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Review of repertoire for guitar and piano duo from the 18th to the 21st century in historical perspective

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Abstract

The article aims at discussing the directions of development of the repertoire for chamber guitar-piano duet. Using the methods of historical sciences as well as music theory, the author focuses on the most important aspects of repertoire development, for the ensemble which is quite unusual in classical music, and relies on data from her own searches and interviews with composers. The repertoire is presented as a whole: from the time of the emergence of performance practice for guitar and piano, whose beginnings can be observed in the music of the 18th century, to compositions written in 2020. The repertoire has been divided into segments and classified according to the author's concepts. It also describes the most important, in the author's – active concert performer – belief, sound perspectives in selected works with emphasis on those compositional means which guarantee the balance of sound of individual parts without multi-aspect prejudice to both instruments.

Keywords: guitar and piano, chamber music, repertoire, Anton Diabelli, Dusan Bogdanovic, Walicki-Popiołek Duo, contemporary Polish compositions for guitar and piano.

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Guitar and piano duos do not have a widespread performance tradition. To date, they have been a marginal part of the evolution of classical chamber music. As a result, scarce are scholarly works dealing with this subject, among which an important dissertation is Sam Desmet's (2014) *A Practical Guide for Composing and Performing Guitar-Piano Chamber Music*¹, in which the author devotes a short chapter to an aspect of the evolution of guitar-piano music in the 19th and 20th centuries. He mentions the names of the leading composers of guitar music: Mauro Giuliani, Ferdinando Carulli, Johann Nepomuk Hummel, followed by pianists Leonard de Calla, Anton Diabelli, Carl Maria Weber, and highlights the Romantic idiom in guitar-piano music in the works of guitarist Johann Kaspar Mertz. He bases the 20th-century chamber music for this particular ensemble mainly on the compositions by Mario Castelnuovo Tedesco, Hans Haug and Guido Santorsola. Historically important is a cross-sectional article by Becherucci (1990), which describes the evolution of the guitar and piano repertoire, in a tone similar to S. Desmet. Also what deserves attention is Donald Sauter's² online catalog, based on a query at the Library of Congress, and listing works by 19th century European composers. This catalogue makes us acquainted with such highly productive composers, to name only a few: Johann Abram Nuske, author of *Souvenir de l'Opera*, a cycle of twelve volumes of transcriptions of operas for guitar and piano which were well-known at the time, or Luis Wolf, who composed – in collaboration with Carl Czerny, for guitar and piano – six volumes of *Pot Pourri*, based on themes from operas and ballets. His collaboration with Czerny involved the arrangement of the piano parts for these works.

Sound-related subjects appears in Mario Sicca's (1974) article *The Guitar and the Keyboard Instruments*³. The author succinctly describes the main sound "issue" appearing in the guitar-piano duet consisting, in his opinion, in the inadequacy of the sound of the two instruments, in any composition. This is a typical opinion held in the 1970s and later in the 20th century resulting, firstly, from the insufficient knowledge of luthiers about the evolution of classical guitar volume and, secondly, from the lack of initiative on the part of classical musicians to create duos of this type. Each guitar and piano collaboration, entails the development of knowledge about the sound. The second half of the 20th century brings a visible stagnation in this field. Until the beginning of the 21st century, the guitar-piano duo was treated marginally. This topic is addressed by Loraine Ann Abbott (2001) in her PhD thesis on the creation of guitar-piano transcrip-

¹ S. Desmet, *A Practical Guide for Composing and Performing Guitar-Piano Chamber Music*, PhD thesis, Florida State University, Tallahassee 2014.

² Source: <http://www.donaldsauter.com/guitar-and-piano-music-fs.htm> [accessed on April 20, 2021].

³ M. Sicca, *The Guitar and the Keyboard Instruments*, "Guitar Review" 1974, no 39, pp. 17–22.

tions⁴. She transcribes among others, Manuel Maria Ponce's *Intermezzo* and one of Scarlatti's sonatas, proving that the volume of sound of both instruments can be equalized by a properly designed transcription. However, finding a universal sound for a guitar-piano duo, regardless of the repertoire, has not been satisfactorily studied so far. The reason may be the low interest of pianists in the repertoire for such a duet. As a result, the pianist's work on sound is not as thorough as that of the guitarist. It is based mainly on the use of the *pianissimo* spectrum. In the history of guitar-piano chamber music, there are editions in which the pianist's part is hushed to the limits of audibility, the reduction of the volume of the piano sound being intended to emphasize the guitar sound, which has a detrimental effect for the two musicians. While working since 2014 in a duo with guitarist Jakub Walicki, the author has developed a type of sound based not on dynamics but on expressive articulation. This has allowed her to perform a wide range of repertoire: classical *pot-pourri* pieces, Romantic nocturnes, as well as 20th-century fantasias and 21st-century compositions.

