

CHAPTER ONE

MANUEL MARIA PONCE

Biography

Manuel María Ponce Cuéllar was born on December 8th, 1882 in Fresnillo, Zacatecas, México.¹ He was the twelfth child of Felipe de Jesus Ponce Leon and Maria de Jesus Cuéllar. His father, who had been involved with the Maximillian revolution, moved his family briefly to Fresnillo for fear of the political fallout. Six weeks after his birth, the Ponce family moved back to their original home in the town of Aguascalientes where they lived on Calle de Hebe, known today as Calle de Manuel Ponce.² Ponce remained there for his childhood. Although it was not his birthplace, he always referred to Aguascalientes as his home.³

From a very early age, Ponce was fortunate to have a mother who encouraged her children to study music. He learned the notes of music before learning the alphabet.⁴ At age four, he began studying piano and solfege with his older sister Josefina. He advanced rather quickly, learning the popular *Marcha Zacatecas* by Genaro Codina Fernandez on his own at the age of six. His musical interests, however, began to shift towards composition. His first known composition, *La Marcha del Sarampion* (March of the

¹ Two sources, *Music of Latin America*, ed. by Nicholas Slominsky (New York: Da Capo Press, 1972), and *Musicos Mexicanos* by Hugo de Grial (Mexico City: Editorial Diana, 1977), list his birth year as 1886.

² Juan Alvarez Coral, *Compositores Mexicanos* (Mexico City: Edamex, 1993), 281.

³ Robert Stevenson, *Music from Mexico* (New York: Thomas Y. Crowell Co., 1952), 232.

⁴ Corazon Otero, *Manuel M. Ponce and the Guitar* (Westport: Bold Strummer Ltd., 1994), 7.

Measles) was composed when he contracted the disease at age nine.

Although his sister gave him a solid musical foundation, Ponce sought more advanced instruction. At the age of ten, he began studying piano with Cipriano Avila. He was also involved with church music, singing in the children's choir of the church of San Diego in Aquascalientes, where his older brother Fray Antonio was a priest. Three years later he became assistant organist, and at fifteen he was named organist. This was a temporary post due to the fact that the Archbishop of Mexico prohibited churches from using music that was not Gregorian. It was also during this time when he composed *Gavotte*, a work made famous by a dancer from Argentina.⁵

At the age of eighteen, Manuel Ponce moved to Mexico City to further his musical studies. He studied piano with Vicente Mañas, harmony with Vicente Gabrielli, and voice with Pablo Bengardi. In 1901, he entered the Conservatorio Nacional where he studied solfege with Manuel Otea, music theory with Arturo Aguirre, and analysis with Gabriel Unda.⁶ The curriculum provided little challenge to Ponce. He was already advanced and had a solid foundation of theory and solfege. Dissatisfied with the quality of instruction, Ponce left after only one year. He returned to Aquascalientes where he taught piano and solfege at a local academy of music.

In 1904, based on Gabrielli's advice, Ponce left Mexico for his first trip to Europe. He gave several performances on his way to the Port of New York, his destination before embarking on his trip to Europe. These performances included appearances in Guadalajara, San Luis Potosi, and St. Louis, Missouri. He landed in Bologna, Italy, where he hoped to study with maestro Enrico Bossi at the *Liceo Rossini*. Bossi refused to accept him, saying about his music: "Your style is too old-fashioned: your music would have been up-to-date in 1830 but not in 1905. You have talent, but have been improperly trained".⁷ He instead began studying composition with Luigi Torchi and later, for a brief time, with Cesare Dall'Olio, a pupil of Giacomo Puccini. Following the death of Dall'Olio in December 1905, he decided to leave Italy and study in Germany.

⁵ Slominsky, *Music of Latin America*, 244. The name of the dancer is unknown.

⁶ Coral, *Compositores Mexicanos*, 281.

⁷ Robert Stevenson, *Music from Mexico* (New York: Thomas Y. Crowell Co., 1952), 233. There are, however, two sources which state that Ponce did in fact study with Bossi.

In 1906, he traveled to Germany and began studying piano with Edwin Fischer, a former pupil of Martin Krause. He then began to study piano at the Stern'sches Konservatorium in Berlin with Krause himself, who was a student of Franz Liszt and director of the Liszt Society in Leipzig. The first time Ponce played for Krause proved to be memorable. According to Otero:

He called upon the Director, Fielitz, who was a distinguished conductor and composer. After a few minutes Prof. Krause arrived. After the introductions, Ponce played his own Study and a Sonata by Hummel. Krause noticed the uneven rhythms of the Study, and asked him to play it again. Ponce understood immediately what was in question, and repeated it stressing the first note of each bar. The Director said in German, with an ironical smile: "Italian style." From this phrase Ponce understood the whole pride of the Germans, who felt themselves musically superior to the Italians.⁸

In June of that year, he performed at the prestigious Beethoven Hall in Berlin. The program included some of his works and the Partita in D major by Johann Sebastian Bach.⁹

Martin Krause was a very demanding pedagogue and Bach was the foundation of his teaching. In fact, he made his students play the preludes and fugues from the *Well-Tempered Klavier* in different keys. As Claudio Arrau, the great concert pianist and former pupil of Krause states:

... in front of all the pupils in the conservatory, he would test whether one could play in another key – usually one very far away, not just one tone or one half-tone. He also insisted on having us memorize single voices. Bach in general was one of the bases of his teaching. In those days, of course, there was no doubt it was correct to play Bach on the piano. It was the only way.¹⁰

This would have a profound influence on Ponce's compositional style, which began to use more contrapuntal textures.

While studying at the conservatory, he befriended German composition students who were incorporating German folk music elements in their own compositions.¹¹ They insisted that Ponce utilize the rich folk music of Mexico into his compositions, suggesting that he not dedicate himself to the "European classics."¹² This was the birth of Mexican musical nationalism, paving the way for future composers to utilize Mexico's rich folkloric tradition.

⁸ Otero, *Manuel Ponce and the Guitar* 11.

⁹ Possibly BWV 828

¹⁰ Joseph Horowitz, *Conversations with Arrau* (New York: Limelight Editions, 1984), 39.

¹¹ Unfortunately, none of the sources available name any of these students.

¹² Stevenson, *Music in Mexico*, 233.

Ponce returned to Mexico in 1908, where he maintained a private studio in Aguascalientes. Shortly after his return he was asked to fill a temporary teaching position at the Conservatorio Nacional, left vacant by the death of Ricardo Castro. There he taught piano and music history. In 1909 he toured with the Saloma Quartet, alternating between his piano solos and works for string quartet. They would also perform together, performing string quintets and string trios.¹³

In January 1910, he established a private studio in Mexico City. Among his first students was Carlos Chavez, who would later become one of Mexico's foremost composers. Chavez studied with Ponce for four years. Ponce was responsible for introducing Mexico to impressionistic composers such as Debussy, Ravel and others. On June 24, 1912, Ponce's students gave the first all-Debussy recital in Mexico. Chavez, who was thirteen at the time, began the recital with *Clair de lune*.¹⁴

Earlier that same month, on June 7th, Ponce gave the premiere of his first large-scale work, the *Concerto for Piano and Orchestra*. It was performed with the Orquesta Beethoven with Julian Carillo conducting. According to musicologist Otto Mayer-Serra, "The occasion marked ... the opening phase of musical nationalism in Mexico".¹⁵ The work combines traditional Romantic concerto writing with elements of Mexican folk music. Subsequently, Ponce wrote two *Mexican Rhapsodies* for solo piano based on Mexican themes.

During the years of the Mexican revolution, which began in 1910, Ponce used his nationalistic ideas and began composing *Canciones Mexicanas* for piano in 1912. This work was based on arrangements of popular Mexican folksongs with the exception of *Estrellita*, which was an original composition. That song brought Ponce national and international fame. Unfortunately, since it was thought to have been an indigenous Mexican folksong, Ponce never received any royalties. According to Ponce, ".... there have been and will continue to be numerous editions. It continues to sell, has been translated into German and English and also appears in a collection entitled 'The Best Music of the World', and has been reproduced without my consent."¹⁶

¹³ Ibid, 233.

¹⁴ Stevenson, *Music in Mexico*, 233.

¹⁵ Otto Mayer-Sarra, *Panorama de la Musica Mexicana*, 95; cited by Nicholas Slominsky, *Music of Latin America* (New York: Da Capo Press, 1971), 245.

¹⁶ Juan Alvarez Coral, *Compositores Mexicanos* (Mexico City: Edamex, 1993), 283. Translated by the author.

In 1914, Ponce gave his first lecture on music nationalism. He also began writing essays on the subject. In one such essay, Ponce wrote:

Our salons welcomed only foreign music in 1910, such as Italianate romanzas and operatic arias transcribed for piano. Their doors remained resolutely closed to the *cancion mexicana* until at last the revolutionary cannon in the north announced the imminent destruction of the old order. Amid the smoke and blood of battle were born the stirring revolutionary songs soon to be carried throughout the length and breadth of the land. *Adelita*, *Valentina*, and *La Cucaracha*, were typical revolutionary songs soon popularized throughout the republic. Nationalism captured music at last. Old songs, almost forgotten, but truly reflecting the national spirit, were revived, and new melodies for new corridos were composed. Singers traveling about through the republic spread far and wide the new nationalist song; everywhere the idea gained impetus that the republic should have its own musical art faithfully mirroring its own soul.¹⁷

This moment marked the beginnings of the Mexican nationalistic school.

Due to the political instability during the Mexican revolution, Ponce left Mexico for Havana, Cuba, where he lived from 1915 to 1917. While in Cuba, Ponce became immersed in Cuban music. This influence produced several Cuban-inspired works including the *Sonata for 'cello and piano*, *Rapsodia Cubana*, *Suite Cubana*, and *Preludio Cubana*. He also worked as a music critic for *La reforma social* and *El heraldo de Cuba* and was active as a lecturer, teacher and performer. In 1916, Ponce traveled to New York to give a recital of his own works. The recital, which took place on March 27th at Aeolian Hall, was not well attended and given the following meager review by the *New York Times*:

Mr. Ponce played only his own pieces: a prelude and fugue on a theme by Handel; a sonata of three connected programmatic movements; various shorter pieces, including a group intended to be Mexican in their character. Neither as a pianist nor composer does Mr. Ponce demand extended consideration. He has some fluency of technique, but not the powers that are needed by a public performer; his fugue showed attention to the rules of fugal composition, but his sonata, where he was thrown more on his own devices, left something to be desired in the way of originality and coherency.¹⁸

For the remainder of his life, Ponce expressed animosity towards the lack of enthusiasm for his music in the United States and he never returned.

¹⁷ Manuel Ponce, cited in Robert Stevenson, *Music in Mexico* (New York: Thomas Crowell, 1952), 233-234.

¹⁸ *New York Times*, 28 March 1916, 11.

In 1917, Ponce reestablished his home in Mexico City, where he resumed teaching at the Conservatorio Nacional and established the "Academia Beethoven". He also married the French singer Clema Maurel in the Church of Our Lady of Lourdes. Later that year, he was named conductor of the National Symphony, a position he held for two years. Ponce, along with Ruben M. Campos, served as editor for *Revista Musical de Mexico*. For the next several years, Ponce continued to compose, perform, teach, and write essays and music criticisms.

In 1923, the Spanish guitarist Andrés Segovia gave his first recital in Mexico City. Ponce was in attendance and wrote the following review of the concert for *El Universal*:

To hear the notes of the guitar played by Andres Segovia is to experience a feeling of intimacy and the well-being of the domestic hearth; it is to evoke remote and tender emotions wrapped in the mysterious enchantment of things of the past; it is to open the spirit to dreams, and to live some delicious moments in the surroundings of pure art that the great Spanish artist knows how to create.... Andres Segovia is an intelligent and intrepid collaborator with the young Spanish musicians who write for the guitar. His musical culture allows him to transmit faithfully through his instrument the composer's thought and so to enrich daily the guitar's not very extensive repertoire.... At the end of his recital he played the *Sonatina* of Moreno Torroba, which in my modest opinion was the most important work of the programme, magisterially performed by Andres Segovia in his introductory recital before the Mexican public. The *Sonatina* shows us a composer full of melodic ideas, a musician who understands classic forms, a knowledgeable folklorist who knows how to construct, with elements of rhythm and popular melodies, works important because of their development, and harmonic tendencies.¹⁹

After the concert, the two met. Segovia was impressed with the way Ponce spoke so eloquently of the recital, especially about Torroba's *Sonatina*. Segovia asked Ponce for a piece and he quickly responded, thus beginning a collaboration between the two artists that would last for decades.

In 1925, Ponce was named "Professor de perfeccionamiento de piano" in the Conservatorio Nacional. Not long after his appointment, at the age of forty-three, Ponce enrolled in the composition class of Paul Dukas at the *École Normale de Musique* in Paris. Ponce was not satisfied with his compositional direction and wanted to learn the latest trends in composition. He obtained a commission from the Ministry of Education that was supposed to last six months. Knowing that this would be a lengthy learning process, he renewed his commission and stayed until 1933. In this class, there were two young composers who would also have a monumental effect on the guitar repertoire, the Spaniard Joaquin Rodrigo and Brazilian Heitor Villa-Lobos.

¹⁹ Manuel Ponce, "Musical Chronicles" *El Universal*, June 5, 1923, cited from Otero, *Ponce*, 18.

In his studies with Paul Dukas, Ponce mastered European post-romantic techniques and orchestration. His compositional style became more contrapuntal and his use of chromaticism made for a unique harmonic language. Ponce was a talented composer able to change with the times. As Robert Stevenson notes, Ponce was "accused by Bossi in 1905 of writing in an 1830 style, Ponce in the 1930's was considered an avant-garde."²⁰

Besides compositional studies with Dukas, Ponce remained active as a writer. In 1927, he founded the *La Gaceta Musical*. This was the first Spanish music journal published in France. The first issue appeared on January 1, 1928. Among its contributors were Paul Dukas, Joaquín Turina, Joaquín Rodrigo, and Manuel de Falla. Unfortunately, the interest in this publication quickly faded.

During his years in Paris, Ponce and Andrés Segovia rekindled their friendship. At the time, Segovia was also living in Paris. The two worked very closely in the creation of some of the guitar's most important works. It was during this time that Ponce composed the majority of his guitar compositions, including five sonatas, two suites, two sets of variations, twenty-four preludes, and numerous shorter pieces.

In 1928, Ponce was contacted by Isaac Albeniz's daughter Laura to revise her father's opera entitled *Merlin*. Because of Ponce's unsteady financial situation, he accepted the commission. This revision was a project that Ponce undertook for a number of years. In 1930, he was chosen by the Secretary of Public Education to represent Mexico in the "Festivales Sinfónicos Iberoamericanos" in Barcelona, Spain. This enabled Ponce to study Spanish folklore. He also conducted the *Orquesta Sinfónica de Madrid* in the final concert of the festival.

Ponce completed his compositional studies at the *École Normale de Musique* in July 1932. He was given the highest marks when he completed his degree. Paul Dukas had the following to say about Ponce:

The compositions of Ponce carry a stamp of a most distinguished talent and for a long time have not been classifiable as scholastic work. I find it difficult to give a marking, even the highest, that expresses my satisfaction in having had such a distinguished student.²¹

After completing his studies, Ponce returned to Mexico.

²⁰ Stevenson, *Music of Mexico*, 235.

²¹ Cited in Otero, *Manuel Ponce and the Guitar*, 44.

Upon his return to Mexico in 1933, Ponce taught piano at the Conservatorio Nacional, where he was later named Interim Director. Ponce also continued to write, editing the conservatory's *Cultural Musical*. During this time, Ponce concentrated on composing orchestral music. His symphonic work, *Chapultepec*, was premiered in Philadelphia in 1934 with Leopold Stokowski conducting. It was performed at New York's Carnegie Hall a few days later with the same conductor. He also taught folklore with the newly established music faculty at the Universidad Nacional Autonoma.

Ponce also began to work with children. He was named Inspector of Personnel of Kindergartens and also professor of Rhythmic Gymnastics, playing piano at school festivals. As a result he composed didactic pieces for piano as well as numerous works for children's choir. He also completed *Merlin*, a symphonic suite inspired by the opera by Albeniz that he was commissioned to edit and revise.

In 1939, Carlos Chavez revived Ponce's 1912 *Piano Concerto*. The next year, Ponce completed the symphonic work *Ferial*, a piece that he worked on for several years. It was premiered on August 9, 1940 with Carlos Chavez conducting. In 1941, Ponce traveled to South America to conduct concerts of his own works. During this tour, Ponce premiered the *Concierto del Sur* for guitar and orchestra with Andres Segovia performing the solo part in Montevideo, Uruguay. This monumental work has become one of the standard concertos in the guitar repertoire.

In 1943, Ponce composed the Violin Concerto. The work, which is in a standard concerto form, utilizes Mexican folk elements. The second movement has hints of Ponce's song *Estrellita*, while the last movement is based on *Mananitas*, a popular Mexican song. The Polish violinist Henryk Szeryng with the Orquesta Sinfonica de Mexico premiered it on August 20, 1943 with Chavez conducting.²²

²² Slominsky, *Music of Latin America*, 246.

