

Adapting Telemann's unaccompanied violin fantasias to the guitar - an investigation of transcriptional methods



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Fantasia *Largo.* *Violino.*

piano *forte.* *piano.* *pp.* *forte.* *piano.* *forte.*

Allegro. *piano.* *forte.* *piano.* *forte.* *piano.* *Grave.* *forte.*

Si replica l'allegro.

This is a handwritten musical score for a violin piece titled "Fantasia". The score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Largo." in red ink. The dynamics are marked "piano" and "forte." in red ink. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. There are also some markings like "t." (tutti) and "pp." (pianissimo). The piece transitions to a faster tempo, marked "Allegro." in red ink, around the middle of the score. The dynamics continue to be marked "piano" and "forte." in red ink. The piece then transitions to a slower tempo, marked "Grave." in red ink, around the bottom of the score. The dynamics are marked "forte." in red ink. The piece concludes with a double bar line. At the bottom of the page, there is a red ink instruction: "Si replica l'allegro."

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Introduction

Research Question: “Which considerations does a guitarist have to make when playing and transcribing G. P. Telemann’s 12 Fantasias for unaccompanied violin?”

For guitarists, there is one aspect of our practice which always remains of importance, namely transcriptions. This subject is one of the determining factors for our continued existence on the concert scene. It helped defining the instrument, expanding its possibilities and increasing the recognition amongst the culturally educated audiences. By playing transcribed pieces of J. S. Bach, guitarists in the early 20th century convinced the masses that the guitar was capable of more than being just an accompanying instrument, and simultaneously proving it could produce serious music. There is no questioning the importance of the transcriptions; most of the original repertoire is in fact transcribed. As an example, some compositions from Castelnuovo-Tedesco and Rodrigo require a reduction or alteration of notes, because the original manuscript is impossible to perform in its complete form. I wanted to improve my knowledge of the history, the methods and the appreciation of transcriptions; hence I decided to base my master paper on the subject.

I chose to look into the twelve Fantasias for unaccompanied violin by Telemann, because I greatly appreciate the music. They have followed me for many years, and I wanted to finally delve further into the material. Carlo Marchione is, as far as I know, the only transcriber of this music for the guitar. I wanted to develop an understanding, which enables me to define the different elements of the transcriptions made by him. In the end I want to include the fantasias in my concert repertoire, with interpretations that are properly grounded in theory, tradition and personal creativity. As an example, I chose the first Fantasia to be analysed, compared to the urtext and to be transcribed by myself as a result of this research. A subquestion to the above stated research question is therefore proposed: What are the features of Marchione’s transcriptional process, which can be derived from said analysis and comparison, and how can I use this knowledge to improve my own practice?

To be able to analyse and understand the transcriptions of Marchione, it is necessary to learn the basic principles of early music composition and notation, performance practice, the traditions of the classical guitar and the process of transcription. I read books on the interpretation of early music by Robert Donington and Johann J. Quantz, and I read Graham Wade’s book about the history of the guitar. I developed an understanding of the principles behind the transcriptions, by reading articles on guitar transcription of solo violin music by Stanley Yates and Frank Koonce, and by reading research on Bach’s own transcriptions by Matthias Lang. This enables me to analyse Marchione’s transcriptions in light of prevailing research and traditions. The final result is a detailed comparison of the first Fantasia to the urtext, explanation and comments on the changes, and a complete edition of my own which is reflecting the knowledge acquired from the process. An interview with Carlo Marchione aids in putting the research into perspective, as he elaborates on many of the issues he had to consider; both in the past and in the present. Thus, the first chapter consists of the history of the guitar, its transcriptions and an examination of the appropriate research. The second chapter comprises the analysis and comparison of Marchione’s transcription to the urtext, an account of the changes made in the research version, and assessments of these respective subchapters. The last chapter evaluates the interview with Marchione, and discusses some of the findings.