The subject of the study determines the use of specific methodological means, therefore the author relies mainly on historical research with consideration of the musicological perspective. The editorial work combined with the analysis of the manuscripts of the compositions allowed for an in-depth look at the works under study. The subject of the repertoire for guitar and piano duet is considered from the point of view of the pianist collaborating in duo with the guitarist Jakub Walicki. Thus, the sections concerning the sound are examined through the prism of the pianist's workshop.

18th and 19th centuries compositions

The guitar and piano repertoire, as already mentioned in the introduction, has quite a short performing tradition, dating back to the late classical era. In the process of historical analysis three main evolutionary stages of the repertoire created by composers for this ensemble can be distinguished.

The first stage falls during the period of intensive development of instrumental chamber forms, which is roughly the period between 1780 and 1870. From the perspective of the development of guitar construction, this is the time of the transition made by instrumentalists from playing the vihuela, intimate in character, to virtuosic, concertante Romantic guitar playing. The early Spanish Romantic guitar by Antonio de Torres (1817–1892) quickly gained popularity in other European countries, especially among French, Italian, Austrian, and Ger-

⁴ L.A. Abbott, *Arranging Music for the Classical Guitar/Piano Duo, Including Three Arrangements by the Author*, PhD thesis, University of Miami, Miami 2001.

man musicians. From the perspective of piano development, these are the beginnings of the modern concert instrument with seven octaves. The spectrum of sound and sound capabilities of such an instrument were incomparable to the previously used invention by Bartolomeo Cristofori (1655–1731). A milestone in the development of the piano was the work of the Viennese piano maker, Johann Andreas Stein (1728–1792). The modern form of the instrument evolved from the Viennese piano. In 1777, with the creation of the harpsichord-cased piano by Americus Backers (d. 1778), the instrument acquired a concert character. There were suggestions for different tones, with Broadwood's loud tone on one side and Vienna's more subtle tone on the other. It may be that this subtlety led guitarists of the turn of the Classical and Romantic eras to take an interest in the consonance offered by the combination of piano and guitar. The saturation of violin and cello chamber music may have been so great that it was originality that decided. Nevertheless, at the beginning of the 19th century, which by virtue of the large number of works written for solo guitar and chamber ensembles is also frequently referred to in sources as the age of "guitaromanie"⁵ [guitarmania], there is a noticeable "explosion" of works for guitar and piano. Pieces from this period are written by composers from all major musical centers of Western Europe. The author proposes a formal division of these works into four sections:

1. Pieces derived from native songs. These are technically uncomplicated pieces, in which an exposed melody led by the guitar is prominent, and the piano usually serves as harmonic accompaniment. Because of the attachment to folklore and the tradition of using folk songs in classical music, pieces of this type tended to appear in Austrian and German literature. This group also includes strictly didactic pieces, whose indicator is the *facile* added to the title⁶. Among works of this type are: *Seize Landlers* by Leonardo de Call; *Trois Valzes* by Ferdinando Carulli op. 32; Luigi Castellacci's *Fantasie et Variations Dialoguées sur un Thème Viennois*; Anton Diabelli's *Valses Melodieuses* and *Différentes Pièces Très Faciles*; Henri Noel Gilles' *Spanish Dance with Variations*; Mauro Giuliani's *Variations et Polonaise*; *The Alpine Singer's March* and *Le Mont Blanc* by L'Harmonie; *Polonaise* by Conradin Kreutzer; *Einsiedlers Waldglocklein* and *Wasserfahrt am Traunsee* by Johann Kaspar Mertz; Wilhelm Neuland's *Air Tyrolien* and *Air National Allemand*, and *Popular German Air*⁷.
2. Pieces based on popular opera arias and dance passages from ballets. These pieces are not technically demanding, with numerous harmonic errors and

⁵ R. Liew, *Introduction*, [in:] *Guitar Chamber Trio from 1780 to 1830. Its style and structure*, PhD thesis, Texas Tech University, Texas 1983, p. 4.

⁶ E. Becherucci, *Chitarra e Pianoforte breve storia della letteratura del duo dall'Ottocento ai nostri giorni*, [in:] *Il Fronimo. Presso le edizioni Suvini Zerboni*, Milano 1990, p. 16.

⁷ Source: <http://www.donaldsauter.com/guitar-and-piano-music-fs.htm> [accessed on April 19, 2021].

underdeveloped passages. It seems as if these pieces were created and published in a hurry. Passages from operas and operettas were so popular among the public that after the premiere of a particular opera, most tuneful and catchy themes were on everyone's lips. Composers of instrumental works, therefore, were quite quick to publish in print arias and opera songs, taking advantage of the wave of popularity for a particular opera in order to earn money by selling scores. This can be summed up by Fernando Sor's words (1778–1839), who after his arrival in Paris, and wishing to publish ambitious guitar pieces, faced a negative response from publishing houses, whose owners clearly distinguished between valuable literature, which would not sell, and "light" pieces based on a pleasant melody known from operas, whose editions bring financial profit:

[...] les éditeurs lui avaient dit ouvertement: "Une chose est l'appréciation des productions comme connaisseur, et une autre comme marchand de musique; il faut écrire des niaiseries pour le public"⁸.