In 1944, there was an unfortunate confrontation occurred between Ponce and the conductor Leopold Stokowski. Stokowski, who was an admirer of Ponce and premiered his orchestral work *Chapultepec* in 1934, traveled to Mexico to conduct several concerts. According to an article in the *New York Times*:

Stokowski had completed a series of concerts in Mexico, which in the opinion of local critics, had failed to arouse enthusiasm among music lovers. He was then asked to conduct the Mexican Symphony Orchestra in a one-hour nationwide broadcast, the program of which contained a composition by Senor Ponce. When the composer failed to produce the orchestra arrangement of his piece, explaining to the conductor that he did not have it, Stokowski, in what one newspaper called “a childish display of temper,” berated Ponce in front of the musicians, many of whom walked out.²³

It is unclear if Ponce and Stokowski ever reconciled.

Ponce spent his last years composing and teaching at Escuela Univesitaria de Musica, where he was named the chair of folklore in 1943. On July 4th 1947, Carlos Chavez organized a festival devoted to Ponce’s works. During the festival, Andres Segovia gave the Mexican premiere of the *Concierto del Sur*. That year, Ponce was also awarded the prestigious “Premio National de Artes y Ciencias” (National Prize of Arts and Sciences), which included a diploma and a cash prize of 20,000 pesos.

Ponce’s health quickly deteriorated. On April 24, 1948, he died of uremic poisoning at the age of sixty-six. Manuel Ponce single-handily began the nationalistic movement in his native Mexico, forever establishing his place in his country’s history. He also helped establish a repertoire for an instrument desperately in need of one. In a letter written to Ponce’s widow, Segovia writes:

I do not need to express to you the pain which I will carry all my life from Manuel’s having preceded me on the road to Eternity. For me, Manuel was the ideal Friend, Teacher, and Brother. Not to have him in this world as a spiritual support, as a confidant and as a guide (in spite of the temporal silence of our correspondence) is deeply painful to me.²⁴

²³ *New York Times*, 26 April 1948, 23.

²⁴ Alcazar, *Segovia-Ponce Letters*, 282.

CHAPTER TWO

MANUEL PONCE AND THE GUITAR: HIS COLLABORATION WITH ANDRES SEGOVIA

The collaboration between Manuel Ponce and Andrés Segovia is one of the most important in the history of the guitar. From their first meeting in 1923 until Ponce's death in 1948, these two artists collaborated on an impressive list of compositions. These works include six sonatas, three sets of variations, two suites, twenty-four preludes, a concerto, and several other solo pieces.

Manuel Ponce's compositional style can be divided into three primary periods. First, Ponce was influenced by his country's folklore and the salon style of writing popular in Mexico. Second, he extended his harmonic and contrapuntal vocabulary while studying with Paul Dukas. Lastly, Ponce's work after Paris became more adventurous in orchestral color and harmonic content. Thus, his compositional periods include the early years in Mexico up to 1925, the years in Paris from 1925-1933, and the late years in Mexico from 1933 until his death in 1948. It was during his Paris years that Ponce began to compose in the neo-classical style that was popular at this time. Since Ponce was not a guitarist, he was fortunate to have had Segovia, the most important concert guitarist of the time, at his disposal to facilitate the editorial process.

Andrés Segovia was born on February 21, 1893 in Linhares²⁵, Spain. He was attracted to the sound of the guitar from an early age. Although encouraged to study an instrument with an established repertoire such as the piano or violin, Segovia began his guitar studies in Granada, Spain at the age of ten on his own, a fact that he was proud of throughout his entire career. Segovia loathed the flamenco and folk music associated

²⁵ In *Traditions of the Classical Guitar* by Graham Wade (London: Robson, 1980), he lists that Segovia's birthdate was February 18, 1893. In his later book *Maestro Segovia*, he lists the real birthdate of February 21, 1893.

with the guitar and quickly discovered the music of Francisco Tarrega. It was Tarrega who had a profound influence on Segovia. Although the two men never met, Segovia was able to pick up where Tarrega left off.

At the age of sixteen, Segovia gave his first public recital at the Centro Artistico in Granada. This was followed by recitals in Cordoba, Seville, and eventually Madrid, where he settled. The first years were difficult because of his inability to find music. In order to expand the repertoire, Segovia followed Tarrega's example and began adapting music from other instruments to the guitar. Segovia's life mission was to establish the guitar as a respectable concert instrument. In order to accomplish this, he set out four tasks:

... the first to redeem the guitar from the folklore; second, to go to every part of the civilized world to show that the guitar is worthwhile to be on the concert stage; the third to create a very good repertoire for it; and the fourth, to influence the authorities of conservatories and musical academies and universities to teach guitar properly.²⁶

He soon sought out composers who were not guitarists in order to increase the repertoire. The first to answer his call was fellow Spaniard Federico Moreno-Torroba, who composed *Danza* in 1921.²⁷ Two years later, Segovia traveled to Mexico to perform, not knowing the impact that this trip would have on the history of the guitar.

Manuel Ponce and Andrés Segovia met in Mexico City in 1923 after Segovia's first recital in Mexico. At the time, Ponce was a music critic for *El Universal* and was in attendance to review the concert. Ponce, who was impressed with the expressive capabilities of the guitar, approached Segovia after the recital. After discovering that Ponce was one of the most important Mexican composers, Segovia asked him to write a work for the guitar. We are fortunate to have a record of their collaboration in The Segovia-Ponce Letters. Unfortunately, the letters are from Segovia to Ponce. It is believed that the letters written to Segovia were destroyed during the Spanish Civil War. Although one-sided, these letters reveal the genesis of Ponce's guitar works.

²⁶ Graham Wade, *Maestro Segovia* (London: Robson Books, 1986), 23.

²⁷ The final movement of what was later *Suite Castellana*.

A few months after their meeting, Ponce responded with a Serenade and an arrangement of *La Valentina*, a Mexican folksong.²⁸ The serenade later became the third movement of the four-movement *Sonata Mexicana*. The following is from a letter dated from 1924 written from Segovia to Ponce:

... Seeing this new group elevating my beautiful instrument, I think each time with more gratitude of the first ones who answered my call, that is, Torroba and yourself. (After Torroba and before you was Falla who wrote his 'Homage a Debussy'). And once again I wish to express to you my sincerest gratitude. But do not think that I want to limit myself to the Sonata and the witty Valentina. I am asking you again for more things because they are necessary for my many concerts and I want to see your name on all of them. I would be happy to receive something else of yours. Will you be up for it? Adios, a hug from your good friend who loves and admires you.²⁹

Segovia continued to perform the *Sonata Mexicana* to critical acclaim. Ponce, however, did not write again for the guitar until he arrived in Paris to further his studies. Segovia was also living in Paris during this time, and allowed the two men to work closely and develop a great friendship, with the result that most of Ponce's guitar works were written in Paris.

The first major work to be composed in Paris was the important *Theme Varié et Finale*, a virtuosic work based on an original theme, written in 1926. This was followed by the *Sonata III* (1927).³⁰ In this work, Ponce applied the compositional techniques he so wanted to learn. This piece shows Ponce utilizing a modern harmonic language, including impressionistic devices and strong contrapuntal textures. The collaboration of Ponce and Segovia was about to take an interesting direction.

²⁸ Otero, *Manuel Ponce*, 20.

²⁹ Miguel Alcazar, ed., Peter Segal, trans., *The Segovia-Ponce Letters* (Columbus: Editions Orphee, 1989), 2-3.

³⁰ There have always been questions on the numerical order of Ponce's sonatas. It is possible that the second sonata was destroyed, along with many original manuscripts, during a fire in Segovia's home in Barcelona. There has been mention of a *Sonata in a minor* in the early letters written from Segovia to Ponce. According to Miguel Alcazar in *Obra Completa para Guitarra de Manuel M. Ponce*, these letters are dated in 1926, before *Sonata III* was composed and after *Sonata Mexicana*, which is also known as *Sonata I*.

Knowing that Ponce was a composer who could imitate musical styles, Segovia began to ask him for pastiches.³¹ Segovia, who was trying to establish a repertoire comparable to that of other solo instruments, wanted to "fill in the gaps" in a sparse repertoire. The first piece that Segovia requested was *Sonata Classica*, "Homage a Fernando Sor." Completed in 1928, Segovia wanted a work modeled after Viennese piano sonatas in the style of Haydn:

... since I have the good fortune of having a real Sor of greater talent than his predecessor writing a sonata for guitar, I do not want this sonata to be inferior to one of Haydn's for piano.³²

Segovia did perform this work as a piece by Sor substituting the last movement with the last movement of Sor's *Grand Sonata, Op.22*.³³ When it came time to publish the piece, Segovia listed Ponce as the composer.

Later that year in 1928, Segovia requested another sonata, but this time it was to be in the style of Franz Schubert. The piece, entitled *Sonata Romantica*, was a four-movement work based on the harmonic principles of its "dedicatee." Upon receiving the completed work, Segovia noticed a problem in the last movement and wrote to Ponce:

... I threw myself into the finale like a hungry dog ... and I am furious with the guitar. What you would least imagine – for the first time with your music!! – comes out impossible: the arpeggios And you have coincided with the same type of difficulty that makes the prelude in the E major by Bach (violin solo) unbridgeable for guitar.³⁴

And the difficulty, in both passages, is that it is necessary to have a succession of stepwise intervals on the same string, staying, at the same time, in one position, at times senselessly, in order to strike the disjunct note of the arpeggio. Do you understand? On the guitar the technique of the arpeggio is derived almost strictly from the possibilities of the blocked chord. What is not possible in a chord struck together, is not possible in arpeggiation, unless it is played very slowly.

How are you going to fix this? I am truly desperate, because I like it as it is. Rescue it however you can, please! Do not modify the rhythm, nor the melodic disposition of the chords: change the form of the arpeggio.

You will see how well the three previous movements go. The andante is delightful: among the best that Schubert left without doing. I spend all day playing it. The guitar sounds delightful.³⁵

³¹ A literary, artistic, or musical work that imitates the style of a previous work.

³² Alcazar, *The Segovia-Ponce Letters*, 27.

³³ Alcazar, *Letters*, 25.

³⁴ Prelude from *Violin Partita BWV 1006*. There also exists a version for Lute, which has since become a major part of the guitar repertoire.

³⁵ Alcazar, *Letters*, 39.

Ponce responded to his request, sending him a revised version soon after. Segovia was enthusiastic about the new version.

In 1929, Segovia approached Ponce with an idea of a theme and variations on the *Folias de España*. In a letter from Segovia to Ponce dated December 1929:

... I want you to write some *brilliant variations* for me on the theme of the *Folias de España*, in D minor, and which I am sending you a copy from the Berlin manuscript. In a style that borders between the Italian classicism of the 18th century and the dawning of the German romanticism. I ask you on my knees ... if you do not want to sign your name to it, we will assign it to (Mauro) Giuliani, from whom there are many things to discover, and from whom they have just given me a manuscript in Moscow. I want this to be the greatest piece of the period, the pendant of those of Corelli for violin on the same theme.³⁶

Ponce, however, had different ideas with this work. The final result was the monumental *Theme and Variations on "Folias de España" and Fugue*. Completed in 1931, this work consisted of a theme, twenty virtuosic variations showcasing the instrument's technical possibilities, and a three-voice fugue.³⁷

Segovia's original intent for the work was different from the vision Ponce had of this work. Segovia, who often wanted complete control of the compositional process, did not want a work of this length. Segovia's concern was that it was too sophisticated for his general audiences, therefore he wanted another version. Segovia wanted the fugue to be replaced with a short, dazzling finale. Ponce resisted and did not write the finale as requested by Segovia. Segovia performed and recorded a shorter version of the work, substituting Ponce's theme with his own and leaving out eleven of the twenty variations. Segovia even omitted the tremolo variation (no.16) he had specifically requested.³⁸

³⁶ Alcazar, ed. *The Segovia-Ponce Letters*, 91.

³⁷ Although the work was originally entitled *Prelude, Theme, and Variations on "Folias de España" and Fugue*, it was published without the Prelude. Ponce's short work *Postlude* was the original prelude.

³⁸ Mark Dale, "...Mi Querido Manuel.... The Collaboration between Manuel Ponce and Andres Segovia", *Soundboard*, Spring 1997, 18.

In 1930, Segovia approached Ponce with the idea of arranging the *Grand Sonata* for guitar with violin accompaniment. The first version of this work proved to be disastrous:

Thank you so much for the *Paganini Sonata*. I have read it and it is truly unplayable. Before you made that reduction I had already done so and what I hoped for and had neglected to tell you – mea culpa! – was a free transcription where your talent would have piously covered the banality of the work. And I would not have even dared ask this of you if you yourself – I do not know if you will remember this – right after receiving the work, would not have told me: “it could be fixed, something could be done with it”.... To close, pardon me and let us bury the sonata forever.³⁹

Segovia’s vision of the work was for Ponce to make a free transcription, keeping the original melodies while adding different harmonic and contrapuntal devices. Ponce quickly responded, prompting the following response from Segovia:

I have received the retouched *Paganini Sonata*. Before it was impossible to play it. Now it is impossible not to play it. The transformation has made it so beautiful to the point that I have it on the music stand since it arrived, and all the other things follow beneath it. The first movement goes very well, thanks to the intelligent substitutions you have found for the vulgar turns of the original. The *Romanza*, exquisite. And even the third movement has improved, and an artist can now play it without embarrassment.⁴⁰

After the work was completed, Segovia and Ponce were again caught in a dilemma. Since the sonata was essentially Ponce’s harmonization of Paganini’s themes, attributing the sonata solely to Paganini could cause suspicion. In a letter regarding the matter, Segovia wrote:

How should it be listed on the programs? Free version ... etc., that is the title or subtitle that you have put on the manuscript? Won’t critics like Mooser, Salazar, etc., descend on it? On the other hand, to play it without indicating the changes and author is not right either, since the work is published, the slowest witted critic could notice, score in hand, the modifications. So what should we do?⁴¹

Segovia eventually dismissed the first movement, telling Ponce that “working on it is very annoying”⁴² He recorded the third movement *Andantino Variato* in 1952, listing it as a work by Paganini-Ponce.⁴³ In 1967, he recorded the *Romanza* simply as Paganini.

³⁹ Alcazar, *Letters*, 78.

⁴⁰ Ibid, 82.

⁴¹ Alcazar, *The Segovia-Ponce Letters*, 82.

⁴² Alcazar, *Obra completa para Guitarra de Manuel M. Ponce*, 155.

⁴³ Peer published it in 1976 under the same two names.

In 1931, Ponce wrote another "baroque" suite for Segovia. To avoid any suspicion, Ponce and Segovia attributed the "keyboard" work *Suite Antiqua* to the great Italian composer Alessandro Scarlatti (1660-1725). The decision to attribute the suite to Scarlatti proved to be difficult. In a letter dated February of 1931, Segovia writes:

Do not stop thinking about the Suite Classica in D. I need it very much. Make it very melodic, - melodic in each voice. And send it to me in Geneva as soon as you have it, if by chance you have by the end of March. I will be at home the whole time, then I finish in Italy March 27 and I will probably not return to Paris until after April 8. Tell me if you want me to send you something by the lutenists. Do not make the suite very Bach-like so it will not raise suspicions of the discovery of another Weiss.⁴⁴

After receiving the complete work, Segovia was concerned with the Preamble. He writes to Ponce in April of 1931:

... tell me to whom we are attributing the Preamble. I am very worried about the contrary movements of the maestoso. If you think they will work, leave them alone, and if they are going to raise some angry suspicions, modify them. But for the love of God, write me immediately because I have to turn the program in urgently.⁴⁵

The finished product included five movements: Preamble, Courante, Sarabande, Gavotte I and II, and Gigue. Besides *Suite Antiqua*, it has appeared in several different names including *Suite in D*, *Classical Suite in D*, and *Suite Classica*. The choice of Alessandro Scarlatti could have been devastating. According to Alcazar, this suite is more in Weiss' style than the first suite.⁴⁶ As mentioned in the earlier letter dating February 1931, it is possible that Segovia could have sent some lute music to Ponce to study. Although Scarlatti was a prolific opera composer, he was not known for his keyboard compositions.

The album notes of *Segovia and the Guitar*, where Segovia recorded two movements of the suite, the Preamble and Gavota,⁴⁷ indicate the following:

These two piano pieces of Alessandro Scarlatti were found, together with two others, in the Conservatory of Naples some twenty years ago: they form part of a suite ... The transcriptions are made by Andres Segovia.⁴⁸

⁴⁴ Alcazar, *Letters*, 89.

⁴⁵ Ibid, 91.

⁴⁶ Alcazar, *Obras Completas*, 223.

⁴⁷ The Gavotte from the *Suite Antiqua* has been published several times as a work by Alessandro Scarlatti.

⁴⁸ Cited from Peter Kun Frary, "Ponce's Baroque Pastiches for Guitar", *Soundboard*, Fall 1987, 161.

The harpsichord would have been an obvious choice instead of the piano. It is surprising that a work claiming to be a piano suite from an Italian baroque composer did not provoke interest among critics and musicologists. Nevertheless, the work was accepted as that of Scarlatti.

