Alberto Ginastera, *Sonata for Guitar, op. 47*

The *Sonata for Guitar* was commissioned by Brazilian guitarist Carlos Barbosa-Lima and Mr. Robert Bialek in order to celebrate the 25th anniversary of the Discount Record and Book Shop of the latter. Ginastera composed this work in the summer of 1976 and Carlos Barbosa-Lima premiered it in November 1976 at the Lisner Auditorium of George Washington University.

The First movement, *Esordio*, is a solemn prelude, followed by a song, which was inspired by Kecua music. The two elements are abbreviated in the conclusion of the movement. The second movement, *Scherso*, which has to be played "il pld presto possible", is an interplay of shadow and light, of nocturnal and magical ambiance, of dynamic contrasts distant dances, of surrealistic impressions, such as I had used in earlier works. Right through to the end of the theme of the laud of Sixtus Beckmesser appears as a phantasmagoria. The third movement, *Canto*, is lyrical and rhapsodic, expressive and breathless like a love poem. It is connected with the last movement, *Finale*, a quick, spirited rondeau that recalls the strong, bold rhythms of the music of the pampas. Combinations of "rasqueados" and "tamborá" percussion effects, varied by other elements of metallic color or the resounding of strings, give a special tonality to this rapid, violent movement which thereby gaining the overall aspect of a "toccata."  

**Heitor Villa-Lobos, Concerto for Guitar and Small Orchestra**

The work was written in 1951, at the request of Andres Segovia. However, for half a decade it remained unperformed sitting on the shelves of the publisher, Max Eschig. Villa-Lobos originally called the work *Fantasia Concertante*. After Segovia heard the performance of Villa-Lobo's Harp Concerto, which included a virtuoso cadenza, he protested that the guitar had been given less favored treatment in the Fantasia. Villa-Lobos added a cadenza and renamed the work *Concerto for Guitar and Small Orchestra*. However there is no direct quotation, the themes and motifs that interchange between soloist and orchestra, are reminiscent of the mood and melodic shape of Brazilian folk tunes.

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**Sonata Op. 61**  
Joaquin Turina  
(1882-1949)  
I. Allegro  
II. Andante  
III. Allegro Vivo

**Sonatina Meridional**  
Manuel María Ponce  
(1882-1948)  
I. Campo  
II. Copla  
III. Fiesta

**Elegia por la Muerte de un Tanguero**  
Máximo Diego Pujol  
(b. 1957)  
I. Confuseta  
II. En Melancolia  
III. Epílogo

**Intermission**

**Sonata for Guitar Op. 47**  
Alberto Ginastera  
(1916-1983)  
I. Esordio  
II. Scherzo  
III. Canto  
IV. Finale

**Concerto for Guitar and Small Orchestra**  
Hector Villa-Lobos  
(1887-1959)  
I. Allegro Preiso  
II. Andantino e Andante  
III. Cadence Quasi Allegro  
IV. Allegro non Troppo  
*Jung Yoon Choi, piano*

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Joaquin Turina’s, *Sonata Op. 61*, was dedicated to Andrés Segovia and given its first performance at the Academy of Saint Cecilia in Rome on January 29, 1932. The first movement is in classical sonata form with two contrasting themes. The first subject being more rhythmic, while the second subject more lyrical. Turina develops these themes in a typically Spanish style with contrasts of color rather than harmonic development. The second movement, *Andante*, begins in the style of a lullaby but soon becomes declamatory in the manner of a canto jondo. Turina reworks material from the first movement to form most of the finale, especially in the transformation of the eloquent introduction into the energy of a dance.

Turina wrote several works for solo guitar dedicated to Andrés Segovia. Many of them have their roots in flamenco. The 12-beat cycle found in many flamenco comps or forms is an important phrasing structure in the *Sonata Op. 61*, particularly in the Allegro sections of the first movement and the Allegro Vivo sections of the third movement.

**Manuel María Ponce, Sonatina Meridional**

The *Sonatina Meridional* was written in 1930 in response to Segovia’s request for a sonatina “of a purely Spanish character.” In 1932 he wrote to Ponce, “Not even Albéniz is there something with the vigor and the power of the Allegro, nor the poetry of the Andante so admirably blended with the poetic sound of the guitar. With the Folia variations, it is the work that I like best.”

The opening movement, *Campo*, is a miniature sonata form movement in the key of D major, but with strong flamenco suggestions of the Phrygian mode. The middle movement, *Copla*, is improvisatory sounding, with irregular phrases ruminating expressively over open strings. The flamenco flavor persists in the Finale, a bold *Fiesta* of spiky harmony and metrical games.

The guitarist and the composer made adjustments to the piece for several more years until it assumed its final form in 1933, when Segovia premiered it in Paris. Apparently it was Segovia who named the movements *Campo*, *Copla*, and *Fiesta* for the Schott edition (1939), and he also may have added the “Meridional” to the title.

**Diego Máximo Pujol, Elegia por la Muerte de un Tanguero (Elegy for the Death of a Tango Player)**

*Elegia por la Muerte de un Tanguero* was composed by Máximo Diego Pujol, dedicated to Victor Villadangos, and written as a homage to the bandon player and composer Astor Piazzolla. Pujol uses a succession of three sounds from Piazzolla’s work *Adios Nonino*. The sounds are inverted and mirrored to create a synthesis between his own musical language and that of Piazzolla. The first movement, *Confuseta*, presents in the first section the use of canonic imitative counterpoint. The second section continues the idea of a cantabile melody, supported by low end and elongated bass pattern. The second movement, *En Melancolia*, suggests a rainy autumn afternoon as seen through the window of an imaginary room in a Buenos Aires neighborhood, culminating with a succession of dramatic chords. The third movement, *Epílogo*, applies Piazzolla’s style to the guitar by taking the three inspirational sounds from *Adios Nonino*. Various rhythmic effects are used until the coda, where Piazzolla’s *La Muerte de un Angel*, is cited. The work culminates in an explosive Bartókian pizzicato.

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Gregory Koenig is a student of Ricardo Cobo. This concert is offered in partial fulfillment for the requirements of the Masters of Music Degree in Music Performance.