamber music. It is detected most prominently in Astor Piazzolla's *Histoire du Tango* for flute and guitar.

2.3 Chamber Music

Moving now from the guitar repertoire in general to specifics, the majority of the repertoire recorded as part of this study is chamber music. Previously mentioned studies such as Tyler (1980), Tyler and Sparks (2007), Benedick (2010), Liew (1983), Lignitz (2013), Lloja (2014), Schroeder (2015) and Taylor (2016) document various aspects of the guitar's rich chamber music heritage. Due to the confines of this study only a brief outline of this underestimated area shall assist in further contextualising the arguments made.

During the Biedermeier period guitar chamber music was very popular. Prolific figures included Mauro Giuliani (1781-1829), Johann Nepomuk Hummel (1738-1837), Wenzel Matiegka (1773-1830), François de Fossa (1775-1849) and Ferdinando Carulli (1770-1841). Luigi Boccherini (1743-1805) had already written twelve string quintets (Turnbull 1974, p. 83) when Niccolò Paganini (1782-1840) among other works added fifteen quartets for violin, viola, cello, and guitar (Lloja 2014 p. 8-11). According to Foster 'more than half of the entire canon of didactic and concert music produced in the nineteenth century is chamber music' (2011, p. 19). A decline in the second half of the nineteenth century saw the piano expand its dominance while guitar makers like Antonio de Torres improved the guitar's projection for increasing venue sizes. Gustav Mahler,⁹³ Arnold Schoenberg,⁹⁴ Anton Webern⁹⁵ and Igor Stravinsky⁹⁶ began to use the guitar as a means of adding colour, and Paul Hindemith wrote a guitar trio (Foster, 2011, p. 24-25).

⁹³ See fourth movement of Symphony No. 7.

⁹⁴ *Serenade* for clarinet, bass clarinet, mandolin, guitar, violin, viola, cello and baritone voice op. 24 (1923).

⁹⁵ Among others *Drei Lieder* for voice, clarinet and guitar op. 18 (1925).

⁹⁶ *Four Russian Folk Songs* for soprano, flute, guitar and harp (1953).

Throughout South America the recording and radio industry helped perpetuate the guitar's popularity and its linkage to popular genres such as tango and choro.⁹⁷ It is in this context that Villa-Lobos wrote his *Sextetto místico* for flute, oboe, saxophone, harp, cello & guitar (1917) and *Distribuição de flôres* for flute & guitar (1937).⁹⁸ Jacques Ibert wrote the Andalusian inflected *Entr'acte* (1935) for flute/violin and guitar/harp. But it took some time before a true renaissance of guitar chamber music occurred. Miguel Llobet and María Luisa Anido started performing and recording as a duo in 1925 (Philips 2002, p. 13). The guitar duo Alexandre Lagoya (1929-1999) and Ida Presti (1924-1967) played some two thousand concerts between 1952 and 1967, and had composers such as André Jolivet, Pierre Petit, Federico Moreno Torroba and Joaquín Rodrigo write for them (Cornwell 2001, p. 2). The Austrian guitarist Luise Walker (1910-1998) recorded in a range of chamber music settings.⁹⁹

Important pioneers of the next generation include Julian Bream (*1933), John Williams (*1941) and Konrad Ragossnig (*1932) who worked with tenor Peter Pears, violinist Itzhak Perlman and tenor Peter Schreier, respectively. Beyond the most popular combinations flute/voice/violin and guitar, the Assad Brothers have a particular track record of combining melody instruments or voice with two guitars. The Munich guitar quartet around Heinrich Albert (1870-1950) led the way for ensembles such as Los Romeros, Los Angeles Guitar Quartet, Brazilian Guitar Quartet and Guitar Trek. Apart from less common combinations, such as Castelnuovo-Tedesco's *Romancero Gitano* (1951) for choir and guitar, and Stephen

⁹⁷ Key examples include tanguero José Ricardo (1888-1937) and *chorões* like João Pernambuco (1883-1947) or José Gomes (Zequinha) de Abreu, whose *Tico-Tico no Fubá* (Miller 2006, p. 6) reached world fame.

⁹⁸ Villa-Lobos' fascination with choro and guitarists Quincas Laranjeiras and Satiro Bilhar (Miller 2006, p. 341) stands in diametric contrast to the reservations Segovia had about some of Villa-Lobos' compositions. According to some anecdotal evidence Villa-Lobos expressed his love for the Brazilian choro even with performances in brothels during his teenage years (Garcia 1997, p. 130).

⁹⁹ Paganini: *Quartet* for Guitar, Violin, Viola & Cello and *Terzetto Concertante* for Guitar, Viola & Cello; Turnabout 1969 / Guitar music in Vienna: Schubert, Weber, Haydn; Turnabout 1969 (Summerfield 1996, p. 251).

Dodgson's duo for guitar and harpsichord (1968/1972), another popular pairing is that of guitar and string quartet, such as Mario Castelnuovo-Tedesco's Quintett op.143 (1950) and Leo Brouwer's Quintetto op. 143 (1950). Carlos Guastavino's *Presencia No. 6 'Jeromita Linares'* (1965), with its bold Argentinean voice, is a good example of ethnoclassicism.¹⁰⁰ Jonathan Kulp for his part praises Guastavino's exceptional ability to 'blend the worlds of música culta and música popular' (2003, p. 42).¹⁰¹ Further composers of chamber music with an ethnoclassical voice include Puerto Rican Ernesto Cordero (*1946), Argentinians Jorge Morel (*1931), Jorge Cardoso (*1949), José Luis Merlin (*1952), and the Brazilian Radamés Gnattali (1906-1988). From its early tango and choro days onwards a strong representation of South American repertoire continues to gain momentum while guitarists also maintain their long tradition of arranging popular music of their time.¹⁰² The German guitar duo Duo Sonare for example arranged and recorded Mike Oldfield's legendary *Tubular Bells* album (1973) in 1996.

¹⁰⁰ I am indebted to the great Eduardo Fernández for directing my attention to this work.

¹⁰¹ The *Quartetto No. 2* for flute, viola, cello and guitar (1942) of Brazilian/Uruguayan composer Guido Santórsola (1904-1994) is another example, which draws inspiration from both the Brazilian and Uruguayan vernacular.

¹⁰² 'Latin American art music, especially that composed during the nineteenth century, challenges traditional views regarding musical value and makes evident the limitations of the tools of traditional historical musicology. As has been demonstrated in disciplines such as literary criticism, art history and architecture, the strict application of criteria stemming from European art historiography, such as originality, complexity, craftsmanship and personal aesthetic achievement, fail to do more than emphasise the inequalities of the post-colonial condition in reference to Latin American artistic production' (Plesch 1999, p. 8-9).

Apart from many others, including the author's own recordings of ethnoclassical works¹⁰³, below is a list of other performers and works that fall under the heading:

Table 1 – Examples for ethnoclassical recordings

Examples for ethnoclassical recordings	
Roberto Aussel with flautist Pierre-André Valade: <i>Musiques pour Flute & Guitare</i> (Shankar, Takemitsu, Piazzolla)	Circé 1987
Eliot Fisk with flautist Paula Robison: <i>Mountain Songs</i> (Beaser, Macdowell, Richards, Foster, Corea et al)	Music Masters 1987
Pál Paulikovics with flautist János Bálint: <i>Histoire du Tango</i> (Piazzolla, Villa-Lobos, Rodrigo, Machado)	Capriccio 1995
Los Angeles Guitar Quartet: <i>Labyrinth</i> (Copland, Sousa, York, Basie)	Delos 1995
Göran Sölscher with flautist Patrick Gallois: <i>Piazzolla For Two</i>	Deutsche Grammophon 1996
Assad Brothers with cellist Yo-Yo Ma: <i>The Soul of Tango</i>	Sony 1997
Los Angeles Guitar Quartet: <i>L.A.G.Q.</i> (Klezmer, African et al)	Sony 1998
Edelton Gloeden with flautist José Ananias Souza Lopes: <i>Uma festa brasileira</i> (Villa-Lobos, Krieger, Gnattali, Costa Lima et al)	Paulus 1998
Assad Brothers with violinist Nadja Salerno-Sonnenberg: <i>Traditional Gypsy tunes</i>	Nonsuch 2000

The above recordings include tango, Indian, Gypsy and African music, combining ethnic elements with Western instruments and form. Due to the limitations of this study the flute and guitar duo shall serve as an exemplary area for closer examination of this trend.

The prejudice of lack of choice is often perpetuated by the assumption that 20th century flute and guitar music began with Astor Piazzolla. As recent as 2015 Schroeder claimed that twentieth century music with 'more substantial parts for both instruments' began with *Histoire du Tango* (p. iv). Questioning this, Taylor

¹⁰³ CD *Didar – live in Berlin* (Ensemble Didar, Kreuzberg Records 2004), CD *Ex Oriente Lux* (Duo Thea Nielsen & Oliver Fartach-Naini, Kreuzberg Records 2004), CD *Tangos Sin Palabras* (Tango Concertante, Acoustic Music 2003), CD *Frutti di Mare* (Guitar duo Lee Song-Ou & Oliver Fartach-Naini, Kreuzberg Records 2001), CD *Suite Buenos Aires* (Duo Thea Nielsen & Oliver Fartach-Naini, Kreuzberg Records 1998), *Movement for two guitars* (Guitar duo Lee Song-Ou & Oliver Fartach-Naini, Kreuzberg Records 1997).

sees a turning point around the early 1980s, adding only Takemitsu's *Toward the Sea* (1981), Tower's *Snow Dreams* (1983) and Beaser's *Mountain Songs* (1984) to the list (2016, p. 4). Although the 1980s have indeed shown a prospering of this chamber format, here a few more examples for a much richer history of equal part sophistication:

Table 2 – Examples for flute and guitar duos with equal part sophistication

Examples for flute and guitar duos with equal part sophistication
Hans Haug: <i>Capriccio</i> for flute and guitar (1963)
Radames Gnattali: <i>Sonatina</i> for flute and guitar (1964)
Mario Castelnuovo-Tedesco: <i>Sonatina</i> for flute and guitar, Op. 205 (1969)
Eugène Bozza: <i>Polydiaphonie</i> for flute and guitar (1972)
Guido Santórsola: <i>Sonata a dúo No. 4</i> for flute and guitar (1975)
Eugène Bozza: <i>Trois pièces</i> for flute and guitar (1977)
Edison Denissow: <i>Sonata</i> for flute and guitar (1977)
Jean Françaix: <i>Sonata</i> for flute and guitar (1984)
Joaquin Rodrigo: <i>Serenata al Alba del Día</i> for flute and guitar (1985)

Schroeder (2015) asked forty-eight flute and guitar duos to nominate their five favourite compositions written both prior to and post 1985. Extracted from these results this table lists the 10 highest rated works written after 1985.

Table 3 – Most popular flute and guitar compositions

Most popular flute and guitar compositions			
Composer	Work	Year	Votes
Astor Piazzolla	Histoire du Tango	1986	30
Máximo Diego Pujol	Suite Buenos Aires	1995	10
Celso Machado	Musiques Populaires Bresiliennes	1988	9
Katherine Hoover	Canyon Echoes	1991	8
Lowell Liebermann	Sonata for Flute and Guitar op. 25	1993	8
Christopher Caliendo	Contigo	2002	4
Christopher Caliendo	Mistero	2011	4
Christopher Caliendo	Por Siempre y Para Siempre	2004	4
Christopher Caliendo	Tristeza	1996	4
Ravi Shankar	L'Aube Enchantée	1990	4

Data extracted from Schoeder 2015, p. 70

The contrast between the repertoire available and the choices made by performers belies the common misperception that there is a paucity of repertoire – rather, repertoire selection appears grounded upon an ethnoclassical inclination of the performer. Despite the above study’s strong US American bias it is telling that the three most voted works and eight of the top ten favourites exhibit ethnoclassical characteristics (highlighted).¹⁰⁴ At display here is a repertoire preference that is equally far from the Segovian romanticism as it is from the conventional historical approach to programming that chronologically moves through music history. Furthermore, it should be noted that both Shankar (ranked 10th) and Machado (ranked 3rd) come from a non-classical background, while Christopher Caliendo (ranked 6th-9th) as a film music student of Henry Mancini, is known for what he refers to as ‘chamber jazz’, a unique new sound mixing American jazz with European chamber music’ (IMDb, n.d.).¹⁰⁵

The section following explores selected case studies drawn from the repertoire performed as part of the research undertaken here.

¹⁰⁴ For the study 41 US, 4 European and 3 Canadian duos were consulted.

¹⁰⁵ Reminiscent of the phenomenon that the piano works of Spanish nationalists Isaac Albeniz and Enrique Granados are more of a rarity in piano recitals while no other instrument has adopted their compositions more emphatically than the classical guitar community, the same has occurred with Indian, Brazilian and Argentinean music traditions.

3. THE MUSIC

The selection of the repertoire is predicated on the need to provide a sonic elaboration of the concept of ethnoclassicism – the melding of the vernacular and the transcultural. The works chosen variously highlight what ethnoclassicism is and is not. Therefore, while some pieces highlight its defining characteristics, others demonstrate that not the entire contemporary guitar repertoire is ethnoclassical per se. The CDs are recorded in four instrumental formats: guitar solo, guitar duo, clarinet and guitar, violin and two guitars. CDs and individual tracks will be identified as needed in the text, as CD configurations don't necessarily follow the order of the discussions in the exegesis and as some composers like Richard Charlton and Stephen Whittington are represented on multiple CDs. All recordings are produced for commercial release, include liner notes (see Appendix) and are edited and mastered to meet industry standards.

3.1 Overview of repertoire

3.1.1 CD 1 – *Canto Antigo* (Credia Classics, Universal Music 2015)

CD 1 was inspired by the current author’s recording of Franz Schubert’s *Winterreise* in an arrangement for viola and two guitars for Deutsche Grammophon (2007).¹⁰⁶ As a further trio expansion of the guitar’s chamber music repertoire, *Canto Antigo* – Portuguese for ‘old song’ – is a compilation of newly commissioned folk song arrangements for violin and two guitars by



Vincent Lindsey-Clark (England), Laurie Randolph (USA), Stephen Whittington (Australia), Jaime Zenamon (Brazil) and Richard Charlton (Australia).

Figure 3 – CD 1 cover

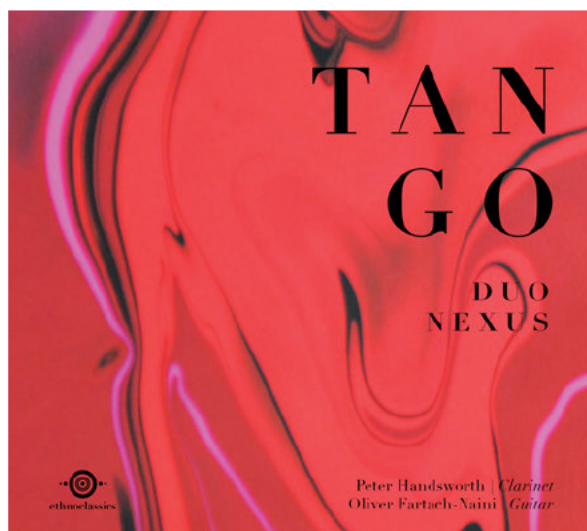
Table 4 – CD 1 track list

CD 1 – <i>Canto Antigo</i> (Credia Classics, Universal Music 2015)			
Zia Hyun-Su Shin – Violin Lee Song-Ou – Guitar Oliver Fartach-Naini – Guitar			
1	Laurie Randolph (*1950)	O Shenandoah	4:00
2	Stephen Whittington (*1953)	La Sandunga	5:07
3	Vincent Lindsey-Clark (*1956)	Esta Noche Serena	3:32
4	Jaime Zenamon (*1953)	Canto Antigo	4:39
5		Casinha Pequenina	5:01
6		Acordai Donzela	3:52
7		A Mulata	4:58
8	Richard Charlton (*1955)	Canção del Lladre	3:43
9		El Testament D'Amelia	2:11
10	Vincent Lindsey-Clark (*1956)	Terezinha de Jesus	4:05
11		Nesta Rua	4:41
12	Richard Charlton (*1955)	Etz Harimon	1:23
13		Esa Enai	2:20
14		Ver Hot Aza Yingele	1:58
15	Vincent Lindsey-Clark (*1956)	The Ashgrove	2:22
16		When the boat comes in	4:11
Total duration			57:53
All tracks are world premiere recordings of newly commissioned works			

¹⁰⁶ CD Winter Journey with Richard Yongjae O'Neill (viola) and Lee Song-Ou (guitar).

3.1.2 CD 2 – TANGO (Ethnoclassics 2015)

CD 2 *TANGO* features a key ethnoclassical driver in the classical guitar's repertoire. Works originally written for flute, violin or cello and guitar are performed in the underestimated combination of clarinet with guitar. Apart from Piazzolla's legendary *Histoire du Tango* the recording includes more



recent compositions of Coco Nelegatti, Stephen Whittington and Ian Seaborn.

Figure 4 – CD 2 cover

Table 5 – CD 2 track list

CD 2 – TANGO (Ethnoclassics 2015)			
Peter Handsworth – Violin Oliver Fartach-Naini – Guitar			
	Coco Nelegatti (*1959)	Tres Tangos Argentinos*	
1		- El Chiche	2:55
2		- La Perlita	5:08
3		- Por Si Acaso	5:36
4	Stephen Whittington (*1953)	Nazarethana*	6:15
	Astor Piazzolla (1921-1992)	Histoire du Tango	
5		- Bordel 1900	3:56
6		- Café 1930	7:34
7		- Nightclub 1960	6:13
8		- Concert d'aujourd'hui	5:16
9	Ian Seaborn (*1953)	Departure*	5:08
	Coco Nelegatti (*1959)	Tres Temas Argentinos	
10		- Un Motivo de Vals	3:01
11		- Milonga Del Serafin	4:08
12		- El Cronopio	3:24
Total duration			58:35
* World premiere recording			



Figure 5 – With Stephen Whittington and Peter Handsworth at the 2015 Adelaide Guitar Chamber Music Festival



Figure 6 – Guitar duo recording with Lee Song-Ou in Teagu, South Korea

3.1.3 CD 3 – 25 (Ethnoclassics 2016)

CD 3 25 features the most popular guitar chamber music format and contains a particularly diverse selection of compositions from Australia, Austria, South Korea, Italy, Germany and Argentina, which were written for the author's guitar duo with South Korean guitarist Lee Song-Ou.