Later that same year, Ponce composed both the *Preludio* and *Balletto*, attributing the two pieces again to Weiss.⁴⁹ The two works were believed to be part of a suite that was never finished. There was mention of the work in a letter written in November 1931:

... I have seen your work. I like it a lot and the prelude even more than the ballet. I am working on it frantically. If it doesn't come between the Concerto (del Sur) and your work keep the movements of this suite that promises to be first class. Maybe a rapid movement of - gigue, or a courante with arpeggios.⁵⁰

In 1936, Ponce later made an arrangement of the *Preludio* for guitar and harpsichord as a wedding present for Segovia and his second wife, the pianist Paquita Madriguera. After receiving the work, Segovia wrote to Ponce:

... you have woven an exquisite contrapuntal fabric round your Prelude, so beloved of Falla. You prove the inexhaustible resources of your ever-youthful imagination, creating a second body for that little work, so perfect, that they could almost live independent lives. Nevertheless the relationship between the two is admirable, so that they are indeed two halves of one indivisible beauty. From now on I renounce it in sole favour of the guitar and I await the other parts of the suite to form a new aspect of the musical life of my instrument.⁵¹

The manuscript of the solo guitar version of the *Preludio* was among the scores destroyed in Segovia's Barcelona home during the Spanish Civil War. There does, however, exist a manuscript of the guitar and harpsichord version. The manuscript exists in the Ponce archives in Mexico in a French notebook entitled "Suite a duo pour guitare et clavicen par M.M. Ponce." Although there was mention of a complete suite, the contents of the notebook contain only the *Preludio*.⁵²

⁴⁹ There have been conflicting dates for this pieces' creation. Otero says that it was written in 1925, while Alcazar says it was written in 1931. Since this work was attributed to Weiss, it makes sense chronologically that it was written after the *Suite in A minor*.

⁵⁰ Manuel Ponce, ed. Miguel Alcazar, *Obra Completa para Guitarra* (S.A. de C.V.: Ediciones Etoile, 2000), 185.

⁵¹ Cited from Otero, *Manuel Ponce and the Guitar*, 53.

⁵² This is not Ponce's only work for guitar and harpsichord. Ponce wrote the *Sonata for Guitar and Harpsichord* (New York: Peer International, 1973) in 1926. It is a three-movement work in the neo-classical style.

Segovia went on to record the work on the 1959 recording, *Segovia Golden Jubilee* with harpsichordist Rafael Puyana. The work was attributed to Weiss on the record sleeve:

German composer and lutenist, Silviu Leopold Weiss (1686-1750) was one of the most famous musicians of his day. He was regarded as Europe's outstanding lute player, renowned for his tone and technique and his skill at improvisation. He served in the employment of several European courts, and was known personally to Handel and Bach. This Prelude was transcribed by Mexican composer Manuel Ponce, and is played here in Ponce's arrangement with harpsichord accompaniment by the noted South American harpsichordist, Rafael Puyana.⁵³

Although Segovia performed and recorded the Prelude with harpsichord, he favored the solo version of the *Preludio*, often pairing it with the *Balletto*.

In 1930, Segovia requested a sonatina in the Spanish-style. In a letter dated August 30, 1929, Segovia writes:

... why not write a Sonatina – no Sonata – of a distinctly Spanish character? If you might like to work on it, I would offer it immediately to Schott, so it would be included in the series of medium difficulty. Why not do it? I want you to write it very much I am certain you would write something as graceful as the one by Torroba, and of much more musical substance.⁵⁴

The Sonatina was completed in 1932. In 1939, the work was published as *Sonatina Meridional*. Segovia also changed the names of the movements to more programmatic titles: Campo⁵⁵, Copla, and Fiesta, instead of the original, which were: Allegro non troppo, Andante, and Vivace.⁵⁶ This was to be the last work written by Ponce in Paris before returning to Mexico in 1933.

⁵³ Gerard Garno and Graham Wade, *A New Look at Andres Segovia, Vol.I* (Pacific: Mel Bay, 1997) 91.

⁵⁴ Alcazar, *Segovia-Ponce Letters*, 80.

⁵⁵ Segovia also performed the first movement as *Cancion y Paisage*.

⁵⁶ Alcazar, *Obras completas para guitarra de Manuel M. Ponce*, 169.

Alcazar's book contains a copy of the original manuscript that included Ponce's original titles for each movement.

Unfortunately, there were other baroque pieces by Ponce that were lost during the Spanish Civil War when Segovia's home was destroyed. There is documentation of a work entitled *Homenaje a Bach*. Segovia wrote to Ponce in 1936 concerning obtaining another copy of this work:

... Among the things that cause me the most pain, having been left back in Spain and destroyed, are your manuscripts. I beg you, dearly, that little by little you start recopying them, according to your sketches, and send them to me. Above all, those that were not published, like the Sonata that you wrote in Mexico for me, the first movement of the Sonatina in homage a Tarrega, the sarabande in E major that should have followed the masked prelude, another sarabande in a minor and the entire homage to Bach, which fugue I was lately transposing so I could play it.⁵⁷

Ponce returned to Mexico in 1933 after completing his studies at the *École Normale de Musique* in Paris. He did not write anything new for the guitar between 1933 and 1940, focusing his energies on composing large orchestral works. It is not known the precise reasons that Ponce did not write for the guitar during these years. Ponce was very ill upon his return to his homeland and Segovia was relentless and controlling of Ponce's time and compositional process. Although Segovia kept in contact with Ponce through correspondence, the content of some of the letters could suggest a somewhat volatile relationship.⁵⁸

In 1941, after years of Segovia's persistence, Ponce completed the important *Concierto del Sur*. The idea of composing a concerto was given to Ponce by Segovia while still in Paris. Writing a concerto for guitar was difficult due to balance problems in an orchestra and the natural volume of a guitar. Segovia once said of the difficulties of a concerto:

We feared that the tenuous and expressive sound of the guitar would be swallowed up by the orchestra or that its delicate and poetic timbres would fade before the sonorous mass, like small lanterns of the night before the invasion of day.⁵⁹

It was the success of Mario Castelnuovo-Tedesco's *Concerto No.1 in D major, Op.99* that lead Ponce to complete his concerto. He later conducted a performance of Tedesco's concerto in Mexico with Segovia as the soloist. The *Concierto del Sur* was premiered in Montevideo, Uruguay in 1941 with Segovia as the soloist under the composer's baton. This was the last work written for Segovia by Ponce.

⁵⁷ Alcazar, *The Segovia-Ponce Letters*, 180.

⁵⁸ Mark Dale's article in *Soundboard* titled "Mi Querido Manuel... The Collaboration between Manuel Ponce and Andres Segovia" examines the working relationship of these two men. It discusses in detail the deterioration in their collaboration between 1934 and 1936.

⁵⁹ Graham Wade, *Traditions of the Classical Guitar* (London: John Calder, 1980). 167.

Manuel Ponce's contribution to the guitar repertoire was none of the largest by any composer who did not play the instrument. The influence of Andres Segovia played a significant role in the creation of these works. Segovia not only served as an editor, but also was responsible for the publication of a large majority of Ponce's works. He also performed and recorded Ponce's works regularly. Upon the death of Ponce, Segovia stated:

I more than anyone else owe gratitude to Ponce because he responded with the deepest sympathy to my ceaseless eagerness to metamorphose the guitar. And thanks to the spiritual forces which he-and other illustrious friends of mine-have put into action, I am now able to contemplate with intense joy the transformation of the chrysalis into a butterfly.⁶⁰

⁶⁰ Andres Segovia "Manuel Ponce: Sketches from the Heart and Memory" *Guitar Review*, No.7 1948, 3.

CHAPTER THREE

HISTORICAL BACKGROUND AND SIGNIFICANCE

The collaboration between Ponce and Segovia resulted in the creation of some of the finest works for guitar including the *Suite in A minor*, which has maintained a presence in the guitar repertoire.⁶¹ Written in 1929, the *Suite in A minor* was the first of three works attributed to the great lutenist Silvis Leopold Weiss. According to Segovia, he was to perform a recital with the great violinist Fritz Kreisler and wanted to play a joke on Kreisler.⁶² Segovia then asked Ponce to compose a work in the style of Johann Sebastian Bach. Although this work was to be attributed to Bach, it would have been obvious that he did not write it. Bach's works were already well cataloged by this time. In an interview in *Frets*, Segovia commented about the piece's evolution:

... Ponce was a great composer, and we decided to do a little joke on Kreisler. I was going to play a concert at the same time as Kreisler, in London. Now, Kreisler used to list on his programs pieces by Corelli, and others that were written by Kreisler himself. So I told Ponce, "When I play at the concert with Kreisler, you will write a composition in the style of Bach for me to play in the program, but we will use another composer's name." Ponce wrote a suite, but only in the last piece were there certain touches of harmony that were different from the epoch of Bach. When Kreisler heard the music he came to me and exclaimed, "Where did you discover these beautiful pieces?" And I told him, "In the same place that you discovered some of your pieces by Corelli." "Ah!" he said, "I understand!"⁶³

In choosing Weiss as the composer of the *Suite in A minor*, Segovia and Ponce chose one of the most prolific composers of the Baroque.

⁶¹ Because of the controversy of the title, the author will italicize the *Suite in A minor*.

⁶² Fritz Kreisler (1875-1962), was an Austrian composer and violinist. He wrote numerous pieces but claimed they were by composers such as Pugnani, Tartini and Vivaldi. In 1935, he revealed that he himself composed those works.

⁶³ Rick Gartner, "Andres Segovia", *Frets*, Vol.3, no.12 (1981), 32.

Silvius Leopold Weiss, considered to be the last of the great lutenist/composers, was born on October 12, 1687 in Grottkau, Silesia, now known as Grodków, Poland.⁶⁴ At the age of ten, he began to receive musical training from his father, Johann Jakob, who was a theorbo and lute player. His father also taught his other two children Johann Sigismund and Juliana Margaretha.⁶⁵

In 1706, Weiss was in the service of Count Carl Philipp of the Palatine, who was a resident of Breslau. It was during this time that the earliest datable Partita was composed on a trip to Dusseldorf.⁶⁶ He later, in 1708, accompanied Prince Alexander Sobiesky to Italy. He remained there until the prince's death in 1714. In 1715, he traveled to Germany, where he briefly served as lutenist to the court of Hassen at Kassel before returning to Dusseldorf as court musician.⁶⁷

In 1718, Weiss was appointed lutenist to the Court of the Prince-Elector of Saxony and King of Poland, August the Strong, in Dresden. He was well compensated and kept this position for thirty-two years until his death, eventually became the highest paid instrumentalist of the court.⁶⁸ His principal duties were playing in continuo groups, occasionally with the lute but most often the theorbo.

In 1722, Weiss' musical career almost came to an unfortunate end. The French violinist, Petit, wanted Weiss' support in a court position. When he did not get the support he wanted, Petit nearly bit off Weiss' thumb. Weiss quickly recovered from the injury and was performing by autumn of the same year for the court of Munich. In Munich, he performed with flautist Pierre Gabriel Buffardin for the wedding of the Crown Prince of Bavaria.⁶⁹

The next year, Weiss traveled to Prague to perform in Johann Joseph Fux's opera *Costanza e Fortezza* with Joachim Quantz and Karl Heinrich Graum. The occasion marked Charles VI's coronation as King of Bohemia.⁷⁰ He later traveled and performed

⁶⁴ Douglas Alton Smith, "A Biography of Silvius Leopold Weiss", *Journal of the Lute Society of America*, Vol. XXXI (1998), 1.

There are some conflicting sources on both his birthdate and birthplace. In the preface to "Intavolatura di Liuto", Ruggero Chiesa says that he was born in Breslau in 1686. In an article titled "Silvio Leopoldo Weiss, The Greatest Lutenist of His Age: His Life and Works" (*Lute Society of America Quarterly*, 1995), author David E. McConnell states that, due to his death notice in 1750 at age 66, his likely birthdate is 1684.

⁶⁵ David E. McConnell, "Silvio Leopoldo Weiss: The Greatest Lutenist of His Age: His Life and Works", *Lute Society of America Quarterly*, February (1995), 7.

⁶⁶ *Ibid.*, 7.

⁶⁷ Ruggero Chiesa, *Silvius Leopold Weiss: Intravolatura di Liuto* (Milan: Survini Zerboni, 1967), preface.

⁶⁸ McConnell, "Silvio Leopoldo Weiss", *Lute Society of America Quarterly*, February (1995), 7.

⁶⁹ Douglas Alton Smith, "A Biography of Silvius Leopold Weiss", *Journal of the Lute Society of America*, Vol. XXXI, 1998.

⁷⁰ McConnell, "Silvio Leopold Weiss", *Lute Society of America Quarterly*, February (1995), 7.

throughout Germany, where he became associated with some of the time's greatest musicians, including Johann Sebastian Bach. In 1728, Weiss traveled to Berlin with Pisendel, Buffardin and Quantz on the invitation by Princess Wihelmine, sister of the future King Frederick the Great. A skillful lute player and admirer of Weiss, she wrote that Weiss "excels so greatly on the lute that he never has an equal, and those who come after him will have only the glory of imitating him."⁷¹

Weiss remained in Dresden until his death on October 16, 1750. He was survived his wife Maria Elizabeth and seven of their eleven children, who were still alive at the time of his death. Weiss' son Johann Adolf Faustinus followed his footsteps and became lutenist and chamber musician in the court of Dresden. Unfortunately, the lute suffered a decline in popularity after Weiss' death. His contribution to the lute was immense, virtually expanding the possibilities of the lute's technical and musical capabilities.⁷²

Silvius Leopold Weiss' manuscripts can be found in three libraries, the British Library, the Sächsisches Landesbibliothek in Dresden, and the Glinka Museum in Moscow. These collections contain hundreds of solo lute works, including over sixty dance suites and various single pieces. The dance movements in these suites usually began with an unmeasured prelude or, in some cases, a French overture. Some of these suites, however, do not contain a prelude. Weiss possibly improvised these preludes therefore they were never notated. The dance suites in these collections follow in order: allemande, courante, bourrée, sarabande, minuet, and gigue. There sometimes appeared substitutes to these dances, including the chaconne, musette, passacaglia or movements with exotic titles like "La Badinage" or "Le Sans Soucie". The single pieces include various dances, fantasias, fugues, French overtures, and two tombeaus.⁷³

The musical style of Weiss was similar to J.S. Bach, though it was less contrapuntal and more influenced by the *galant* style. Ernst Gottlieb Baron, in his treatise *The Study of the Lute*, referred to Weiss's *galant* style as the "Weissian" method.⁷⁴ His use of harmony is sometimes bold and original, featuring brief modulations to keys a tritone away from the tonic. His harmonic language, along with a flowing cantabile style, created some of the most expressive music written in the Baroque.

⁷¹ Ibid, 7-8.

⁷² Chiesa, *Intravolutura di Liuto* (Milan: Survini Zerboni, 1967), preface.

⁷³ Edward Reilly and Douglas Alton Smith "Silvius Leopold Weiss" in *New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), Vol. 20, p. 325.

⁷⁴ Ernst Gottlieb Baron, *Study of the Lute*, trans. D.A. Smith (Redondo Beach, Intrumenta Antiqua, 1976), 72.

Written in French tablature, these manuscripts are for 13-course lute, as used by Weiss. The six basic courses (pairs of strings) were tuned to a D-minor chord: f 'd' a f d A. Courses 1 and 2 consist of single strings; courses 3 to 5 are unison pairs and course 6 has one string tuned an octave higher. Courses 7 to 13 are a series of octave-paired courses tuned in a diatonic octave descending to AA.⁷⁵

As a performer, Weiss was recognized as the greatest lutenist of his time. There are accounts that he competed with J.S. Bach at improvising fugues and fantasies. The following is a quote from Ernst Gottlieb Baron, pupil and friend of Weiss:

Because I have seen several pieces by the elder Herr Weiss and have heard him play, I will take the liberty of saying somewhat more about him. He is the first to show that more could be done on the lute than was hitherto thought possible. And in regards to his skill, I can sincerely testify that it makes no difference whether one hears an ingenious organist performing his fantasias and fugues on a harpsichord or hears Monsieur Weiss playing. In playing arpeggios he has an extraordinary full-voiced texture, in expression of emotions he is incomparable, he has a stupendous technique and an unheard-of delicacy and cantabile charm. He is a great improviser, for he can play extemporaneously the most beautiful themes, or even violin concerti directly from their notation, and he plays thorough-bass extraordinarily well on either lute or theorbo⁷⁶

It is evident from this account and in his compositions that Weiss was a virtuoso performer.

At the completion of the suite, Segovia was performing a short Sarabande by Weiss.⁷⁷ To avoid any suspicion, it only made sense to Segovia and Ponce to attribute this work to the lesser-known Weiss. The *Suite in A minor* is comprised of five movements. They are as follows: Prelude, Allemande, Sarabande, Gavotte, and Gigue. Segovia, not pleased with the first version of the Gigue, asked Ponce to send him a revised version in a letter dating December 1929:

The *Julius Weiss Suite* is in my fingers. It is beautiful, and I am thinking of playing it in New York on the 8th. But I need another gigue.... The one you wrote for me is too innocent for an ending. Spend fifteen minutes at the piano, and write one for me all in arpeggios, with some notes set apart for a melody, sometimes on top and others on the bottom.... Okay?⁷⁸

Ponce quickly replied with a new, virtuosic gigue.

