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An Annotated Guide to Eight Selected Guitar Arrangements of Francisco Tárrega

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FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

AN ANNOTATED GUIDE TO
EIGHT SELECTED GUITAR ARRANGEMENTS
OF FRANCISCO TÁRREGA

By

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A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

2021

David Lee Stringer defended this treatise on October 21, 2021.

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For my teachers

ACKNOWLEDGMENTS

I would like to thank Professor Bruce Holzman and all of my committee members and teachers who have encouraged me to continue working through the COVID-19 pandemic and while I helped my family recover from Hurricane Michael which heavily damaged our home in Panama City in 2018. I would also like to thank Laura Gayle Green for helping me many times in researching the background information needed to complete this project. I would like to thank Angelo Gilardino for helping me locate materials and his advice provided via email. Thank you, Ana Benavides, for answering my questions related to Joaquin Malats. Many thanks to Michel Beauchamp for his advice on researching the music of Francisco Tárrega. And thanks to Kay Daniel for the many hours spent proofreading my work aloud and obtaining materials necessary for this project. Finally, thank you Lauren Smith for helping me complete each step of this process.

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ABSTRACT

The goal of this treatise is to provide an in-depth examination of the selected arrangements of Francisco Tárrega. The intent is to provide classical guitar students information on the music of Tárrega that can be used for research and making decisions on performing the selected arrangements. Transcriptions and arrangements were a major part of Tárrega's output. Tárrega's use of transcriptions and arrangements helped broaden the music available to be performed on the guitar. This and other achievements will be discussed in the introductory chapter.

Eight selected arrangements of Tárrega are included in this annotated guide. It includes the music of Robert Schumann, Joaquin Malats, Juan Emilio Arrieta, Felix Mendelssohn, Johann Strauss Jr., Richard Wagner, and Jean-Delphin Alard. The arrangements to be discussed include Tárrega's *Reverie de Schumann*, *Serenata Española*, *Estudio de Cramer*, *Fantasia de Marina*, *Preludio sobre un tema de Mendelssohn*, *Isabel (vals)*, *Estudio sobre un tema de Richard Wagner*, and *Estudio Brillante*.

CHAPTER 1

INTRODUCTION

Background

Francisco Tárrega (1852-1909) was a major influence in the world of classical guitar. He is credited with the development of many technical standards and important contributions to how the guitar is played. He revived interest in the guitar as a performance instrument following a decline in popularity during the middle of the 19th century. He composed some of the most popular music played on guitar, taught talented students who became successful composers and teachers. Tárrega performed on remarkable new guitars designed by the luthier Antonio de Torres (1817-1892), who was a contemporary peer of Tárrega. Torres's guitars were larger, which led to Tárrega's advocating the use of a footstool to elevate the guitar on the left leg so that the left hand could easily reach across the fretboard.

Another practice that began with Tárrega was the widespread use of transcriptions and arrangements. Such works offered guitarists the ability to perform a wider range of styles on an instrument whose repertoire was underdeveloped when compared to major concert instruments of the time, such as the violin and piano. Tárrega's transcriptions and arrangements will be the main topic discussed in this paper; however, his other accomplishments will be discussed to provide a well-rounded background in support of the central topic.

Scholars have disagreed in the past on how many original pieces Tárrega composed. Tárrega did not begin publishing any of his own works until he was 50. A recent critical edition of his original solo works by Michel Beauchamp (2008) includes 67 original compositions by Tárrega. Beauchamp notes that Tárrega only supervised the publication of 21 of his original compositions. His body of works includes serenatas, dances, etudes, fantasias, salon pieces, and preludes. His two preeminent pieces are his serenata *Capricho Arabe*, and *Recuerdos de la Alhambra* (a famous tremolo study).

In addition to his work as a composer, Tárrega was a dedicated teacher. Several of his students became influential guitarists of the early 20th century including Miguel

Llobet (1878-1938), Daniel Fortea (1878-1953), Pascual Roch (1864-1921), and Emilio Pujol (1886-1980). Many of these students went on to become well-known teachers, composers and, publish method books.

Of the four students mentioned above, Miguel Llobet is perhaps the most well-known student of Tárrega because of his virtuosity, original compositions, and arrangements (such as his *Variaciones sobre un tema de F. Sor* and *Diez Canciones Populares Catalanas*). He revised and published Tárrega's arrangement of *Sevilla* from Isaac Albeniz's (1864-1909) *Suite Española*.

Daniel Fortea composed pieces that are still recorded and performed today, such as *Mi Favorita*. He made early recordings of his own works (e.g. *Elegia a Tárrega*) and some of Tárrega's and the music of Enrique Granados (1867-1916). Another enduring achievement was Fortea's founding of the Biblioteca Fortea (or Fortea Library) located in Madrid. Tárrega's *Estudio sobre un tema de Richard Wagner* was first published by Biblioteca Fortea in 1970.

Pascual Roch is known today for his *Modern Method for the Guitar* which is published in three volumes and contains studies, exercises, original compositions, and other works. Emilio Pujol was a prolific composer, teacher, performer, and musicologist. He wrote a well-known three-volume guitar method *Guitar School: A Theoretical-Practical Method for the Guitar, Based on the Principles of Francisco Tárrega*, and published a biographical essay entitled *Tárrega: Ensayo biografico*. Both Pujol and Fortea made recordings that can be heard on *Andres Segovia and his Contemporaries, vol. 12*.

Today it is a common practice to play the guitar with fingernails. During Tárrega's lifetime, he vacillated between playing with and without nails. According to Pujol, Tárrega's tastes began to change around 1902. Tárrega's dilemma was between the louder yet harsher sound that comes when playing with fingernails compared to the mellow tones of the flesh striking the string when using only fingertips. It is noteworthy that Fortea, Roch, and Pujol played the guitar without nails, as did Tárrega later in his life. Llobet continued to play with nails, but Andres Segovia (1893-1987) is often given credit for making the use of nails a standard practice. Guitar strings were primarily made

of gut until Albert Augustine Ltd. began to develop the first nylon strings in 1948. Today using nylon, carbon, or titanium strings—and playing the guitar with nails—is routine.

Tárrega was among the first guitarists to transcribe the music of Johann Sebastian Bach (1685-1750). He transcribed the Fugue that appears in Bach's first Violin Sonata (*BWV 1001*) from G minor to the key of A minor. The Fugue comes from the first Violin Sonata, however, there is a version (*BWV 1000*) for lute tablature made by J.S. Bach's lutenist friend Johann Christian Weyrauch. When transposing the piece from lute to guitar the key of A minor is used because the guitar is tuned down a minor third from the lute. This may explain why sometimes—when the Fugue is performed alone—guitarists will choose the key of A minor. When performing the entire Violin Sonata, the key of G minor is often the preferred key.

Tárrega was also among the first to transcribe the music of Isaac Albeniz including *Sevilla* (the third movement from Albeniz's *Suite Española, Op. 47*). Tárrega used scordatura (drop tuning) which is found in modern transcriptions of the piece. Tárrega's student Miguel Llobet revised and published Tárrega's arrangement which is known to be the version that Andres Segovia performed.

A discussion of the important contributions Tárrega made for the classical guitar is not complete without the mention of the guitars he played, made by the renowned luthier Antonio de Torres. Julian Bream writes in the foreword of *Antonio de Torres—Guitar Maker—His Life and Work* by Jose L. Romanillos (1987):

The man who finally brought the guitar into the Romantic era was unquestionably Francisco Tárrega, a remarkable pedagogue and quite considerable artist whose new and revolutionary principles of technique were to play a vital role in the instrument's development—even to this day, and it is by no means idle speculation to suggest that, without the characteristic portions and design of the Torres guitar, Tárrega's vital contributions to guitar technique would have been minimal. Torres was to become the major influence in guitar construction right through to the middle of this century (p.vii).

As mentioned earlier, Tárrega introduced technical standards in guitar playing like using a footstool under the left foot to raise the neck of the guitar. This allows the left hand to move more freely along the neck. His student Emilio Pujol even suggested

that Tárrega was instrumental in standardizing the use of *apoyando*, or "rest stroke." Tárrega had to develop different techniques to adapt to the larger instruments made by Antonio de Torres. Regarding the relationship between Torres's guitars and Tárrega's technique, Harvey Turnbull (1974) explained in *The Guitar from the Renaissance to the Present Day*:

The increase in body size of the guitar allows the player to adopt this posture in greater comfort than was possible with the smaller guitars of the early nineteenth century. Tárrega also established the use of the *apoyando* stroke. To incorporate this into right hand technique necessitates the abandonment of the practice of supporting the hand by resting the little finger on the table; in order to play either *apoyando* or *tirando* with any of the fingers as the texture of the music demands, the right hand must be poised over the strings with complete freedom (p. 106).