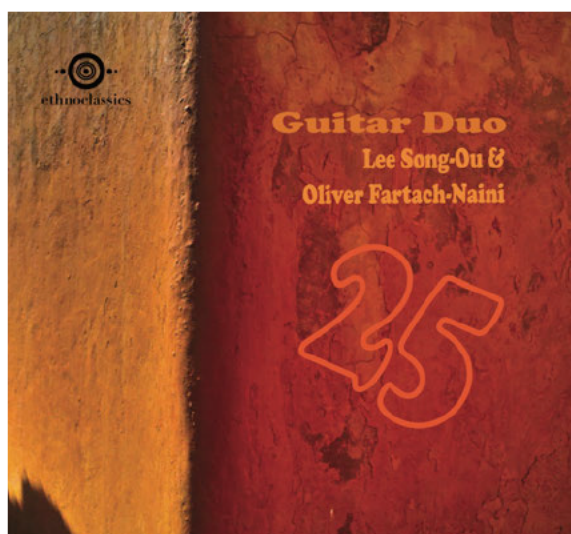


Figure 7 – CD 3 cover

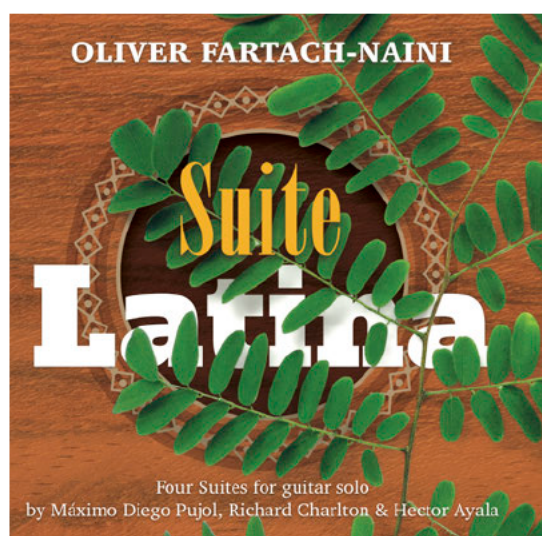
Table 6 – CD 3 track list

CD 3 – 25 (Ethnoclassics 2016)			
Guitar Duo Lee Song-Ou & Oliver Fartach-Naini			
1	Thomas Wallisch (*1973)	Complicando*	6:34
	Geonyong Lee (*1947)	Suite for Guitar Duo*	
2		- Gutgeori	4:45
3		- Tango	5:08
4		- Love Song	3:12
5		- Hwimori	7:24
6	Richard Charlton (*1955)	Along Parallel Lines*	5:02
7	Carlo Domeniconi (*1947)	unreal-dance op. 151*	11:44
	Stephen Whittington (*1953)	Made in Korea*	
8		- Made in Ilsan	1:58
9		- Romance in Ilsan	2:43
10		- KTX	2:20
11	Coco Nelegatti (*1959)	Pobre De Ellos (Tango-Milonga)	5:18
	Ludger Vollmer (*1961)	Set of Dreams*	
12		- Soap Box Derby (Children's Dream)	2:24
13		- Fauxbourdon (Remembrance of a Dream)	3:05
14		- Bodhran (Dancer's Dream)	4:55
Total duration			66:37

* World premiere recording

3.1.4 CD 4 – *Suite Latina* (Ethnoclassics 2017)

CD 4 *Suite Latina* pays tribute to the dominant perception of classical guitar as a solo instrument and features four suites of South American music as a vital thread in the fabric of ethnoclassicism. Alongside Héctor Ayala's *Serie Americana* this recording includes a previously unpublished work by Máximo Diego Pujol and two



compositions, which Richard Charlton and Máximo Diego Pujol have written for the author of this study.

Figure 8 – CD 4 cover

Table 7 – CD 4 track list

CD 4 – SUITE LATINA (Ethnoclassics 2018)			
Oliver Fartach-Naini - Guitar			
	Máximo Diego Pujol (*1957)	Seis Revelaciones	
1		- Un Nuevo Dia	1:10
2		- Tango Express	0:58
3		- La Búsqueda	1:44
4		- Mulato	2:55
5		- Canción de la tarde	4:30
6		- Acá a la vuelta	4:42
	Richard Charlton (*1955)	Suite Latina	
7		- Preludio	1:24
8		- Tango in the Dark	3:49
9		- Canción de la rosa	3:48
10		- Vals by Moonlight	1:46
	Hector Ayala (1914-1990)	Serie Americana	
11		- Preludio	2:06
12		- Choro	2:05
13		- Takirari	1:50
14		- Guaranía	4:28
15		- Tonada	1:54
16		- Vals	1:43
17		- Gato y Malambo	2:03
	Máximo Diego Pujol (*1957)	Suite Adelairens	
18		- Preludio	3:13
19		- Tangostinato	3:22
20		- En dos por cuartas	2:45
21		- Las camelias	3:05
22		- Capicúa	3:50
Total Duration			59:09

3.2 Case Studies

The case studies below aim to draw attention to ethnoclassicism's key characteristics as represented in some of the chosen repertoire. Vernacular and transcultural characteristics emerge in the recorded scores themselves and during interviews and follow-up consultations. For the seven case studies in this chapter the following six interviews were conducted:

- Coco Nelegatti, Berlin, 22 December 2013; 26 July 2015 via phone
- Máximo Diego Pujol, Adelaide, 20 July 2014
- Richard Charlton, Adelaide, 13 August 2016
- Carlo Domeniconi, Greiffenberg, 22 February 2016
- Geonyong Lee, Seoul, 17 December 2013
- Ludger Vollmer, Berlin 29 December 2014

All subsequent references to the composers are sourced from the respective interviews listed above. For further reference to other recorded compositions and their composers – namely Hector Ayala, Thomas Wallisch, Laurie Randolph, Ian Seaborn, Vincent Lindsey-Clark, Stephen Whittington and Jaime Zenamon – as well as information on associate recording artists Lee Song-Ou, Zia Hyun-Su Shin and Peter Handsworth the complete CD liner notes for all four recordings are included in the Appendix.

3.2.1 Tango

The epitome of Argentine culture, tango is an amalgamation of European, African and Amerindian traditions that emerged from the brothels and slums of Buenos Aires and Montevideo in the late 1800s. The milonga and payada of the Rioplatense pampas and the Afro-Cuban rhythms in candombe and habanera (Béhague 2014, Bockelman 2011, p. 586) define the genre as much as the lyricism of Italian belcanto. It is often overlooked that Uruguayans have also played a central role and that Brazilians created their own local adaptations – according to some sources even before the Argentineans (Behs 2005).¹⁰⁷ It is this blurred nature of ethnic and stylistic provenance that renders an isolation of singular influences difficult.¹⁰⁸ Similar to jazz, tango has risen from the sub-cultural dance floor to philharmonic concert halls, diversifying far beyond its early categories, which Béhague outlined as tango-milonga, tango-romanza and tango-canción (2014). Its dual appeal as infectious dance and recital music brought about a gradual acceptance as ‘serious’ music for classical concerts, which today include études¹⁰⁹ and other recital-oriented tango compositions.¹¹⁰

From the outset where it accompanied mostly flute and/or violin the guitar played a key role. The legendary Carlos Gardel worked with guitarists extensively and played the guitar himself. Although the instrument was at times pushed out of some ensemble settings by accordion, piano and later the German bandoneon, notable guitarists include Ubaldo de Lío (1929-2012) who played with classical

¹⁰⁷ One must also not forget that ‘a variety of acculturated musical situations already existed within the European population’ (Béhague, Manzano & Aharonián 2014) prior to its migration to the Americas. See e.g. Garcia (1997) regarding African influences on Portuguese rhythms preceding to the development of the Brazilian Choro in the late 1800s.

¹⁰⁸ Bockelman for example writes that ‘the tango was a dance of hybrid cultural origins, marrying Cuban, Spanish, African, and local influences’ and that ‘debate has always raged about the degree and specific effects of each input’ (2011, p. 585).

¹⁰⁹ Examples are Piazzolla’s 6 *Etudes tanguistiques* (1987) for flute solo, M.D. Pujol’s 14 *Etudes* for guitar solo (1999) and Garcia’s *Etudes Esquises* no. 23-25 (1995).

¹¹⁰ Gidon Kremer’s ten or more Piazzolla CDs (which were followed by tango recordings of Daniel Barenboim, Yoyo Ma and many others) have led to a vast amount of tango arrangements and an increasing acceptance of Piazzolla’s work into the canon.

technique and Roberto Grela (1913-1992) who played with plectrum.¹¹¹ Early solo transcriptions such as those of Domingo Prat (1886-1944)¹¹² and stylistically more adept folklore arrangements of Abel Fleury (1903-1958) were followed by more sophisticated Piazzolla arrangements by Agustín Carlevaro (1913-1995), Baltazar Benítez (*1944), Sérgio Assad (*1952) and Máximo Diego Pujol (*1957).¹¹³ It is this lineage within which tango remained very popular in the classical guitar repertoire and requests from classical guitarists like Roberto Aussel, Baltazar Benítez and the Assad Brothers led to Piazzolla's guitar compositions in the 1980s.

3.2.1.1 Astor Piazzolla

Experimenting with new instrumentations and compositional devices from classical, jazz and avant-garde in the 1950s, Piazzolla created *tango nuevo*. As a result of this stylistic 'sophistication' on the one hand and structural failings in the barriers between high and low art traditions on the other, tango over time migrated from the dance floor to the philharmonic venue. However, despite Piazzolla's impressive artistic provenance, high art guardians were slow in bestowing him the credit he deserved.¹¹⁴ While the classical music establishment questioned his artistic merit, many Argentines felt that his use of dissonance, siren-like glissandi and percussive effects (chicharra and tambor) blemished their musical heritage.¹¹⁵ This initially wedged Piazzolla between dismissive cultural chauvinism abroad and defamatory

¹¹¹ It is an ironic feature of tango that the bandoneon, which Heinrich Band in Krefeld, Germany invented for churches that were unable to afford an organ, came to such prominence in the brothels of Buenos Aires and Montevideo.

¹¹² Although these arrangements from 1911 to 1927 (Prat, ed. Ophee 1995) are not much appreciated, they do prove Prat's ambition to satisfy a strong general interest in the genre.

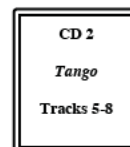
¹¹³ *Piazzolla en seis cuerdas*, Acqua Records 2012.

¹¹⁴ Piazzolla had his first piano lessons with Bela Wilda who was in fact a student of Rachmaninov and composition studies with Alberto Ginastera and Nadia Boulanger.

¹¹⁵ The 1953 premiere of Piazzolla's symphonic work *Buenos Aires* for example sparked intense controversy in Buenos Aires because Piazzolla dared to include two bandoneons in the traditional symphonic setting (Pessinis & Kuri 2002) and the 'war between *piazzollistas* and anti-*piazzollistas* in Argentina lasted for decades' (Azzi 2000, p. xi).

conduct at home where fistfights and death threats accompanied his early performances and taxi drivers in Buenos Aires reportedly refused him their services.

As already established in Chapter Two, *Histoire du Tango* is the classical guitar's most popular chamber music composition and thereby exemplifies the concept of ethnoclassicism as a defining contributor to the vernacular friendly image of the classical guitarist.¹¹⁶



Published in 1986 for flute and guitar, the work is recorded here in a version for clarinet and guitar. The author's previous performances of the work with both flute and violin¹¹⁷ and his intimate knowledge of Piazzolla's work through some ten years of quintet playing as a founding member of *Tango Concertante*¹¹⁸ has resulted in a deep appreciation for the bandoneon, the instrument that has come to epitomise the voice of tango. Although the clarinet was used in tango early on, this work is rarely performed with clarinet. This recording demonstrates that clarinet and guitar complement each other very well and that the clarinet is capable of emulating the sound of the bandoneon.

Depicting four developmental stages of the genre like a historical soundtrack in the classical format of a suite, the set begins with the lively *Bordel 1900*, which evokes the alluring teasing and chit-chat between prostitutes and their clientele in the red-light district of turn-of-the-century Buenos Aires (see fig. 9 and CD 2, track 5, 0:00-0:38).

¹¹⁶ This is a rare case of a guitar composition that has been arranged for other instrumentations. These include among others arrangements for saxophone quartet (Henry Lemoine 1993) and Al Di Meola's orchestral adaptation of the first three movements (Bluemoon Recordings 1996).

¹¹⁷ These include the *CD Suite Buenos Aires*: Thea Nielsen (Flute) & Oliver Fartach-Naini (Guitar) play Máximo Diego Pujol, Gabriel SenaneS and Astor Piazzolla; Kreuzberg Records 10039, 1998.

¹¹⁸ See *CD Tangos Sin Palabras*: Tango Concertante plays Piazzolla, Demare, Troilo and others; Roland Schmitt, Saxophone; Miriam Risch, Violin; Roman Hengge, Piano; Oliver Fartach-Naini, Guitar; Oliver Potratz, Bass; Acoustic Music Records 2003.

Bordel-1900

Molto giocoso ♩ = 180

Flûte

Guitare

f

Tambour (Caisse)

Figure 9 – Piazzolla, first movement of *Histoire du Tango*, ‘flirtatious chit-chat’

By the early 1910s tango was danced in Paris, New York and London and its music became more sophisticated. Echoing the charm of chic Parisian cafés, this era is represented in the wistful writing of *Café 1930*. Tango’s flirtations with jazz and bossa in post-war metropolitan nightlife are encapsulated in the syncopated melodies of *Night-Club 1960* (see e.g. fig. 10 and CD 2, track 7, 0:02-0:05).

Nightclub 1960

Deciso ♩ = 120

Flûte

Guitare

f

accentuato

Figure 10 – Piazzolla, *Histoire du Tango*, syncopated melody work

Reminiscent in texture and form of Piazzolla’s quintet composition *Tanguedia*, the fourth movement *Concert d’aujourd’hui* is a virtuosic tour-de-force with traces of Stravinsky and Bartok and epitomises Piazzolla’s *tango nuevo* style.¹¹⁹

¹¹⁹ Piazzolla recorded *Tanguedia* in 1986 for one of his favourite recordings: *Tango: Zero Hour* (Pangaea 1986).

3.2.1.2 Coco Nelegatti

As someone who gradually expanded his work from purely aural traditions to composing and arranging for recitalists and academic purposes, Nelegatti is a very good example for ethnoclassicism. Born in Córdoba, Argentina in 1959 he started singing as a child prodigy at folk music festivals from the early age of four where ‘Coquito’ mixed with the likes of Ariel Ramirez, Eduardo Falú and Atahualpa Yupanqui. Self-taught in guitar, voice, piano and composition Nelegatti moved to Berlin in 1986 and has since been performing internationally.¹²⁰ He was guest professor at the Codarts University’s world music academy in Rotterdam, The Netherlands (1998-2013) and has written for many different formats including choral and orchestral.

Drawing much inspiration from tangos of the early 1900s, Nelegatti has also closely studied the string quartets of Joseph Haydn and the vocal works of Henry Purcell. His focus on form and melodic development stems from a careful read of Arnold Schoenberg’s *Fundamentals of Musical Composition* (1967). His commitment to authenticity paired with the fact that he feels equally foreign and at home in both Germany and Argentina make him a true paragon of the cosmopolitan nature of tango.¹²¹ In this transcultural web he pursues his maxim of conveying feelings to connect with his audience.¹²² His experience in coaching professionals and undergraduates has taught Nelegatti to communicate effectively while exercising tolerance in view of perceived misinterpretations.¹²³ Rather than referring

¹²⁰ This has included collaborations with performers of the highest calibre such as Argentine singer Siro San Román and bandoneon maestro Luis Stazo (founding member of the legendary Sexteto Mayor) at prestigious venues such as Berliner Philharmonie, Prinzregententheater in Munich, Queen Elisabeth Hall in London and Opéra Nouvel in Lyon.

¹²¹ Nelegatti has spent almost as much time in Berlin as he has in his native Argentina.

¹²² In a conversation about this Nelegatti quotes a piece of advice his mother gave him when he was preparing for a performance at age six: ‘Coquito, you should not go on stage to show off. You should go on stage to say something. If you don’t have anything to say, don’t go on stage.’

¹²³ Some of the aspects discussed during the interviews included the genre-specific differences in interpreting triplets, as Nelegatti feels that classical musicians tend to allow triplets to unnecessarily

to errors of interpretation, Nelegatti uses the metaphor of music being played with an accent in a similar way that a German with English as a second language might have proficient communication skills, yet without the ability to perfectly conceal his heritage. Evidence of a so-called accent does therefore not necessarily obstruct the message of a composition but is instead considered a regional colouring or dialect.

Pobre De Ellos for two guitars was written in 2006.¹²⁴ According to Nelegatti it is as a tango divertimento inspired by thematic material of Alfredo Gobbi, Orlando Goñi, Horacio Salgan and Sebastian Piana. Somewhat of a stylistic and instrumental showcase with a structure that echoes the fast-slow-fast sequence of the 18th century Italian concerto, it combines the initial fast tango section and the slower quasi improvised solo interlude with a concluding milonga. In contrast to the older rural milonga, this faster milonga of urban provenance, which became popular in the 1930s (see fig. 11 and CD 3, track 11, 2:45-end) was recorded here at a more solid tempo of 82.

CD 3
25
Track 11

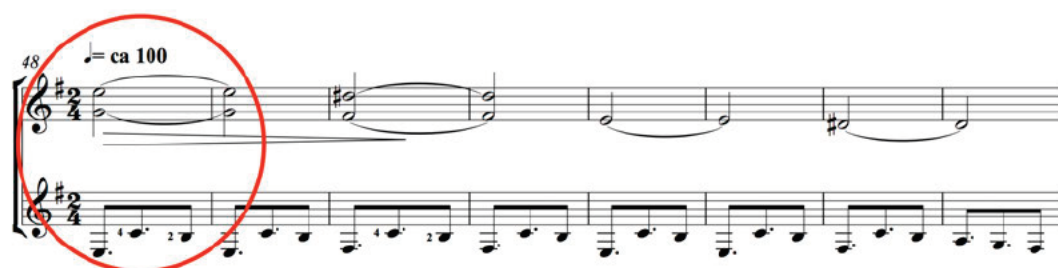


Figure 11 – Nelegatti, beginning of fast milonga section

broaden the meter. Similarly, in order to better symbolise the characteristic concept of a 3-3-2 subdivision, Nelegatti avoids ties in favour of a three-unit notation to encourage thinking in subdivisions for a clearer sense of the syncopated second note and a tighter and stylistically more appropriate pulse.

¹²⁴ The work received its world premiered by Lee Song-Ou and Oliver Fartach-Naini at Kumho Art Hall in Seoul in April 2007.

The Argentine term ‘pobre de ellos’ expresses pity for those who missed out on something and yet are oblivious to the missed opportunity.¹²⁵ Therefore, what might incorrectly be translated as ‘those poor fellows’ could more accurately be paraphrased with ‘if they only knew’.

Tres Temas Argentinos for flute and guitar were written in 2000.¹²⁶ Like most of Nelegatti’s compositions it has since undergone various changes, which made this adaptation for clarinet and guitar a journey of re-discovery. Overall the conversations with the composer have resulted in a more liberal reading of the scores.

CD 2
Tango
Tracks 10-12

Un Motivo De Vals, a vals criollo with its characteristic 3/4-6/8 oscillations demonstrates Nelegatti’s superb sense of melody as he crafts the melodic question-and-answer development out of the initial 6-note motive (see fig. 12 and CD 2, Track 10, beginning)

The image shows a musical score for 'Un Motivo De Vals' in 3/4 time. The top staff is for Flauta (flute) and the bottom staff is for Guitarra (guitar). The flute part begins with a melodic cell of six notes: G4, A4, B4, C5, B4, A4. This cell is circled in red and marked with a mezzo-forte (mf) dynamic. The guitar part begins with a similar six-note motive, also marked with mf. The score continues with further melodic development and a triplet of eighth notes in the flute part.

Figure 12 – Nelegatti, melodic cell for *Un Motivo De Vals*

While the vals criollo would traditionally be played without any rubato in folk traditions, Nelegatti notes, that the tanguero approach to the vals criollo is a more

¹²⁵ The title was inspired the great bandoneonist Luis Stazo, who used this phrase when Nelegatti chose to either shorten or omit a solo section during their shared performances.

¹²⁶ The composition received its world premiere recording on *Ex Oriente Lux* (Thea Nielsen, flute & Oliver Fartach-Naini, guitar; Kreuzberg Records, 2003) and has since also been recorded by Timothy Kain & Virginia Taylor (Move Records 2011). The second movement has received numerous recordings in a range of different arrangements (cf *Entretango* 2015, Cuarteto Rotterdam 2014, Lisa Gambacciani & Lucie Croce 2016).

careful one. The approach taken here was to admit to a ‘Germanic accent’ of classically trained musicians towards a slower and more flexibly timed rendition. The pensive *Milonga Del Serafin* (CD 2, Track 11) is by far Nelegatti’s most famous work and has been arranged and recorded in numerous other settings. In contrast to the fast urban style in *Pobre De Ellos*, this is an example for the slow rural milonga, which due to Nelegatti’s folk background has always been particularly dear to him and also remains at the core of tango. Despite the likely assumption that this work pays homage to Astor Piazzolla’s iconic *Milonga del Angel*, Nelegatti stresses that no reference was intended. The angel in the title is a reference to the composer’s fond memories of an old girlfriend’s (Esther) pure soul.¹²⁷ Similar to the first movement, the interpretative approach taken here is free and, from a tanguero’s perspective, possibly rhythmically not tight enough. Instead of using the introduction for the establishment of the metre, a decision was made to give it a more reflective, improvisatory feel. To compensate for this a steadier version of the initial eight bars has been inserted in bar 31 prior to the reprise.¹²⁸ Overall this rendition is slower and longer than the 2003 recording (4:08 vs. 3:16 minutes).