⁷⁵ Tim Crawford, *The Moscow Weiss Manuscripts* (Columbus: Orphee, 1995), 11.

⁷⁶ Baron, *Study of the Lute*, 70.

⁷⁷ It is not known which *Sarabande* Segovia performed.

⁷⁸ Alcazar, *The Segovia-Ponce Letters*, 49.

Shortly after receiving the work, Segovia began to perform parts of the suite as an "experiment". According to the *Segovia-Ponce Letters*, he performed the Sarabande and Gavotte as an encore in Tokyo and in Shanghai. The program also included Ponce's *Sonata Romantica*.⁷⁹ In a letter written in 1930, Segovia wrote to Ponce:

I am in a hurry, I will not be too wordy today. Another time I will tell you about the success of Silvius Leopold Weiss. I am delighted with the triumph of this old master. The most knowledgeable and cultured critics have made mention, in their reviews, of many picturesque details of his life. And his similarity to Bach has been very much appreciated.⁸⁰

Thus, the deception to the public and critics alike began.

On October 6th and 7th of 1930, Segovia made the first recording of the *Suite in A minor* for His Master's Voice in England.⁸¹ The recording also featured other works by Ponce, including *Folies d' Espagne – Thème, Variations et Fugue*, the first and second movements of *Sonata III* and *Postlude*.⁸² This was the recording of the Suite that proved to be the only source from which guitarists transcribed this work, claiming that it was by Weiss. The following is from an edition of the Suite by Miguel Abloniz:

Early in 1938, I acquired two 10' and 12' inch "His Master's Voice" records that had just been issued of the Suite performed by Segovia. The work was so inspired and performed with such brio – this great guitarist was then in his forties – that I decided to copy it, knowing that when a recorded piece of music is presented as having been composed some centuries before and it is difficult or impossible to consult the original written version, any one is free to copy it as long as he has the good sense to name the source.⁸³

This would be the first of several editions published with Weiss named as the composer.⁸⁴

⁷⁹ Alcazar, *Segovia-Ponce Letters*, 50.

⁸⁰ Ibid, 62.

⁸¹ This recording of the *Suite in a minor* was re-released by EMI in their "Great Recordings of the Century" series under *Andres Segovia: 1927-1939 Recording Vol. 1*.

⁸² Gerard Garno and Graham Wade, *A New Look at Segovia, His Life, His Music, Vol. I* (Pacific: Mel Bay, 2000), 77.

⁸³ Silvius Leopold Weiss (trans. by Miguel Abloniz), *Suite in la*, "A Necessary Explanation" (Ancona: Berben 1971), 16.

⁸⁴ Chapter 4 discusses the different editions and compares the differences in each.

In the 1930s, Segovia performed the *Suite in A minor* on numerous occasions, fooling both the public and critics alike. In October 1934, Segovia performed in Mexico where he performed two movements from the *Suite in D* attributed to Allesandro Scarlatti and the *Suite in A minor*. The following is a review from the concert:

We listened to the Preambulo and Gavotte of Allesandro Scarlatti, a composer whose name has remained in history as the highest representative of a great epoch. A composer of exceptional value characterized by an extraordinary melodic beauty. If the Preambulo is magnificently great, the Gavotte was deliciously delicate. The first part of the programme ended with a suite in A minor by Weiss, a great German lute virtuoso, and lutenist from 1717 at the Court of Dresden. His stature as a composer is like that of Bach and Handel. This work of Weiss for the lute made a deeper impression than the Bach suite played in a former concert.⁸⁵

The following is another concert review after a recital at New York's Town Hall, where Segovia performed the Gavotte and Gigue along with other baroque works:

A "Petite Suite" by De Visée, a forgotten composer of the days of Louis XIV in France, and a gavotte and gigue by Bach's contemporary Silvius Leopold Weiss, also figured among the lute items. Especially provocative was the Weiss gigue, a strikingly brilliant bit of writing in which Mr. Segovia with facile virtuosity made light of long ascending scale passages and other technical hedges. The play of color and accents throughout this number was a constant source of ravishment to the ear.⁸⁶

Not only did the *Suite in A minor* fool concert critics, but record critics as well.

In March 1941, *The Gramophone* reviewed Segovia's recording of the work from the 1930 on "His Master's Voice". The reviewer spoke highly of the Suite, offering colorful insight to Weiss and his music. He went on to describe the Gigue as "an unusually developed piece, with some capital bits of declamation, and that improvisatory spirit that reminds one of Bach in fantasia-mood".⁸⁷

⁸⁵ Otero, *Manuel Ponce and the Guitar*, 52.

⁸⁶ *New York Times*, February 9, 1936, N6.

⁸⁷ Garno and Wade, *A New Look at Segovia, Vol. I*, 108.

In 1931, Ponce wrote two shorter works, the *Balletto* and *Preludio*, also attributed to Weiss. In 1936, at a concert at Wigmore Hall in London, Segovia offered the following program in which he performed the *Balletto* with the *Suite in A minor* and possibly the *Preludio* under the name *Capriccio*.⁸⁸ This shows Segovia performed all of the pieces written by Ponce and attributed to Weiss.

I

Chaconne	Jacob Pachelbel
Allemande – Bourree	J.S. Bach
Andante and Minuet	Joseph Haydn
Canzonetta	Felix Mendelssohn

II

Prelude - Allemande - Capriccio ⁸⁹ -	S.L. Weiss
Ballet - Sarabande - Gavotte – Gigue	

III

Sonatina Meridional	Manuel Ponce
Tarantella	Mario Castelnuovo-Tedesco
Serenata	Joaquin Malats
Torre Bermeja	Isaac Albeniz

⁸⁸ Ibid, 95.

⁸⁹ It is possible that Segovia changed the title of the *Preludio* to *Capriccio* to accommodate his program. Although Weiss composed a short work entitled *Capriccio*, there is no record that Segovia performed it.

In September 1948, several months after Ponce's death, Segovia performed three different programs at the Edinburgh International Festival in Scotland, each containing a work written by Ponce. The first program included three movements from the pastiche attributed to Scarlatti. The following was the second of three different programs in which Segovia performed four movements from the *Suite in A minor*:⁹⁰

I

Two Pavans	Luis Milan
Prelude - Allemande - Gavotte - Gigue	S.L. Weiss
Passacaille	Couperin
Variations, Op.9	Fernando Sor
Chaconne	J.S. Bach

II

Madronos	Federico Moreno-Torroba
Impresiones Ibericas ⁹¹	Manuel Ponce
Tarantella	Mario Castelnuovo-Tedesco
La Maja de Goya	Enrique Granados
Leyenda	Isaac Albeniz

⁹⁰ Garno and Wade, *A New Look at Segovia*, 136-137.

⁹¹ This work does not appear in Ponce's catalog of works. Since Segovia often renamed pieces to give them a more colorful or programmatic title, it could be any number of works.

The “musical joke” began to appear in the programs of some of Segovia’s most prominent students. In 1958, a young Australian guitarist named John Williams made his London debut at the prestigious Wigmore Hall.⁹² This program not only included the *Suite in A minor*, but also the *Gavotte* from the *Suite in D* attributed to Alessandro Scarlatti. The program was as follows:

I

Gallardas	Gaspar Sanz
Gavotte	Alessandro Scarlatti
Suite in A minor	S.L. Weiss
Prelude, Allemande, Bourrée	J.S. Bach

II

Variations on a Theme by Mozart, Op. 9	Fernando Sor
Sonatina	Federico Moreno-Torroba
Mazurka	Alexandre Tansman
Tonadilla (La Maja de Goya)	Enrique Granados

⁹² Graham Wade, *A Concise History of the Classical Guitar* (Pacific: Mel Bay) 2001, 148.

It is difficult to pinpoint the exact date that the *Suite in A minor* was acknowledged as an original work by Ponce. This was known within a small circle of friends and colleagues. One of the first documented examples occurred in a letter dated December 1929, where Segovia informed Ponce that Blanchette Honneger, a Swiss violinist, was “in on the secret about the Weiss Suite.”⁹³ Perhaps the most interesting “reveal,” according to the *Segovia-Ponce Letters*, was made to the Brazilian composer Heitor Villa-Lobos.

Villa-Lobos was a classmate of Ponce’s at the *École Normale de Musique* in Paris and wrote several pieces for the guitar, including the important *Twelve Etudes*. In a letter dated October 22, 1940, Segovia recalls a visit from Villa-Lobos where he presented Segovia with his *Preludes*. Segovia writes:

I could not help then resisting the temptation of having him know the suite in a minor that you wrote for me.... I waited a while, so the comparison (to his Preludes) would not be too violent, in the meantime I played the concerto of Castelnuovo, accompanied by Paquita, and afterward, I played the Suite, with no previous explanation. Phrase by phrase, movement by movement, there was a constant expression of pleasure and surprise on his part. And he repeated: “There is nothing like Bach. He is wonderful. Delightful.” etc., etc. When I finished, I told him: Do you know who has written this? And he, who was left very surprised at the possibility that it had been someone else other than Bach, said: “Who?” Well Manuel Ponce, I let fall softly.... His astonishment was genuine and he did not take the trouble to disguise it.⁹⁴

Even Villa-Lobos, who was a great admirer of Bach’s music, was fooled.

⁹³ Alcazar, *Segovia-Ponce Letters*, 55.

⁹⁴ Ibid, 214.

Segovia even revealed the true identity of the composer to Mexican guitarist Miguel Abloniz, one of the first “transcribers” of the *Suite in A minor*. In the third edition of the suite, Abloniz recalls a conversation between him and Segovia concerning the rumors behind the true composer of the *Suite in A minor*:

On September 11, 1956, during another conversation I had with Segovia I showed him my published version of a Gavotte by A. Scarlatti which I again copied from his record – a Weiss vice! He looked at the music for a while, read under the last staff my Note informing the reader that I had copied that music from Segovia’s Decca E D 3510 record, smiled and asked me for a copy. “Certainly”, I said, “allow me, Maestro, to offer you this one”. Later, upon my referring to Weiss’s Suite and the rumors about its real author, he told me that, in fact, it had been composed by ...(and he named the composer) and that he (Segovia) was going to narrate the story of this Suite in his autobiography. Today, since such an autobiography is yet to come, I cannot add any more.⁹⁵

In 1964 Carlos Vazquez, a former pupil of Ponce and heir to his estate, made the formal announcement to Mexico concerning the true composer of the *Suite in A minor*.⁹⁶ The following is taken from an article published in 1971:

The heir of Mexican composer Manuel Ponce said today that Ponce wrote many compositions for Spanish guitarist Andres Segovia that were attributed to other composers.

Carlos Vazquez, a concert pianist and Ponce’s legal heir, said in an interview that Segovia, faced with a lack of original compositions for guitar, asked Ponce to write baroque and classical music for him.

Segovia, however, did not want to fill his concerts with compositions by only one man – Ponce – so the two agreed to attribute many of them to other composers, according to Vazquez.

Vazquez explained that when he visited Segovia in 1964 in Madrid the guitarist promised to give Ponce credit for the compositions in his memoirs, but gave him permission to announce the “joke” earlier in Mexico.

Ponce was born in 1882 and died in 1948.⁹⁷

Unfortunately, Segovia’s memoirs were never published. He did, however, give Ponce credit in several interviews as the true composer.⁹⁸

⁹⁵ Silvius Leopold Weiss (trans. by Miguel Abloniz), *Suite in la*, “A Necessary Explanation” (Ancona: Berben 1971), 16-17.

⁹⁶ Peter Kun Frary, “Ponce’s Baroque Pastiches for Guitar”, *Soundboard*, Fall 1987, 159.

⁹⁷ *Stamford Advocate*, June 30, 1971, cited from Silvius Leopold Weiss (trans. by Miguel Abloniz), *Suite in la* (Ancona: Berben 1971), 19.

⁹⁸ In interviews in both *Frets* (December 1981, 32) and *Guitar Player* (December 1986, 45), the interviewer in both cases asked Segovia about the “Weiss” Suite.

Even after Vazquez made the announcement in Mexico that Ponce was the composer in 1964, Segovia kept performing the work as Weiss. Segovia offered the following program in a recital in Chicago on January 10, 1965:⁹⁹

I

Aria, “La Frescobalda”	Frescobaldi
Prelude, Ballet, Sarabande, Gigue	Silvius Leopold Weiss
Gavotte	Johann Sebastian Bach
Study and Allegro	Fernando Sor

II

Suite “In Modo Polonico”	Alexandre Tansman
1) Branle	2) Gaillarde
3) Kujawiak	4) Polonaise
5) Kolisanka	6) Mazurka
7) Reverie	8) Alla Polacca
9) Kolisanka II	10) Oberek

INTERMISSION

III

Fandanguillo	Joaquin Turina
Two Levantine Impressions	Oscar Espla
Two Castilian Pieces	Federico Moreno-Torroba
Zambra Granadina	Isaac Albeniz

⁹⁹ Garno and Wade, *A New Look at Segovia*, Vol.2, 58.

The following year, Segovia performed the Gigue in a program in Ontario, Canada, where it was again a critical success.¹⁰⁰ Due to the hoax becoming known in the guitar community, the *Suite in A minor* began to wane from his recital programs. Although Ponce was exposed as the true composer of the *Suite in A minor*, Segovia continued to perform the other “Weiss” pieces, the *Balletto* and *Preludio*.¹⁰¹

In September 1970, John Duarte, an English composer and close friend to Segovia, wrote an article in the British magazine *Banjo, Mandolin, and Guitar* entitled “Weiss – Fiction or Fact.”¹⁰² In the article, Duarte discusses that rumors began to circulate in Segovia’s Siena summer courses in the 1950s concerning the works’ authenticity. In the late 1960s, one of the first recitalists to perform the *Suite in A minor* under its true composer was the Venezuelan guitarist Alirio Diaz.¹⁰³ He performed the work under the title *Suite Antica*. According to John Duarte:

I had at short notice to write the programme notes for a recital in Queen Elizabeth Hall by Alirio Diaz, in which one item was named as “*Suite Antica*” by Ponce. Since I knew of no work by Ponce which bore that title I had no option but to assume it to be the “Weiss” suite, and to acknowledge and explain it as such in the notes. Segovia had told me that the work was originally intended to be “by Bach” but, fearing that Bach’s music was too thoroughly researched for them to get away with it, they changed the ascription, selecting (from an encyclopedia) the name of a German baroque lutenist who was then little known, the decision being taken when only the *Gigue* was to be written.¹⁰⁴

Finally, more than four decades after it was composed, Ponce is given credit as the composer of the *Suite in A minor*.

¹⁰⁰ Garno and Wade, *A New Look at Segovia*, Vol.2, 58.

¹⁰¹ After the true identity of the Suite’s composer was revealed, Segovia continued the joke, often pairing the *Balletto* and the *Preludio* but would change the name of the latter to “Allegretto”.

¹⁰² John W. Duarte, “Weiss – Fiction or Fact”, *Banjo, Mandolin, and Guitar*. Vol. LXVII, No. 785 (September, 1970), pp. 386-387.

¹⁰³ Graham Wade, *Traditions of the Classical Guitar* (John Calder: London, 1980), 80.

¹⁰⁴ John W. Duarte, *Andres Segovia, As I Knew Him* (Mel Bay; Pacific, 1998), 126.

In 1983, the first edition of the *Suite in A minor* was finally published under its true author, Manuel Maria Ponce. Editions Musicales Transatlantiques of Paris published the work under the title *Suite in la mineur*, edited by Jose Luis Gonzalez. In the preface, Corazon Otero gave the following explanation:

During the years he (Ponce) spent in Paris, in agreement with Andres Segovia and thanks to his own talent and knowledge of different types of composition techniques, he showed great generosity by composing works for the guitar which were attributed to different composers. Sometimes these works were published and recorded under different names thereby enlarging otherwise scanty repertoires for guitar. It wasn't unusual for instrumentalist to do this kind of thing at this period.

Proof of this is to be found in letters musicians wrote to each other. So it was that Andres Segovia asked Ponce to compose a suite in the style of Bach.

In 1929, Ponce wrote a suite in A in the baroque style, and by mutual agreement the two musicians decided to attribute the piece to Sylvius Leopold Weiss, Bach's music being well catalogued.

So, after 53 years, the suite in A, one of Ponce's most commonly played works, is at last going to appear with the author's real name; having been published several times under a borrowed name. The Spanish guitarist Jose Luis Gonzalez did the fingering directly from an original copy given to him by Maestro Andres Segovia.¹⁰⁵

¹⁰⁵ Manuel Ponce, *Suite in La Mineur*, edited by Jose Luis Gonzalez (Musicales Transatlantiques, Paris, 1983).

