

AN ANALYSIS AND PERFORMANCE EDITION OF  
MARIO CASTELNUOVO-TEDESCO'S RONDO FOR GUITAR, OPUS 129

by

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(Under the Direction of Dorothea Link)

ABSTRACT

Mario Castelnuovo-Tedesco was among the first composers to collaborate with Andrés Segovia in the latter's effort to expand the guitar's repertoire. Of the many works produced through this collaboration, some have fallen out of favor with today's performers. There are numerous reasons for this, but one significant reason is the current state of performance editions of Castelnuovo-Tedesco's guitar music. Many of these works are available only in the editions made by Segovia. Moreover, many of these editions are lacking in completeness.

This document attempts to rectify this situation with one piece in particular, the Rondo for Guitar, Op. 129, by creating a performance edition and analyzing the Rondo within a discussion of Castelnuovo-Tedesco's overall style.

Two sources are used for the performance edition: the autograph manuscript and Segovia's published performance edition. The analysis focuses on harmonic and formal considerations. Traditional Roman numeral analysis is used to discuss harmonic choices in the Rondo, and the formal analysis consists of a modified application of William

Caplin's *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*.

INDEX WORDS: Mario Castelnuovo-Tedesco, Rondo, Op. 129, classical guitar, performance edition, analysis

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## DEDICATION

To my family, I love you all and I thank you. I especially thank you for your support when I first expressed my desire to switch majors from chemistry to music! You have all been so supportive of me as a performer as well as during my time as an out-of-touch graduate student. I am forever grateful.

To my beautiful wife, Molly, I love you. You have done more for me than words can describe, so I will not attempt to do so. Just know that you are my everything.

P.S. I also have to thank Doc!

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My thanks go to Lisbeth Castelnovo-Tedesco for providing me with access to the autograph of the Rondo.

I would also like to thank Schott Music Corporation for their generous support of my research and permission to use the following edition for my document: Rondo for Guitar, Op. 129, edited by Andrés Segovia; © 1958 by Schott Music, Mainz – Germany, © renewed 1986, all rights reserved.

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## CHAPTER 1

### INTRODUCTION

Mario Castelnuovo-Tedesco (1895-1968) is a name that is established solidly within the literature for guitar. Most of the great guitarists of the twentieth century have performed and recorded at least one work by him. His solo works and concertos are constantly placed on the “required works” lists of major competitions. His Quintet for Guitar, Op. 143 (1951) (guitar with string quartet), and Concerto in D for Guitar and Orchestra, Op. 99 (1939), stand out as among the best in their respective genres. He aided Andrés Segovia (1893-1987) in his mission to expand the guitar’s repertoire beyond the meager collection available at the beginning of Segovia’s long career by composing these and many other works expressly for him. All of this is remarkable considering that Castelnuovo-Tedesco was not a guitarist.

Castelnuovo-Tedesco was among the first composers to respond to Segovia’s request for new compositions for the guitar. Segovia was in the process of re-establishing the classical guitar as an instrument worthy of the concert hall. However, he was in the curious position of having an extraordinarily limited repertoire. Before Segovia’s time, the majority of guitar solos were written by lackluster guitarist/composers or were transcriptions of works written for other instruments. Castelnuovo-Tedesco began supplying Segovia with a stream of compositions for the guitar, as did Federico Moreno Torroba, Manuel Maria Ponce, and Heitor Villa-Lobos. Each of these

composers formed a lifelong relationship with Segovia, and these relationships led to the rapid expansion of original guitar repertoire.

Castelnuovo-Tedesco, like most of the composers with whom Segovia worked, was not initially familiar with the peculiarities of the classical guitar. He worked in a collaborative manner with Segovia in order to make his guitar compositions idiomatic for the instrument. This working relationship was a necessary step in the process of composing and publishing his compositions. Their collaboration took the form of Segovia commenting on a rough draft, Castelnuovo-Tedesco taking or leaving suggestions as well as offering alternative solutions to any problems, and Segovia putting together a performance edition for publication.<sup>1</sup> It is clear that there were often deviations from this general procedure due to the great number of guitar compositions Castelnuovo-Tedesco produced, as well as Segovia's hectic schedule. Just the same, Castelnuovo-Tedesco relied heavily on his collaboration with Segovia to ensure that his guitar compositions were playable on the instrument. As a result, a great deal of Castelnuovo-Tedesco's guitar music is available only in editions by Segovia.

Segovia's editions are consistent in many respects. Most are supplied with technical suggestions such as left and right hand fingering, positions, articulations, and musical markings. However, they display a wide range of quality and completeness. In some instances there are either a number of technical errors in the score (unplayable chords or incorrect/impossible fingerings) or occasionally a complete lack of technical performance indications. Unfortunately, many of the pieces suffering in this respect have

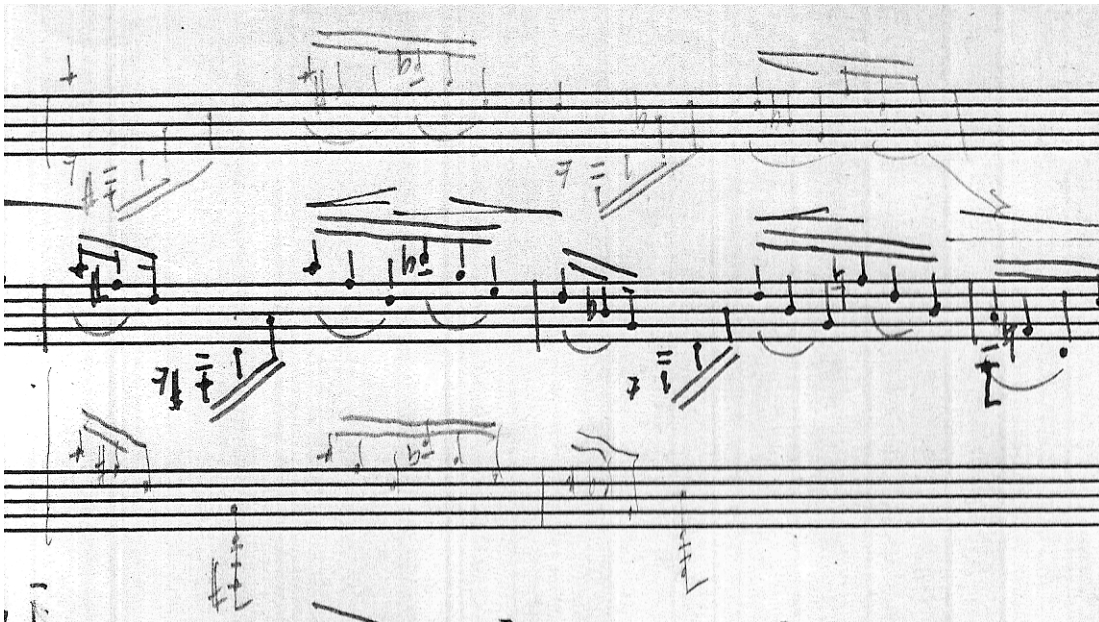
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<sup>1</sup> Miguel, Alcázar, ed., *The Segovia-Ponce Letters*, trans. Peter Segal (Columbus: Editions Orphée, 1989), iii; Mario Castelnuovo-Tedesco, *Sonata for Guitar, Op. 77: Omaggio a Boccherini*, edited by Angelo Gilardino, *The Andrés Segovia Archives* (Ancona: Bèrben, 2007), 3-7.

not been published in revised editions. As a result, many of the lesser known works have been neglected due to the editing that would be required of any prospective performer.

The Rondo for Guitar, Op. 129, is one such piece.

Castelnuovo-Tedesco wrote the Rondo for Segovia in the year 1946. Segovia published it with Schott in their Gitarren-Archiv series in 1958; this remains the only published edition of the Rondo. An incomplete autograph score survives in the Moldenhauer Archives at the Library of Congress. There are problems with both of these sources. The autograph covers only about one-half of the published piece, abruptly stopping at measure 112 (of 260). The autograph is very clean, except for four penciled-in changes. The layout leaves every other staff of the manuscript paper blank, giving room for revisions. These revisions are written in the staff above the affected line. In



Example 1. Rondo for Guitar, Op. 129, mm. 97-98. Autograph score, Moldenhauer Archives, Library of Congress, Washington, D.C. Used with the kind permission of Lisbeth Castelnuovo-Tedesco.

one passage, however, two changes are presented, one written above the staff and the other beneath it (Example 1). A comparison with the Segovia edition shows that the revision written below the staff was the one that was used. The published score contains a few minor technical errors and is incomplete in the sense that there are no technical indications in the edition (Example 2). This lack of guidance throughout the piece adds to the difficulty of passagework that is often awkward.



Example 2. Rondo for Guitar, Op. 129, mm. 64-78. Edited by Andrés Segovia. © 1958 by Schott Music, Mainz – Germany, © renewed 1986, all rights reserved. Used by permission of European American Music Distributors LLC, sole U.S. and Canadian agent for Schott Music.

The reasons for the edition's lack of fingering as well as the twelve-year gap between composition and publication can be gathered from the correspondence between Segovia and Castelnuovo-Tedesco. In 1959, Segovia wrote to Castelnuovo-Tedesco informing him that he no longer intended to program the composer's works in his recitals and recordings. The reason, Segovia stated, was because he had heard that Castelnuovo-Tedesco was dissatisfied with Segovia's interpretations of his music.<sup>2</sup> Castelnuovo-Tedesco made it clear in his response that the rumors were wholly untrue. However, he expressed his displeasure with Segovia's negligence in editing his works before publication. He also chided Segovia for not performing pieces that he had asked for with some urgency. As Castelnuovo-Tedesco states:

I must add that Schott is going to publish the Concerto, the Suite, the Fantasia, the Rondo, the Quintet and the Tonadilla, all without fingerings. Apparently you did not return the corrected proofs (and since they are works that you play, you certainly must have the fingering....). I know it is lamentable to publish them in this form.<sup>3</sup>

Segovia makes clear in a follow-up letter that it was his schedule and health (he had retinal surgery in the mid-1950's) that prevented him from fulfilling his editing duties.<sup>4</sup> So it is clear that the twelve years between composition and publication constituted a period of waiting, during which Segovia never fully completed his editorial tasks. Apparently, both Castelnuovo-Tedesco and Schott grew tired of waiting and published the piece without any technical indications.

In light of this lack of guidance throughout the piece, I produce a new performance edition of the Rondo for Guitar, Op. 129. Since a comparison of the

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<sup>2</sup> Corazon Otero, *Mario Castelnuovo-Tedesco: His Life and Works for the Guitar* (Newcastle-upon-Tyne: Ashley Mark, 1999), 107.

<sup>3</sup> Ibid., 108-09.

<sup>4</sup> Ibid., 109-10.

autograph fragment and the Segovia edition confirm that the latter is correct, I use the Segovia edition as a starting point. I provide a detailed discussion of my editorial choices. I also provide complete technical markings as well as a brief discussion of other performance-practice considerations.

