

CHAPTER 5

SCORE ANALYSES OF REPRESENTATIVE GUITAR COMPOSITIONS

Joaquín Rodrigo's guitar compositions realized his ideas of the importance of studying and evaluating past composers and compositions by combining his musicological studies and interests along with his knowledge of composition to create the guitar works that led him to worldwide fame and popularity. His works are the tangible presentation of his interests as a musicologist. In order to illustrate how Rodrigo's interest in musicology influenced what and how he composed for guitar, one must consider and analyze his guitar compositions that are representative of *neocasticismo*. The analyses will show how his guitar compositions, particularly his guitar concertos, paid homage to and realized his musicological interests in the history of Spanish music.

The focus is on the guitar concertos: *Concierto de Aranjuez* (1939) for guitar and orchestra, *Fantasia para un Gentilhombre* (1954) for guitar and small orchestra, and *Concierto Madrigal* (1966) for two guitars and orchestra. Of the five guitar concertos Rodrigo composed, these three concertos directly refer to the music of another era. The *Concierto de Aranjuez* suggests the Classic period, the *Fantasia para un Gentilhombre* quotes the works of Baroque composer Gaspar Sanz, and the *Concierto Madrigal* quotes and elaborates on a madrigal by the Renaissance composer Jacques Arcadelt (ca. 1507-1568). In each of these concertos, Rodrigo employs some of the forms and techniques appropriate to their different historical styles.

Representative Guitar Concertos

***Concierto de Aranjuez for guitar and orchestra (1939)*¹**

A brief history. In 1938 Rodrigo was invited to teach summer courses at the University of Santander in the northern part of Spain. During their return to Paris in late August, the Rodrigos arranged to meet with the guitarist Regino Sáinz de la Maza, whom

¹ Joaquín Rodrigo, *Concierto de Aranjuez*, edited by Renata Tarrago (New York: Belwin Mills Publishing Corp., 1959).

the Rodrigos had known for a while in the Spanish city of San Sebastián. According to Victoria Kamhi, the three were joined by the Marqués de Bolarque, a music aficionado, who asked the composer to write a concerto for guitar and orchestra. Sáinz de la Maza suggested that he would play it in Madrid under the direction of Jesús Arrambarri. Rodrigo stated enthusiastically that he would write the concerto and dedicate it to Sáinz de la Maza.²

Upon their return to France, the Rodrigos found themselves busy working for Radio Paris, preparing small recitals, orchestrating works on commission, and writing scores. Therefore, Rodrigo did not begin composing the concerto until 1939. During that year, Kamhi was pregnant with their first child; however, the pregnancy ended in miscarriage. According to Kamhi, while his wife was recovering in the hospital, Rodrigo spent his nights alone at home playing the theme of the second movement of the concerto in the dark. She stated that in playing the theme, he evoked “the happy days of our honeymoon, when we walked in the park in Aranjuez, and at the same time, it was a love song. And for those reasons, the work would be entitled *Concierto de Aranjuez*.”³

Analysis. The *Concierto de Aranjuez* features a Classic-style concerto.⁴ The concerto is based on the forms used in the late eighteenth century, commonly comprised of a three-movement composition in which the outer movements were fast and lively as opposed to the middle movement, which was usually slower.⁵ The *Concierto de Aranjuez* contains three movements of which the first and third movements are in D major, marked *Allegro con spirito* and *Allegro gentile* respectively, and the contrasting second movement is an *Adagio* in B minor. Rodrigo strays from the typical opening of a Classic-style concerto in the first and third movements by having the soloist state the

² Victoria Kamhi de Rodrigo, *Hand in Hand with Joaquín Rodrigo: My life at the maestro's side*, translated by Ellen Wilkerson (Pittsburgh: Latin American Literary Review Press, 1992), pp. 105-20; Vicente Vayá Pla, *Joaquín Rodrigo: su vida y su obra* (Madrid: Real Musical, 1977), pp. 55-6. All historical information about the concerto given hereafter is taken from these two sources.

³ Kamhi de Rodrigo, pp. 108-9. Some have suggested that Rodrigo composed the second movement as a memorial for the unborn child. However, Kamhi stated that Rodrigo had already composed the last two movements of the concerto prior to her miscarriage, Kamhi de Rodrigo, p. 107.

⁴ Unlike the *Fantasia para un Gentilhombre* and the *Concierto Madrigal*, Rodrigo titled each movement of this concerto after their tempo marking. Rodrigo's *Concierto Andaluz* and *Concierto para una Fiesta* contain three movements each and are also titled after their tempo markings.

⁵ Arthur Hutchings et al., “Concerto,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), vi, 240.

opening thematic material rather than the orchestra; however, he remains true to the opening of an eighteenth-century concerto in his second movement by beginning with an orchestral ritornello.

Common in the first movement of a Mozart concerto, according to Cliff Eisen, is an opening ritornello, followed by a solo reiterating the theme, then a medial ritornello, which leads into a free development-like section, with a transition to the recapitulation, ending with a ritornello.⁶ The ritornellos serve as “contrasting sonorities” to the soloist’s performance rather than “pillars around which the concerto is built.”⁷ Similar to a Classic-style concerto, the first movement of Rodrigo’s concerto employs sonata form in $\frac{8}{8}$ time, comprised of two parts: the first part in the tonic key, the second part in the dominant minor key. The first theme serves as tonic-defining material and does not return until the beginning of part two.

A Regino Sainz de la Maza

CONCIERTO DE ARANJUEZ

PARA GUITARRA Y ORQUESTA

Digitado por JOAQUIN RODRIGO
RENATA TARRAGO **GUITARRA**

Figure 5-1. Joaquín Rodrigo, *Concierto de Aranjuez*, first theme, mm. 1-7.

The harmonic progression is a simple I-ii-V-I, over a pedal D, which refers to the simplicity and tonic-centered progressions of the Classic period.

After the first theme is reiterated by the orchestra, two other themes appear,

⁶ Cliff Eisen, “Concerto, III, vii, b: Form,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), vi, 249-50.

⁷ Eisen, p. 249.

separated by transitional material.

2nd theme
C. 2°

4

f

p i. m. i. m. i. P

p i. m. i. m. i. P

p *p* *p*

trun trun

trun trun

5

3rd theme

p *p* *p*

6

p *ff* *stacc.*

grazioso C. 7°

C. 7°

C. 10°

7

mf

i. m. i. m.
cresc.

Figure 5-2. Rodrigo, *Concierto de Aranjuez*, second theme, transitional material, and third theme, rehearsal nos. 4-6.

The melodic phrasing is concise and contained within a limited range, although Rodrigo

reiterates the phrase in remote registers. Rodrigo expands the theme with the idea of ascending, descending, and neighboring minor and major thirds in the melody throughout some of the second theme and most of the third theme. Throughout the entire first section, the transitional material and third theme progress through a series of modulations, which ends on the fifth scale degree, A minor. Similarly, a common Classic-style concerto also often modulates to the major dominant within the first part of the movement.

At first hearing, the second part begins in A minor, played by the orchestra, which is followed by the soloist in A major. This, however, is merely a play on contrasting keys because the soloist immediately follows the opening with a quick modulation back to A minor.