The etymology of *El Cronopio* (CD 2, Track 12) begins with the Argentine writer Julio Cortázar. In his writing ‘cronopios’ are fictional beings, which in contrast to his less flexible ‘famas’ and the uninspiring ‘esperanzas’, represent sensitivity, creativity and wit.¹²⁹ Apart from a history of changes to the duo version Nelegatti also created a much longer quintet version of *El Cronopio* and currently intends to extend the slow section of this movement.¹³⁰ The version recorded here is

¹²⁷ ‘Serafin’ is Spanish for seraphim, a representative of the highest rank in angelic hierarchy.

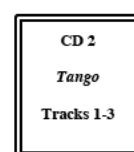
¹²⁸ This extension is a change the composer applied in a few of his own versions of the work.

¹²⁹ In his review of Luis Armstrong’s 1952 performance in Paris, Cortázar referred to Armstrong as ‘Louis enormísimo cronopio’ and in contemporary Argentine culture the term ‘cronopio’ has since become an honorific title.

¹³⁰ This fluid approach to composition is an integral aspect of tango. Astor Piazzolla for example recorded his iconic *Verano Porteño* in various versions multiple times.

a combination of its originally shorter version (70 bars on the world premiere recording) and Nelegatti's current version (79 bars). *El Cronopio* starts out as a fugato, but true to its name and to one of his sources of inspiration, Joseph Haydn, who is known for his tongue-in-cheek surprises, the work quickly jettisons the template. As the first sign of stylistic 'disobedience' the *comes* enters on D instead of A. The lyrical guitar solo in the middle progresses into a lilting yet rhythmically assertive accompaniment upon which the clarinet unleashes its melodic development.

Reminiscent of Piazzolla's chronology in *Histoire du Tango, Tres Tangos Argentinos* depict different styles of the tango kaleidoscope as most prevalent in the 1940s, 1950s and 1980s respectively.¹³¹ With its melodic variation and references to the 1940s, *El Chiche* (CD 2, track 1) is the most archetypal among the three. The term 'chiche' in Spanish is used for things one is attached to or desires to possess. Among his friends Nelegatti's father was endearingly referred to as 'el chiche'. *La Perlita*, 'the little pearl' (CD 2, track 2), was first recorded in 2009 by Nelegatti and violinist Jansen Folkers.¹³² Representing the more lyrical tango-romanza of the 1950s, this rather improvisatory work is a tribute to the composer's sister. The title *Por Si Acaso*, 'Just in case of that' (CD 2, track 3), is an example of the oblique nature of the Argentine sense of humour and alludes to the possibility that the listener might have come to doubt the composer's or performers' level of skill. In the most virtuosic of the three, Nelegatti unpacks his versatility by pairing Piazzolla's sophistication with Horacio Salgan's drive to an encore medley with a surprising interlude à la marche funèbre and solos for both instrumentalists.



¹³¹ Composed in 2005, the work was premiered by Thea Nielsen and Oliver Fartach-Naini in Müncheberg, Germany in August 2006.

¹³² CD *Hoy en Día* (Jansen Folkers, violin & Coco Nelegatti, guitar; Folkers/Nelegatti 2009).

3.2.1.3 Máximo Diego Pujol

In the wake of the so-called golden age of tango¹³³ the politically repressive forces and atrocities of the Argentinian military regimes and governments of the 60s and 70s cost many Argentinians their lives.¹³⁴ Facilitators of social interaction were subject to scrutiny and many art forms including rock and roll and even tango (Denniston 2003) were considered subversive. The Argentine world of classical guitar thrived, however, and folk and tango gradually progressed from a state of infirmity to being a powerful evocation of national pride.¹³⁵ Tango greats such as bandoneonist and composer Aníbal Troilo and pianist and composer Horacio Salgán were initiators of a tango revival, within which the work of Astor Piazzolla gradually gained traction. Meanwhile Argentine rock and roll developed from covering British and US American material towards the iconic *rock nacional*, which eventually garnered a global following.¹³⁶

This sketches the environment within which Pujol commenced his musical journey on his father's guitar at the age of eight.¹³⁷ Following studies at the Conservatorio Provincial Juan José Castro in Buenos Aires he took private composition lessons with Leonidas Arnedo and guitar lessons with Abel Carlevaro.

¹³³ The golden age of tango is commonly referred to as the period from 1935, the year of Carlos Gardel's tragic death, and the military coup in 1955.

¹³⁴ A particularly upsetting aspect of the brutal Argentine military dictatorship's so-called *dirty war* is that the majority of the thousands killed and referred to as the 'disappeared' were young people. The intimidations and brutalities were felt at all levels of Argentinean society and these developments consequently had detrimental effects on most areas of the arts.

¹³⁵ Apart from ethnoclassical guitarist par excellence, Abel Fleury (1903-1958) and the important work of classical guitarist María Luisa Anido (1907-1996), further key protagonists in Argentina include the revered folk guitarists, composers and singers Atahualpa Yupanqui (1908-1992) and Eduardo Falú (1923-2013) as well as tanguero Roberto Grela (1913-1992).

¹³⁶ After the US and Great Britain *rock nacional* advanced to the third most exported rock music in the world. Vila convincingly deconstructs the stylistic fabric of this Argentine phenomenon as that of a music far more diverse than British and US mainstream rock and in that context likens its genesis to that of tango (Vila 1989, p. 1-3).

¹³⁷ Inspired by his father's tango singing he received his first instrumental lessons from his neighbour and family friend Don Gaspar Navarro. For the young Máximo the idea of creating his own music was an integral part of music making from the outset and he wrote his first composition at the early age of nine: an Argentinian *Zamba* for his mother's birthday. After finishing school and initially pursuing a double degree in music and mathematics he decided to focus on music exclusively.

As one of today's most frequently performed guitar composers he has achieved worldwide acclaim and is widely published. When not travelling for masterclasses and residencies he teaches at the Conservatorio Superior de Música Manuel de Falla in Buenos Aires.

Pujol's role models are Leo Brouwer and Heitor Villa-Lobos, whom he admires for their ability to maximise sonority, their 'lenguaje guitarístico'. In his opinion Lobos' *Cinq Préludes*, some of his *Douze Études* and Leo Brouwer's *Elogio de la Danza* are among the very best pieces ever written for guitar. Traditional tango and folk forms such as milonga, candombe and vals are just as present as classical forms like prelude and étude in his work, because Pujol strives for a fusion of traditional Argentine tango with formal academic concepts.¹³⁸

The maxim of writing for the guitar rather than against the guitar is a central one for Pujol who recalls a lack of contemporary tango compositions that would meet such 'guitar friendly' criteria.¹³⁹ The publication of Agustín Carlevaro's arrangements of Piazzolla's *Las estaciones porteñas* in the 1970s¹⁴⁰ were therefore among the most relished pieces for the young composer who suspects it was this paucity of solo tango repertoire that amplified the immense popularity of his own *Cinco Preludios*.¹⁴¹

¹³⁸ A work that demonstrates this approach on a number of levels is Pujol's very popular three-movement suite *Tres Piezas Rioplatenses* (1992) where the three contrasting movements tango, milonga and candombe are not only arranged in the traditional fast-slow-fast order but are in fact all developed from the same seven-note melodic line introduced by the bass at the very beginning of the work.

¹³⁹ Carlos Guastavino (1912-2000) who is known for his ability to 'blend the worlds of música culta and música popular' (Kulp 2003, p. 42) for example had already written his *Jeromita Linares* for guitar and string quartet in 1966 as well as the first of his three guitar sonatas in 1967 (Cohen 1999, p. 8). Written in a distinctly Argentinian voice but not in a tango idiom, for Pujol there remained a sense that the works were conceived on the piano and then adapted for guitar in retrospect, a fact much discussed with the work of Astor Piazzolla as well.

¹⁴⁰ Agustín Carlevaro's pioneering work includes some thirty Piazzolla arrangements of which 23 are documented on an two-CD anthology of recordings from 1971 and 1991 (Ayui-Tacuabé 2001, A/E243-244CD).

¹⁴¹ Written around 1977, the first to perform these preludes were Jorge Labanca and María Isabel Siewers before they were published eight years later (Universal Edition 1985).

Due to the omnipresence of tango elements in his writing, Pujol is often labelled a tango composer, yet in view of the fact that his work is clearly entrenched in the format of Western classical music, tango purists are more likely to refer to him as ‘classical’. Apart from more predictable influences such as Astor Piazzolla and Rodolfo Mederos, Pujol also recalls Emerson, Lake & Palmer’s 1971 arrangement of Modest Mussorgsky’s *Pictures at an Exhibition* and Argentinian rock legends Luis Alberto Spineta and Charly Garcia. Although enquiries about pop influences tend to surprise Pujol, he confesses that such references have been made in the past.¹⁴² As such, Pujol is an exemplar combining guitar-idiomatic elements with the merging of the transcultural and vernacular at the heart of ethnoclassicism.

For Pujol the truth of art lies in the relationship between the artist and the world around him. His stylistically inclusive and guitar-friendly writing within the formal framework of classical music seeks to communicate his fascination for the aforementioned vernacular musical strands that have shaped him as a *porteño* and Argentinean artist. Key objectives of authenticity and the connection with his performers and audiences define Pujol’s identity as much as the Rioplatense tango idiom does – a transcultural phenomenon at multiple levels.

¹⁴² Works reflecting some of the above influences particularly well include his rock prelude *Preludio Rockero (Cinco Preludios*, Universal Edition 1985) as well as his homage to the great Argentinian folk legend Atahualpa Yupanqui, his *Variaciones sobre un tema de Atahualpa Yupanqui* (Editions Orphée 2001).



Figure 13 – With Máximo Diego Pujol in Adelaide, July 2014

*Suite Adelaire*¹⁴³ was written for Oliver Fartach-Naini in November 2014¹⁴⁴ and was published by Les Productions d'OZ in Canada in 2015. During the publication process the composer applied a range of minor changes, mostly to enhance playability. In agreement with the composer the current author did not always include these changes in this recording. The following table lists the differences between original manuscript and published edition as well as the author's choice for the recording.

<p>CD 4 <i>Suite Latina</i> Tracks 18-22</p>
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¹⁴³ 'The title is "Suite Adelaire". I've just invented a new "Spanglish" word: Adelaire. It means Adelaide + Buenos Aires' (Pujol, Email 26 November 2014).

¹⁴⁴ Pujol visited Adelaide in July 2014 with his trio (with Eleonora Ferreyra, bandoneón and Daniel Falasca, bass) for the Adelaide International Guitar Festival and conducted a masterclass at the University of Adelaide's Elder Conservatorium of Music. The author of this study had been in touch with the composer as early as 1997 in connection with the recording of Pujol's *Suite Buenos Aires* (CD *Suite Buenos Aires*; Thea Nielsen, Flute & Oliver Fartach-Naini, Guitar, play Máximo Diego Pujol, Gabriel SenaneS and Astor Piazzolla; Kreuzberg Records 10039, 1998). However, this occasion marked the first personal meeting, which also provided the opportunity for the interview conducted for this study.

Table 8 – Suite Adelaire: Differences between manuscript and published version

Suite Adelaire: Differences between manuscript and published version			
Bar	Manuscript	Published Score	Recording
Prelude			
41	First melody note c ² not tied	First melody note c ² tied	Published version
Tangostinato			
73	First note d ² tied	First note d ² not tied	Original version
83/87	Fourth/seventh quaver = f ²	Fourth/seventh quaver = b ²	Original version
101	Fourth/seventh quaver = c ²	Fourth/seventh quaver = b ²	Original version
116	Fourth quaver = c ²	Fourth quaver = b ²	Original version
Las Camelias			
13/45/117	Melody = minim a ² and tied crotchet e ² as in bar 9)	Melody = crotchet a ² -e ² -a ²	Published version
29/61/101/133	Second beat = fifth D ² and A ²	Second beat = single note A ²	Original version
30/62/102/134	Second beat = major third E ² and G ^{#2}	Second beat = single note G ^{#2}	Original version
Capicúa			
77/79	Last bass F tied	Last bass F not tied	Print mistake
205/209/211	First bass D not tied, see figure 16	First bass D tied	Published version

The contemplative *Preludio*, which - apart from bar 3 and the last four bars - is woven of a chain of arpeggiated quavers interspersed with harmonics (see fig. 14 and CD 4, track 18).

to Oliver Fartach - Naini

Suite Adelaire

I - Preludio Máximo Diego PUJOL

Andante

Figure 14 – Pujol, *Suite Adelaire*, beginning

The harmonically more elusive second movement *Tangostinato* (CD 4, track 19) features harmonics again and combines the classical concept of ostinato with tango.

II - Tangostinato Máximo Diego PUJOL

Allegro ♩ = 160

Guitarra

Figure 15 – Pujol, *Suite Adelaires*, *Tangostinato*, beginning

While based on tango’s typically ternary form, the lamenting middle section makes effective use of the full range of the guitar.

En dos por cuartas (CD 4, track 20) is a play on words. As a reference to the prominent use of quartal harmony in this milonga, the original term ‘en dos por cuatro’ as a common tango description for 2/4-time, has been adapted to *En dos por cuartas* – which translates as ‘in 2/fourths time’. The use of harmonics continues as a linking feature of the entire suite.

In the buoyant form of a traditional Argentinian *vals*, *Las camelias* (CD 4, track 21) refers to his mother’s favourite flowers: Camellias. The suite concludes in its opening key of D major with a strongly syncopated *candombe*.¹⁴⁵

¹⁴⁵ In fact both the first and last movement finish on the same third of harmonics D/F#.

Capicúa (meaning ‘palindrome’) (CD 4, track 22) juxtaposes a syncopated pizzicato bass with an upper voice that is interspersed with thirds and harmonics. According to the composer, the fact that the introductory rhythm – if reduced to its subdivisions as a sequence of four groups of three semiquavers – could be seen as a rhythmic palindrome, is a coincidence; a sequence already used in *Tangostinato* (see augmented version in bars 3-4).

Figure 16 – Pujol, *Suite Adelaire*, *Capicúa*: In all three instances these bass notes are tied in the published edition

Seis revelaciones (Six Revelations) is a result of the author’s query about the existence of any unpublished compositions. Combining six works that were written at different times, the suite was subsequently published by Henry Lemoine in December 2015.¹⁴⁶ *Un nuevo día* (CD 4, track 1) is a milonga in E minor, a key that effectively enhances the bass melody as a depiction of the break of dawn when the

CD 4
<i>Suite Latina</i>
Tracks 1-6

¹⁴⁶ The original plan was that the present recording would constitute the world premiere recording for both suites but due to delays in this project the composer’s own recording of both suites turned out to be released first (Máximo Pujol, *Un nuevo día*, 2016).

first rays of sunlight change the colours of earth and sky in the Argentinian pampas. A remarkably short ‘palate cleanser’ between its more delicate surrounding movements, the 21-bar *Tango express* (CD 4, track 2) evokes the chaos of metropolitan traffic in Buenos Aires.¹⁴⁷ The title *La búsqueda*, ‘the search’ (CD 4, track 3) refers to a melody in search of its tonality. Initially presented over a bass of A it eventually consolidates over the tonic E in bar 25. The milonga-candombe *Mulato* (CD 4, track 4) is the composer’s tribute to the indigenous peoples of Argentina. Set in rondo form the infectious nature of the composition feeds off the syncopated voicing across the entire register of the guitar. The absorbing melody for *Canción de la tarde*, ‘afternoon song’ (CD 4, track 5) came to the composer during a meditative gaze through his home office window on a sunny afternoon. Written for Italian guitarist Giulio Tampalini and first recorded by the composer in a trio version in 2014, the movement’s D major tonality allows for effective use of the open bass strings as fundamental material. *Acá a la vuelta* (CD 4, track 6), written for Argentinian guitarist Dora Argañarás, translates to ‘just around the corner’ and is a phrase used for something that is nearby and easy to get to. The composer fondly recalls childhood scenes where a quick errand for his mother facilitated a quick game of soccer with friends. An impressive example of Pujol’s excellent command of ‘lenguaje guitarístico’ is the contrasting *Andante* starting in bar 66.

¹⁴⁷ This movement is somewhat reminiscent of the fourth movement *Microcentro* of his *Suite Buenos Aires* for flute and guitar.

The image shows a musical score for guitar, likely for the piece 'Suite Adelaire' by Pujol. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music, numbered 61, 67, 73, and 79. The tempo is marked 'Andante'. The score includes various dynamic markings such as *f*, *p*, and *mp*, as well as articulation like *rit.*. Fingering numbers (1-4) and natural signs (0) are placed above or below notes to indicate fingerings. A red oval highlights a section from measure 73 to 79, which includes a 'Campanella' effect (CI) and a chromatic bass line. The bass line starts on an open A string and moves chromatically down to an open E string.

Figure 17 – Pujol, *Suite Adelaire*, *Acá a la vuelta*: example for 'guitar-friendly' writing ('lenguaje guitarístico')

The combination of the b-c-e *campanella* effect from bar 73 onwards with the chromatic bass progression from open A down to open E is a perfect example of a texture that is only made possible by an intimate knowledge of the instrument's inner workings and sonorities (see fig. 17 and CD 4, track 6, 1:47-2:05).

3.2.2 Jazz/Pop/Folk

Alongside the particularly popular tango genre, further non-classical styles that continue to play a significant role in the classical guitar repertoire include jazz, pop and folk. Prominent composers who exhibit such influences include Roland Dyens (1955-2016), Andrew York (*1958), Benjamin Verdery (*1955), Paulo Bellinati (*1950) and Ralph Towner (*1940). Thomas Wallisch's composition *Complicando* (CD 25, track 1) is one example for many jazz musicians who have written specifically for the classical guitar. The following case studies demonstrate that the degree of transculturation embedded in ethnoclassicism varies greatly.

3.2.2.1 Richard Charlton

English born Richard Charlton (*1955) is Australia's most frequently performed composer of guitar music. A teacher and founding member of the Sydney Guitar Trio, his oeuvre ranges from guitar solo and chamber music to choral and orchestral works and is documented on over thirty CDs.¹⁴⁸

Charlton started playing the guitar at the age of 16 after moving to Australia in 1962.¹⁴⁹ Mostly self-taught in guitar and composition, Charlton feels that his voice is less the result of one specific school of thought than a language that evolved by adopting and adapting gestures, rhythms and harmonies over time.¹⁵⁰ A strong sense of balance and form was instilled by a period of private study under Irish organist

¹⁴⁸ He has taught at Ascham School Sydney since 1982 in various roles including director of performance for over a decade and has been a key driver of the annual five-day Sydney Classical Guitar Summer School for over 20 years.

¹⁴⁹ The process of composition always fascinated him and was further encouraged by his limited access to published music.

¹⁵⁰ 'I am not trying to copy anybody in particular but am fairly gregarious in gleaning bits and pieces from things I hear. No composer is an island!'

Mary Egan in Sydney.¹⁵¹ Influences on Charlton's writing, which he refers as 'loosely neo-romantic' include English folk song, Ralph Vaughan Williams and The Beatles, the steel string guitarist John Renbourn and his five-piece band Pentangle,¹⁵² the opulent sounds of Tchaikovsky and the rhythms of South American folklore.¹⁵³ His affinity for pop culture is perpetuated by a genuine interest in his students' musical perceptions and underpins his ability to create repertoire that captivates and challenges a clientele he has learnt to understand exceptionally well.

Through this intimate familiarity with his performers and audiences, Charlton negotiates the guitar's characteristic strengths and weaknesses to capitalise on the core aspect of the instrument: the plucked string. The delicacy and intimacy of this defining feature and the most varied spectrum of outcomes it offers, remains the focus of his considerations. Charlton makes a conscious effort to put himself in the listener's seat to ensure he minimizes the unavoidable discrepancy between his view of the piece and that of the performer and listener. Recognising this potential for transmission errors in the nexus between sender and receiver by overloading (or underloading) a score, Charlton aims for a balance that warrants both instant and sustained appreciation.¹⁵⁴ Be it for beginners or professional soloists, the tailoring of a composition to the future performer is important in Charlton's objective to connect and communicate. As has been argued, this emphasis on accessibility and communication is one of the motivations that underpins ethnoclassicism, as distinct from modernist approaches. This reaches beyond adjusting difficulty levels and is

¹⁵¹ During this rigorous training in counterpoint and harmony Egan also facilitated some feedback from her good friend and renowned Australian composer Miriam Hyde.