A discussion of Castelnuovo-Tedesco's compositional style and methods and an analysis of the Rondo are important to the process of producing this performance edition. The discussion of style and the analysis is done in Chapter 2. Chapter 3 contains a discussion of the performance edition (editorial choices, editorial methods, and performance practice). Chapter 4 concludes with a summary of my analytical and editorial decisions.

## CHAPTER 2

### ANALYSIS

In performing a given piece, a musician should strive for a more complete understanding of that piece's inner workings. Often this pursuit of a more intricate knowledge of the piece will lead into areas of study that do not necessarily involve the instrument. However, these areas of study are no less important, and they quite often yield some wonderful insight into the music. For instance, we may come across an important detail that would have evaded us had we been focused mostly on the mechanical aspects of the piece's performance. One such area that moves away from the fingers and deeper into the notes is analysis. A look into the harmonic and formal workings of the Rondo is indispensable to preparing this performance edition.

The first step in my analytical discussion of the Rondo is an overview of Castelnuovo-Tedesco's compositional tendencies in general. A discussion of one piece does not necessarily take place in a vacuum, but can be informed by the way a composer treats his compositional materials in other instances. An analytical discussion is also shaped and molded by the theoretical system being used. Lastly, any discussion of form, in this instance a rondo, must be placed into its proper historical context. All of these things will be considered before proceeding into the analysis proper.

The rondo is a formal type that evolved from the Baroque ritornello form. Like ritornello form, the rondo has a repeated theme or theme area that comes back after each digression. The major differences between the ritornello and the rondo are key

relationships and the number of sections. In ritornello form, the repeated theme (the ritornello) can be presented in any key, and it can reappear any number of times.

However, the rondo is more controlling of its musical material. In a rondo, the repeated theme (the refrain) can only appear in the home key in order to truly function as a refrain. Also, a refrain can only happen a certain number of times: the refrain appears three times in a five-part rondo (ABACA) and four times in a seven-part and sonata-rondo.<sup>1</sup>

The rondo evolved from a Baroque form, but it was codified during the Classical period. It is defined by its alternation of the refrain with different couplets (the episodes that separate instances of the refrain; these often occur in different keys). The couplets introduce contrasting material, as well as provide a formal area for the development of motives. Since there are many discussions and analytical models in the theoretical world pertaining to the particulars of the rondo, I will limit my analytical apparatus to one particular discussion and model in order to avoid confusion. I use William Caplin's *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* as my technical apparatus.<sup>2</sup>

Caplin's terminology and his definitions of particular formal characteristics, as well as his concept of formal functions, all make for a thorough and flexible system. The chapter on rondo form, coupled with the chapters on thematic forms, framing functions, and developmental types, will provide a solid framework for a discussion of Castelnuovo-Tedesco's formal procedures in the Rondo for Guitar, Op. 129.

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<sup>1</sup> Malcolm S. Cole, "Rondo," in *Grove Music Online* (Oxford Music Online, accessed September 5, 2010); available from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23787>; Internet.

<sup>2</sup> William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998).



As the title states, Caplin's book was intended to discuss the formal traits of Haydn, Mozart, and Beethoven. On the surface, it seems like a leap that I should use this text as the framework for my discussion of a Castelnuovo-Tedesco piece, which was written a century and a half later. However, as will be seen in the discussion of Castelnuovo-Tedesco's compositional style, there is ample justification for using a Classical-oriented system for his music. One of the major concerns is that Caplin's system is built on the idea of formal functions, each of which involves particular contextual, thematic, and harmonic processes. A crucial part of these processes is the idea of "beginning-middle-ending."<sup>3</sup> While he goes on to give much more specific definitions of these formal functions, which are grounded in the music of Haydn, Mozart, and Beethoven, it seems permissible to use the less specific definitions of Caplin's formal functions as a starting point, only to define them more specifically in the context of Castelnuovo-Tedesco's music. Just as with Haydn, Mozart, and Beethoven, Castelnuovo-Tedesco's music displays regularity of phrasing, traditional thematic types, a mostly traditional and functional harmonic language (although imbued with much more chromaticism and occasional non-functional elements), and a use of the beginning-middle-ending paradigm in his formal procedures. Therefore, I will further justify my use of Caplin's system by explaining how specific formal functions are applicable to the rondo at hand.

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<sup>3</sup> Ibid., 17.

## Compositional Style

Castelnuovo-Tedesco is typically viewed through the lens of the entire twentieth century as a conservative composer. Stylistic evolution during his career is almost non-existent. As Karen DiBella states, “There is no need for division of Castelnuovo’s output into stylistic periods, as there is no fundamental change whatsoever throughout his career, even after the move to the United States.”<sup>4</sup> Roland von Weber went as far as to call Castelnuovo-Tedesco the “Italian Brahms” since, like Brahms, he found the basis for his compositional technique early on and never fundamentally changed it.<sup>5</sup> This is not to say that he did not experiment. In fact, he used many major compositional techniques, both traditional and modern, such as fugue and serialism. For example, in his Opus 170 *Greeting Cards*, one piece may be clearly tonal while another may be ambiguously so. He creates ambiguity in one instance by creating a twelve-tone row that he places into a tonal context. The resulting heavy chromaticism and non-traditional harmonic progressions confuse the tonal situation, which is remedied through “assertive and repetitious means rather than traditional harmonic constructs.”<sup>6</sup> So, while Castelnuovo-Tedesco was certainly more conservative than many twentieth century composers, he was no reactionary.

As Nick Rossi points out, Castelnuovo-Tedesco did not espouse a particular style. Castelnuovo-Tedesco himself says,

I have never believed in ‘modernism,’ or in ‘neoclassicism,’ or any other ‘ism.’  
I believe that music is a form of language capable of progress and renewal (and I

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<sup>4</sup> Karin Maria Di Bella, “Piano Music in Italy during the Fascist Era” (D.M.A. doc., University of British Columbia, 2002), 212.

<sup>5</sup> Roland von Weber quoted in David Lee Alt, “An Analysis of Five Shakespearean Settings by Mario Castelnuovo-Tedesco” (D.M.A. doc., University of Iowa, 1980), 22.

<sup>6</sup> David S. Asbury, “20<sup>th</sup> Century Romantic Serialism: The Opus 170 Greeting Cards of Mario Castelnuovo-Tedesco” (D.M.A. doc., University of Texas at Austin, 2005), 68.

myself believe that I have a feeling for the contemporary and, therefore, am sufficiently modern). Yet music should not discard what was contributed by preceding generations. Every means of expression can be useful and just, if it is used at the opportune moment (through inner necessity rather than through caprice or fashion). The simplest means are generally the best.<sup>7</sup>

In avoiding affirmation of a particular “ism,” he could allow himself to absorb any stylistic components he wished and form his own, distinctly personal style. Rossi states, “his lyric lines are reminiscent of the verismo school, the harmonic structure heavily influenced by the parallel chords, excursions into pentatonic scales, and 9<sup>th</sup> and 11<sup>th</sup> chords utilized by the French impressionist composers.”<sup>8</sup> Not mentioned, but equally important, is his reliance on traditional forms.<sup>9</sup> His use of clearly articulated formal structures as well as Classical-oriented styles (such as his particular brand of concerto writing) often earn him the label of “Neoclassicist.”<sup>10</sup>

As can be seen from the extended quotation above, Castelnuovo-Tedesco was concerned with expression. This concern often led his music in programmatic directions. A glance at his catalogue will show numerous works that are either explicitly programmatic or that have inherently programmatic features. This concern with expression and frequent use of programmatic elements has often earned him the label of “Neoromanticist.”<sup>11</sup>

Castelnuovo-Tedesco’s use of rhythm is pre-twentieth century in conception. He often exploits rhythmic motives, and he also regularly uses syncopation and shifting accents, but he typically avoids polymetric or polyrhythmic passages. His melodic

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<sup>7</sup> Quoted in James John Westby, “Castelnuovo-Tedesco in America: The Film Music” (PhD diss., University of California at Los Angeles, 1994), 42.

<sup>8</sup> Nick Rossi, “A Tale of Two Countries: The Operas of Mario Castelnuovo-Tedesco,” *The Opera Quarterly* 7, no. 3 (September, 1990): 89.

<sup>9</sup> Westby, 40.

<sup>10</sup> Ibid., 41.

<sup>11</sup> Ibid., 42.

tendencies move back and forth from the lyrical to those that are oriented around small rhythmic-melodic motives.<sup>12</sup> His harmonic language is grounded in a traditional functional tonality, but it is often heavily influenced by his use of chromaticism, modes, and other scalar collections, sometimes to the point of destroying any sense of functionality.<sup>13</sup>

### Form

Castelnuovo-Tedesco's own words are of interest when looking at the form of the Rondo. In his autobiography, he states:

The rondo form, as analyzed in sections is ABACA. But the peculiarity of this rondo is that each of these sections is also in rondo form (ABACA). The result is a kind of multiple rondo.<sup>14</sup>

He also referred to the Rondo for Guitar, Op. 129, as his “model rondo.”<sup>15</sup> However, the above references to the Rondo can be misleading when looking at the actual music. The desire to reconcile the form of the piece with the above statement can lead to formal difficulties. However, if the above quotation is used as a starting point, the resulting formal analysis reveals the essence of Castelnuovo-Tedesco's quotation to be accurate. To clarify, a general outline of the formal sections will be given, followed by more detail.

Based on harmonic, melodic, and textural considerations, there seem to be seven distinct themes in the Rondo (see Table 1). The particular form of each of these themes will be discussed below. In accounting for the distinct formal sections of a rondo, these themes and their repetitions are grouped into a seven-part rondo (ABACABA). The parts

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<sup>12</sup> Ibid., 13-6.

<sup>13</sup> Alt, 23.

<sup>14</sup> Quoted in Gray, 29.

<sup>15</sup> Ibid., 29.

Table 1. Formal sections of the Rondo for Guitar, Op. 129.

| Form                         | Theme/Theme Group        |                          |                           |                                          |                          |
|------------------------------|--------------------------|--------------------------|---------------------------|------------------------------------------|--------------------------|
| A (REFRAIN 1)                | a (mm. 1-8)              | b (9-16)                 | a <sup>I</sup> (17-24)    | c (25-47)                                | a (48-55)                |
| B (COUPLET 1)                | d (56-63)                | e (64-71)                | f (72-91)                 | e (92-99)                                | d <sup>I</sup> (100-107) |
| A <sup>I</sup> (REFRAIN 2)   | a (108-115)              | b <sup>I</sup> (116-131) | a (132-139)               | d <sup>I</sup> /b <sup>I</sup> (140-155) |                          |
| C (COUPLET 2)                | g (155-163)              | g <sup>I</sup> (164-171) | g <sup>II</sup> (172-178) | g <sup>III</sup> (179-191)               |                          |
| A <sup>II</sup> (REFRAIN 3)  | a (192-203)              | b <sup>I</sup> (204-211) | c <sup>I</sup> (212-232)  |                                          |                          |
| CODA                         |                          |                          |                           |                                          |                          |
| B <sup>I</sup> (COUPLET 3)   | e <sup>I</sup> (233-240) | g <sup>I</sup> (241-244) |                           |                                          |                          |
| A <sup>III</sup> (REFRAIN 4) | a <sup>I</sup> (245-248) | g <sup>I</sup> (249-259) |                           |                                          |                          |

of the Rondo are refrains 1-4 and couplets 1-3, always in alternation with each other.<sup>16</sup> The first discrepancy between Castelnuovo-Tedesco's description of the Rondo's form with the actual Rondo arises from the total number of parts: he stated that it was a five-part rondo (ABACA). I have grouped the thematic sections into a seven-part rondo (ABACABA). However, at the beginning of couplet 3 (m. 233) the term "coda" is written. This implies that the Rondo itself is five-part, and the last the two parts (couplet 3 and refrain 4) are coda material. According to William Caplin, this is typical of a sonata-rondo form, in which each rondo section has a formal function that overlaps with a corresponding section of a sonata.<sup>17</sup> The final two parts (couplet 3 and refrain 4) would

<sup>16</sup> Caplin, 231. The refrains are the repeated material in a rondo, while the couplets contrast with the refrains.