Torres's instruments are thought to be the first "modern guitars," and it is true that many luthiers' instruments still retain characteristics that Torres standardized. Kathleen Bergeron's 2017 article in *Classical Guitar Magazine*, *10 Classical Guitar Innovations from Antonio de Torres* provides a thorough examination of these important changes to the guitar.

Purpose

Many of Tárrega's solo works have been written about and thoroughly investigated by scholars in recent years, much more so than his transcriptions and arrangements. A recent edition of Tárrega's complete works is *Francisco Tárrega: Integral des compositions pour guitare (Complete Guitar Works)* by Michel Beauchamp (2008). The book includes Beauchamp's revisions of each of the 67 pieces in the collection and extensive notes on each piece. This edition was an incredible task to complete and guitarists are fortunate to have such a resource for studying Tárrega's original solo works. In comparison to his solo works, Tárrega's use of other composers' musical ideas has not been given the same type of thorough examination.

The purpose of this paper is to provide a scholarly review of eight selected arrangements by Francisco Tárrega. The author has either performed, studied, or lectured on each of these pieces. All of the arrangements have been recorded by

respected guitarists such as David Russell, Martha Masters, Manuel Barrueco, and Andres Segovia. Some of the pieces are well-known while others are rarely performed. Several of the lesser-known pieces were selected after hearing David Russell's recordings on *Francisco Tárrega: Integral de Guitarra* (the complete guitar works).

While not as popular as his solo works, Tárrega's transcriptions and arrangements hold a unique place in guitar history. In *Francisco Tárrega and the Art of Guitar Transcription*, Walter Aaron Clark (2010) explains the importance of Tárrega's transcriptions and how they became so influential:

To be sure, he was not the first guitarist in history to transcribe works from other media to his own. This had been going on since the sixteenth century. But he did so more extensively and influentially than any of his predecessors, and he thus established a practice continued by virtually every guitarist since his time. Indeed, though it is no longer incumbent on classical guitarists to compose and perform their own music, and has not been customary for many decades, they are expected to have made their own original arrangements and transcriptions of music other than that for the guitar (p. 1).

It is the author's love of Tárrega's music, both his original works and his music inspired by other composers, and a fascination with his place in the history of classical guitar for which this treatise topic was chosen. As mentioned earlier, it was surprising to find that some of the information could be difficult to find. It is hoped that this treatise will serve as a guide for guitarists to access sources and information on these pieces.

CHAPTER 2

METHOD

Selected Editions

The eight selected works included in Chapter 3 are presented in an order that could be used for a recital program. The name of Tárrega's piece to be discussed will appear first in *italic bold font*. A comparative discussion of the original composition and the major changes Tárrega made to fit the piece to the guitar will follow. Items to be compared include changes in key signatures, form, performance directions, and other relevant musical aspects. Catalog information, such as the earliest known publication—and the title of each original composition and arrangement—will be provided in their respective sections in Chapter 3.

Two often-recommended collections of Tárrega's music were published by Berben Edizioni Musicali (four volumes published between 1971 and 1978) and Chanterelle Verlag (two volumes published between 1992 and 2000). The Chanterelle collection is highly recommended because the two volumes contain the earliest publications of each piece. However, not every piece attributed to Tárrega is included in this edition. Therefore, editions from other publications are listed for certain pieces.

The other relevant musical topics to be discussed include those that guitarists may find interesting and conducive to an insightful performance of the guitar arrangement. Such topics will include musical elements like lyrics, variations in melody from the original composition to the guitar arrangement, musical directions in the original piece and the arrangement, and historical information. Tables and musical examples will be given to better illustrate the music being discussed.

Recordings

Following the discussion of each original piece and guitar arrangement, a sample of guitar recordings will be given. Recordings of the original piece from which Tárrega made a transcription will also be given. If other notable recordings can aid in a performance, they will be listed as well. Recommended video recordings—for guitar

arrangements based on opera music—will also be given. Catalog information such as the name of the performer(s), the title of the album, record label, catalog number, and year the recording was released will be given for each recording. When applicable, pertinent information that has been written about the recording will also be provided.

Terms

The terms "arrangement" and "transcription" are often used interchangeably. This is because they share many of the same characteristics. Definitions for these terms found in music dictionaries are strikingly similar. The sources referenced in the entries of music dictionaries can be investigated to gain a deeper understanding of these terms. For the scope of this paper, however, "arrangement" and "transcription" will be used in the way that guitarists commonly use them. The *Harvard Dictionary of Music* (2003) defines arrangement as:

the adaptation of a composition for a medium different from that for which it was originally composed, usually with the intention of preserving the essentials of the musical substance; also the result of such a process of adaptation (p. 58).

Transcription is defined as:

the adaptation of a composition for a medium other than its original one, e.g., of vocal music for instruments or of a piano work for orchestra, a practice that began in Western music by the 14th century; also the resulting work (p. 902).

Transcription often refers to music that has been transferred from one instrument to another while preserving as much of the original content as possible, and only making changes where it is necessary for the piece to be played on the new instrument. In guitar literature, arrangements are often understood to be pieces of music that borrow elements from a pre-existing piece or work. Arrangements can deviate from the original piece with subtle or noticeable changes through reduction, expansion, or artistic choices made by the arranger. In *The Study of Orchestration*, composer Samuel Adler provides a clearer distinction of the two terms:

Transcription is a lateral transference of a previously composed work from one music medium to another. Arranging involves more of the compositional process, since the previously existing material may be as little as a melody—or even a partial melody—for which the arranger will supply the harmony, counterpoint, and sometimes a unique rhythmic setting before even thinking about the orchestration (p. 667).

Bach's third cello suite, *BWV 1009*, has been both arranged and transcribed. John Duarte arranged the piece by adding bass lines which makes the piece resemble the texture of a lute suite by Bach. Duarte's arrangement was recorded by John Williams. Pepe Romero's performance of the same suite, *BWV 1009*, could be considered a transcription because of the minimal changes made to the piece for it to fit onto the guitar while preserving as much of the original music as possible.

Some of Tárrega's arrangements are simply based on or "inspired by" other pieces. Tárrega's *Preludio sobre un tema de Mendelssohn* contains small sections of Mendelssohn's *Hebrides Overture* which are interwoven to form a short guitar prelude. This is a characteristic found in much of Tárrega's work. Therefore, the term "based on" or "inspired by" is used to refer to some of his pieces. All of the selected works are considered arrangements because of the numerous changes that Tárrega made to each piece.

CHAPTER 3

SELECTED WORKS

Reverie de Schumann

Tárrega's *Reverie de Schumann* is a guitar arrangement of *Träumerei* (Dreaming), a piano piece by Robert Schumann (1810-1856). Tárrega's arrangement has a French title that translates to "Schumann's Reverie." The score used for referencing the original piano work was published by Breitkopf und Härtel in 1839. A posthumous edition of Tárrega's *Reverie de Schumann* was published by Idelfonso Alier after 1909 and is in Chanterelle's *Francisco Tárrega: The Collected Guitar Works*.

"Träumerei" is the German word for "reverie" which Merriam-Webster defines as "daydream," or "the condition of being lost in thought." Schumann's *Träumerei* is the seventh of a set of 13 pieces for piano called *Kinderszenen (Scenes from Childhood)*, *Op. 15*.

Robert Schumann was a composer, pianist, and music critic during the Romantic period. In a letter to fellow composer Carl Reineke, Schumann said that the *Scenes from Childhood* were "retrospects [*sic*] of an older person, meant for older people" (Reichow, J. 2006, p. 5). After suffering a hand injury, Schumann focused primarily on composition. Despite his injury, many of his piano works were often virtuosic and were written for his talented wife Clara who was a virtuoso pianist, teacher, and composer.

Much of Schumann's music contains symbolism, and hidden messages such as a group of notes that represent his name, his wife's name, or a town that he lived in. These are known as cryptograms. Schumann wrote music with self-explanatory titles like those found in his *Scenes from Childhood*.

Tárrega made several changes in transferring the piece from the piano to the guitar. Schumann's original is in the key of F major. Tárrega transposed it to the key of D major and tuned the sixth string to D. This allows the important notes to be played with open strings that would not be as readily available in the key of F major on the guitar. In the original piece, repeat signs are used, whereas the repeated material is written out in the guitar arrangement. Tárrega altered some of the chords to fit on the

guitar. Sometimes chords are altered because the voicing is unavailable on the guitar. There are, however, some changes he made that seem to be purely artistic choices.