¹⁵² Renbourn's album *The Black Balloon* (Transatlantic Records 1979) was a particular favourite of Charlton. Merging Folk, Renaissance and Baroque with elements of jazz and rock, this virtuosic musician who originally learnt classical guitar and at the peak of his career took to tertiary studies in composition is a perfect exemplar of the stylistically diverse environment so many guitarists grow up in.

¹⁵³ In the interview Charlton comments on the fact that his encounters with Argentinian guitarist composers Máximo Diego Pujol and Omar Cyrulnik have certainly helped his understanding of the tango idiom.

¹⁵⁴ 'Sometimes you can get so involved and be so into it that you imagine things that aren't there. Well they are there but only you know them because you know the piece. So you have to imagine someone hearing this for the first time. What will they make of it?'

particularly challenging when writing for beginners, where Charlton makes a point of not ‘writing down’ but instead always aims to ‘write up’. Consequently, some of his finesse might be evident at first hearing while the appreciation of other details may require closer examination.¹⁵⁵



Figure 18 – From left to right: Richard Charlton, Oliver Fartach-Naini, Raffaele Agostino, Máximo Diego Pujol, Fiona Charlton, Janet Agostino

Suite Latina was written for Oliver Fartach-Naini as a solo interlude within a flute and guitar tango programme, which included new works of Carlo Domeniconi, Stephen Whittington and Coco Nelegatti.¹⁵⁶ The purpose of this suite was to diversify the instrumental setting and add stylistic blending to an Argentinian and Brazilian inspired programme.¹⁵⁷ As Charlton notes:

CD 4
<i>Suite Latina</i>
Tracks 7-10

¹⁵⁵ A perfect example for this maxim of balancing form, appeal, score density and technical suitability is Charlton’s *Partial Eclipse*, his most performed guitar ensemble composition. Written in 1999 the work exemplifies the combination of catchy melodies, clear harmonies and syncopated pop-rhythms combined with a technical difficulty that is carefully calibrated for elementary level guitar students. Also see *Afterthoughts* and *Fifteen Elementary Studies*.

¹⁵⁶ Originally a three-movement suite it was premiered in Müncheberg, Germany on 20 August 2006 as part of the tour *Berlin Tango!* with flautist Thea Nielsen. The *Preludio* was added in 2007 for a tour to Adelaide, Sydney, Perth and Darwin in June/July 2007.

¹⁵⁷ Due to the quality of the composition it didn’t take long for other performers to appreciate the work and it received its world premiere recording on the CD *Premieres* by US American guitarist Hilary Field (Yellow Tail Records) in September 2015.

Based on various South American styles it opens with a toccata-like ‘Preludio’ in the form of a ‘Choro’ followed by a slow ‘Tango’ with slightly ‘dark harmonies.’ ‘Canción de la Rosa’ is a nostalgic memory of the smell of a rose garden on a warm sunny afternoon and the last movement, ‘Vals by Moonlight’, is a homage to the great Venezuelan guitar composer Antonio Lauro (Richard Charlton score, 2007).

The choro-inspired *Preludio* is the condensation of an improvisation that explores the applicability of the lamenting major second that Charlton weaves through various registers (see fig. 19 and CD 4, track 7, 0:00-0:59).



Figure 19 – Charlton, *Suite Latina, Preludio*: lament in upper voice, middle voice and bass

In contrast to the improvisatory process of the *Preludio* and reminiscing on his successful piece *Tango in the Rain*, work on the *Tango in the Dark* (CD 4, track 8) started with its title as an incentive to explore darker modes of expression.¹⁵⁸ In the tango-typical ternary form it is characterised by intermittent habanera pulsations, extended harmonies, a skilfully tight voicing and major seventh and augmented chords that create an evocative air. A sense of disorientation and loss with seemingly wrong notes in bars 4 and 12 is briefly lifted by moments of bliss and longing in the *con moto* section before the work resumes its darker sentiment. Charlton revealed that finding a name for the third movement *Canción de la rosa* (The song of the rose, CD 4, track 9) took some time. Starting with an improvised seed, the lyrical composition evolved over time as it was honed further and further to include re-harmonisations, middle voices, sequences and echoing the lament motive of the *Preludio* adds to its nostalgia. Asked about the Brazilian feel of this movement, Charlton suspects that his admiration for Villa-Lobos could have left a

¹⁵⁸ *Tango in the Rain* was originally published as part of *Afterthoughts 2* (2001) it is also one of the most popular pieces in the current AMEB Classical Guitar grade book publications.

mark. The prominent use of the major ninth and the sense of longing that the melody communicates do indeed evoke *saudade*, the ineffable quality that so defines Portuguese and Brazilian culture. Looking through his sketchbooks for ideas to conclude the suite Charlton came across *Vals by Moonlight* (CD 4, track 10). Apart from minimal changes this homage to the Venezuelan composer Antonio Lauro already existed within another unpublished suite. With the drive of its frequent 3/4-6/8 oscillations and infectious melodies, Charlton believes this movement stacks up very well against his more recent compositions. His explanation is that he has remained true to himself; what has changed is that a previously more instinctual *modus operandi* has evolved into a more intellectually charged way of doing the same things more efficiently.¹⁵⁹ Rather than a set of style copies this suite exhibits the multilingual voice of Charlton as a transcultural artist in a globalised world.

As a further contribution to the discipline the following world premiere recordings of Charlton's works are also included in this project: *Three Klezmer Pieces* for violin and two guitars (CD 1 *Canto Antigo*, tracks 12-14), *Three Catalan folk songs* for violin and two guitars (CD 1 *Canto Antigo*, tracks 8-9) and *Along Parallel Lines* for two guitars (CD 3 25, track 6).

¹⁵⁹ 'And I think overall because it is a Suite Latina and I tried to imbue it with a particular Latin quality it doesn't sit in my oeuvre of pieces like Threnody for Chernobyl, Kingfisher Dances or my Sonata, so it's a bit outside that but it's still got all the elements of my writing.'

3.2.2.2 Carlo Domeniconi

Italian Carlo Domeniconi (*1947) is most commonly associated with his iconic composition *Koyunbaba* op. 19 (1985). Yet, this prolific guitarist-composer, noted for his distinct, stylistically and culturally diverse voice, has written over 200 compositions, including guitar solos, chamber music and guitar concertos, as well as solo works for cello, violin, flute, double bass and piano.

Domeniconi has travelled widely and has lived in Italy, Turkey and German.¹⁶⁰ Via programmatic references or compositional characteristics, Domeniconi's writing often draws on non-European cultures as well as non-classical genres like folk, jazz or rock. This immersion in the cultural and stylistic Other, combined with his ability to capitalise on the characteristic sonorities of the guitar, constitute key attributes of his kaleidoscopic oeuvre, and lie at the heart of ethnoclassicism. For someone who quotes influences like Johann Sebastian Bach, Jimi Hendrix, Eric Clapton and Sergei Prokofiev, the quality of music is not defined by levels of gravitas and complexity. For Domeniconi, a composition firstly needs to resonate with one's soul, and secondly it needs to take advantage of the idiomatic strengths of the instrument for which it is written.

Over the years Domeniconi has made a point of synthesising his fascination of the East with the form and structure of the West, and to that end he often quotes the celebrated German poet Johann Wolfgang von Goethe:

Wer sich selbst und andere kennt wird auch hier erkennen:
Orient und Okzident sind nicht mehr zu trennen. (1819)¹⁶¹

¹⁶⁰ At the age of 13 Domeniconi commenced lessons with celebrated performer and teacher Carmen Lenzi Mozzani (1923-1969) in Pesaro, Italy. Orphaned at the age of five Carmen Lenzi Mozzani was raised by her grandfather, famed oboist, guitarist, composer and innovative luthier Luigi Mozzani (1869-1943), the maker of Carlo Domeniconi's guitar from 1938. After receiving a diploma from the Rossini Conservatory in Pesaro and winning first prize at the 1960 and the 1962 Ancona International Guitar Festivals Carlo Domeniconi moved to Berlin at the age of 19/?/ to study guitar with Erich Bürger (student of Bruno Henze) and composition with Heinz Friedrich Hartig at the Hochschule für Musik (today Universität der Künste Berlin).

¹⁶¹ This translates to: 'He who knows himself and others will also recognise that East and West can no longer be separated.' This quote from the appendix of Goethe's poetic voyage *Westöstlicher*

For Domeniconi there is another dimension to this cross-cultural fascination. While Goethe – posthumously declared an honorary Muslim by the Muslim community of Weimar in 1995 – famously never travelled to the Orient, Domeniconi has experienced Muslim culture at first hand. The diversity of his life’s experiences – he grew up in Italy, lived in Istanbul (1977-1980) and later with his Turkish wife in Berlin’s district Kreuzberg (commonly nicknamed Turkey’s second largest city) – qualify him as a global citizen whose artistry draws on European, Oriental and South-American cultures to create his sonic *mélanges*. A focus in Domeniconi’s work is his uncompromising commitment to melody. Rather than relying on harmony to enhance a melody’s appeal, he believes in the notion of an autonomous melody – one that radiates beauty in and of itself, without the support of the underlying harmony. Domeniconi is in pursuit of a synthesis, and not the mere addition of Oriental flavour or the evocation of a distant Turkish countryside. It is for this reason that it is misleading, as does Yen, to refer to Domeniconi’s music as exoticist or *alla-turca* in style (Yen, 1996).



Figure 20 – Interview with Carlo Domeniconi

Divan (1819, revised in 1827) embodies the tremendous inspiration he drew from Islam and the great Persian poet Hafez (ca. 1325 - ca. 1389), whom Goethe referred to as his twin brother.

Domeniconi's *unreal-dance op. 151* for two guitars in free ternary form is a good example of his melody-driven approach.¹⁶² The composition carries Domeniconi's harmonic signature, where depth and dissonance may be the result of linear concurrence and careful consideration of guitar-idiomatic resonances, rather than any harmonic intent. The drop-D tuning underlines the overall dark mood of the composition, and boosts the flexibility gained by using two guitars rather than one. Skilful negotiation of resonance-characteristics and timbres enable the two guitars to sound more potent than the sum of its constituting parts.

Within a rather fluid nature of modality the work often draws on what can be described as D harmonic major (D major with lowered 6th degree), with frequent oscillation between major and minor second E/Eb and sixth B/Bb. The minor second Eb features prominently in the bass register as the pedal notes A and D are enriched by pedal tritone alternation A-Eb. The motivic development via sequential treatment amplifies the accumulation of dissonant energies that eventually resolve in moments of catharsis as in bars 182, 271 and 393 (see CD 3, track 7, 4:50, 7:58 and 11:24 respectively). While the modal melodic work and the asymmetrical 5/8 time-signature could be attributed to some Turkish influences, the scarcity of time-signature changes and the sophisticated polyphonic writing starting in bars 84 and 343 are more reminiscent of Western conventions (see CD 3, track 7, starting on 2:10 and 9:55 respectively). The polyrhythmic structures in the first 18 bars are a fitting example for the aforementioned evidence of both Western and non-Western features. Offset by one quaver, the melody of guitar 1 is de-facto in 5/4 time and superimposed on a pedal A accompaniment in rigid 5/8 time of guitar 2. The result is a pattern of 5/4 over 10/8 with guitar 1 being one quaver behind guitar 2. This is repeated 5 times during the first 12 bars. While such polyrhythmic occurrences are common in Oriental music, Domeniconi's adherence to ideals of form and structure yields the ensuing adept rhythmic phase shift during bars 13-18 towards a mutual

¹⁶² The work was written in September 2008 for Lee Song-Ou and Oliver Fartach-Naini who premiered the work at the Adelaide International Guitar Festival on December 7th 2008.

5/8 time, which eventually occurs on their first shared first beat in bar 19 (see fig. 21 and CD 3, track 7, 0:19-0:30) and is then consolidated in bar 24 (see fig. 21 and CD 3, track 7, 0:37). In Domeniconi we see ethnoclassicism intellectualised.

unreal - dance
 For Lee Song-Ou & Oliver Fartach-Naini
 Carlo Domeniconi
 Greiffenberg, 2008

$\text{♩} = 200$

Guitar 1

Guitar 2

8

15

21

Figure 21 – Domeniconi, rhythmic phase shift

3.2.2.3 Geonyong Lee

Geonyong Lee (*1947) is one of South Korea's most respected composers.¹⁶³ Following first composition lessons from Dal-Sung Kim at Seoul High School for Music and Art, a master's degree from Seoul National University and further postgraduate studies under Heinz Werner Zimmermann at the Frankfurter Musikhochschule in Germany he received a *doctor emeritus* from Dankook University in 2003. Since moving back to South Korea in 1979 he has held professorships at Hyosung Women's University (1979-1983), Seoul National University (1983-1992) and the Korean National University of Arts (1992-2012) of which he was the president from 2002 to 2006. Before retiring in early 2017 he was Director of Seoul Metropolitan Opera (2012 to 2017).

Equally cosmopolitan and culturally attuned, Lee pursues the ideal of an authentic Korean voice as a representation of the transcultural journey both he personally and South Korean society in general have undertaken. The omnipresence of Western culture in South Korea, the impact of postgraduate studies in Germany and his two one-year sojourns in Manila and New York City constitute defining episodes in his artistic development.¹⁶⁴ Lee's fascination with the interdependence of music and words is reflected in his admiration for Franz Schubert songs, Korean Court and folk music traditions, singer-songwriter Joan Baez and French chanteuse Edith Piaf. The synthesis of music and lyrics is therefore a focal point in his work

¹⁶³ The fourth of seven brothers and sisters, Lee was born in Pyungan Namdo, North Korea. The Korean War (1950-1953) triggered an unsettling time of migration, which took the family as far south as Pusan and Jeju Island before the family eventually put down roots in Seoul in 1954, where Lee lived for the remainder of his upbringing during the turbulent years that followed the Korean War. As the son of a music-loving Presbyterian pastor he was introduced to music very early and commenced writing his own music during his middle school years where he also played oboe in the school band.

¹⁶⁴ The composer lived in Manila from 1990-1991 and in New York from 2006-2007.

which ranges from solo voice to choral and instrumental solo to orchestral.¹⁶⁵ Rather than adhering to European or Korean aesthetics alone, Lee’s writing is stylistically multilingual. While framing his work within the European high art tradition, which subscribes to ideals of clarity and economy of means, he aims to communicate his immediate environment in a way that encapsulates its Korean spiritual essence. Consequently, while he does not try to conceal his Germanic training, it is the inclusion of traditional Korean instruments and poetry, as well as Korean rhythmic and melodic devices that defines his voice.



Figure 22 – Lee Song-Ou, Oliver Fartach-Naini and Geonyong Lee in Seoul

¹⁶⁵ With a declared ambition to tailor compositions to best suit instrument and performer alike he refers to his work as ‘applied music’.

Suite for Guitar Duo is a model example for his signature blend of old, new, self and other.¹⁶⁶ Consistent with the Korean ideal of sincerity in expression and spirituality (Byong-Ki 1978), Lee combines the classical format of a four-movement suite with core elements of traditional Korean music, and the Western vernacular idioms of tango and love song. *Gutgeori* (굿거리) and *Hwimori* (휘모리), movements I and IV, are named after traditional Korean rhythm patterns (*Jangdan*). Lee describes *Gutgeori*, a pattern in 6/8-time frequently used in Korean folklore and dance music, as elegant and moderate in tempo. Reminiscent of a shaman ritual, this movement features a progressive increase in tempo from *Adagio* (dotted crotchet = 44) in the opening section to *Agitato* (dotted crotchet = 96) during the last 14 bars.¹⁶⁷ While the thin texture of the work radiates a sense of vulnerability, the alluring effect of combining the minor second with the major third scale degree suggests the Phrygian dominant scale. According to Lee however, this feature of Korean interval successions cannot be adequately captured within Western modal terminology.

Suite for Guitar Duo

1. Gutgeori

Geonyong Lee

Adagio (♩. = ca 44)
Elegantly

Guitar 1

Guitar 2

Figure 23 – Lee, *Suite for Guitar Duo*, *Gutgeori*: example for combination of minor second with major third

¹⁶⁶ The work was written in 2013 for Lee Song-Ou & Oliver Fartach-Naini who premiered it in Seoul in 2014. Due to the fact that Lee's earlier work *Movement for two guitars* was originally conceived as a piano composition, this is Lee's first genuine guitar duet. *Movement for two guitars* was adapted for two guitars by Lee Song-Ou and recorded by Lee Song-Ou and Oliver Fartach-Naini (*Movement for two guitars*, Kreuzberg Records 1997).

¹⁶⁷ Shamanism constitutes a significant layer in the Korean cultural fabric.

The general temperament of the rhythm pattern *Hwimori* in 12/8-time is faster. Traditionally it often features in final movements of instrumental music, like the exciting Korean form of improvised *Sanjo*. Here in a loose rondo form, one manifestation of Lee’s Western training is his use of sequential progression by minor thirds. The opening section moves from E to G and Bb minor before he skilfully exits the cycle in bar six, which functions as a hinge to the diminished seventh chord in bars 7 and 8. By dropping the C a semitone to B in bar 9 Lee establishes the root of the dominant of E minor, into which the chord resolves in bar 10 (see fig. 24 and CD 3, track 5, 0:00-0:19).

Allegretto (♩ = ca 120)

The musical score is for a piece titled 'Hwimori' for guitar duo. It is in 12/8 time and marked 'Allegretto' with a tempo of approximately 120 beats per minute. The score is divided into three systems. The first system shows the beginning of the piece with two guitar parts, Guitar 1 and Guitar 2, playing a rhythmic pattern of eighth notes. The second system starts at bar 5 and shows a melodic line for Gtr. 1 and a supporting line for Gtr. 2, with dynamics markings of crescendo (cresc.), forte (f), and diminuendo (dim.). The third system starts at bar 9 and shows a melodic line for Gtr. 1 and a supporting line for Gtr. 2, with a mezzo-forte (mf) dynamic marking.

Figure 24 – Lee, *Suite for Guitar Duo, Hwimori*: example for sequential progression by minor thirds

The triple meter of both ‘Korean’ movements is a dominant feature of Korean music in general, and distinguishes it from Chinese and Japanese music, which feature a more prominent duple meter (Fletcher 2001).

Distinctly Korean features are juxtaposed with the verve-lyricism dialectic of tango and the allure of the love song genre. Multilingual throughout, Lee’s tango

for example does adhere to the idiomatic duple meter, being notated in 4/4 and occasionally in 2/4-time, and even starts out in a march style that remotely echoes Gerardo Matos Rodríguez' *La Cumparsita*. However, the occasional sprinkles in 3/4 time (25-30, 44-47, 114-117) and the *fugato* elements diversify the composition (see CD 3 track 3, 0:47, 1:24 and 4:42 respectively).¹⁶⁸ In agreement with the composer the opening phrase (bars 1-8) was moved up an octave to allow for a better resonance response (see fig. 25 and CD 3, track 3, 0:00-0:17).

Geonyong Lee

The musical score is for a guitar duo in 4/4 time, marked *Allegretto* (quarter note = ca 108) and *f marcato*. It consists of three systems of staves for Guitar 1 and Guitar 2. The first system shows the beginning of the piece with a melodic line in G1 and a rhythmic accompaniment in G2. The second system continues the melodic development in G1 and the accompaniment in G2. The third system, starting at measure 10, shows more complex melodic patterns in G1 and a more active accompaniment in G2.

Figure 25 – Geonyong Lee, *Suite for Guitar Duo, II Tango*

Similarly, while the third movement *Love Song* (CD 3, track 4) reveals Lee's admiration for the work of Joan Baez, the composition's hypomixolydian colouring,

¹⁶⁸ In regard to the Phrygian characteristics of the middle section, the composer insists that the traditional Korean tonal system cannot be sufficiently explained with Western concepts of mode and scale. Aware of the similarities he even named another composition of his 'Phrygian Sanjo for 5 Bb clarinets' but prefers to refer to a 'Mi-mode-affinity' of his.

the sophistication of its arpeggio work, and the extreme tonal range offset the singer-songwriter image and reveal Lee's classical training as a composer. An adaptation of an earlier work, *Love Song* was originally the title song of his song cycle *Love Alone* for voice and guitar.¹⁶⁹

In summary, this suite is a carefully crafted composition by a sophisticated composer who draws inspiration from a range of cultures to formulate his transcultural voice in representation of modern day South Korea.