<sup>17</sup> Ibid., 235-9.

correspond to the coda of a sonata. So, in essence, Castelnuovo-Tedesco's comment is correct. However, the piece certainly contains more parts than a simple five-part rondo.

The second discrepancy in Castelnuovo-Tedesco's words concerns the make-up of each part. As he states, "...each of these sections [parts] is also in rondo form..." However, as can be seen in Table 1, each part does not consistently comprise five thematic sections. Though again Castelnuovo-Tedesco's comments are partly correct: the first part (refrain 1) does consist of five thematic sections on its first appearance. Since it is customary in a rondo to condense subsequent appearances of larger sections, refrains 2, 3 and 4 can be understood as standing for the complete first statement of the refrain. However, couplets 1 and 2 cannot be convincingly analyzed as rondos. Couplet 1 comes closest to a "nested rondo" in that it consists of five parts, but the five parts are arranged to form a palindrome ("d-e-f-e-d" – see Table 1). Couplet 2 is more realistically described as a theme with variations. The first two variations are minimal, concerned mostly with a shift in pitch level (a large-scale sequencing). The third variation contains different textures as well as adjustments to the pitch level. The essential point here is that one thematic section is stated five times. To the extent that couplet 1 has five sections it partakes of a five-section rondo form, but the entire rondo is clearly not a series of nested rondos.

Castelnuovo-Tedesco employs several formal types in creating the thematic sections of the Rondo. As can be seen in Table 1, theme size is fairly standard (4, 8, or 16 measures). Each of these themes corresponds to a thematic type, whether loosely or tightly organized, complete or incomplete. The tightly-knit thematic areas are typically

found in sections such as the main theme or theme group, while the loosely-knit thematic areas are those such as secondary and closing themes and developmental areas.

The two fundamental theme types in Caplin's book are the sentence and the period. A third type, simple ternary, does not play a part in the Rondo, so it will not be discussed. The sentence consists of three formal functions: presentation, continuation, and cadential. The presentation consists of a repeated basic idea. The repeat of the basic idea can be at a different pitch level, but there is still a clear repetition of melodic-rhythmic material. The continuation consists of some manner of acceleration toward the cadence. This can be achieved by fragmentation, liquidation, harmonic acceleration, or harmonic sequence. While these are the main ways in which continuation is achieved, they are not exclusive. The cadential function is achieved through a predominant-dominant-tonic progression, which can either be condensed into the last measure or expanded to cover several measures. One important thing to note about the sentence is that there is only one cadence. There is no cadence after the presentation.<sup>18</sup>

The period, on the other hand, consists of two cadences. The importance of the cadences in defining a period rests in the cadential hierarchy: the second cadence must be stronger than the first. Since the period has two cadences, as opposed to the sentence's one, there is a sense of syntactical repetition (beginning-middle-ending); each half contains the beginning-to-end paradigm. The structure of each of these halves (the first is called the antecedent, the second the consequent) is essentially the same. There is a basic idea followed by a contrasting idea. The contrasting idea leads to the cadence. In Caplin's book, his definition of basic idea is stricter than in most formal systems. In a

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<sup>18</sup> Ibid., 9-12.

antecedent

basic idea (b.i.)      contrasting idea (c.i.)      continuation

E minor:      ii°6      V<sup>7</sup>      i

cadential

5      bII<sup>6</sup>      V<sup>7</sup>      i

Example 3. Rondo for Guitar, Op. 129, mm. 1-8, theme a.

period, the basic idea of the antecedent and consequent must be the same (parallel periods to use traditional terminology). Only the contrasting ideas can change between the two halves.<sup>19</sup> The concept of a contrasting period does not exist in Caplin's system, but he does account for this design in his section on hybrid theme types.<sup>20</sup>

The opening theme of the Rondo (theme a) is a hybrid theme type (see Example 3). A basic idea (b.i.) (mm. 1-2) is followed by a contrasting idea (c.i.) (mm. 3-4), which leads to an imperfect authentic cadence (IAC) in measure 4. This is a standard antecedent phrase. The expected response to an antecedent phrase is a consequent phrase, which should lead to a stronger cadence, thus producing a standard period form. However, following this antecedent phrase is a continuation, the expected second half of

<sup>19</sup> Ibid., 49-58.

<sup>20</sup> Ibid., 59-70.



another standard theme type, the period. Measures 5 and 6 exhibit fragmentation of the b.i.'s rhythmic profile. The immediate repetition of the rhythmic motive propels the

presentation

b.i. b.i. continuation

E minor:

cadential

13

ii°<sup>6</sup> V<sub>5</sub><sup>7</sup> i

Example 4. Rondo for Guitar, Op. 129, mm. 9-16, theme b.

music into the next formal function, cadential. Measures 7-8 consist of a cadential progression:  $\flat\text{II}^6 - \text{V}^7 - \text{i}$ . The formal type for this theme is “antecedent + continuation.”<sup>21</sup>

The next phrase (theme b) is a simple sentence (see Example 4). Measures 9-12 make up the presentation, 13-14 exhibit fragmentation (continuation function), and 15-16 fulfill cadential function ( $\text{ii}^{\circ 6} - \text{V}_5^7 - \text{i}$ ). The third section mirrors the first, as does the fifth section (see Table 1), but the fourth section is of a much looser construction. In Caplin’s system, the concept of tight-knit versus loose-knit is based on several criteria:

1. Tonality: modulation significantly loosens a theme’s organization.
2. Cadence: weaker cadences and cadential avoidance both can loosen a theme’s organization.

<sup>21</sup> Ibid., 59-61.

3. Harmony: the stability or lack thereof of a harmonic progression, coupled with the level of chromaticism, works to tighten or loosen a theme's organization.
4. Grouping structure: symmetrical grouping is tighter than asymmetrical grouping.
5. Functional efficiency: the clear expression of functional identity is important to a tight-knit theme. Ambiguity loosens organization.
6. Motivic uniformity: a constant changing of motivic identity and accompanimental patterns loosens organization.
7. Formal conventionality: the more conventional the form, the more tightly-knit the theme.<sup>22</sup>

In the fourth thematic section (theme c), measures 25-47, several of the requirements for a tight-knit theme are not met (see Example 5). Tonally, the theme begins in C major and modulates back to E minor via a pivot-chord modulation. Modulation is a means of loosening organization. The cadences of this section are as follows: an IAC in measure 31 and a half cadence (HC) in measure 39. Both of these are weaker cadences, but the second cadence being the weakest is of importance, since it avoids the expected cadential hierarchy of a period. The harmonic progressions within this section are essentially clear, although surface chromaticism and irregular chord positions often work to obscure them. Measures 40-47 are the most chromatically intense, and this works to significantly loosen this section overall. Formal conventionality, grouping structure, and functional efficiency are the last domains in which the requirements for tight-knit organization are not met. Measures 25-32 make up a standard sentence, as do measures 33-39. The asymmetry of these two phrases, 8 + 7, loosens the overall structure. Also, these two sentences, in light of their motivic parallelism, initially seem to be working together to create another of Caplin's hybrid forms: a compound period. However, at the last moment, the second sentence is cut short a measure, and the necessary strong cadence is not achieved. In fact, the second

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<sup>22</sup> Ibid., 84-5.

cadence (HC) is weaker than the first (IAC). This evades the requirements of a compound period and obscures the functional efficiency of the passage. The HC moves into a “standing on the dominant,” which sets up the return of the tonic chord at the beginning of the a theme repetition.

25

b.i.

b.i.

presentation => cadential

29

b.i.

C major: V I (IAC)

b.i.

presentation => cadential

34

standing on the dominant

39

E minor: V (HC)

44

Example 5. Rondo for Guitar, Op. 129, mm. 25-47, theme c.

Couplet 1 (B), like refrain 1 (A), consists of five thematic sections. In general, couplets tend to be more loosely organized than refrains.<sup>23</sup> The organization of couplet 1 follows this trend. Several factors contribute to the loosening of this couplet's first thematic section (theme d, mm. 56-63, see Example 6). Firstly, there is a tonic pedal the entire time, which obscures the underlying sense of harmonic progression. Secondly, the cadences work to undermine the functional efficiency and formal conventionality of the passage. Measures 56-59 are acting as an antecedent phrase. There is an implied IAC on a major tonic in measure 59. However, the consequent phrase (mm. 60-63) fails due to its cadential harmony. Measures 62 and 63 consist of a heavily chromatic dominant harmony (a  $V_{\text{s}}^7$  is overlapping a  $V^{b9}$ , all over a tonic pedal). This weakened HC does not

antecedent

b.i. c.i.

E minor: I (≈IAC)

failed consequent

b.i. c.i.

$V_{\text{s}}^7 - V^{b9}$  (HC)

Example 6. Rondo for Guitar, Op. 129, mm. 56-63, theme d.

<sup>23</sup> Ibid., 231.

failed presentation

b.i.

64

66

failed presentation

b.i.

68

70

b.i.

Example 7. Rondo for Guitar, Op. 129, mm. 64-71, theme e.

fulfill the cadential obligations of a period form. The repeat of this material in measures 100-107, on the other hand, resolves this issue. Even though this passage modulates from B<sup>b</sup> major to E minor, the two cadences are a HC and a PAC.

The second thematic section (theme e) is perhaps the most loosely organized in couplet 1 (see Example 7). It consists of two presentations (mm. 64-67 and mm. 68-71).

While the second presentation seemingly begins as a continuation, its near-exact repetition obscures this function. The repetition redefines it as a new presentation. Also, as a result of two adjacent “beginning” function sections, cadential function is lacking.

The next section (theme f, mm. 72-91) is more tightly organized than the preceding one, but it is still loose relative to the sections of refrain 1 (see Example 8). It explores several different key areas, but there is little in the way of cadential confirmation of each key. It begins in A<sup>b</sup> major, and the structure follows that of a sentence. It begins with an enlarged presentation consisting of four iterations of the basic idea (mm. 72-79) and a modulation to the key of C major. The continuation begins in measure 80 and leads to a weakened PAC in measure 83. The cadence is elided with a new sentence, which shifts the tonal center to F major by reinterpreting the tonic C major as a dominant chord. The continuation leads to a HC in D minor in measure 91, but this V chord (A major triad) is quickly reinterpreted as tonic in the next thematic section.