A noticeable difference found in Tárrega's *Reverie de Schumann* is found in measure two, beat two. Schumann's *Träumerei* calls for the bottom two notes of the sub-dominant chord to be broken from the rest of the chord via two grace notes. On the piano, this becomes a five-note chord with the grace notes held over. There is no indication to arpeggiate this chord in Tárrega's arrangement, however, guitarists can arpeggiate the chord with relative ease. There are also numerous ties connecting chords from one measure to another throughout the piano piece.

Tárrega's *Reverie de Schumann* is a stand-alone piece as he did not arrange Schumann's entire *Scenes from Childhood*. *Träumerei* is a well-loved piece by many musicians, and it is no surprise that guitarists would want to play such a spellbinding piece. *Träumerei* successfully conjures up a mood of longing for the joys of childhood.

Recommended guitar recordings of Tárrega's *Reverie de Schumann*:

- Barrueco, Manuel. *Manuel—Tárrega!* Compact disc. Tonar Music. TON-CD- TÁRREGA 2010.
- Höh, Volker. *Romantic Moments*. Compact disc. Naxos, 8.551263. 2001.
- Muraji, Kaori. *Portaits*. Compact disc. Decca. 00028947823315. 2017.

The three CDs listed above all contain Tárrega's *Reverie* yet each artist performs the arrangement differently. On Barrueco's recording, it is noted with an asterisk that the transcription was edited. Creating an edited version of such an arrangement is not uncommon. Guitarists are encouraged to listen to Barrueco's edits and consider making their own changes if it improves their performance of the piece. Barrueco seems to have omitted some of the changes in harmony by Tárrega and changed them back to better match Schumann's original *Träumerei*.

When following along with Volker Hoh's recording and Tárrega's score, it appears that Hoh made some changes to the harmonies (by dropping some lower octaves). Moreover, in the pickup at the beginning of the piece, Hoh plays a descending portamento where Tárrega's score shows an ascending portamento. Kaori Muraji

performs *Reverie* as it was arranged by Tárrega, except she omits the portamento from the pickup at the beginning.

Recommended piano recordings of Schumann's *Träumerei*:

- Andsnes, Leif Ove. *Mussorgsky: Pictures at an Exhibition. Schumann: Kinderszenen*. Compact disc. Warner Classics-Parlophone. 2009.
- Argerich, Martha. *Martha Argerich plays Schumann*. Warner Classics. <https://fsu-naxosmusiclibrary-com.proxy.lib.fsu.edu/catalogue/item.asp?cid=190296648113>. 2021.
- Barenboim, Daniel. *Robert Schumann: Kinderszenen, Arabeske, Fantasie*. Deutsche Grammophon. <https://fsu-naxosmusiclibrary-com.proxy.lib.fsu.edu/catalogue/item.asp?cid=00028947976981>.
- Chuprik, Ethella. *Schumann: Carnaval / Kinderszenen / Papillons*. Compact disc. Amadis 7127. 1995.
- Horowitz, Vladimir. *Schumann: Kinderszenen, Fantasie Op. 17, Arabeske*. Compact disc. Sony Classical. 2003.
- Koroliov, Evgeni. The Koroliov Series Vol. IX. Robert Schumann: Kreisleriana, Bunte Blätter, Kinderszenen. 2006.

Schumann's *Träumerei* has been recorded by many great pianists. The albums listed above are just a few that the author found enjoyable. Each artist performs Schumann's entire *Kinderszenen, Op. 15*. Ethella Chuprik's CD provides liner notes by Keith Anderson. In it, he states, "The music is technically undemanding, of ingenuous simplicity, the titles self-explanatory, without the cryptic implications of *Papillons* and *Carnaval*, an outstanding example of what Schumann was able to achieve in forms as limited as this."

Serenata Española

Serenata Española is the second movement from *Impresiones de España*, a work for piano by the Catalan pianist and composer Joaquín Malats (1872-1912).

Malats was an extraordinary pianist and friend of fellow Catalan composers Enrique Granados, and Isaac Albeniz. Albeniz even dedicated his piano cycle, *Iberia*, to Malats.

The piano score of Malats's *Serenata Española* referenced in this treatise was published by Zozaya in 1896. Researching the background information for this piece is puzzling, especially regarding the original key. Pianists today usually perform the piece as it was originally published in G minor. However, Joaquin Malats's own recording of the *Serenata* is in F minor. This perplexing problem required digging deeper for further clarification.

Angelo Gilardino (1941-) is an Italian guitarist, composer, and musicologist. He transcribed Malats's *Serenata Española* in 2005 for the guitarist Martha Masters. Gilardino was contacted for help in understanding the mystery of the original key. In an email (A. Gilardino, personal communication, August 4, 2020) he explained that he faced the problem of not being able to locate a score in F minor as well. However, after he had written the transcription for Martha Masters, he found an F minor piano score in *A New Look at Segovia, His Life, His Music, Volume 2* (Wade, Garno 1997).

The piano scores which I found in the libraries of the Italian conservatories were in G minor, but Malats' recording sounded in F minor. Then I decided to follow the trail of Malats' recording, and I prepared a transcription in E minor, with suggesting the readers to use a capotasto on the first fret if they prefer F minor key . . . So, the evidence shows that Malats played his piece in F minor and published it in G minor. However, either with or without a capo, my version allows to retain some of the harmonies that are missed in the A minor version.

Serenata Española is Malats's most recognizable work due to the popularity of Tárrega's arrangement for the guitar. There have been many guitar arrangements and transcriptions of *Serenata Española* which borrow ideas from Tárrega's adaptation and Andres Segovia based his arrangement on Tárrega's version.

There exist two different versions of *Serenata Española* arranged by Tárrega. The arrangement published by Berben in 1970 is used as a reference for this treatise. The other version was made for Tárrega's friend Dr. Walter Leckie. This manuscript was published along with original compositions, arrangements, and transcriptions that Tárrega made for Dr. Leckie. This version is not performed as often as the version

published by Berben, however, guitarists could gather ideas from this score when creating their own version of the *Serenata Española*.

Working from a piece that was published in one key—and performed in another by the composer—allows guitarists a couple of options when selecting a key. Tárrega chose the key of A minor for his arrangement of *Serenata Española*. A minor is the closest 'open-string-key' available from G minor, meaning the available open strings allow it to be played on the guitar without considerable strain on the left hand. The next closest 'open-string-key' is E minor, which is a minor third away from the original key. However, if Malats had composed the piece originally in the key of F minor—which is the key that he plays it in on the VAI recordings—it would then make sense to choose the key of E minor. Angelo Gilardino in fact did choose to transcribe the piece to E minor.

In the middle section, Tárrega changed the key signature from A minor to A major, which is a common characteristic found in Tárrega's music. In Malats's original *Serenata*, accidentals are used instead of changing the key signature from G minor to G major.

In addition to making slight melodic, harmonic and ornamental changes throughout the score, Tárrega changed the form of the piece as well. There is a return to the opening theme in both Malats's original and Tárrega's arrangement. However, in Tárrega's arrangement, the material from the middle section is repeated once again before continuing to Tárrega's own original coda for the piece. Hence, Tárrega's *Serenata* is slightly longer than the original. Malats did not use repeat signs, da capos, or codas in the piano score, but these are found in Tárrega's arrangement. Tárrega changed the chord progression and created his own flourish before the final cadence at the end. Segovia used these changes in his version but indicated the final scale to be played pizzicato.

There are many similarities in the way that Tárrega and Segovia fingered and edited music, but there are major differences in their arrangements of *Serenata Española*, despite Segovia basing his arrangement on that of Tárrega's. One striking difference in Segovia's arrangement occurs around the modulation from A major back to the opening key A minor. Segovia modified the piece so that the return to A minor

happens earlier than is expected. It is possible that Segovia got this idea after listening to Malats's recording which does the same thing regarding a modulation back to the minor key at an earlier time via modal mixture.

Example 1 below is from Tárrega's arrangement of Malats's *Serenata Española* (measures 56-57). This is the second time the theme appears, and it is in the key of A major. This is the way the theme came back in the original score. Example 2 below shows the same part as it was transcribed by Segovia (measures 56-57). Here, the mode of the theme is played in the minor mode. This is not how the G minor piano score returned to the theme, but Malats did play it in the minor mode in his VAI recording.