CHAPTER FOUR

SUITE IN A MINOR

The *Suite in A minor* consists of the introductory Preludio followed by an Allemande, Sarabande, Gavotte, and Gigue. The courante, which is traditionally after the allemande, is omitted.¹⁰⁶ According to Berry, “contrasts of tempo and meter are vital in the ordering of the suite”.¹⁰⁷ The usual sequence of dances is allemande, courante, sarabande, and gigue, which would follow a moderate, fast, slow, fast tempo pattern. In his 1931 recording of the *Suite in a minor*, Segovia performs the Allemande at a brisk tempo, possibly to accommodate the slower Sarabande that followed.¹⁰⁸ The four dances in the *Suite in A minor* abide by the standard binary form used by composers in the baroque period. The following section will briefly discuss each movement, its style of dance as it relates to the original baroque form, and compositional techniques that are employed

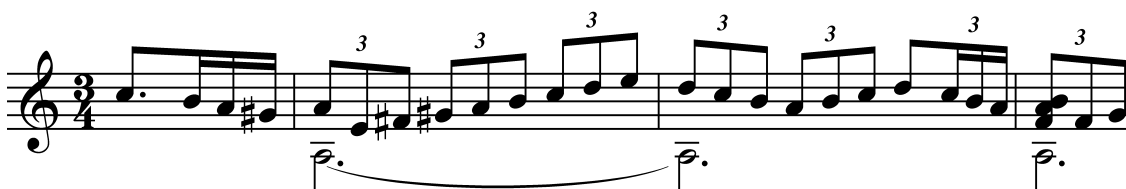
¹⁰⁶ In the *Suite in D*, which was attributed to Allesandro Scarlatti, the courante is included and allemande omitted.

¹⁰⁷ Wallace Berry, *Form in Music* (Prentice Hall: Englewood Cliffs, 1977), 326.

¹⁰⁸ Segovia’s tempo is uncharacteristic of an allemande. Unfortunately, since Segovia’s recording was thought of as the definitive version, many guitarists followed Segovia’s lead.

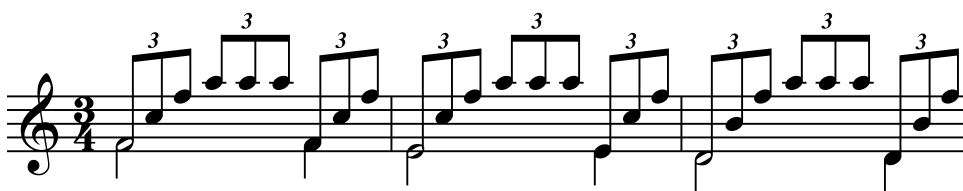
I. Preludio

The Preludio of the suite is comprised of fifty-three measures and utilizes a through-composed form that contains three contrasting sections. Written in 3/4, the first section is from measures 1 – 18; section two from 19 – 34; section three from 35 – 42; and the closing section from measures 43– 53. The predominant motive is established at the beginning anacrusis. Each phrase is two-measures in length, cadencing briefly. Throughout the opening of the Preludio, the pedal tone A is used in the lower voice while scalar passages occur in the upper voice.



Ex. 1: Ponce, Suite in a minor, *Preludio*, mm. 1-3

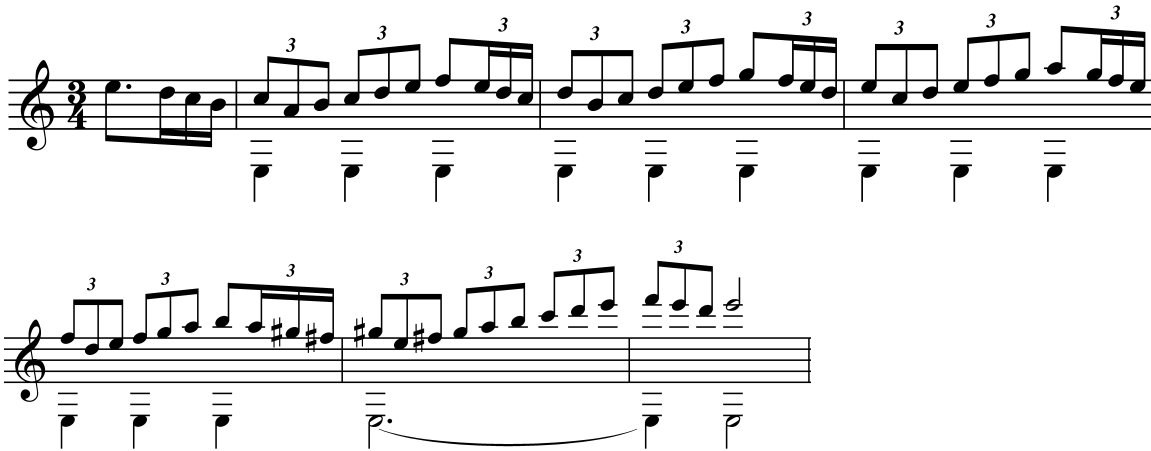
The section from measures 19 – 34 features a highly idiomatic writing for the guitar. This passage is reminiscent of the “*style brisé*” or “*broken style*” favored by composers of the baroque. Yates defines this style as “idiomatic fingerings in which free-voiced contrapuntal textures are created through arpeggiation and scale motion based around expedient chord “shapes”.¹⁰⁹ Ex.1.2 illustrates this technique:



Ex. 2: Ponce, Suite in a minor, *Preludio*, mm. 19-21

¹⁰⁹ Stanley Yates, “Arranging, Interpreting, and Performing the Music of J.S. Bach” *Six Unaccompanied Cello Suites Arranged for Guitar* (Mel Bay: Pacific, 1998), 157.

The material in the third section restates the opening motive interwoven with one-measure scalar passages with a pedal E in the bass. The beginning note for each motivic unit ascends diatonically from E to B with the climax leading to a high E on the 12th fret.



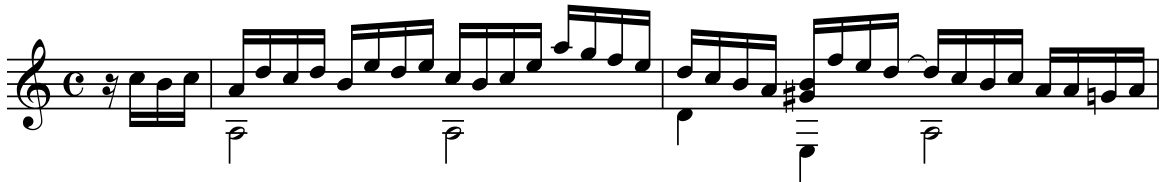
Ex. 3: Ponce, Suite in a minor, *Preludio*, mm. 35-40

The bass pedal A reappears at measure 43, which is preceded by the opening motive. The closing material is again derived from scalar passages. In measure 51 –52, the dominant E seventh is arpeggiated over the A pedal, leading to the final chord, which is A major.

II. Allemande

The Allemande, with its flowing sixteenth-note texture, is written in the "Italian" style. This style was prevalent in Bach's keyboard compositions. It is a slow, stately, and majestic style of dance in duple meter. Written in balanced binary form, the cadences of each section are alike except for pitch.¹¹⁰ The A section is from measures 1 – 16 and the B section is from measures 17 – 34.

Ponce again establishes the motive at the beginning. The four-note motive includes a lower neighboring tone before resolving down an interval of a third.



Ex. 4: Ponce, Suite in a minor, *Allemande*, mm. 1-2

In the beginning of the B section, the motive is now inverted. It includes an upper neighboring tone resolving up a third.



Ex. 5: Ponce, Suite in a minor, *Allemande*, mm. 17-18

¹¹⁰ Douglass M. Green, *Form in Tonal Music* (Holt, Rinehart, and Winston: New York, 1965), 76.

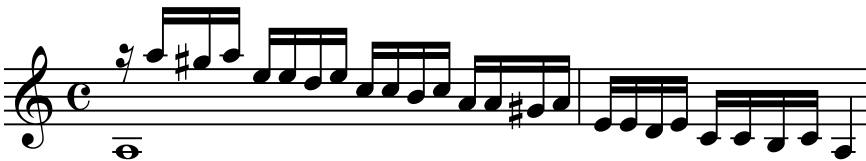
The original motive is restated on beat 4 of measure 25. The motive that dominates the Allemande is also used in the closing measures of both sections in the form of a descending passage built on the root, third, and fifth of the resolving chord.

End of the A section:



Ex. 6: Ponce, Suite in a minor, *Allemande*, mm. 15-16

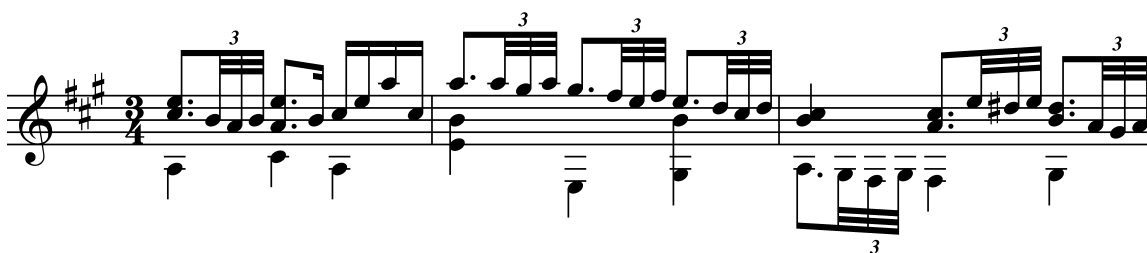
End of the B section:



Ex. 7: Ponce, Suite in a minor, *Allemande*, mm. 33-34

III. Sarabande

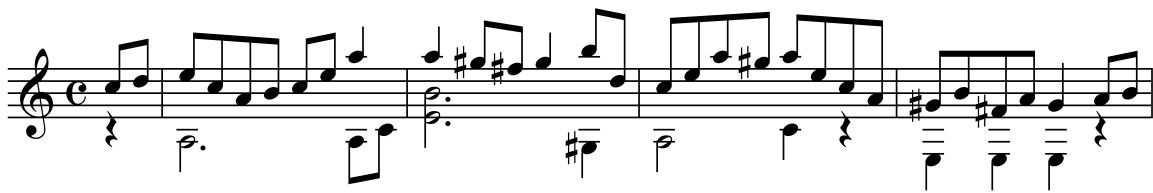
The Sarabande, which is in the parallel major, is the most contrapuntal movement of the suite. The Sarabande is in binary form, with section A from measures 1-16 and section B from 17 – 32. Unlike the two previous movements, which consist largely of homophonic textures, the Sarabande is comprised mostly of three independent voices. Like the previous movement, it consists largely of a motive built on lower neighboring tones in thirty-second note triplets. The motive is established in the opening phrase.



IV. Gavotte

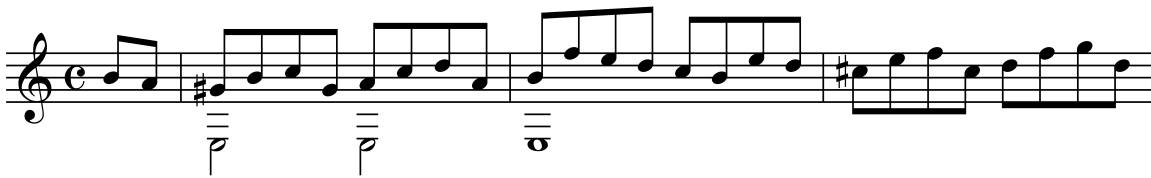
The Gavotte is written in the form of a gavotte I and II. Although it is not divided as such in the score, there is a clear indication that this technique is used. The form of the Gavotte is compound binary. The first section A and B are from measures 1–8 and 9–29 respectively. The second section A is from measures 30–37 and section B from measures 38–46. At the end of the first gavotte, the key changes to parallel major. Not only is there a change of key, but of texture and character.

The Gavotte begins with an anacrusis on beat 4. A gavotte begins typically with a half-measure anacrusis.¹¹¹ The A section consists of two four-measure phrases.



Ex. 10: Ponce, Suite in a minor, *Gavotte*, mm. 1-4

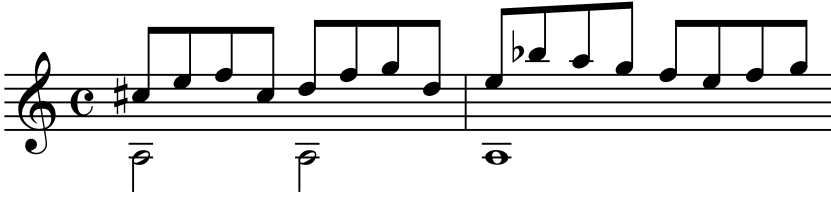
The first phrase in the B section begins with the following sequential repetition with the dominant E pedal in the bass voice:



Ex. 11: Ponce, Suite in a minor, *Gavotte*, mm. 9-10

¹¹¹ Wallace Berry, *Form in Music*, (Prentice Hall: Englewood Cliffs, 1986), 332.

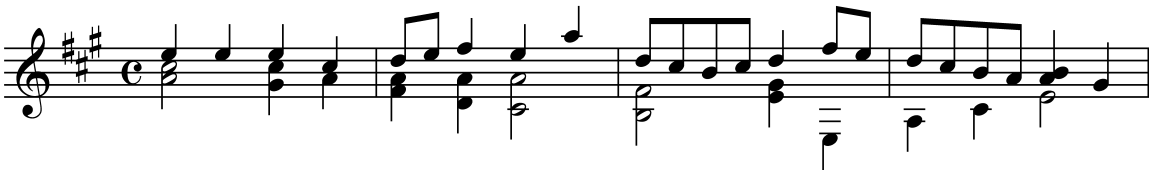
It is then repeated sequentially up an interval of a perfect fourth in measures 11-12 with the tonic A in the bass voice:



Ex. 12: Ponce, Suite in a minor, *Gavotte*, mm. 11-12

The texture of the first gavotte consists mostly of two voices with the majority of the movement occurring in the eighth-note motion upper register with a slow bass accompaniment.

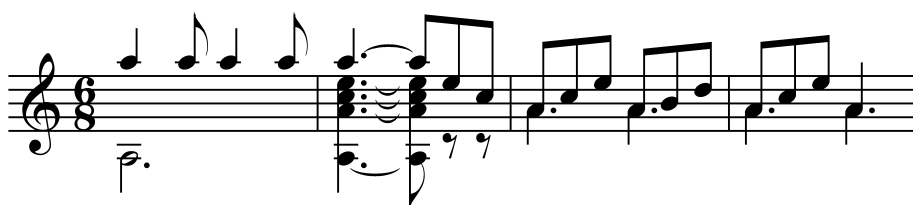
A three-voice chordal texture is utilized in the second gavotte as opposed to the thinner opening gavotte. This section consists of four-measure phrases.



Ex. 13: Ponce, Suite in a minor, *Gavotte*, mm. 30-33

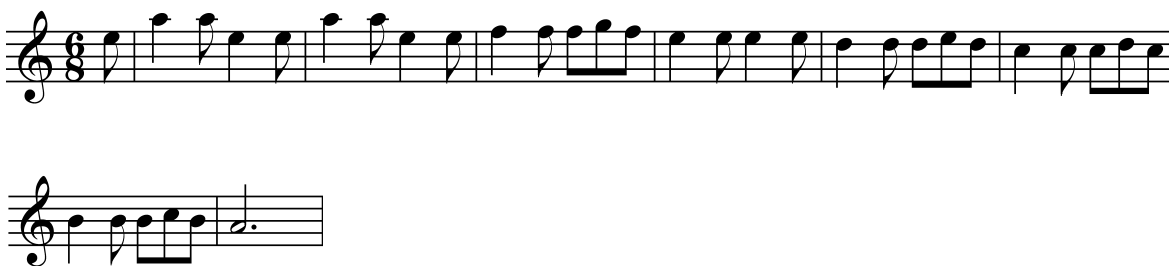
V. Gigue

The final movement, Gigue, is the longest, most elaborate and virtuosic in character as requested by Segovia. Written in rounded binary, the A section consists of measures 1 -70 and the B section from measures 71 – 177. The opening measure establishes the motive that is repeated throughout the movement in different registers.



Ex. 14: Ponce, Suite in a minor, *Gigue*, mm. 1-4

The Gigue is written in the Italian style, consisting of continuous eighth notes in triple division.¹¹² The Gigue by Ponce, however, is reminiscent of a *tarantella*. Ex. 5.2 illustrates this comparison.



Ex. 15: *Tarantella*, Southern Italian Folkdance

¹¹² Yates, *J.S. Bach: Six Unaccompanied Cello Suites Arranged for Guitar*, 186.

In the following two passages, Ponce uses a variation of the impressionistic technique known as *planing*. When planing a harmony, the sonority usually ascends or descends in stepwise motive. Instead of moving the harmonies in block-form, Ponce arpeggiates the chord. The result is a highly effective, idiomatic passage descending by half steps.

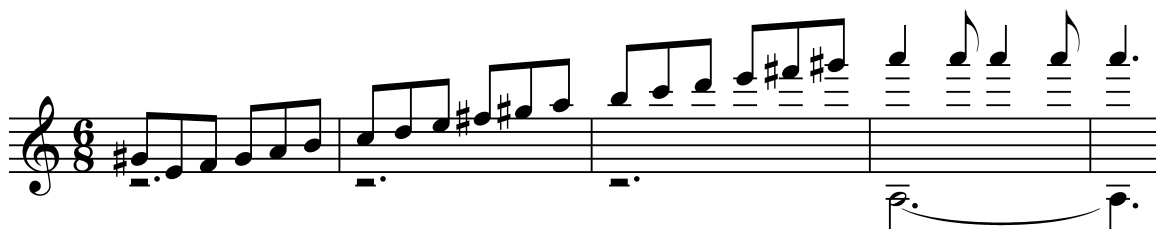


Ex. 16: Ponce, Suite in a minor, *Gigue*, mm. 31-33



Ex. 17: Ponce, Suite in a minor, *Gigue*, mm. 135-137

The *Gigue* climaxes towards the end of the B section. In measures 150 – 153, the two and a half octave A melodic minor passage begins on the leading tone and ascends to the high A, where the opening motive returns, covering a majority of the instrument's range.