While theme f is loosened through modulation and elided cadences, as well as extended presentations, the appearance of clearly identifiable sentence forms offers a substantially tighter organization than does the form of theme e.

The fourth thematic section of couplet 1 (mm.92-99), a varied repetition of theme e, attempts to reconcile the looseness of the previous appearance of this theme. Measures 68-71 provide the material for the presentation of this varied repetition (mm. 92-95). Here, however, the presentation proceeds to proper continuation and cadential areas (96-99). The key area shifts back to D minor, which is reinforced by a modal v–i cadence in measures 98-99.

presentation

b.i.

b.i.

72

b.i.

75

b.i.

continuation => cadential

78

presentation

b.i.

81

C major: I (PAC) F major:

b.i.

continuation => cadential

85

89

D minor: V (HC)

Example 8. Rondo for Guitar, Op. 129, mm. 72-91, theme group f.

Refrain 2 offers essentially the same forms as refrain 1, even though it is condensed by not repeating theme c. Material from couplet 1 (theme d) is reintroduced in refrain 2, but it is fused with material from theme b.

Couplet 2 (see Example 9) is essentially a set of variations with the theme built as a weakly structured period. The antecedent in measures 156-159 leads to a HC in E minor. This cadence is extremely weak, and more a result of melodic considerations than clear triadic support. Measures 160-163 act as the consequent, which leads to a slightly more secure IAC in G major. It is important to note that the differentiation is minimal between the b.i./c.i. pair in this period. This minimal difference is altered in variations 1 and 2 to provide these sections with a presentation as opposed to an antecedent (b.i./b.i. versus b.i./c.i.).

Variation 1 begins with the same antecedent material, adjusted to D major, but now the form is that of a sentence. The minimal difference between the b.i./c.i. of measures 156-159 has been removed by adjusting the rhythm of the c.i. (see Example 9). The new rhythm obscures any sense of cadence and makes the motivic parallelism with the b.i. clearer, so what remains in measures 164-167 is a repeated b.i. and no cadence (presentation). Measures 168-171 act as a continuation by way of motivic liquidation. The b.i. is simplified, and the music moves toward a deceptive cadence (DC) in measure 171. Variation 2, in A minor, is structured just like variation 1, but the continuation is based on fragmentation instead of motivic liquidation. Also, the continuation/cadential section beginning in measure 175 moves the music toward E<sup>b</sup> major, arriving at a weak HC on the downbeat of measure 179.



antecedent (Theme)

b.i. c.i.

155

consequent

b.i. c.i.

159

presentation (Variation 1)

b.i. b.i.

163

continuation

167

presentation (Variation 2)

cadential b.i. b.i.

171

continuation=>cadential

175

Example 9. Rondo for Guitar, Op. 129, mm. 155-191, theme group g. Continued on next page.

failed presentation (Variation 3)

The musical score for Variation 3 is presented in four systems. The first system (mm. 179-182) is labeled 'b.i.' and 'b.i.'. The second system (mm. 183-185) is labeled 'b.i.'. The third system (mm. 186-188) is labeled 'b.i.' and 'Codetta'. The fourth system (mm. 189-191) is labeled 'b.i.'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Example 9 (continued). Rondo for Guitar, Op. 129, mm. 155-191, theme group g.

Variation 3 is structurally odd. Because of its shifting tonal focus (from E<sup>b</sup> major through F<sup>#</sup> major and A major to E minor) it seems to stand alone as an extended presentation that fails to materialize into a full theme type. Only at the very end, when a half cadence in E minor is achieved, does there seem to be any movement away from a presentation function. The codetta that follows also acts as a retransition to refrain 3. The codetta is based on a prolonged HC. But in the *quasi recitativo*, the minor dominant takes over, significantly weakening this cadence.

The formal types for the remainder of the piece are based on the above structures. Thematic sections are often removed in large-scale repetitions, but the remaining sections typically retain their previous structures. If parts are fused together, the formal structures of the constituent parts are held intact.

### Harmonic Language

The harmonic language of the Rondo acts as a testament to Castelnuovo-Tedesco's mastery of tonal harmony. His use of functional tonality is augmented through his intentional obscuring of the music's surface. He achieves a great deal of ambiguity through means such as mixture of major and minor, the use of church modes, extended harmonies, the use of tritone substitution, retrograde harmonic movement, and the avoidance of clear cadences in passages that seem to have constantly shifting tonal centers.

Castelnuovo-Tedesco's sense of tonality, at its most basic, is certainly heavily influenced by the Romantic masters. While there are passages of clearly defined mode, such as the first twenty-four measures, there are also passages in which the modes are blended seamlessly. In these instances, the dichotomy of major/minor ceases to exist, and a chromatic collection centered on tonic remains.

Another ambiguity that occurs within Castelnuovo-Tedesco's music is his regular use of other modes in the course of a major/minor section. One of the most common methods is the use of Phrygian mode elements in an otherwise minor mode section. A frequent harmony in the Rondo is a diminished dominant ( $V^{o5}$ ). What makes the Phrygian element so conspicuous in many of these cases is the prominence of the  $b\hat{2} - \hat{1}$

motion in the upper voice.<sup>24</sup> Measures 15-16 in Example 10 show a  $ii^{o6}$  moving to a  $V_5^7$  followed by a perfect authentic cadence in E minor. The use of  $b\hat{2}$  is certainly not unprecedented at this point; it is used in measure 7 as part of a  $bII$  chord. However, its placement in the fundamental melodic line carries a modal implication. Here it is used as part of the dominant chord, and it is placed in the upper voice as part of a larger scalar descent ( $\hat{5} - \hat{4} - \hat{3} - b\hat{2} - \hat{1}$ ). This diminished dominant chord is used frequently throughout the Rondo, but this first instance, placed so clearly in a Phrygian context, influences the apparent function of each subsequent appearance, even when the Phrygian element is downplayed.

The Phrygian mode is not the only mode employed. The Aeolian mode is also used to provide harmonic variety within a major/minor context. Since the Aeolian mode is essentially the same as the natural minor, the difference between Aeolian mode and minor mode is purely contextual. For example, the use of a minor dominant chord ( $v$ ) at a cadence point is very unusual in a minor mode context. However, thinking in terms of the Aeolian mode, this is a possible cadential progression. There are two examples where

E minor:  $ii^{o6}$        $V_5^7$        $i$

Example 10. Rondo for Guitar, Op. 129, mm. 15-16.

<sup>24</sup> The caret (^) will be used to denote scale degrees.

the cadential intentions are clear, but the dominant harmony is a minor quality instead of the expected major. In Example 11, the  $v - i$  motion clearly acts as a cadence: there is a sense of arrival and a new beginning in measure 99. Also, the cadence helps to solidify our sense of D minor as tonal center. In Example 12, the *quasi recitativo* acts as a bridge between the preceding couplet and the upcoming refrain. Measure 188 is clearly a V chord. However, in the *quasi recitativo* the quality of any perceived dominant is minor due to a lack of  $\sharp 7$ . This furthers a sense of modality in place of functional minor.

As Rossi points out, the French impressionist composers, Debussy in particular, heavily influenced Castelnuovo-Tedesco's harmonic style.<sup>25</sup> Castelnuovo-Tedesco's use of extended harmonies and parallel motion testifies to this. Harmonies that still appear to

D minor: i - 7 v - 7 i

Example 11. Rondo for Guitar, Op. 129, mm. 98-99.

E minor: iv<sup>7</sup> V (v) i

Example 12. Rondo for Guitar, Op. 129, mm. 188-192.

<sup>25</sup> Rossi, 89.

function in a traditional sense often contain ninths and elevenths. These extended harmonies are also often subjected to chromatic alteration brought about by mode mixture. A dominant-ninth chord would be a minor-ninth in a minor mode and a major-ninth in a major mode. Castelnuovo-Tedesco often juxtaposes these two qualities of dominant-ninth chord to strengthen the modal contrast between major and minor (see Example 13). The phrase in measures 68-69 is immediately repeated in the minor mode in measures 70-71. The dominant in both cases is a ninth chord, but the sharpness of the minor-ninth chord in measures 70-71 strengthens the contrast and helps propel the music forward.

Perhaps one of the most interesting harmonic moments in the Rondo occurs in measures 40-42 and in a parallel passage in measures 227-232. Castelnuovo-Tedesco toys with the notion of tritone substitution in both instances, but each is resolved in a different manner. In Example 14, Castelnuovo-Tedesco is moving toward a strong

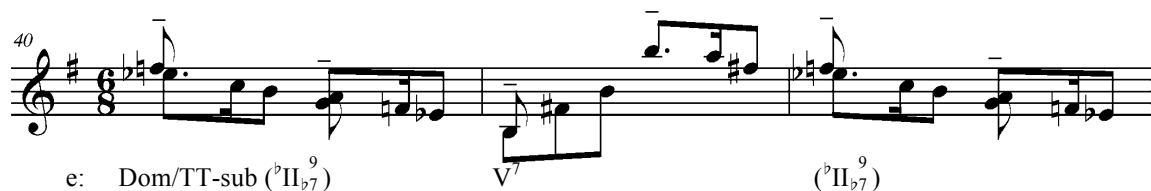
68

A<sup>b</sup> major: I ii V<sup>9</sup> (V<sup>9</sup>)

70

A<sup>b</sup> minor i ii<sup>o</sup> V<sup>b9</sup> (V<sup>b9</sup>)

Example 13. Rondo for Guitar, Op. 129, mm. 68-71.



Example 14. Rondo for Guitar, Op. 129, mm. 40-42.

cadence that will bring about a return to the main theme in the home key. The tonal center appears to have already returned to the home key of E minor, but there is yet to be a strong confirmational cadence. At the end of this retransition there is a sharp contrast between two harmonies: a dominant-ninth chord on F and a dominant-seventh chord on B. In terms of dominant function, either of these harmonies could play the part and move on to E minor. The B major is the more traditional V chord. However, the F<sup>9</sup> could act as a tritone substitute for the dominant and move to E minor. This dominant quality, given by adding a <sup>b</sup>7 and a 9 to what would otherwise be analyzed as a <sup>b</sup>II, removes the sense of predominant-dominant and replaces it with a sense of competing dominant-function chords.

In Example 15, the alternating dominants are centered on a V/V function. The ultimate goal of the passage is E minor, but the chords involved are setting up an expected V, which will lead to the tonic chord. A C<sup>9</sup> is alternating with a F<sup>#7</sup>. In this instance, the tritone substitute (C<sup>9</sup>) invokes another potential function and avoids any resolution of the tritone-substitute conflict. The C<sup>9</sup> reinterprets itself as a Gr<sup>+6</sup> chord in E minor, avoids a traditional resolution, and moves directly into a root position tonic triad. As if to resolve any remaining tension from this conflict, the F<sup>#7</sup> (V/V) is used as the

227

e: Dom/TT-sub ( $bIIb7^9$ )  $V^7$  ( $bIIb7^9$ )

230

e: ( $bIIb7^9$ ) ( $bIIb7^9$ ) ( $bIIb7^9$ ) - ( $Gr^{+6}$ )

Example 15. Rondo for Guitar, Op. 129, mm. 227-232.

penultimate harmony of the piece (mm. 258-259). The common tone between this chord and the tonic triad ( $\hat{1}$ ) is highlighted.

