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THEORETICAL STUDY AND PERFORMING EDITION OF SONATA III BY JAVIER G. COMPEÁN

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THEORETICAL STUDY AND PERFORMING EDITION
OF SONATA III BY JAVIER G. COMPEÁN

DMA PROJECT

A DMA Project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By
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Lexington, Kentucky

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Lexington, Kentucky

2019

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ABSTRACT OF DMA PROJECT

THEORETICAL STUDY AND PERFORMING EDITION OF SONATA III BY JAVIER G. COMPEÁN

Mexican composer Javier G. Compeán finished Sonata III, his most recent composition for solo guitar, in December 2015. Since the composition of his first such work in 2003, the composer has been experimenting with texture, register, dynamic range, extended techniques, harmonic possibilities, timbre, and form in his solo guitar music. In Sonata III, Compeán applied the experience he gained in previous compositions for guitar.

This work represents the composer's current style, in which he returns to a more traditional language but continues to experiment with the technical capabilities of the instrument. Sonata III is Compeán's most ambitious guitar composition and one of the most important twenty-first century contributions to the Mexican guitar literature. This research focuses on the production of a performing edition of Sonata III. This research also includes a comprehensive analysis of Compeán's solo guitar music to provide context for guitarists so that they can better understand the composer's style.

KEYWORDS: Guitar, Classical Guitar, Javier González Compeán, Guitar Sonata, Contemporary Mexican Music.

J. Mario Ortiz Sánchez

April 4, 2019

THEORETICAL STUDY AND PERFORMING EDITION
OF SONATA III BY JAVIER G. COMPÉAN

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Chapter One: Methodology

This research is focused on the production of a performing edition of Sonata III for solo guitar by the Mexican composer Javier G. Compeán. This work is Compeán's most ambitious guitar composition and one of the most important contributions to the twenty-first century Mexican guitar literature.

Since the completion of his first guitar work in 2003, I have been collaborating with the composer in the revision and performance of most of his guitar music. During the edition process of Sonata III, I continue this composer–performer collaboration to ensure that all editorial suggestions or amendments are authorized by the composer. Moreover, in this performing edition, I apply my previous experience as a performer of his guitar music.

To provide a context for guitarists to better understand Compeán's style, I offer an in-depth examination of his previous works for solo guitar: Sonata, Sonata II, and *Cinco Miniaturas*. I investigate compositional and instrumental techniques, influences, use of references to other works, and harmonic language. I also examine Compeán's approach to sonata form through a formal analysis of his three guitar sonatas.

Because of the composer's rigorous training in classical western music, chromatic harmony will be the point of departure to study his harmonic language. Other systems of harmonic organization receive consideration, depending on the context of the work to be analyzed. Set theory, often an effective method for analyzing post-tonal music, will be applied to determine the structural function of motivic relationships when necessary. Additionally, the presence of pitch centers and functional tonal relationships will be investigated.

This study will incorporate manuscript and computer-produced scores along with theoretical writings about music by Javier G. Compeán. Other sources include the analytical studies by Mexican scholars Alejandro Lazo and Lizette Chapa¹. Additionally, I have conducted interviews with Javier Compeán, with whom I have collaborated in the past in the edition and performance of most of his guitar works including Sonata, Sonata II, *Pieza para guitarra*, *Morfemas*, Suite for piano and guitar, and *Cinco miniaturas*.

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¹ Lizette Chapa is a Boston University graduate and former student of Compeán who undertook an independent project, “Twelve-Tone Music in Mexico: An Analytical Review of Three Mexican Compositions of the XX and XXI Centuries” in May, 2013.

Chapter Two: Javier Compeán's Early Career and Style

Javier González Compeán (1978–) is one of the leading Mexican composers of his generation. He completed formal studies in music composition under the guidance of Hector Quintanar (1936–2013), who is considered “an authentic pillar of music education in Mexico, honored for his investigations related to musical analysis and harmonic theory.”² As a pupil of Maestro Quintanar, Compeán learned the techniques of a tradition initiated in 1960 by Carlos Chávez (1899–1978). Chávez, another eminent composer within Mexican modernism, was himself a student of Manuel M. Ponce.

Despite the close relationship, Ponce's influence on Chávez was more ideological than esthetic. While Ponce composed in a Romantic style for most of his career, Chávez favored the modernistic trend that Stravinsky championed in Europe. In this respect, Chávez ventured into the performance and exploration of music that the press of the time termed “ultra-modern, obscure, and incomprehensible.”³

In 1960, Chávez founded the Taller de Composición (“Composition Workshop”) at the National Conservatory of Music in Mexico. In a letter to Aaron Copland, Chávez describes the workshop's approach: “it is based on the principle that the only way to learn composition is by composing, and I follow a historical order. There is a total of five students; all of them are very talented.”⁴ Regarding the competence of Chávez's students,

² Héctor Quintanar, *Tres estudios para piano*, ed. Javier Compeán, trans. Randy Walz (n.p.: PromoMusica Internacional, 2015), xv.

³ Ricardo Miranda, “‘The Heartbeat of an Intense Life’: Mexican Music and Carlos Chávez's Orquesta Sinfónica de México, 1928–1948,” in *Carlos Chávez and His World*, ed. Leonora Saavedra (Princeton: Princeton University Press, 2015), 53.

⁴ “Está basado en el principio de que la única forma de aprender composición y componiendo y sigo un orden histórico.” Gloria Carmona, *Epistolario Selecto de Carlos Chávez* (Mexico City: Fondo de Cultura Económica, 1989), 865. All translations are my own except where otherwise noted.

Ana Alonso-Minutti mentions: “He [Chávez] ultimately concluded that among the young generation of Mexican composers, only two had demonstrated having a solid foundation and being worthy of national attention: Héctor Quintanar (1936–2013) and Eduardo Mata.”⁵

Hector Quintanar started serving as Chávez’s assistant in 1963, and from 1965 to 1972, he succeeded Chávez as director of the workshop.⁶ In 1992, Quintanar was appointed conductor of the Symphony Orchestra and composition teacher at the University of Guanajuato. In that institution, he replicated the teaching principles earlier pioneered in the workshop and trained a new generation of composers. “Juan Pablo Muñoz, Edgar Barroso, and Javier Compeán himself were among the notable graduates during Quintanar’s tenure.”⁷

The pedagogical approach of the workshop was as effective as it was unorthodox. According to Compeán’s account, the daily routine consisted of four hours of work under the guidance of Maestro Quintanar.⁸ In this course, students were expected to learn all the required topics for composition majors except piano lessons. This means that Quintanar

⁵ Ana Alonso-Minutti, “The Composer as Intellectual: Carlos Chávez and El Colegio Nacional,” in *Carlos Chávez and His World*, 280.

⁶ Gerald R. Benjamin and Ricardo Miranda Pérez, “Quintanar, Héctor,” *Grove Music Online*, ed. Deane Root, accessed December 2, 2016, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/subscriber/article/grove/music/22715>.

⁷ Quintanar, *Tres estudios para piano*, xx.

⁸ See Javier Compeán, “El Taller de Composición de Héctor Quintanar en la Universidad de Guanajuato: Educación superior no ortodoxa en contextos de homogeneización educativa” (lecture, 10^a Conferencia Latinoamericana y 3^a Conferencia Panamericana de la Sociedad Internacional de Educación Musical, Lima, Perú, August, 2015). In this paper, Compeán provides a detailed account of Quintanar’s pedagogy.

taught history and theory topics as well. As a final project, students were required to turn in a portfolio with the following compositions in canonic genres:

1. One piano sonata based on models by Mozart;
2. One string quartet based on models by Beethoven;
3. A group of *Lieder* based on models by Schubert;
4. One symphonic poem based on models by Strauss;
5. One free work for each of the instrumental forces represented in the aforementioned compositions.

Additionally, students were expected to present their works in live concerts, which were usually organized by Maestro Quintanar.

By studying the works and typical genres of prominent composers from the past, students gained a solid training in music theory, analysis, historical styles, composition, form, and music history. This teaching philosophy originated in Chávez's concern for "the younger composer's fascination with novelty and the lack of the solid foundation that only classical techniques grant."⁹

Attendants to Quintanar's course were not, however, merely imitating the style of composers from the past. On the contrary, they were encouraged to explore their own creativity and to follow an independent path as creators. In Chávez's own words, "A composer should know everything that has been done in composition before him: know it well and thoroughly. But he should not follow any rules in writing his music, because in music there are no general rules."¹⁰

The Chávez–Quintanar teaching philosophy was a major influence on Compeán's approach to composition. His works frequently allude to traditional western genres such as

⁹ Alonso-Minuti, "Composer as Intellectual," 279.

¹⁰ Carlos Chávez, *Musical Thought* (Cambridge: Harvard University Press, 1961), 116.

the sonata, suite, and concerto, with sonata being his preferred form. His catalogue currently includes three sonatas for solo guitar, three for solo piano, one for solo violin, one for French horn and piano, and one for trumpet in C and piano.¹¹ Other works in Compeán's catalogue are concertos and suites, which are also influenced by classic archetypes. In these works, Compeán exhibits interest in formal models and demonstrates mastery of compositional techniques.

The number and genre of Compeán's compositions are shown in Table 2.1. This catalogue shows his emphasis on certain musical genres. Miscellaneous works account for the largest proportion of the catalogue. In this category, one finds cycles of miniatures for diverse instruments along with trios, quartets, etudes, and other pieces for chamber and solo instruments. Sonatas and suites form the second large group. Orchestral music, including a sinfonietta and symphonic poems, three concertos, and a couple of song cycles make up the remaining portion of Compeán's output.

¹¹ Javier Compeán, e-mail message to author, December 2, 2016.

Table 2.1, Compeán’s work list arranged by genre

Genre	Instrumentation	Number	Total
Concerto	Violin	1	3
	Piano	1	
	Guitar	1	
Lieder cycles	Voice and piano	2	2
	Version for voice and guitar		
Miscellaneous	Various solo and ensemble works	29	29
Sonata	Guitar	3	9
	Piano	3	
	Violin	1	
	French horn and piano	1	
	Trumpet in C and piano	1	
Suite	Guitar and piano	1	5
	Two guitars	1	
	Piano	3	
Orchestral	Symphonic orchestra	4	4

The Mexican Context of Compeán’s Guitar Works

Compeán’s works for unaccompanied guitar are part of the large, rich repertoire of Mexican guitar compositions. In 1923, Manuel Ponce (1882–1948) started the tradition of the solo guitar sonata in twentieth-century in Mexico with his *Sonata Mexicana*.¹² Thanks to his collaboration with guitarist Andrés Segovia, Ponce created a corpus of guitar music between 1923 and 1948 that today is considered the foundation of the modern guitar repertoire.¹³

Before Ponce’s contribution to the guitar literature, there had been no examples of multimovement guitar sonatas composed in Mexico. According to Karl Bellinghausen, “The sonata was scarcely developed in Mexico during the 19th century, but surprisingly, it

¹² A possible forerunner for *Sonata Mexicana* is Rafael Adame’s sonata for solo guitar. This work is lost.

¹³ See Gaytan Luis, “An Introduction to the Piano Music of Manuel M. Ponce” (DMA dissertation, Louisiana State University, 2014).

has a constant presence in the few sources of instrumental music from the previous century.”¹⁴ The eighteenth-century works to which Bellinghausen refers are sonatas according to the Baroque definition. This means monothematic works, typically in binary form and without development.

In the nineteenth century, the sonatas with guitar composed by José Manuel Aldana (1758–1810) make him the forefather of Viennese-style sonatas in Mexico. In the *Angulo Codex*, there are two sonatas for violin and guitar by Aldana.¹⁵ Bellinghausen mentions that these works “are conceived according to the Viennese and the Mannheim School scheme: four movements with the first one in sonata ‘form.’”¹⁶ Unfortunately, the guitar part is missing in these works. There was presumably another book containing the guitar parts, but it is currently lost.

It is not until the twentieth century there was a continuous effort to develop works with the formal characteristics of Classical or Romantic sonatas in Mexico. This means works comprising three to four contrasting movements in which the first is in sonata form. Ponce was one of the first non-guitarist composers to develop sonatas for solo guitar not only in Mexico, but internationally. His first guitar sonata parallels the work of Eduardo López-Chavarri (1871–1970), who also completed his guitar sonata in 1923.

The work of Antonio José, Joan Manén, and Joaquín Turina would follow that of Ponce.

¹⁴ “La sonata fue escasamente cultivada en México durante el siglo XIX, pero sorprendentemente en las escasas fuentes de música instrumental de la centuria anterior la sonata tiene una presencia constante.” Karl Bellinghausen, “José Manuel Aldana: Vida y obra,” *Signos, el arte y la investigación* 1, no. 2 (1989), 152.

¹⁵ Bellinghausen, “José Manuel Aldana,” 151. The *Angulo Codex* was named after its discoverer, musicologist Gonzalo Angulo, and is kept at the library of the Escuela Nacional de Música in Mexico.

¹⁶ “Están concebidas de acuerdo al esquema vienés y de la escuela de Manheim: cuatro movimientos con un primero en ‘forma sonata.’” *Ibid.*

Ponce's sonatas represent the first attempt to establish the guitar sonata as a canonical element of twentieth-century Mexican music. His output includes a total of six multi-movement sonatas for solo guitar that encompass a variety of musical idioms. His first sonata, *Sonata Mexicana* (1923), has a nationalistic character and features Impressionist harmonies. The embryo of *Sonata Mexicana* was a solo piece from 1923 called *De México: Página para Andrés Segovia*, which was inspired by a theme from the folk song "El Jarabe Tapatío." According to Miguel Alcazar:

The third movement, *Allegretto, quasi serenata* was the first piece written by Ponce for the guitar and the result of his first meeting with Segovia, who, knowing that Ponce was a composer, asked him to write something for his instrument. The outcome was this little piece that, after being approved by Segovia, was followed by the other movements that comprise the sonata.¹⁷

The second sonata, probably written before 1926, was lost during the Spanish Civil War. All that is known about this work is that it was in the key of A minor. In a letter from 1939, Segovia requested additional copies of it from Ponce, writing: "Forgive me for repeating once more what I have asked from you so many times: I would like, since everything perished in Barcelona, copies of the Sonata you wrote in Mexico, of that other one in A minor."¹⁸

Sonata III was finished in 1927. Regarding this work, Luciano Tavares mentions that "We can say that Sonata III represents one of his most sophisticated works for guitar, mainly because of its harmony and phrase construction."¹⁹ Ponce wrote it in his personal

¹⁷ Miguel Alcázar, *Obra completa para guitarra de Manuel M. Ponce de acuerdo a los manuscritos originales* (México: Ediciones Étoile, 2000).

¹⁸ Miguel Alcázar, ed., *The Segovia-Ponce Letters*, trans. Peter Segal (Ohio: Editions Orphée, 1989), 192.

¹⁹ "Podemos decir que la sonata III de Ponce figura entre una de sus obras más sofisticadas para guitarra principalmente en lo que dice respecto a la armonía y la construcción de las frases." Luciano S.

idiom and included references to Spanish folk music in the last movement.

The ensuing works, *Sonata Clásica* (1928) and *Sonate Romantique, Hommage à Schubert* (1928), are considered “parody” or neoclassical works, since they imitate the styles of Fernando Sor and Franz Schubert respectively. The last sonata by Ponce is a free arrangement requested by Segovia in 1930 of the *Gran sonata a Chitarra sola con accompagnamento di violino* by Niccolò Paganini.

This collection of works has served as a model for the following generations of Mexican composers, not only due to their thorough exploration of the capabilities of the guitar, but also for their monumental character and formal construction. Ponce’s contribution to the guitar literature can be considered not only of paramount importance to guitar music, but also part of Segovia’s endeavor to “create an extra-guitaristic repertory to the guitar composed by great symphonic musicians.”²⁰

It should be mentioned that a possible forerunner for the Mexican guitar sonata tradition is Rafael Adame’s sonata for guitar. Adame was an accomplished guitarist, cellist, and composer. In addition to the composition of this early sonata, Adame is also credited with the composition of the first guitar concerto of the twentieth century. According to Cortés and Hernández,

Rafael Adame stands out for having written the first concerto of the twentieth century. It is his *Concierto para guitarra de 7 cuerdas*, which he completed in 1930 (preceding two of the most important concertos written for guitar: *Concierto in D major* by Italian composer Mario Castelnuovo-Tedesco and *Concierto de Aranjuez*

Tavares, “Las sonatas para guitarra de Manuel Ponce” (PhD dissertation, Universidad Autónoma de Madrid, 2014), 149.

²⁰ “Crearle un repertorio extra-guitarrístico compuesto por grandes músicos sinfónicos.” Andrés Segovia interview. <https://www.youtube.com/watch?v=xHjqrla2vIY&feature=youtu.be&fbclid=IwAR0nttBlbH4sJ8PJvYq3803APCTMBDz6PKg9tj6OI Auj6Qf4qO2W1eAJgcA>.

by the Spanish Joaquín Rodrigo).²¹

Moreover, he collaborated with his professor at the National Conservatory, Julián Carrillo, as guitarist of Carrillo's avant-garde ensemble *Grupo 13*.

A Dr. Romero mentions a guitar sonata, without composition date, in Adame's list of works.²² The work is, however, lost and nothing more is known about it. Adame's style comprises a variety of musical idioms. His early works include classical and nationalistic models but works after his first meeting with Carrillo in 1923 show the influence of avant-garde music. Therefore, if the guitar sonata was written before 1923, one can speculate that it was written in classical or nationalist style.

Thanks to his collaboration with Adame, Julián Carrillo (1875–1965) started writing music for guitar. He composed a guitar sonata in 1929, *Sonata para Guitarra de Cuartos de Tono* ("Sonata for Guitar in Quarter Tones"). This work comprises three movements and was written in Carrillo's microtonal style, also known as "Sonido 13." This work did not, however, become part of the canon, perhaps due to the novelty of its compositional system and because it requires a guitar with a modified fretboard to play the quarter tones.