This group includes numerous works for guitar and piano ensemble: *Deux Airs de Ballets de l'Opera Moïse* by Matteo Carcassi; *Choix de Douze Ouvertures de la Composition de Rossini* and *Deux Duos sur les Thèmes de Rossini* by Ferdinando Carulli; *Variations Concertantes sur un Air favorite l'Opera der Freischutz* by Gerald Crantz; *Favorites Pieces de l'Opera Aschenbrodel* by Anton Diabelli; *Ouverture pour l'Opéra du Barbier de Séville* by Francois de Fossa; *Ouverture de Lodoïska de Kreutzer* by Antoine Meissonnier; *Diversissement uber Motive de Oper: Rigoletto von G. Verdi* by Johann Kaspar Mertz; *Non piu mesta – air from "Cenerentola"* by Rossini and *Sicilienne de Robert le Diable de Meyerbeer* by Wilhelm Neuland; *Souvenir de l'Opera* by Johann Abram Nuske; Louis Wolf's *Six Pot-Pourris tirés de différentes Opéras et Ballets*⁹.

3. The group of pieces called duos, divertimenti, *pot-pourri*, serenatas, nocturnes, which usually have a concise form, are motivically coherent. However, there is also a form of Classical sonata concealed under the name of *Duo*. Some of these works contain virtuosic passages in both parts; also, a practice of joint creation of the piece by both the guitarist and the pianist can be observed. These were compositions intended as technical show-pieces at public concerts¹⁰: Joan Amon's *Trois Serenades*; Pierre Aubert's *Troisième Duo, Op. 26*; *Duo Concertant, Op. 31* by Prudent Aubery du Boullay; *Favorite Duet op. 105* and *Serenade, Op. 116* by Leonard de Call; Ferdi-

⁸ E. Becherucci, op. cit., p. 14.

⁹ Source: <http://www.donaldsauter.com/guitar-and-piano-music-fs.htm> [accessed on April 19, 2021].

¹⁰ E. Becherucci, op. cit., p. 16.

nand Carulli's *Duo, Op. 11* and *Duo Op. 151*, as well as *Grand Duo, Op. 86*, and *Trois Duos Nocturnes, Op. 189* (Ferdinand Carulli wrote this composition in collaboration with the pianist Gustavo Carulli); *Duo Concertant Facile* by Philippe Gragnani; *Concertante Duet en Pot Pourri* by Johann Nepomuk Hummel; *Serenade* by Henri Kohler; Franciszek Mirecki's *Duo Op. 17* (the only preserved work by a Polish composer for guitar and piano, which is the composer's transcription of a work originally written by Mirecki for cello and piano); *Nocturne Op. 26* by Francesco Molina; *Grand Duo Concertante Op. 20* by Ignaz Moscheles (created in collaboration with Mauro Giuliani); and Karl Maria von Weber's *Divertimento assai facile, Op. 38*¹¹.

4. The next group consists of Classical forms: sonatas, rondos, and concertos. The parts are equally treated, the composers use virtuosic means to show the technical brilliance of the part, the cantilena passages alternate. The form is preserved, no faltering is observed in the structure of the sonata allegro and subsequent movements. The examples of works belonging to this group are: *Concerto Romantico* by Zahr Myron Bickford; *Rondoletto, Op. 38* by Charles Blum; *Sonate, Op. 74*, and *Sonate, Op. 105* by Leonard de Call; *Sonate, Op. 71* by Anton Diabelli; *IV Rondeaux* by Mauro Giuliani; *Rondo, Op. 46* and *Sonata, Op. 42* by Joseph Kuffner¹².

For the purpose of illustrating the composers' approach to creating works for guitar and piano, the author has selected and discussed more extensively *Sonata Op. 71* by Anton Diabelli. The composer wrote at least three chamber sonatas, two of them for guitar and piano: op. 71 and op. 102, the others being guitar and violin duets under various names such as pot-pourri, serenades and duos, with an internal sonata structure. Initially, what Diabelli could present in a solo sonata for guitar, he "distributed" it between the two instruments. As a result, the guitar part was much more difficult than the violin, voice or flute parts¹³. On the other hand, in *Sonata for cello and piano op. 92* the piano part is very intensively developed, with virtuoso touch, while the cello part is comparatively poorer. An analysis of Diabelli's chamber pieces reveals that the composer was well versed in both guitar and piano technique, which was apparent both in op. 102 and op. 71. The cycle of *Sonatas op. 71* corresponds to the structure of solo sonatas: sonata allegro, minuet with trio and final rondo in polonaise form. Both parts are extensive, taking over each other's cantilena themes without loss of texture. The figurative passages are equally divided; Diabelli's intention was to show elements of virtuosity in both instruments. The punctuated

¹¹ Source: <http://www.donaldsauter.com/guitar-and-piano-music-fs.htm> [accessed on April 19, 2021].