Example 1: Excerpt from Tárrega's arrangement of Malats's *Serenata Española*



Example 2: Excerpt from Segovia's arrangement of Malats's *Serenata Española*

Recommended guitar recordings of Tárrega's arrangement of *Serenata Española*:

- Diaz, Alirio. *Five Centuries of Spanish Guitar Music*. Compact disc. Legacy International. UPC: 076637070129.
- Diaz, Alirio. *The Classic Spanish Guitar*. Compact disc. Vanguard Classics, ATM-CD-1802. 2006.
- Park, Kyuhee. *Kyuhee Park: Guitar Recital*. Compact disc. Naxos, 8.573225. 2013.

- Segovia, Andres. *Andres Segovia (1893-1987), 1950s American Recordings, vol. 3*. Compact disc. 8.111091. 2007.

Alirio Diaz was an influential Venezuelan guitarist known for popularizing the *Venezuelan Waltzes (Valses Venezolanos)* of Antonio Lauro. He was an assistant to Andres Segovia while he studied at the Accademia Chigiana (Chigiana Academy) in Siena, Italy. He later succeeded Segovia as the professor there. On *The Classic Spanish Guitar*, Diaz plays Tárrega's arrangement of *Serenata Española*. The liberty he takes with some cadences and his use of portamentos are similar to Segovia's style. In *Five Centuries of Spanish Guitar Music*, Diaz performs his own arrangement of *Serenata Española* which is more faithful to the original score than the Tárrega-based arrangement.

Kyuhee Park is from South Korea and has enjoyed tremendous international success as a concert artist. This recording was made after Park won the 'Alhambra' International Guitar Competition in 2012. As a part of the competition's prize package, Naxos records an album by the winner and these albums are cataloged as the Laureate Series. She clearly is performing Tárrega's arrangement. She does omit some portamentos, but—as stated earlier—this is a common choice determined by the performer's taste.

Andres Segovia is a major source to listen to for interpretive ideas in Spanish music. There are less portamentos in Segovia's arrangement of *Serenata Española* than in Tárrega's. However, in this recording, Segovia digs into the portamentos and takes liberty with many rhythms which is a common characteristic of his playing.

In the liner notes for this recording Graham Wade (2007) states:

Through Segovia's advocacy, *Serenata Española* has become a perennially popular encore item among recitalists. Its ebullient melodies, energetic rhythms and Spanish atmosphere are ideally suited to the guitar, though the work has regrettably remained neglected by concert pianists. (p. liner notes).

Recommended guitar recording of Angelo Gilardino's transcription of Malats's *Serenata Española*:

- Masters, Martha. *Viaje en España*. Compact disc. GSP Recordings, 1034. 2009.

This is a recording of Angelo Gilardino's transcription of Malats's *Serenata Española*. It is included so that guitarists can hear the piece in a different key and note some of the inner harmonies not included by Tárrega. At around 2:35, a creative solution to a two-voice scale that cannot very easily be played on the guitar can be heard. This transcription was made in 2005 for the notable Martha Masters (who won the first prize Guitar Foundation of America International Concert Artist Competition in 2000). Gilardino stated in the score that the transcription works either in E minor (as it is written), or it can be played in the original key of F minor using a capotasto on the first fret. Masters recorded it in E minor here.

Recommended piano recordings of Malats's *Serenata Española*:

- Benavides, Ana. *Piano inédito español del siglo XIX*. MP3. Anacrusi, B00AL1POIG. 2006.
- Malats, Joaquin. *The Catalan Piano Tradition*. Compact disc. VAI AUDIO, 1001. circa 1900.
- Maso, Jordi. *The Catalan Piano Album*. Compact disc. Naxos, 8.570457. 2007.

A native of Spain, Ana Benavides is an expert on nineteenth-century Spanish piano music. She plays the *Serenata Española* at a tempo close to that of many guitarists. This is unusual because many pianists often play it at a faster tempo than guitarists. The slower tempo gives warmth and a night-like atmosphere to Ana Benavides's performance. The way she plays some rhythms tends to closely resemble a descending slur on the guitar.

Joaquin Malats himself can be heard playing *Serenata Española* on a CD produced by VAI audio. It is a digital remastering of the music that was originally recorded on a wax cylinder around the early 20th century according to the VAI website (<https://www.vaimusic.com/product/1001.html>). Despite the low quality of the recording,

it is historically significant for guitarists and pianists. This recording could be where Segovia got the idea to alter a section from A major to A minor.

Jordi Maso was born in Spain and currently teaches piano at Granollers Conservatory and at Escola Superior de Música de Catalunya. He has recorded numerous albums and specializes in Spanish music. His *Catalan Piano Album* features music written by several Catalan composers during the first decade of the 20th century. Guitarists will be familiar with many of the composers on this album (Granados, Grau, Nin-Culmell, and Albeniz), because of the presence of their music in the guitar repertoire. With his distinguished background and his wealth of knowledge regarding Spanish music, listening to Jordi Maso's interpretation is beneficial to anyone performing *Serenata Española*. He plays the main theme slightly faster than a guitarist might play it, but he takes his time with the lighter parallel major section in the middle of the piece.

Recommended string orchestra arrangement of Joaquin Malats's *Serenata Española*:

- Serebrier, José: Concerto Malaga. *Serebrier Conducts Granados*. SOMM Recordings, SOMMCD0171. 2017.

This CD celebrates the legacy of the featured composer, Granados, and composers whose works are associated with the Catalan culture during the early 20th century. There are various pieces from the guitar repertoire that are performed by the string orchestra. This CD also includes the orchestral arrangements of Tárrega's *Recuerdos de la Alhambra* and *Gran Vals*.

Jose Serebrier conducts this anonymous arrangement of Malats's *Serenata Española*. The booklet notes are written by musicologist Walter Aaron Clark (2017). Of the *Serenata* he writes:

Though Malats was not a very prolific or versatile composer, *Serenata Española* effectively captures the rhythmic vivacity and lyric magic of Spanish folklore. The piano simulates a singer accompanied by a guitarist, and it is no wonder that this

work has often been transcribed by guitarists for their own use. The orchestral arrangement here is equally evocative. (p. 5).

Estudio de Cramer

Tárrega's *Estudio de Cramer* is based on a piano etude written by John Baptist Cramer (1771-1858). It is from Cramer's second book of etudes called *Studio per il pianoforte (84 Etudes in four books, Op. 30, No. 33)*. The original piano score used for reference here was published by C.F. Peters (ca. 1890). Tárrega's *Estudio de Cramer* was published posthumously by Ildefonso Alier. It has also been published using the title of *Estudio inspirado en J.B. Cramer*, which both David Russell and Giulio Tampalini use on their albums.

J.B. Cramer was born in Mannheim, Germany into a family of accomplished musicians. He was a respected pianist and composer in his lifetime. His *Studio per il pianoforte* was used for teaching by notable pianists from the 19th century. Beethoven was a friend of Cramer and used Cramer's studies for teaching his nephew Karl Van Beethoven. Clara Schumann studied Cramer's etudes under her father's Frederick Wieck's guidance and later used them for teaching her own pupils (Anderson 2012).

As one published title—*Estudio inspirado en J.B. Cramer*—suggests, it is 'inspired by' Cramer's *Exercise 33*. Both the guitar and piano study sound quite similar. However, Tárrega's *Estudio de Cramer* has numerous changes from the original which could explain why some performers prefer the 'inspired by' title. The arpeggios of the guitar arrangement rise and fall in basically the same manner as the piano etude, and the basic chord progressions are the same. Tárrega chose the original key for this arrangement, but there are many subtle changes throughout the guitar arrangement that seems to justify calling the piece *Estudio de Cramer* instead of using the title of Cramer's original *Studio*.

The main differences between the guitar study and the original are the changes made to many of the arpeggios, the added melodic material, and some added bass notes. As the piano has a wider range of notes than the guitar, the arpeggio patterns found in the original piano etude cover a broader register than in *Estudio de Cramer*. The time signature of the guitar arrangement is 3/4 time while the time signature of the

original piano study is 9/16 time. The original piano etude calls for a *Vivace* tempo, while the guitar score indicates *Allegretto*.

Recommended guitar recordings of Tárrega's *Estudio de Cramer*:

- Russell, David. *Francisco Tárrega: Integral de Guitarra*. Compact disc. Opera Tres. 3002-3. 1991.
- Tampalini, Giulio. *Francisco Tárrega: Complete Works for Guitar*. Compact disc. Concerto, CD2001. 2002.

There are not that many guitar recordings of this piece, but the two listed above offer good listening and ideas for guitarists to consider. The tempos of each recording are different, but they both work equally well. The study has its challenges at any tempo, but the piece is tiring for the left hand to play at a slower tempo, because of the numerous barre chords and shifts. Yet, as demonstrated in David Russell's recording, it can work well when played with the quarter notes equal to about 72 bpm. Giulio Tampalini plays it faster, with the quarter note equal to about 92 bpm, but he delicately paces the cadences allowing the listener to breathe between the dazzling arpeggios. There are 20 “estudios” attributed to Tárrega and all of them are on David Russell's CD. Angelo Gilardino provided liner notes for Tampalini's CD which includes detailed background information on Tárrega's etudes.