Regarding the technical difficulties of playing on this type of fretboard, José Luis Navarro mentions, "This procedure results in greater difficulty from the standpoint of guitar technique, since, by altering the fretboard, the technique employed by the left hand

²¹ "Se trata de su *Concierto para guitarra de 7 cuerdas*, 3 obra que completó en 1930, (antecediendo a dos de los más importantes conciertos escritos para guitarra: el *Concierto en Re Mayor* del italiano Mario Castelnuovo-Tedesco y el *Concierto de Aranjuez* del español Joaquín Rodrigo)." Raúl Cortés and Mauricio Hernández, *La Música para guitarra de compositores Mexicanos* (Pachuca: Universidad Autónoma del Estado de Hidalgo, 2010), 8.

²² Dr. Romero, "Músicos Mexicanos," *Carnet Musical* 3, no. 11 (1948), 6.

radically changes. For this reason, only music composed for these instruments can be played.”²³ As a result, Carrillo’s sonata remained forgotten for seventy-one years until its premiere in 2000 in Mexico City by José Luis Navarro Solís, as part of the concert series *La Guitarra Hoy*.²⁴

In the 1950s and 1960s, there was a perceptible decrease in the production of guitar sonatas. During those years, composers were still creating music for guitar, but works from those decades departed from traditional forms and exhibit the influence of modernist and nationalist trends. Some of the most notable composers who created guitar works in those decades are Jesús Estrada (1898–1980), Carlos Chávez (1899–1978), Luis Sandi (1905–1996), and Ramon Noble (1920–1999), among others.

In the 1970s, there was a rebirth of the guitar sonata in Mexico. The works of Francisco González Christen, Eduardo Angulo, Julio César Oliva, and Ernesto García de León seem to parallel Ponce’s endeavor to develop a corpus of guitar works strictly based on formal models. Styles, however, branched off in diverse directions. The following list, Table 2.2, illustrates notable Mexican composers and their guitar sonata production in the twentieth and twenty-first centuries, including Compeán’s predecessors and contemporaries:

²³ “Este procedimiento resulta más difícil desde el punto de vista de la técnica guitarrística, pues, al alterar el diapasón, cambia radicalmente la técnica empleada por la mano izquierda, por lo que prácticamente sólo se puede interpretar la música compuesta para instrumentos con estas características.” José Luis Navarro, “Nuevos aportes a la música para guitarra de Julián Carrillo,” *Heterofonía* 43, no. 145 (July–December 2011), 16.

²⁴ Navarro, “Nuevos aportes,” 53.

Table 2.2, Mexican composers of guitar sonatas

Composer	Guitar Sonatas
Julián Carrillo (1875–1965)	<i>Sonata para Guitarra de Cuartos de Tono</i> (1929)
Manuel M. Ponce (1882–1948)	Six solo sonatas, one sonatina, one sonata for guitar and harpsichord (composed between 1923 and 1948)
Rafael Adame (1906–1963)	Lost sonata (unknown date)
Domingo Lobato (1920–2012)	Sonata (1971)
Enrique Santos (1930–)	Sonata (1996)
Nicandro E. Tamez (1931–1985)	<i>Sonatina romántica</i> (1966)
Julio César Oliva (1947–)	Ten sonatas (1992–2000)
Francisco González Christen (1952–)	Four sonatas (1976–1984)
Ernesto García De León (1952–)	Twelve sonatas (1979–2016)
Eduardo Angulo (1954–)	Two sonatas (1978, 1995)
Samuel Zyman (1956–)	Sonata (1988)
Juan Fernando Duran (1961–)	Sonata (1992)
Leonardo Coral (1962–)	One sonata (2011)
Hébert Vázquez (1963–)	Two sonatas (1992, 2007)
Armando Luna Ponce (1964–2015)	Two sonatas (1994, 2008)
Javier González Compeán (1978–)	Three sonatas (2004, 2009, 2015)

In the vast catalogue of Mexican guitar sonatas, one discovers a wide variety of musical idioms. While some composers still write in neo-classical and imitative styles—like Oliva, whose sonatas typically pay homage to composers from the past (*e.g.*, *Sonata de la Muerte* to Beethoven, *Sonata Transfigurada* to Chopin, and *Sonatango* to Piazzola)—others use folkloric elements as the main thematic material for their works, like Ernesto García de León, who introduces themes from Mexican and Caribbean traditions.

Moreover, in the second half of the twentieth century, there was an important contribution to the sonata production from guitarist-composers. The works of Oliva and García de León represent a new era of guitar composition in Mexico. Since they are accomplished performers, their works are written in an idiomatic fashion that does not need further editing, thus facilitating the reception of their works.

There is a group of non-guitarist composers who create according to their personal idioms, providing a different approach to composition. Fernando Durán, Hebert Vázquez, Leonardo Coral, and Javier G. Compeán are some examples. Since they do not play guitar professionally, their music is based on their own exploration of the capabilities of the instrument rather than on idiomatic or stylistic stereotypes. The revision of their works has been possible thanks to collaboration with guitarists such as Marco Antonio Anguiano, Gonzalo Salazar, Juan Carlos Laguna, Dieter Hennings, and me in the case of Compeán's music.

Despite the stylistic diversity among Mexican composers, a common thread in their works is the formal approach to guitar composition. In his doctoral dissertation, Jeremy Bass mentions, "At the outset of the twenty-first century, the solo guitar sonata continues to be a vehicle of prowess and prestige for composers and performers alike."²⁵ This statement is certainly valid in the current Mexican guitar scene, in which guitar sonatas are considered prestigious musical forms that legitimize the role of guitar composition in the classical music environment.

Other aspects that have contributed to the development of a massive corpus of guitar music in Mexico are the large number of achieved guitarists in this country and the support of institutions and music festivals. Guitar sonatas are commonly required in guitar competitions and in entrance auditions for graduate and undergraduate programs. As a result, guitar composition has always found performers willing to explore new repertory and supportive institutions that promote the work of both composers and performers. In

²⁵ Jeremy Bass, "The First Three Guitar Sonatas of David Del Puerto" (DMA dissertation, University of Kentucky, 2017), 14.

this socio-cultural context of tradition, stylistic diversity, and collaborative work, the Mexican guitar sonata has found a fertile soil in which it could evolve from its origins in the works of Ponce to a genre that is still explored by living composers like Compeán and performed by guitarists throughout Mexico.

Compeán's Musical Language

The overall style of Compeán's music, both for guitar and for other instrumentations, can be described as free atonality. He does not subscribe to any compositional school nor does he restrict his works to certain trends. He approaches composition from a personal standpoint by creating harmonic fields based on selected pitch collections and exploring the possibilities of both classical and free forms in his works. His aesthetic orientation from the last two decades can be divided into two stylistic periods. The first one comprises early works from the first decade of 2000s and the second period consists of works from 2011 to present. Throughout the almost twenty years of career, his approach to composition has shifted from free atonality and aleatory techniques to extended functional tonality.

The language of the first period can be regarded as free atonality and aleatory. Although sonata form is one of the preferred formats during this period, such works are characterized by the avoidance of tonic confirmation. These works feature sections or even complete movements with clear tonal centers but lack harmonic cohesion from a formal perspective. In these works, the composer purposefully created an ambiguous tonal effect at the structural level. The Trio for Violin, Clarinet, and Piano (2003), the first three sonatas for piano (from 2003, 2009, and 2010, respectively), and the first two sonatas for guitar

(2004 and 2009) are characteristic works from this period. Compeán used motivic reiteration in these works to provide cohesion to the compositions. From the instrumental perspective, his works exhibit central interests in timbral and textural features.

In the note to the Trio, the composer mentions, “My first Trio, a work composed by commission of the State Institute of Culture of Guanajuato, is a highly abstract work. Despite this, it sustains a ludic character with trills and chord bursts.”²⁶ In this work, the trill becomes the central motive of the composition and is juxtaposed with chordal writing to create textural contrast. Figure 2.1 shows an example of the texture generated by the simultaneous presentation of trills in all the instruments.

Figure 2.1, Trio for Violin, Clarinet, and Piano, mvt. I mm. 25–27: Texture rendered by simultaneous trills

The image displays a musical score for three instruments: Violin (Vln.), B♭ Clarinet (B♭ Cl.), and Piano (Pno.), covering measures 25 to 27. Each instrument part is characterized by trills, indicated by wavy lines above the notes. The Violin part starts with a dynamic of *f* and alternates with *p* and *fp*. The B♭ Clarinet part begins with *fp* and ends with *p*. The Piano part features *fp* dynamics in both hands. The score is written in treble clef for the Violin and Clarinet, and grand staff for the Piano.

This compositional technique resembles Luciano Berio’s concept of metaphorical polyphony, which consists of “the exposition and superposition of differing modes of

²⁶ Javier G. Compeán, “Trio,” unpublished manuscript, 2003 (in the composer’s personal collection).

action and instrumental characteristics.”²⁷ In Compeán’s trio, the trill is the central mode of action, used to create a characteristic texture in the piece.

Eight years after the completion of the trio, Compeán finished his first symphonic poem, *Máquina 501; El héroe de Nacozari* (2011). This work represents a turning point in his compositional style. It can be broadly described as a single-movement tonal piece of programmatic character. *Máquina 501* was originally composed as a submission for the “Melesio Morales Composition Competition.” The competition commemorated the 142nd anniversary of the opening of the railway in Puebla, Mexico. Compeán used a *corrido* called *Máquina 501*, which relates the account of a train disaster that occurred in Mexico in 1907, as the narrative basis for the work.²⁸

The *corrido* used by Compeán tells how the hero Jesús García Corona sacrificed his own life to save a town from being destroyed by a train on fire. The work musically depicts machines, explosions, and Corona’s heroic temperament. The musical style exhibits the influence of Richard Strauss and of Mexican composer Melesio Morales. Moreover, it is in the key of E-flat, which is a possible reference to another symphonic work of epic character, Beethoven’s Symphony No. 3 in E-flat Major, Op. 55, “Eroica.”

According to the composer, “*Máquina 501* is a symphonic poem that suggests a romantic approach to the events that took place in Nacozari on November 7, 1907, and to

²⁷ Luciano Berio, “Sequenzas,” Deutsche Grammophon, accessed January 26, 2019. <https://www.deutschegrammophon.com/es/gpp/?ID=2021-457038-text3>.

²⁸ A *corrido* is a lyrical epic and narrative song form popular in Mexico, stemming from the literary tradition of the Spanish romance. See Jacqueline Avila, “Corrido,” *Grove Music Online*, ed. Deane Root, accessed 26 Jan. 2019, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002249156>.

the memory of the hero, Jesús García Corona.”²⁹ With *Máquina 501*, Compeán departed from the idea of absolute music and based his harmonic system on the free use of functional tonality for the first time in his career.

Thus, Compeán’s output can be divided into two creative periods. The first period, from 2003 to 2010, is characterized by a style based on absolute musical ideas, avoidance of tonal unity, and prominent interest in instrumental timbre. The second period starts with his first symphonic poem (2011). After this work, he started exploring the possibilities of chromatic harmony and of unified tonal centers. Ensuing compositions, such as Sonata III for Solo Guitar, did not necessarily include extra-musical ideas, but their harmonic language is primarily based on the principles of chromatic tonal harmony.

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²⁹ “Máquina 501 es un poema sinfónico que plantea una visión romántica de los sucesos que tuvieron lugar en el poblado de Nacozari el 7 de noviembre de 1907, el recuerdo de lo sucedido y la memoria actual del Héroe, Jesús García Corona.” Javier G. Compeán, “Máquina 501,” unpublished manuscript, 2011 (in the composer’s personal collection).

Chapter Three: Guitar Music from the First Period (2003–2010)

Sonata (2003)

The international new music festival El Callejón del Ruido commissioned Compeán's first sonata. In 2003, under the supervision of the composer, I edited the work and gave its first performance at that festival. The piece originally appeared in the program as *Impello*, but the composer later changed the name to "sonata."

At first glance this sonata seems a multimovement work, but in the note to the piece, the composer indicates that "The piece is divided into three sections (I, II, and III) for organization reasons only. The Sonata must be played as a single movement."³⁰ To enforce this indication, the composer added the *attacca* marking at the end of first and second movements.

The opening of the sonata features one of the most characteristic sounds of guitar music, *tremolando rasgueado*. This technique consists of the fast strumming of the strings of the guitar with the thumb and fingers as in flamenco music. *Rasgueado* is commonly used in folk music from southern Spain but has been used with effect in the classical guitar literature as well, chiefly in works of nationalistic character by Spanish composers such as Joaquín Rodrigo and Joaquín Turina.

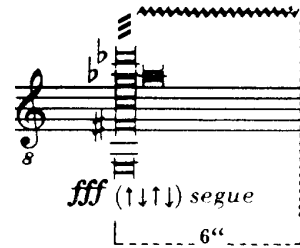
Regarding the inclusion of *rasgueado* in classical guitar works, Robert Strizich and James Tyler mention, "It was used in many 20th-century works for classical guitar, owing

³⁰ "Esta sonata está dividida en tres secciones (I II III) solo por razones de organización. Debe tocarse toda la sonata como un solo movimiento." Javier G. Compeán, *Sonata I for Guitar*, ed. Mario Ortiz. N.p.: PromoMusica International, 2015.

to its colouristic and evocative qualities, and it has also remained an integral part of flamenco guitar technique into the 21st.”³¹

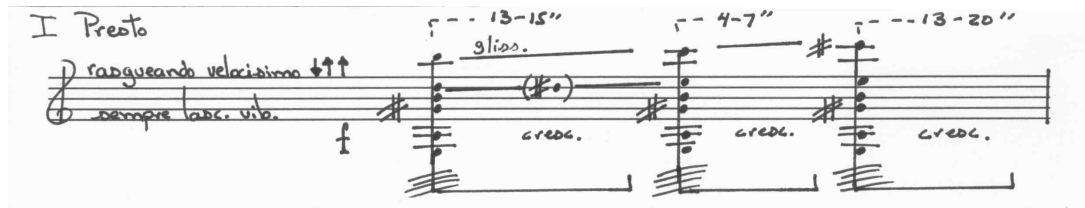
In the second half of the twentieth century this technique permeated modernistic guitar music. Composers such as Maurice Ohana, Leo Brouwer, and Luciano Berio called for *rasgueado* technique due to its dynamic and textural potential. Figures 3.1 and 3.2 exemplify the use of *rasgueado* technique in modern compositions.

Figure 3.1, M. Ohana, *Tiento*, m. 10 Figure 3.2, L. Brouwer, *Canticum*, mvt. I, m. 1



The opening *rasgueado* gesture in Compeán’s sonata, shown in figure 3.3, identifies the thematic content of the first movement and generates timbral contrast with the surrounding arpeggiated or linear passages. Moreover, the harsh sonority of *rasgueado tremolando* determines the dynamic range of the entire piece. In this manner, *rasgueado* technique plays a thematic role in the sonata when it reappears in the third section.

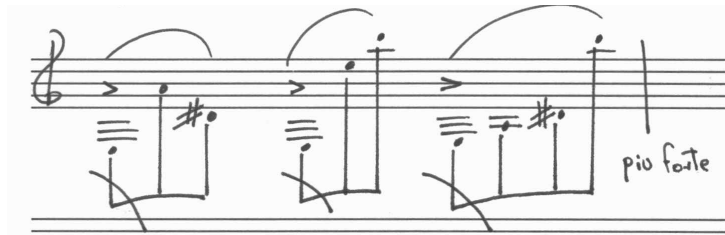
Figure 3.3, Sonata, mvt. I, m. 1: Opening gesture with *rasgueado*



³¹ Robert Strizich and James Tyler, “Rasgueado,” *Grove Music Online*, ed. Deane Root, accessed 26 January 2019, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000022914>.

Another characteristic trait of this work is its approach to rhythm. The first and third movements consist almost entirely of short groups of grace notes organized with phrasing marks. There is no explicit pulse to follow and according to the composer's note, "bars are only considered for the organization of accidentals."³² As a result, the phrasing layout relies on the grouping of highly compressed motives, as shown in figure 3.4.

Figure 3.4, Sonata, mvt. I: groups of grace notes



The first section generates a clear sense of pitch centricity through the repetition and pedals on E. This pitch functions as the root for an extended triad based on E that generates a variety of chords, which are then subjected to chromatic transformation. Although the harmonic context of this work is not functional, a sense of resolution is achieved in some passages by the allusion to dominant-tonic progressions. For instance, the end of the first section features a diminished triad on B that resolves to E in the bass register, thus creating a functional association between B and E. The composer uses this procedure cautiously. He reserves it for specific passages, such as phrase endings. Figure 3.5 shows this resolution from the B diminished triad to E.

³² "La barra de compas solo será tomada en cuenta para organización de las alteraciones." Compeán, *Sonata I for Guitar*.

Figure 3.5, Sonata, mvt. I: Resolution to E



The second section breaks with the texture and harmony of the first one. It functions as a slow interlude that expands the harmonic context established in the first section. The inclusion of new harmonies rooted on E, A, and D obscures the pitch center. These pitch classes generate new extended chords that unfold in slow arpeggios with an improvisatory character.

The final section, *Prestissimo*, returns to the sound of the *tremolando rasgueado* from the first section. This time the pitch center is F, which generates extended triads that dominate the harmony of the movement. At a formal level, the third section functions as a recapitulation. Despite being in the “wrong key,” a sense of recapitulation is achieved by the return of the texture, timbre, and dynamics from the first section.

Since the three movements of this sonata should be played as a continuous piece, the work can be considered as the first movement of a sonatina because it lacks a developmental space. The composer avoids tonal cohesion in the recapitulation by transposing the pitch center a semitone higher but preserves the instrumental color of the first movement.

Sonata II (2009)

This sonata was finished in 2009; I did the revision and first performance of the work in Guanajuato, the same year. The work was published by PromoMusica International Editions in 2015. The published version is a later revision by the Mexican virtuoso Gonzalo

Salazar, who is a highly regarded performer of contemporary music. In his revision, Salazar included a series of technical solutions influenced by Arthur Kampela's Percussion studies. As a result, the fingering gained the necessary nimbleness to attain the tempo required by the score. The sound of the piece acquired a similar effect to the studies by Kampela, who describes the set as "pizzicato music" played at speeds never heard before in the instrument."³³

While the first sonata focuses on the timbre of *rasgueado* chords, the second one explores the use of Bartók pizzicato. Martin Vishnick mentions, "Béla Bartók introduced this particularly strong type of percussive pizzicato in his string works, most notably in the fourth movement *Scherzo of String Quartet no. 4*, marked pizzicato, composed in 1928."³⁴ Since then, this technique has appeared in modernist works for strings, including classical guitar music.