The image shows a page of musical notation for Rodrigo's *Concierto de Aranjuez*, second part of the first movement, rehearsal nos. 10-11. The score is in A minor and features a soloist part and an orchestra part. Rehearsal 10 starts with a piano (*pp*) dynamic and a staccato marking. Rehearsal 11 begins with a piano (*p*) dynamic and an *espress.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 5-3. Rodrigo, *Concierto de Aranjuez*, second part of first movement, rehearsal nos. 10-11.

Rodrigo employs a series of fantasy-like passages, long scale runs, *rasgueados*, and

modulatory passages throughout the second part.

Figure 5-4. Rodrigo, *Concierto de Aranjuez*, modulatory passages, *rasgueados*, and scale runs, rehearsal no. 13.

This section shows the guitarist's virtuosity, as in a typical classical concerto. After this section, the orchestra restates the opening material. After a short coda, a final statement of the first theme ends the movement. The outline of this first movement is as follows:

Table 5-1. Joaquín Rodrigo, *Concierto de Aranjuez*, first movement.

Part 1

Solo	Tutti	Solo guitar with orchestral accompaniment
1st theme	1 st theme/ part of 2 nd theme	2 nd / transition / 3 rd themes
Measures 1-26	Rehearsal numbers 1-3	Reh. nos. 4-9
D major	D major	Modulates to several keys / ends in A minor

Part 2

Tutti	Solo with orchestral accomp.	Tutti / solo with accompaniment	Tutti
1st theme	1 st theme / fantasy	2 nd / transition / 3 rd themes	coda
Reh. no. 10	Reh. nos. 11-15	Reh. nos. 16-21	Reh. nos. 22-24
A minor	A major / A minor	D major / modulates to other keys	D major

One can see that the first movement is comparable to the sonata form employed in

a common Classic period concerto. Both examples employ a two-part form in which the second part modulates to the fifth scale degree. They contain thematic and transitional material that revolve around the tonic key in the first part, and the second part is reserved for the showcasing of the soloist's skill and eventually modulates back to the tonic key. The harmonic progressions remain within a simple progression, and the melodic phrasing is short and concise. There is a clear sense of balance between the solo and tutti passages.

The second and third movements are in variation form. The third movement is similar to the second movement in that it incorporates a variation form on a primary theme. The analysis of the second movement will suffice for evidence of Rodrigo's use of classic-style variation form. The *Adagio* second movement is in common time and centered around a three-note, neighboring tone motive (see figure 5.5). The motive is developed through a series of modulations and varying guitar techniques.⁸ Rodrigo's permutations on this three-note motive reveals his full command of the compositional technique. He first introduces the theme, played by the orchestra.

The image displays a musical score for the second movement of Rodrigo's *Concierto de Aranjuez*. The score is in common time (C) and the key signature has one sharp (F#). The tempo is marked *Adagio* with a metronome marking of quarter note = 44. The score is divided into two systems. The first system shows the orchestra's introduction of the theme in the upper voice, marked *mf*, and the guitar's entry in the lower voice, marked *pp legato*. The guitar part begins with a three-note motive (G4, A4, B4) and is marked *p dolce*. The second system continues the development of the theme and the guitar's melodic line.

Figure 5-5. Rodrigo, *Concierto de Aranjuez*, three-note motive and theme, second movement, mm. 1-6.

⁸ See below for a further discussion of Rodrigo's compositional techniques for the guitar.

The theme is reiterated by the solo guitar with orchestral accompaniment, in the tonic B minor key.



Figure 5-6. Rodrigo, *Concierto de Aranjuez*, second movement, rehearsal 1.

The melody is then varied in a number of ways. The first variation is performed by the solo guitar, in E minor. The soloist also performs the accompaniment, which is comprised of wrong-note harmonies.⁹



Figure 5-7. Rodrigo, *Concierto de Aranjuez*, second movement, three measures after rehearsal 7.

⁹ See below for a further discussion of wrong-note harmony.

Figure 5-7, continued.

In another variation, the three-note motive is interspersed throughout the entire cadenza. The theme is partially played in G-sharp minor, but the focus is clearly the three-note motive.

Cadenza

10 C. 4^a

C. 4^a

C. 4^a

Figure 5-8. Rodrigo, *Concierto de Aranjuez*, cadenza of the second movement, rehearsal no. 10. A final full variation is heard in the climactic point of the movement. The melody, this time in F-sharp minor, is completely played by the full orchestra.

Figure 5-9. Rodrigo, *Concierto de Aranjuez*, second movement, three measures after rehearsal no. 11. The three-note motive is varied once more at the end of the movement; however, it is disguised as a trill.



Figure 5-10. Rodrigo, *Concierto de Aranjuez*, second movement, penultimate measure.

As in the first movement, the melody is contained within a narrow range and there is a balance between the soloist and orchestra; however, it differs from the first movement in its length and lyricism. The melody in the second movement is comprised of several short phrases, mainly in stepwise motion, suggesting a lyrical style. The length of the melody of the second movement is quite a bit longer than the themes of the first movement. Furthermore, because the second movement is a theme and variation form, Rodrigo uses one theme as opposed to several themes.

Because this melody is a bit longer, the harmonic rhythm may be extended. As was common in the Classic period, the harmonic rhythm changes every measure. Rodrigo incorporates a simple harmonic progression that is based on a i-vii-i-iv-V-i harmonic progression, which is similar to progressions found in the music of the Classic era (see figure 5-5). In both cases, the progression is centered around the tonic, with the most tension provided by the V chord, which resolves to i. The other chords provide harmonic coloring and also build tension. Although this progression does vary at other times, the fundamental harmonic progression remains the same.

Clearly Rodrigo incorporated variation form-- a common form used in the second and third movements of typical concertos of the Classic period. He also included a simple harmonic progression and lyrical melodies as the foundation of the movement. Most importantly, he created a simple three-note motive and developed it through transpositions, modulations, and inversions.

As he explicitly stated, Rodrigo paid homage in this concerto to Domenico Scarlatti and Padre Antonio Soler, two distinguished eighteenth-century composers who wrote excellent works in Spain.¹⁰ The *Concierto de Aranjuez* is Rodrigo's interpretation of the Classic style. He incorporated common forms, harmonic progression, and melodic content and contour similar to those of the Classic period. His interests in the music

¹⁰ See footnote 31 below.

history of Spain is clearly exemplified in his concerto. Rodrigo's interests, moreover, continued through other ages and other music. Eventually, he created works that realized his interpretations of the Baroque and Renaissance styles.