Another one of Castelnuovo-Tedesco's harmonic idiosyncrasies is his ability to obscure the tonal center and the functional obligations of a particular harmony, yet still arrive at his desired destination in a tonally satisfying way. One of the ways in which he achieves a vague sense of functional tonality is his toying with the norms of functional progression. Example 16 shows the passage from measures 159-163. The sense of forward motion offered by a traditional progression is somewhat obscured in this passage. This is done by removing the pitches that would be expected in a dominant function chord (namely  $\hat{5}$  and  $\hat{7}$ ). What is left can appear to be a  $ii$  or  $ii^\circ$ . Another example of his unusual sense of progression happens toward the end of the piece (Example 17). In measures 244-248, the original theme is reharmonized to produce an awkward progression by traditional standards. While the progression ends traditionally



G major: IV (iv) V V<sup>7</sup>/V (V<sup>7</sup>) I (vii°) I

Example 16. Rondo for Guitar, Op. 129, mm. 159-163.

E minor: VI<sup>9</sup> III i vi<sup>°7</sup> VI<sup>7</sup> V<sup>b9</sup>/V V<sup>7</sup> i

Example 17. Rondo for Guitar, Op. 129, mm. 244-248.

enough, the beginning is held together not by a sense of progression, but by the essential voice-leading between harmonies.

Castelnuovo-Tedesco also obscures the tonal background by a constant avoidance of strong cadential confirmation coupled with a constantly shifting tonal center. While the ultimate goal of these constant shifts may be clear in hindsight, in real time the music sounds unsettled, no matter how simple the surface harmonies may be. A larger passage that stresses this point begins in measure 155 and goes to measure 191 (Example 18).

The music here is perhaps the most harmonically complex due not to the series of surface harmonies but to the vagueness of the tonal backbone of the entire passage. While there are occasional moments of clarity in the passage and melodically implied cadences, for the most part there is a constant avoidance of any strong cadential commitment.

Measures 159-163 imply G major, but a tonic chord is first reached in measure 162 by



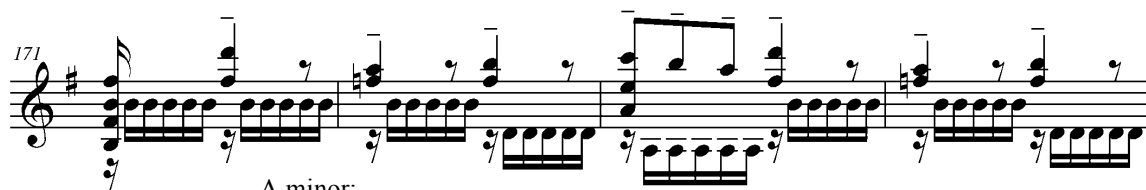
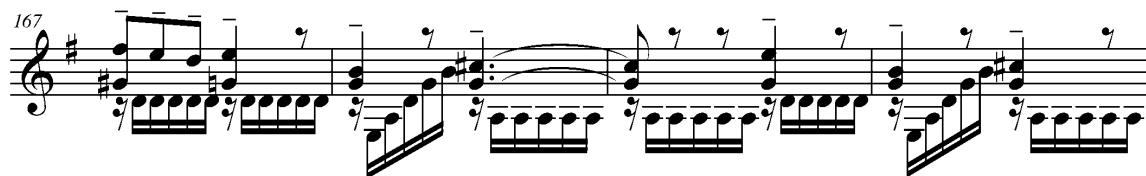
E minor:



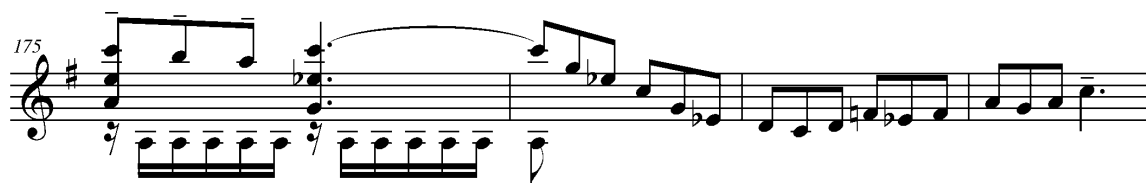
G major:



D major:



A minor:



E<sup>b</sup> major: vii<sup>°</sup>7/V

Example 18. Rondo for Guitar, Op. 129, mm. 155-191. Continued on next page.

179 (E<sup>b</sup> major:) V I ♭III F<sup>#</sup> major: I

183 ♭III A major: I i<sup>7</sup> i

186 (vi<sup>07</sup>) (vi<sup>07</sup>) E minor: ii<sup>07</sup> V ii<sup>07</sup> V

189 (v) i

Example 18 (continued). Rondo for Guitar, Op. 129, mm. 155-191.

way of an incomplete V<sup>7</sup> chord. Measures 164-170 imply D major, but a tonic chord is never clearly achieved. Measures 171-175 imply A minor, but the tonic chord is not reached until measure 173 through an incomplete vii<sup>0</sup>. Then a series of harmonic sequences gradually move the music back to E minor. Measures 175 and 176 help to establish E<sup>b</sup> major, but the texture obscures a clear progression from vii<sup>07</sup>/V – V – I. Once E<sup>b</sup> major is set, the progression I – ♭III is sequenced in E<sup>b</sup> major, F<sup>#</sup> major, and A major. There is little in the way of cadential confirmation of these brief tonal centers,

only the sense of tonicization through sequencing the given progression. A major is confirmed more strongly as a tonal center since the sequence breaks off in this key area. A major quickly becomes A minor, and the tonic triad is reinterpreted as the subdominant of E minor via a pivot-chord modulation. It is in measures 187-188 that the first strong sense of cadential arrival appears. The reiteration of  $ii^{b7} - V$  seems to be setting up a structurally important  $V - i$  that will reestablish the home key with some force. Castelnuovo-Tedesco, however, avoids the obvious harmonic route. He decides to reaffirm E minor with a whimper by removing the leading tone. Here we have an Aeolian cadence ( $v - i$ , discussed above), a much weaker cadence in traditional tonal terms than  $V - i$ . This passage's final chance for a strong confirming cadence is weakened through modal means.

### Summary

An analysis of the Rondo for Guitar, Op. 129, shows it to be a carefully crafted exploration of the guitar's sonorous possibilities. The exploration of a great number of key areas, some of which are not normally associated with the guitar (flat keys in particular), demonstrates Castelnuovo-Tedesco's ability to push the limits of an instrument in the process of creating a truly original and wonderful work of art. His creative use of extended and chromatic harmonies to create ambiguity as well as to thrust the music forward into the next moment illustrates his mastery of harmony for both purposes of color and function. His formal sensibilities, though leaning toward the conservative, are refined and adjusted to fit the musical materials at hand, never the other

way around. It is my hope that this analysis will provide insight into the Rondo, as well as a deeper understanding of Castelnuovo-Tedesco's compositional style in general.

## CHAPTER 3

### EDITORIAL PROCESS

The Segovia edition of the Rondo is used as a starting point for this edition since the autograph is incomplete. I provide my complete performance edition in Appendix 1. This chapter contains a detailed discussion of my editorial choices as well as a section on performance practice, which will include a discussion of tempos and tone colors. The critical notes to my edition can be found in Appendix 2.

One of the reasons for making a new performance edition is the absence of any technical indications in Segovia's edition. I will use Segovia's edition of Castelnuovo-Tedesco's Sonata for Guitar, Op. 77, as a model for Segovia's manner of editing a piece. This is an appropriate model because it can be studied in tandem with the corrected autograph score, which is provided as a facsimile in the appendix of Angelo Gilardino's edition of the same piece. Through this comparison, I will take note of particular trends in Segovia's fingerings, as well as his solutions to any inherent technical difficulties in the composition. These trends will provide a point of departure for the present edition of the Rondo.

I have faithfully followed the dynamic and expressive markings of the Segovia edition in my edition. While I do make changes in other aspects of the piece, such as articulations, I feel that any changes in dynamic and expressive markings are unnecessary. The reason I specifically follow Segovia's edition is based on a few changes made by Segovia to the autograph's markings.

A comparison of the autograph with the Segovia edition shows that the dynamic and expressive markings are nearly identical between the two. Segovia makes only a few changes, and most are for the sake of clarity. For example, in measure 16, Segovia places a piano sign followed by a mezzo-piano in order to clarify the dynamic after a series of crescendos and diminuendos. On the other hand, in measures 45-47, Segovia removes a diminuendo sign that is present in the autograph. Considering the musical content of the passage, its context, and the indicated dynamics (piano in measure 43, mezzo-forte in measure 47), Segovia's alteration makes more musical sense than the original.

The articulation markings used in the autograph and Segovia edition, accents, staccatos, and tenutos, are a more complex matter than the dynamic and expressive markings. Each of the three articulation markings will be discussed in turn. My performance edition also acts as an urtext edition, so I will identify whose articulations are present (Castelnuovo-Tedesco's, Segovia's, or mine) through square and round brackets (see Appendix 1).

Castelnuovo-Tedesco did not once indicate an accent in the 112 measures of the autograph. However, Segovia used accents for two purposes: 1) to denote accented articulation, and 2) to specify a particular note as the goal of a crescendo. For example, in measure 107, Segovia placed an accent to coincide with a forte sign. However, some of Segovia's accent markings are redundant, as in measure 171, where the accent coincides with a sforzando. This sforzando note will be accented in performance, so the use of an accent sign in this case causes unnecessary clutter. My treatment of accents is a little freer than is the case with dynamics and expressive markings. I keep most of

Segovia's accents for their musical effect, but I drop a few that I deem unnecessary or undesirable.

Castelnuovo-Tedesco used staccato markings, all of which were kept in Segovia's edition. However, Segovia added even more staccatos to these measures, and he used a good number of staccatos throughout the piece as a whole. My approach to staccato markings is determined by musical effect as opposed to authenticity. I keep most of Castelnuovo-Tedesco's staccatos intact while dropping all those added by Segovia in measures 1-112. From measure 113 to the end, I remove some and add others.

Besides denoting the actual staccato sound, staccato markings can be used for two other purposes in guitar music: 1) to specify that notes need to be articulated and not slurred, and 2) to prevent the notes of a cross-stringed arpeggiation from ringing over each other. In measures 43-47, the staccato markings can be read as an actual staccato sound or a demand that the notes of the consecutive fifths not ring over each other. Since I feel that a staccato articulation does not sound appealing here, and I consistently use the staccato marking for the staccato articulation, I remove the staccatos and add the indication *non lascia vibrare*. This produces a legato sound without the notes of each fifth ringing over each other.