In the guitar literature, Bartók pizzicato has syntactic implications. It is typically used as a "punctuation mark" to establish the end of a section or to mark the highest point of intensity in a phrase. Its percussive effect is useful for reaching the maximum volume of the instrument without losing pitch quality. In Figure 3.6, one can observe how Ginastera used the Bartók pizzicato to mark the end of the second movement. On the other hand, Figure 3.7 shows the use of Bartók pizzicato to obtain the *sfz* dynamic in the climactic passage of Nikita Koshkin's *Usher Waltz*.

³³ Arthur Kampela, "Compositions," Arthur Kampela: Composer, Guitarist, and Singer, accessed January, 27, 2019, <http://www.kampela.com/compositions.htm>.

³⁴ Martin Lawrence Vishnick, "A Survey of Extended Techniques on the Classical Six-String Guitar with Appended Studies in New Morphological Notation" (PhD dissertation, City University London, 2014), 73.

Figure 3.6: Alberto Ginastera, Sonata for Guitar, mvt. II: End of movement

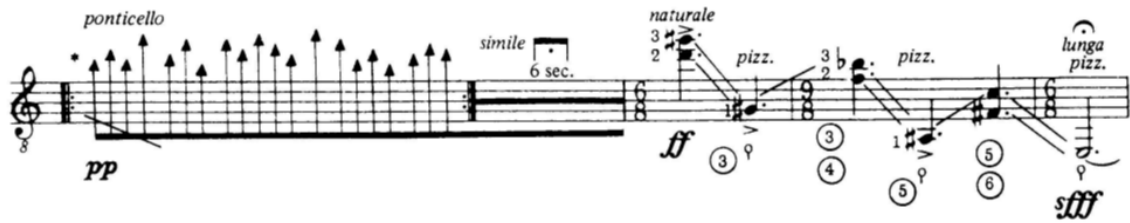
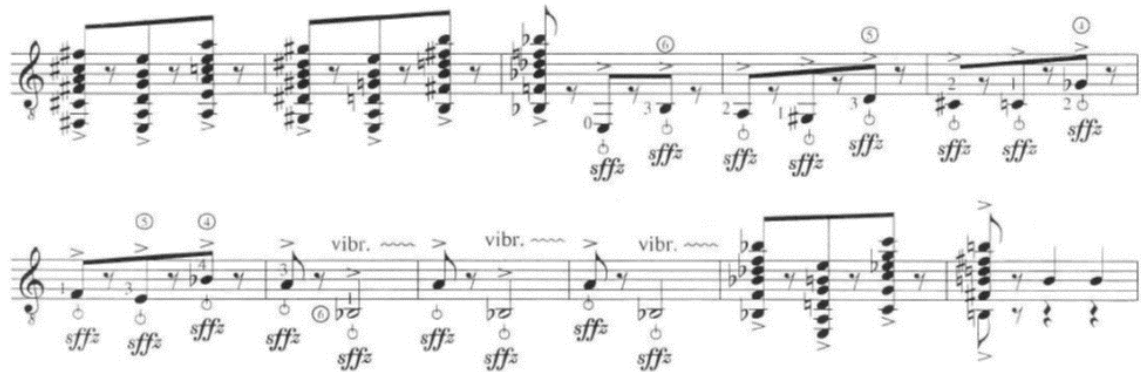


Figure 3.7, Nikita Koshkin, Usher Waltz: Climax



Surprisingly, Compeán deploys Bartók pizzicato as the basic sonority of Sonata II. This means that most notes are to be played with this technique, whereas the normal sound of the guitar is used sparingly to create a lower, contrasting dynamic level. In this manner, the composer reverses the roles of Bartók pizzicato and natural sound.

Sonata II consists of two formal sections of 24 measures each, A and B. The overall form of this sonata is a reinterpretation of a rounded binary that resembles the scheme used by Domenico Scarlatti in some of his keyboard sonatas. The Scarlattian model is nevertheless used with freedom and noticeable deformations appear in the last section. For organization reasons, I have divided the B section into subsections B1, A', B1', and X.

Section A extends from measure 1 to 24. It features a fast character and its sound is almost entirely based on Bartók pizzicato. Figure 3.8 shows a passage from section A II in which the attack consists almost entirely of Bartók pizzicato. This section can be

subdivided into four phrases that feature harmonic fields generated by four different pitch collections. Section B1 starts on measure 25. It creates a marked contrast with the previous section by departing from the pizzicato sound and introducing a chordal texture in slow tempo. Later in this section, varied versions of previous material will appear.

Figure 3.8, Sonata II, m. 17: Fast groups of Bartók pizzicato



The composer cleverly used the idiomatic features of the guitar to achieve contrast. In guitar technique, Bartók pizzicato is typically applied to a single string. Although it is possible to play Bartók pizzicato on more than one string, this would hinder the fingering. As a result, most of the A section consists of disjunct melodies at high intensity. When B1 starts, a radical change of timbre and chordal texture offers effective contrast.

In measure 35, a variation of the opening material appears: A'. The Bartók pizzicato returns with the *tempo primo* marking but this time the material of A is presented in the harmony of the slow chordal passage, which continues until the end of the piece. A' lasts only eight measures until a short restatement of the slow chordal section (B') interrupts it, this interruption lasts only two measures after which a final passage, X, returns to the tempo primo. X combines material and textures from both A and B1.

Sonata II demonstrates an interest in symmetry. It comprises two sections of equal length. In section A, the use of four different harmonic fields—distributed in equal sections of six measure each—demonstrates that symmetry. On the other hand, section B alternates two contrasting tempi and textures. Table 3.1 illustrates the pitch content from the harmonic fields in section A.

Table 3.1, Pitch content from the harmonic fields in Section A

Section A		
Harmonic field		Measure
1	G#, A, B, C	1–6
2	E-flat, E, F, G-flat	7–12
3	B, C, C#, D, E-flat	13–18
4	D, E, F, F#, A	19–24

Table 3.2 illustrates the overall form of Sonata II, in which A corresponds to the first half of the sonata and the remaining sections are subdivisions of B. X represents the mixture of materials from both A and B1 at *tempo primo*.

Table 3.2: Overall form of Sonata II

Section	A				B				
Measures	1-24				25-48				
Subsection					B1	A'	B1'	X	
Texture	Bartók pizzicato				Chords	B. p.	Chords	Mixture	
Harmonic field	1	2	3	4	4				Mixture

Chapter Four: Guitar Music from the Second Period (2011–)

Cinco Miniaturas para Guitarra (2014)

In 2014, Compeán wrote a set of five short pieces for solo guitar called *Cinco Miniaturas para Guitarra* (“Five Miniatures for Guitar”). The harmonic language of this set features free use of the whole tone scale. Motivic material mostly originates from the whole tone scale (0,2,4,6,8,10), but some external pitches are introduced during the development of the pieces for two main reasons. First, they serve as means of variation and ornamentation. Second, they provide resonance to some chords which otherwise would sound too dry on the guitar. The composer intentionally uses the open bass strings of the guitar (E2, A2, D2) as pedal points to sustain the resonance of the instrument as much as possible.

Sections of each piece are determined by their motivic content. Thus, each section works as a container for ideas. Individual sections do not, however, play a hierarchical role. Compeán subjects motives to different kinds of variation, such as mutation, rhythmic variation, and glossing.³⁵ Another important feature of *Cinco miniaturas* is the use of self-quotation. Throughout the whole set, the variation and synthesis of motivic content provides cohesion.

³⁵ This variation technique is related to *glosa*, “A term often used by 16th-century Spanish musicians, in imitation of the glossing technique highly fashionable among poets, to designate variations similar to *diferencias* but generally on a religious theme and less extensive.” Jack Sage and Susana Friedmann, “Glosa,” *Grove Music Online*, ed. Deane Root, accessed 26 Jan. 2019, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011291>.

I. *Allegro, salvaje*

The form of the first miniature consists of three main sections: A, B, and B'. While section A (mm. 1–6) establishes the basic harmonic and melodic material with Motives 1 and 2, section B (mm. 6–16) transforms that material and provides a new character with a dance-like rhythm in triplets (Motives 3 and 4). Finally, B' (mm. 17–27) consists of variations of B and ends with a virtuosic coda that recollects the intervallic content from the opening motive.

Motives 1 and 2 introduce the pitch content for the whole piece. The first one consists of the opening chord, represented by the integers (4, 9, 5, 7, 1) and the melodic motive (5, 1, 5), shown in figure 4.1. Fourths are prevalent in the opening chord. From bass to treble, one observes an i5 between E and A, i6 between G and C#, and i4 between C# and F. Later, these intervals will be used horizontally to develop new melodic material.

Figure 4.1, *Cinco Miniaturas*, mvt. I, m. 1: Opening chord, Motive A



Figure 4.2 shows how Motive 2 introduces pitches from the whole tone scale. This Motive appears in its prime form (02468). Then, Motive 2 undergoes a series of variations that also integrate content from Motive 1. After these variations, Motive 1 restates, now broken down into arpeggios and combined with material from Motive 2 in measure 5.

Figure 4.2, *Cinco Miniaturas*, mvt. I, m. 5: Motive 2



Section B begins at measure 6, when Motives 3 and 4 (shown in figures 4.3 and 4.4) introduce a contrasting dance-like character. Intervallic content in Motive 3 (i5) originates in the opening chord. On the other hand, Motive 4 draws its pitch content from the whole tone scale. Measure 10 expands on Motive 4, when pitch class 11 is added, too. Figure 4.5 shows the resulting Motive 4', which contains two pitches that do not belong to the whole tone scale.

Figure 4.3, *Cinco Miniaturas*, mvt. I, m. 6: Motive 3

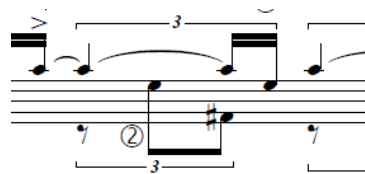


Figure 4.4, *Cinco Miniaturas*, mvt. I, m. 6: Motive 4



Figure 4.5, *Cinco Miniaturas*, mvt. I, m. 10: Motive 4'



Table 4 shows the expansion process of Motive 2 by comparing pitch content and prime forms for Motives 2, 4, and 4'.

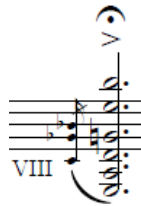
Table 4.1: Pitch content of Motive 2 and its transformations

Motive	Pitch content	Prime form
Motive 2	0, 4, 6, 8, 10	(02468)
Motive 4	0, 4, 6, 8, 9, 10	(023468)
Motive 4'	0, 4, 6, 8, 10, 11	(0123468)

Section B' begins at m. 16, during which Motive 3 is transposed at i7 and accompanied by Motive 4. On m. 25, the coda returns to the intervallic material from the opening chord. Fourths are again prominently present, this time in the form of arpeggios that lead into the two final chords that juxtapose the basic source-collections of the piece.

The first chord is an appoggiatura that derives from the whole tone collection and the second one consists of stacked perfect fourths, shown in figure 4.6.

Figure 4.6, *Cinco Miniaturas*, mvt. I, m. 27: Final chords



II. *Andante moderato, ma sempre agitato*

This piece consists of a series of variations on two contrasting themes (I and II). The work has two main sections. Section A (mm. 1–9) presents the basic thematic material and consists of alternating themes, I, II, I', II', and I''. Then, a sectional coda that integrates thematic material from both themes concludes section A. Section B introduces two more variations of theme I and adds a new coda. Most of the variations in this piece feature rapid

melodic figuration followed by arpeggiated textures. Figures 4.7 and 4.8 illustrate themes I and II respectively.

Figure 4.7, *Cinco Miniaturas*, mvt. II, m. 1: Theme I



In the opening theme, reiteration of G-flat in the bass register defines it as the tonal center. The first motive of this theme undergoes a process of variation by means of *glosa* and arpeggios grounded on the collection D-flat, E-flat, F, G-flat, and A. Although the harmony is not triadic, the last pitch of this collection (A) simulates a dominant–tonic relationship with D, the pitch center of the next theme.

Figure 4.8, *Cinco Miniaturas*, mvt. II, mm. 3–4: Theme II

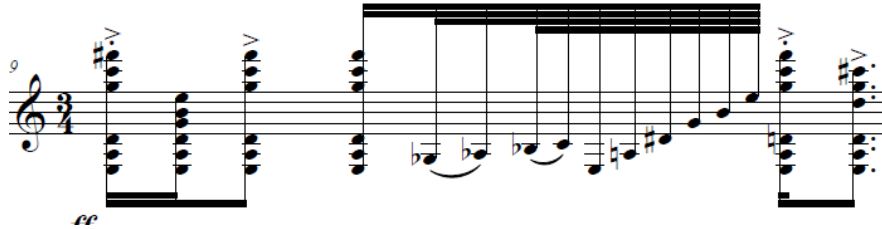


Theme II, shown in figure 17, features a contrasting texture, tempo, and rhythm. Moreover, a pedal tone establishes D as the new tonal center. Then the first variation of I (I') appears. A collection of perfect fourths (E, A, D, and G) provided by the scordatura of the guitar ground the arpeggio section this time. II' follows I'; it is accompanied by a pedal on the dyad E-A.

The alternation between themes I and II continues with I''. The arpeggio section of I'' is grounded again on the E-A-D-G collection. Then the first section of the piece ends with a sectional coda that combines material from both themes I and II. Figure 4.9

illustrates how material from I and II combines in the coda the introduction of motivic cells from II, pitch content from I, and glossing technique.

Figure 4.9, *Cinco Miniaturas*, mvt. II, m. 9: Sectional coda



Section B features two more variations of Theme I. The first one brings back G-flat as the pitch center and follows the same pattern as the previous variations. The last variation instead consists of fast arpeggios that lead to a climax marked by the return to the opening motive. Finally, the piece ends with a quotation from the sectional coda (*i.e.* end of section A). Figure 4.10 illustrates the return of the opening motive and the quotation from the sectional coda.

Figure 4.10, *Cinco Miniaturas*, mvt. II, mm. 16–17: Integration of Theme I and material from the sectional coda



III. *Adagio cuasi andante, irregolare*

The polyphonic texture and rhythmic complexity of the third miniature contrasts with the other pieces in the set. Form in this piece consists of an A section (mm. 1–14) and a B section (mm. 15–22). Section A has an ambiguous pitch center and consists of

variations on Motives 1, 2, and 3. Instead, section B introduces new material but also borrows motivic content from the second miniature.

As the variations unfold in section A, rhythmic complexity increases. Nonetheless, the motives retain their rhythmic identity and melodic shape. Different figuration characterizes each of these motives. Motive 1 features a nonuplet, Motive 3 a triplet, and Motive 3 a quintuplet. Figures 4.11, 4.12, and 4.13 illustrate the rhythmic features of these different motives.

Figure 4.11, *Cinco Miniaturas*, mvt. III, m. 1: Motive 1



Figure 4.12, *Cinco Miniaturas*, mvt. III, m. 2: Motive 2

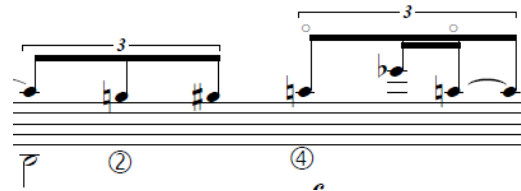


Figure 4.13, *Cinco Miniaturas*, mvt. III, m. 3: Motive 3



The last variation from section A integrates elements from all the motives presented so far. In this variation, shown in Figure 4.14, the bass line derives from Motive 1. Its prime form, (025), is the same as Motive 1; however, the rhythmic subdivision comes from Motive 3. The last section of this variation, shown in Figure 4.15, borrows the triplet

figuration and intervallic content from Motive 2. In this manner, the composer integrates intervallic content with rhythmic features from different motives.

Figure 4.14, *Cinco Miniaturas*, mvt. III, m. 12: Last variation from Section I

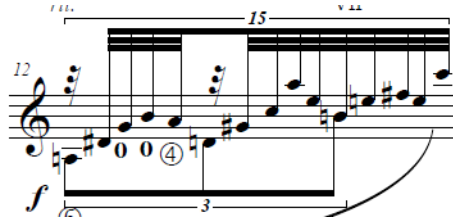


Figure 4.15, *Cinco Miniaturas*, mvt. III, m. 12: Integration of Motives 1 and 2



Section B (mm. 15–22) opens with Motive 4. Figure 4.16 shows Motive 4—the opening figure of Section B (mm. 15–22) that is itself a quotation from the second miniature. A new theme in quintuplets follows this motive and, for the first time in the piece, defines a pitch center. E reiterates in the bass register as the pitch center until an abbreviated version of Motive 4 interrupts it, consisting of a repeated D-flat.

Figure 4.16, *Cinco Miniaturas*, mvt. III, m. 15: Motive 4

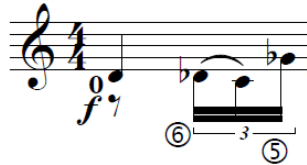


IV. *Andante con moto*

In this piece, form consists of three main sections A, B, and A'. The intervallic relationship between collections in the melody and those in the accompaniment

characterize the first section. Figure 4.17 illustrates this intervallic relationship, which is limited to i1, i2, i3, and i4.

Figure 4.17, *Cinco Miniaturas*, mvt. IV, m. 1: Melody and accompaniment



At measure 5, a sectional coda interrupts the homophonic texture, concluding the A section with an ascending scalar passage. Section B then starts on the third beat of m. 6 with a four-note ostinato, shown in figure 4.18. Throughout the B section, the composer subjects this ostinato to glossing technique. Figure 4.19 illustrates how the original four-note motive expands through the addition of pitches. The highlighted notes are the original pitches from the ostinato.