¹⁶⁹ Joan Baez was the central inspiration for this song cycle, which singer Kyungok Jeon and guitarist Lee Song-Ou recorded for KM Music in 1998.

3.2.2.4 Ludger Vollmer

Ludger Vollmer (*1961) was born in East Berlin, in the former East Germany, and graduated with degrees in composition, viola, violin and improvisation from Weimar and Leipzig. Vollmer's musical endeavours as intercultural moderator have earned him international awards¹⁷⁰ and his compositions include instrumental solos, chamber, orchestral and choral music as well as opera.¹⁷¹ Vollmer has held orchestral viola positions at Leipziger Theater, Magdeburgische Philharmonie and Erfurter Philharmonie, as well as touring internationally as a violinist with the quintet Tango Concertante, a soloist with the Neue Philharmonie Frankfurt and has performed with Deep Purple, Jethro Tull and David Garret. He has lectured in music theory at the Hochschule für Musik 'Franz Liszt' in Weimar, and teaches violin, viola and improvisation at the Musik-und Kunstschule Jena.¹⁷²

Unlike many of his peers' pre-occupation with avant-garde concepts, Vollmer pursues an explicitly emotive language with an uncompromising focus on melody.¹⁷³ Inspired by modes of ancient Greece, Indian ragas and modal practice in the Middle East, Vollmer works with his own system of creating pitch successions to communicate specific emotional attributes. In contrast to the more rigid, Wagnerian idea of *Leitmotiv*, these intervallic structures serve as a source from which he develops melodies that function as quasi-emotional messengers. Informed by Vollmer's admiration for African, Balkan and Indian rhythmic approaches, another innate feature of his work is the rhythmic sophistication of his melodies, which

¹⁷⁰ These include the European Tolerance Award in 2009, the *Deutscher Theaterpreis* in 2011 and the prestigious *Weimar Preis* for his life's work in 2014.

¹⁷¹ Published by Schott, Vollmer's list of commissions is long; his sixth opera *Crusades* was premiered in Freiburg in January 2017, his seventh opera *Tschick* in Hagen in March 2017. He is currently working on an orchestral suite, his eighth opera *The Circle* and a violin concerto, scheduled for premieres in 2018, 2019 and 2020 respectively.

¹⁷² Guest lectures include Mexico City (Belleas Artes) and the University of Oregon (USA).

¹⁷³ Vollmer feels indebted to his composition teacher Dimitri Terzakis for nurturing his uncompromising focus on melody and rhythm in an environment that was dominated by the avant-garde.

Vollmer refers to as ‘strongly rhythmatised melody’ (stark rhythmisierte Melodik). As a by-product of this concept Vollmer’s music often features heterophonic passages, which he considers a richer and more dramatic technique than polyphony, where counterpoint and its pursuit of the perfect consonance is based on the idea of a ‘zero balance’. Furthermore, Vollmer’s sophisticated temporal organisation often leads to the construction of polyrhythmic formulas, rhythmic modes, and even larger isorhythmic formations.



Figure 26 – Enjoying cultural treasures of Berlin with Friedrun and Ludger Vollmer

Written at the same time as his five-movement string quartet *Love is a fever*, his three-movement *Set of Dreams* is a good example for his transcultural and technical eclecticism.¹⁷⁴



The suite explores three imaginary sequences from the perspective of a child, a culture and a dancer. The first movement, *Soap Box Derby*, is a vivid children's dream. The accented melodies and frequent time-signature-changes suggest a bumpy and increasingly dramatic ride. After two near misses (chord sequence in bar 58) and some tremolo and glissando-fuelled anxiety in bar 59, the piece culminates in a sudden crash of Bartók pizzicato (see CD 3, track 12, 2:16-2:28). Exemplifying Vollmer's modal approach, this movement exhibits continuous permutations of 'strongly rhythmatised melody'. The melodic work is entirely built on a combination of a narrow melismatic compass and a tritone/second-laden arpeggio. Reminiscent of Messiaen's approaches to rhythm, the level of rhythmic sophistication is high and 'rhythmic sequences' (the use of the same rhythmic pattern or reordering/permutation without direct correlation to pitch) demonstrate Vollmer's fascination for African, Balkan and Indian concepts of rhythmic organisation.¹⁷⁵

Fauxbourdon (Remembrance of a Dream) is a spiritual contemplation on a lost culture. A sense of mystery is achieved by the use of a narrow chromatic compass and heterophonic passages while low-pitch percussive effects and high-pitch harmonics amplify the particularly wide voicing. With constant permutations

¹⁷⁴ The work was written for Lee Song-Ou and Oliver Fartach-Naini in 2003 who premiered the work in Seoul as part of their tour through Korea, Germany and Portugal in April 2004. At this point Vollmer was not new to the idiom of the classical guitar, as he had already penned three other compositions for guitar. *Vergnügliche Geschichten aus dem Leben des großen Don Quijote* (1994) is a suite of miniatures for guitar, mandolin and mixed plucked string ensemble, which he later reworked as a quintet for guitar and string quartet in 1995. *Drei Märchen - Musikalisches Theater für Gitarre solo nach Märchen der Gebrüder Grimm* (1996) is a set of three guitar solo works with a theatrical dimension. The Suite *Steadfast against the Sun* (2002) for flautist Thea Nielsen and Oliver Fartach-Naini was recorded on their CD *Ex Oriente Lux* (Kreuzberg Records, 2004) and toured around the world in 2004.

¹⁷⁵ The rhythm of guitar one in bar 3 for example can be found in an abbreviated version (3/4 instead of 4/4) in bars 19, 21, 25 and 42, in a variation with the tie moved from beat 2 to 3 in bars 15, 53, 55, 57 and in its retrograde version in bar 5.

of modal material, either by changing the order and/or rhythm, characteristic patterns are used emotively rather than treating them as a pitch pool. The alternation of the percussion between guitars creates the impression of a trio rather than a duo. The cantilena passages in double octaves with minor tenths in bars 1-2 and 21 onwards (*Dolce, legato e molto cantabile*) echo Gregorian chanting (see fig. 27 and CD 3, track 13, 0:00-0:10 and 1:40 onwards).

Figure 27 – Vollmer, *Set of Dreams*, beginning of second movement

Bodhrán, titled after the traditional Irish frame drum, is a catchy dancer's dream and a fitting example for Vollmer's admiration for African and Indian approaches to rhythm. Starting with a teasing major seventh descent, this upbeat composition continues to build momentum, while its syncopated melodies employ frequent changes in time signature, culminating in additive time signatures (e.g. 5/16 + 5/16 + 5/16) from bar 94 onwards. Supercharged with pitch bends, sequences, percussive elements and guitar-idiomatic chord blocks, the progressive melodic ascent, with its frequent alternations between octave unison and dissonance, increases the intensity until its thrilling climax (see CD 3, track 14, 4:20-4:57).¹⁷⁶

¹⁷⁶ The octave transposition in Bar 97 is an adjustment that was made for playability reasons.

The image shows a musical score for the end of the third movement of 'Set of Dreams' by Vollmer. The score is arranged in two systems. The first system includes two guitar parts (Git. 1 and Git. 2), two percussion parts (Perk. 1 and Perk. 2), and a double bass part. The music is in a complex, multi-measure rest system with various time signatures (9/16, 1/4, 3/4) and dynamic markings (fz, ff, cresc.). The second system continues the multi-measure rest system with similar time signatures and dynamic markings. The score is written in a complex, multi-measure rest system with various time signatures (9/16, 1/4, 3/4) and dynamic markings (fz, ff, cresc.).

Figure 28 – Vollmer, *Set of Dreams*, end of third movement

In summary, Vollmer evinces an intellectually, highly charged approach that channels a range of transcultural influences and technical tours de force that captivate the audience with rhythmic and melodic wit.

4. CONCLUSION

The four CD recordings presented here illustrate the essence of ethnoclassicism, which the current exegesis has argued is the assimilation of transcultural and vernacular influences into a body of classical guitar repertoire, a significant trend that gained momentum in the post-Segovian period. The performances feature works that bear the influence of pop, jazz, South American and Asian traditions and capture the eclecticism of their composers, whose life experiences and musical aesthetics challenge the modernist pursuit of progress through innovation and heroic individualism. As a delimiting hotbed of the classical guitar, South America and the tri-ethnic aspects of its rich cultures and styles have been identified. It is this explicitly transcultural dimension, expressed in a repertoire that is notable for its articulacy that captures the essence of ethnoclassicism.

Although the classical guitar has always been a particularly transcultural instrument, this thesis has argued that Segovia's Eurocentric and status-driven legacy had a profound effect not only on the status of the instrument but also its repertoire, both for practitioners and audiences alike. As demonstrated in chapter two it was in South America that the guitar transcended these apparent restrictions not only across genres and social strata. This led to the emergence of a distinctly South-American repertoire and a league of professional performers who flourished well before Segovia had reached the shores of the New World.¹⁷⁷ The increasing popularity of South American guitarist-composers and the guitar's omnipresence in the vernacular further expanded the instrument's transcultural base.

A range of instrumental, historical, economic and socio-cultural developments identified in this study amplify this polyglot nature of the 20th century guitar. At a

¹⁷⁷ In a similar way in which today's jazz would be unthinkable without the rhythms and harmonies of Brazil, it is this uniquely tri-ethnic mix that defines the musical heritage of South America that has become such a vital part of the classical guitar.

time when the high art establishment's Austro-German aesthetic maintained its ascendancy, a number of classical guitarist/composers adopted the mantle of transcultural ambassadors. The CD recordings here include works by some of today's most successful ethnoclassical guitarist-composers. As for the legacy that these pieces may or may not enjoy – and bearing in mind the maxim that 'our judgement of greatness is obscured not only by nationalistic blinkers, but also by proximity in time' (Einstein 1941, p. 5) – it is not the purpose of this study to assess whether these compositions will pass the test of time. Rather, it is to describe a guitar-specific phenomenon cultivated in an environment where complexity and the level of progressiveness in regard to tonal and formal techniques employed could govern criteria for the artistic merit of a composition. It is in this setting, where non-compliance with the above parameters could be dismissed as overly conservative or clichéd, that the guitar has carved its kaleidoscopic niche.

Despite a remarkably wide stylistic spectrum, it is the classical guitar repertoire's preoccupation with the vernacular that has played into the hands of those who question the artistic merit of the instrument. This has contributed to the classical guitar's somewhat insular position in the broader classical music world. It has been argued here in word and deed that chamber music, and new compositions of the kind presented here, offer opportunities to offset that insularity.

The immense popularity of Astor Piazzolla's *Histoire du Tango* as the ethnoclassical chamber work par excellence exemplifies the arguments made here on a number of levels. Along with other chamber music recordings included in this study, *Histoire* proves the guitar's agency in a range of settings. The work's disproportionately high representation in concert programmes demonstrates, nevertheless, that the wealth and stylistic breadth of chamber music available continues to be underestimated. At the same time it is the unsurpassed popularity of this flute and guitar composition that has contributed to the ethnoclassical ideal promulgated here.

Of equal importance is the realisation that ethnoclassicism has helped expand audiences into a demographic that might be characterised as classically uninitiated. The guitar's intimacy with the cultural pulse of the time – its accessibility and eclecticism – has seen it emerge from the narrowness and Eurocentricity of the Segovian world of the classical guitar, to that of trendsetter. As such, the guitar today – when seen in its ethnoclassical glory – is a litmus of the increasingly rich and diverse fabric of twenty-first century culture.

5. APPENDIX

5.1 CD 1 liner notes – *Canto Antigo*

Canto Antigo

Canto Antigo - Portuguese for 'old song' - is an instrumental voyage of discovery across continents and cultures. In this journey without words the intimate beauty of South-Korean Zia Hyunsu Shin's J. B. Guadagnini violin (Parma 1765) is paired with the culturally and sonically diverse soundscapes of Lee Song-Ou (South Korea) and Oliver Fartach-Naini (Germany) on guitars crafted in Spain by the late German guitar-maker Rolf Eichinger.

Frédéric Chopin once famously claimed that the only thing more beautiful than a solo guitar is the combination of two guitars. Certainly, from a compositional point of view, the marriage of two guitars represents much more than just the sum of its parts in that it broadens the musical and expressive range available to the solo instrument. As this varied set of arrangements of songs from the Americas, England, Spain and Jewish traditions demonstrates, the combination of the lyricism and emotional allure of the violin with the dynamic and texturally potent pairing of two guitars creates a rich palette of tonal colours, dynamic nuances and emotional states. In the hands of composers Richard Charlton (Australia), Minkyong Kim (South Korea), Vincent Lindsey-Clark (England), Laurie Randolph (USA), Stephen Whittington (Australia) and Jaime Zenamon (Brazil) traditional songs take on a new lease of life. Courtesy of the composers the old becomes new, and music transcends physical borders to become the global voice of humanity.

Songs without words

The history of music and music-making begins with the human voice, and it is through folk songs, and the stories they tell, that the cultural mosaic of humanity is preserved even if – as is the case with some of the songs presented here – the words may change or be lost.

Often referred to as ‘a breath of love’, the *Modinha* is a typically Brazilian song that is saturated with lyricism, sensitivity and, most importantly, *saudade*, an ineffable quality that defines Portuguese and Brazilian culture. What the 17th century Portuguese writer Francisco Manuel de Melo described as ‘a pleasure you suffer, an ailment you enjoy’ is a bittersweet blend of melancholy, nostalgia and yearning for something that may have been long gone or may have indeed never existed. Captured to some extent in the German word *Sehnsucht* (‘addiction to longing’) and inseparable from the Portuguese *Fado*, this sense of incompleteness and wistfulness characterises the emotional framework for the music of Brazil. *Saudade* infuses Jaime Zenamon’s delicate renditions of *Acordai Donzela* (Awake Maiden) and *Canto Antigo* (Old Song), two songs claimed passionately by Brazilians as their own. Interestingly however, their words appear to have been lost over time. In a manner similar to Béla Bartók and his quest to uncover and preserve Hungary’s musical heritage, the Brazilian composer Heitor Villa-Lobos played a pivotal role in the promotion and the conservation of Brazilian traditional music. *Vamos ver a mulatinha* (Let’s see the little mestizo girl) for example is the eighth of his twelve *Cirandinhas* dating from 1926. For his own imaginative arrangement of the same song Zenamon has given his composition the politically more correct title *A Mulata. Terezinha de Jesus* (Little Teresa of Jesus) is a children’s song that was included in Villa-Lobos’ 16 *Cirandas*. Beautifully reworked here by Vincent Lindsey-Clark the song tells the story of ‘little Teresa’ and the loving attention she receives from ‘three gentlemen’: her father, her brother and her lover. *Nesta Rua* (In this street), the song Lindsey-Clark’s composition is based on, is also known as *Se esse rua fosse minha*. Lamenting ‘stolen hearts’ and the ‘forest of solitude’ at the

end of the street, this song must have been particularly dear to Villa-Lobos as he made a number of arrangements of it. The fourth of Jaime Zenamon's wonderful folk song arrangements is *Casinha Pequena* (Little House), a sentimental recollection of a long kiss stolen in a little house with a coconut tree.

O Shenandoah, with its evocative text 'I long to see you ... away, you rolling river ... I'm bound away 'cross the wide Missouri' is, as Laurie Randolph notes, a song that has glided through America's history from the long canoe voyages of early fur traders, along the river-ways with flat-boat transports, and out to open sea as a favourite mariners' work song. Not surprisingly, then, its form and text have changed along the way. The lyrics refer in some versions to an infatuation with an Indian maiden, in others to nostalgia for the Shenandoah River Valley. The introduction portrays a rough sea shanty described by J.C. Colcord, who as a child heard the sailors singing as they worked on her father's ship. The subsequent trio evokes a pristine bend of the Shenandoah River, where today's quiet observer can easily imagine the canoes of long ago gliding by. *Esta Noche Serena* (This serene night) is a well-known and often arranged Venezuelan folk song. In this heartrending serenade of love set under the moonlit sky the lover sings 'as you are my heaven and I am your bright star' and proclaims how he would die for his loved one. *La Sandunga* is a mid-19th century Mexican song about a woman who mourns the death of her mother. Here it is wonderfully contemplative arrangement by Stephen Whittington, whose evocation is worth noting at length: 'La Sandunga is a traditional Mexican waltz from the Isthmus of Tehuantepec in Oaxaca State. Unlike the rest of Mexico, this is a matriarchal society dominated by women, who are noted both for their strength of character and their beauty; the most famous woman from Tehuantepec was the painter Frida Kahlo. The melody of this haunting, soulful lament is believed to have originated in Andalusia and subsequently adapted by Zapotec Indian musicians; it has become the unofficial anthem of this part of Mexico. In my arrangement I have added a new, contrasting

section in a major key, expressing my wistful nostalgia for times spent among friends in Mexico.’

As is the case with Bartók and Villa-Lobos in their respective cultures, the popularity of Norway’s rich musical heritage owes much to the country’s most prolific composer Edvard Grieg, who arranged over two hundred Norwegian folk songs and dances. Interestingly enough, the *Berceuse* is not - as often assumed - one of these folk songs but rather an orchestral composition by Finnish composer and conductor Armas Järnefelt.

Between 1900 and 1920 the Catalan composer and guitarist Miguel Llobet crafted a set of sixteen Catalan folk song arrangements for guitar solo, three of which have been rearranged skilfully for violin and two guitars by the Australian guitarist and composer Richard Charlton. The two included here are emotionally highly charged. *El Testament D’Amelia* is the tragic testament of a dying daughter who was presumably poisoned by her own mother. When asked ‘What ails you, my daughter?’ Amelia answers, ‘You know my ailment too well’ and bequeaths her husband to her own mother so she can have him in her ‘chamber as it has been happening for a long time’. *Cançó del Lladre*, the thief’s song, is the lament of a convicted criminal who confesses his sins on the eve of his execution.

Richard Charlton’s three uplifting and sensitively arranged Klezmer pieces offer a contrast to the gloom. Klezmer is the music traditionally associated with the Yiddish speaking Ashkenazi Jews of Eastern Europe. *Ver hot aza yingele?* (Who’s got such a little boy?), originally composed by Janet Fleishman, is an expression of exaltation and pride of a parent asking god to watch over their much loved little boy. The folk song *Etz Harimon* is an ode to the Pomegranate Tree, which is an often-used symbol for righteousness in the Jewish tradition. Its words taken from the 121st Psalm, Rabbi Shlomo Carlebach’s song *Esa Enai* (I will lift up my eyes) praises the generosity and omnipresence of ‘the Maker of heaven and earth’. Musically, all three are telling examples for the fascinating mélange of poetic

buoyancy and toe-tapping drive that characterises this infectious music. *The Ash Grove*, exquisitely reworked here by Vincent Lindsey-Clark and among the many traditional songs to have been arranged by Benjamin Britten, is a sentimental Welsh folk song that has carried various sets of lyrics over the course of its blurred history. The melody has also been used for hymns such as ‘Let all things now living’ by Katherine K Davis. Usually dated to the early 1800s, some sources claim that the melody derives from the much earlier song ‘Cease Your Funning’ of John Gay’s comic operetta *The Beggar’s Opera* from 1728. The song’s most commonly known English lyrics describe how ‘laughter is over’ and steps lose lightness when mourning the loss of loved ones ‘amid the dark shades of the lonely ash grove’. *When The Boat Comes In*, also known as ‘Dance To Your Daddy’, is a jovial song from the North East of England. Sung with a strong local accent, it is about a fisherman’s return home to his family, with whom he shares a strong affection for a good ‘drop of ale’. According to Vincent Lindsey-Clark, ‘the fisherman is singing to his son telling him about the good things in life that will be ahead of him when his boat comes in laden with fish to sell. To this day, the title is used as a metaphor for the promise of good times ahead.’