¹² Ibidem.

¹³ Analysis on the basis of Op. 99, Op. 105, Duo in A major, Duo in D major, 3 Pieces for flute and piano, Potpourri No. 1.

rhythm used as a formative element of the theme in the first movement gives the passage a lightness typical of the guitar. What is difficult for the pianist is to reproduce the natural emphasis of the sixteenth note, in a group made of an a dotted eighth note with sixteenth note so that it is not played too heavily.

Allegro moderato

The image shows a musical score for guitar and piano. The title is "Allegro moderato". The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano part is written on two staves (treble and bass clefs) with the same key signature and time signature. The guitar part starts with a chord, followed by a series of sixteenth notes and dotted eighth-sixteenth note groups. The piano part starts with a chord, followed by a series of chords and sixteenth notes. Dynamics include "f" and "p".

Example no 1. A. Diabelli, *Sonata in D major Op. 71*, ed. Walicki-Popiołek Duo, part I, bar 1–3 (sixteenth notes group in the theme)

In P. Mechetti's edition¹⁴, the tying is consistently applied throughout the piano part, and it is noticeable that Diabelli paid great attention to it, and in this particular case, also to emphasizing to the pianist the lightness of the performance by using a large number of short ties covering two notes.

The image shows a musical score for piano. The score is in D major, 2/4 time, and marked "p". The piano part is written on two staves (treble and bass clefs). The left hand features a series of chords and sixteenth notes, with many notes tied across bar lines. The right hand features a series of chords and sixteenth notes.

Example no 2. A. Diabelli, *Sonata in D major Op. 71*, ed. Walicki-Popiołek Duo, part I, vol. 28–31 (tying in the piano part)

In both the first movement and the minuet, the composer introduces *staccato* in the pianist's left hand, which again gives lightness to the performance. Each time a chordal accompaniment appears in the pianist's part, it is also carried out in *staccato* articulation. The use of octaves in the piano part is justified in Diabelli's work only by the use of chords in the guitar part, which equalizes the volume of the sound enough so that the octaves do not seem too loud and heavy.

¹⁴ Anton Diabelli (1781 Mattsee bei Salzburg – 1858 Vienna) – *Sonata in D major Op. 71*, Pietro Mechetti quondam Carlo, 181.



Example no 3. A. Diabelli, *Sonata in D major Op. 71*, ed. Walicki-Popiołek Duo, part I, bar 119–120 (chord passages).

The group of thirty-second notes used in *Polonaise* is also a measure designed to relieve the articulation of the piano, and it certainly sounded even lighter on a nineteenth-century piano; the sound equalization of the part was therefore even more literal in the composer's intention.



Example no 4. A. Diabelli, *Sonata in D major Op. 71*, ed. Walicki-Popiołek Duo, part IV, bar 1–3 (punctuated rhythm in the piano part).

The performance problem in all movements lies in figurative passages played in sixteenth notes. The guitarist should play the sixteenth notes in a light manner, using numerous *legato*, which poses problems with balancing the sound for the pianist, who is somehow accustomed to pushing forward a fast passage of this type into the keyboard. In such a case it is recommended to play the sixteenth notes in a nearly *staccato* manner, with an articulation borrowed from jazz piano playing. The *Sonata Op. 71* is an example of a composition by a meticulous multi-instrumentalist who mastered “the language of the piano as well as that of the guitar,” including detailed manners of playing.

Sonata, Op. 102, which is of greater size and with even more extended virtuoso parts than the opus under study herein, shows the same methods of working on the combined sound of guitar and piano.

20th century pieces

The second stage which marks the development of the guitar-piano repertoire is the period between the 1940s and the 1970s. However, before discuss-

ing this issue, it seems appropriate to mention, even briefly, the period of late Romanticism, which was dominated by highly advanced technically solo compositions, especially for piano. Apparently, a combination of guitar and piano was considered to work to the disadvantage of the latter, somehow “depriving” it of its monumental sound. This led to question the rationale behind combining the two instruments, as well as comments questioning the value of these compositions¹⁵. It took more than seventy years for classical music on its way, through successive phases of development, towards finding new music, to turn its attention again to the possibilities offered by the sound of the guitar in combination with the piano. However, the perspective of pieces from that time are much poorer, far from being comparable to the “flood” of compositions for this type of duet in the early Romantic era. The only reference to and de facto continuation of the early Romantic tradition is the *Sonata in C major* by the Viennese composer Anton Rebay, probably dating from the 1950s. The piece consists of four movements, like Rebay’s other instrumental works for guitar or guitar accompaniment. The first movement features a model sonata form structure: *Allegro moderato*. The fourth movement is a *Rondo* with simple thematic material passing, however, through a series of quite complex modifications. The second movement, the slow movement, is composed in the form of five brief variations and is based on a traditional German song dating from 1820, *Ich hab die Nacht getraumet*. The song was written by Joachim Zarnack (1777–1827). It tells the story of a disturbing dream occurring before death. Rebay used the original melody which was composed in 1777 by Friedrich Nicolai (1733–1811).