Castelnuovo-Tedesco uses a good number of tenuto markings in measures 1-112. However, Segovia added and removed a number of tenutos in these measures. In some places, Segovia even changed an existing tenuto into a staccato. My treatment of tenuto markings is based on musical effect. I change the existing tenuto markings based on two criteria: 1) to keep the articulations of parallel melodic passages uniform, and 2) to highlight the primary melodic note in a more contrapuntal texture. Where Castelnuovo-



Tedesco's and Segovia's tenuto markings or lack thereof go against these criteria, I add or remove accordingly.

Before going into the original aspects of my edition (these being any technical indications for left and right hand fingerings and all associated elements), I will discuss the slur, the final editorial marking of the autograph and Segovia edition. In both the autograph and Segovia edition, slurs were used to represent both phrase groupings and legato playing. I maintain every one of these slur markings in my edition. However, as will be discussed shortly, slurs are also used for specifying a technical slur itself. Just as with fingerings for both hands, all technical slur indications are my own (this is clarified by the use of broken slurs for my additions and solid slurs for the original markings).

The fingerings I supply in my edition are entirely my own, since neither Castelnuovo-Tedesco nor Segovia provided any. This is the major element of the Segovia edition that needs to be addressed and the most important aspect of my edition. For the left hand, the numbers 1-4 are used in exactly the same manner as for other string instruments, which is 1 referring to the index finger, 2 referring to the middle finger, and so on. For the right hand, the letters p, i, m, and a are used to notate, respectively, the thumb, index, middle, and ring finger. A number within a circle specifies which string to use (see m. 3 in Appendix 1); the numbering of strings 1-6 goes from the highest to lowest pitched string.

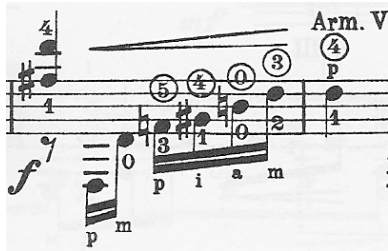
My left-hand fingerings are very thorough. I provide a specific fingering for almost every note in the piece. Those for which I provide no specification are either specified immediately before (such as with repeated notes) or have only one choice of left-hand fingering (even here I specify unless the score is becoming cluttered). My

right-hand fingerings, on the other hand, are not as thorough. This is because I feel left-hand finger choice (including position and string choice) is more defining of how a piece sounds than which right-hand fingers are used to articulate these notes. Only in places where I felt some guidance or clarification was needed do I include right-hand fingerings.

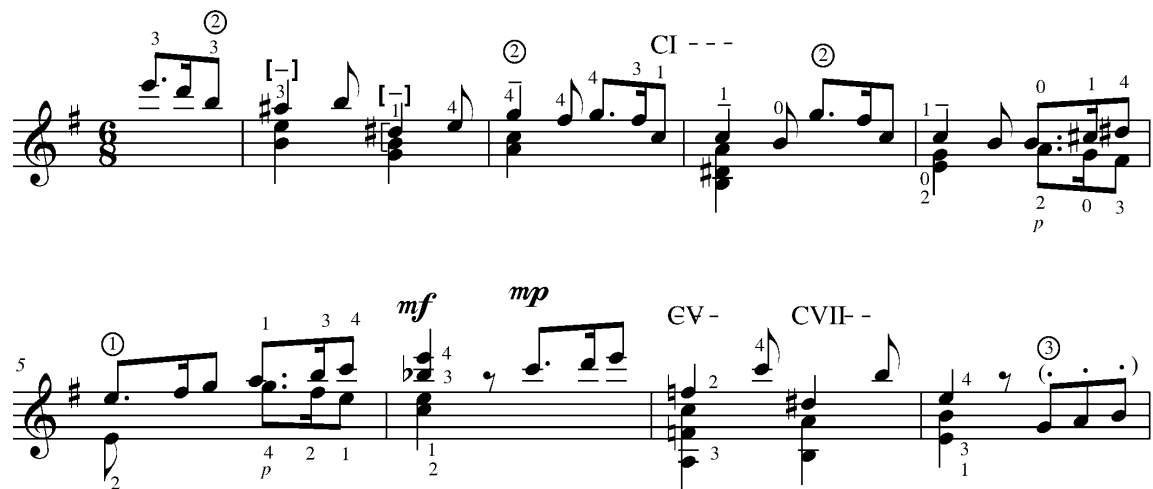
While a great deal of my fingering choices are simply practical or represent the only option, other fingerings arose from difficult choices. When two or more possible fingerings were presented, my decision was based on two important concepts of guitar fingering. First, when a melody can be played on a single string, this is a good thing. Using the same string to play a line can add a sense of continuity. The change in tone associated with string crossing, although subtle, can cause an otherwise legato line to sound disjunct. Second, in faster or arpeggiated passages I use open strings to shift position in a seamless manner. While a slight change in tone can occur, in such an arpeggiated passage it is not as musically necessary to keep a uniform tone. Specific examples of these two issues will be discussed. Both of these concepts find justification



Example 19. Sonata for Guitar, Op. 77, II, mm. 15-16. Edited by Andrés Segovia. Gitarren-Archiv, Mainz: Schott, 1935.



Example 20. Sonata for Guitar, Op. 77, IV, m. 31. Edited by Andrés Segovia. Gitarren-Archiv, Mainz: Schott, 1935.



Example 21. Rondo for Guitar, Op. 129, mm. 1-8. Edited by Matthew Anderson.

in Segovia's fingerings. Example 19 shows Segovia's placement of a melodic line on a single string. Example 20 shows his use of open strings for the sake of shifting. Of course, there are examples that will show Segovia doing the exact opposite. But again, these are simply guiding concepts, and more often than not Segovia used them.

In measures 1-8 (Example 21) we have the essential melody of the Rondo's refrain. While it would be physically impossible to keep the melody of the first eight measures on a single string, large stretches of the melody can be maintained on the

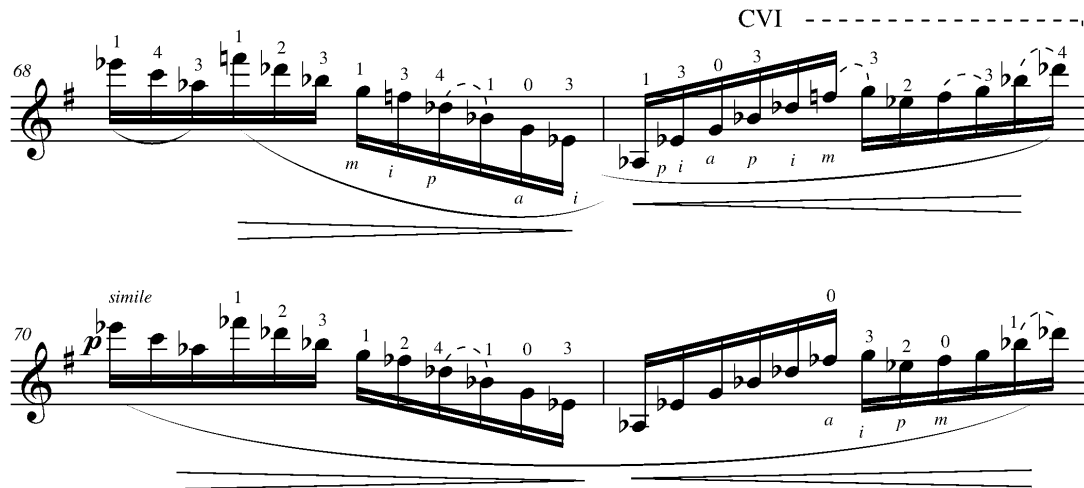
second string (mm. 1-4) or the first string (mm. 5-6). I place the cadential melodic note (E5 in m. 8) on the third string in order to connect it to the D<sup>#</sup>5 of the previous chord.<sup>1</sup> Following this there are small stretches of the piece that can be kept on a particular string. Of course, there are places where the issue could have been forced, but the benefits (more uniform melody) need to outweigh the disadvantages (possibly being a more difficult fingering). When I cross between strings within a melodic line, I do so because the resulting fingering of maintaining a line on a single string would be exceedingly difficult.

The return of the initial melody in measure 48 is the next significant stretch of melody that is kept on the same string (the string choice is the same as with mm. 1-8). A different passage that is treated in the same manner comes during the *gaio ed agile* section in measures 72-78. The melodic line sits atop the arpeggiated accompaniment. This melodic line is kept entirely on the first string. In fact, with only a single interruption in measure 79, the melodic line stays on the first string until measure 82. The same manner of fingering is used in measures 177-178 to keep the end of a *quasi recitativo* on a single string as well as the majority of measures 179-191 (there are string changes here, but they are kept to a minimum).

While I use the concept of open strings for position changes, the best and most extended example of this comes in measures 65-99. Example 22 shows a small portion of this extended passage (mm. 68-71). With the *Gaio ed agile* marking, this passage is played with a very fast tempo. It is necessary in such a case to try to move horizontally, or change position on the fretboard, as little as possible. For the entirety of Example 22, however, position changes are unavoidable. In order to facilitate this shift in terms of smoothness and ease, open strings are used.

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<sup>1</sup> This octave designation uses C4 to label middle-C.



Example 22. Rondo for Guitar, Op. 129, mm. 68-71. Edited by Matthew Anderson.

In measures 68-69 of the Rondo there is a break in the use of VI position. In order to reach down to the A-flat on the sixth string, the player must move down to IV position. In order to facilitate this shift in terms of smoothness and ease, open strings are used. Segovia uses this manner of shifting, as is shown in Example 20. In measures 68-71 of Example 22, the open G on the third string is twice used to shift down to IV position and back up to VI position.

This use of open strings to facilitate shifts is an important aspect of the fingerings indicated in my edition. In a section that must be played quickly, any shifting of position needs to be as infrequent and as smooth as possible. This same concept is used in measures 92-94 as well as in measures 237-240. It is also used occasionally throughout the slower-tempo sections of the rondo.

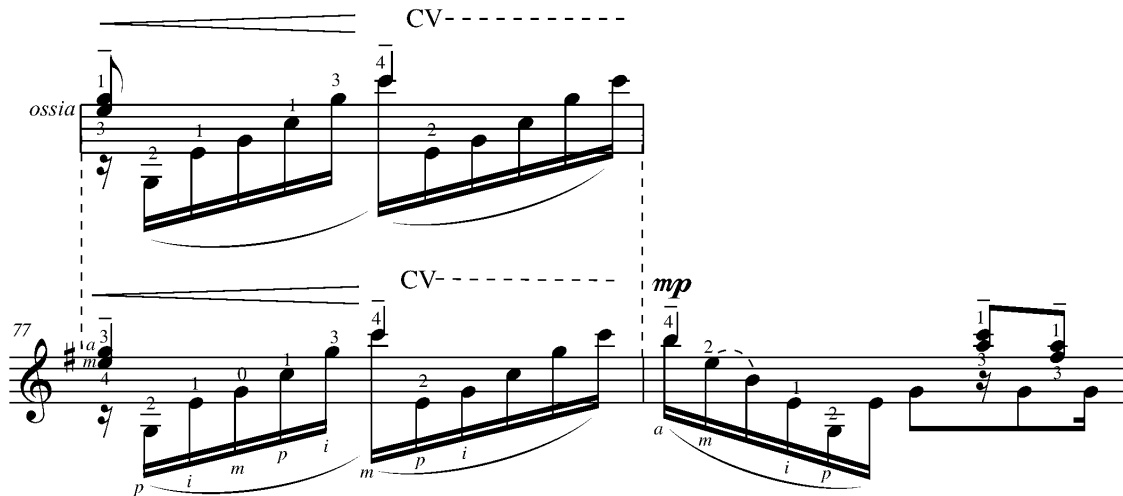
The slurring of the three-note figures in measures 64-68 in Segovia's edition of the rondo encompasses the entire three-note figure. But it is important to consider that slurs are used to signify two different concepts: technical slurs or legato playing/phrase

grouping. Usually this secondary use will span a large number of notes, such as an entire phrase, while the primary use will only span two or three. With few exceptions, it is obvious that the slurs in Segovia's edition are being used for the second purpose because such technical slurring would be impossible. There are two possible ways to play these three-note figures that will maintain the sense of legato. The first is to play them across three strings as an arpeggiated chord. The second is to play them as a two-note descending slur followed by a cross-string articulation (two notes on one string, one note on the neighboring string). I am using the broken slur to denote the physical slur while keeping the solid slur to show legato passagework. Segovia uses the physical slur in the Sonata for Guitar, Op. 77, in places that could also be performed using cross-string legato passagework (Example 23).