The composers

Laurie Randolph (*1950) is an American guitarist, gambist, and composer based in Berlin. In her capacity as a passionate teacher Randolph was also the key mentor for both Lee Song-Ou and Oliver Fartach-Naini during their undergraduate years at the University of Arts in Berlin. Sydney-based guitarist and composer **Richard Charlton** (*1955) is Australia’s most popular composer in today’s classical guitar repertoire. A founding member of the Sydney Guitar Trio, his compositional output includes solo works and chamber music as well as choral and orchestral works. Charlton’s music is featured on more than 25 CD recordings. **Minkyong Kim** (*1975) studied composition in Vienna and Paris and is today a much sought-after composer, arranger and university lecturer in South Korea. Her work as a composer

ranges from radio and television to dance production and music installations. **Vincent Lindsey-Clark** (*1956) is one of Britain's leading classical guitar composers and is also in high demand as a performer and teacher. Among his compositions are chamber music works for guitar, as well as solo works ranging from very popular student level pieces through to technically demanding concert repertoire. His music has been performed all over the world by guitarists such as Berta Rojas, David Russell, Craig Ogden and Amanda Cook. Bolivian-born Brazilian guitarist and composer **Jaime Zenamon** (*1953) studied both composition and guitar in many countries around the world. One of today's most prolific guitarist-composers, Jaime Zenamon taught at the University of Arts in Berlin from 1980 to 1992 and now leads a busy life as a composer, performer and conductor in Brazil. The Australian pianist and composer **Stephen Whittington** (*1953) teaches composition, sonic arts and theory at the Elder Conservatorium of Music, University of Adelaide. He has performed as a pianist throughout the world and is renowned for his interpretations of composers Erik Satie, Morton Feldman and John Cage. His compositions cover a wide variety of genres and styles, and are characterized by his highly original mix of humour, seriousness and erudition. As Stephen notes, he only dislikes two kinds of music, "that which takes itself too seriously, and that which doesn't take itself seriously enough."

Oliver Fartach-Naini

The performers

Violinist Zia Shin

“... [Zia Hyunsu Shin] is a perfectionist, not letting even a short single note slide. She is a sculptor who knows how to carve out clearly and reveal the outlines of a melody. She is a violinist who can unveil the inner depth of music...exposing sensuously tunes that are elaborately intertwined.”

Auditorium

Refreshing her career with a new name and an even greater depth and maturity in performance, Zia Shin, formerly known as Zia Hyunsu Shin, is one of Korea's leading violinists and has firmly established her grounds in the classical music scene worldwide. Sweeping up numerous international awards in recent years, including four awards at a single competition (the First Great Prize - Académie des Beaux-Arts, the Prize of the Orchestre Philharmonique de Radio France, the Prize of the Prince Albert II of Monaco and the Prize of the Students of the Paris Conservatories) at the world-renown Long-Thibaud International Competition in 2008 as well as the Third Prize at the Queen Elisabeth Competition in 2012, Zia Shin recently changed her name from Hyun-Su Shin to better approach audiences outside of her home country.

Zia Shin began gaining recognition when she won the First Prize at the 1997 Korea Times Competition and the Grand Prize (The Minister of Culture & Tourism Award) at the 2001 Young Korean Artists Competition. She was accepted into the Korea National University of Arts Gifted and Talented Program while attending her first year at Jeonju High School for the Arts where she studied under the direction of violinist Nam-Yoon Kim. Since then Zia Shin attained Third Place (with no First Place winners) at the International Paganini Violin Competition of Italy in 2004, Third Place at the Tibor Varga International Competition of Switzerland and the Sibelius International Competition of Finland in 2005, Second Place and the Audience Award at the International Hannover Violin Competition of Germany in 2006 as well as Fifth Place at the International Tchaikovsky Competition of Russia

in 2007. Following her four awards at the 2008 Long-Thibaud International Competition, Zia Shin has built up her musical career at astounding speed.

As a soloist Zia Shin has appeared with the Washington National Orchestra, Osaka Philharmonic Orchestra, NHK Symphony Orchestra, Kyoto Symphony Orchestra, Taipei Symphony Orchestra, Seoul Philharmonic Orchestra and the KBS Symphony Orchestra. Conductors with whom she has collaborated include, Ivan Fischer, Myung-Whun Chung, Daniel Harding, Gilbert Varga, Hubert Soudant, James Judd, Christian Arming, Joseph Wolfe, Young Chil Lee, Wen-Pin Chien, Kenichiro Kobayashi, Michiyoshi Inoue, Junichi Hirokami, Kimbo Ishii-Eto, Tomomi Nishimoto and Kentaro Kawase, Takao Ukigaya.

In April 2010, she was invited to the Beppu Argerich Music Festival in Japan for a Duo Recital with pianist Dong-Hyek Lim. Proudly representing Korean musicians, Zia Shin participated in the Asian Games Concert (Music for Sports & Harmony, organized by UNESCO) to celebrate the 2010 Asian Games in Guangzhou, China. In 2012, she performed with Maestro Daniel Harding in Japan and Maestro Gilbert Varga in Mexico. Shin continues to appear as a recitalist and ensemble musician in international music festivals including the Copenhagen Music Festival and the Great Mountains International Music Festival. In 2013, she was invited to a concert for the 60th anniversary of the South Korea-U.S alliance at the Smithsonian American Art Museum in Washington D.C. Zia Shin began playing the violin at the age of four and entered the Korea National University of Arts Preparatory School at the age of ten. At Korea National University of Arts Shin studied under the direction of violinist Nam-Yoon Kim.

Guitar Duo Lee Song-Ou and Oliver Fartach-Naini

Poets on strings! Both guitarists are chamber musicians “par excellence”. Absolutely breathtaking to hear them listen to each other, exchange ideas, thoughts and feelings. Their sounds are very clear and yet extremely diverse, their playing full of nuances and beautifully balanced at the same time. We see the individual expression moulding into a new unity, two cultures complementing each other perfectly - absolutely amazing!

Potsdamer Neue Nachrichten, Germany

The **Guitar Duo Lee Song-Ou and Oliver Fartach-Naini** is renowned for its innovative and theme-driven concert programmes. The duo began playing together in 1991, when both were students of American guitarist and composer Laurie Randolph at the University of Arts in Berlin. Since then a busy schedule of tours, festival appearances, master classes, summer schools, television and radio recordings have taken the duo to Europe, Asia and Australia. Composers from all over the world have written works for them, including Lee Geonyong (South Korea), Laurie Randolph (USA), Ludger Vollmer (Germany), Carlo Domeniconi (Italy), Thomas Wallisch (Austria), Coco Nelegatti (Argentina), as well as Richard Charlton and Stephen Whittington (Australia). The duo's highly praised albums *Movement For Two Guitars* and *Frutti di Mare*, both on Kreuzberg Records, are only two of over 20 recordings these versatile musicians have recorded for numerous record labels. Among the more recent collaborations of this pioneering guitar duo is the Deutsche Grammophon CD *Winter Journey*, with Richard Yongjae O'Neill (viola).

Lee Song-Ou, originally a theatre director, has won several prizes as a guitarist in South Korea. Lee graduated from the University of the Arts in Berlin and has participated in many international master classes including among others Abel Carlevaro and Nigel North. In 2002 Lee was nominated Artist of the Year by KBS Broadcasting, South Korea's leading radio and television broadcaster. He lectures at the Korean National University of Arts in Seoul, and is a guest professor at the Shenyang Conservatory of Music in China. Pursuing an active concert schedule, Lee performs as a soloist, in duo with Korean violinist Professor Sung-Ju Lee and in various other chamber music ensembles. Lee Song-Ou's latest passion is the perfection of his skills as a balance engineer and music producer, as well as directing the musical and acting academy *The Actorz* in Teagu city, a new-found role in which he enjoys fostering young talent.

Oliver Fartach-Naini graduated from both the University of the Arts Berlin and the Academy of Music and Theatre Felix Mendelssohn-Bartholdy in Leipzig.

He has participated in many international master classes, including Pepe Romero, Eduardo Fernández and Hopkinson Smith. Fartach-Naini performs as a soloist and in several chamber music ensembles including his most recent duo with clarinetist Peter Handsworth. For the German publisher Edition Margaux Fartach-Naini is editor of the publication series Collection Oliver Fartach-Naini, a selection of compositions written for and dedicated to him and his ensembles. In 2009 he was appointed the repertoire consultant for the 2012 classical guitar syllabus of the Australian Music Examinations Board (AMEB), which entailed the publication of 7 graded repertoire books and a 1000 work graded repertoire list. A much sought-after educator Fartach-Naini teaches at the Elder Conservatorium of Music, University of Adelaide in Australia. He endorses La Bella strings.

5.2 CD 2 liner notes – TANGO

Since its emergence in the Rio de la Plata region in the 1870s, tango as an art form has continued to evolve, and has captivated audiences the world over. The guitar and the clarinet were among the very first instruments to be used, and predate the piano and even the German bandoneon, which is today's most distinct voice of tango. From the original instrumentations of guitar with violin, flute or clarinet, instrumental tango formations have continued to diversify into the seemingly infinite combinations we find today.

The compositional fabric of tango is equally multi-faceted. Germinating from rural seeds of the pampas (milonga and payada) and infused with Afro-Cuban rhythm (candombe and habanera) and Italian *Bel Canto*, the tango took root in the urban slums of Buenos Aires and Montevideo. As the epitome of Argentine culture and one of its central vehicles for multicultural integration, tango as an amalgamation of European, African and Amerindian musical traditions quickly grew into a global phenomenon. Taking the lead from celebrated practitioners such as Carlos Gardel and Anibal Troilo, **Astor Piazzolla** in the 1950s began experimenting with new instrumentations and revolutionised the genre. With the inclusion of classical, jazz and avant-garde elements he created what is known as *tango nuevo*. As a result of this 'sophistication' and in a development similar to what we have seen in jazz, tango has migrated from the dance floor to the concert hall. Tango as an artform has over time diversified far beyond its early forms and appears increasingly in classical recital programmes that often feature études and concert works of the kind found on this recording. This shift is in largely due to the gradual acceptance of Astor Piazzolla as a 'serious' composer.

This recognition has been a long time coming. Despite Piazzolla's reputable artistic provenance (first piano lessons with a student of Rachmaninov and composition studies with Alberto Ginastera and Nadia Boulanger) the classical music establishment has been slow in bestowing him the credit he deserved. This

has been for a number of reasons. While the classical music establishment questioned his music's artistic merit, many Argentines felt that Piazzolla's use of dissonances, siren-like glissandi and percussive violin effects (*chicharra* and *tambor*), blemished their national musical heritage. This wedged Piazzolla between dismissive cultural chauvinism abroad and defamatory conduct in his homeland where fistfights and death threats accompanied his early *Tango Nuevo* performances, and taxi drivers in Buenos Aires reportedly refused him their services. Gradually, while Argentineans began to come to terms with some of the radical changes Piazzolla had introduced, his compositions gained increasing recognition internationally and ever so slowly in the 'exclusive' realm of classical music.

It appears that elitist attitudes in the higher echelons of classical music were more prominent in Europe than they were in South America, and in the classical guitar community at large. Although the 1953 premiere of Piazzolla's symphonic work *Buenos Aires* sparked controversy - principally because Piazzolla dared to include two bandoneons in the traditional symphonic setting - it was in a Europe still coming to terms with the Second Viennese School, where the music industry was much slower with accepting his music into the realm of "high art".

The classical music establishment's lack of recognition for Piazzolla's work is exemplified in the reception it accorded *Le Grand Tango* for cello and piano. Written for Mstislav Rostropovich in 1982, it took Rostropovich eight years before he even looked at the work and another six years before he recorded the composition, some four years after Piazzolla's death and one year after Gidon Kremer's 1995 recording *Hommage a Piazzolla* and Daniel Barenboim's *Tangos among Friends*. Yo-Yo Ma followed suit with *Soul of the Tango* in 1999, as have many others since. And yet a residue of discrimination remains. For classical guitarists on the other hand, the boundary between classical and popular has always been particularly familiar terrain. This is in no small measure due to the fact that many classical guitarists are at an early age exposed to folk, blues, jazz and rock

before discovering classical music for themselves. It is interesting to note in this context that both Julian Bream and, some years later, John Williams initially learnt their skills from their jazz-playing fathers. The Uruguayan classical guitarist Baltazar Benitez, for instance, recorded an all Piazzolla album in 1984 and the Uruguayan classical guitarist Alvaro Pierri collaborated with Piazzolla for his double concerto *Hommage à Liège* for bandoneon and string orchestra in 1985, long before Gidon Kremer put Piazzolla on the map for classical string players.

When it comes to chamber music with guitar, it is therefore not surprising that Piazzolla's *Histoire du Tango* is one of the most popular if not the most frequently performed duo composition of all. Published in 1986 this work depicts four exemplary stages of the genre's musical development. Like a historical soundtrack and in the classical format of a suite the set begins with the lively and cheeky *Bordel 1900*, which effectively evokes the alluring teasing and chit-chat between prostitutes and their clientele in the red-light district of turn-of-the-century Buenos Aires. By the early 1910s Tango was danced in Paris, New York and London and its music began to become more sophisticated. Evoking the atmosphere of a chic Parisian Café, this era is represented in the wistful writing of *Café 1930*. Tango's flirtations with Jazz and Bossa in post-war metropolitan night-life are perfectly encapsulated with the infectious rhythms and intriguing melodies of *Night-Club 1960*. The fourth movement *Concert d'aujourd'hui* is reminiscent in texture and form of Piazzolla's quintet composition *Tanguedia*, which he recorded in 1986 for one of his favourite recordings: *Zero Hour*. A virtuosic tour-de-force with traces of Stravinsky and Bartok, this movement epitomises Piazzolla's *Tango Nuevo* style. Overall, Piazzolla's adept use of classical form, jazzy syncopations, time signature changes and sharp dissonances is a superb demonstration of his solid skill as a composer. It is therefore not surprising that this four movement suite has been arranged for numerous other instrumental settings including an arrangement for saxophone quartet and Al Di Meola's orchestral adaptation of the first three movements.

South Australian guitarist and composer **Ian Seaborn** is a perfect example for the earlier mentioned affinity of classical guitarists to popular music. Alongside Mozart and Brahms Ian Seaborn lists The Beatles, Jimi Hendrix, Cream, Jethro Tull and Led Zeppelin as early musical influences. In addition to guitar solo works and film music Ian Seaborn has written for a range of chamber music settings as well as co-publishing two tutor books for classical guitar with Lothar Bukojemski.

Departure is a composition Ian Seaborn originally wrote for cello and guitar in 2001, which he then comprehensively reworked for clarinet and guitar in 2014. Although this composition is not a Tango in its stricter sense, it does blend well here as an empathetic commentary from a distant world. Despite the fact that its rhythmic structure in 12/8 time and the ending in D major somewhat rule out Tango conformity, it is the nostalgic B minor setting and the long and yearning milonga-like cantilenas that nevertheless do convey this strong sense of melancholy that is so central to the spirit of Tango. The composer writes about his composition: ‘I have drawn on old memories from my childhood as inspiration for this composition. When I was young I sometimes travelled by ship with my parents. In the days before high security, the docks were filled with people and streamers were thrown in celebration from massive steamships. I have tried to describe the strange mixture of sadness and excitement that filled the air as loved ones departed for distant countries.’

As mentioned earlier, Tango is the result of a confluence of multiple developments, which make the establishment of a clear chronology difficult. We must in this context also acknowledge that African music not only came to the Americas via African slaves, but that various acculturated musical settings already existed within European populations prior to their migration to the Americas. One of the most relevant examples in this context is the African and Moorish influence on Portuguese and Spanish rhythms in the 1800s. This flux of ethnic diversity has therefore led to a large variety of manifestations that all come under the umbrella of

Tango. Apart from tango argentino, candombe, milonga, habanera and tango andaluz it is therefore not surprising to find tango brasileiro as a specifically Brazilian style of tango.

As a testament to the polyglot nature of Tango, *Nazaretheana* is a Tango Brasileiro composed in Adelaide by Australian composer and pianist **Stephen Whittington**. Stephen Whittington teaches composition, music technology and theory at the Elder Conservatorium of Music, University of Adelaide. As a pianist he has performed throughout the world, and is particularly renowned for his interpretations of composers Erik Satie, Morton Feldman and John Cage. His compositions cover a wide variety of genres and styles, often mixing humour, seriousness and erudition in varying degrees. *Nazaretheana* was originally written for Oliver Fartach-Naini and German flautist Thea Nielsen in 2007 and is a tribute to the Brazilian composer-pianist Ernesto Nazareth (1863-1934), often referred to as the Brazilian Scott Joplin. The preceding contemplative and more freely textured prelude for guitar solo was added in 2014 specifically for this recording.

The composer writes: “Using the Brazilian dance forms of choro, maxixe, and tango, Nazareth’s music is distinguished by its wonderful blend of tunefulness, elegance, passion, humour and energy, qualities which ought to guarantee him a place among the world’s greatest composers of popular music, along with the likes of Johann Strauss Jr., Scott Joplin and George Gershwin. Unfortunately his music remains little known outside Brazil. *Nazaretheana* is in the form that Nazareth raised to the highest artistic level: the Brazilian tango. It is in a slower tempo than the choro, and has a distinctive rhythm that differs from the Argentinian tango. Intended as an affectionate homage, *Nazaretheana* is an original composition in the style of Nazareth, but it does contain a few brief quotations from Nazareth’s tangos.”

Coco Nelegatti was born in Córdoba, Argentina in 1959. A child prodigy he started singing at folk music festivals from the early age of four(!) where “Coquito”

mixed with the likes of Ariel Ramirez, Eduardo Falú and Atahualpa Yupanqui. Being self-taught on guitar and later on piano and in composition, these encounters offered opportunities to learn from the best and laid the foundation for an international career as a Tango performer, composer and arranger. After relocating to Berlin in 1986 he has performed at prestigious venues including the Berlin Philharmonie, the Prinzregententheater in Munich and the Liederhalle Stuttgart. He has worked with a multitude of performers of the highest calibre such as Argentine singer Siro San Román and Bandoneon Maestro Luis Stazo (founder of the legendary Sexteto Mayor). In addition to his writing and performing activities Coco Nelegatti also taught as guest professor for Tango at the Codarts University's world music academy in Rotterdam, The Netherlands from 1998 to 2013. As a composer he has written for many different instrumental formations including choral and orchestral works. For his compositions he draws much inspiration from the Tangos of the early 1900s and feels he has also learnt significantly from the string-quartets of Joseph Haydn and the vocal works of Henry Purcell. Although Coco Nelegatti's writing is firmly entrenched in the Rio de la Plata musical idiom he revealed in conversations that his work on the two sets of pieces recorded here was very much focussed on form and melodic development as a result of a careful read of Arnold Schoenberg's *Fundamentals of Musical Composition*. His commitment to authenticity, which the composer describes as his musical maxim of conveying and sharing feelings, paired with the fact he has now spent almost exactly as much time of his life in Berlin as he has spent in his native Argentina, make him a true paragon of the cosmopolitan nature of Tango.

The world premiere recording of Coco Nelegatti's *Tres Temas Argentinos* for flute and guitar is documented on the CD *Ex Oriente Lux* which flautist Thea Nielsen and I recorded for Kreuzberg Records in 2003. Like most of his compositions the work has since undergone various changes which has made this adaptation for clarinet and guitar a very exciting journey of re-discovery. *Un Motivo De Vals*, in the form of a traditional Argentine waltz with its characteristic

3/4-6/8 oscillations demonstrates Nelegatti's superb sense of melody with which he crafts the entire melodic question-and-answer development out of the initial 6-note motive of the piece. The more pensive *Milonga Del Serafin* is by far Nelegatti's most famous work and as a stand-alone piece, has been arranged and recorded in numerous other settings. In contrast to the fast urban Milonga, this is an exquisite example of the slower rural Milonga, which has remained at the core of the world of Tango. The angelic title (Serafin is Spanish for seraphim, a representative of the highest rank in angelic hierarchy) is a reference to the composer's fond memories of an old girlfriend's pure soul. The etymology of *El Cronopio* leads us to the Argentine writer Julio Cortázar. In his writing "cronopios" are fictional beings, which in contrast to his less flexible "famas" and the uninspiring "esperanzas" represent sensitivity, creativity and wit. In his review of Luis Armstrong's 1952 performance in Paris, Cortázar referred to Armstrong as "Louis enormísimo cronopio" and in contemporary Argentine culture the term cronopio has since become an honorific title. *El Cronopio* starts out as a regimented fugue, but true to its name, it quickly leaves the rather rigid template in favour of a lyrical middle section with a guitar solo that gradually develops into a groovy accompaniment upon which the clarinet unleashes its melodic development.