The image shows a musical score for guitar and piano. The first system is titled 'Tema' and 'Larghetto'. It features a melody in the guitar part with dynamics *pp*, *pp*, *pf*, *p*, and *p*. The piano part has chords. The second system is titled 'I. Var. - L'istesso tempo'. It features a melody in the guitar part with dynamics *pp* and *sempre*. The piano part has chords. A large brace on the left indicates the piano part.

Example no. 5. A. Rebay, *Sonata in C major*, part II, bars 1–8 (the old German song used by Rebay).

The variations are followed by the third movement, a contrasting Scherzo. Fast and lively movements precede and follow a romantic waltz in B flat minor – quite unusual for the guitar.

¹⁵ E. Becherucci, op. cit., s. 24.

Trio
Ruhiger Walzer⁷ (Gitarre begleitet)⁸

Example no 6. A. Rebay, *Sonata in C major*, part III, bars 124–126 (gavotte).

The final *Rondo*, with its tempo indication - *ma non troppo* - takes on a gavotte character. In his consistent use of staccato in the predominantly chordal passages, in the piano part, Rebay is rooted in the Viennese practice of works for guitar and piano, which was apparent in the compositions by Diabelli and by his contemporaries. *Staccato* articulation in punctuated rhythms is also the rule in this movement.

Allegro giocoso (ma non troppo)

(à la «gavotte»)

Example no. 7. A. Rebay, *Sonata in C major*, part IV, bars 1–6 (use of staccato).

Of interest throughout the *Sonata* is the consistent use of the piano dynamic scale from *p* to *ppp*. The *sforzatos* are notated as *sforzato mezzoforte*. As the search shows, these are not the notations made by the text editors A. Ferrare and E. Napoleone (Production D'Oz)¹⁶, they come from the manuscript, that is,

¹⁶ Ferdinand Rebay (1880 Vienna – 1953 Vienna) – *Sonata C-dur*, Les Productions D'Oz, DZ 2294, 2014

from Rebay himself. This opens a discussion on the harmfulness of artificially muting the piano and elevating the sound of the guitar as the leading one, the one to which the piano must adjust. The subdued dynamics are combined with a lightness of articulation that is not fortuitous in this *Sonata* – it results from a thoughtful approach to the dynamic equalization of guitar and piano.

The sonata was again used in the 1970s by Guido Santorsola in his *Sonata a Duo No. 3*. Another work, by Radames Gnattali, under the title *Sonatina in C major*, also displays the sonata's form and volume characteristics. The *Sonata* by Santorsola has a three-movement sonatina structure¹⁷: *Amabile, Recitativo-Fantasia, Allegretto scherzoso* are similar to a fantasia in their free structure. In Santorsola's compositions, the themes are interwoven, and maintained in Italian melodic style. Santorsola tried to rely on the vibrations taken over by both instruments, which is quite a successful attempt at a novel approach to the sound of the guitar-piano duo, but the piece lacks a charismatic theme and, not being played frequently, does not seem to be important in the development of repertoire for this ensemble. R. Gnattali, on the other hand, became interested in the guitar in the 1940s, at which time he wrote his first piece for solo guitar, *Ponteio*, dedicated to Abel Carlevaro. He noted the similarity between the guitar and the piano as instruments able to harmonize a melody on their own, which could "be a substitute for each other"¹⁸. In 1951 Gnattali wrote the first guitar concerto, which was performed by Juan Antonio Mercadal, followed by the *Fantasia Concertante* for guitar and chamber orchestra, inspired by a concerto by Heitor Villa-Lobos. On many occasions Gnattali performed his guitar concerts accompanying a soloist on the piano; the programme of a concert organised by the Ministerio da Educacao e Saude in 1952 shows *Concertino No. 2* performed by the guitarist Anibal Augusto Sardinha and Radames Gnattali¹⁹. Numerous duet performances with the guitarist gave Gnattali an idea of the sound to be achieved when writing a chamber piece for guitar and piano. The *Sonatina* consists of three movements (*Allegro Moderato – Saudoso – Ritmado*), very different from each other but internally coherent. The piano part features strong accentuation, frequent *staccato* and ties.

The analysis of the guitar pieces (Lima) leads to the conclusion that Gnattali was well versed in the difficult guitar texture. The guitar part in the *Sonatina* consists of octave runs, frequently used *arpeggio* technique, and chordal passages.

¹⁷ It has been noted that composers are rather inconsistent in their treatment of the sonata form. Sonatina-like works are called sonatas, while sonatas are called sonatinas, as is the case of Radames Gnattali.