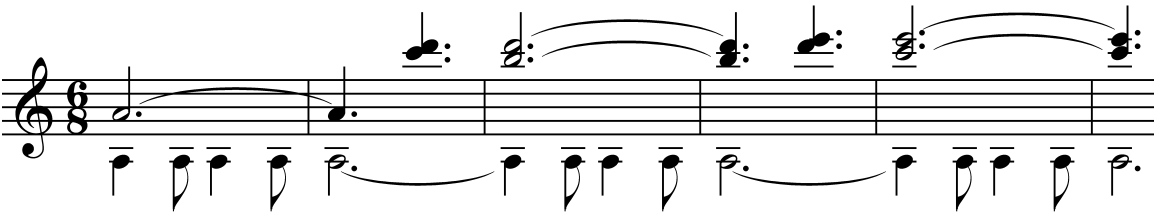
Ex. 18: Ponce, Suite in a minor, *Gigue*, mm. 150-153

The motive is then transferred by octaves, first in measures 155 – 157:



Ex. 19: Ponce, Suite in a minor, *Gigue*, mm. 155-157

The motive finally reaches the bass voice in measure 161:



Ex. 20: Ponce, Suite in a minor, *Gigue*, mm. 161-166

The Gigue concludes with a two and a half octave natural minor scale passage beginning on the E on the twelfth fret descending to A.

In summary, Ponce employed traditional baroque elements found in the dance suites of the late baroque in the *Suite in A minor*, including the typical binary principles, the use of *style brise*, and contrapuntal textures. Although attributed to Weiss, Ponce used J.S. Bach as a model for the work. Weiss's style of writing was in the *style gallant* that was popular among lute and keyboard works in the baroque, which includes use of a freer form that was less contrapuntal than that of Bach's works, the intended attributee. According to Grout and Palisca, style gallant is "characterized by an emphasis on melody made up of short-breathed, often repeated motives organized in two-, three-, and four-measure phrases combining into larger periods, lightly accompanied with simple harmony that stops for frequent cadences but freely admits seventh and diminished seventh chords."¹¹³ The use of counterpoint, especially in the Sarabande, is apparent with its distinct three-voice texture, often manipulated through imitation and exchanging thematic material within the soprano and bass voices.

Ponce's individual style, however, is obvious throughout the work through his extended contrapuntal language and harmonic content that he developed during his studies in Paris. Ponce's harmonic language, which includes unresolved dissonances and non-dominant seventh and ninth chords, is apparent throughout the suite. His understanding of the guitar's virtuosic capabilities, through rapid scales and arpeggio figures in both the Allemande and Gigue, result in a substantial idiomatic work.

¹¹³ Donald Grout and Claude Palisca, *A History of Western Music*, (W&W Norton: New York: 1988), 549.

CHAPTER FIVE

COMPARISONS OF EXISTING EDITIONS

The purpose of this chapter is to discuss the differences between the existing editions of the *Suite in A minor* by Manuel Ponce and those published under the name of Weiss. Segovia's 1938 recording of the complete work under the Weiss pseudonym provided the only source of the suite since it was not published. Because the Weiss's works were public domain and no tablature of the suite existed, guitarists took the liberty of transcribing it from Segovia's recording. Although Segovia's copy of the original manuscript was supposedly lost in Barcelona, the edition by Spanish guitarist Jose Luis Gonzalez, according to Gonzalez, was taken from an original copy of Segovia's fingerings.¹¹⁴ Because this version of the work is from Segovia's performance edition, it is safe to assume that it is as close to the original as possible. If Schott had published the suite, it would have been possible for them to save the original for posterity.¹¹⁵ Several editors, however, made different "arrangements" of the suite.

¹¹⁴ Manuel Ponce, *Suite in la Minuer* (Paris: Editions Musicales Transatlantiques, 1983)

This edition of the *Suite in a minor* is almost identical to the 1938 recording. There are a few differences that will be pointed out during the comparison.

¹¹⁵ Schott was the publishing company that published most of Ponce's works. Since the suite was attributed to Weiss and not Ponce, Schott wanted to see the original source. To keep the secret alive, the suite remained unpublished until it appeared as Weiss.

There have been many questions about the publications of this piece. Originally it was to be published by Schott. Although Ponce composed it, Segovia was performing it under the Weiss pseudonym, so it would have caused much controversy if it were published as Ponce's work. Segovia, who was trying to establish the guitar as a legitimate concert instrument, was not willing to take that chance. A confused Segovia wrote to Ponce in 1931 concerning the publication of the suite:

I have proposed the *Weiss Suite* to him. I have not told him that it was absolutely by Weiss, only attributed to him. But since I possess the only manuscript it will be necessary to make very different conditions from those that he does with things by Bach. We will see what he says and if he accepts and offers a good amount you should be able to use it to cover some small household necessities. Just in case, check with me how to present the edition. In effect: in which documents or for what reasons does the attribution of the Suite to Weiss rest? What should we say? Think about it and decide.¹¹⁶

Although Schott never published the work, several publishers have printed different versions.

There are presently six editions of the *Suite in A minor*.

- 1) Weiss, Silvius Leopold, *Album Sechs Beruhmte stücke*, edited by Jose de Azpiazu, (Frankfurt: Ricordi, 1969.)
- 2) Weiss, Sivius Leopold, *Suite in la*, edited by Miguel Alboniz, (Ancona: Berben, 1980.)
- 3) Weiss, Silvius Leopold, *Suite in A minor*, edited by Laurindo Almeida (Brazilliance, no city and no date given)
- 4) Ponce, Manuel, *Suite in la mineur*, edited by Jose Luis Gonzalez, (Paris: Musicales Tranatlantiques, 1983)
- 5) Ponce, Manuel, *Obra completa para Guitarra*, edited by Miguel Alcazar, (S.A. de C.V.: Ediciones Etoile, 2000)
- 6) Weiss, Silvius Leopold, "Prelude, Allemande, and Sarabande," Arranged by Vladimir Bobri, *Guitar Review*, no. 120, Spring 2000

¹¹⁶ Alcazar, *The Segovia-Ponce Letters*, 101.

For this study, the different editions will be represented by the following abbreviations. The edition by Jose Luis Gonzalez, the first one published under Ponce's authorship in Editions Musicales Transatlantiques, will be noted as EMT. The other editions that are published under Weiss' name will be as follows. The Miguel Abloniz edition published by Berben will be represented by BER; the Miguel Alcazar edition published by Ediciones Etoile will be EE; the Laurindo Almeida edition published by Brazilliance will be BRAZ; the Jose de Azpiazu edition published by Editions Ricordi will be RIC; and finally, the Vladimir Bobri version that appeared in the periodical Guitar Review will be GR.¹¹⁷

This chapter will illustrate the many differences among the available editions of the *Suite in A minor*. The comparisons will examine the editorial and arranging process of the editions. Every measure of each edition will be compared to one another, and then those differences will be noted. Since fingering indications are usually at the performer's discretion, they will not be discussed in this study.

¹¹⁷ The author applied a similar technique as was used in Eduardo Meirinhos doctoral treatise, *Primary Sources and Editions of Suite Popular Brasileira, Choros No.1, and Five Preludes by Heitor Villa-Lobos: a comparative of differences* to discuss the many differences between editions of the "Weiss" pieces.

SUITE IN A MINOR

Description of Differences Between Existing Editions

I. Preludio

The Preludio is written in free form, typical in the Baroque. The length of the Preludio is identical in BER, EMT, and EE, numbering 53 measures. In the BRAZ edition, it numbers 54 measures, while in RIC numbers 55 measures. Azpiazu adds an extra measure to resolve a dissonance. The major difference among the six versions of the Preludio lies in GR. Bobri keeps the first section, which is measures 1-10 in all other editions, unmeasured. Since this is the case only in the Bobri version, he has taken the liberty to begin the first full measure as measure no. 11. The unmeasured section in the GR has been “measured” for this comparison.

Meter

EE, RIC - A time signature of 9/8 is indicated.

BER, BRAZ, EMT - A time signature of 3/4 is indicated.

GR – No time signature until the 3/4 is indicated.

Anacrusis

The rhythm of the predominate motive that occurs throughout the Preludio.

BER, BRAZ, - An eighth note is at the beginning of the figure.

EE, EMT, RIC – The eighth note is dotted.

GR – A tied quarter note with a fermata tied to a sixteenth note is indicated.

Tempo Marking

RIC - Indicates “moderato” at the beginning.

BER - “Alla fantasia” is indicated in parentheses.

Measures 1-2

Bass voice A on the beat 1

EMT, BRAZ – The voice is notated with a tied dotted half note, sustaining to measure 2.

RIC. – The A is notated as a dotted half note. Beat 3 has quarter rest followed by eighth rest. Measure 2 includes a half rest, followed by the same quarter rest and eighth rest on beat 3.

BER. – The voice is notated as an eighth note.¹¹⁸

GR – A ten. (tenuto) is located over eighth note on beat 3. The same indication occurs on beat 3 of measures 4, 6, and 8.

Measure 3

All editions except GR and BER double the note A (3rd)

GR – An accent (^) is placed over the chord.

Measure 5

On the A7 chord of beat 1, BER does not include the note E (4th).

Measure 7

BER- The note A is not doubled in chord on beat 1.

Measure 9

GR - The chord on beat 1 contains a G instead of G# on third string.

BER – The B is omitted on the second string.

¹¹⁸ BER – Throughout the Suite, the rhythmic notation in the bass voices in BER favors this, implying a one-voice texture. This conclusion is based on the placement of note stems, which all go in the same direction.

Measure 11

BER, EE, EMT, RIC – The first beat consists of two voices, A on fifth string and C on third.

BRAZ, GR – Addition of third voice E on fourth string.

GR – The time signature 3/4 is introduced.

Measure 12

GR – A rallentando on beat 3.

Measure 13

Voicing of chord on beat 1

BER, BRAZ, EE, RIC – F#, D, A, C on 6th, 4th, 3rd, and 2nd strings respectively.

EMT – F#, D, C on 6th, 4th, and 2nd strings.

GR – F#, A, D, A, C on 6th, 5th, 4th, 3rd, and 2nd strings. A fermata is indicated over the chord.

Measure 15

Voicing of chord on beat 1

BER, BRAZ, EE, EMT, RIC – G (6th), D (4th), Bb (3rd)

GR – G (6th), G (3rd), Bb (3rd)

Measure 16

Voicing of chord on beat 1.

BER, BRAZ, EE, GR - F (4th), D, (2nd), Bb (1st)

EMT, RIC – F (4th), Bb (3rd), D (2nd), Bb (1st)

Measure 17

Voicing of chord on beat 1

EMT — The chord is in root position. - C (5th), G (3rd), E (2nd), Bb (1st)

BER, BRAZ, EE, GR, RIC – The chord is in first inversion – with the exception of RIC, chord is voiced E (5^h), C (3rd), Bb (1st).

RIC- The E is doubled by adding E (2nd) to the chord.

Measure 18 - 19

GR – A *rallentando* is indicated on beat 2. “A tempo” on beat 1 of the following measure. Accent markings are also placed above the first note of triplet figures on beats one and two.

Measures 19 – 34

The main differences in this section are in GR and RIC.

GR – The arpeggio pattern on beat 3 is different than all other editions. In the last note of the triplet, Bobri repeats the high voice. The right-hand pattern on beat 3 is *p-i-a* as opposed to *p-i-m*.

Measures 31 – 32

RIC– Azpiazu adds an additional measure (ms. 32) to resolve 9-8 suspension with the same bass voice for both chords.

BER, BRAZ, EE, EMT, GR - The 9-8 suspension is resolved, but the bass voice in ms. 32 changes to an A (5th).

Measure 34 - 36

GR – A fermata is placed over 3rd beat with “a tempo” under three sixteenth notes.

This is the return of the rhythmic motive from the beginning. Bobri, however, notates the rhythm differently from the beginning. He used an eighth note tied to a sixteenth note, followed by three more sixteenth notes. This is a change from the beginning, where he notates an eighth note followed by triplet sixteenth notes. In 3/4, it adds an extra half beat to measures 34 through 38.

Ms. 35 –36 – “Piu agitato” is indicated followed by a crescendo on beat 3.

Measure 39

GR – A fortissimo (ff) is indicated on beat 1.

Measure 40 – same as Measure 41 in RIC

RIC – On beat 1, the F is doubled an octave higher.

GR – Beat 2 is notated with a quarter note tied to the first eighth note of the triplet. “A tempo” is written on the 3rd beat.

Measure 41

GR – A mezzo piano (mp) is indicated on beat 1, followed by dolce on beat 2, and rallentando on beat 3.

Measure 42

GR – Rhythm differs from all the other editions. The beat 2 has a quarter note tied to the first sixteenth note of beat 3. The final three sixteenth notes are not triplets.

BER, BRAZ, EE, EMT, RIC (ms. 43) – Beat 3 is consistent with opening motive.

Measures 43, 45

BRAZ – Beat 1 of both measures consist of a chord as opposed to a two-note texture.

Measures 44, 46, 48

RIC – Same as above with the addition of ms. 48

Measure 47

BER, BRAZ, EE, – E (6th) is written in the bass voice.

EMT – A (5th) is indicated.

Measure 47 – 48

GR – There is a change of meter to 2/4 for two measures. In upper voice, an Ab is written instead of the G# that appears in all of the other editions. There is also a forte written on beat 1, accompanied by accent markings on beats one and two of both measures.

The ending of the Preludio differs in every edition with the exception of BER and EMT.

Measures 52 – 55

GR – In ms. 52, ad lib is indicated followed by a diminuendo in ms. 53. Also in ms. 53, the second note of the triplet figure has a fermata. The chord in m. 54 also has a fermata. The rhythm in that measure, however, is incorrect. The chord is written as a half note when clearly it is in 3/4. The last measure is written with two quarter notes followed by a quarter rest.

Measure 53

BER, EMT – The last measure consists of three quarter notes.

Measures 53 - 54

BRAZ – Similar to BR and EMT in ms. 53, with the exception of a rallentando written on beat one. BRAZ adds one measure to the end, including the chord written as a dotted half note. BRAZ is the only edition where the final chord is played four times.

EE – ms. 53 is notated with a dotted half note, followed by a dotted quarter note on beat three. The final measure is a dotted half note. Out of the six editions being compared, EE is the only one that “borrows” the anacrusis from the last measure. The last measure in the remaining editions includes all three beats.

Measures 54 –55

RIC – ms. 54 includes a dotted half note followed by a tied dotted quarter note that leads to ms. 55. The final measure concludes with a dotted quarter note followed by a quarter rest then an eighth rest.

II. Allemande

The Allemande is written in balanced binary form. In BER, EE, EMT, the A section comprises from measures 1–16 and the B section from 17-34. Both BRAZ and GR include first and second endings to both sections, making the A section 1-17 and the B section. In RIC, which is the only edition in 2/4, the A section comprises of 1-34 and the B section comprises of 35-72. For purposes of discussing the differences, the author has taken the liberty of grouping two measures as one and indicated in parentheses the original measure.

Meter

BER, BRAZ, EE, EMT, GR – The time signature is indicated as 4/4 or C.

RIC – The time signature is 2/4.

Anacrusis – Rhythm

BER, BRAZ, EE – The anacrusis consists of three sixteenth notes.

GR – Only edition with three eighth notes as the anacrusis instead of sixteenth notes.

EMT, RIC – A sixteenth rest is placed before the three sixteenth notes. Both editions also include a quarter rest in the bass voice.

Tempo Marking

RIC – Indicates “Allegretto” at the beginning.

Measure 1-2

RIC – Second beat bass voice E (4th) added. In all other editions, the A on the first beat is a half note. On the first beat of measure 2 (3rd beat of measure 1 in all other editions), the note A is one octave higher. Beat 2 of the same measure includes a quarter rest in the bass.

Measure 2

BER, EMT – On beat 2, a three-voice texture is applied, adding a B (2nd) to E (6th) and G#(3rd).

RIC (ms.3) – The E is written an octave higher on the 4th string.

Last sixteenth note of beat 2

EMT, RIC – Note D (2nd) is tied to first sixteenth of beat 3.

BER, BRAZ, EE, GR – No tie occurs.

Measure 3

RIC (ms.5) – The addition of D (5^h) on beat 1. All other editions have an F# (4th) on beat 1. Also in RIC, on beat 4 (beat 2, ms.6), includes the addition of Bb in the bass voice.

EMT – Beat 2, first note of sixteenth note figure is an F#(4th). All others have an A (3rd).

GR – On both beats 2 and 3, the final three sixteenth notes on each beat contains different notes in the upper voice. Instead of Eb, D, C, and Bb, A, Bb, the GR version substitutes those six notes with D, C, Bb, and A, Bb, A.

Measure 4

EE – Upper voice on beat 4 is a quarter note. The lower voice is indicated with a sixteenth rest, followed by three sixteenth notes.