Recommended piano recording of Cramer's *Studio per il pianoforte, Book 2, Op. 30. No. 33*:

- Stuani, Giampaolo, Gianluca Luisi, Alessandro Deljavan. *Cramer: Studio per il Pianoforte. (84 Etudes in Four Books). Busoni: Eight Etudes After Cramer*. Compact disc. Grand Piano, GP613-14. 2012.

Three pianists are featured on this CD, of which Giampaolo Stuani performs Cramer's “Exercise 33.” The subtitle for the study is *Vivace* and includes a metronome marking for dotted eighth notes at 100 bpm, and Stuani honors this tempo on his recording. The piano etude only lasts about 45 seconds.

Fantasia de Marina

Tárrega's *Fantasia de Marina* is based on themes from *Marina*, a zarzuela by Juan Emilio Arrieta (1823-1894). Pascual Roch published this fantasia in his *Modern Method for the Guitar (School of Tárrega)*, vol. 3 in 1924. The score used for referencing the original *Marina* is a piano reduction of the two-act zarzuela, arranged by Florencio Lahoz and published by Union Musical Española, ca. 1855.

Juan Emilio Arrieta was a Spanish composer who wrote both operas and zarzuelas. He was a professor of composition at the Madrid Conservatory at the same time Tárrega was studying there. Arrieta, along with other teachers, encouraged Tárrega to focus primarily on the guitar. The encouragement he received from these teachers is remarkable because throughout the 19th century and up to 1935, the guitar was "not taught as an independent subject in any centre in Spain" (Gallego, p. 13).

Arrieta's *Marina* features characteristics of the Italian style opera as well as characteristics from his native country Spain. Walter Aaron Clark (2001) explains, "Though Arrieta's style was conservative and remained rooted in Italian opera, his zarzuelas employ folkloric references, and his stage works, especially *Marina*, were milestones in the development of Spanish musical theatre." (para. 2).

Zarzuelas are works for musical theatre with origins dating back to 17th century Spain. The name came from a royal hunting lodge called Palacio Real de la Zarzuela where guests of King Philip IV of Spain were entertained by the emerging art form. Two early composers who wrote music for this genre include Juan Hidalgo and Luigi Boccherini. Though the zarzuela was less popular than the Italian opera, it did survive, and the 19th century saw a flourish of zarzuelas being produced in Spain by composers such as Francisco Asenjo Barbieri, Tomás Bretón, and Juan Emilio Arrieta. The next century saw more zarzuelas produced by composers like Pablo Sorozábal, Amadeu Vives and Federico Moreno Torroba. Guitarists should be familiar with Torroba's success as a composer of zarzuelas in addition to being an important guitar composer of the 20th century who did not play the instrument himself.

Sometimes described as light Spanish operas, or comic Spanish operettas, several characteristics distinguish zarzuelas from the standard opera. They are shorter in length than operas, feature a mixture of spoken and sung dialogue, usually feature

satire, and often have positive endings to their stories. There are two popular kinds of zarzuelas: the 'genero chico' ("little genre," in one act) and the 'zarzuela grande.' Arrieta's two-act version *Marina* is a 'zarzuela grande.' *Marina* was later converted into a three-act "opera" with added music, libretto, and recitatives (in place of spoken dialogue). In an article mentioning a performance of the opera version in Puerto Rico, Donald Thompson writes, "*Marina*, either way, is a cheerful piece..."

Marina takes place in a Catalan fishing village and tells the story of a lady named Marina who was orphaned as a child. She falls in love with a ship's captain named Jorge, who is a member of the family who took her in as an orphan. Marina is led to believe that Jorge has no interest in her. Therefore, Marina agrees to marry a shipwright named Pascual. A quarrel ensues between Jorge and Pascual, but true love prevails when Marina and Jorge are united in marriage. The story of *Marina* is based on a comic opera from 1831 called *La Veillée (The Vigil)* by Paul Duport and Amable Villain de Saint-Hilaire.

Marina contains all the characteristics of the Spanish zarzuela including Spanish dances, spoken dialogue, and Spanish lyrics. Becoming familiar with the lyrics of the original pieces from *Marina* will assist guitarists in forming a creative interpretation of Tárrega's *Fantasia de Marina*. For this reason, the lyrics from the first line of each section that Tárrega used—and their translations—will be provided. The libretto was translated by Jose F. Gody, a contemporary Mexican writer and ambassador.

The themes of Tárrega's *Fantasia de Marina* are based on Act II of Arrieta's zarzuela *Marina*, the *Terceto*, the *Seguidillas* and the *Tango*. It begins in D major, then modulates back and forth between D major and D minor. The original themes in the zarzuela are found in various keys, which will be pointed out below.

Fantasia de Marina opens with music from Arrieta's *Terceto* (meaning "trio"). The trio of voices—accompanied by an orchestra—are Marina (soprano), Jorge (tenor), and Roque (baritone). The first two lines of the *Terceto* are: "*No sabes tu que yo tenia la vida enferma de tanto amar.*" J.F. Godoy translates this as: "*Have you ever felt the pangs of disappointed love.*" The original key is E major. Tárrega's arrangement is in D major.

The middle section of *Fantasia de Marina* comes from Arrieta's *Seguidillas* which is a Spanish folk dance in triple time. The original key is F sharp minor. Tárrega arranged it to the key of D minor. The first two lines of the *Seguidillas* are, "*La luz abrasdora de tu pupila, me va dejando el cuerpo como una anguila.*" Godoy translated this as, "*The burning fire of your eyes will reduce me to ashes.*"

Tárrega's *Fantasia* concludes with an arrangement of the *Tango*. The two-act zarzuela *Marina* ends with the *Tango*. The original key is G major. Tárrega arranged the theme in D major. The lyrics are, "*Dichoso aquel que tiene la casa à flote, à quien el mar le mece su camarote.*" Godoy translated this as, "*Happy is he who lives in a floating house, whose berth is rocked by the billows.*"

Recommended guitar recording of Tárrega's *Fantasia*:

- Russell, David. *Francisco Tárrega: Integral de Guitarra*. Compact disc. CD 1. Opera Tres. Cat# 3002-3. 1991.

This is one of only a few recordings available of *Fantasia de Marina*. David Russell plays the piece with tempo changes in certain sections. This is much like the tempo changes found in the recording of the zarzuela listed below, featuring Miguel Fleta. In the author's opinion, the fluctuation in the rhythm makes for an interesting performance.

Recommended opera recordings of Arrieta's *Marina*:

- Perez, Victor Pablo. *Marina: P. E. Arrieta*. Compact disc. Naïve, V4896. 2001.
- Fleta, Miguel. Miguel Fleta: *Obra Completa*, Vol. 3 (1926/28).

The first recording listed above is of Victor Pablo Perez conducting the Tenerife Symphony Orchestra. It is a recording of *Marina* as it was converted into an opera. The parts Tárrega arranged are on disc 2. Listen to the *Terceto* (Trio) on track 5 at 2:24, the *Seguidilla* on track 6, and the *Tango* on track 7. There is no noticeable change in tempo in the modulation from parallel major to minor in the *Terceto*. This is in contrast to the Miguel Fleta recording which has a faster tempo in the minor key section of the

Terceto. In the Miguel Fleita recording, the opening starts with the beat of the eighth note at around 85 bpm, but then an *accelerando* occurs when the key changes to the parallel minor. There is no indication to alter the tempo in either the original zarzuela or Tárrega's *Fantasia*. However, David Russell has similar tempo changes in his recording of the *Fantasia* on his album *Tárrega: Complete Works for Guitar*.

Recommended video recording of Arrieta's *Marina*:

- Arrieta, J., & Soler, C. (2013, March 15). *Marina*. Teatro de la Zarzuela. Madrid Community Orchestra. Teatro de la Zarzuela Choir. Retrieved from <https://youtu.be/kJlqAgyOND4>.

This recording was first aired on the Spanish television channel called *La 2 (The Two)*. It is advised that guitarists watch the performance in its entirety. However, the locations for the themes that Tárrega borrowed in *Fantasia de Marina* will be pointed out in the paragraph below. This made-for-TV version of *Marina* was performed in the Teatro de la Zarzuela ("Zarzuela Theatre") in Madrid. It was introduced by the famous soprano Ainhoa Arteta. The orchestra was conducted by Cristobal Soler, and Ignacio García was the stage director.