***Fantasia para un Gentilhombre for guitar and orchestra (1954)*¹¹**

A brief history. Joaquín Rodrigo received high acclaim and success with his first and most famous guitar concerto--the *Concierto de Aranjuez* (1939). For years after the premiere of *Concierto de Aranjuez*, he did not desire to write another guitar concerto, despite requests to do so.¹² Rodrigo composed concertos for other instruments during this time, such as *Concierto Heroico* for piano and orchestra (1942), *Concierto de Estío* for violin and orchestra (1943), *Concierto in Modo Elegante* for violoncello and orchestra (1949), and *Concierto Serenata* for harp and orchestra (1952). However, it was not until 1951, after a short meeting with the guitarist Andrés Segovia, that Rodrigo considered writing another guitar concerto.¹³

The Rodrigos heard about Segovia's performances in Madrid after years of his absence from performing in Spain, possibly due to political differences and professional commitments. Although Segovia performed and the Rodrigos participated almost yearly at an annual festival in Granada, the Rodrigos did not collaborate with other musicians in those festivals until 1963.¹⁴ The first time the couple met Andrés Segovia was some time in the early 1950s during a ballet in which the *Concierto de Aranjuez* was performed. Soon after that meeting, Segovia approached Rodrigo, in 1951, about composing a guitar concerto for guitar and small orchestra. During that summer, Rodrigo and Segovia met in the Rodrigos's summer chalet in Torrelodones to "exchange ideas."¹⁵ That was the birth of the *Fantasia para un Gentilhombre*.

¹¹ Joaquín Rodrigo, *Fantasia para un Gentilhombre*, edited by Andrés Segovia (Mainz: Schott, 1964).

¹² Kamhi de Rodrigo, p. 174.

¹³ Vayá Pla stated that Segovia and Rodrigo first met and discussed the essentials of the guitar concerto in New York in 1957, p. 121. This date is dubious considering that *Fantasia para un Gentilhombre* was written in 1954. Furthermore, a letter from Segovia to Rodrigo on November 1954 indicated that Segovia knew about the guitar concerto Rodrigo was composing for him. The letter begins, "My dear Rodrigo: Believe it or not, this is the third letter I've written to you since receiving your announcement about the *Fantasia para un Gentilhombre* [Mi querido Rodrigo: Aunque parezca mentira, esta es la tercera carta que le mando desde que recibí su anuncio referente a La Fantasia para un Gentilhombre]," translated by Ellen Wilkerson, in Kamhi de Rodrigo, pp. 184-87.

¹⁴ Kamhi de Rodrigo, p. 173.

¹⁵ Kamhi de Rodrigo, pp. 173-4.

Fantasía para un Gentilhombre was premiered 5 March 1958, performed by the San Francisco Symphony at the War Memorial Opera House, conducted by Enrique Jordá, featuring Andrés Segovia. After its premiere the concerto took flight as a work equal to the *Concierto de Aranjuez*. Victoria Kamhi de Rodrigo has stated that the *Fantasía para un Gentilhombre* “can now be said to compete with the *Concierto de Aranjuez*.”¹⁶ Just as in the case of the *Concierto de Aranjuez* concerto, the *Fantasía para un Gentilhombre* received high acclaim through its worldwide performances and requests to Rodrigo for different versions.¹⁷

Analysis. The *Fantasía para un Gentilhombre* is comprised of four movements based on six musical works by Gaspar Sanz (1640-1710) taken from his three-volume *Instrucción de música sobre la guitarra Española* (1674, 1675, 1697).¹⁸ The six works are *Villanos*, *Fuga 1^a por primer tono al ayre Español*, *Españoleta*, *La Cavallería de Nápoles con dos Clarines*, *Danza de las Hachas*, and *Canarios*.¹⁹ Rodrigo’s *Fantasía para un Gentilhombre* combines *Villanos* and *Fuga* (titled “Ricercare”), and *Españoleta* and *La Cavallería de Nápoles* (titled “Fanfare de la Caballería de Nápoles”) together as one movement each, followed by the *Danza de las Hachas* and closing with *Canarios*, producing four movements.

Many German and French composers of the late Baroque period incorporated at least four dance movements as the core of their suite. One could argue, therefore, that

¹⁶ Kamhi de Rodrigo, p. 175.

¹⁷ Kamhi de Rodrigo, p. 342. An arrangement for flute and orchestra was performed by James Galway in 1978.

¹⁸ Gaspar Sanz, *Instrucción de música española y método de sus primeros rudimentos hasta tañerla con destreza con dos laberintos ingeniosos, variedad de sonos y danças de rasgueado y punteado al estilo español, italiano, francés e inglés. Con breve tratado para acompañar con perfección sobre la parte muy esencial para la guitarra, arpa y órgano, resumido en doze reglas y exemplos lo más principales en contrapunto y composición* (Zaragoza, 1674, 1675, 1697), transcribed by Rodrigo de Zayas (Madrid: Alpuerto, 1985).

As for Sanz’s dates, there has been some dispute as to when Sanz lived. Robert Strizich states that Sanz was born in Calanda, Aragón, around the mid-seventeenth century, and died in the early part of the eighteenth century, “Gaspar Sanz,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xxii, 268. Rodrigo de Zayas, upon researching the records belonging to the church of Calanda de Ebro, believes that Sanz was baptized on 4 April 1640 as Francisco Bartolomé Sanz y Celma. Rodrigo de Zayas, “Gaspar Sanz and his Music,” *Guitar Review*, 40 (1976): 3.

¹⁹ Rodrigo titled the second of the dances “Ricercare,” which was another name for an imitative piece. “Ricercare” will be used hereafter.

Rodrigo composed his concerto using the form of a Baroque suite.²⁰ Considering that he studied music composition in Paris and music history at the Sorbonne, Rodrigo was probably well aware of the Baroque suite. The first movement establishes D major tonality, even though it begins in A major. The contrasting second movement follows in A minor, with a short excursion to D major. The third movement provides even further contrast by establishing itself in D minor. The fourth movement, in D major, relieves the harmonic tension created by the other movements. D is clearly pervasive in all movements, which serves as the tonic core of the entire concerto.

Table 5-2. Comparison of Joaquín Rodrigo's concerto and Gaspar Sanz's works.

<u>Rodrigo's <i>Fantasia para un Gentilhombre</i></u>	<u>Sanz's works for guitar</u>
"Villano" - 1 st movement	<i>Villanos</i> , Book 2, page 6
"Ricercare" - 1 st	<i>Fuga 1^a por primer tono al ayre Española</i> , Bk. 1, p. 16
"Españoleta" - 2 nd movement	<i>Españoleta</i> - Bk. 2, p. 5
"Fanfare de la Caballería de Nápoles" - 2 nd	<i>La Cavallería de Nápoles con dos Clarines</i> , Bk. 2, p. 12
"Danza de las Hachas" - 3 rd movement	<i>Danza de las Hachas</i> , Bk. 2, p. 3
"Canario" - 4 th movement	<i>Canarios</i> , Bk. 1, p. 8

Unlike a Baroque suite, he did not set the six pieces in the same key. Rather, he composed them in contrasting keys and combined separate dances or compositions into a single movement. Although it was common for a Baroque lute suite to be composed in the same key, composers also composed suites in contrasting major and minor modes.²¹ On the other hand, one could argue that this concerto is comparable to the classical concerto because of its large-scale I-v-I progression from D major to A minor to D major. The first part, "Villano," is in A major, the second part, "Ricercare," is in A minor; however, the movement ends in D, which is the tonic. Gaspar Sanz's *Fuga* also begins in A Aeolian mode, ending in D Phrygian mode (minor). The first part of the second movement, "Españoleta," begins in A minor and--although Rodrigo inserted the second part in the middle of the movement, "Fanfare de la Caballería de Nápoles," written in D major--the movement concludes with the first part which began the piece, thus, establishing A minor. The final two movements are a complementary pair as far as key

²⁰ David Fuller, "Suite, 5: The Classical Suite," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xxiv, 672. Baroque composers also added other pieces to their suites, if they desired to do so.