Measure 5

GR – The sixteenth notes on beats 1, 2, and 3, differ from the other editions. The final three sixteenth notes on beat 1 are G, F, and G (Bb, A, Bb in the others). Beat 2 consists of octave E, with 4th E in the bass and 1st string in the upper voice. It continues with A, G, and F (G, E, A, G in the rest).

EE – On beat 3, D in the bass voice a quarter note followed by a quarter rest on beat 4.

RIC (ms. 9) – Addition of A (5th) in the bass voice on beat 2. Also, (ms.10) F (6th) is added to the bass voice on beat 4.

Measure 6

BRAZ – The chord D, G#, B is placed on beat 2 instead of G# in the bass voice.

GR – The sixteenth notes in beat 1 and the first sixteenth note of beat 2 are again rewritten. The E (6th) in the bass voice is consistent with the other editions, however instead of the following four notes being F, E, D, B, the GR version has E, D, B, and G#. Also, beat 3 differs. GR writes A (6th) in the lower voice and C# (5th) in the upper, with the two remaining sixteenth notes being E, F. The last sixteenth note in beat 3, G, is consistent with the others.

Measure 7

GR – A crescendo is indicated on beat 3.

Measure 8

EE – Beat 4 has a sixteenth rest as opposed to a tie from the previous sixteenth note.

GR – A fermata is placed above final sixteenth note of beat 3. On beat 4, “a tempo” is indicated.

RIC (ms.16) – The addition of E (6th) on beat 4.

Measure 9

GR – The addition of E (4th) in the upper voice. The final three sixteenth notes of beat 4 are D, C, B, as opposed to B, A, G.

RIC (ms. 17-18) – The bass voice on beats 1, 2, and 3 are G with E in the upper voice on beat 1. On Beat 2, the bass is B and beat 3 writes the E an octave higher.

Measure 10

GR – On Beat 2, the first two sixteenth notes are changed to D#, C.

RIC (ms.19-20) – The third sixteenth note is written as an F#. The last sixteenth of beat 3 and the first sixteenth of beat 4 are G and E as opposed to A and G.

Measure 11

GR – Addition of C to double bass voice.

RIC (ms. 21-22) – The A in the bass is written an octave higher. On beat 3, the rhythm is rewritten to four sixteenth notes. The first two sixteenth notes are similar in all of the editions. The last two sixteenth notes are E, D instead of the eighth note D.

Measure 12

RIC (ms. 24) – Beat 3 again consist to the same rhythmic figure from the previous measure. The first two are similar with the final two being C, B.

Measure 13

GR – On beat 4, the second sixteenth note is a B instead of A#.

Measure 14

GR – Indicates a crescendo starting on beat 1 to beat 3. On beat 3, the second sixteenth note is a G instead of F#.

Measure 15

GR – A forte “f” is indicated at the beginning. On beats 2 and 3, the third sixteenth notes are written A# and Fx instead of A and F#.

RIC (ms. 29) – Also indicates an A# in beat 2.

Measure 16-17

BRAZ, GR, RIC – Indicates these measures as the first and second endings of the A section.

GR – On beats 1 and 2, the third sixteenth notes are A# and Fx instead of A and F#. On beat 3, the second eighth note is a full E major chord, voiced in open position on all six strings. This is followed by a fermata on beat 4 over the bass voice. The final three sixteenth notes of the first ending indicates “a tempo” written underneath. This occurs in both first and second endings.

RIC (ms. 31) – The third sixteenth note is A# instead of A. On ms. 32 of RIC, the rhythm is changed to two quarter notes as opposed to two eighth notes. The second beat of that measure, the G is natural instead of G#.

Measure 18-19

RIC (ms. 35-38) – Bass note on the beat 2 is G# (6th) instead of E. Also, the bass voice E (6th) on the beat 3 (first beat of measure 36) is a quarter note followed by a quarter rest instead of a half note on beat 3. Measure 19 (ms.37, 38) includes the same pattern of adding a different bass voice.

Measure 20

BRAZ – The last sixteenth note of beat 3 is a G (3rd) instead of an E (1st). By substituting the E with a G, the right-hand arpeggio pattern is the on beat 1.

RIC (ms. 39-40) – The rhythm on beats 2 and 4 consists of four sixteenth notes as opposed to two sixteenth notes followed by an eighth note. On beat 2, last two sixteenth note are A and C (F eighth note on the other editions). Beat 3 (beat 1, ms. 40), the last two sixteenth notes are A and G (D and E in the other editions). Finally, the final three sixteenth notes on beat 4 are A, G, A (C followed by an eighth note G in the other editions).

Measure 21

GR – The final three sixteenth notes on beats 1 and 2 are C, A, F and D, A, D. In the other editions, the same passage uses D, C, A and Eb, D, C.

Measure 22

GR – Bass voice on beat 1 is omitted.

RIC (ms. 43-44) – Addition of G (4th) in the bass voice on beat 2. The C on beat 3 (beat 1 of ms.44) is written an octave higher.

Measure 24

BER – The second sixteenth note of beat 2 is Bb instead of G.

EMT - The fourth sixteenth note of beat 2 is a misprint. It is notated as an Eb, but the fingering indicates to play the note on the open E string.

Measure 25

BRAZ – The second sixteenth note on beat 2 is a misprint. It indicates a Bb instead of a G. Since there is no fingering indication on the note, this could possibly be a mistake by the publisher.

EE – The bass voices on beats 1 and 3 are quarter notes followed by quarter rests on beats 2 and 4.

Measure 26

EE – The E in the bass is a whole note.

Measures 26 - 27

GR – A crescendo is indicated below beat 3 leading to a forte “f” on the downbeat of the next measure. The fourth sixteenth notes on beats 3 and 4 are A and G instead of G# in both places. In measure 27, the fourth sixteenth note of beat 3 has a fermata above the note, followed by “a tempo” on the beat 4.

Measure 27

BRAZ – The rhythm in the bass is a half note followed by two quarter notes.

RIC (ms. 53 –54) – The E in the bass voice is written an octave higher. On beat 4 (beat 2 of ms. 54), the note A (5th) is added to the bass voice.

Measure 28

BER, EMT – On beat 2, a three-voice texture is applied, adding a B (2nd) to E (6th) and G# (3rd).

EE – In the same place as above, a two-voice texture with E (6th) and G# (3rd) is applied.

Measure 29

BRAZ, GR, RIC – On beat two, E (6th) and G# (3rd) are indicated.

RIC (ms. 57-58) – The E on beat 2 is written an octave higher on the 4th string. The last sixteenth of beat 3 (beat 1, ms. 58) and the first sixteenth on beat 4 (beat 2, ms. 58) are C and A respectively.

Measure 30

RIC (ms. 59-60) – On beat 1, the D in the bass is written one octave higher. The rhythm on beat 3 (beat 1 of ms. 60) is four sixteenth notes instead of two sixteenths followed by an eighth note. The first two notes are consistent with the other editions. The last two are A and G.

Measure 31

RIC (ms. 61-62) – On beat 3 (beat 1, ms. 62), the same rhythmic figure from above occurs. An F and E are added to the final two sixteenth notes of that measure.

Measure 32

BRAZ – The bass voice on beat I is a G instead of G#.

RIC (ms. 63-64) – The G# in the bass voice on beat 1 is written an octave higher.

GR – On beat 4, the second sixteenth note is an E instead of D#.

Measure 33

EE – The A in the bass voice is a dotted half note.

Measure 33

GR – On beat 3, the second sixteenth note is C instead of B. Also, the third sixteenth note on beat 4 is a D rather than an E.

Measures 34, 35, 36

BRAZ, GR, RIC – Indicates these measures as the first and second endings of the B section.

GR – On beat 2, the third sixteenth note is a D# instead of D. On measure 35 and 36, the third sixteenth note on beat 1 is a D# instead of D. On beat 3 of the measure 35 the second eighth note is a root position A minor chord voiced from the fourth string to the first string. This is followed by a fermata on beat 4 over the bass voice. On beat 4 of both endings, the bass voice has a fermata indicated.

RIC (ms. 69) – The third sixteenth note on beat 1 is D# instead of D. On measure 70 of the rhythm is changed to two quarter notes as opposed to two eighth notes. The final measure (ms. 72) consists of a quarter note A in the bass voice followed by a quarter rest.

BRAZ – The last measure includes a rallentando on beat 2. The major difference lies in beats 3 and 4, where beat 3 is a quarter note A (5th) ending on an A minor chord in first inversion voiced on the top three strings. The other editions return to the bass voice A as the final note.

III. SARABANDE

The Sarabande is written in binary form. The A section is comprised of measures 1-16 and the B section is comprised of measures 17-32. Unlike the previous two movements in the *Suite in A minor*, the number of measures is consistent throughout each edition. Each edition, however, contains its own differences. Compared to EMT, this movement seems more like an “arrangement.”

Tempo Marking

GR – The indication of “lento” is given under measure 1.

RIC – “Largo assai” is indicated.

Measure 1

GR - On beat 1, the bass voice A is written an octave higher. The rhythm of beat 1 is an eighth note tied to the first of four thirty-second notes. This is the dominating motive throughout the Sarabande. In all the other editions, the rhythm consists of a dotted eighth note followed by thirty-second note triplets. On beat 2, the middle voice A is a sixteenth note followed by a sixteenth rest, followed by a sixteenth note. Due to the fact that there are only three sixteenth notes in that beat, it is possible that the arranger intended the first sixteenth note to be an eighth note. On beat 3, an A (3rd) is added to the middle voice.

RIC - The bass voice on beat 1 is written an octave higher. On beat 2, the bass voice is a half note A (5th). In the other editions, the bass voice on beats 2 and 3 are C# on beat 2 and A on beat 3.

BRAZ, EMT, RIC – On beat 2, the E (1st) in the upper voice is tied to the first sixteenth note of beat 3.

Measure 2

EMT, RIC – The A (1st) in the upper voice is tied over from the previous measure.

EMT – On beat 2, the B in the middle voice is omitted.

GR – An accent is placed above beat 1. In the same beat, a thirty-second note rest is added on the “and” of the beat.

Measure 3

BER, BRAZ, EMT – The chord on beat 3 contains an A (3rd) in the middle voice.

GR - The chord on beat 1 contains a G (3rd) in the middle voice instead of a B. In the same measure, the chord on beat 3 contains an F# (4th) in the middle voice.

EE, RIC, - The chord on beat 3 contains a B (3rd) in the middle voice.

Measure 4

GR – The rhythm on beat 1 in the middle voice is a dotted eighth note followed by a sixteenth note as opposed to two eighth notes in all the other editions. On beat 2, an E (6th) is added to the chord. Beat 3 includes a fermata on the E.

BER, BRAZ, GR – The rhythm on beat 3 is two eighth notes.

EE, EMT, RIC - The rhythm on beat 3 is a dotted eighth note followed by a sixteenth note.

Measure 5

GR – On beat 1, it includes an “a tempo” indication. The chord on the same beat omits the G# in the middle voice.

EMT – On beat 2, the second eighth note omits the B (5th) octave in the bass voice found in the other editions.

Measure 6

EE, RIC – The chord on beat 1 includes an F# (4th) in the middle voice. On beat 2, the bass voice is A (5th) instead of D#. The chord on beat 3 includes a D (2nd) in the middle voice.

GR – The bass voice on beat 3 is written as C instead of B#.

Measure 7

EE, RIC – The chord on beat 1 includes a C# (2nd) in the middle voice.

BRAZ, GR, RIC – The chord on beat 2 includes an A (3rd) in the middle voice. In both GR and RIC, the second eighth note includes the B and octave higher. BRAZ omits the B on the second eighth note of beat 2.

Voicing of the chord on beat 3

BER, BRAZ, GR – C# (5th), C# (3rd), E# (2nd)

EMT – C# (5th), G# (4th), E# (2nd)

EE, RIC – C# (5th), G# (4th), C# (3rd), E# (2nd)

Measure 8

EE, GR, RIC – The chord on beat 1 includes an A (3rd) in the middle voice. Also in GR, the rhythm in the upper voices is a quarter note instead of a half note. On beat 3 of GR, a rallentando is indicated.

BRAZ – The rhythm on beat 3 is a dotted eighth note followed by a sixteenth note instead of two eighth notes.

Measure 9

EMT – The sharp sign is missing from the D (2nd) in the top voice.

GR – An “a tempo” is indicated below beat 1. The rhythm on beat also differs from the other editions. It consists of two eighth notes as opposed to a dotted eighth notes followed by a sixteenth note.

RIC – The final three eighth notes in the bass that begin on the “and” of beat 2 are written an octave higher.

Measure 10

RIC – The bass notes that occur on beat 1, 2, and 3 are written an octave higher.

BER, BRAZ, GR – The bass voice on beat 3 is written an octave higher. Also, the rhythm in GR is two eighth notes instead of a dotted eighth followed by a sixteenth.

Measure 11

RIC – The bass voices on beats 1, 2, and 3 are written an octave higher. On the second eighth note of beat 3, an A (5th) is added.

GR – On beat 2, the bass voice is written an octave higher.

Measure 12

GR – An A (3rd) is added in the middle voice of the chord.

Measure 13

GR - A misprint occurs in the rhythm of the upper voice. The dotted eighth note is indicated, but sixteenth note is not.

Measure 14

GR - On beat 2, the bar connecting the two eighth notes is missing.

RIC – The bass voice on beat 1 includes the addition of an A (5th) an octave lower.

Measure 15

RIC – On beat 3, a grace note B is added to the A (3rd) in the middle voice.

Measure 16

GR - The middle voice in the chord on beat 1 is a G# instead of A. The chord on beat 2 includes an E (6th) in the bass voice. On beat 3, the upper voice has a rest instead of a sustaining E and G# from beat 2.

BRAZ, GR – Both editions omit the repeat signs.

Measure 17

BRAZ – On beat 2, a B (3rd) is added to the middle voice.

GR – On beat 1, the bass voice is an F instead of E#. On the “and” of beat 3, the rhythm in the upper voice is a thirty-second note rest followed by three thirty-second notes.

RIC – On beat 3, the bass voice is a C# instead of E#. In the upper voice, the rhythm is a sixteenth note followed by three sixteenth notes.

Measure 18

BRAZ – On beat 3, the A# in the bass voice is written an octave higher.

EE – On beat 1, the bass voice F# is written an octave lower.

Measure 19

BRAZ – On beat 1, the B in the bass voice is written an octave higher.

Measure 20

RIC – The rhythm in the upper voice on beat 1 is four sixteenth notes. The first sixteenth note is tied from the previous measure. On beat 2, the upper voice D (2nd) is a quarter note instead of a half note.

Measure 21

BER, EE, GR, RIC – On beat 3, the rhythm in the upper voice is two eighth notes instead of a dotted eighth note followed by a sixteenth note.

Measure 22

EE, RIC – On beat 1, the "and" of the beat consists of two sixteenth notes. In the other editions, the "and" of beat 1 is a dotted sixteenth note followed by a thirty-second note.

Measure 26

GR – On beats 1 and 2, the rhythm in the upper voice is an eighth note tied to the first of four thirty-second notes.

RIC – The bass voices on beats 2 and 3 are written an octave higher.

BER, BRAZ – On beat 3, the bass voice is an octave higher.

Measure 27

RIC – The bass voices on beats 1 and 2 are an octave higher. On beat 3, the bass rhythm is two eighth notes that consist of the D (3rd) followed by a D (4th) an octave lower.

GR – The rhythm on beat 2, is the same as in measure 26.

BRAZ – On beat 2, the bass voice is written an octave higher.

Measure 28

BRAZ – On beat 1, the bass voice is an octave higher

GR – The chord on beat 1 is voiced E (6th), B (3rd), C# (2nd), and G# (1st). In the other editions, the same chord is voiced E in the bass and F# (2nd) and G# (1st) in the upper voice.

RIC – On beat 1, the rhythm in the bass consists of two eighth notes. The first is E (5th) followed by E (6th) an octave lower.

Measure 31

BRAZ, EE, RIC – On beats 2 and 3, the bass voices are E (4th) followed by E (6th) an octave lower.

BER, EMT – On beats 2 and 3, the reverse from the above mentioned editions occurs on beat 2, the E (6th) is followed by the E (4th) an octave higher.

GR – On beat 2, the E (6th) is a half note.

RIC – On beat 3, a grace note E (2nd) is indicated in the middle voice.

Measure 32

GR – A misprint occurs on beat 1. In the middle voice, the rhythm on beat 1 includes an eighth rest, then a thirty-second rest followed by three sixteenth notes. On beat 3, a fermata is indicated.

BRAZ, EMT – On beats 2 and 3, the rhythm is a half-note in the upper voice and two quarter notes in the lower voice.

EE, RIC – In the upper two voices, the rhythm on beats 2 and 3 are the same, but written differently. In EE, beat 2 consists of A (1st) and C# (2nd) written as half notes. In RIC, the same notes are written as tied quarter notes.

IV. Gavotte

The Gavotte is written in rounded binary and includes a section in the parallel major key. The A section contains measures 1-8 and 20-29 or 20-30 and the B section consists of measures 9-20. After measure 29, the major section is in binary form, including the A section from measures 30-37 or 31-38 and the B section of measures 38-44 or 38-45.