The *Terceto (No sabes tu que yo tenia)* begins around 1:38:45. Link: <https://youtu.be/kJlqAgyOND4?t=5932>. The *Seguidillas (La luz abrasadora de tu pupila)* begins around 1:49:30. Link: <https://youtu.be/kJlqAgyOND4?t=6573>. The *Tango (Dichoso aquel que tiene la casa à flote)* begins around 1:54:15. Link: <https://youtu.be/kJlqAgyOND4?t=6857>.

Preludio sobre un tema de Mendelssohn

Tárrega's *Preludio sobre un tema de Mendelssohn* is inspired by the more dramatic parts from Mendelssohn's *Hebrides Overture, Op. 26*. The original *Preludio* was published by Idefonso Alier after 1909 and is included in the Chanterelle collection. The score of Mendelssohn's *Hebrides* used for comparison purposes was published by Breitkopf & Härtel in 1874.

Felix Mendelssohn (1809-1847) began composing this overture while touring a group of islands off the west coast of Scotland called the Hebrides. George Grove (1905), of the famous music dictionary, said of the *Hebrides*, "It is difficult to imagine that this enchanting composition could ever be mistaken for anything but a sea-piece" (p. 531-33). Much of the music does seem to imitate a windy and craggy landscape. In the original *Hebrides Overture* by Mendelssohn, there are calmer themes that do not appear in Tárrega's *Preludio*.

The obvious change found in the *Preludio* is the length of the piece. He did not arrange the entire overture. Many of the musical elements that Tárrega borrowed are reduced, but it is relatively easy to identify these parts once guitarists are familiar with the themes. Both pieces are in the key of B minor. The time signature found in the guitar prelude is 2/4 time while the *Hebrides Overture* is in common time.

Recommended guitar recordings of Tárrega's *Preludio sobre un tema de Mendelssohn*:

- Bergstrom, Mats. *Francisco Tárrega: Guitar Music*. Compact disc. Naxos, 8.572365. 2009.
- Russell, David, *Francisco Tárrega: Integral de Guitarra*. Compact disc. Opera Tres. 3002-3. 1991.

In Mats Bergstrom's recording, the piece begins with the tempo at quarter note equal to about 114 bpm. However, at about 0:27 on the track an *accelerando* occurs. Here the quarter note beat reaches about 136 bpm. A *ritardando* occurs before a tense part in the *Preludio* (with demonstrative B minor chords) after measure 29 in the guitar score. After this, the music 'recedes' to the final cadence marked *pianissimo*.

David Russell's tempo does not vary as drastically as Mats Bergstrom's. On Russell's recording, there is more subtle give and take between phrases which works equally well. Russell takes time with the longer, larger chords that take place before the final cadence.

Recommended symphony recording of Mendelssohn's *Hebrides Overture*:

- Gardiner, Sir John Eliot. Mendelssohn *Symphony No. 3 'Scottish', Overture: The Hebrides*, Schumann *Piano Concerto*. 2014.

As with all pieces, the *Hebrides Overture* is best listened to in its entirety first, followed by listening closely to the parts pointed out in Table 1. Listening to the way the orchestra performs and shapes these phrases will guide guitarists in the development of their creative interpretations.

There are various sections of the *Hebrides Overture* from which Tárrega's *Preludio* is based. Times on the Gardiner recording will be listed in the first column of the following table. Corresponding measures found in the orchestral score will be listed in the next column. Finally, the measure in the guitar score which is based on this music will be listed next to the corresponding measure numbers in the original score.

The opening material in Tárrega's *Preludio* appears to be derived from measures 85-86 in the *Hebrides Overture*, following a demonstrative B minor chord. By measure 5 in Tárrega's *Preludio*, all the themes and motives come from the material after measure 240 in the *Hebrides Overture*.

Since Tárrega borrowed themes from throughout the *Hebrides Overture*, a listening guide is provided (see Table 1). This guide indicates where to listen and follow along in the score to see where Tárrega derived music to create his *Preludio*. Guitarists who play the *Preludio* should find the sections easily.

Table 1
Comparative guide for Felix Mendelssohn's *Hebrides Overture* and Francisco Tárrega's *Preludio sobre un tema de Mendelssohn*

Time on Gardiner's <i>Hebrides Overture</i>	Corresponding measure in <i>Hebrides Overture</i>	Measure for comparison in Tárrega's <i>Preludio</i>
3:12-3:16	85-86	1-5
8:56	241-243	6-10
9:02	244-247	11-14
9:09	248-255	15-28
9:20	256-260	29-37

Isabel (vals)

Isabel, by Tárrega, is an arrangement of the first two themes from *Kuss-Walzer* (Kiss Waltz) by Johann Strauss, Jr. (1825-1899). Strauss used this waltz in two of his works. It was first used in the aria *Nur fur Natur (Only for Nature)* from his operetta *Der Lustige Krieg (The Merry War)*. The aria became popular among audiences of the day and Strauss later used its themes in *Kuss-Walzer*. As Peter Kemp explains in the liner notes, "Kuss-Walzer is, in fact, an orchestral treatment of the operetta's 'hit' number ... aria, "Nur fur Natur"...". The score used for referencing *Kuss-Walzer* is a piano reduction published by Balmer and Weber in 1875. The score for the *Der Lustige Krieg* aria was published by A. Cranz, ca. 1881.

Tárrega's *Isabel* was published posthumously by Idelfonso Alier. This short waltz follows roughly the same chord progression and melody as the original *Kuss-Walzer*. Some chords have been altered for the guitar; pickup notes have slightly changed. Embellishments that work well on the guitar have been added such as grace notes, arpeggios, and portamentos.

The theme of *Isabel* begins in D major and ends in A major with two repeated sections. This is how the original theme was written; however, many guitarists return to the A section (in D major) after the repeat of the B section (in A major) to give the piece a more resolved ending in the tonic key. In Tárrega's *Isabel*, accidentals are used instead of changing the key signature. The A section in Strauss's *Kuss-Walzer* begins in G major with a change of key to D major in the B section.

Recommended guitar recordings of Tárrega's *Isabel*:

- Fukuda, Shin-ichi. *Tárrega: Estudio Brillante*. Compact disc. Meister Music. MM2068. 2010.
- Winkler, Michael. *Michael Winkler Plays Francisco Tárrega*. Compact Disc. Eos Guitar Quartet. EOS234200-15. 2020.

Shin-ichi Fukuda includes the glissando—from the high D up to the A—while Winkler omits the glissando. Fukuda ends the piece in the dominant key as it was written (as opposed to returning to the A section and ending the piece in the tonic key).

Recommended symphony recording of Strauss's *Kuss-Walzer*:

- Dohnanyi, Oliver. CSSR State Philharmonic Orchestra. *Johann Strauss Jr. Edition, Vol. 6*. Compact disc. Marco Polo. 8.223206. 1991.

The *Johann Strauss II Edition: Volume 6* features the State Slovak Philharmonic Orchestra conducted by Oliver Dohnanyi. It includes notes in English and German about the orchestra, Strauss, Jr.'s life, and the conductor, Dohnanyi. *Kuss-Walzer* begins at 01:04 on track 11.

Recommended aria recording of Strauss's *Nur fur Natur* "Only for Nature"

- Kunz, Erich. *Operetta Evergreens: Strauss and Lehar*. Compact disc. Regis Records. RRC 1194. 2005.

This album features favorite operetta arias by Strauss, Jr., and Franz Lehar sung by various successful singers. Originally recorded in 1951, this CD features Erich Kunz singing the aria *Nur fur Natur* with the Vienna Philharmonic orchestra conducted by Rudolf Moralt.

Estudio sobre un tema de Richard Wagner

Francisco Tárrega arranged several themes from the opera *Tannhäuser* by Richard Wagner (1813-1883). The earliest known publication for Tárrega's *Estudio sobre un tema de Richard Wagner* is 1970, published by Biblioteca Fortea.

This study can also be found in *Tárrega: Opere per Chitarra, Vol 2*, published by Berben in 1971. Tárrega's other *Tannhäuser* arrangements (*Tannhäuser: Fragmento de la sinfonia*, "Pilgrims' Chorus" and *Marcha de Tannhäuser*) can be found in volume 4 of the Berben collection (Gangi, 1978).

Wagner was a German composer from the Romantic era who wrote his own libretti. The story of *Tannhäuser* is based on two German legends: *Tannhäuser* and the *Sangerkrieg*. Tannhäuser was a poet, minnesinger, and knight from the thirteenth century. Minnesingers were poets who performed love songs and ballads and lived during the twelfth and thirteenth centuries. They are sometimes referred to as minstrels.