Somewhat similar to Piazzolla's attempt of musically tracing the development of Tango in his *Histoire du Tango*, Nelegatti's *Tres Tangos Argentinos* cover three different facets of the Tango kaleidoscope as they represent different styles that were particularly prevalent in the 1940s, 1950s and 1980s respectively.

El Chiche is a direct musical reference to Coco's father. The term Chiche in Spanish is used for cherished things one is attached to or desires to possess. Among his friends Coco Nelegatti's father was endearingly referred to as El Chiche. With its melodic variation and references to the tangos of the 1940s this is perhaps the most archetypal tango amongst the three. *La Perlita* was first recorded in 2008 by Coco Nelegatti and violinist Jansen Folkers for their album *Hoy en Dia*. Representing the more lyrical and romantic Tango Romanza and reminiscent of the

1950s, this bewitching work is a homage to the composer's sister who was often referred to as *La Perlita*, the little pearl. The title *Por Si Acaso* (translates to 'Just in case that') is a great example of the oblique and tongue-in-cheek nature of the Argentine sense of humour. The title in this context alludes to the possibility that the listener might have come to doubt either the composer's or the performers' level of skill. The most virtuosic of the three, this reference to the 1980s is where Coco Nelegatti unpacks his versatility as a composer by pairing Piazzolla's sophistication and Horacio Salgan's drive with the inclusion of a surprising interlude à la *marche funébre* and solos for both instrumentalists.

Oliver Fartach-Naini

Duo Nexus

Peter Handsworth has been invited to perform and teach at numerous international music festivals including Lochenhaus, Schleswig Holstein, Weimar festivals and the Symphony Orchestra Academy of the Pacific. He has recorded widely, including an EMI Classics recording 'Blues for Sabine' with Sabine Meyer and Eddie Daniels and two contemporary music CD's with the MOVE label. He has been recorded by the South German and Bavarian Radio and is a regular contributor to the ABC recording archives. Peter Handsworth is a strong advocate of new music and is a core member of the Soundstream Collective, a progressive contemporary music ensemble based at the University of Adelaide.

Following the appointment as Professor in Clarinet at the Hochschule für Musik in Karlsruhe, Germany, Peter Handsworth became Senior Lecturer in Woodwind and subsequently Head of the School of Music at Monash University in Melbourne. Peter Handsworth has held the position of Principal Clarinet in orchestras in Germany and Spain, including the Württembergisches Kammerorchester and the Orquesta Sinfónica del Principado de Asturias, and as guest principal in a number of Australian orchestras.

As the inaugural conductor of the Adelaide Wind Orchestra, Peter Handsworth has also conducted the SL Wind Orchestra in Stockholm, the Zelman Memorial Symphony Orchestra and directed the Monash Chamber Orchestra and Monash Wind Symphony. As a keenly motivated educator he has conducted at the South Australian State Music Camp and has appeared previously as a guest conductor with the Adelaide Youth Orchestra. In 2013, Peter Handsworth was also appointed conductor of the Adelaide Youth Sinfonia. He currently teaches clarinet and chamber music at the University of Adelaide's Elder Conservatorium of Music.

Oliver Fartach-Naini looks back on a long series of innovative projects with which he has delighted audiences the world over. The Persian Art Music CD „Didar – Live in Berlin“ with Majid Derakhshani (Composition, Tar, Voice), Thea Nielsen (Flute) and Amir Abbas Zare (Daf) is one of his ventures discovering new horizons. His Deutsche Grammophon recording of Schubert's "Winterreise" in Ludger Vollmer's arrangement for viola (Richard Yongjae O'Neill) and two guitars topped the South Korean Classical Charts for three months after its release in early October 2007. Tours, Master Classes, Festivals, Radio and TV appearances in Europe, Asia, Australia and the USA have brought him international acclaim. To date Oliver Fartach-Naini has released 9 CDs for the German Labels Deutsche Grammophon, Kreuzberg Records and Acoustic Music Records as well as Credia Classics and Ethn Classics. Oliver Fartach-Naini endorses "La Bella" strings. The German publisher "Edition Margaux" created the "Collection Oliver Fartach-Naini" which is a selection of the numerous pieces composers from all over the world have written for Oliver Fartach-Naini and his ensembles.

Oliver Fartach-Naini was a student of Laurie Randolph at the "University of the Arts Berlin" and for postgraduate studies at the Academy of Music and Theatre "Felix Mendelssohn Bartholdy" in Leipzig.

Now a passionate educator himself, Oliver Fartach-Naini teaches guitar and chamber music at the University of Adelaide's Elder Conservatorium of Music. As the repertoire consultant for the 2011 AMEB classical guitar syllabus Oliver Fartach-Naini published 7 graded repertoire books with instructional commentary and compiled a graded 1000-work repertoire list.

5.3 CD 3 liner notes – 25

This album of world premiere recordings is a celebration of our Duo's 25th anniversary and the great privilege we have enjoyed in working with so many wonderful composers.

Since Renaissance luminaries such as John Dowland and Thomas Robinson and later Sylvius Leopold Weiss wrote for two lutes as a natural extension of the instrument's solo repertoire, the popularity of the guitar duet has continued to gain momentum. Fond of the instrument's portability and intimacy, Franz Schubert and Niccolò Paganini were known to serenade their friends on guitar, and the likes of Mauro Giuliani and Johann Kaspar Mertz were admired for their guitar arrangements of Rossini, Haydn and Schubert. This *guitaromanie* in 19th century Paris and Vienna gave rise to an explosion of guitar music and a considerable portion of it was in the form of duets. Long before the advent of recorded music, four-handed piano arrangements brought orchestral and operatic works to people's homes and the 19th century salon. It was for this setting that Ferdinando Carulli even arranged the first movement of Haydn's London Symphony for two guitars. Further protagonists of this guitar duo boom included Napoleon Coste, Anton Diabelli, Antoine de L'Hoyer and of course the Spaniard Fernando Sor, who performed in duo with his compatriot Dionisio Aguado in Paris. This famous collaboration was followed by many prominent guitar duos including Tárrega-Fortea and Llobet-Anido. Today's guitar repertoire includes chamber music for a large variety of instrumental combinations. Yet, due to the competing volume and projection levels, which need to be carefully negotiated between guitar and other instruments, the guitar duet remains a particularly rewarding format as it affords more scope to capitalise on the instrument's unique features, such as nuances of colour and articulation in the lower dynamic ranges.

Argentinean guitarist, singer and composer **Coco Nelegatti** (*1959) started singing at folk music festivals from the early age of four(!) where “Coquito” mixed with the likes of Ariel Ramirez and Atahualpa Yupanqui. Being self-taught, these encounters offered him crucial opportunities to learn from the best and formed the foundation for his international career. Since relocating to Berlin in 1986 he has performed at prestigious venues including the Berlin Philharmonie and the Prinzregententheater in Munich. He has worked with performers of the highest calibre such as Argentine singer Siro San Román and legendary bandoneón maestro Luis Stazo. Coco Nelegatti was guest professor for Tango at the Codarts University’s world music academy in Rotterdam, The Netherlands, from 1998 to 2013 and composed for many different instrumental formations including choral and orchestral works. Drawing much inspiration from the Río de la Plata tangos of the early 1900s, his work has also been influenced by the string-quartets of Joseph Haydn, the vocal works of Henry Purcell and Arnold Schoenberg’s Fundamentals of Musical Composition.

Pobre de Ellos, written in 2006, was premiered by Lee Song-Ou and Oliver Fartach-Naini at Kumho Art Hall in Seoul in 2007. Somewhat of a tango divertimento, this infectious work draws on thematic material of Alfredo Gobbi, Orlando Goñi, Horacio Salgan and Sebastian Piana for a mélange of tango and milonga for two guitars. The Argentine term ‘Pobre de Ellos’ is often used to express pity for those who not only missed out on something but who are in fact oblivious to the missed opportunity. Therefore, what might incorrectly be translated with ‘those poor fellows’ could more accurately be paraphrased with ‘if they only knew.’

Austrian guitarist and composer **Thomas Wallisch** (*1973) is a graduate of the famed Berklee College of Music in Boston/USA where he received the ‘Jimi Hendrix Award’ and graduated *summa cum laude* in 1997. A much sought-after musician, he has collaborated on over 50 CDs as a studio musician and has released

9 CDs as a producer. Currently he is professor for jazz-guitar at KONSE, Carinthian State Conservatorium in Klagenfurt/Austria. In private conversations Thomas Wallisch has referred to his music as *artpop*, a term he uses to encapsulate what could be described as a sophisticated form of pop music. *Complicando*, written in 2003 for Lee Song-Ou and Oliver Fartach-Naini, is an ideal example of this definition. In a musical conversation in rondo-form the two guitars accompany each other's pop-reminiscent melodies, which are tied into a rather sophisticated framework in time. With the exception of the bossa-infused B-section in 4/4 time the entire composition is set in 7/4 time. The composer writes about this work: 'Complicando features two of my favourite musical ingredients: the Phrygian Dominant Scale and the variation of a 7/4 and 4/4 rhythm to create some energetic drive'.

Geonyong Lee (*1947) is one of South Korea's most sought-after composers. Born in North Korea and raised in the South during the turbulent years, which followed the Korean War, he graduated with a master's degree in composition from Seoul National University, undertook further postgraduate studies under Heinz Werner Zimmermann at the *Frankfurter Musikhochschule* in Germany, and received a *Doctor Emeritus* from Dankook University. Since his relocation to South Korea he has held professorships at Hyosung Women's University, Seoul National University and the Korean National University of Arts, of which he was the president for four years. Since 2012 he has been the Director of the Seoul Metropolitan Opera.

Geonyong Lee is an equally cosmopolitan and culture-conscious composer. Despite the strong Western impact on his work, he pursues the ideal of an authentic Korean voice. The omnipresence of Western classical and pop music in South Korea, the impact of postgraduate studies in Germany, two one-year sojourns in Manila and New York City, and his fascination with the work of American singer-songwriter Joan Baez, are defining influences on his art. Rather than adhering to

European or Korean aesthetics alone, Geonyong Lee seeks to communicate his transformed environment in modern-day Korea in a way that encapsulates a Korean spiritual essence within a format that is entrenched in European high art. Throughout his work, which ranges from instrumental solo to orchestral and from solo voice to choral, the assimilation of traditional Korean rhythms, modes, instruments and poetry are essential characteristics.

His *Suite for Guitar Duo* was written in 2013 for Lee Song-Ou & Oliver Fartach-Naini and premiered by the dedicatees in Seoul in 2014. Due to the fact that his earlier work *Movement for two guitars* was originally conceived as a piano composition, this suite constitutes Geonyong Lee's first genuine guitar duo. In his signature blend of old, new, East and West and in the classical format of a suite, Lee combines Korean melodic and rhythmic work with the Western genres of tango and love song. *Gutgeori* and *Hwimori*, the titles of the first and fourth movements, are traditional Korean rhythm patterns, which are frequently used in Korean folklore and dance music. Geonyong Lee describes *Gutgeori* as elegant, moderate in tempo, and in 6/8 time. *Hwimori* is faster, in 12/8 time, and often features in final movements of instrumental music, like the exciting Korean form of improvised *sanjo*.

Italian **Carlo Domeniconi** (*1947) is one of today's most prolific guitarist-composers. Those who only associate him with his iconic composition *Koyunbaba* might be surprised to find that this Turkish-flavoured improvisation is only a fractional representation of this multilingual composer whose voice is distinct yet stylistically and culturally explicitly diverse. With over 200 compositions to date he has made a significant contribution to the classical guitar's repertoire. In addition to guitar solo and chamber music as well as guitar concertos, his oeuvre includes solo compositions for cello, violin, flute, double bass and piano.

Carlo Domeniconi has traveled widely and has lived in Italy, Turkey and Germany, where he now resides in Greiffenberg near Berlin. As a first-rate performer Domeniconi's intimate knowledge of the guitar has enabled him to strategically seek out ways, which promote the instrument's strengths rather than amplify its shortcomings. His writing often draws on non-European cultures from India, Turkey or Brazil as well as genres such as folk, jazz or rock. This immersion in cultures and styles, combined with his ability to capitalise on the guitar's sonorities, constitute the essence of his compositional voice. Quoting influences like Bach, Hendrix, Clapton and Prokofiev, for Domeniconi the quality of music is not defined by any given set of parameters or levels of gravitas and complexity. For him a composition has to 'speak and resonate with one's soul' and needs to take advantage of the idiomatic strengths of the instrument.

unreal-dance op.151 is a melody-driven work in free ternary form and a fitting example for the credo outlined above. Written in September 2008 for our duo and premiered at the Adelaide International Guitar Festival in December 2008, this composition carries Domeniconi's unique harmonic signature where depth and dissonance are often a result of linear concurrence and careful consideration of guitar-idiomatic resonances rather than harmonic planning. Within a more fluid nature of modality the work's general D tonality features frequent oscillation between major and minor second E/Eb and sixth B/Bb. Further characteristics are the use of sequential treatment in the melodic development, the asymmetrical 5/8 time signature, polyrhythmic structures and episodes of polyphony. The drop-D tuning underlines the overall dark note of the composition while Domeniconi's understanding of the guitar's resonance-characteristics with his command of timbre and texture get the two guitars to sound more potent than the sum of its constituting parts.

The Australian pianist and composer **Stephen Whittington** (*1953) teaches composition, sonic arts and theory at the Elder Conservatorium of Music,

University of Adelaide. As a pianist he has performed throughout the world and is renowned for his interpretations of composers Erik Satie, Morton Feldman and John Cage. His compositions cover a wide variety of genres and styles, and are characterised by his highly original mix of humour, seriousness and erudition. As Whittington notes, he only dislikes two kinds of music, ‘that which takes itself too seriously, and that which doesn’t take itself seriously enough.’

The composer writes about *Made in Korea*: ‘These three pieces had their origin in a trip to Korea in December 2005 with my friend and colleague Oliver Fartach-Naini to attend an Education Expo in Ilsan. Among the memorable scenes from this trip was the sight of Oliver playing the guitar bathed in pink light, surrounded by smoke and bubbles. The first piece was literally ‘made in Ilsan’, as I wrote it in the Expo hall to pass the time; it is in the form of a canon by inversion. The second piece stems from my observation at the Expo of a blooming romance (despite having no common language) between a lovely Indian yoga teacher and a suave French wine expert; it is a tango - the language of music, like that of love, is universal. Finally an exhilarating ride on the KTX from Seoul to Daegu was the inspiration for the third piece; part of its style derives from boogie-woogie, mixed with a return to the contrapuntal style of the first piece.’

Originally from England, **Richard Charlton** (*1955) is Australia’s most popular composer of guitar music. He is a founding member of the Sydney Guitar Trio, a passionate educator and a driving force behind the Sydney Classical Guitar Summer School, which has been held in January for over 20 years. Richard Charlton’s compositional output includes guitar solo and guitar chamber music as well as choral and orchestral works. The winning combination of appeal, wit, craft and finesse that is evident in his recital works as well as his large body of student and guitar ensemble repertoire have made him a favourite amongst students and touring professionals alike. His music is featured on over 25 CD recordings.

The composer writes about *Along Parallel Lines*: 'Lines are said to be parallel if they are always the same distance apart (called "equidistant"). While this can be applied to some music, especially a duo, I tended to think in terms of the two instruments always going in the same direction, turning and twisting together rather than actually being the same distance apart. *Along Parallel Lines* was composed for Lee Song-Ou and Oliver Fartach-Naini in 2008 and premiered at the Adelaide International Guitar Festival on December 7th 2008.'

Berlin-born composer **Ludger Vollmer** (*1961) graduated with multiple degrees from Weimar and Leipzig not only in composition but also in viola, violin and improvisation. His compositions include instrumental solo, chamber music, orchestral, choral and opera. He is in such high demand that he is at present working on his sixth and seventh commissioned opera concurrently with premieres scheduled for January and March 2017. Recipient of the *European Tolerance Award 2009*, the *Deutscher Theaterpreis 2011* and the prestigious *Weimar Preis* for his life's work in 2014, Ludger Vollmer has held orchestral viola positions in various professional orchestras as well as touring internationally as a violinist. This has included guest appearances with *Tango Concertante*, soloist with the Neue Philharmonie Frankfurt as well as performances with Deep Purple and Jethro Tull. He has lectured in music theory at the *Hochschule für Musik "Franz Liszt"* in Weimar, teaches violin, viola and improvisation at the *Musik- und Kunstschule Jena* and has given guest lectures in Mexico City (Bellas Artes) and at the University of Oregon (USA).

Inspired by the music of ancient Greece and the Middle East as well as Indian *ragas*, Vollmer works with intervallic structures and their specific emotional attributes. In contrast to the more rigid idea of a Leitmotiv these structures function as a source from which he develops his varying melodies that subsequently function as emotional messengers. Informed by Vollmer's research in African music, an innate feature of his melodic work is the high level of sophistication in the rhythmic

parameters applied. He therefore refers to his melody-driven approach as ‘strongly rhythmatised melody’.

Set of Dreams was written in 2003 for Lee Song-Ou and Oliver Fartach-Naini who premiered the work in Seoul as part of their tour through Korea, Germany and Portugal in 2004. *Soap Box Derby* is an exciting children’s dream that ends in a dramatic crash. The second movement *Fauxbourdon (Remembrance of a Dream)* with its heterophonic passages (concurrence of varied forms of the same melodic material in different voices) is a much more delicate contemplation on a medieval harmonisation technique: the fauxbourdon. In contrast, the *Dancer’s Dream* is a reference to Vollmer’s fascination with Irish music traditions. Titled after the traditional Irish frame drum *Bodhrán* this feast of energy combines all of his rhythmic-melodic techniques including unison, heterophony, bordun, and rhythmic finesse. Supercharged with pitch bends, sequences, percussive elements, guitar-idiomatic chord changes and frequent oscillation between unison and dissonance, this exhilarating dance continues to gain intensity to its very end.

Oliver Fartach-Naini

Guitar Duo Lee Song-Ou & Oliver Fartach-Naini

Renowned for their innovative programmes and collaborations, Lee Song-Ou and Oliver Fartach-Naini began playing together in 1991, when both were students of American guitarist and composer Laurie Randolph at the University of the Arts in Berlin, Germany. Since then a busy schedule of performances, teaching and media engagements have taken them around the globe. Composers from all over the world including Geonyong Lee (South Korea), Laurie Randolph (USA), Ludger Vollmer (Germany), Carlo Domeniconi (Italy), Thomas Wallisch (Austria), Coco Nelegatti (Argentina), Jaime Zenamon (Brazil), Vincent Lindsey-Clark (England) as well as Richard Charlton, Grant Sheridan and Stephen Whittington from Australia have written works for this duo. Their highly praised albums *Movement For Two Guitars*

and *Frutti di Mare* are only two of many other recordings released by these versatile musicians through numerous record labels. The most recent collaborations of this pioneering guitar duo include their CD *Winter Journey* with Richard Yongjae O'Neill (viola) for Deutsche Grammophon and their CD *Canto Antigo* with violinist Zia Hyunsu Shin for Credia Classics.

Lee Song-Ou, originally a theatre director, has won several prizes as a guitarist in South Korea. He graduated from the University of the Arts in Berlin and has participated in many international master classes including among others Abel Carlevaro, Alvaro Pierri and Nigel North. KBS Broadcasting, South Korea's leading radio and television broadcaster nominated Lee Song-Ou Artist of the Year 2002. Lee Song-Ou lectures at the Korean National University of Arts in Seoul, and is a guest professor at the Shenyang Conservatory of Music in China. Pursuing an active concert schedule, Lee Song-Ou performs as a soloist, in duo with Korean Haegeum (Korean fiddle) artist Ji-Yoon Chun, with Korean violinist Professor Sung-Ju Lee and in various other chamber music ensembles. Lee Song-Ou's latest passion is the perfection of his skills as a balance engineer and music producer, as well as directing the musical and acting academy *The Actorz* in Teagu city, a new-found role in which he enjoys fostering young talent.