Throughout the piece I provide *ossia* measures. These will give alternative fingerings or editorial choices in the case that the primary editorial choice is exceedingly difficult. Example 24 shows one such *ossia* measure for measure 77. It provides an easier fingering that uses fingers 1 and 3 to play the E5-G5 third. However, this fingering shortens the actual sounding value of these notes to an 8<sup>th</sup> note since the fingers will have



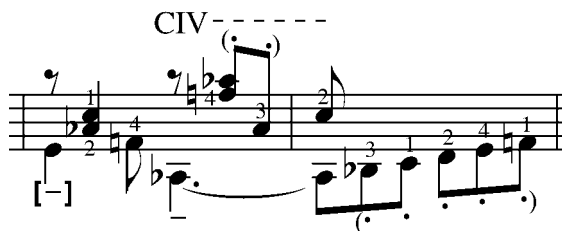
Example 23. Sonata for Guitar, Op. 77, II, m. 8. Edited by Andrés Segovia. Gitarren-Archiv, Mainz: Schott, 1935.



Example 24. Rondo for Guitar, Op. 129, mm. 77-78. Edited by Matthew Anderson.

to be lifted to play the accompaniment starting at the first E4. The more difficult non-ossia fingering uses fingers 3 and 4 to play the third, thus the rhythmic value can be held for the full extent of a quarter note. Some of the difficulty comes from the use of weak fingers to play a stretched chord. Added difficulty results from the rapid shifts to and from the E5-G5 third. I provide the *ossia* measure in this instance since the third, using the fingering of 3 and 4, is perhaps the most difficult fingering in this entire passage. Throughout the edition, I will use such *ossia* measures to provide alternate fingerings where the given fingering has a high degree of difficulty. The performer can then decide if the slight change in duration is acceptable.

Barring is an essential device in the fingering of guitar music. This allows the guitarist to fret multiple strings with a single finger. In my edition I notate full bars with a “C” (this stands for “capo”) and a position number in roman numerals. For instance, a bar on the second fret would be notated as CII. Some editions indicate the duration of the



Example 25. Rondo for Guitar, Op. 129, mm. 27-28. Edited by Matthew Anderson.

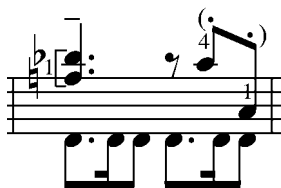
bar while some leave it to the performer to decide based on context. I indicate how long the bar is to be held by using a broken line in the case that the bar lasts longer than the initial chord (Example 25).

As concerns partial bars, I will notate these using a bracket to show exactly which notes will be fretted by the bar (Example 26). Partial bars are essentially the same thing as full bars except that not all of the strings are barred. Only a particular set of strings (often two or three at a time) will be barred within a partial bar. This is useful when only a certain group of strings needs to be barred since it does not require the slight change of hand position that is necessary with full bars.

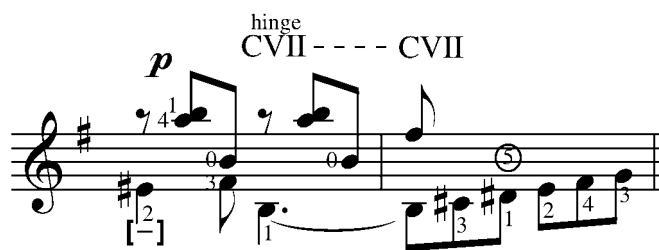
A third type of bar is the hinge bar. A hinge bar involves keeping the finger in a barring position while lifting part of the bar. This is usually done in order to play open strings while some of the barred notes continue to ring. I notate hinge bars as full bars with the specification of “hinge” written above the C (Example 27). The performer will know how to actually perform the hinge bar based on context.

Harmonics, as with bars, are another tool to be used by guitarists in fingering a piece of music. There are two reasons why a harmonic may be used in a piece of music: 1) the composer or editor specifically wants the timbre of a harmonic, and 2) the editor is





Example 26. Rondo for Guitar, Op. 129, m. 100. Edited by Matthew Anderson.



Example 27. Rondo for Guitar, Op. 129, mm. 212-13. Edited by Matthew Anderson.

using them to make something playable that would otherwise not be. Neither Castelnuovo-Tedesco nor Segovia specified the use of harmonics. I use harmonics in three places, all of which are exceedingly difficult or impossible to play as written using only normal notes. I employ all three types of harmonics.

There are two basic types of harmonics and one “hybrid.” The first is the natural harmonic, which uses the open string and is labeled as *harm.* The second type is the artificial harmonic, which uses the fretted string and is labeled as *art. harm.* There is a third kind of harmonic that arises from using the right hand technique of an artificial harmonic to play a natural harmonic.

Most modern editions of guitar music use diamond-shaped noteheads to indicate harmonics. However, there are differences between the details of the notation for the

three types. There are two standard ways of notating natural harmonics. The first way places a roman numeral above the open-string note to specify the fret where the harmonic is to be played. For example, a 2<sup>nd</sup> string, 5<sup>th</sup> fret harmonic would be notated as in Example 28. The second way notates the fret at which the harmonic is to be played, and then places a circled number to specify which string is being used. The same harmonic as above, using this notation, would be notated as in Example 29. I use the second method of natural harmonic notation.

Artificial harmonics are probably the easiest to notate since they are typically played at the octave. In fact, music up until that of the late twentieth century almost always places artificial harmonics at the octave. Since the octave is assumed, there is no



Example 28. 1<sup>st</sup> method of harmonic notation.

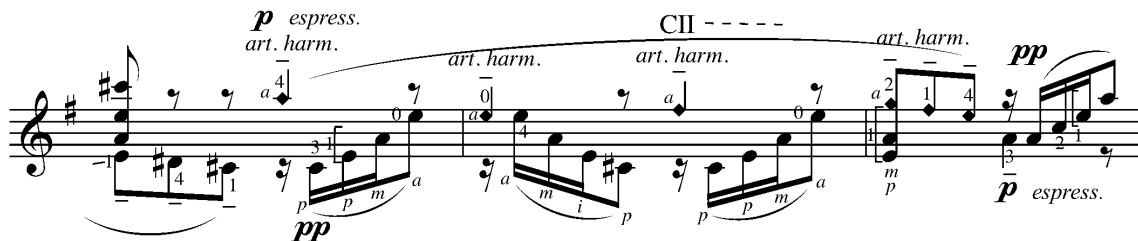


Example 29. 2<sup>nd</sup> method of harmonic notation.

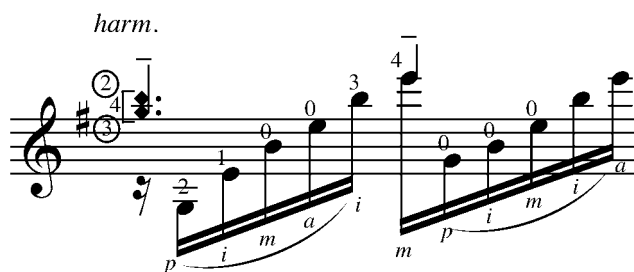
need to specify the position of the harmonic. Therefore, the notation concerns itself with the fretted note. The diamond-shaped notehead notates the fretted pitch and the label of *art. harm.* specifies the artificial harmonic technique (Example 30)

As I specified, natural harmonics use open strings while artificial harmonics use fretted strings. Also, particular to the artificial harmonic is the right-hand technique used. Sometimes the right-hand technique of artificial harmonics is used to play a natural harmonic. In this scenario, the notation for artificial harmonics will be used (Example 30, downbeat of m. 184).

The three uses of harmonics in my edition are shown in Examples 30 and 31. Measure 79 and measures 183-185 are places where harmonics were the only way to play the passage as written (in terms of pitches and rhythms). While the timbre is slightly different, that can be overcome in performance. What is important in making the decision to use harmonics is that the rhythm and specific pitch levels can be maintained. The harmonic pitch in measure 214 could have been achieved without resorting to a harmonic (see Appendix 1). However, the passage would be exceedingly difficult, and the chance that the sustained E4 would be cut off would be higher. With the harmonic, it is quite easy to let that note ring, which will allow it to connect to the melodic line that follows.



Example 30. Rondo for Guitar, Op. 129, mm. 183-185. Edited by Matthew Anderson.



Example 31. Rondo for Guitar, Op. 129, m. 79. Edited by Matthew Anderson.

### Performance Practice

Performance of the Rondo for Guitar, Op. 129, will of course be based mostly upon the personal perspective of each performer. Therefore, my edition represents my ideal technical apparatus for performing the Rondo. Each guitarist's preferences for tempos, tone colors, and leading the melody will be distinctive based up various factors of pedagogy, preferred recordings, etc. However, I will discuss my ideals for interpreting the Rondo in these terms in the hope that it may provide some inspiration or a point of departure for the aspiring performer of this piece.

Segovia's style of playing was of a romantic sort. He was an expressive player, often taking great liberties with rhythms and dynamics. Also, he explored the guitar's rich color palette in interpreting a work; one could say that he "orchestrated" a piece of music. Keeping this in mind, and that fact that Castelnuovo-Tedesco wrote music for romantic players of other instruments (such as Jascha Heifetz on violin and Walter Gieseking on piano), it is a safe assumption that Castelnuovo-Tedesco was not only aware of these performers' romantic tendencies but also had a positive opinion of it. In fact, Castelnuovo-Tedesco wrote to Segovia, "... I find your performance of my music

*excellent* and your records *magnificent* . . .”<sup>2</sup> This is coupled with the fact that he wrote so much music for Segovia. In light of this knowledge, it seems within the original intent of the work to interpret it in a romantic, even Segovia-like, way.