Methodology: This research is a case study backed up by library research. Collection of data, data selection and data analysis serves as the main frame, while comments and criticism connects my personal view to the subject. The data selected is the most relevant information for this research, and it serves to help explain and answer the research questions. The data analysis is descriptive: I describe the phenomenon, then explain and interpret the findings. Finally, the research is creative: By conjoining the knowledge gained from the aforementioned method, a transcription will be presented as an example of creativity grounded in theory, interpretation and personal preference.

I endeavoured to encompass the research within the scope of matters associated with Baroque violin music, classical guitar history and transcription traditions. Elements such as implied polyphony, compound notation, performance practice, validity and the tradition of personal preference were all within these boundaries. The first Fantasia was chosen as the example for comparison, because I already knew it well; hence I knew many of the changes Marchione made from the urtext. Additionally I had previously experimented on different solutions for many of the passages, and I knew the alterations could be categorised and exemplified in an elucidating system.

The research excludes a great deal of examples in order to remain within the scope. For instance, when talking about the history of the guitar transcriptions, I could have included a whole chapter of examples showing how Narváez, Sor, Tárrega, Segovia, Llobet and Pujol transcribed music for the vihuela da mano or the guitar. In this chapter there could be a subchapter discussing the fact that almost all of the original compositions for the guitar are actually reductions/transcriptions. Segovia for instance changed a lot of Ponce's original music; he even recomposed parts of Castelnuovo-Tedesco's *Capriccio Diabolico*. Research conducted by Rosemarie Vermeulen in 2013 titled "Capriccio Diabolico: the original manuscript versus the Segovia edition," sheds light on the editorial attitude of Segovia and his contemporaries. It contains an analysis and a comparison of Segovia's editions to the original, and discusses whether his additions compromised the structural or characteristic integrity of the piece. The demonstration of the development of the guitar transcriptions would perhaps be even more evident with this inclusion. However, I chose to omit this chapter and instead focus on the broad lines of the transcription history, and to investigate the method of transcribing from the solo violin music of the Baroque era. Not only is this closer to the work of Marchione, it's essential knowledge in the quest for authenticity, validity and understanding of the solo violin transcriptions.

For contemporary guitarists, this research might serve as an introduction to some of the basic principles of solo violin transcriptions. It will show examples of previous research on the field, and further utilise these findings when analysing the Marchione transcriptions. Additionally, it will function as a guide to the alterations in Marchione's transcription of the first Fantasia, and consequently to his approach. For my own artistic development, I wanted to achieve a solid base of knowledge from which I can produce transcriptions of higher quality and validity. Concurrently, I wished to achieve a greater understanding of the concepts involved in the process, and of the traditions from which we have evolved. For the music world at large, this could be considered a humble contribution to the database of research on the general topic of transcription. At the same time, it might shed some light on the issues one has to consider when working with compound melodic notation, and the possibilities which exists as long as the idiom of the new instrument is fully understood. The elements of transcription, which are discussed, are not limited to the guitar. There are general principles which receives clarification through examples and discussion. Finally, the contribution to all three groups, is the interview with Carlo Marchione, which is a personal invitation into his world of thought.

Chapter 1

A brief summary of the guitar history and the transcription practices

“Transcription.

(1) Arr. of mus. comp. for a performing medium other than orig. or for same medium but in more elaborate style.

(2) Conversion of comp. from one system of notation to another.”¹

In order to understand the practice of transcribing music for the modern classical guitar, it is important to appreciate the different practices of the previous eras. There are several things one can learn from looking at the history of the guitar, and the work of transcription shows to have been a dominant force in developing a repertoire. A recurring argument in the discussion of guitar as a proper concert instrument, is the quality and quantity of its music: Most of the original music is written by guitarists and is rarely on the level of Bach, Mozart, Beethoven, or Brahms. The first non-guitarist composer to write for the guitar was Manuel de Falla. His piece *Homenaje a Debussy* dates to 1920, and is considered the first work by a non-guitarist.² Andrés Segovia’s and Julian Bream’s efforts to generate new music for the instrument in the 20th century, has brought the guitar up from the shallow backwaters of folk music and into the spotlight on the classical scene. This was not always the case.