In BER and EE, the major section is called “Gavotte II”. In RIC, this section is called “Trio”. However, in both BRAZ and EMT the major section is not named, but is simply a modulation to the parallel major.

Meter

EMT – The meter is indicated as 4/4.

BER, BRAZ, EE, RIC – The meter is indicated as 2/2.

Anacrusis

EMT, RIC – A quarter rest is indicated in the bass voice.

Tempo Marking

RIC – “Allegro ma non troppo” is given at the beginning.

Repeat Sign

BRAZ – A repeat sign is indicated on measure 1.

Measure 2

BRAZ – Bass voice G# on beat 3 is an octave higher.

Measure 3

BRAZ – On beat 3, the bass voice C (5th) is a dotted quarter note followed by an eighth rest on the and of beat 4.

EE, RIC – The bass voice C (5th) on beat 3 is a half note.

EMT – The bass voice C on beat 3 is a quarter note followed by a quarter rest on beat 4.

Measure 4

EE – On beat 3, the bass voice E (6th) is a half note as opposed to a quarter note followed by a quarter rest.

Measure 5

EE – On beat 3, the second eighth note is an A (3rd) instead of a D (4th).

RIC – On beat 3, the bass voice is a B (5th) instead of A. The second eighth note has also been changed to G# (3rd).

Measure 6

RIC – The bass voice on beat 1 is C (5th) instead of A (5th). On beats 3 and 4, the bass voices are B (5th) and A (5th) respectively in quarter notes instead of an A (5th) half note.

Measure 8

BRAZ – Includes a first and second ending (measure 9). The anacrusis for measure 1 is in the first ending.

BER, EMT, RIC – The number of beats in this measure is three, adding beat 4 from the anacrusis.

EE – It appears that there is a misprint in the rhythm. The rhythm in the bass voice is two quarter notes followed by a half note. In the same measure, the two upper voices are notated with dotted half notes, therefore leaving out one beat.

Measure 9

BRAZ – Second ending contains anacrusis for measure 10, which is the B section. In all other editions, the B section begins with an anacrusis leading to measure 9.

Measure 13

BER – A D (2nd) is added to double the octave on beat 2.

EE – A quarter rest is in the bass voice on beat 1.

RIC – On beat 1, the middle voice F (2nd) is missing.

Measure 14

BRAZ (same as measure 13 in the other editions) – On beat 1, the middle voice F (2nd) is missing. A D (2nd) is added, doubling the octave.

Measure 15

EE, RIC – The bass voice E on beats 2 and 3 are written an octave higher.

Measure 19 (measure 20 in BRAZ)

BRAZ - On beat 3, the bass voice is A (5th) instead of F (6th).

Measure 20

EE – On beat 3, the bass voice E (6th) is a half note.

EMT – The rhythm on beat 1 in the upper voice is a misprint. It is written as a quarter note instead of a dotted half note.

Measure 25 (measure 26 in BRAZ)

BER, BRAZ, EE – On beat 3, the bass voice is A (5th). In EE, second eighth note in the upper voice is an A (3rd) while in BER and BRAZ a D (4th) is written.

EMT, RIC – On beat 3, the bass voice is a B (5th). The second eighth note on beat 3 is a G#.

Measures 28-29 (measure 29-30 in BRAZ)

BER, BRAZ, EE – A first and second ending is added.

In BER, the “Gavotte II” begins with an anacrusis, starting on beat 3. This is the only edition that begins this section in this manner. Because of this, the changes will specify where they happen in BER and where they relate to the others.

Measure 30 (measure 31 in BRAZ)

BRAZ – An A (5th) half note is added to beats 1 and 3.

RIC - On beat 4, a G# (3rd) is added on the second eighth note. This makes the rhythmic figure on beat 4 two eighth notes as opposed to a quarter note in the lower voice.

Measure 31 (measure 32 in BRAZ)

BRAZ – On beat 2, the A (3rd) in the middle voice is omitted.

Measure 32 (measure 33 in BRAZ)

BRAZ - On beat 3, the G# (3rd) is omitted.

RIC – On beat 3, the G# is written one octave lower.

Measure 34 (measure 35 in BRAZ)

BRAZ – An E (1st) is added to the upper voice on beat 2.

RIC – This measure is completely different from the other editions. The bass voices are written as half note A (5th) on beat 1 and a half note C# on beat 3. A half note E (1st) is written on both beats 1 and 3 in the upper voice. The middle voices consist of descending quarter notes C#, B, A, and G#.

Measure 35 (measure 36 in BRAZ)

BRAZ – The chord on beat 3 is written as half notes in all three voices.

EE, RIC – On beat 4, the B (5th) is written an octave lower.

BER, EMT – The B (2nd) from above is written in the middle voice. Due to the anacrusis, this occurs on beat 2 of BER.

Measure 36

RIC– On beat 3, a C# (2nd) is added to the A (5th) and E (1st).

Measure 37 (measure 38 in BRAZ)

BRAZ – The F# (4th) in the middle voice is on beat 2 instead of beat 1.

EE, RIC – The F# (4th) in the middle voice on beat 1 is a quarter note. On beat 2, an A (3rd) is added to the middle voice in RIC.

EMT – The F# (4th) in the middle voice is a half note.

Measure 38

EE – On beat 4, the B (3rd) is omitted in the middle voice.

RIC – On beat 1, an E (4th) half note is added to the chord. On beats 3 and 4, an F# (4th) and G# (4th) are also added.

Measure 39

RIC – On beat 1, an E (4th) is added to the chord.

Measure 40

RIC – On beats 1 and 3, the bass voices E (6th) and E# (6th) are doubled an octave higher.

Measure 41 (measure 42 in BRAZ)

BER, EMT (because of the anacrusis in BER, the same figure begins on beat 3 on measure 40) – The chord on beat 1 (beat 3, ms. 40) is F# (6th), A (3rd), and C# (2nd). The chord on beat 2 (beat 4, ms.40 in BER) is A (5th) and F# (2nd). The chord on beat 3 is voiced C# (5th), G# (4th) and E# (2nd).

BRAZ, EE – The chord on beat 2 is voiced A (5th), A (3rd), C# (2nd), and F# (1st)

The chord on beat 3 is voiced C# (5th), G# (4th), C# (3rd), and E# (2nd).

RIC – The chord on beat 1 is F# (6th), F# (4th), A (3rd), and C#. The chord on beat 2 is A (5th), A (3rd), C# (2nd) and F# (1st). The final chord on beat 3 is C# (5th), G# (4th), C# (3rd), and E# (2nd).

Measure 42 (measure 43 in BRAZ)

BRAZ – On beat 4, an A (5th) is added.

RIC – On beat 1, the A (5th) is omitted in the bass voice. On beat 3, an A (5th) is in the bass voice instead of the G# (6th). On beat 4, a G# is added.

Measure 43

RIC – On beats 1 and 3, the bass voices E (6th) and G# (6th) are doubled an octave higher.

Measure 44

RIC – On beat 1, the bass voice A (5th) is doubled an octave higher. Beat 2 contains the chord C# (5th), E (4th), A (3rd) and C# (2nd) instead of C# (5th) and A (3rd) found in the other editions.

Measure 45 and 46

RIC – On beats 2 on both first and second ending, a C# (5th) is added. On beat 3 on measure 46, a fermata is indicated as well as the addition of a C# (5th).

Measure 47

BRAZ – The indication “fine” is given.

V. Gigue

The Gigue is written in rounded binary form. In BER, BRAZ, and EMT, section A consists of measure 1-70 and section B consists of measures 71-177. In BRAZ, the editor adds a first and second ending, therefore section B is from measure 71-178.

In EE and RIC, the Gigue is written in a different time signature. Because of this, section A consists of measures 1-35. In EE, section B consists of measures 36-89 while in RIC is comprised of measures 36-90. For purposes of discussing the differences, the author has taken the liberty of grouping two measures as one and indicating in parentheses the original measure.¹¹⁹

Time Signature

BER, BRAZ, EMT – The meter is indicated as 6/8.

EE, RIC – The meter is indicated as 12/8.

Tempo Marking

RIC – “Allegro vivace” is given at the beginning.

Measure 2 (measure 1 in EE and RIC)

BER – On beat 1, the chord is voiced A (4th), C (3rd), E (2nd), A (1st).

BRAZ – On beat 1, the chord is voiced A (6th), E (5th), A (4th), C (3rd), E (2nd), and A (1st).

EE – In measure 1, beat 3 (measure 2, beat 1), the chord is voiced A (4th), C (3rd), E (2nd) and A (1st). The rhythm on this beat differs from the other editions. The rhythm is a dotted quarter note proceeded by an eighth rest on the next beat instead of indicating a tied dotted quarter note to an eighth note.

EMT – On beat 1, the chord is voiced A (5th), A (4th), C (3rd), E (2nd), A (1st).

RIC – In measure 1, the bass voice A (5th) is tied to beat 3 (measure 2, beat 1). The chord on beat 3 is voice A (4th), C (3rd), E (2nd), A (1st).

¹¹⁹ This is the same technique the author applied to the Allemande.

Measure 5 (measure 3 in EE and RIC)

BRAZ, EE – On beat 1, the bass voice A (5th) is a dotted half note.

EMT, RIC – On beat 1, the bass voice A (5th) is a dotted half note tied to an eighth note on the downbeat of the next measure.

Measures 6 and 8

BER, BRAZ – The direction of the eighth note stems indicate a one-voice texture.

Measure 18 (measure 9 in EE and RIC)

EE, RIC – On beats 3 and 4 (measure 18, beat1), the E (6th) is repeated.

Measure 19 (measure 10 in EE and RIC)

BER, BRAZ, EE, RIC – On beat 2 (measure 10, beat 3), an A (3rd) is added to the top voice.

EMT – The A (3rd) in the top voice is omitted.

Measure 27

BRAZ – The G in the bass voice on beat 1 is written an octave lower on the 6th string.

Measure 30 (measure 15 in RIC)

RIC – The G in the bass voice on beat 3 is written an octave lower on the 6th string.

Measure 59, 61 (measure 30, 31 in EE)

BER, EE – In EE, a quarter rest is given in the bass voice. In BER, there is no indication in the bass voice.

BRAZ, EMT, RIC – The bass voice is tied from the previous measure.

Measure 73 (measure 37 in RIC)

RIC – The third eighth note on beat 3 is A-natural instead of A-flat.

Measure 76

BRAZ – The third eighth note in the bass voice on beats 1 and 2 are A-natural instead of A-flat.

EMT – The top voice on beat 1 is D (3rd) instead of the F (2nd) that appears in the other editions.

Measure 77 (measure 39 in RIC)

BRAZ – The arpeggio pattern on beat 2 descends from F (1st), D (2nd), and B (3rd) rather than ascending from the third to first string.

RIC- The arpeggio pattern on beat 2 omits the B (3rd).

Measure 84 (measure 44 in RIC)

RIC – The chord on beat 3 omits the F (4th).

Measure 114 (measure 57 in EE and RIC)

BER, BRAZ, EE – On beat 1 of measure 114, the arpeggio figure includes G, E and B.

EMT – On beat 1, the arpeggio figure includes an F rather than an E.

RIC – The arpeggio figures on beat 1 and 3 are not repeated.

Measure 118 - 119 (measure 59 in EE and RIC)

BER – On beat 2, an E major chord written as a dotted half note is given. In the other editions, the top portion of the chord is played first followed by the bass note E (6th).

BRAZ – A dotted half-note E (6th) is written in measure 119.

EE – A fermata is placed on the chord that occurs on beat 4. Another fermata is also placed on the last eighth note of that measure in the bass voice.

EMT – The time signature changes to 9/8 in this measure in measure 118. The following measure returns to 6/8.

RIC – A dotted quarter note E (6th) is written on beat 3. The following beat contains a quarter rest followed by an eighth rest.

Measures 123 – 128 (measures 63 – 65 in EE and RIC)

EMT – The bass voice is repeated on the downbeat of each measure. In the other editions, the bass voice is tied to the following measure and, in the case of EE and RIC, the bass voice lasts the duration on the 12/8 measure.

It is quite possible that this may be a misprint. The same material occurs at the beginning at measures 11 – 16. In this section, the bass voices are tied, overlapping to the following measure.

Measure 158 (measure 79 in RIC)

RIC – The arpeggio on beat 4 changes the A to the second eighth note and the E to the third eighth note. The A is written an octave higher on the first string, therefore making the arpeggio C (5th), A (1st) and E (2nd) and opposed to C (5th), E (1st) and A (3rd).

Measures 159 – 162 (measures 80 in EE and RIC)

BER, BRAZ, EE – The notes in the arpeggio pattern starting on beat 1 are F (4th), E (1st), A (3rd). On beat 2, the pattern continues with F (4th), D (2nd), and A (3rd). The next measure (beat 3 in EE) continues with E (6th), B (2nd), A (3rd) followed by E (6th), B (2nd), G# (3rd). In BRAZ, the E on beat 1 of measure 161 is written an octave higher on the fourth string.

EMT – The notes in the arpeggio pattern on beat 1 are D (4th), F (1st), and A (3rd). On beat 2, the notes of the pattern are E (4th), E (1st), and A (3rd). In the following measure, the notes on beat 1 are F (4th), D (2nd), and A (3rd). The notes on beat 2 are identical to the other editions mentioned above.

RIC – The notes of the arpeggio pattern in this measure differ from the other editions. The editor exchanged the second and third eighth note of each beat then raised the new second note up an octave. The notes on beat 1 are D (5th), A (1st), F (2nd) followed by E (5th), A (1st), E (2nd) on beat 2. The final two beats of measure 80 are F (5th), A (2nd), D (3rd) followed by E (5th), G# (2nd), D (3rd).

Measure 169 (measure 170 in BRAZ)

BRAZ, EMT – The chord on beat 1 includes an E (2nd).

Measures 176 – 177 (measures 177 –179 in BRAZ and measures 88 –89 in EE and RIC)

BER, BRAZ, RIC – The final two A minor chords are voiced A (6th), E (5th), A (4th), C (3rd), E (2nd), A (1st). In BRAZ, a first and second ending is added. In the second ending of BRAZ, a fermata is placed over the chord.

EE – The final two chords are voiced A (5th), A (4th), C (3rd), E (2nd), A (1st).

EMT – The chord on beat 2 of measure 176 is voiced A (6th), C (3rd), E (2nd), A (1st). The final chord on beat 1 of measure 177 is voiced A (6th), E (5th), A (4th), C (3rd), E (2nd), and A (1st).

In comparing these editions, the author noticed several variations within each edition, including the re-voicing of chords and passages, fingering and position indications, and inconsistencies in time signatures. Most of these differences are justified, especially since they were essentially transcribed from a recording. Since the original manuscript of the *Suite in A minor* no longer exists, there is room for interpretation. Because of the differences in the 1938 recording and the 1983 edition published under Ponce, it is difficult to assume the composer's intent for the work. Most performers currently use the 1983 edition exclusively, but the author believes that providing these differences could assist the performer in making, if they choose, their own performance edition.

The *Suite in A minor* by Manuel Ponce shows his affinity to the music of the baroque period. His ability to compose in different styles was a crucial component in his collaboration with Andres Segovia who, at the time, was attempting to expand the scant repertoire of the guitar. Even after the baroque pastiches on Weiss and Scarlatti, Segovia requested a new "baroque" suite that could have been attributed to Scarlatti, Weiss or Kellner.¹²⁰ This new suite, unfortunately, was never completed. It is the hope of the author that this study will not only provide historical background on the evolution of the *Suite in A minor*, but that the differences in the existing editions offer the performer a valuable source for interpretation of this important work.

¹²⁰ Alcazar, *Letters*, 180.

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BIOGRAPHICAL SKETCH

Kevin Manderville began his classical guitar studies at the age of eighteen with James Chandler. He received the Bachelor of Music degree from Stetson University, where he studied with Stephen Robinson. He also received the Master of Music degree from Florida State University, where he is currently completing his doctoral studies under the tutelage of Bruce Holzman. Mr. Manderville has also studied in masterclasses with some of today's most prominent guitarists, including Sergio and Odair Assad, Manuel Barrueco, Eliot Fisk, Roland Dyens, and Oscar Ghiglia.

Kevin Manderville has performed as a solo recitalist and chamber musician throughout the United States and Canada, including appearances on television and radio broadcasts. His many accolades include the first prize at the Concours International de Guitare de Lachine in Montreal, Canada. He was also a top prizewinner in both the Rantucci International Guitar Competition in Akron, Ohio and the Columbus Guitar Symposium Competition in Columbus, Georgia. During his four years in New York City, he performed at the Trinity Noonday Series, the MoreMusic Series, the Amadeus at Home Series, CAMI Hall, and with the Brooklyn Heights Music Society. Committed to the performance of new music, he has premiered several works including those written for him.

An active teacher, Kevin Manderville served as a teaching assistant at Florida State University for three years. He has also been on the faculty of Thomas University, Tallahassee Community College, Bainbridge College and the Stetson University Community School of Music. While living in New York, he taught at Medgar Evers College, the Amadeus Conservatory of Music, and initiated the after-school guitar program for Manhattan Youth. Kevin Manderville currently resides in Tallahassee, FL, where he is active as a performer and teacher.