Figure 4.18, *Cinco Miniaturas*, mvt. IV, m. 6: Ostinato

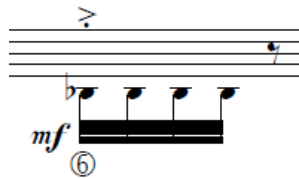


Figure 4.19, *Cinco Miniaturas*, mvt. IV, m. 7: Expansion of ostinato



Section A' unexpectedly interrupts the ostinato episode by the returning of the opening motive. Melodic material in this section falls into collections of four pitches. In the subsequent motives, prime form (016) transforms into (0127) and transposes at i1 three times. The last transformation of this motive results in prime form (013568) and leads to a

climactic chord represented by prime form (012469). Finally, the ostinato motive reappears in its original form followed by a (0123469) chord.

V. *Lento*

The last miniature brings the set to a close with quotations from miniatures I, II, and IV. The opening two-note motive derives from the second miniature, and the theme in m. 2 is a variation of the opening theme from miniature IV. Figures 4.20 and 4.21 illustrate the resemblance of theme I from the second miniature to the opening theme of the fifth miniature.

Figure 4.20, *Cinco Miniaturas*, mvt. II, m. 1: Theme I



Figure 4.21, *Cinco Miniaturas*, mvt. V, m.1: Opening theme



Figures 4.22 and 4.23 show related themes from *miniaturas* IV and V to demonstrate their relationship. In these examples, one can observe the similarity between the melodic line and the accompaniment. Melodic content from figure 32 is represented by prime form (016) and melodic content from figure 32 is represented by prime form (0156).

Figure 4.22, *Cinco Miniaturas*, mvt. IV, m. 1: Melody (016)

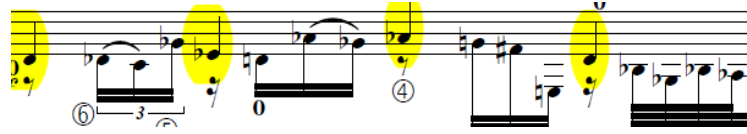
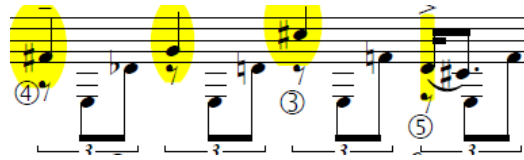


Figure 4.23, *Cinco Miniaturas*, mvt. V, m. 2: Melody (0156)



Miniature V borrows not only motivic content but also compositional procedures from the other pieces. For instance, the composer subjects the opening theme to glossing technique, like the ostinato in miniature IV. Figure 4.24 shows the ornamented version of the opening theme.

Figure 4.24: *Cinco Miniaturas*, mvt. V, mm. 7–9: Ornamented version of opening theme



Cinco Miniaturas is a significant work in Compeán's guitar output since it departs from the interest in instrumental timbre demonstrated in the first two sonatas. The compositional approach of these pieces focuses on variation technique; recurrence of thematic ideas is a unifying element throughout the set. This work is a watershed in Compeán's guitar music. The language of the ensuing work, Sonata III, was enriched with new textures and a higher level of rhythmic complexity thanks to the experience Compeán gained in guitar music while writing *Cinco Miniaturas*.

Chapter Five: Sonata III

In December 2015, Compeán finished his latest composition for solo guitar, Sonata III. Since the composition of his first solo guitar work, the composer has been experimenting with texture, register, dynamic range, extended techniques, harmonic possibilities, timbre, and form in his guitar music. In Sonata III, Compeán applied the experience he gained in previous compositions for guitar. Moreover, this work represents the composer's current style, in which he reverts to a more traditional language but continues experimenting with the technical capabilities of the instrument.

Formal Analysis of the First Movement

It is of capital importance for the performer to understand the structural features and style of Sonata III to develop an interpretation coherent with Compeán's conception of the piece. In this analysis, I study in detail the form, thematic content, harmonic idiom, texture, and compositional techniques Compeán uses, as well as possible referential works that helped the composer shape this composition. This analysis supports the editorial criteria applied in the performing edition of the work and will help performers better understand the work from a theoretical perspective.

The present part of the dissertation discusses each section of the sonata. Since the first movement lacks a secondary theme and a developmental section, I have labeled the sections with numerals 1, 2, and 3, in which 3 corresponds to the reprise of the theme from section 1. The form unfolds without interruption through variation, fragmentation, and transposition of the opening theme through different key areas.

The overall form of the movement thus resembles that of a toccata. According to John Caldwell, “continuous movement in short note values” is a more or less common characteristic of toccatas.³⁶ He then adds that, “Among classical movements that in later times might well have borne the title are the finales of Beethoven’s sonatas in A \flat op. 26 and F op. 54.”³⁷ Notably, Beethoven op. 26 does not have a single movement in sonata form. The virtuosic character of Sonata III, its uninterrupted flow, and the absence of movements in sonata form insinuate a reference to Beethoven’s op. 26.

Sectional divisions in this movement are determined by changes in intensity and returns to material first exposed in the opening gestures. The first section ends with a climactic area that juxtaposes the opening pitch center, E, with that of E-flat. The middle section ends after the movement reaches its highest point of intensity, preparing for the restatement of the opening theme. The closing section reiterates the opening theme an octave lower, which is subjected to variation and fragmentation of motives from the previous section that close the movement with a polychord based on E and E-flat.

Section 1, mm. 1–31.

The opening gesture consists of a three-measure idea that evokes the slow introductions used by Classical composers in sonata-form movements. The features of the opening section are the first in a series of references to Classical models (*e.g.*, works by

³⁶ John Caldwell, “Toccatas,” *Grove Music Online*, ed. Deane Root, accessed 26 Jan. 2019, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028035>.

³⁷ *Ibid.*

Haydn and Beethoven). Moreover, this section foreshadows the thematic content and harmonic language of the whole sonata.

Early examples of slow introductions can be found in the symphonies of Leopold Hofmann (1738–1793). They would, however, become more common in the symphonic literature after 1785, particularly in Haydn’s late symphonies. Regarding the inclusion of slow introductions in Haydn’s output, Hepokosky and Darcy mention,

Within Haydn’s symphonic output—and even though a few earlier examples may be found—they began to occur more frequently in a spate of symphonies between 1773 and 1775 (chronologically, 50, 54, 57, 60, 53); they continued a few years later with Symphonies Nos. 71, 73, and 75; and the practice seems to have been even more consolidated in the six “Paris” symphonies (1785-86), three of which (84, 85, 86) have slow introductions.³⁸

Haydn’s introductions to some of the London Symphonies offer particularly clear examples of how introductions could anticipate thematic content heard later in the movement. According to Hepokosky and Darcy,

The opening contour of the introduction to Symphony 100 in G, “Military,” anticipates that of the P-theme, as do those of the Symphonies No. 101 in D, “Clock,” and No. 102 in B-flat; the initial intervals of the introduction to Symphony No. 103 in E-flat, “Drumroll,” are explicitly refashioned into an importantly situated rapid/thematic module.³⁹

Beethoven wrote slow introductions to overtures, quartets, and piano sonatas in addition to symphonies. Dotted motives featured in the introductions to several of Beethoven’s piano sonatas, which I consider influential models for Sonata III: F minor,

³⁸ James Hepokosky and Warren Darcy, *Elements of Sonata Theory* (New York: Oxford University Press, 2006), 295.

³⁹ *Ibid.*, 303.

WoO 47, no. 2; C minor, op. 13 (“Pathétique”); E-flat, op. 81a (“Lebewohl”); and C minor, op. 111, shown in figures 5.1 through 5.4, resemble the opening gesture of Sonata III.

Figure 5.1, Sonata in F minor, WoO 47, no. 2, mvt. I, mm. 1–3: Introduction

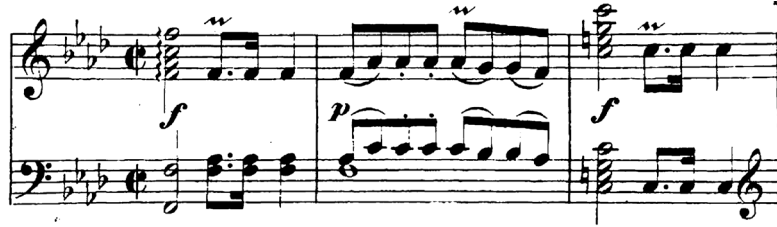


Figure 5.2, Sonata in C minor, op. 13 (“Pathétique”), mvt. 1, mm. 1–2: Introduction



Figure 5.3, Sonata in E-flat, op. 81a (“Lebewohl”), mvt. I, mm. 1–4: Introduction



Figure 5.4, Sonata in C minor, op. 111, mvt. I, mm 6–9: Introduction



The case of Beethoven’s op. 111 deserves special attention due to its use of the dotted motive throughout the entire sonata. A similar motive features in the opening of

Sonata III. In Sonata III, such a motive derives from the opening gesture, which comprises a dotted eighth note and a sixteenth note. A few measures later, this gesture is compressed into the form in which it will appear throughout the first movement: a dotted sixteenth-note and a thirty second-note. This systematic use of the opening thematic material confirms the reference to op. 111.

Twentieth-century composers have written these types of introductions as well. For instance, Béla Bartók wrote a slow introduction to his Sonata for Two Pianos and Percussion (1937) with the clear intention to introduce material used in subsequent sections. In his note to the piece, Bartók mentions, “The formal structure of the work can be related as follows. The first movement begins with a slow introduction in which a motive of the Allegro movement is foreshadowed.”⁴⁰ Mark Radice confirms the function of this introduction, mentioning that “It begins with a substantial introduction (*Assai lento*) that anticipates the second of the two themes (theme IA and IB) in the opening statement of the ensuing sonata movement (*Allegro*).”⁴¹ In his analysis of Bartók’s sonata, in which he studies the parallels between this work and Beethoven’s “Waldstein” sonata, Michael Russ notes that, in the final section of the introduction, “The theme, sped up, is significant later in the movement, and the latter part of the introduction introduces an important rhythm of three crotchets and two quavers that foreshadows the primary theme of the Allegro.”⁴²

⁴⁰ Béla Bartók, “About the Sonata for Two Pianos and Percussion,” in *Essays*, ed. and trans. Benjamin Suchoff (Lincoln and London: University of Nebraska Press, 1992), 417.

⁴¹ Mark Radice, *Chamber Music* (Michigan: University of Michigan Press, 2012), 277.

⁴² Michael Russ, “Bartók, Beethoven and the Sonata for Two Pianos and Percussion,” *Journal of the Royal Musical Association* 137, no. 2 (2012): 319.

Similarly, the opening measures of Sonata III establish the primary melodic and harmonic material for the entire movement.

Similarly, the opening theme of Sonata III also speeds up in its last section. While the tempo marking at the beginning of the piece indicates “Lentissimo, molto liberamente, agitato,”⁴³ the last section of the theme bears the marking “Poco meno lento, leggero.”⁴⁴ In this manner, Sonata III parallels Bartók’s by merging the end of the opening with the subsequent section.

The opening gestures of Sonata III clearly state the musical parameters that will be used in the rest of the movement. The melodic content, which establishes i1, i6, i5, and i2, as the set of primary intervals, later will be elaborated through sequence, fragmentation, and variation technique. The accompaniment, which is based on a different pitch center, introduces the core of the harmonic language.

The phrase structure of the first three measures falls into three short gestures. The first, which starts on the anacrusis to m. 1 and continues through the end of m. 1, announces the minor second as the first melodic interval of the piece. It consists of a melody that starts on G#3 and which is ornamented by an upper neighboring tone (A3) shown in Figure 5.5. Then, the melodic contour describes an arch-like line that ascends from G#3 to D4 and subsequently descends to restate the pitches G#3-A3-G#3-A3, establishing the tritone and minor second as significant intervallic relationships.

The second gesture, shown in Figure 5.6, consists of a leap of a major second from D4 to E4 in eighth notes, remaining on E4 until it is interrupted by a five-note chord. The

⁴³ Javier G. Compeán, *Sonata III*, unpublished manuscript, 2015.

⁴⁴ Ibid.

third gesture, shown in Figure 40, starts on A3 and introduces two new pitches, B3 and C4—thus, confirming the key of A minor. These pitches echo the minor second interval introduced in opening, this time transposed a minor third upwards to B and featuring an accelerated surface rhythm. While the opening gesture features dotted eighth and sixteenth notes, the third one introduces the idea in dotted sixteenth and thirty-second notes.

Figure 5.5, Sonata III, mvt. I, m. 1 with pick-up: Opening idea, first gesture

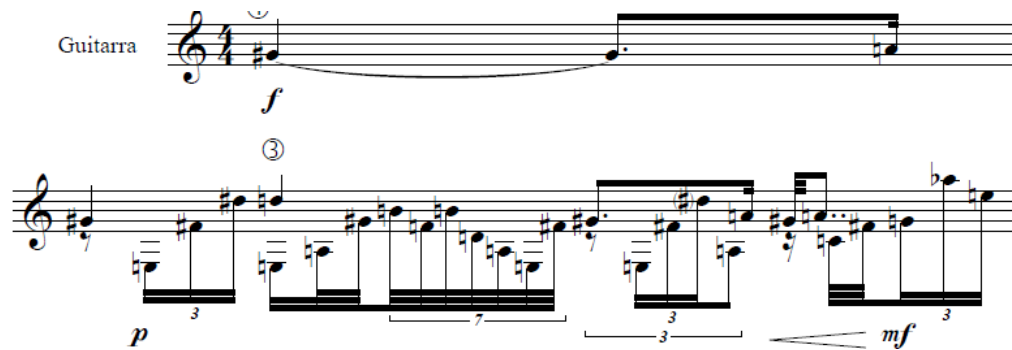
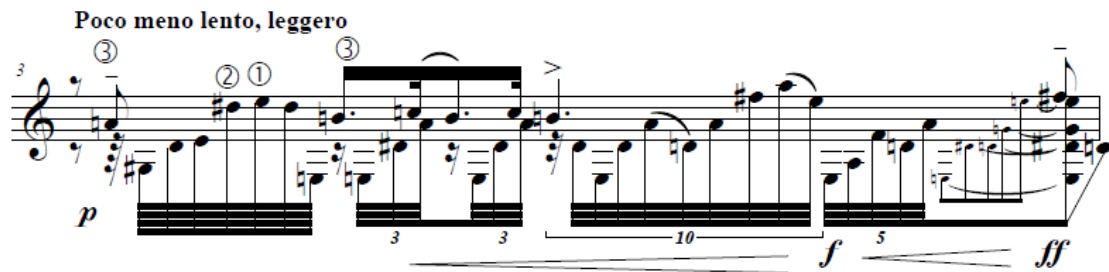


Figure 5.6, Sonata III, mvt. I, m. 2: Opening idea, second gesture



The third gesture, shown in Figure 5.7, closes with a five-note chord that abruptly interrupts the melody and its arpeggiated accompaniment. The chord bears *fortissimo* and *tenuto* markings, and comprises clashing pitches in the chromatic collection D, D#, E, F#, and G. Combined with the pitches from the previous gesture (F and A), this collection would be D, D#, E, F, F#, G, and A.

Figure 5.7, Sonata III, mvt. I, m. 3: Opening idea, acceleration of melodic rhythm in third gesture



After this initial presentation, fragmentation and sequential repetition serve to expand the dotted motive from the third gesture. The motive is presented as an independent melodic unit and transposed to different pitch levels. This recalls some characteristic elements of the continuation section in a Classical sentence. Again, the phrase achieves a sense of closure using a cluster chord. In this manner, rhythmic interruption and a dense, vertical formation function as punctuation marks that close the opening idea with a chromatic sonority.

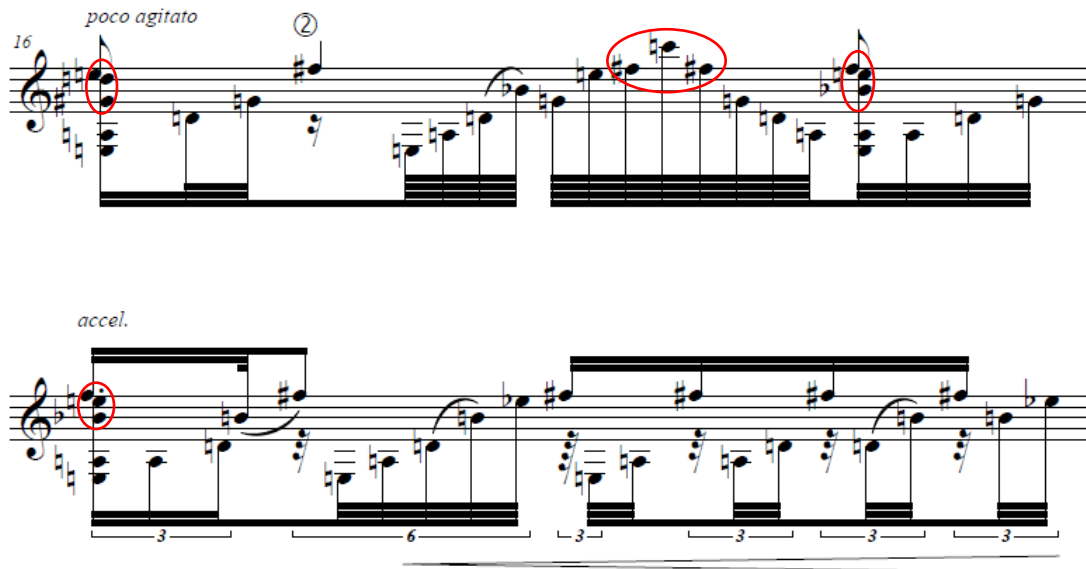
Although the thematic material was already exposed during the first measures, it is not until mm. 4–6 when the melody clearly exhibits the set class (013468T) that will later reappear in the varied appearances of the theme. This confirms the use of set class (013468T) as a unifying melodic element in the first movement of Sonata III.

In mm. 7–16, fragmentation and transposition refashion the opening gestures. The melody draws primarily from the intervals established in the opening: $i1$, $i5$, and $i2$. The accompaniment, on the other hand, stays on I with some inflections to IV, still in E major.