²¹ Fuller, p. 667.

relation is concerned: the “Danza de las Hachas” is in D minor; the “Canario” is in D major. Both movements share D as their tonal center. One may observe how Rodrigo might have considered his concerto as Classical in style, yet paid homage to the Baroque composer, Gaspar Sanz, by quoting his works.

Although Rodrigo incorporated his own compositional ideas, he maintained congruence between his concerto and Sanz’s pieces. According to facsimiles copyrighted by Harmonia-Uitgave in 1966, the modern notation is transcribed in the same keys that Rodrigo wrote his concerto. James Tyler has observed that Sanz’s preferred tuning of the guitar was: a/a-d’/d’-g/g-b/b-e’.²² If one applies this tuning to the dances chosen by Rodrigo for his concerto, then the modes of each dance correspond to the keys in which Rodrigo composed them: the “Villano” in A major, “Ricercare” in A minor, “Españoleta” in A minor, “Fanfare de la Caballería de Nápoles” in D major, “Danza de las Hachas” in D minor, and “Canario” in D major. In conclusion, one may rightfully argue that Sanz’s modes, Rodrigo’s keys, and the Harmonia-Uitgave transcriptions are congruent.²³

Rodrigo was also careful to remain faithful to the harmonic progressions the dances suggest. The dances are usually characterized by their tempo and/or harmonic progressions. In the “Villano” and the “Canario,” both are characterized by their shared harmonic progression: I-IV-I-(IV-)V-I.²⁴ This progression serves as the core of the two dances.

²² James Tyler, “Guitar, 4: The five course guitar,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), x, 557.

²³ One difference between Rodrigo’s assigned keys and the Harmonia-Uitgave transcriptions occurs in the “Villano.” Rodrigo gives this movement three sharps, whereas the transcription assigns it two sharps. This is the result of different interpretations of music theory by Sanz and Rodrigo. Sanz dealt with modal harmony whereas Rodrigo composed mainly with tonal harmony in mind. Therefore, it was easier for Rodrigo to simply add another sharp in the key signature and compose it in A major, rather than in A Mixolydian.

²⁴ Richard Hudson and Meredith Ellis Little, “Canary,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), iv, 921-2; Gaspar Sanz, *Instrucción de música española*, transcribed by Rodrigo de Zayas (Madrid: Alpuerto, 1985), xlix, lxiv.

To Andrés Segovia

Fantasia para un gentilhomme

Edited by Andrés Segovia

Joaquín Rodrigo

Villano y Ricercar

Adagietto $\text{♩} = 56$



Figure 5-11. Rodrigo, *Fantasia para un Gentilhombre*, “Villano,” mm. 1-5.

Canario

Allegro ma non troppo $\text{♩} = 108$




Figure 5-12. Rodrigo, *Fantasia para un Gentilhombre*, “Canario,” mm. 1-5.

It is not known exactly which transcription or facsimile of Sanz’s tablature Rodrigo used.²⁵ However, it is likely that Rodrigo used transcriptions by Emilio Pujol, since Pujol had worked closely with the works of Gaspar Sanz and other earlier composers for the guitar and the *vihuela* in the 1920s. Pujol and Rodrigo, as stated in the previous chapter, became close associates in Paris in 1927. Pujol worked closely with Rodrigo, interpreting, editing, and performing Rodrigo’s guitar works, such as *Zarabanda Lejana* (1926), and later transcribing Rodrigo’s *Fandango del Ventorrillo* (1938, 1965) for guitar, which was originally for piano.

Moreover, in 1927, Pujol published his *Bibliothèque de Musique Ancienne et Moderne* in Paris. This publication contains many transcriptions of Sanz’s works, including the *Canario* and *Españoleta*. Furthermore, Pujol also investigated an authentic

²⁵ Electronic mail communication with Katherine Zegarra from Ediciones Joaquín Rodrigo informed the present author that she has no information concerning which transcription was used. November 8, 2004 6:57:55 AM EST.

vihuela dating back to the early sixteenth century. This is the same *vihuela* that Rodrigo refers to in his paper “La Vihuela y los Vihuelistas en el Siglo XVI.”²⁶ With the permission of the director of the Jacquemart-André Museum in Paris and the help of the Spanish luthier, Miguel Simplicio, Pujol was able to obtain a playable reproduction of a *vihuela* similar to the one he observed at the museum.²⁷ On 23 April 1936 Pujol gave his recital comprised of works by Luis de Milán, Enríquez de Valderrábano, Diego Pisador, and Miguel Fuenllana; several songs were also performed by Conchita Badía accompanied by Pujol.²⁸ In May 1936, Pujol played representative pieces in conjunction with Rodrigo’s reading of his paper during the musicology conference at the Institute of Hispanic Studies in Paris. Finally, in July 1954, Pujol gave a recital that included pieces by Sanz, including the *Españoleta* and *Canario*.²⁹ Given all the information above, it is possible that Rodrigo may have had access to the copies Pujol had of Sanz’s pieces. Because the two were close friends and colleagues, one may deduce that both remained in contact and shared information concerning music of the past.

In conclusion, the six dances Rodrigo chose for his concerto are complementary in many ways. Melodically and harmonically Rodrigo remains faithful to Sanz’s originals while adding his twentieth-century harmonic coloring and melodic variation. Even the melodic variation may be compared to the *diferencias* composed in Spain during the Renaissance and Baroque periods. Appropriately, out of the many composers Rodrigo could have chosen, he chose one of the better Spanish composers of the period-- Gaspar Sanz. Sanz’s music for the newly-invented, five-course guitar in Spain was innovative and influential. His model was emulated by later Spanish composers, even Santiago de Murcia. Sanz’s pieces are paradigmatic for Rodrigo’s expression of his *neocasticismo*. Finally Rodrigo incorporated into his concerto the suite, which also demonstrated his reverence for the past.

In choosing a representative composer and his pieces, Rodrigo has stated that he

²⁶ See translation in previous chapter, paragraphs 5-8.

²⁷ Juan Riera, *Emilio Pujol*, prologue by Joaquín Rodrigo (Lerida: Instituto de Estudios Ilerdenses, 1974), pp. 51-2.

²⁸ Riera, p. 52.

²⁹ *Spanish Songs: Historical live recording of the 1954 Madrid recital*, various artists, Emilio Pujol, vihuela, Rosa Barbany, soprano (Madrid: EMEC, 2002), recorded 16 July 1954.

has the utmost respect for Gaspar Sanz for he represents the Golden Age of Spain, in which aesthetics and reason come together.³⁰ Given that Rodrigo had already paid homage to Domenico Scarlatti (1685-1727) and Padre Antonio Soler (1729-1783) in his previous guitar concerto, his focus is directed toward the Baroque in his *Fantasia para un Gentilhombre*. Rodrigo stated:

In my music there are incursions, not unfortunate in this case, of the Golden Age of our music, that which binds the sixteenth and seventeenth centuries, arising from the vocal-instrumental music (*Cuatro Madrigales Amatorios* [Four Lovely Madrigals, 1948], with intentions to capture Scarlatti's thumbprint through Padre Soler; in order to bridge these last two, which was the premise of my previous concertos and reason to procure a *neocasticismo* as opposed to neoclassicism of a few years ago, it was necessary to call on the music of Gaspar Sanz, which would therefore complete this subtle tapestry, bridging the age of beauty with the age of reason.³¹

However, this is not the last time he searched through music of other eras for compositional material. In his quest to utilize material from other periods, Rodrigo again employed material from the Renaissance in his *Concierto Madrigal* (1969) for two guitars and orchestra.