¹⁸ L. Lima, *Radames Gnattali e o Violao de Concerto*, Curitiba UNESPAR, 2017, p. 16.

¹⁹ *Ibidem*, p. 16.

Example no. 8. R. Gnattali, *Sonatina in C major*, part I, bars 25–27 (accentuation in the piano part).

Example no. 9. R. Gnattali, *Sonatina in C major*, part III, bars 1–4 (*rasgueado* in the guitar part).

Various musical genres meet in this piece - the classical form contains elements of jazz harmony and articulation, popular music and film music. The *Sonatina's* dating is unknown; it was most likely written in the 1950s, after Gnattali had written his guitar concertos. The composition's eclecticism indicates that the work may have been written late in his career. The sound maturity of the *Sonatina* is noteworthy in the context of the development of literature for guitar-piano duet. The unprecedented lightness, with no attempt to artificially mute the piano, gives the piece an individual character, which also indicated to the composers a certain paradigm of writing for this ensemble.

This period also sees the creation of compositions called fantasias. In this group, three compositions that are most popular among instrumentalists can be distinguished. Each of them is different; under the name of fantasia lie pieces that are different in terms of motifs. The first *Fantasia* is a two-movement piece, *Op. 145*, by Mario Castelnuovo-Tedesco (1895–1968), based on melodies from the composer's inventions. The musical language used by Tedesco determines the use of the left pedal by the pianist, resulting in an impoverished common sound. The use of a similar register in both instruments does produce the effect of the resonating sound of the piano taken over by the guitar and the other way round, but only in very slow passages. The composer entrusts the building of sound spots to the pianist, while the guitarist is consistently given the task of leading the melody. Shortly before his death, Tedesco intended to write another fantasia, this time combined with a fugue. In a letter to Andreas Segovia, dated

February 28, 1968, Tedesco explained the reason for creating a piece for guitar duet in combination with piano. He writes about his intention to transpose motifs from Beethoven's *Sonata Op. 106 Hammerklavier* into a duet, thereby creating a bridge to understanding both instruments in a new context²⁰.

The *Fantasia* by Hans Haug (1900–1967) dated 1957 is an attempt to shape a new approach to the sound of the guitar-piano duet. The piece, with a three-movement internal structure fast-slow-fast ABA, is based on motifs borrowed from Swiss folklore. In the slow movement Haug refers to the melodic of troubadour songs²¹. The piano part is created with greater respect for the instrument's sound capabilities; the piece begins with characteristic full forte chords, complemented by the guitar's *rasgueado*, to equal the piano's sound volume. In the slow movement, the guitar takes over a simple cantilena, while the piano creates a homophonic background. The *Fantasia* develops the thinking of the guitar-piano duet, yet the musical language used here by Haug still assumes the heaviness of the piano, the composer could not or did not want to get rid of the monumentalism of the piano, so the guitarist cannot fully develop the nuances of sound, because the texture of the piano somehow forces him to play as loud as possible, especially in the extreme movements.

The last of the fantasias is written by Franco Margola (1908–1992), in 1979. The piece has an ABA structure, the musical language clearly refers to D. Buxtehude. Margola, however, interweaves elements of contemporary harmony. The piano plays homophonically and the guitar plays a sixteenth-note figuration. In Margola's *Fantasia* the piano does not overshadow the guitar, but its volume is reduced to a minimum by significantly limiting the texture.

The repertoire created for guitar and piano in the second half of the 20th century forms a colourful mosaic of completely different compositions that cannot be classified in larger distinctive groups. A number of pieces with their own titles appear: *Interaccion I* by Luis Bacalov, *Di lievi rintocchii* by Chiara Benati, *Serenite Op. 80* and *Estampe Op. 81* by Franz Constant, *Latinamix* by Ivan Fedele, *Axe* by Mario Garuti, *Waterwheel* by James Hiscott, *Monteverdiana in d* by Kurt Anton Hukber, and *Sones de guerra* by Carlos Malcom. There are also pieces with the names of dances in their titles: Heinz Fussel's *Ragtime*, Franz Constant's *Danse op. 82* and Manuel Gonzales-Nieto's *Danza gitana*, and those with formal titles: Joseph Achron's *Two Pieces Op. 65*, Bruno Canino's *A due*, Josef Dichler's *Suite*, Harry Freedman's *Suite for much about nothing*, Hans Hauswirth's *Sonatine*, Brian Kelly's *Basque Suite*, and Adriano Lincetto's *Divertimento a due*²².

²⁰ S. Desmet, *A Practical Guide for Composing and Performing Guitar-Piano Chamber Music*, Florida State University, Tallahassee 2014, p. 25.

²¹ Ibidem, p. 26.

²² Ibidem, pp. 73–89, [cit. per.]: "Il Fronimo" 1990, no 72, pp. 18–21.

The 20th century also brought fantasias by Ivan Shekov (1942), Enzo Borlenghi (1988), and Carlo Mosso (1983).