In m. 16, an increased incidence of vertical formations and the inclusion of unresolved tritones announce a change of key to A minor. This could be considered as a variant of functional harmony, in which the tritone should be resolved to consonant

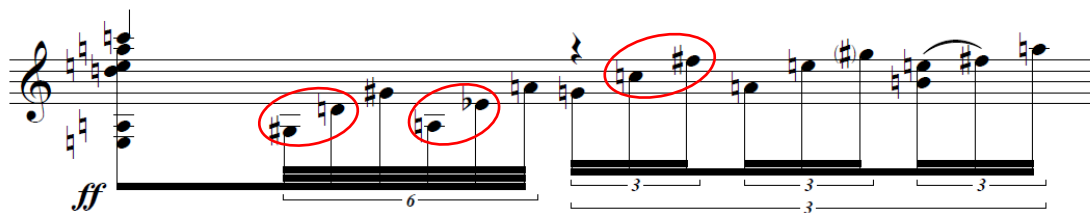
sonorities. In Sonata III, the tritone serves to increase tension, but is not necessarily resolved. In Figure 5.8, the tritones embellishing an E-major chord are highlighted.

Figure 5.8, Sonata III, mvt. I, m. 16: Series of tritones



The new key of A minor starts on the downbeat of m. 17. The melody and the accompaniment coincide on the same key, but the presence of a D-natural in the former and D-sharp in the latter preserves the air of tonal ambiguity on the accompaniment. In m. 23, the accompaniment announces a transition to E-flat with repeated tritones, shown in Figure 5.9. This confirms the use of tritones in transitional sections as a consistent compositional technique in the piece.

Figure 5.9, Sonata III, mvt. I, m. 23: Series of tritones



A higher level of intensity in mm. 28–30 marks the end of the first major section of the sonata. This passage prepares the return to the original tonic of E with the reiteration of the A/E-flat tritone, a denser texture, and fortissimo dynamics. At first glance, the A/E-flat tritone featuring in mm. 28–31 is harmonically ambiguous but if the E-flat is considered as its enharmonic equivalent of D-sharp, the chord can be labeled as a ninth chord on B (the dominant of E), shown in Figure 5.10.

Figure 5.10, Sonata III, mvt. I, m. 31: Dominant chord in E

E: V4/2

Section 2, mm. 31–46

The tension created by this passage decompresses in m. 31 with the return to the arpeggio texture and a starting on *piano* marking. Then, on the second beat of m. 31, the harmony returns to the key of E. As is usual in this piece, chords are chromatically embellished by auxiliary chords that create extended formations. Figure 5.11 shows the return to I of E with auxiliary tones.

In this section, motives from the opening gestures remain the main melodic material. They are subjected to variation and transposed to different keys. In some cases, direct quotations from the opening gestures appear with slight harmonic variation. The texture—featuring a slow melody in the upper register accompanied by fast arpeggios—

does not exhibit any change. In the harmony, however, a preference for quartal formations and higher dissonance levels manifests.

Figure 5.11, Sonata III, mvt. I, m. 31: Section 2

Harmonic progressions in mm. 32–38 suggest subdominant and dominant harmonies in E. The quartal formations here correspond to the notes of the open strings of the guitar: E-A-D-G. The chords based on fourths, however, do not substitute for tertian harmony throughout the rest of the piece. They enrich the harmonic vocabulary and allow for the inclusion of sounds that need no resolution in a quartal context, like minor sevenths.

The most striking characteristic of this section is the inclusion of bitonal passages featuring distant keys. While bitonal passages in the first section presented a perfect-fourth relationship, from m. 38 on there is a higher level of dissonance between melody and accompaniment. Quartal formations with a tonal center in E replace the clearer E major tonality of the beginning of the second section. The melody, on the other hand, fluctuates between E-flat and A-flat over these quartal harmonies.

The quartal organization of the accompaniment takes on an independent identity in this section. Quartal formations had been present since the beginning of the movement, but there, the harmonic functions of tertian harmony were still suggested. Here, quartal formations constitute the very core of the harmony. This analytical approach provides an explanation for the inclusion of auxiliary chords from foreign keys.

The harmonic analysis of this piece further examines the quartal technique. In mm. 44–46, The tetrachord E-A-D-G is extended with new members. The appoggiaturas of the tetrachord gradually resolve in favor of the hexachord E-A-D-G-C-F. This is essentially a reverse procedure of the closing passage from the previous section, in which repeated tritones created the peak of intensity. In the closing passage of the present section, the repetition of a stack of perfect fourth characterizes the climactic area and prepares a return to the opening theme.

Section 3, mm. 47–51

The final, shortest section of the piece suggests a recapitulation function. The opening theme restates in a low register. Yet the accompaniment does not confirm any key as it does in archetypical sonatas. Rather, the accompaniment recollects harmonic material from previous sections and the whole movement culminates with a bitonal passage.

On the downbeat of m. 47, the opening theme appears unaccompanied—as in the beginning of the piece—but this time is transposed an octave lower. The harmonic context suggests the key of A major, but the inclusion of pitches derived from quartal stacking soon blur the impression of this key. These chromatic inflections create an ambiguous tonal context that prevails until the end of the piece.

The final section summarizes Compeán's approach to harmony throughout the movement. This section revisits ideas from previous sections. First are embellished tertian chords that combine with a pitch collection derived from quartal formations. This juxtaposition of chords from different keys results in a bitonal context. Figure 5.12 illustrates the harmonic ambiguity of the second-to-last measure of the first movement.

Figure 5.12, Sonata III, mvt. I, m. 50: Tonal ambiguity



Joseph Straus notes that “there is a dichotomy between form and content in twentieth-century sonatas. The underlying musical organization exists in an uneasy relationship with the traditional form.”⁴⁵ In the first movement of Sonata III, Compeán departs from Classical models by not including a secondary theme or a developmental space but preserves the recapitulation section—or at least suggests a recapitulation function. Considering the lack of those essential elements of sonata form, the first movement of Sonata III can be regarded as a toccata, the apparent recapitulation of which is only a reminiscence of sonata form.

Moreover, the three main sections are not of similar length. The first section is 31 measures long, the second 16, and the last four. The first section appears disproportionate in comparison with the others. Nevertheless, the calculation of the golden ratio of the number of measures in the whole piece reveals a sense of balance in the disposition of formal divisions. If the golden ratio of the total number of measures is calculated, the longer section has a value of 31.5. The second beat of m. 31 is exactly the point where the first climactic area ends, and the opening motive reappears with variation. This unequal distribution of parts suggests the influence of Bartók, who, according to Bachmann and Bachmann, applied the principle of golden ratio in his “Sonata for Two Pianos and

⁴⁵ Joseph Straus, *Remaking the Past* (Cambridge: Harvard University Press, 1990), 98.

Percussion and in the first movement of his Music for String Instruments, Percussion and Celesta.”⁴⁶

Harmonic Language of the First Movement

Since this composition is not a tonal work in the traditional sense, it is necessary to examine the harmonic context in which it unfolds. In post-tonal sonatas, composers have necessarily substituted other means of musical punctuation for harmonic functionality. Whereas in Classical sonatas, the presentation of themes and harmonic functions provides sonatas with clearly recognizable sections, contemporary works achieve formal articulation through other syntactical elements such as tonal centers, pitch collections, motivic transformation, texture, and timbre.

Compeán’s approach to harmony features the simultaneous use of different scalar structures. This superimposition of elements from multiple keys can be termed as ‘bitonality’ or, according to Dmitri Tymoczko, “*polyscalarity*: the simultaneous use of musical objects *which clearly suggest different source-collections*.”⁴⁷ In the opening of Sonata III, the A minor and E major scales serve as source-collections for the melody and accompaniment respectively.

The theory of polyscalarity or bitonality explains the juxtaposition of keys in the melody and accompaniment. By isolating the melody from its accompaniment, the key of the melody becomes evident. In the pick-up to m. 1, the melody begins with scale degree

⁴⁶ Tibor Bachmann and Peter J. Bachmann, “An Analysis of Béla Bartók’s Music through Fibonacci Numbers and the Golden Mean,” *The Musical Quarterly* 65, no. 1 (January 1979), 73. <https://www.jstor.org/stable/741381>.

⁴⁷ Dmitri Tymoczko, “Stravinsky and the Octatonic: A Reconsideration,” *Music Theory Spectrum* 24, no. 1 (spring 2002), 84.

7 of A minor. Later, on the second half of the downbeat of m. 3, a descent from the fifth to the tonic confirms the key of A. On the second beat of m. 3, scale degrees 2 and 3 confirm the minor mode.

In some passages, however, the melody and accompaniment are in the same key and the dichotomy between them weakens. The process of motivic fragmentation and sequencing blurs the key of the melody and it does not exhibit a satisfactory arrival to the tonic. Therefore, I consider it necessary to offer an alternative explanation to the tonal ambiguity of the piece.

One possibility would be to consider the melody as being within the same key as the accompaniment. Under this logic, the foreign pitches could be labeled as non-chord tones that function as decoration. Figure 5.13 illustrates a passage melody and accompaniment are in the same key, A minor, but the melody is embellished with an upper neighbor note (D-flat).

The accompaniment, on the other hand, exhibits a more complex approach to harmony. It features extended tertian formations, quartal structures, chromatism, and chord juxtaposition. A note-by-note analysis is necessary to explain the provenance of the pitches involved in one chord. It should be mentioned that, despite the use of triadic structures, the overall harmonic language of the piece is not entirely functional. The composer achieves musical punctuation by other means than resolution of dissonance. Nevertheless, reminiscences of tonal procedures can be found throughout the piece.

Figure 5.13, Sonata III, mvt. I, m. 23: Upper neighbor note

Figure 5.14 illustrates an 11th chord with instances of modal borrowing and chromatism. While some pitches are borrowed from the parallel key, E minor, others are the result of raised or lowered scale degrees.

Figure 5.14, Sonata III, mvt. I, m. 1: 11th chord on E

Another way to explain the ambiguity in the harmony is by considering the use of chord juxtaposition. This technique consists of adding an upper or lower chromatic appoggiatura chord to a preexisting one, thus rendering a highly chromatic sonority. Wilfrid Dunwell refers to such chords as decorative groups “which form a fresh triad (or seventh or ninth), temporarily replacing a basic one, and associated with as an auxiliary or an appoggiatura chord.”⁴⁸

⁴⁸ Wilfrid Dunwell, *The Evolution of Twentieth-Century Harmony* (London: Novello, 1960), 25.

Figures 5.15 and 5.16 show how Compeán uses this technique. In the first example, the appoggiaturas are unresolved and create the impression of a simultaneous use of major and minor modes in a 7th chord. In the latter, the chromatic non-chord note A# alternates with the main note, B, like a trill on a 11th chord.

Figure 5.15, Sonata III, mvt. I, m. 6: Unresolved appoggiaturas

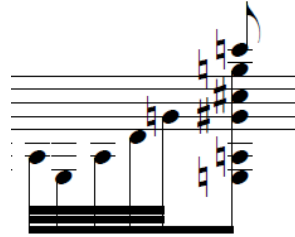


Figure 5.16, Sonata III, mvt. I, m. 10: Resolved appoggiatura



One can discern the influence of Ravel’s works from the early twentieth century on this compositional procedure. Piano works such as *Miroirs* (1904) and *Valses nobles et Sentimentales* (1911) feature both resolved and unresolved appoggiaturas as an integral part of their harmonic language. Moreover, Compeán uses a pedal tone along with the appoggiaturas, in the manner of Ravel.

Barbary Kelly mentions that “Ravel’s use of chromatic passing notes and unresolved appoggiaturas resulted in what could be regarded as localized bitonality.”⁴⁹

⁴⁹ Barbara Kelly, “Ravel, (Joseph) Maurice,” Grove Music Online, ed. Deane Root, accessed January 26, 2019. <http://www.oxfordmusiconline.com.ezproxy.uky.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052145>.

This approach supports an explanation for the inconsistent appearance of bitonal passages throughout the first movement of Sonata III. That is, the juxtaposition of non-chord tones creates a sensation of bitonality. Kelley provides an example of how Ravel applied this technique when she mentions that “In the seventh waltz of *Valses nobles et sentimentales* the right hand outlines E major and the left hand a 6-5 chord on F. In a note to Lenormand, Ravel argued that this passage could be reduced to the left-hand chord, the right hand consisting of unresolved appoggiaturas.”⁵⁰

Figures 5.17 and 5.18 illustrate some instances of juxtaposition in Ravel’s piano music. In Figure 5.17, the non-chord tones are resolved, but in Figure 5.18, the appoggiaturas remain unresolved and create an extended sonority that features triads from contrasting keys.

Figure 5.17, Ravel, *Miroirs*, *Alborada del gracioso*: Resolved appoggiaturas



Figure 5.18, Ravel, *Valses nobles et sentimentales*, mvt. VII: Unresolved appoggiaturas



⁵⁰ Kelly, “Ravel.”

In Sonata III, chord juxtaposition applies to both extended triads and quartal formations. The tetrachord E-A-D-G plays an essential role in the piece. It is possible to justify chromatic inflections in function of this tetrachord as well. In other words, the accidentals that feature in the harmony can be explained as the results of juxtaposition technique. The example in Figure 5.19 highlights B-flat, E-flat, and A-flat. These notes can be explained as appoggiaturas that resolve to the corresponding notes A, D, and G from the quartal tetrachord.

Figure 5.19, Sonata III, mvt. I, m. 43: Resolved appoggiaturas

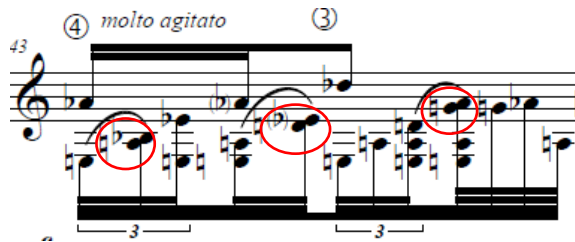
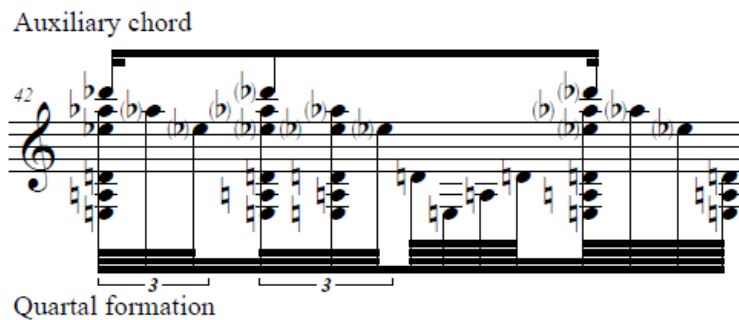


Figure 5.20 shows a different instance of this technique. In this example, the first three notes of the quartal tetrachord, E, A, D, are juxtaposed with the chromatic upper neighbors E-flat, A-flat, and D-flat. The resulting bitonal sonority can be explained as the juxtaposition of a quartal tetrachord with the chromatic auxiliary chord derived from it. In this case the auxiliary chord does not resolve; on the contrary, it reinforces the key of A-flat by reiterating scale degrees 1 and 5 in subsequent measures.

Figure 5.20, Sonata III, mvt. I, m. 42: Juxtaposition of chords

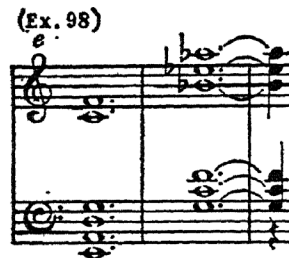


This technique exhibits the influence of composers from the early twentieth century, such as Claude Debussy, Erik Satie, Alexander Scriabin, and Arnold Schoenberg, who experimented with chord construction based on fourths. The influence of Schoenberg is significant on Compeán’s harmonic language for its approach to quartal harmony.

In his study of regular chord structures, Dunwell points out the opening of Schoenberg’s Chamber Symphony, op. 9 (1906) as an example of “an appoggiatura interpretation of the opening fourth-chord. There is however no mistaking the full adoption of this kind of structure in its own right at a later point in the *Kammersymphonie*.”⁵¹ In this respect, the first movement of Sonata III is influenced by Schoenberg’s approach to harmony. Tertian structures coexist with fourth-based chords in Compeán’s Sonata III. The resulting sonorities parallel Schoenberg’s technique, which uses fourths as an integral element of the harmony. Moreover, Compeán takes advantage of the structural properties of quartal chords to create highly chromatic formations.

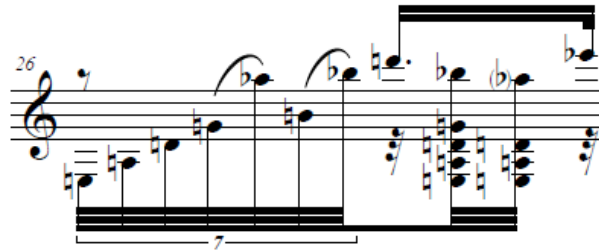
Figures 5.21 and 5.22 compare Dunwell’s reduction of rehearsal mark 78 from Schoenberg’s op. 9 with m. 26 from Sonata III. Both examples share the same harmonic structure, but in Compeán, the central pitches, C-F, of the fourth-based chord are omitted.

Figure 5.21, Schoenberg, *Kammersymphonie*, rehearsal 78: Quartal formation



⁵¹ Dunwell, *Evolution of Twentieth-Century Harmony*, 162.

Figure 5.22, Sonata III, mvt. I, m. 26: Incomplete quartal formation



The final passage of the piece exemplifies Compeán's overall approach to harmony in Sonata III. It is a combination of tonal practices with quartal techniques developed by composers from the early twentieth century. One can observe the quartal-chord pedal in the accompaniment and the implication of a different key on the top register. If one includes the pitches C and F, however, the full collection (E, A, D, G, C, F, B-flat, E-flat) is revealed. By omitting the central pitches of the quartal collection the composer created the impression of bitonality. Moreover, the apparent resolution of V-I on E-flat reinforces this impression. Figure 5.23 highlights the dominant–tonic progression on E-flat.

Figure 5.23, Sonata III, mvt. I, m. 50: Bitonal passage



The harmonic language of the first movement of Sonata III can be described as chromatic tertian harmony and quartal formations with instances of bitonality. Since bitonality appears inconsistently throughout the piece, passages with ambiguous tonality can be explained in terms of non-chord tones and auxiliary chords. Moreover, the central section of the piece exhibits a preference for quartal formations that continue to function

as the core of the harmonic context until the recapitulation. The composer intentionally creates an extremely ambiguous context to prepare the entrance of the second movement.