The *Sangerkrieg* was a legendary contest between the minnesingers (of which some were mythical and some were corporeal). The full title of Wagner's opera based on these two legends is *Tannhäuser und der Sängerkrieg auf Wartburg*. In Wagner's opera, *Tannhäuser* is a minnesinger who journeys to the underworld to live a life of debauchery alongside Venus and her nymphs. He eventually becomes repentant for his sinful life and tries to leave the underworld, but not without a struggle from Venus. *Tannhäuser und der Sängerkrieg auf Wartburg* follows Tannhäuser's fight for salvation.

The theme of Tárrega's *Estudio sobre un tema de Richard Wagner* comes from a scene in the opera where Tannhäuser listens to a shepherd playing his pipe. The shepherd then hears the minnesingers singing a song of desire to join Jesus in *Song of the Elder Pilgrims*. Tannhäuser and the shepherd then sing in response to the minnesingers. The libretto of *Tannhäuser* was translated "into English with exact accordance with the original by Mrs. John P. Morgan." (Wagner, p. 15). Figure 1 below shows the first stanza as it was translated by Morgan:

Song of the elder Pilgrims.
**To Thee O Jesus Christ, I go,
The hope of sinners here below!
O Mary sweet and pure, we pray
Thy blessing on our pilgrim way!**
(The Shepherd hearing the song stops piping and listens
reverently.)

Figure 1: First Stanza from "Song of the Elder Pilgrims" from *Tannhäuser*

The material in Tárrega's *Estudio sobre un tema de Richard Wagner* is derived from the third scene of Act One from *Tannhäuser*. The first 16 measures of Tárrega's *Estudio* follow material that is found in the cello, viola, and tenor parts (where the tenor parts enter at around measure 103 of the third scene). The higher voices of the guitar study come from the tenor parts where the "older pilgrims" sing "To Thee do I journey, Lord Jesus Christ."

The bass line in the *Estudio* comes from the viola and cello parts. The key of the Wagner excerpt is G major. Tárrega transposed it to E major in his *Estudio*. Example 3

(measures 103-105) on the following page shows the tenor (top in treble clef), bass voice (middle in bass clef), and cello (bottom in bass clef) parts that Tárrega borrows in his *Estudio*. The original key is G Major. The time signature is common time. This can be compared with Example 4 to see how Tárrega arranged this part of the opera to be played on the guitar (measures 1-3). The biggest change was transposing from Wagner's original key of G major to E major.

ab und verläßt so die Bühne. — Der Hirt entfernt sich.
 Zu dir wall ich, mein Je - sus

pizz.
p

Example 3: Excerpt from Richard Wagner's *Tannhäuser*

Moderato
 C VII C IX

8

Example 4: Excerpt from Tárrega's *Estudio sobre un tema de Richard Wagner*

Recommended guitar recording of Tárrega's *Estudio Sobre un Tema de Richard Wagner*:

- Russell, David, *Francisco Tárrega: Integral de Guitarra*. Compact disc. Opera Tres. 3002-3. 1991.

The only known professional recording of this piece was made by David Russell which includes recordings of other transcriptions that are also not performed as often. Russell's recording of this rarely heard piece was in part why it was chosen for study.

Recommended symphony recordings of Wagner's *Tannhäuser*:

- Solti, Georg. Richard Wagner. Vienna Philharmonic Orchestra. Vienna State Opera Chorus. *Tannhäuser*. Compact discs. Decca. 00028948341023. London. 2002.

Sir Georg Solti conducts *Tannhäuser* on this recording. The excerpt that inspired Tárrega's *Estudio sobre un tema de Richard Wagner* can be heard at around 03:25 on track 8. The pizzicato accompaniment is balanced nicely with the soft singing of the tenors.

Recommended video recording of Wagner's *Tannhäuser*:

- Wagner, R., & Davis, C. (1978, July 7-10). Bayreuth Festival Orchestra. Bayreuth Festival Chorus. Online video. UNITEL 1978.
<https://beta.naxosvideolibrary.com/title/A05004557>.

This is an interesting production of *Tannhäuser* and worth checking out for its choreography, costume design, and outstanding work of the cast. The excerpt from Tárrega's *Estudio de Tannhäuser* can be found at around 46:30. The literature along with this film explains, "This is the first complete television production recorded at the annual Wagner Festival in Bayreuth. Director Gotz Friedrich sees the minstrel *Tannhäuser* as a rugged artistic individualist, much as Wagner was himself, misunderstood by his contemporaries who seek to throttle his inalienable right of expression."

Estudio Brillante

The final piece to be discussed is Tárrega's *Estudio Brillante*. This piece is inspired by a violin etude composed by Jean-Delphin Alard (1815-1888). It is from the second etude of Alard's *10 Etudes Artistiques, Op. 19.*, subtitled *Andante con espressione*. The score used for referencing the violin etude was published by Schott in

1910. The guitar score was published posthumously by Idelfonso Alier and is available in the Chanterelle collection.

Jean-Delphin Alard was a French violinist, composer, and teacher recognized for his excellent students at the Paris Conservatoire. According to American violinist, conductor, and musicologist Boris Schwarz (2001), "Alard's most enduring achievement was his long period (1843–75) as professor at the Paris Conservatoire" (para. 2). His meticulous violin method, *Ecole du violon*, was adopted by the Conservatoire. Two of Alard's well-known students were Pablo de Sarasate from Spain and José White Laffita from Cuba. Both Sarasate and White are remembered for their virtuosic playing as well as their compositions: *Spanische Tänze*, by Sarasate, and *La Bella Cubana*, by White. Jose White was dedicated to teaching wherever he resided (Boyadjiev, p. iv, 2015).

Alard's compositional output includes violin concertos, fantasias, and of course etudes. Some of Alard's pieces are still in circulation amongst violinists. One such piece is his *Brindisi Waltz* for violin and piano accompaniment (from *16 Morceaux de salon*, Op.49). It is considered a student piece, but it is occasionally heard in professional performances.

The main differences in Tárrega's *Estudio Brillante* and Alard's *Andante con espressione* are in the form and tempo of each piece. *Estudio Brillante* is shorter. Regarding form and tempo, Alard's etude has an 'andante' for its beginning tempo, increasing the pace with a "Poco animato" section in measure 53 before returning to "Tempo I" in measure 73.

There are no tempo indications in Tárrega's *Estudio Brillante*, but the title implies that it shall be taken at a virtuosic pace. Transferring the piece to the guitar and playing this piece at a much faster tempo gives the piece a significantly different effect. This takes advantage of the guitarist's ability to play fast arpeggios.

Useful information when preparing *Estudio Brillante* for performance—as well as background information—can be found in *A New Look at Segovia* on pages 178-186 (Wade, Garno, 2000). There is a discussion of the various names the piece was published under (such as *Estudio de Alard*, *Estudio Brillante de Alard*, and *Studio-Sonatina da J. D. Alard*), solutions to technical problems, and dictated examples of how Segovia performed the piece on his recordings.

The authors of *A New Look at Segovia* compare Segovia's 1937 and 1955 recordings of *Estudio Brillante* and include musical examples of artistic changes as well as technical solutions that Segovia employed. They also discuss the obvious differences in the pieces—*Estudio Brillante* and *Andante con Espressione*—and point out that Mario Gangi (an Italian guitarist, teacher, and composer who edited and published two volumes of Tárrega's works) pondered whether to consider *Estudio Brillante* a transcription, or a "re-elaboration" of Alard's *Andante con Espressione*. (c. 1971-1973). Other changes found in *Estudio Brillante* are new bass lines, different pedal tones, and longer melodic notes.

Recommended guitar recordings of Tárrega's *Estudio Brillante*:

- Bergstrom, Mats. *Francisco Tárrega: Guitar Music*. Compact Disc, Naxos, 8,572365, 2009.
- Parkening, Christopher, *Christopher Parkening: In the Spanish Style* Compact Disc, EMI Angel. CDC 7-47194-2. 1986.
- Russell, David, *Francisco Tárrega: Integral de Guitarra*. Compact disc. Opera Tres. 3002-3. 1991.
- Segovia, Andres. *Andres Segovia: 1927-1939 Recordings, Vol. 1*. Compact disc. CDH-7 61048 2 1988.
- Segovia, Andres. *The Art of Segovia, Vol. 3: Live and Studio Recordings, 1955-1956*. INSTITUTO DISCOGRAFICO IT, IDIS6478.2. 2006.
- Zanon, Fabio. *Guitar Recital: Fabio Zanon*, Compact Disc, Naxos 8.554431. 1998.