21st century pieces

The third stage in the evolution of repertoire for guitar-piano duet began around the year 2000 and is still ongoing. The guitar and piano pieces under consideration are characterized by an effort to distinguish the sound of the two instruments by:

- a) using contrasting registers;
- b) using jazz articulation techniques;
- c) use of harmonic contrastiveness.

The creative individuality of 21st century composers is evident in the guitar and piano repertoire of this period. There is a noticeable preference for the sonata as a form that meets compositional requirements. Conditions (a) and (b) are met by *Québra-Queixo* by Clarice Assad. The piece is based on four motifs and is built on the contrast of registers - the guitar maintains its register, the volume of its sound is fully exploited with respect for limitations, while the piano is transferred from the middle register to the small octave and the subcontra octave. This results in an unprecedented sound spaciousness. The guitar together with the piano sound gains a new quality, its sound is infused with the dark sound of the piano. Short articulation, mainly *staccato*, used in figurative fragments and short tying from accent to accent refer to jazz rhythmization. This makes the piano part lighter and distinguishes it from the guitar part, which can develop its full dynamics without forcing. The piece was first recorded by the duo Walicki-Popiołek on the album *Iberico* (Walicki-Popiołek 2019)²³.

A special mention should be made of *Sonate Printaniere* by Dusan Bogdanovic, a piece inspired by jazz aesthetics and Serbian folklore, and of a cycle of six sonatas by William Bland. Bland, himself a pianist, cooperated with his guitarist friend following the example of 19th century composers writing for this ensemble, as a result of which he created an eclectic but formally coherent cycle, which, as the composer himself admits:

The form [...] most of all return to these in the listener's memory and own imagination.²⁴

Bland's musical language indicates the use of differences in tonal and atonal harmony (c). The leading of the piano line following classical harmony with predominantly consonance sounds combined with the atonal, dissonant guitar part contrasts the sound of the two instruments. Thus, the use of a similar register in

²³ Walicki-Popiołek Duo, *Iberico*, AJ01, Katowice – Warszawa 2019.

²⁴ Based on an interview with William Bland, Wrocław, November 11, 2020.

both parts does not deprive the guitar of its sound volume. Each of the chamber sonatas maintains a traditional structure, harmonically displaying tonal features with dissonance passages. The series of six sonatas is set in six successive keys: E minor, F sharp minor, G major, A major, B minor and C sharp minor. The minor keys surround the two major keys, reflecting them. The sonatas are set in classical four-movement form, but some movements are stylized in forms taken from popular music.

Sonate Printaniere, on the other hand, is a composition based on an already existing guitar quartet titled *Lyric Suite*. Bogdanovic transformed the piece for the purpose of a performance at Alice Tully Hall in New York, with pianist Elaine Comparone. The structure of *Sonate Printaniere* is transparent. It begins with an introduction, leading into the first theme. In the exposition, both themes are clearly outlined. A brief development leads to the final climax, which is a sort of amplified and abbreviated version of the first theme. In terms of macrostructure, the *Sonata* takes the form of a palindrome with a central point placed in the recapitulation. *Sonata's* harmony is predominantly consonance-based, and the composer uses the tonal-modal language of contemporary jazz; nevertheless, dissonance passages appear in the fourth movement. Drawing from Balkan folklore is manifested in *Sonata* by rhythmic asymmetry; these passages alternate with strongly rhythmic fragments inspired by African music. The slow Movement Two based on *ostinato* in 7/8 metre is conducted in a quasi-improvisational style manifesting itself in melismatic cantilena in both instruments.

Example no 10. D. Bogdanovic, *Sonate Printaniere*, movement II, bars 27–28 (melismatic character in the parts).

The composer uses the technique of counterpoint many times throughout the *Sonata*, which is most evident in the fourth movement where elements characteristic of the other movements are mixed together to form the “final synthe-

sis" of the piece. The guitar is given equal importance to the piano in the *Sonata*, although its melodic character is emphasized more than its counterpoint function. The piano, on the other hand, is treated as an instrument "good for any occasion": at times it is treated as a partner to the guitar, it also takes on an accompanying role, and in the culminating or more dramatic passages it becomes a substitute for the orchestra. In *Sonata*, the composer has explored the sound balance between the guitar and the piano. The use of contrasting registers is of paramount importance, especially in passages where the guitar plays in the middle register, the piano sounds are set in the high register. Then avoiding chords in the piano, reducing the harmonic function in favor of a counterpointing function. The guitar, whose melodicity is brought to the fore, also serves as a harmonic complement in the *rasgueado* technique²⁵.