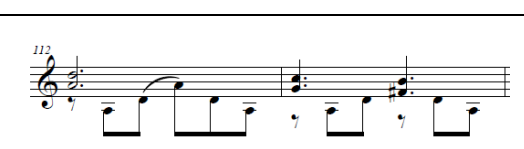
Second Movement

The second movement exhibits great contrast with the previous one. Sections are clearly delineated; the harmonic context is comparatively stable; texture is thinner than in the preceding movement. Moreover, rhythm plays a central role in the second movement. It has a dance-like character marked as *prestissimo* that evokes folk music.

The formal organization of the second movement comprises three thematic areas that resemble the structure of a small ternary: exposition (A), contrasting middle (B), and recapitulation (A'). These sections, however, lack the characteristic harmonic relationship of a small ternary. In the second movement of Sonata III, Sections A and A' feature the same thematic material while the contrasting middle, B, stands out for its thematic monotony, higher density of texture, and slower tempo.

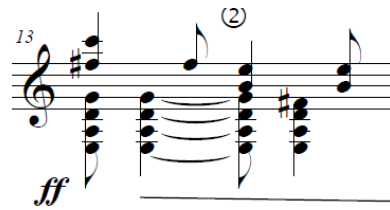
Section A has eight phrases. They appear without interruption, in the manner of a continuous variation. Each of these phrases is characterized by a distinctive rhythmic pattern. Most of them feature an archlike contour and the repetition of a short melodic unit. Table 5.1 illustrates the distinct rhythmic motives appearing in Section A.

Table 5.1, Phrases from Section A and their distinctive rhythmic patterns

Phrase	Rhythmic pattern	Number of measures
1		28
2		19
3		15
4		14
5		9
6		9
7		43
8		29

A 13th chord on E, shown in Figure 5.24, dominates the harmonic content of the movement and is subjected to chromatic transformation. The stable harmonic field resulting from this process creates interest through the use of chromatic inflections.

Figure 5.24, Sonata III, mvt. II, m. 13: 13th chord on E



The last phrase from section A, A-8, closes the exposition area with a slow passage that interrupts the rhythmic activity of the previous phrases and foreshadows the character of the B section. For the first time in the movement, the harmony departs from the E 13th formation. Moreover, one observes a higher level of harmonic tension and the suggestion of harmonic functions.

The richer harmony and higher level of dissonance shown in phrase A-8 exhibits the influence of Arnold Schoenberg's concept of chromatic transformation and vagrant harmony. In his treatise *Structural Functions of Harmony*, Schoenberg explains that

Richness and greater variety of harmony are based on the relationship between a tonality and its regions, on the substitutions which are produced in the harmonies through the influence of this relationship, and on the possibility of using harmonies in a manner different from their original derivations.⁵²

This means that chords on all scale degrees can be transformed by the inclusion of borrowed tones from the parallel key and the influence of dominant and subdominant functions. As a result, the harmony is colored by tones that seem too remote to be analyzed within the key. This is exactly the type of compositional technique Compeán uses in the passage mentioned above. This passage is particularly significant given that it represents the only digression from the harmonic field that otherwise dominates the entire movement.

⁵² Arnold Schoenberg, *Structural Functions of Harmony*, 2nd ed. (London: Ernest Benn, 1969), 35.

Furthermore, the richness of this harmony contrasts with the monotonous character of the surrounding sections. Therefore, I propose an analysis of this phrase based on Schoenberg's theory of chord transformation and vagrant harmony.

At first glance, this section seems to stay in the same tonic. More natural chord progressions would, however, result from a tonicization of A minor. In such a tonal context, dominant–tonic progressions are easily identifiable. According to Schoenberg's principle of transformation, "every 'transformation' [*i.e.* altered chord] must be registered as a degree belonging to one of the regions; thus, even seemingly unusual progressions will prove to be normal."⁵³ The intervallic structure of some of the chords and their ambiguous meaning within the key area fit Schoenberg's description of *vagrant harmony* "because they seem to wander nomadically between regions, if not tonalities, without ever settling down."⁵⁴

The *ritardando* in mm. 163–166 smoothly connects section A with the new tempo marking of B, *lento*. As a formal region, B provides textural and rhythmic contrast to the movement. Texture in this section departs from the arpeggios in the previous phrases and features denser formations. Harmony, on the other hand, consists of the reiteration of the E 13th chord. In B, the texture consists of short melodic units on the upper register accompanied by thick vertical formations on almost every beat. The melodic content reintroduces fragmented motives from the first movement. The accompaniment features chords with a denser texture. Most of them are six-note chords, thus exploiting the

⁵³ Schoenberg, *Structural Functions of Harmony*, 35

⁵⁴ *Ibid.*, 45

maximum sonority of the instrument. As a result, the rhythmic vitality of the peripheral sections juxtaposes with a sensation of static tension.

Harmony is not an element of contrast in section B. On the contrary, after the tonal instability in the last phrase of A, the harmony returns to the tonal center of E. The harmonic context of B consists of only four manifestations of the E 13th chord. Nevertheless, contrast is achieved by a dramatic reduction of speed, thicker chords, and introduction of motivic content from the first movement. Figures 5.25–5.27 show the reappearance of three motives from the first movement.

Figure 5.25, Sonata III, mvt. II, m. 166: Motive from opening gesture



Figure 5.26, Sonata III, mvt. I, m. 172



Figure 5.27, Sonata III, mvt. I, m. 182



Despite the unexpected reappearance of motives from the opening gesture, the approach to form is not entirely new. This formal device relates to the *introduction–coda* frame described by Hepokosky and Darcy, “in which material from the introduction returns as all or part of the coda.”⁵⁵ This type of deformation could have been inspired by works

⁵⁵ Hepokosky and Darcy, *Elements of Sonata Theory*, 304.

from romantic composers such as Schubert's "Unfinished" symphony or Clementi's piano sonata in B minor, op. 40 no. 2.

Accelerando and *crescendo* markings indicate the end of section B and begin the transition to A'. In this manner, gradual changes in tempo articulate sections. A' returns to the thematic material and texture stated in A, but this time with some changes. The most substantial variants of A' are the chromatic transformation of the melody and an expansion of phrase 7. The latter functions as a coda that leads to the climax of the movement in m. 351.

At this point in the analysis, it is possible to find a parallel between Sonata III and Clementi's op. 40 no. 2. Paul Wingfield describes this work as follows: "This has a lengthy slow introduction adumbrating the core components of the primary material," and later, by bar 140, "there is an abridged version of the slow introduction followed by a lengthy 'Presto' coda (bar 153) that is launched by a frenetic variant of the main theme, A."⁵⁶

The harmonic context of this movement comprises chromatic transformations of the E 13th chord, except for the last phrase of A at the middleground level. The E 13th chord always reappears in root position with a preference for quartal spacing. In this manner, the harmony heavily relies on the resonance of the open strings of the guitar. This approach to the natural sonority of the instrument alludes to Alberto Ginastera's harmonic language.

According to Carlos Gaviria, "The guitar chord (a sonority based on the open strings of the guitar) is one of Alberto Ginastera's compositional trademarks. The use of the guitar chord expands throughout forty years, creating a common link between different

⁵⁶ Paul Wingfield, "Beyond 'Norms and Deformations': Towards a Theory of Sonata Form as Reception History," review of *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, by James Hepokosky and Warren Darcy, *Music Analysis* 27 (March 2008), 142.

compositional stages and techniques.”⁵⁷ Ginastera exploited the possibilities of the guitar chord throughout his career. This sonority is present from his early compositions through his mature period. In early works, Ginastera used the guitar chord to evoke the characteristic sound of traditional music from the Argentinean pampa. Regarding the use of guitar in music from this region, Béhaue and Ruiz point out that, “For all music the guitar is the predominant instrument, accompanied in various sized groups by the accordion, the *bandoneón* and harmonica, which play the melodies for the dances.”⁵⁸ The ubiquitous use of the guitar chord in Ginastera’s output provides his music with a nationalistic character that evokes folkloric elements.

Later, by taking advantage of the transformational possibilities of this chord, he expanded his language towards more abstract manifestations. In her study of Ginastera’s opera, *Don Rodrigo*, Malena Kuss points out that,

From a variety of native idioms that Ginastera used in his nationalistic compositions (1934–1964), the melodic series of the six-string guitar tuning assumed symbolic associations through repeated use and consistent melodic transformation in thirty works written over the thirty-year period that preceded the composition of the opera. Used unadulterated in early piano works such as the *Danzas Argentinas* (1937) and *Malambo* (1940), Ginastera introduces thematic variations of this idiom in the third movement of the First Piano Sonata (1952) and in the harp accompaniment of the cello theme in the *Variaciones Concertantes*, Op. 23 for chamber orchestra.⁵⁹

⁵⁷ Carlos A. Gaviria, “Alberto Ginastera and The Guitar Chord: An Analytical Study” (MM thesis, University of North Texas, 2010), ii.

⁵⁸ Gerard Béhaue and Irma Ruiz, “Argentina (i),” *Grove Music Online*, ed. Deane Root, accessed January 26, 2019, <http://www.oxfordmusiconline.com.ezproxy.uky.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001218>.

⁵⁹ Malena Kuss, “Type, Derivation, and Use of Folk Idioms in Ginastera’s ‘Don Rodrigo,’” *Latin American Music Review* 1, no. 2 (autumn–winter 1980), 177.

The E 13th chord featured in Sonata III relates strongly to Ginastera's guitar chord for two main reasons. First, the intervallic content of the guitar chord can be considered an incomplete presentation of the E 13th chord. Secondly, the spacing of the E 13th chord brings the fourths into prominence by displaying the open bass strings of the guitar (E2, A2, D3) as pedals. Therefore, I interpret Compeán's use of this sonority as a homage to Ginastera's harmonic language.

Another way in which Compeán emulates Ginastera's style is by the inclusion of folk-dance rhythms. The dance character of the second movement, *prestissimo*, alludes to folkloric traditions as well. The rhythmic drive of this movement, which the slow B section only temporarily interrupts, resembles folk dances from the Hispanic tradition.

It is possible to find some parallels between the recurrent rhythmic patterns used by Ginastera and Compeán's *prestissimo*. Ginastera's interest in Argentinian dances is well documented. Some of the most recurrent rhythmic patterns used in his music come from the *malambo*. According to Chase, the characteristic rhythmic patterns of the *malambo* found in Ginastera's music are shown in table 6.⁶⁰

⁶⁰ Gilbert Chase, "Alberto Ginastera: Argentine Composer," *The Musical Quarterly* 43, no. 4 (October 1957), 455.

Table 5.2: *Malambo* patterns as identified by Gilbert Chase

	1	2	3	4	5	6	7	8	9	10	11	12
6												

These patterns are very similar to the ones Compeán uses in the *prestissimo*. Moreover, Compeán aligns with Ginastera’s use of the “dotted quarter notes as points of repose, marking the end of a period and punctuating the impetuous motion generated by the repeated eighth note.”⁶¹ Nevertheless, in the second movement of Sonata III, these patterns are not used in the manner of *malambo* rhythm, which juxtaposes the various patterns and uses hemiola. Sonata III does not combine the patterns in the same phrase. Rather, they differentiate the character of each phrase, thus alluding to a fast Hispanic dance in 6/8 meter such as *zapateado flamenco*.

⁶¹ Chase, “Alberto Ginastera,” 455.

Chapter Six: Editorial Procedures

As initially written, the score of Sonata III presents playability issues. It requires exhaustive revision from an experienced guitarist to make its performance feasible. Some of the passages in this piece are impossible or almost impossible to play, particularly those in homophonic texture written in fast figuration. In other cases, left-hand positions are unattainable at the tempo and phrasing required by the score. Also, articulation and phrasing marks are scarcely indicated. Due to Compeán's lack of familiarity with the subtle nuances of the guitar, the final draft of Sonata III requires extensive editing to make it entirely playable.










After having determined the formal plan, motivic content, harmonic idiom, and texture of Sonata III through a detailed analysis, it is possible to adapt and clarify the composer's original ideas according to the technical capabilities of both the instrument and the instrumentalist.

In this performing edition, I contribute my own approach to performance based on my analysis and experience as a performer of new music. While the previous section of this document focuses on analytical issues, this part addresses aspects of instrumental technique of Sonata III. I introduce my editorial suggestions, such as fingerings for both left and right hands as well as technical solutions to problematic passages. Hopefully my editorial proposal will substantially enhance the tone, sound projection, dynamic range, and playability of this work.

To make the reading of the score more accessible for guitarists, I used standard guitar notation as much as possible. "Special" techniques were, however, necessary to solve some gestures rarely seen in guitar literature. It is important to note that the final

edition of Sonata III is the result of composer–performer collaboration. In all cases where I have changed the original writing, I have sought Compeán’s opinion before writing it down. In this manner, the resulting edition of Sonata III is authorized by the composer. The following table shows the explanation of signs included in my performing edition.

Table 6.1: Explanation of editorial signs

	<p>An encircled numeral designates the string on which a note is to be played</p>
	<p>A slur not connected to a second note indicates to let the string vibrate</p>
	<p>A wavy vertical line indicates arpeggiation, with the arrow indicating direction of arpeggiation</p>
	<p>An unaltered slur indicates a slur played with the left hand</p>
	<p>A note with a crossed-out staff is to be played with the left hand only (<i>i.e.</i>, a “direct slur”)</p>
	<p>A note in parentheses is a suggested omission</p>
	<p>An arrow indicates right-hand glissando, in which the group of notes is played as a fast arpeggio in the direction of the arrow using the indicated left-hand finger</p>
<p><i>Rasg.</i> p↓ a↑ i↑</p>	<p><i>Rasgueado</i> using the external side of the nails to strum in the indicated directions</p>
	<p>A Roman numeral preceded by a “C” designates a barre; the numeral refers to the fret at which finger 1 should fret the strings, and if the “C” is crossed by a vertical line the barre should be partial (<i>i.e.</i>, either the tip or the base of finger 1 is lifted to allow some open strings to ring)</p>
	<p>Small circles above notes indicate natural harmonics</p>

In the following paragraphs, I demonstrate the application of idiomatic techniques I used in selected passages of this performing edition. I consider these techniques essential to the performance of Sonata III since they render an effect in accordance with Compeán's musical ideas. I also suggest the omission of some notes. This is an optional resource that guitarists should consider depending on their technique and taste.

Slurs

According to Jonathan Godfrey, "A slur is performed by an initial note being plucked with the right hand and the left-hand fingers pulling-off or hammering-on to a different fret of the same string. Slurs are generally easy for a competent guitarist to execute and can facilitate very quick passages."⁶² This technique creates a particular effect on the guitar. Since the sound is produced by a finger of the left hand, the timbre and intensity of the slurred note will be generally at a lower dynamic level than the notes plucked by the right hand. The resulting effect is a group of legato notes at generally low volume.

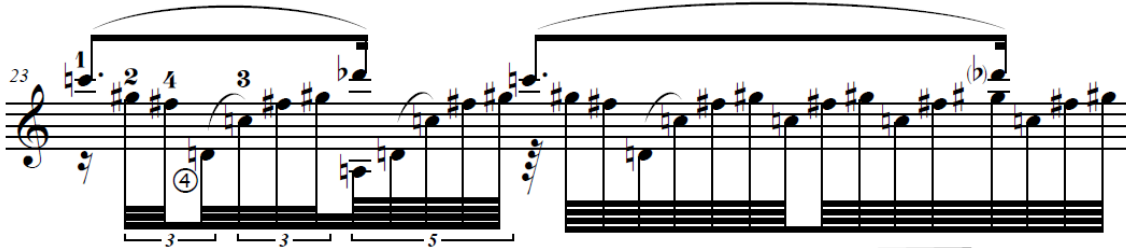
I have used slurs in two basic ways, according to the texture of certain passages. In the first movement, slurs are used in the accompaniment to facilitate the transition of the right-hand fingers across the strings. By using slurs in this manner, the right hand has an instant of rest and can play the notes of the melody with greater ease. Moreover, the accompaniment gains nimbleness and balance thanks to the legato effect of the slur.

In the example shown in Figure 6.1, the slur facilitates the right-hand arpeggio by "saving" one attack of the thumb on the fourth string. The same passage played without

⁶² Jonathan Godfrey, "Principles of Idiomatic Guitar Writing" (PhD dissertation, Indiana University, 2013).

slurs would result in a clumsy articulation, given the necessary repetition of one finger on the same string.

Figure 6.1, Sonata III, mvt. I, m. 23: Slur on the fourth string



In the second movement, I used slurs for speed and articulation reasons. The dance-like character and prestissimo tempo of the second movement demand a well-articulated rhythm in 6/8 time. For this reason, I use slurs to bring out the rhythmic features of the accompaniment with greater precision. Whereas in the first movement slurs are used in conjunction with the resonance of other notes (mostly in the bass), in the second movement, the slurs stop the resonance of some strings and create a “dryer” texture.

Given that slurs are executed on the same string after an initial attack of the right hand, the first note is inevitably stopped when the finger of the left-hand hammers on the slurred note. This mechanism stresses the notes played by the right hand and provides a sense of rhythmic accent. Figure 6.2 shows an example of this technique.

Figure 6.2, Sonata III, mvt. II, mm. 49–50: Slurs in the accompaniment



This approach has two advantages from the perspective of the performer. First, it brings out the strong beats; second, it facilitates the grouping of three notes. Compeán’s

original idea was to play most of the basses on open strings in a pattern that goes from the sixth to the fourth string. If this pattern is played on open strings, however, the resulting arpeggio runs the risk of losing rhythmic clarity.

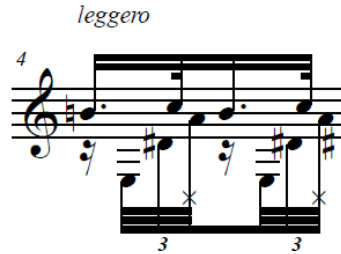
“Direct” Slur

This technique consists of playing the note with a finger of the left hand only. Whereas the regular slur involves a note originally plucked by the right hand, the “direct” slur is played directly on any string without a previous attack of the right hand. This technique is particularly effective to distribute the work among fingers of both hands.