Oliver Fartach-Naini graduated from both the University of the Arts Berlin and the Academy of Music and Theatre "Felix Mendelssohn-Bartholdy" in Leipzig and has participated in many international master classes including Abel Carlevaro, Alvaro Pierri, Eduardo Fernández, Nigel North and Pepe Romero. Oliver Fartach-Naini performs as a soloist and in several chamber music ensembles including his most recent duo with clarinetist Peter Handsworth, with whom he released the CD *Tango* on ethnoclassics in 2015. In 2006 the German publisher Edition Margaux released the *Collection Oliver Fartach-Naini*, a publication series of compositions written for and dedicated to him and his ensembles. In 2009 Oliver Fartach-Naini was appointed the repertoire consultant for the 2011 AMEB classical guitar

syllabus, which entailed the publication of 7 graded repertoire books and a 1000-work repertoire list. Oliver Fartach-Naini is head of classical guitar at the University of Adelaide's Elder Conservatorium of Music and artistic director of the Adelaide Guitar Chamber Music Festival. Oliver Fartach-Naini endorses La Bella strings.

5.4 CD 4 liner notes – Suite Latina

This album of four suites for solo guitar pays tribute to the rich musical traditions of the Americas. It is the last of four CDs that constitute the core of a doctoral dissertation that examines the phenomenon of ‘ethnoclassicism’. A vital aspect of this subject matter is the tri-ethnic confluence of African, Amerindian and European traditions across South America’s diverse musical landscape and how the resultant transcultural styles have come to define the classical guitar’s repertoire like no other. Hector Ayala’s well-known *Serie Americana* as a milestone in this tradition is here complemented by Máximo Diego Pujol’s more recent *Seis revelaciones*. Richard Charlton’s *Suite Latina* and Máximo Diego Pujol’s *Suite Adelaire*, were composed for Oliver Fartach-Naini in 2006 and 2014 respectively.

One of today’s most popular and prolific guitarist-composers, Argentinian **Máximo Diego Pujol (*1957)** was born in the wake of the so-called ‘golden age of tango’. The politically repressive forces and atrocities of the Argentinian military regimes and governments of the 60s and 70s cost many Argentinians their lives and forced others into exile, including the legendary Atahualpa Yupanqui (1908-1992). Despite, or perhaps because of such hostile propensities the world of the classical guitar thrived and even folk and tango music gradually progressed from a state of infirmity to new heights of imbuing national pride. Tango greats such as the bandoneonist and composer Aníbal Troilo (1914-1975) and the pianist and composer Horacio Salgán (1916-2016) were contributors to a tango revival when the work of Astor Piazzolla (1921-1992) gradually gained traction. His revolutionary *tango Nuevo* was informed by New York jazz, his studies with Alberto Ginastera and his Paris sojourn with Nadia Boulanger in 1954. His innovations proved pivotal for tango, Argentinian music in general and also for the classical guitar, as Piazzolla extended his work from electric guitar to composing for classical guitar in the 1980s. Meanwhile Argentine rock and roll developed from

initially covering British and US American material towards the iconic *rock nacional*, which would eventually garner a global following.

The above sketches the environment of an upbringing within which Pujol commenced his musical journey on his father's neglected guitar at the age of eight. Apart from more predictable influences such as Astor Piazzolla and Rodolfo Mederos, Pujol also recalls his fascination with Emerson, Lake & Palmer's 1971 arrangement of Modest Mussorgsky's *Pictures at an Exhibition* and Argentinian folklore as well as rock legends Luis Alberto Spineta and Charly Garcia. Pujol's key role models are Leo Brouwer (Cuba) and Heitor Villa-Lobos (Brazil) for their ability to maximise sonority with their 'lenguaje guitarístico' as an integral negotiator of the composition process. For his unmistakably Argentinian voice Pujol specifically seeks to merge traditional tango and folk forms with classical music concepts; hence milonga, candombe, canción and vals are just as present in his work as classical forms like prelude, etude, sonata and concerto.

The idea for *Seis revelaciones* (six revelations) emerged during discussions about unpublished compositions, which could be included in the aforementioned research project. Subsequently published by Henry Lemoine in December 2015 the suite combines six contrasting works, which had previously been written in various contexts.

Un nuevo día is a short and evocative milonga in E minor, a key that effectively enhances the bass focus of its melodic work. It is a depiction of the break of dawn when the first rays of sunlight change the colours of earth and sky in the Argentine pampas. A remarkably short palate cleanser between its more delicate surrounding movements, the 21-bar *Tango express* evokes the chaos of metropolitan traffic in Buenos Aires. The title *La búsqueda* (the search) refers to a melody in search of its tonality. Initially presented over a bass of A it eventually consolidates over the tonic E in bar 25. The milonga-candombe *Mulato* is the composer's tribute to the indigenous peoples of Argentina. Set in rondo-form the

infectious nature of the composition feeds off the syncopated voicing across the entire register of the guitar. The absorbing melody for *Canción de la tarde* (afternoon song) came to the composer during a meditative gaze through his home office window on a sunny afternoon. Originally written for Italian guitarist Giulio Tampalini and first recorded by the composer in a trio version in 2014, this movement's key of D allows for effective use of the open bass strings as fundamental material. *Acá a la vuelta*, written for Argentinian guitarist Dora Argañarás, translates to 'just around the corner' and is a phrase used for something that is nearby and easy to get to. The composer fondly recalls childhood scenes where a quick errand for his mother facilitated a spontaneous game of football with friends.

English born **Richard Charlton (*1955)** is Australia's most frequently performed composer of guitar music. His oeuvre ranges from guitar solo and chamber music to choral and orchestral works and is documented on over thirty CDs. Richard Charlton started playing the guitar at the age of 16 after moving to Australia in 1962. Mostly self-taught in guitar and composition, Charlton feels that his voice is less the result of one specific school of thought than a language that evolved by adopting and adapting gestures, rhythms and harmonies over time. Influences on Charlton's writing, which he refers to as 'loosely neo-romantic' include English folk song and Ralph Vaughan Williams along with The Beatles, steel string guitarist John Renbourn and his five-piece band Pentangle as well as the opulent sounds of Tchaikovsky and the rhythms of South American folklore.

Suite Latina was written in 2006 as a solo interlude for a flute and guitar programme with new works by Carlo Domeniconi, Stephen Whittington and Coco Nelegatti, all written for Thea Nielsen and Oliver Fartach-Naini. The solo suite's purpose was to diversify the instrumental setting and add stylistic blending to an Argentinian and Brazilian inspired duo programme titled 'Berlin Tango!'. The choro-inspired *Preludio* is the condensation of an improvisation that explores the

applicability of the lamenting major second that Charlton weaves through various registers. In contrast to the improvisatory process of the *Preludio* and reminiscing on his highly successful piece *Tango in the Rain*, work on *Tango in the Dark* started with its title as an incentive to explore darker modes of expression. In the tango-typical ternary form, this movement is characterised by intermittent habanera pulsations, extended harmonies, a skilfully tight voicing and major seventh and augmented chords that create its evocative air. A sense of disorientation and loss with harmonic clashes in bars 4 and 12 is briefly paused by moments of bliss and longing in the *con moto* section before the work resumes its darker sentiment. *Canción de la rosa* depicts a nostalgic memory of the smell of a rose garden on a sunny afternoon. Starting with an improvised seed in the absence of a title this lyrical composition evolved over time as it was honed further and further to include re-harmonisations, middle voices and sequences – echoing the lament motive of the *Preludio* further adds to its nostalgia. Asked about the Brazilian feel of this movement Charlton suspects that his admiration for Villa-Lobos could have left a mark. The prominent use of the major ninth and the sense of longing that the melody communicates do indeed evoke *saudade*, the ineffable quality that so defines Portuguese and Brazilian culture. Looking through his sketchbooks for ideas to conclude the suite, Charlton came across *Vals by Moonlight*. Apart from minimal changes this homage to the Venezuelan composer Antonio Lauro already existed within another unpublished suite.

Héctor Ayala (1914-1990) was born in Concordia, a small city on the shore of the Rio Uruguay in the Province of Entre Ríos in Argentina, opposite the Uruguayan city of Salto. Presumably self-taught he moved to Buenos Aires in his twenties where he performed with the legendary tango guitarist Roberto Grella. Together they accompanied folk and tango singers, often in quartets of three guitars and a *guitarrón* (Argentinian 6-string bass guitar). Grella and Ayala were also both members of Abel Fleury's famous guitar orchestra, the *Escuadrón de Guitarras*.

With his explicit commitment to the Argentine vernacular Ayala's compositions are very guitar-idiomatic and also draw on other South American folk idioms. Apart from his *Suite Pampas No. 1* for solo guitar, his *Candombe No 1* and some very well-crafted didactic works his oeuvre also includes a four-volume guitar method. His most popular work is the *Serie Americana*, which depicts traditional musical parlance from six South American countries. According to anecdotal evidence Ayala gave a copy of the score to Narciso Yepes during one of Yepes' many visits to Argentina. Yepes' 1967 recording put this composition on the world map and although it has had a steady history of performances it is only in recent decades that its popularity has surged internationally. In a stylistic journey across the South American continent the suite comprises of seven movements that depict representative musical folklore from Argentina, Brazil, Bolivia, Paraguay, Chile and Peru.

Apart from a short excursion into the relative key of G major the *Preludio* is a nostalgic lament in E minor, characterised by pairs of descending seconds, which constitute the resolution of suspended fourths, sixths and ninths. The rhythmically refined melodic descents in *Choro (Brasil)* evoke a strong sense of *saudade*. Its lively voicing with frequent melodic bass responses is referred to as *baixaria*, the typically Brazilian style of guitar counterpoint. *Takirari (Bolivia)*, more often referred to as *Taquirari*, has its origins in the indigenous tribal rituals of the tropical Bolivian lowlands in the department of Beni. The *Guarania (Paraguay)* along with *polca* and *purajheí* is one of the most representative genres of Paraguay with the *guarania* being a slower derivation of the *polca*. Ayala's tempo marking *larghetto* and his use of major seventh chords and dissonant suspensions in combination with the continuous juxtaposition of 3/4 and 6/8 amplify the intriguing allure of this movement. In Spanish the word *Tonada (Chile)* can have many meanings and has been used in different contexts across the Spanish-speaking world. In Chile and Argentina it is most commonly a love song in a major key that is often sung in parallel thirds, a device Ayala generously implemented in this

romantic work, which once again is characterised by descending seconds. *Vals (Peru)* is a *vals criollo*, the transcultural relative of the European waltz, which enjoys great popularity in a range of local adaptations throughout South America. In Peru the *vals criollo* emerged in the 1860s where it gained popularity in the 1950s and played a vital part in the wider genre of *música criolla*. *Gato y Malambo (Argentina)*, ‘Gato and Malambo’ are dances from the Argentine pampa. While *Gato* is a lively creole dance for two couples, the *malambo* is traditionally danced by men. A fast dance in 6/8-time, it epitomises the Argentine gaucho culture and provides a counterpoint to the more nostalgic forms *milonga*, *stilo* or *cifra*.

Published by Les Productions d’OZ in Canada in 2015, *Suite Adelaïres* was written for Oliver Fartach-Naini in November 2014. In an email Máximo Diego Pujol wrote: ‘The title is “Suite Adelaïres”. I’ve just invented a new “Spanglish” word: Adelaïres. It means Adelaide + Buenos Aires.’ The suite opens with a delicate and contemplative *Preludio* in the guitar-friendly key of D major consisting almost entirely of arpeggiated quavers interspersed with harmonics. The harmonically more elusive second movement *Tangostinato* features harmonics again and combines the classical concept of ostinato with tango. The lamenting middle section makes effective use of the full range of the guitar. *En dos por cuartas* is a play on words. As a reference to the prominent use of quartal harmony in this milonga, the original term ‘en dos por cuatro’ as a common tango description for 2/4-time, has been adapted to *En dos por cuartas* i.e. ‘in 2/fourths time’. The theme of harmonics continues as a linking feature of the entire suite. In the buoyant form of a traditional Argentinian *vals* the fourth movement *Las Camelias* refers the favourite flowers of Pujol’s mother: Camellias. In the suite’s opening key of D *Capicúa*, Spanish for palindrome juxtaposes a syncopated pizzicato bass with an upper voice that is interspersed with thirds and again harmonics.

Oliver Fartach-Naini

Oliver Fartach-Naini

German guitarist Oliver Fartach-Naini is an exceptionally versatile guitarist who tours internationally from his base in Australia where he teaches at the University of Adelaide's Elder Conservatorium of Music. A student of American guitarist-composer Laurie Randolph, he looks back on a colourful career of innovative projects with which he has delighted audiences the world over.

One of his latest collaborations on his mission to expand the guitar's repertoire is the album *Canto Antigo* – a compilation of new folk song arrangements for violin and two guitars by Vincent Lindsey-Clark (England), Laurie Randolph (USA), Stephen Whittington (Australia), Jaime Zenamon (Brazil) and Richard Charlton (Australia), which he recorded with violinist Zia Hyun-Su Shin and guitarist Lee Song-Ou for Credia Classics (Universal Music) in 2015. The Persian Art Music CD *Didar – Live in Berlin* with Majid Derakhshani (Composition, Tar, Voice), Thea Nielsen (Flute) and Amir Abbas Zare (Daf) is another one of his ventures discovering new horizons. His Deutsche Grammophon recording of Schubert's *Winterreise* in Ludger Vollmer's arrangement for viola (Richard Yongjae O'Neill) and two guitars topped the South Korean classical charts for three months after its release in early October 2007. Further key collaborations include projects with Korean guitarist Lee Song-Ou, Australian clarinetist Peter Handsworth and his Berlin based quintet Tango Concertante.

The German publisher Edition Margaux created the *Collection Oliver Fartach-Naini*, which is a selection of the numerous pieces composers from all over the world have composed for Oliver Fartach-Naini and his ensembles. His standing as an educator has seen him selected as the repertoire consultant for the 2011 AMEB classical guitar syllabus, which entailed the publication of 7 graded and edited repertoire books with performance notes and the compilation of a graded 1000-work repertoire list. Oliver Fartach-Naini endorses LaBella strings.

Discography:

CD Suite Latina

Oliver Fartach-Naini plays four Suites for guitar solo by Hector Ayala, Richard Charlton and Máximo Diego Pujol
Ethnoclassics 2018

CD 25

Guitar Duo Lee Song-Ou & Oliver Fartach-Naini play Thomas Wallisch, Geonyong Lee, Richard Charlton, Carlo Domeniconi, Stephen Whittington, Coco Nelegatti and Ludger Vollmer
Ethnoclassics 2016

CD TANGO

Peter Handsworth, clarinet & Oliver Fartach-Naini, guitar play Coco Nelegatti, Ian Seaborn, Stephen Whittington and Astor Piazzolla.
Ethnoclassics 2015

CD Canto Antigo

Zia Hyun-Su Shin, violin and Guitar Duo Lee Song-Ou & Oliver Fartach-Naini play folk song arrangements by Laurie Randolph, Stephen Whittington, Vincent-Lindsey Clark, Jaime Zenamon and Richard Charlton.
Credia Classics (Universal Music) 2015

CD Winter Journey

Richard Yongjae O'Neill, viola, Guitar Duo Lee Song-Ou & Oliver Fartach-Naini, Jong-Ho Park, guitar.
Franz Schubert: Winterreise, Arpeggione Sonate
DEUTSCHE GRAMMOPHON 2007

CD Ex Oriente Lux - music from India, Iran, Austria, Germany and Argentina

Thea Nielsen, flute & Oliver Fartach-Naini, guitar play Ravi Shankar, Majid Derakhshani, Thomas Wallisch, Ludger Vollmer, Coco Nelegatti.
Kreuzberg Records 2004

CD Didar – Live in Berlin

Compositions of Majid Derakhshani (Iran)
Madjid Derakhshani, tar & setar (Iran); Thea Nielsen, flute (Germany), Oliver Fartach-Naini, guitar (Germany); Amir Abbas Zare, daf (Iran)
Kreuzberg Records 2004

CD Tangos Sin Palabras

Tango Concertante plays Piazzolla, Demare, Troilo and others.
Roland Schmitt, saxophone; Miriam Risch, violin; Roman Hengge, piano; Oliver Fartach-Naini, guitar; Oliver Potratz, bass.
Acoustic Music Records 2003

CD Frutti Di Mare

Guitar Duo Lee Song-Ou & Oliver Fartach-Naini play Carlo Domeniconi, Mario Gangi, Astor Piazzolla and Laurie Randolph.
Kreuzberg Records 2001

CD Suite Buenos Aires

Thea Nielsen (flute) & Oliver Fartach-Naini (guitar) play Máximo Diego Pujol, Gabriel SenaneS and Astor Piazzolla.
Kreuzberg Records 1998

CD Movement For Two Guitars

Guitar Duo Lee Song-Ou & Oliver Fartach-Naini play Kim Myungphyo, Stephen Dodgson, Jaime Zenamon, Lee Geonyong, Lee Hunghyun.
Kreuzberg Records 1997

5.5 Ethics Approval Letter



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OFFICE OF RESEARCH ETHICS, COMPLIANCE AND
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31/10/2013

Professor M Carroll
School: Elder Conservatorium of Music

Dear Professor Carroll

ETHICS APPROVAL No: HP-2013-108
PROJECT TITLE: Ethnoclassicism in 21st century guitar chamber music

The ethics application for the above project has been reviewed by the Low Risk Human Research Ethics Review Group (Faculty of Humanities and Social Sciences and the Faculty of the Professions) and is deemed to meet the requirements of the *National Statement on Ethical Conduct in Human Research (2007)* involving no more than low risk for research participants. You are authorised to commence your research on **31 Oct 2013**.

Ethics approval is granted for three years and is subject to satisfactory annual reporting. The form titled *Project Status Report* is to be used when reporting annual progress and project completion and can be downloaded at <http://www.adelaide.edu.au/ethics/human/guidelines/reporting>. Prior to expiry, ethics approval may be extended for a further period.

Participants in the study are to be given a copy of the Information Sheet and the signed Consent Form to retain. It is also a condition of approval that you **immediately report** anything which might warrant review of ethical approval including:

- serious or unexpected adverse effects on participants,
- previously unforeseen events which might affect continued ethical acceptability of the project,
- proposed changes to the protocol; and
- the project is discontinued before the expected date of completion.

Please refer to the following ethics approval document for any additional conditions that may apply to this project.

Yours sincerely

ASSOCIATE PROFESSOR RACHEL A. ANKENY
Co-Convenor
Low Risk Human Research Ethics Review Group (Faculty of Humanities and Social Sciences and Faculty of the Professions)

ASSOCIATE PROFESSOR PAUL BABIE
Co-Convenor
Low Risk Human Research Ethics Review Group (Faculty of Humanities and Social Sciences and Faculty of the Professions)



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School: Elder Conservatorium of Music
Project Title: Ethnoclassicism in 21st century guitar
chamber music

Low Risk Human Research Ethics Review Group (Faculty of Humanities and Social Sciences and the
Faculty of the Professions)

ETHICS APPROVAL No: HP-2013-108 **App. No.:** 0000017344

APPROVED for the period: 31 Oct 2013 to 31 Oct 2016

This study is to be conducted by Mr Oliver Fartach-Naini, PhD Candidate.

ASSOCIATE PROFESSOR RACHEL A. ANKENY
Co-Convenor
Low Risk Human Research Ethics Review Group (Faculty
of Humanities and Social Sciences and Faculty of the
Professions)

ASSOCIATE PROFESSOR PAUL BABIE
Co-Convenor
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of Humanities and Social Sciences and Faculty of the
Professions)

VOLUME II – RECORDINGS

The four CD recordings of this doctoral submission are part of a separate volume made available for examination purposes only. Due to the fact that all four CDs are commercially released through Credia Classics (Universal Korea) and Ethnoclassics Australia, copyright regulations prohibit that these recordings be included in this public domain format.

VOLUME III – SCORES

Full Scores are contained in a separate volume made available for examination purposes only. Due to copyright regulations these scores cannot be included in this public domain publication format.

At the time of submission of this thesis some of the compositions included here have already been published (see references for details). For further details on publications on the composers included here please refer to relevant publisher or composer websites.

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