Until the 21st century in Polish music there was not a single composition originally written for guitar and piano. *Folklore II* by Bronisław Przybylski and *Les images du Mouvement* by Jerzy Bauer are pieces dedicated to the guitar and harpsichord²⁶. The Walicki-Popiołek guitar and piano duo has broken this disgraceful stagnation and encouraged Polish contemporary composers from almost all parts of Poland to collaborate. The "Made in Poland" project, financed by the National Center for Culture funds, is a syncretic work involving artists from various fields of Polish science and art. The project assumed the creation of works for guitar and piano inspired by Polish folklore, so the composers drew on the findings of ethnomusicologists researching Polish musical folklore, the legacy of Oskar Kolberg, looking for inspiration in the compositional language of historical Polish artists. The result is the album recorded by Walicki-Popiołek Duo²⁷ - a work that is internally coherent, but which presents different faces of folklore. Owing to the variety of pieces, which are linked by a common idiom of inspiration from Polish folklore music, the compositions can be classified into subgroups. The pieces *Rytm polski / Polish Rhythms* by Marcin Grabosz and *Krakowiak* by Kamil Pawłowski draw on Polish dances: mazur, kujawiak, cracovienne, obertas. Compositions based on folk songs form another group. These include *Strumienie / Streams* by Aleksandra Chmielewska (based on the song *Z tamty strony jeziora / On the other side of the lake*, which also inspired Zygmunt Noskowski), *Uleciała dusza z tieła* by Anna Maria Huszcza (a funeral song from the Podlasie region with the same title), *Impresja ludowa / Folk impression* by Szymon Gołąbek contains the incipit of the song *Czerwone jabłuszko / The Red Apple* (Mazovian folklore), while echoes of the song *W murowanej piwnicy / In the brick cellar* (Podhale folklore) can be heard in *Mozaika ludowa / Folk mosaic* by Ewa Fabiańska-Jelińska.

²⁵ Interview with Dusan Bogdanovic, Wrocław, December, 12, 2020 (translated by the author).

²⁶ S. Desmet, op. cit., pp. 86–88.

²⁷ Walicki-Popiołek Duo, *Made in Poland*, AJ02, Katowice – Warszawa 2020.

Example no 11. S. Gołębek, *Folk impression*, bars 27–29 (the theme of the song *Czerwone jabuszko / The Red Apple* in the lower voice of the piano part).

Many of the pieces included on the album by the duo refer in their composition and means of expression to Polish historical composers. The piece *Lecioły zórazie* by Robert Kurdybacha is a direct reference to Karol Szymanowski's song of the same title. Kurdybacha's transcription of the song for guitar and piano is preceded by a sonarist part whose musical language refers to the œuvre of Witold Lutosławski.

Example no. 12. R. Kurdybacha, *Lecioły Zórazie*, bars 144–152 (theme from K. Szymanowski's song *Lecioły Zórazie*).

Adrian Robak in his three movement piece *Bies* harmoniously painted a picture of a folk belief – the title *bies*. He presented the story of a lonely figure feared by the village folk who turn him into a wretch. Robak's musical language refers to the oeuvre of Henryk Mikołaj Górecki. In the already mentioned *Polish Rhythms* Grabosz evokes technical phrases borrowed from the music of Frederic Chopin and Aleksander Tansman. Jan Oleszkowicz's piece *Motywy polskie / Polish Motives* consists of two movements: *Vistula* and *Birds' Obertas*. In the first part, the composer onomatopoeically introduced the romantic flow of the longest Polish river, while the *Birds' obertas* shows the spring birds' singing²⁸. The pieces have entered the Catalogue of Polish Guitar Music of the 20th and 21st Centuries. The author of this paper expresses her timid hope that such projects will be more frequent and will enrich the Polish music literature with pieces from the guitar and piano repertoire.

Translated from Polish by Patrycja Czarnecka-Jaskóła

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Przegląd repertuaru na duet gitarowo-fortepianowy w ujęciu historycznym od XVIII do XXI wieku

Streszczenie

Artykuł ma na celu omówienie kierunków rozwoju repertuaru na duet kameralny gitarowo-fortepianowy. Podpierając się metodami z zakresu nauk historycznych, a także teorii muzyki, autorka zwraca uwagę na najważniejsze aspekty rozwoju repertuaru, na ten nietypowy w muzyce klasycznej skład, opierając się na danych z własnych kwerend oraz wywiadów z kompozytorami. Repertuar został ujęty całościowo: od czasu pojawienia się praktyki wykonawczej na obsadę gitary

i fortepianu, czego początki obserwujemy w muzyce XVIII wieku, aż po kompozycje powstałe w roku 2020. Repertuar został podzielony na segmenty i sklasyfikowany według założeń autorki. Opisane zostały również najważniejsze, według autorki – aktywnie koncertującej – perspektywy brzmieniowe w wybranych utworach z położeniem nacisku na te środki kompozytorskie, które gwarantują równowagę brzmienia poszczególnych partii bez wieloaspektowych strat dla obydwu instrumentów.

Słowa kluczowe: gitara i fortepian, muzyka kameralna, repertuar, Anton Diabelli, Dusan Bogdanovic, Walicki-Popiołek Duo, współczesne polskie kompozycje na gitarę z fortepianem.