***Concierto Madrigal* for two guitars and orchestra (1966)³²**

A brief history. In 1960, Alexandre Lagoya (1929-99) and Ida Presti (1924-67), also known as the Presti-Lagoya duet, wrote to Rodrigo requesting a concerto for two guitars and orchestra.³³ Lagoya was so excited about the composer's positive answer that he met with Rodrigo during a music festival Bordeaux in 1962 and reminded him about

³⁰ Joaquín Rodrigo's comments about his *Fantasia*, published in the concert programs for the performance in 24 October 1958, from *Escritos de Joaquín Rodrigo: recopilación y comentarios*, edited by Antonio Iglesias (Madrid: Editorial Alpuerto, S. A.), 198-200, 216.

³¹ Iglesias, p. 199. The text reads: "En mi música figuran incursiones, no del todo desafortunadas, por el Siglo de Oro de nuestra música, y muy especialmente a la vértebra que une el siglo XVI con el XVII, en el costado de la música vocal-instrumental (*Cuatro madrigales amatorios* [1948]), así como intentos para apresar la huella scarlattiana a través del padre Soler; esto último, que me parecía premisa previa, para procurarme un neocasticismo que oponer al neoclasicismo de hace algunos años, era preciso completarlo prendiendo en esta malla sutil el cabo suelto del siglo XVII, y para ello me parecía necesario acudir a Gaspar Sanz, músico en el que se dan cita, en esta encrucijada, el espíritu de este siglo que moría con el del siglo naciente: el entronque de la ternura con la razón."

³² Joaquín Rodrigo, *Concierto Madrigal* (Mainz: Schott, 1967).

³³ CD notes in *Joaquín Rodrigo 100 años: Conciertos III* (Spain: EMI-Odeon, S. A., 2001), p. 10.

his promise to write a concerto.³⁴ Rodrigo completed the concerto in 1965 after working on it for several years.³⁵

The Rodrigos met Presti in Paris when she was twelve years old. She was already considered a child prodigy, having given several concerts throughout France. At 24, she gave the French premiere of the *Concierto de Aranjuez*. Unfortunately, Presti's untimely death did not allow for the intended premiere of the concerto in Munich.³⁶ The concerto was premiered in 1970 in Los Angeles, at the Hollywood Bowl, with Angel and Pepe Romero as featured guitarists, conducted by Maestro Rafael Frühbeck de Burgos.

Analysis. The *Concierto Madrigal* is comprised of nine dances and one fanfare. The inspiration for this concerto comes from the Renaissance composer Jacques Arcadelt's (ca. 1507-68) madrigal, *O felici occhi miei* (1539).³⁷

Figure 5-13. Jacques Arcadelt, *O felici occhi miei*, mm. 1-10.

³⁴ Kamhi de Rodrigo, p. 204.

³⁵ Kamhi de Rodrigo, 217. Rodrigo also wrote *Concierto Andaluz* (1967) for four guitars and orchestra during this time.

³⁶ John Duarte, "Ida Presti," *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), xx, 305.

³⁷ Jacques Arcadelt, *O felici occhi miei*, in *Opera Omnia, Corpus Mensurabilis Musicae* (published by the American Institute of Musicology in collaboration with the American Musicological Society, 1965), vol. xxi.

Rodrigo might have used Diego Ortiz's *Tratado de Glosas*, which contains Arcadelt's madrigal with four variations composed by Ortiz.³⁸

Although Rodrigo disguises the quotation in his own orchestration, one can still hear the opening melody of the madrigal.

II Madrigal

The musical score for "II Madrigal" is presented in three systems. The first system is marked "Andante nostalgico (♩ = 66)" and "sempre arpeggiato". It features a piano (*p*) dynamic with the instruction "legato dolce e cantabile" and a specific performance note: "Affinse la 6ª cuerda en RE". The second system is marked "sempre arpeggiato" and includes a first ending bracket labeled "1". The third system is marked "senza arpeggiato". The score is written for two staves, likely representing different vocal parts or instruments, with various dynamics and articulation markings throughout.

Figure 5-14. Rodrigo, *Concierto Madrigal*, "Madrigal," mm. 1-16.

After the first two movements--titled *fanfare* and *madrigal*--the third and the final four movements are variations on the main theme of the madrigal. Rodrigo conceals the original theme in each variation; however, the incipit of the madrigal, is always detected by the first four notes of the subject entry as sung in the bass and the soprano (see Figure 5-13). The ascending leap of a fourth or fifth, depending on whether it is a 'd' to a 'g' or a 'G' to a 'd,' followed by a repeat of the upper tone is clearly heard in each variation.

³⁸ Diego Ortiz, *Tratado de Glosas* (Rome 1553, modern edition Kassel, 1967).

III Entrada

Allegro vivace (♩ = 112)

Figure 5-15. Rodrigo, *Concierto Madrigal*, “Entrada,” mm. 1-4, second guitar.

VII Fandango

Molto ritmico (♩ = 88)
Rasgueado a lo majo

Figure 5-16. Rodrigo, *Concierto Madrigal*, “Fandango,” mm. 1-4, first guitar.

VIII Arietta

Andante nostalgico (♩ = 72)
p dolce e cantabile

Figure 5-17. Rodrigo, *Concierto Madrigal*, “Arietta,” mm. 1-7, first guitar.

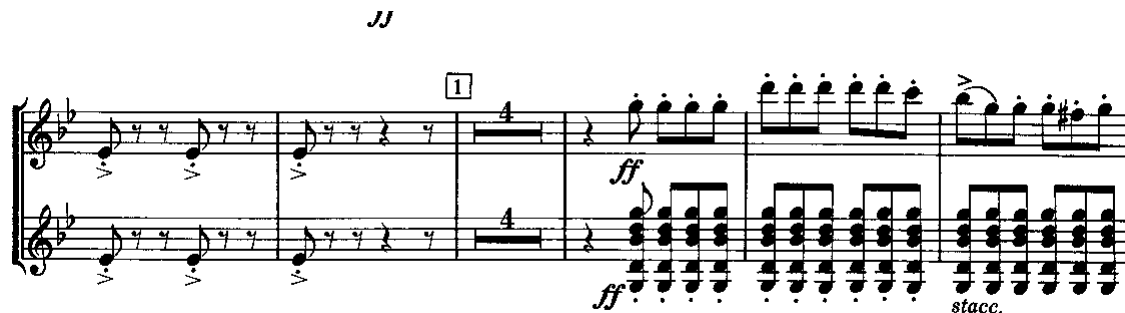


Figure 5-18. Rodrigo, *Concierto Madrigal*, “Zapateado,” mm. 8-16, first guitar.