A romantic interpretation, as I am defining it, is one that employs much rhythmic and dynamic shaping, all for an expressive end. Also, in keeping with Segovia’s romanticism, tone colors are used to provide even more expressive capability as well as a sense of immensity in keeping with the aforementioned “orchestration.” This comes from the idea, promoted by Segovia, that the guitar is capable of capturing the essence of orchestral instruments. A performer has an option to play a melodic line with a standard guitar tone, or to use a richer sound reminiscent of a clarinet or, in the lower range, the cello. The guitar is also capable of producing brighter sounds reminiscent of brass instruments or the oboe. My recommendations for interpreting the Rondo will certainly make use of tone colors.

Repetition is one structural element that opens the door to a number of interpretive decisions. If a piece of music consists of a number of repetitions, the performance can often become dull and predictable unless something is done to counter this repetition. A number of things can be done, such as a change in tone color, articulation, dynamics, etc. For example, the melody of measures 1-8 of the Rondo appears two more times in the same octave (with variations in the accompaniment) and a last time down an octave. While there are differences among the four iterations of this theme, the melody is still mostly intact. This melody can be treated in an “orchestral” manner, being played in terms of “instrumental groups.” If the initial occurrence is played with a normal guitar timbre, then the next time it might be played with a darker

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<sup>2</sup> letter quoted in C. Otero p. 108

clarinet-like sound or brighter oboe-like sound. The third time could explore another sound while the fourth time, down an octave, could explore the sound of lower strings or even brass. While these are only suggestions, and while a performance could be perfectly enjoyable through means other than tone colors, tone colors do offer a type of variation. However, just as with any other interpretive device, it is important not to overuse it or else the interpretation will lose its intended effect by becoming predictable in itself.

Another means of varying the initial theme's repetition is tempo shaping. If one were to keep the tempo very regular in measures 1-8, then the use of rubato in one of the recurrences could have the effect of renewing that theme. Changes in articulation (which would mean going against the notated articulations) could also have that effect. However, with any deviation from the score, one must be certain of its desirability.

There are certainly passages of a lyrical quality in the Rondo, just as there are more instrumental/angular passages. Attention should be paid to how such passages can be played in order to bring their differences to the forefront and make them the most impactful. For instance, the melodic line of theme c in refrain 1 (mm. 25-32) is mostly of a lyrical quality. The retransitional passage that follows (mm. 33-47) gradually starts decreasing the lyrical/vocal in favor of the angular/instrumental. Beyond just simply playing the notes, this is a prime example of where a performer can accentuate the features already present in the piece. Bringing out this gradual transition into the more angular passagework can take the form of a gradual shift in tone color and a gradual dispensing with tempo shaping and vibrato. However, there are a number of ways in which the performer can accentuate this textural shift.

While these interpretive suggestions are by no means exhaustive, hopefully they offer some inspiration or a point of departure for the aspiring performer of the Rondo for Guitar, Op. 129. It has the potential to act as a showpiece of a performer's technical capabilities. At the same time, and more importantly, it is a multi-faceted display of a performer's ability as an interpreter. And it is this aspect of the Rondo that should be most thoroughly enjoyed.

## CHAPTER 4

### CONCLUSION

The main purpose of this study is the production of a performance edition of the Rondo for Guitar, Op. 129. This is to remedy the fact that the only currently available edition of the Rondo is lacking in any technical guidance throughout the piece. In the process of creating this edition, I studied two different aspects of the piece in detail: the notes on the page and the mechanics of bringing them to life. In the analysis, I provide a detailed discussion of the Rondo on both the harmonic and formal levels. In the chapter on my editorial process, I discuss how both my perspectives and the historical position of the piece as having been written for Segovia have shaped my performance edition.

I have put a high level of detail into this edition to remedy the lack of detail in the published edition. It is my hope that a performer who challenges him or herself with the Rondo will find some inspiration in the analytical chapter and some guidance from the performance edition. This is an advanced piece in both technical and interpretive terms. I have provided solutions to the technical problems and suggestions for interpretive ones, but of course, no study of this sort can truly be exhaustive. A performer may have original solutions and interpretive ideas not discussed here. It is my hope that this will happen, and that hopefully this study will have played a part in inspiring these new insights into the Rondo.

This work for solo guitar was the product of a master whose place in history is rightfully being reconsidered. The mastery of all harmonic and formal elements, along



with an understanding of the guitar's sonorous capabilities, are among the reasons why the Rondo for Guitar, Op. 129, should be reconsidered by today's concert guitarists. It is truly one of the great guitar solos of the twentieth century.

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APPENDIX 1

PERFORMANCE EDITION

Key to Editorial Markings

[ ] – indicates my editorial additions to both the autograph and Segovia edition.

( ) – indicates Segovia's editorial additions to the autograph.

# Rondo

Opus 129

Mario Castelnuovo-Tedesco  
Edited by Matthew Anderson

## Allegretto grazioso

*mp* ② CI ----

② ② ②

*mf* *mp* CV---- CVII----

*mf*

① ③ ④

③

*mp* CII----

①

*p*

CII ---

*mp* ③ ④ CIII

③ ④



# Rondo

20 (CIII) ③ ② CI 3 4 CIII ④

*p* *mf*

## Un poco appassionato

CIII----- CIV-----

25 *espress.*

30 *mp espress.*

CVIII---

34 *mf espress.*

CV----- CVIII----

38 *mf*

CV----- CVII----- ③

# Rondo

42 *stringendo* *simile*

*p* *p* *p* *i* *p* *m*

[non lascia vibrare]

46 *rit.* *mf* ② **Tempo I** CV ----

*mf* 3 1 3 4 4 3 1 2 4 3 1 2

50 CVIII

*mf* *mp* 3 4

54 CV CVII *mf* ②

*mf* 4 1 1 2 0 1 3 0 1

58 *p* *p subito*

# Rondo

## Gaio ed agile

62 *mf*

65 *p* *simile*

67 *mf*

69 *p* *simile*

71 *p espress.* CV

# Rondo

CVI ----- CIII ----- CIII

73

CIV -----

75

ossia

CV -----

CV ----- *mp*

77

*harm.*

*mf*

79

# Rondo

82 *p dolce* *più p* *simile*

86 *mf*

90 *p* *i* *m* *a* *mf* *p* *i* *m* *a*

93 *p* *i* *m* *a* *p*

CI ----- 95

# Rondo

CIII -----

97

*p*

*a m i m i a m i*

99

*mf*

*p*

104

*mf*

*cresc.*

*f* Tempo I

CII -----

109

*p*

114

*f con slancio*

## Rondo

119 *mf* CIII *mp scherzando* CII

129

*mp*

4 2 0

[ - ] 3 4 [ - ]

3 1 1

⑥

# Rondo

144 *p* *un poco meno mp espress.* CIII -----

*marcato il basso*

149 *p espress.* CIII -----

*ossia*

*movendo mp* CV ----- *mf* CI ----- *f*

154 *f* CVII *p* *mf marcato*

*f*

158 *marcato mf* *p*



# Rondo

161 *a* *a* *mp* *più dolce*

164

167

170 *sf* CII *mp* *un poco agitato*  $\frac{2}{3}$

173 *simile* *sf*

# Rondo

*quasi recitativo*

176

①

④

*un poco meno*

*dolce*  
**p**

**pp**

181

**p**

**mp** *espress.*

**p** *espress. art. harm.*

**pp**

CII-----

184

*art. harm.*

*art. harm.*

*art. harm.*

**pp**

**p** *espress.*

CVII-----

187

*poco rit.*

*simile*  
CVII-----

*espress.*

*più p*

*quasi recitativo*  
**mp** *espress.*

189

⑤

④

**mf**

**p**

**Tempo I**  
**sf**

# Rondo

192 *mp* *con slancio*

197 *f* *simile* *f* *f* *mf deciso*

202 *mf* CV----- CIV-----

207 CII----- *mp espress.*

212 *p* hinge CVII----- CVII *mp espress.* *p*

harm. ⑥

# Rondo

217 CIII--

*p*

222 CII

*mf espress.* *f*

227

*stringendo* *ff*

231

(Coda)  
Gaio ed agile  
*mf*

234

*subito p*

# Rondo

236 *mf*

238 *subito p*

240 *mf*

242 *mp* *rit.* *p* *a tempo* *f deciso*

245 *f* *p* *mp espress.*

## Rondo

249

Example 10-12

252

*p*

258

*f* *deciso*

0 2 4

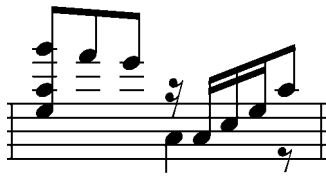
3

1 0

## APPENDIX 2

### CRITICAL NOTES

The following measures from Segovia's edition of the Rondo are either entirely unplayable or unplayable in context. Each is followed by my solution.



Measure 185 – previous measures will be played with artificial harmonics, so for uniformity the same adjustment will be made here.



The E5/A5 has to be moved down.

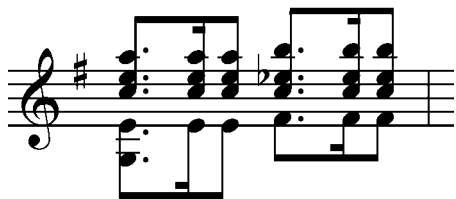


Measure 199 – E4/F#4 cannot be played together.

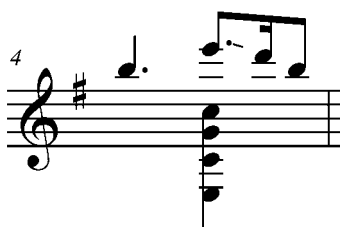
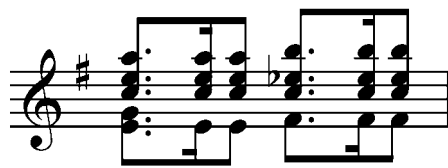


Measure 201 – E-flat4 is unplayable.





Measure 206 – G3 is unplayable.



Measure 244 – E3/C4 cannot be played together.



Editorial changes and deletions by Segovia:

m. 9 – on the 16<sup>th</sup> note chord and the 8<sup>th</sup> note chord that follows, the tenutos of the autograph were changed to staccatos.

m. 85 – on the three 8<sup>th</sup> note dyads at the end of the measure, the staccatos of the autograph were changed to tenutos.

Editorial changes and deletions in current edition:

mm. 43-7 – in this instance, these staccatos could be read as either a standard staccato indication or a direction to keep the two notes of each P5 from ringing over each other. In choosing the latter definition, a clearer notation is used. The phrase “non lascia vibrare” indicates that the notes are not to ring over one another.

m. 127 – the staccatos on the last three 8<sup>th</sup> notes are removed. This aligns the articulations of these notes with what follows, which makes more sense musically.

m. 171 – the accent on the sforzando chord is removed, since it seems redundant in this context.

m. 226 – the staccatos are removed from the down-stemmed notes to align these articulations with the preceding accompaniment.



mm. 241-43 – the only slur markings that could be interpreted as technical slur markings in the Segovia edition occur in these measures. However, those in mm. 241-42 are not preferable since the long B5 would nearly die before the slur could happen. The slurs in 243 are kept.

m. 256 - the accent on the sforzando note is removed, since it seems redundant in this context.