Polyrhythmic passages in the first movement present technical challenges for most guitarists. The polyrhythm between melody and accompaniment is particularly difficult to attain considering the required finger independence to play all the notes with the right hand only. Careful use of “direct” slurs can help to solve the challenge of polyrhythm and clarify the texture.

In m. 4 of the first movement, I decided to play one note of the accompaniment with a “direct” slur, shown in Figure 6.3. This technique effectively addresses two problematic factors: rhythmic complexity and texture. The tone produced by this type of slur is rather soft, which makes it suitable for an accompanimental part. Moreover, it allows the right hand to focus on the notes of the melody and achieve the *leggero* character of this passage.

Figure 6.3, Sonata III, mvt. II, m. 4: “Direct” slur in the accompaniment

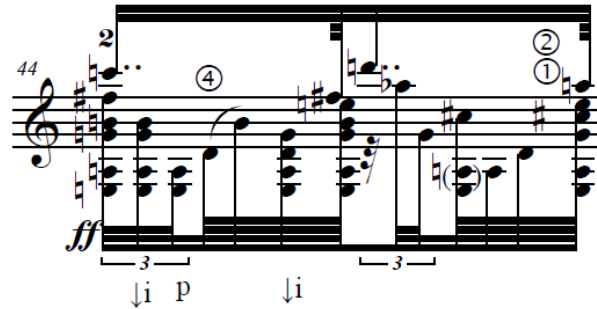


Regarding the resolution of the polyrhythm, the distribution of notes between the two hands facilitates the process of placing the last note of the triplet, A, after the C of the melody. I applied this technique whenever convenient and always in the accompaniment. The result is a light and fast accompaniment with a clear melody on top.

Right-Hand Glissando

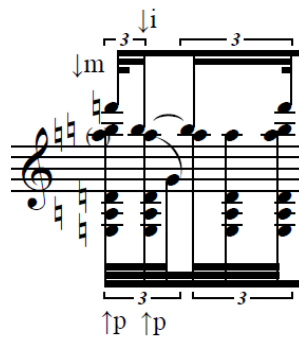
This technique is a faster version of the arpeggio and can be played with the index, middle, or thumb fingers of the right hand. While the middle and index fingers execute this technique downwards (towards the basses), the thumb does it in the opposite direction (towards the trebles). I included it in passages that feature repeated chords at a fast tempo. This technique creates the illusion of playing repeated block chords by alternating up and down attacks to achieve rapid repetition of chords with a similar tone. Figure 6.4 illustrates the application of the right-hand glissando. The first arrow can be played with the index finger towards the basses. The next one is played with the thumb towards the trebles.

Figure 6.4, Sonata III, mvt. I, m. 44: Right-hand glissando



Some passages required a special application of right-hand glissando in which the thumb and one finger act simultaneously. Index and middle fingers alternate in a scale-like fashion, plucking up to three treble strings while the thumb accompanies each attack of the fingers with up to three bass strings. This technique is particularly useful in passages with repeated six-note chords at a fast tempo, as shown in Figure 6.5.

Figure 6.5: Sonata III, mvt. I, m. 44: Simultaneous use of right-hand slide with thumb and fingers



Rasgueado

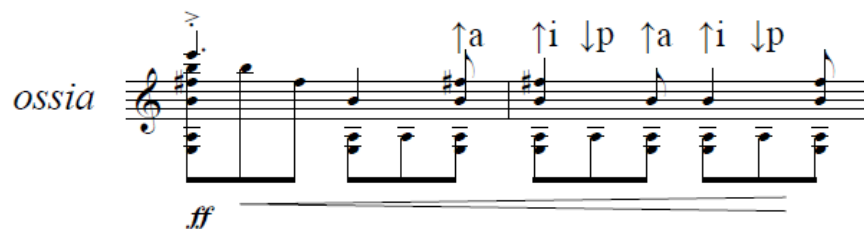
Rasgueado consists of strumming the strings with the external side of the nails of the right hand. Different types of *rasgueado* are available to guitarists. The type included in this edition is known as “rounded” *rasgueado* because of the circular movement

described by the ring–index–thumb finger pattern. I chose this particular pattern for its ternary grouping, which fits the rhythmic features of the 6/8 time of the second movement.

Rasgueado substantially alters the tone. The resulting sonority from the *rasgueado* attack can be described as harsh and thin. It does not have the weight of plucked chords, but its sound is sharper, and the technique can produce the highest level of intensity on the instrument, which is ideal for climactic sections.

There is only one instance of this technique in my edition, shown in Figure 6.6. It is at the final passage of the second movement. The fingering pattern of the rounded *rasgueado* perfectly fits the melodic–rhythmic pattern that the musical idea establishes. Moreover, the dynamic crescendo is easily attained with this technique. The application of *rasgueado* technique to the mentioned passages is optional, however. Its use depends on the technique and taste of the performer.

Figure 6.6: Sonata III, mvt. II, mm. 403–404: Rounded *rasgueado*



Harmonics

There are two types of harmonics in classical guitar, natural and artificial. In this edition, I used natural harmonics exclusively. Although Compeán originally indicated some notes as natural harmonics, I added others for reasons of playability. Natural harmonics provide a chiming tone and facilitate the fingering of high-pitched sounds with a particularly relaxed left-hand position. Figure 6.7 shows three natural harmonics. In the

original passage, only the last two notes were indicated as harmonics. I decided to transform the preceding note into a harmonic because, in this manner, the right hand will play the sequence of three harmonics as an arpeggio with the thumb, middle, and index fingers. Therefore, the resulting tone is more even.

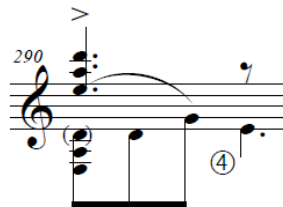
Figure 6.7: Sonata III, mvt. II, m. 248: Natural harmonics



Omissions

In addition to the mentioned techniques, I suggested some omissions. I consider these as necessary to attain the required tempo and playability of certain passages. In all cases where an omission is suggested, I made sure the omitted note is unessential to the harmonic context or it reappears immediately afterward in an arpeggio. For instance, Figure 68 shows the note D in parentheses. This note reappears immediately after the downbeat. Then, the harmony is completed.

Figure 6.8: Sonata III, mvt. II, m. 290: Suggested omission



Chapter Seven: Conclusions

Sonata III for solo guitar evidences the development of Compeán's style. Throughout a career of almost twenty years, the composer has developed his craft by experimenting with form, harmonic language, and instrumental technique. His output exhibits the influence of historical composers, primarily Beethoven and early twentieth-century figures such as Ravel, Debussy, Schoenberg, Bartók, and Ginastera.

As a composer with a solid academic training, Compeán was acquainted with the techniques and styles of composers from the past. Under the influence of his mentor, Hector Quintanar, he had the opportunity to undertake a profound study of the most important composers of western culture. Although some of his works seem to depart from traditional models, a sense of historicity unifies them.

Moreover, as Quintanar's pupil, Compeán assimilated some of the nuances of Mexican modernist music developed by the mentor of his mentor, Carlos Chávez. Other important influences in his career are the teachings of José Luis Castillo, Joseph Prohens, and Jean-Louis Florentz. In particular, Compeán admits having been influenced by Florentz's aesthetics, which made him reflect on the expressive possibilities of tonal music in the contemporary context.⁶³

After finishing his first symphonic poem, *Máquina 501*, in 2011, Compeán's music underwent a significant stylistic change towards more traditional language. As he stated in a 2014 interview in which he was asked to describe his music:

How does your music sound? How would you describe it to someone who has never listened to it before?

⁶³ Javier G. Compeán, interview with the author, January 11, 2019.

Certainly, my music has art features. I have had the impression that some of my works flirt with avant-garde music. In the last three years, I have found that my music has more common points with tonal music, which we could call traditional music to some extent. I was pupil and assistant of Hector Quintanar until his death, and he was a great influence for me. He had the influence of Carlos Chávez regarding Mexican nationalism. Then, those types of colors appear in my music as well.⁶⁴

The evolution of Compeán's style can be appreciated through his guitar output. Works such as the first two guitar sonatas (from 2003 and 2005) and *Pieza* (2005) exhibit two main features from his early style: the avoidance of tonal confirmation at a formal level and the exploration of instrumental timbre. *Cinco Miniaturas* (2014) can be considered a transitional work in his guitar output. Its compositional technique focuses on variation and the development of intervallic relationships. In *Cinco Miniaturas*, the composer scarcely uses extended techniques. Only a few instances of Bartók pizzicato mark the end of important sections.

Compeán's training as a pianist should also be considered when studying his guitar music. The extensive use of the open strings of the guitar is a common trait in his music. This practice can be traced to Compeán's concern with obtaining the widest possible dynamic range. Compared with the piano or any orchestral instrument, the volume of the classical guitar falls short due to its inherent acoustic qualities. Thus, it is plausible that the composer looked for maximum resonance by using the open strings as pedals.

⁶⁴ “¿CÓMO SUENA TU MÚSICA, CÓMO SE LA DESCRIBIRÍAS A ALGUIEN QUE NUNCA LA HA OÍDO? Ciertamente, mi música tiene características de arte, he tenido la impresión de que algunas de mis obras tienen coqueteos de música avant garde. Desde hace unos tres años he encontrado más puntos en común de mi música con música tonal que hasta cierto punto podemos llamar como música tradicional. Fui pupilo y ayudante de Héctor Quintanar hasta que murió, y fue una influencia muy grande para mí, quien a su vez tenía influencia de Carlos Chávez en cuanto al nacionalismo mexicano. Entonces, también hay este tipo de colores en mi música.” Perla Montiel, “El Oficio de Crear Música Tradicional,” Maxwell, accessed August 11, 2018. <http://www.maxwell.com.mx/articulos/francisco-javier-gonzalez-compean>.

This theory also explains the frequent use of quartal harmony in Compeán's guitar music. It is not a coincidence that, in the quartal collection used in his guitar works, E functions as the root and tonal center. Moreover—unlike Ginastera—Compeán did not use the so-called “guitar chord” in pieces other than the guitar works.

Although Compeán's early works feature instances of tertian formations, these do not have functional implications. Rather, they create contrast among motives and sections. In the first guitar sonata, for instance, triads appear as isolated structures and have no formal weight in the piece. It was not until his guitar concerto (2012) that Compeán started introducing functional harmonies in his guitar music. Due to my focus on the unaccompanied guitar repertory and Sonata III in particular, the present study does not address the concerto.

Sonata III is a work from Compeán's second period. In this piece he applies his personal approach to functional tonality and sonata form. As demonstrated in the analysis of this work, tertian harmonies play the role of a referential sonority that determines the harmonic language of the whole sonata. Furthermore, a common tonal center unifies the sonata. Chromatic transformation and quartal sonorities also contribute to the harmonic language of the piece.

Despite the tonal ambiguity and pervasive behavior of quartal formations in the harmony of Sonata III, the tonal center remains unaltered throughout the sonata. The harmonic complexity of the first movement implies a struggle between bitonal passages and quartal formations. In the second movement, this tension resolves in favor of an unequivocal tonal center on E. After passing through unstable tonal areas, the sonata ends with the same chord on which it starts: the E extended triad.

In Sonata III, Compeán expresses his concern for tradition through multiple references to outstanding composers and formal models from the past. These references appear at different levels in the composition. The harmonic language is most obviously influenced by Ravel, Schoenberg, and Ginastera. It is also possible that Gustav Mahler, who was Schoenberg's predecessor in the German tradition and applied extensive use of chromatism, was another influence for Compeán.

Beethoven's late piano sonatas are a major influence on Compeán's Sonata III in several aspects. At the surface level, the use of the dotted motive from the opening gesture of Sonata III parallels Beethoven's Sonata in C minor, op. 111. In both works, the multiple appearances of the motive (unaltered, altered, transposed, or combined) provide cohesion to the composition. Although I have explained the harmonic language in terms of techniques used by twentieth-century composers, the use of juxtaposition technique might have been inspired by Beethoven as well. In his piano sonata in E-flat, Op. 81a ("Les Adieux"), he foreshadowed the superimposition of two harmonic functions. Moreover, the return to the opening gesture in the last movement does not represent a new approach to sonata form. This deformation of the archetypical sonata was probably inspired by Beethoven, Schubert, or Clementi.

A formal analysis of Compeán's guitar sonatas reveals some commonalities held by all three. Although the approach to form can vary, the final movements of all his sonatas feature at least one slow interlude. This interlude abruptly interrupts the energetic discourse of the final movement with re-elaborated material from previous movements. This procedure creates contrast within the movement and at the same time provides cohesion to the composition by bringing back previously stated material. Another common trait in

Compeán's guitar music, including the set of miniatures, is a preference for quartal spacing of chords. Although the first two sonatas cannot be considered tonal works at a formal level, their harmonic language is based on extended tertian structures with pedals on the open strings of the guitar. As a result, there is a constant sound rooted on the A/E dyad in his guitar music.

In conclusion, Sonata III represents Compeán's reinterpretation of sonata form. Although none of the movements is in sonata form, motivic cohesion and harmonic resolution in favor of a definitive tonal center are reminiscences of the essential features of sonata form. In its technical aspects, Sonata III departs from the interest in instrumental timbre shown in his earlier guitar works. Sonata III focuses entirely on pitch; there is no emphasis on characteristic guitar techniques such as *rasgueado*, Bartók pizzicato, glissando, harmonics, etc. Sonata III demands great virtuosity from performers and stretches the resources of standard guitar technique to the limit. This work, however, does not focus on sheer technical dexterity; rather, it expresses Compeán's aesthetics through musical complexity as well as technical prowess.

Appendix: Performing Edition

Sonata III

para guitarra

Para mi amigo, el maestro Mario Ortiz

F. Javier G. Compeán

Lentissimo, molto liberamente, agitato

Revised and fingered by Mario Ortiz

espressivo

Guitarra

f

p *mf*

f *p* *mf* *fp* *f* *ff*

Poco meno lento, leggero

p *f* *ff*

leggero

mp *mf*

5

f *ff*

6

p *ff*

7

leggero

p *cresc.*

8

mf *f*

9

accel.

mp *cresc. molto* *p* *simile* *f*

a tempo (Tempo Secondo)

10 *ff*

11 *p*

12 *pp*

13 *poco agitato* *mf*

Lxxxii

14 $\overset{0}{\text{♩}}$ Φ I $\textcircled{2}$ $\textcircled{3}$ $\textcircled{2}$ $\textcircled{1}$

mf $\textcircled{0}$ $\textcircled{1}$ $\textcircled{2}$ $\textcircled{3}$ $\textcircled{2}$ $\textcircled{1}$ *f*

Φ I Φ III $\textcircled{2}$ $\textcircled{3}$ $\textcircled{2}$ $\textcircled{1}$

mf $\textcircled{5}$ $\textcircled{4}$ $\textcircled{3}$

15 *cantabile* $\textcircled{1}$ $\textcircled{3}$ $\textcircled{6}$ $\overset{0}{\text{♩}}$

mf $\textcircled{3}$ $\textcircled{6}$

16 *poco agitato* $\textcircled{2}$ $\textcircled{4}$ $\textcircled{3}$

accel. Φ IV

Tempo Secondo ma poco più mosso

Musical notation for measures 17-18. Measure 17 starts with a forte (*f*) dynamic and a circled 6. It features a triplet of eighth notes and a five-note sequence. Measure 18 includes a circled 6, a circled 0, and a circled 2. It features a five-note sequence and a triplet of eighth notes.

Musical notation for measures 19-20. Measure 19 includes a circled 2 and a circled 5. It features a triplet of eighth notes and a six-note sequence. Measure 20 includes a circled 0 and a circled 2. It features a six-note sequence and a triplet of eighth notes.

*Tempo Secondo
calmo*

Musical notation for measures 21-22. Measure 21 includes a circled 2 and a circled 5. It features a triplet of eighth notes and a six-note sequence. Measure 22 includes a circled 4. It features a nine-note sequence and a seven-note sequence. The dynamic is mezzo-piano (*mp*).

Musical notation for measures 23-24. Measure 23 includes a circled 4. It features a nine-note sequence and a seven-note sequence. Measure 24 includes a circled 2. It features a ten-note sequence and two triplet eighth notes. The dynamic is piano (*p*).

Musical notation for measures 25-26. Measure 25 features a six-note sequence and a nine-note sequence. Measure 26 features a nine-note sequence and a nine-note sequence.

21 ♩ II *Subito agitato*

mf

22

mp

irregolare

23

mf

24

ff

♩ V ♩ VII 0

ff

Più lento di Tempo Primo, sempre agitato

The musical score consists of five systems of music for guitar, spanning measures 24 to 26. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). Measure numbers 24, 25, and 26 are indicated at the beginning of their respective systems. The score includes various technical markings such as fingering numbers (1, 2, 3, 4, 0), circled numbers (4, 3, 3), and dynamic markings (*p*, *f*, *mf*). Rhythmic groupings are indicated by brackets with numbers 3, 5, 12, 5, 10, 7, and 5. The music features complex chordal textures with many accidentals and slurs. A double bar line is present between the second and third systems. The final system ends with a fermata over a chord.

27

5 6 3 5 4 > 3

ff *aggressivo*

6 3

28

5 6 3 3

mf

con furia

XII

4 3 XII 7

ff

29

mf

molto agitato, senza misura

ff

fff

30

Fortissimo Possibile

Tempo Primo

leggero

31 *p* - - - - - *a* - - - - - *p* - - - - -

f *p* - - - - - *f* *mp* - - - - - *ff*

①
②
③
④
⑤
⑥

32

p - - - - - *mp* - - - - - *mp* - - - - -

cantabile

33

mf *p* - - - - - *p* - - - - - *p* - - - - -

34

p - - - - - *p* - - - - - *p* - - - - - *p* - - - - -

35

p - - - - - *p* - - - - - *p* - - - - - *p* - - - - -

36

Lentissimo, ma leggero

37

38

39 *f*

pochiss. rit.