X Caccia e la española



Figure 5-19. Rodrigo, *Concierto Madrigal*, “Caccia a la Española,” mm. 1-8.

The cadenza at the end of the ninth movement also reiterates the incipit in several keys, yet it is clearly heard in each version. These variations mainly showcase the virtuosity of the guitarist by incorporating scales played at fast tempos and dense chordal arpeggios.

Another set of variations is also apparent in the concerto. Rodrigo plays with the idea of weaving in motifs throughout these variations. The fourth movement, titled *Pastorcico, tú que vienes, pastorcico, tú que vas*, is the subject of a three-movement theme and variation, all of which is woven into the concerto.³⁹ The final variation of this second set includes an excerpt of the short fanfare that opened the concerto.



Figure 5-20. Rodrigo, *Concierto Madrigal*, “Pastoral,” mm. 37-39.

This is also reminiscent of the “Fanfare” that Rodrigo wove into the middle of the

³⁹ The title reads: “Little shepherd boy, you come, little shepherd boy, you go.” According to Pedro González Mira, this is a popular Spanish carol. CD notes in *Joaquín Rodrigo 100 años: Conciertos III* (Spain: EMI-Odeon, S. A., 2001), p. 10.

“Españoleta” in the second movement of the *Fantasia para un Gentilhombre* (see fig. 5-22). Both motives contain a dissonant second, or wrong-note harmony, moving in fourths. Another case in point of weaving in a recognizable motif is clearly heard in the last movement of the concerto. Rodrigo wove the first theme of the first movement of his *Concierto de Aranjuez* into the “Caccia a la española.”

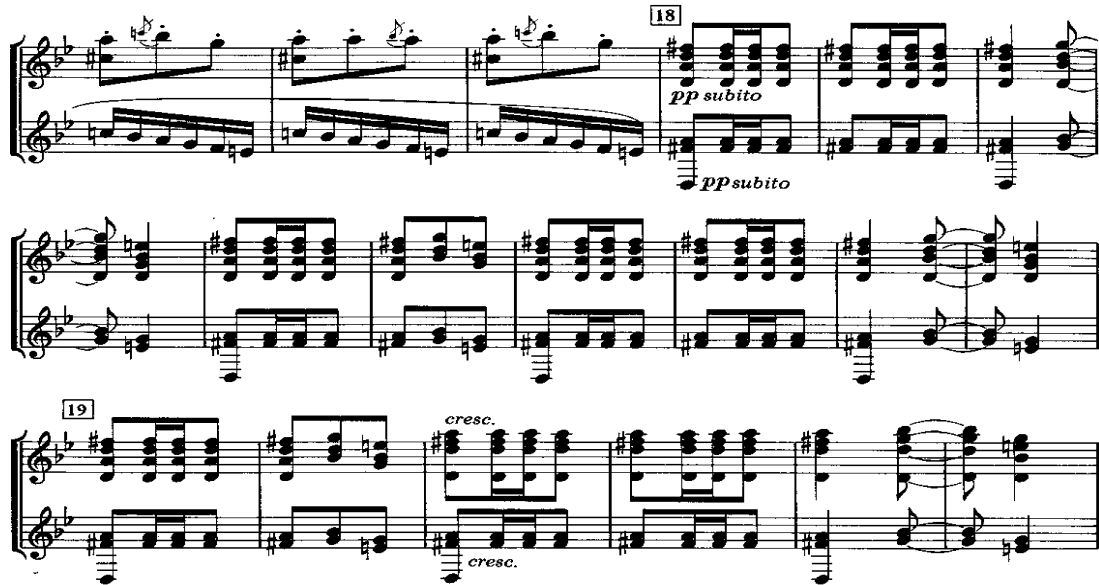


Figure 5-21. Rodrigo, *Concierto Madrigal*, “Caccia a la española,” rehearsal nos. 18-19.

All these variations reference the common sixteenth-century compositional technique and form found in Spain: *diferencias*. Variations were not new to composers in the sixteenth century, however, the technique was being formalized into a compositional principle. Consequently, the variation technique became a form or structure in and of itself. In the early part of the sixteenth century, Spanish and Italian composers incorporated this new principle into their works and became quite prolific in the art of variation form. It was apparent in his *vihuela* paper that Rodrigo was well aware of this form as used by sixteenth-century Spanish composers. Therefore, he was comfortable incorporating variation form into his compositions.

One can ascertain the veneration Rodrigo had for the music of previous ages. Clearly he paid homage to the music in the three aforementioned guitar concertos. Rodrigo also expressed his admiration toward earlier music through other musical media. In fact Rodrigo desired musical examples for his reading of his 1936 article of the

vihuelists. Therefore, in 1938 he arranged five Renaissance pieces for piano--four of which were originally written for the *vihuela*--titled *Cinco Piezas del Siglo XVI*. Rodrigo's *Concierto in Modo Galante* (1949) for cello and orchestra hints at the music of the Galant style. His *Cinco Sonatas de Castilla con Toccata a Modo de Pregón* (1951) for piano suggests the sixteenth, eighteenth, and nineteenth centuries by incorporating the forms and contrapuntal techniques appropriate to the different styles. However, in order to make these compositions twentieth-century works, particularly Rodrigo's, he had to incorporate his own compositional techniques.

Rodrigo's Common Compositional Techniques for Guitar

Essentially, Rodrigo integrated two distinct techniques in his guitar works: wrong-note harmony and variation.

Rodrigo jested about Sanz possibly recognizing his tune in the concerto by stating, "my ultimate and maximum satisfaction, in the end, would be to think that if Gaspar Sanz were to see this score, he would declare: 'It is not my music, but I recognize my work in it!'"⁴⁰ Rodrigo incorporated his own taste for twentieth-century harmonies and melodic variations in order to make it his own. In the *Fantasia para un Gentilhombre*, Rodrigo employs what has been his thumbprint in his guitar compositions--wrong-note harmony. Graham Wade has defined this type of harmony as "conventional chords rendered discordant by the inclusion of one or more notes foreign to the tonality."⁴¹ These types of chords usually contain a minor second or a major seventh, although any other discordant sonority may be used. In the *Concierto de Aranjuez*, one may clearly hear this wrong-note harmony in the second movement. In this example, the melody ends in an E minor chord colored by a D# (see example 5-7, mm. 5, 10). One can see this type of chord also employed in the "Fanfare de la Caballería de Nápoles" of the *Fantasia para un Gentilhombre*.

⁴⁰ Iglesias, p. 200. "Mi última y máxima satisfacción, en fin, será pensar que, si Gaspar Sanz se mirará en esta partitura, pudiera exclamar: 'No soy yo, pero me reconozco!'"

⁴¹ Graham Wade, *Distant Sarabandes: The Solo Guitar Music of Joaquín Rodrigo* (Leeds: GRM Publications, 1996), p. 20-21. Wade uses the term in order to describe the opening of Rodrigo's *Tres Piezas Españolas*.

Fanfare de la Caballeria de Nápoles

Allegretto ♩ = 63

sul ponticello

f molto ritmico

Figure 5-22. Rodrigo, *Fantasia para un Gentilhombre*, “Fanfare de la Caballeria de Nápoles,” mm. 1-4.