Many recordings of *Estudio Brillante* have been made, and guitarists find their own solutions, modifications, and special touches based on their own tastes. Some play it the way it was performed by Segovia and some play it the way it was published originally. Due to the variety found in the performances by highly acclaimed artists, it is suggested that guitarists listen to each of these when forming their own version of the piece. All of the recordings listed above feature virtuoso guitarists performing this brilliant study. Mats Bergstrom performs the piece as it was arranged by Tárrega. In

1937 Segovia also recorded it as it was arranged by Tárrega. In 1955 Segovia recorded a modified version of Tárrega's *Estudio Brillante* with some added bass notes and other modifications that made the piece easier to play. Fabio Zanon and Christopher Parkening's recordings contain some of Segovia's modifications and embellishments of the piece. David Russell's recording is of Tárrega's edition.

Recommended recording of Alard's *Andante con espressione* (a guitar transcription):

- La Rocca, Alberto. *Segovia: Guitar Music*. Compact disc. Brilliant Classics BRLT94740.2. 2016.

Alberto La Rocca recorded his transcription of Alard's *Andante con espressione*. The transcription was written for his 10-string guitar which has more treble and bass strings than a standard six-string guitar. This transcription retains the original form and interpretive directions (e.g., *poco animato*). La Rocca does include the lower registers of the 10-string guitar by dropping octaves in the accompaniment.

La Rocca's guitar transcription of *Andante con espressione* is cited in place of an original violin recording. Table 2 on the following page is a listening guide to all the measures that Tárrega borrowed, the measures not found in *Estudio Brillante*, and where to listen for each. The recording of *Andante con espressione* is cross-referenced with measures of Alard's *Andante* and Tárrega's *Estudio Brillante*. The numbers highlighted in grey represent the sections where Tárrega's *Estudio Brillante* differs significantly from Alard's *Andante con espressione*.

The recorded timings from the transcription Alberto La Rocca made of Alard's *Andante con espressione* are included since an actual violin recording of the original piece is not available. This is provided so that guitarists can easily find and notice the differences between each piece.

Table 2
Comparative guide for Jean-Delphin Alard's *Andante con espressione* and
Francisco Tárrega's *Estudio Brillante*

<i>Andante con Espressione</i> and <i>Estudio Brillante</i> Comparative Guide		
Time on recording of Alberto La Rocca	Matching measures in Alard's <i>Andante</i>	Measures for comparison in <i>Estudio Brillante</i>
0:00	1-39	1-39
1:37	40-72	40-47
2:46	73-89	48-64
3:23	90-122	65-77
4:37	124-127	79-86 [84-86]

CHAPTER 4

CONCLUSION

Francisco Tárrega is one of the first names that students will become familiar with in their classical guitar journey. He brought forth ideas in playing the guitar that became ubiquitous during the 20th century, composed some of the most recognizable pieces for the guitar, transcribed many pieces that became staples in the guitar repertoire, collaborated with the innovative luthier Antonio de Torres, and taught many successful guitarists.

Much of the inspiration to write about the arrangements in this treatise came from a frustration in seeking out background information on such an important composer in the guitar world, while preparing for a public lecture-recital. The selected arrangements focused on in this paper represent some well-known pieces, as well as some lesser-known. As mentioned before, the lesser-known pieces were chosen because they were recorded by David Russell on *Tárrega: Integral de Guitarra*. The author had no knowledge of some of the arrangements on that CD before it was loaned to him by his major professor during his search for a research topic.

There are many publications about Tárrega's life, career, and works. However, after hours of sifting through background information, it was noted that some of his pieces were easier to research than others. There are several reasons for this. For instance, Tárrega did not publish any of his music until he was 50, he was constantly revising his works (for his students and possibly himself). Melchor Rodriguez, manager of the SONETO Ediciones Musicales, explains (Rodriguez, para. 3):

Tárrega's entire corpus of work can never be published, for one very simple reason. In those days, to give sheet music away, even an original piece of work, was as normal a practice as giving guitar lessons without charging and Tárrega was in the habit of doing both. In view of this circumstance, it is easy to imagine the master handing out any number of copies without a second thought; copies that would never be returned.

Although there are fine modern editions of Francisco Tárrega's music—*Francisco Tárrega: Complete Guitar Works* by Michel Beauchamp, for example—it is still necessary for classical guitarists to examine the earliest known publications of the

works. This paper provides background information that guitarists should find helpful when conducting scholarly research on Tárrega's transcriptions and arrangements. Five of the pieces selected can be found in the second book of Tárrega's collected guitar works published by Chanterelle.

The earliest-known sources and background information for the three other pieces were harder to find. Tárrega's *Estudio sobre un tema de Tannhäuser* was published from the library founded by his student Daniel Fortea called Biblioteca Fortea. Tárrega's *Fantasia de Marina* was published by Tárrega's student Pascual Roch in his guitar method *Método moderno para guitarra (Escuela Tárrega)*. Tárrega's arrangement of *Serenata Española* by Joaquin Malats can be found in *Francisco Tárrega: Opere per Chitarra, Vol 4: Trascrizione*. The background information on this piece was the most perplexing. Luckily, with the help of Angelo Gilardino, the confusion on the original key of F minor for Malats's *Serenata Española* was resolved. Another fascinating observation found through this research was that there are no professional violin recordings of one of Tárrega's most popular arrangements, *Estudio Brillante*.

The arrangements and transcriptions of Francisco Tárrega are important because they are early examples of an artist expanding the repertoire of his instrument. Such work opened up the possibility for guitarists to play the work of Baroque composers like J.S. Bach. His arrangements of nineteenth-century Spanish composers are important because other great guitarists such as Llobet and Segovia based some of their arrangements on Tárrega's work. Musicologist Walter Aaron Clark (2010) perhaps stated it best in *Francisco Tárrega and the Art of Guitar Transcription*: "So much good did his transcriptions do that, in a Hippocratic sense, above all else, does no harm. For that, we can all be grateful." Despite the importance of creating one's own transcription in the classical guitar world today, some arrangements and inspired pieces are so artfully done that they have become indelible to the guitar's repertoire.

The use of transcription and arrangement in guitar music today is different than in Tárrega's time because the foundation for the extensive use of the art was laid down in the late nineteenth and early twentieth centuries. It is now a standard practice for guitarists to create their own arrangements of music. The works of a wide range of composers, such as Bach and Scarlatti are now important parts of guitar literature.

Some artists have pushed the boundaries of guitar arrangements like Solo Duo's arrangement of Beethoven's "*Pathétique*" sonata for two guitars, Kazuhito Yamashita's arrangement of Mussorgsky's *Pictures at an Exhibition*, and many others.

From the earliest tradition of expanding the repertoire of the guitar to artfully recreating works of music he must have loved, Francisco Tárrega's transcriptions and arrangements hold a unique and fascinating place in guitar history.

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BIOGRAPHICAL SKETCH

Guitarist David Stringer is currently attending Florida State University, where he is a student of the classical guitar teacher, Professor Bruce Holzman. David is an alumnus of Gulf Coast State College where he has taught classical guitar since 2018. He has also enjoyed teaching applied guitar lessons and class guitar at Chipola College since 2019.

Mr. Stringer has performed for audiences in the Southeastern United States and Canada. He has attended many music festivals and competitions including L'Academie Internationale Domaine Forget, Quebec, Canada (2012), Guitar Foundation of America Convention (2013), Columbus State University Guitar Symposium, Columbus, Georgia (2009, 2013, 2014), and East Carolina University Summer Guitar Festival, Greenville, North Carolina (2009). In 2009, he won the Artist Competition in guitar at the Winter Music Symposium held at the University of North Florida. David has enjoyed playing at many other types of venues as well: Stetson University College of Law Hall of Fame Reception and Dinner, the Panama City Center for the Arts. He has performed in masterclasses with great teachers such as David Russell, Denis Azabagic, Lorenzo Micheli, Matteo Mela, Odair Assad, Marko Feri, Adam Holzman, Jason Vieaux, Marco Sartor, Julian Gray, and Stephen Robinson.

In 2007, while attending Gulf Coast State College he began his classical guitar training with Dr. Joao Paulo Figueiroa. David earned his Bachelor of Music in guitar performance at Stetson University (magna cum laude) in May 2013 as a scholarship student of Dr. Stephen Robinson. Throughout his undergraduate career, David studied with Professor Bruce Holzman at Florida State University, and while attending L'Academie Internationale Domaine Forget, Quebec, Canada (2012). He was then honored to pursue his master's degree at FSU, where in 2015, he earned the Master of Music degree in guitar performance.

David is now pursuing the Doctor of Music in guitar performance at Florida State University. He will graduate in 2021.