♩ VIII

mp

Lentissimo, leggero

40 *mf*

41 *mp*

p

① 0 1

Tomando al agitato

f

molto agitato ④ ③ ②

mf cresc.

p li P li

p li p li p

④ ②

p li lm p li P i m

f

li li li

con furore, molto irregolare, veloce e senza misura

44

④ ① ② ①

① ② ①

ff *p* *li* *li* *li* *lm* *li* *lm*

mp *mp* *mp* *mp*

45

mp *mp* *simile*

Tempo Primo

Musical score for measures 46-47. Measure 46 features a *fff* dynamic and a triplet of eighth notes. Measure 47 includes a *ligerissimo* marking, a ♩ IV time signature, and a 5-measure triplet. The dynamic changes from *f* to *mf*. A *cantabile* marking is present in measure 47.

Musical score for measures 47-48. Measure 47 continues with a 7-measure triplet and a 3-measure triplet. Measure 48 features a *p* dynamic and a 6-measure triplet. The dynamic changes to *mf* in measure 48. A *cantabile* marking is present in measure 47.

Musical score for measures 48-49. Measure 48 continues with a 6-measure triplet. Measure 49 features a 3-measure triplet and a 3-measure triplet. The dynamic is *mf*. A *cantabile* marking is present in measure 48.

Musical score for measures 49-50. Measure 49 features a 3-measure triplet and a 3-measure triplet. Measure 50 features a 3-measure triplet and a 3-measure triplet. The dynamic is *mp*. A *cantabile* marking is present in measure 49.

Musical score for measures 50-51. Measure 50 features a 3-measure triplet and a 3-measure triplet. Measure 51 features a 3-measure triplet and a 3-measure triplet. The dynamic is *mp*. A *cantabile* marking is present in measure 50.

rit. molto

p

a tempo espressivo

50

con tutta leggerezza e libertà, veloce

mp

rit. molto

a tempo leggero

p

pp

p

II Prestissimo

Guitarra

The musical score is written for guitar in 8/8 time. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes a triplet of eighth notes with an accent (>) and a circled number 3 above it. The second staff starts at measure 4. The third staff starts at measure 7 and includes a *cresc.* marking. The fourth staff starts at measure 10. The fifth staff starts at measure 13 and includes a *ff* marking, a circled number 2 above a note, a circled number 2 above a chord, a circled number 1 above a note, and a *mf* marking. The sixth staff starts at measure 16 and includes a circled number 2 above a note, a circled number 4 above a note, a circled number 4 above a chord, and a *f* marking. The score features complex rhythmic patterns, including triplets and various chord voicings.

19 *p*

22 *f*

25 *mf*

28 *p*

31 *simile*

34 *mp*

37 *simile*

40 *mf*

43 *cresc.*

46 *f*

49 *subito p*

52

Detailed description of the musical score: The score consists of six staves of music. The first staff (measures 37-39) is marked *simile* and features a rhythmic pattern of eighth notes with chords. The second staff (measures 40-42) is marked *mf*. The third staff (measures 43-45) is marked *cresc.* and includes circled fingerings 3 and 4. The fourth staff (measures 46-48) is marked *f*. The fifth staff (measures 49-51) is marked *subito p* and includes circled fingerings 3, 4, 2, 3, 4, 3, and a VII barre. The sixth staff (measures 52) includes circled fingerings 3, 2, 3, 4, 3 and a VII barre.

55
simile

58

61
ff_{sub.}

64
p

67

70
ff_{sub.}

Detailed description: This is a musical score for a piano piece, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 55 with a treble clef and a key signature of one sharp. The first staff (measures 55-57) is marked *simile* and features a melodic line in the treble clef with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second staff (measures 58-60) continues the melodic and bass lines. The third staff (measures 61-63) is marked *ff_{sub.}* and includes a circled '1' above a melodic phrase. The fourth staff (measures 64-66) is marked *p* and features a circled '1' above a melodic phrase, a circled '2' above a second phrase, and a circled '3' above a third phrase. The fifth staff (measures 67-69) continues the melodic line. The sixth staff (measures 70-72) is marked *ff_{sub.}* and includes a circled '1' above a melodic phrase, a circled '2' above a second phrase, and a circled '2' above a third phrase. The score concludes with a double bar line at the end of the sixth staff.

73 p

76 f

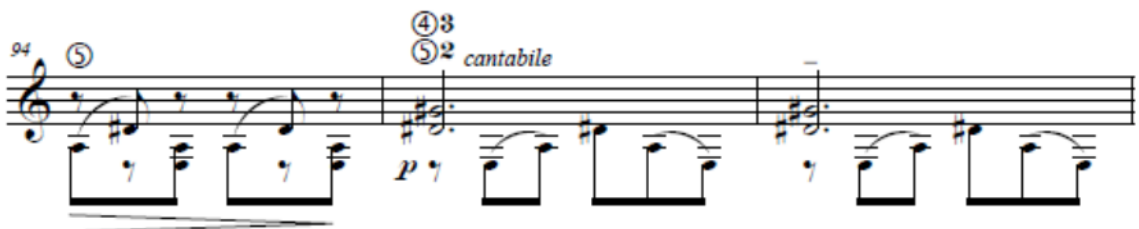
79

82 ϕ IV $\frac{4}{8}$ C7B9C

85 ff

88

91 

94 

97 

100 

103 

106 

109 *espressivo*
③ 4
④ 3
poco meno p

112

115

118

121

124

127

p

130

⑤ 2 ④④ ⑤② 1 ⑤

133

⑤ 3 ① ⑥④

136

pp

139

2 ③ ④ ⑤ ③

142

④ ⑤ ③ ①

145 ⑤ *mp* ② ♩ I ③

148 ② ♩ III ②

151 ③ *mf* ②

154 ① ①

157 ② *p* ②

160 ② ① *pp* ② ①

Detailed description: The image shows six staves of musical notation in treble clef. Each staff begins with a measure number. The notation includes chords, some with slurs and ties. Circled numbers (1-5) are placed above notes, likely indicating fingerings. Dynamics such as *mp*, *mf*, *p*, and *pp* are written below the staves. Roman numerals (I, III) are placed above notes. Slurs and ties connect notes across measures. The key signature has one flat (B-flat).

163 *rit.*

rit.

Lento (♩ = 40ca.)

166 *dolce*

dolce

p

169

mp

mf

172

0 4

f

Piu moso (♩ = 52)

175 ♩ VI

p

177

179 ♩ VII

mp

182

mf

185

accel.

cresc.

188

accel. molto

191

Prestissimo

194 Φ II Φ IV

197 I Φ II Φ III Φ IV 4

200 Φ VII Φ IX ②

203

206

209 ③

212 ②

f

Φ IV

215

218

221 ② ④

③ ④

Φ II

224 Φ I

p

227 ④

230

233 *mf*

236

239

242

245 *f* *subito p*

248 $\overset{0}{\circ}$ $\overset{8va}{\circ}$ VII $\overset{3}{\circ}$ $\overset{2}{\circ}$ $\overset{0}{\circ}$ $\overset{1}{\circ}$

251 $\overset{8va}{\circ}$ $\overset{8va}{\circ}$ III $\overset{8va}{\circ}$
subito p *f* *f*

254 *f* *subito p*

257 $\overset{4}{\circ}$ $\overset{0}{\circ}$ $\overset{3}{\circ}$ $\overset{8va}{\circ}$ $\overset{8va}{\circ}$ $\overset{8va}{\circ}$
f *p* *f* *f*

260 $\overset{1}{\circ}$ $\overset{8va}{\circ}$ $\overset{8va}{\circ}$ $\overset{8va}{\circ}$ $\overset{4}{\circ}$
subito p VII *p* *f*

263 $\overset{8va}{\circ}$ $\overset{8va}{\circ}$ $\overset{8va}{\circ}$ $\overset{8va}{\circ}$ $\overset{8va}{\circ}$ $\overset{8va}{\circ}$
p $\overset{0}{\circ}$ $\overset{0}{\circ}$ *f* *p* $\overset{0}{\circ}$ $\overset{0}{\circ}$ *f* *p* $\overset{0}{\circ}$ $\overset{0}{\circ}$ *f*

266 *p* *ff^{sub.}*

8
0 0
1

269 *p*

1 2 2 2

272 *ff^{sub.}*

1 2 2

275 *p*

1 2 2 2

278 *p*

1 2 2 2

281 *f*

5 6 3 4 3 4

284

287

cresc. *ff*

290

293

dim.

296

299

p *cantabile* ♩ IV II

302 IV

Musical staff 302-304: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 302-304 feature a sequence of eighth-note chords with slurs and accents. Measure 302 starts with a half rest followed by a quarter note chord. Measure 303 has three chords. Measure 304 has three chords.

305

Musical staff 305-307: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 305-307 continue the sequence of eighth-note chords with slurs and accents. Measure 305 has three chords. Measure 306 has three chords. Measure 307 has three chords.

308

Musical staff 308-310: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 308-310 continue the sequence of eighth-note chords with slurs and accents. Measure 308 has three chords. Measure 309 has three chords. Measure 310 has three chords.

311

Musical staff 311-313: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 311-313 continue the sequence of eighth-note chords with slurs and accents. Measure 311 has three chords. Measure 312 has three chords. Measure 313 has three chords.

314

espressivo

Musical staff 314-316: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 314-316 continue the sequence of eighth-note chords with slurs and accents. Measure 314 has three chords. Measure 315 has three chords. Measure 316 has three chords. A dynamic marking *poco meno p* is placed below the staff at the start of measure 315. A 4/3 time signature change is indicated above the staff at the start of measure 315.

317

Musical staff 317-319: Treble clef, key signature of one sharp (F#), 3/4 time signature. Measures 317-319 continue the sequence of eighth-note chords with slurs and accents. Measure 317 has three chords. Measure 318 has three chords. Measure 319 has three chords.

320

323

mp cresc.

326

mf cresc.

③
④
⑤

329

⑤

③
④

③
④
⑤

③
④
⑤

cresc.

332

335

①
②
③

②
③
④

①
②
③

3 2 2

338

espressivo

f cresc.

341

ff

344

347

con brio

350

Fortissimo Possibile

353

356

359

④ 4
⑤ 3

4 2

4 3

②

f *p*

362

③

③
④
⑤

2

365

♩ II

368

371

come eco

374

377

♯ II 0

pp

380

⑥

383

mp

386

♯ VII 4

cresc.

④

389

④

f cresc.

392

395

399

ff

403

fff

ossia

ff

sim.

fff

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PART II

Program I

March 3rd, 2017, Niles Gallery
7:00 pm

Homenaje a Manuel M. Ponce (1989)

Juan Trigos (1965–)

Cuatro Piezas (1932)

Manuel M. Ponce (1882–1948)

Mazurka
Vals
Trópico
Rumba

Morphos (2016)
(with Jeremy Bass, Guitar)

Luca Cori (1964–)

Intermission

Guitar Quartet (2009)
(UK Guitar Quartet: Dr. Dieter Hennings, Dr. Jeremy Bass, Dr. Andrew
Rhinehart, and Mario Ortiz.)

Juan Trigos (1965–)

Program Notes

Homenaje a Manuel M. Ponce, Juan Trigos

Completed in 1989, *Homenaje a Manuel M. Ponce* is the first work for guitar by Mexican composer Juan Trigos. In this piece, Trigos pays homage to one of the most important Mexican composers, Manuel M. Ponce (1882-1948). *Homenaje* features a four-note motive from one of the most celebrated guitar works by Ponce, *Sonatina Meridional*. However, Trigos avoided direct quotation by notating the motive in portamento technique, which provides a kind of echo effect. Throughout the piece, the dynamic range of the guitar is extended using percussion, Bartók pizzicato, and strumming techniques (*rasgueado*) inspired in Mexican folkloric music.

Cuatro piezas (“Four Pieces”), Manuel M. Ponce

Cuatro piezas consists of a set of four dances from different provenance and contrasting characters. While *Mazurka* and *Vals* (waltz) were some of the most popular genres in Europe throughout the 19th century, *Tropico* and *Rumba* were their counterparts from the Caribbean. *Tropico* is the only piece that received a programmatic name but is a habanera dance. This set of pieces is a perfect example of Ponce’s musical interests, chromatic harmony and folkloric music from diverse cultures. The harmonic style of *Cuatro piezas* reflects the influence of French composers such as Paul Dukas and Debussy.

Morphos, Luca Cori

Morphos is Cori's latest composition for guitar. The piece opens with a texture that creates the effect of listening to a single instrument. Later, the homorhythmic statement from the opening undergoes a series of modifications that gradually integrate new elements by a process of modification. In Cori's own words:

In my guitar duo, Morphos, I have worked with the concept of "modification" instead of "variation." The difference is that the variation can be applied to something that has a form; while the modification does not need any special state of the material. In fact, Morphos does not have even a real material, but a sequence of interval relationships, horizontal and vertical, which regenerates itself with continuous modifications: following the transformations, the musical texture takes its own appearance.

In the continuous flow of transformations, there are also recurrences and rereading of past materials, according to what I have called the "fluid form" (*i.e.*, the possibility to have, in the same musical time, the presence of different states of the same material). These apparitions complete the range of the modification, acting not on the texture but on the structure of the musical discourse.

Guitar Quartet, Juan Trigos

In his *Guitar Quartet*, Trigos integrates elements from folkloric traditions with new and "classic" compositional techniques. Contrasting sections are contained in a single movement in which Trigos applies his personal approach to Sonata form. A high level of contrast among sections is achieved by juxtaposing rhythmic complexity and contrapuntal procedures with steady harmonies and homorhythmic texture. In this piece, rhythm is paramount, and climax is achieved by motivic reiteration.

Program II: Concerto with Orchestra



SECOND SEASON FINALE

7:30 p.m., April 1, 2017
Tates Creek Presbyterian Church
Jan Pellant, Music Director

Concierto Andaluz Joaquín Rodrigo (1901–1999)

- I. Tempo di Bolero
- II. Adagio
- III. Allegretto

The University of Kentucky Guitar Quartet
Dieter Hennings, Jeremy Bass, Mario Ortiz, and Enrique Sandoval

Sinfonia Concertante W. A. Mozart (1756–1791)

- I. Allegro Maestoso
- II. Andante
- III. Presto

Rebecca Mosloff, violin
Derek Mosloff, viola

~ intermission ~

Symphony in D Major Jan Václav Hugo Voříšek (1791–1825)

- I. Allegro con brio
- II. Andante
- III. Scherzo, Allegro ma non troppo
- IV. Allegro con brio

Program Notes

Concierto Andaluz, Joaquín Rodrigo

Concierto Andaluz is one of the most popular and challenging works of the guitar concerto repertoire, composed in 1967 for four guitars and orchestra. All three movements have impressionistic elements and work with tone colors. The melodies of each movement have origins in Andalusian dances.

The first movement, *Tempo di Bolero*, evokes a homonymous court dance from the 18th century. In Rodrigo's Concierto Andaluz, the characteristic castanet accompaniment of the *Bolero* is replicated by the violins. The second movement, *Adagio*, echoes the memorable *Adagio* from *Concierto de Aranjuez* with a nostalgic atmosphere and virtuosic scalar passages. The final movement, *Allegro*, concludes the composition with an energetic *Sevillana* dance that brings out the characteristic color of flamenco guitar with *rasgueado* technique.

Concierto Andaluz was premiered by the legendary Spanish guitar quartet *Los Romeros* (Celedonio Romero and his sons Celin, Pepe, and Angel Romero) and the San Antonio Symphony Orchestra on November 18, 1967.

Program III: Lecture-Recital

Luciano Berio's *Sequenza XI per chitarra sola*

April 26th, 2018, Niles Gallery
4:00 pm

Program

Luciano Berio's Biographical Overview

The *Sequenza* Series

Sequenza XI per chitarra sola (1988)

Notation

Texture

Technique

Harmonic Structures

Patterns

Performance

Formal Analysis

Conclusions

Program Notes

Between 1958 and 2002, Luciano Berio wrote a series of 14 works for solo instruments (including female voice) called *Sequenzas*. According to the composer “the *Sequenzas* are most obviously defined by virtuosity, idiomatic writing, and polyphony.”⁶⁵ Each *Sequenza* features a different instrument and they are dedicated to a virtuoso performer who collaborated with the composer in the genesis of the piece.

In the *Sequenzas*, virtuosity is expressed through the exploration of instrumental technique. The technical demands of the *Sequenzas* are based on the characteristic sound of each instrument. As a result, the identity of the instrument is enhanced by utilizing recognizable figures, or modes of action, based on the technical capabilities of the instrument.

In the note to the piece, Berio mentions that

Sequenza XI features a dialogue between the very idiomatic harmony of the instrument and another, more extended harmonic dimension. Two instrumental idioms are also present: one has its roots in the Flamenco tradition, the other in classical guitar. The dialogue between the two harmonic dimensions on one hand and the two instrumental idioms on the other, takes place through a continuous exchange and transformation of specific characters and clearly recognizable figures.⁶⁶

In the *Sequenza* for guitar, the modes of action consist of a series of patterns based on idiomatic features of classical guitar and flamenco traditions. Some of the patterns are tremolando rasgueado, crossed string trills, tapping technique, chordal passages, arabesque

⁶⁵ “*Sequenzas*.” liner notes for *Berio: Sequenzas 20/21 Series* (Deutsche GrammophonGmbH, Hamburg, 1998. CD 457 038-2 GH3), 8.

⁶⁶ Luciano Berio, “*Sequenza XI* (Author’s note),” Luciano Berio, accessed March 21, 2018. <http://www.lucianoberio.org/node/1494?1683069894=1>.

figures, harmonics, etc. Throughout the piece, the patterns are transformed through a process of juxtaposition and superimposition.

Luciano Berio published the guitar *Sequenza* in 1988 as a commission for the *Associazione Filharmonica di Rovereto*, Italy. The guitar *Sequenza* emerged after extensive collaboration with the piece's dedicatee, American guitar virtuoso Eliot Fisk, who gave the first performance of the piece in Rovereto on April 20, 1988.

The form of *Sequenza XI* can be described as a fantasy-like continuous movement. In this piece, sections are not clearly defined due to the process of juxtaposition and superimposition. This means that boundaries of sections are blurred due to the emergence and interruption of patterns throughout the piece. However, it is possible to locate areas that are focused on certain modes of action. Thus, the work is better explained as a process rather than a form.

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