The wrong note is, of course, the C# in the midst of consecutive D major chords. In the following passage, Rodrigo inundates the chords with minor seconds by coloring the IV⁶₄ chord in measure 24 with a double wrong note, which includes the C# and A# intertwined in the G major chord.

Figure 5-23. Rodrigo, *Fantasia para un Gentilhombre*, “Fanfare,” mm. 23-26.

One may argue that Rodrigo incorporated the wrong-note harmony as a way to pay homage to Domenico Scarlatti and his thumbprint technique: the *acciaccatura*. The *acciaccatura*, which is roughly translated as a “crushed note,” is defined as “a non-harmonic note played a tone or semitone below any of the main notes in arpeggiated chords.”⁴² This note was commonly incorporated into eighteenth-century compositions or indicated in eighteenth-century sources by composers such as Carl Philipp Emanuel Bach (1714-88), Francesco Gasparini (1661-1727), Friedrich W. Marburg (1718-95), and Domenico Scarlatti. However, because the non-harmonic tone was immediately released, as was common in eighteenth-century practice, it was considered an ornament rather than harmonic coloring. Rodrigo incorporated wrong-note harmony as a coloring figure rather than ornamentation. The “wrong note” does not resolve, but rather it provides more

⁴² Robert E. Seletsky, “Acciaccatura,” *The New Grove Dictionary of Music and Musicians II*, edited by Stanley Sadie (London: Macmillan, 2001), i, 50. The German translation is *zusammenschlag*, and the French translation is *pincé étouffé*.

texture, density, and color to the chord.

Another of Rodrigo's traits is his ability for the development of a variation on a theme or motive. He showed his mastery in the second movement of the *Concierto de Aranjuez*, as shown above. In the *Fantasia para un Gentilhombre* Rodrigo demonstrates his skill of variation in the "Españoleta" and "Canario." In both movements the main theme is varied by using different guitar techniques and modulating to closely related keys. These techniques are commonly incorporated as a variation of an accompaniment pattern. Rather than playing a monotonous strumming pattern, Rodrigo employed several types of accompaniment patterns. He incorporates either an ascending only pattern (fig. 5-24),

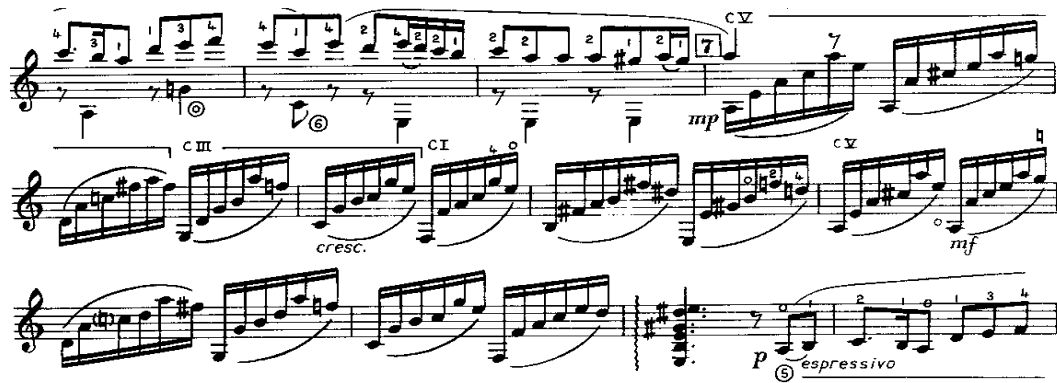


Figure 5-24. Rodrigo, *Fantasia para un Gentilhombre*, "Españoleta," rehearsal no. 7.

an ascending-descending pattern (fig. 5-25), which makes the guitar sound like a harp,

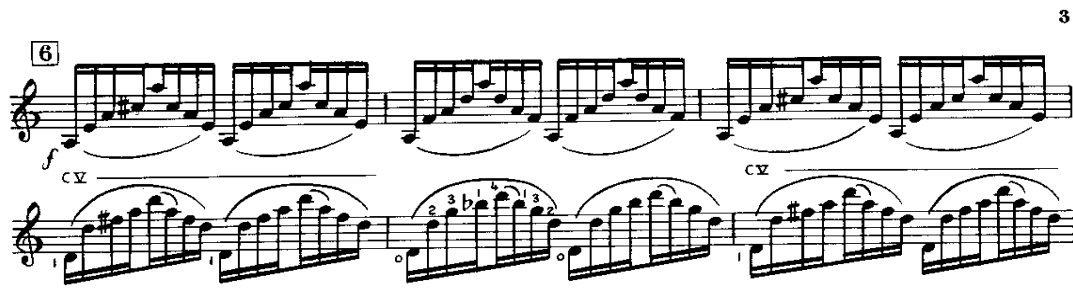


Figure 5-25. Rodrigo, *Fantasia para un Gentilhombre*, "Ricercare," rehearsal no. 6.

a descending pattern (fig. 5-26),

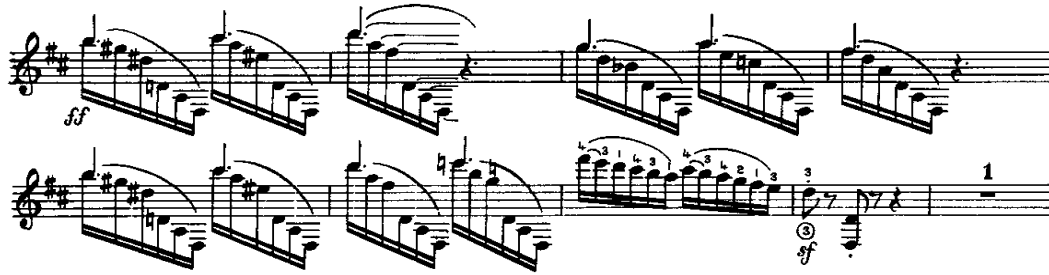


Figure 5-26. Rodrigo, *Fantasia para un Gentilhombre*, “Canario,” mm. 47-55.

or a combination of the three. Along with the ascending-descending arpeggiated patterns, Rodrigo also incorporates long scale patterns, whether ascending or descending, into his compositions in order to show variation.⁴³ In the “Villano,” the first appearance of a long scalar pattern is heard in measures 14-21 (fig. 5-27).

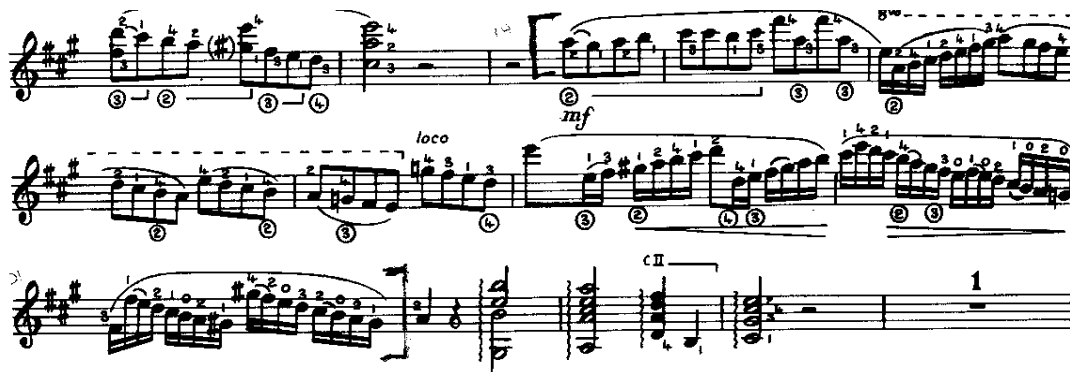


Figure 5-27. Rodrigo, *Fantasia para un Gentilhombre*, “Villano,” mm. 14-27.

Rodrigo also added a cadenza in the “Canario,” which is mainly comprised of the two techniques described above--ascending and descending scalar and arpeggiated patterns--and a few *rasgueado* passages.⁴⁴

Representative Pieces for Solo Guitar

Neocasticismo implies that a piece of music may refer to or allude to music of a cultural past.⁴⁵ In this vein, one may argue that the solo guitar works by Rodrigo are also examples of *neocasticismo*. Some pieces merely suggest a dance or a style, such as *Invocación y Danza* (1962) and *Tres piezas Españolas*, which include titles such as

⁴³ Rodrigo’s use of arpeggiated and scalar patterns as variation technique in concertos extends back to his *Concierto de Aranjuez*.

⁴⁴ Sanz did not write a cadenza for the *Canarios*.

⁴⁵ See Chapter 3.

fandango and *zapateado*, whereas other pieces refer to a specific dance or piece of another time--for example, *Zarabanda Lejana* or *Tiento Antiguo* (1947). However, they do not represent or refer to a style of the past in the music itself, as is clearly evident in his three guitar concertos discussed above. The majority of the forms used in the solo guitar works are easily described as a typical A-B-A; for example, "Fandango" in *Tres piezas Españolas* and *Tiento Antiguo*.

In essence, Rodrigo strikes a balance between flamenco and classical guitar techniques in his solo guitar works. He combines scalar passages with chordal accompaniment, which was typical in the guitar works of Gaspar Sanz, in order to create the kind of music that alludes to the past and containing elements of the present. Furthermore, by situating certain pieces to regions in Spain and natural landscapes--for example, *Por los Campos de España* (In the countryside of Spain, 1939, 1942, 1954)--Rodrigo expressed his love for the old traditional ways and customs, and, therefore, produced works representative of *neocasticismo*.⁴⁶

Similarly, some of these solo guitar pieces contain the essence of Tomás Marco's definition of *neocasticismo*. He stated that *neocasticismo* is "a kind of nationalism that tends to develop the aspects of popular urban or historicist picturesque or local color."⁴⁷ That is, music that refers or alludes to landscapes are also representative of that style. In that sense, Marco's definition allows for other guitar compositions to be regarded as *neocasticista*. One may argue that popular urban or historicist picturesque or local color may refer to flamenco music or any number of the traditional regional music and dances of Spain. The majority of Rodrigo's solo guitar music refers or alludes to flamenco or

⁴⁶ The three-movement piece *Por los Campos de España* is comprised of "En los trigales" (In the wheatfields, 1939), "Bajando de la meseta" (Descending from the plateau, 1954), and "Entre Olivares" (Among olive groves, 1942). Each movement was composed independently as an individual piece for solo guitar. Rodrigo placed the three pieces as a suite after all pieces were composed. Graham Wade stated that Rodrigo composed "En los trigales" in 1938, *Distant Sarabandes* (Leeds: GRM Publications, 1996), p. 12; however, according to Kamhi de Rodrigo (p. 349) and Raymond Calcraft, *Joaquín Rodrigo: Catálogo General* (Madrid: Ediciones Joaquín Rodrigo, 1990), p. 30, the composition was composed in 1939. Although the recordings have all three movements as one piece, Calcraft and Kamhi have the suite with only two of the three movements: "En los trigales" and "Entre olivares." Rodrigo has added that *Junto al Generalife* (Close to the Generalife, 1959) "forms part of the imaginary Suite that describes the Spanish landscape," Kamhi de Rodrigo, p. 334.

⁴⁷ Tomás Marco, *Spanish Music in the Twentieth Century*, translated by Cola Franzen (Cambridge: Harvard University Press, 1993), p. 242, footnote 10.

regional music. Pieces such as *Por tierras de Jerez* (In the land of Jerez, 1960), *Un tiempo fue Itálica famosa* (Once upon a time Itálica was famous, 1981) and the two last movements of *Tres pequeñas piezas* (Three small pieces, 1963) refer to the flamenco music of southern Spain; whereas *Ecos de Sefarad* (Echoes of the Sephardic, 1987) captures the music of the Sephardic Jew in Spain by incorporating Middle Eastern scales.⁴⁸

Conclusion

Neoclassicism clearly had a great impact in France. The style opened up different areas for research and influenced French composition. French musicians became more aware of their rich musical past, and consequently created institutions that encouraged the research of the history of the music, namely musicology. This style evidently offered composers the opportunity to work in the style in which they were interested, maintaining admiration for earlier composers and their works. Consequently, his style impacted Europe, including Spain.

French neoclassicism clearly influenced Spanish composers. Spanish composers looked to the French for newness and inspiration and also found importance in researching their country's musical past. The result was *casticismo*. Those who worked in this style thrived in the areas of composition and musicology. Furthermore, they helped bring Spain and its music to the forefront of high art music. Other Spanish composers took advantage of the new style and created their own avenues to research. One such composer was Joaquín Rodrigo.

Rodrigo's *neocasticismo* was a resurgent style that brought back traditional Spanish musical culture. He explored many earlier styles and composers of his interest. He combined his love for research in Spain's unique musical past and his twentieth-century techniques to create his own style, which proved to be influential. This combination is quite apparent in his guitar music, his guitar concertos in particular.

⁴⁸ Rodrigo was clearly influenced by his wife's Jewish musical culture, and he incorporated some of those musical elements in his compositions for other instruments: *Tres Canciones Sefardíes* (Three Sephardic Songs, 1950, 1951) for chorus, and *Cuatro Canciones Sefardíes* (Four Sephardic Songs, 1965) for voice and piano; both pieces contain many anonymous texts adapted by Victoria Kamhi de Rodrigo.

Clearly, Rodrigo's guitar music, especially his guitar concertos, are representative of *neocasticismo*. Rodrigo led the way for other composers to write in that style, which made him famous and influential throughout the world. He was undoubtedly influenced by Spain's past musical culture. He studied and learned the rich musical culture of his country's past and incorporated those elements in his guitar pieces. Furthermore, in choosing the guitar as the ideal instrument to showcase his affinity for past music, he solidified his belief in the guitar being a traditionally Spanish instrument. His audience, especially his Spanish audience, were aware of the elements used in his music. They identified with the music, understood its place as a twentieth-century composition, recognized past musical characteristics, and appropriated Rodrigo's music as truly Spanish music. Rodrigo acknowledged the main religious cultures that have historically influenced and shaped Spanish culture: Muslim, Jewish, and Catholic. By incorporating flamenco elements, he honored the Muslim tradition in Spain; by using Sephardic texts and scales, he valued the Jewish tradition; by featuring variations based on Christmas carols, he admired the Catholic tradition. Rodrigo understood the history of the music in Spain, and he distinctly venerated that history in his guitar music.