1500-1800 The different guitars and their contemporary competition

The guitars antecedents dates back to 1400 B.C. and it was shadowed by superior instruments until the 19th century.³ From 1500 to 1800 its main function was entertainment for ladies and for eager amateurs, as it was much easier to play than the lute. It was best suited for informal and intimate settings due to its limited volume. Many makers decorated the instrument to the point of filling the sound hole with ornaments, thus thwarting the acoustic propensity. Since the Renaissance and baroque guitar only had four and five strings respectively, and a small amount of frets, they were limited in their musical possibilities. A typical tuning for the Renaissance guitar included the second lowest string on the instrument being double-strung and tuned an octave apart. On the Baroque guitar, the two lowest strings could be double-strung in split octave. The modern guitar has, by comparison, longer string length, more frets and six strings without double-courses. The



Image 1: A Baroque guitar from ca. 1630-50

¹ Oxford University Press (1996). *Oxford Dictionary of Music*. Great Britain: Clays Ltd, St Ives plc, p. 745

² Falla, Manuel de (1920, August). *Homenaje*. IMSLP. [http://imslp.org/wiki/Homenaje_\(Falla,_Manuel_de\)](http://imslp.org/wiki/Homenaje_(Falla,_Manuel_de)) 24.09.2014 22:47

³ Wade, Graham (1980). *Traditions of the Classical Guitar*. Great Britain: John Calder (Publishers) Ltd, p. 6

guitar coexisted with the lute and the vihuela, but the lute reigned superior in northern European courts, and the vihuela on the Spanish peninsula. Regarding the possibilities of creative expression, the guitar never posed a real challenge against the lute.

Spain had its own court-instrument in the 16th century, the vihuela da mano. It was quite similar to the lute, but the back of the instrument was flat, and not arched like the pear-shaped lute. It used the same shape as the modern guitar, and almost the same tuning, though it was double-strung in unison. When modern guitarists transcribe the music of the vihuela, they can just tune the third string down a semi tone from G to F#. The vihuela lacks the many frets of the modern guitar, and the fan strutting under the top of the body.⁴ With these facts in mind, it is logical to assume that the sound of the vihuela was not too different from the lute, and certainly lighter and quieter than the modern guitar. Composers, and thus performers of the vihuela, include: Luys Milán, Alonso Mudarra, Miguel de Fuenllana and Luys de Narváez. Milán published in 1536 *El Maestro*, the first method for a fretted instrument.⁵ Narváez transcribed the music of Josquin des Prés, Richafort and Gombert, all included in the third and fourth books of *El Delphin de Música*. Wade considers him the first great arranger for a fretted instrument.⁶ The musical heritage from this period is quite large when considering the short lifetime of the instrument. Wade dates the vihuela tradition to 1563-1576, the four-course guitar to 1549-1570, the five-course guitars of different countries (Spain, Italy and France) to 1596-1690 and the six-course guitar to 1780-1840.⁷



Image 2: A Vihuela da mano

The lute was considered a much more sophisticated and elegant instrument. It was lighter than the guitar, and the repertoire for the lute clearly reflects its appeal. It had a history of players, and its tradition was well established in the European courts. The lute's musical and expressive capabilities were proven to be sufficient for realising great compositions, and its development culminated in the music of John Dowland, Silvius Leopold Weiss and Johann Sebastian Bach. By 1750, the lute could be strung with as many as 24 strings, and it became too difficult for the amateurs to master and to tune. Considering the contrapuntal music at the time, the harpsichord was a much easier instrument to learn. Eventually the lute fell out of fashion, and it lay dormant until modern artist picked up its repertoire and traditions again. As Wade points out: "[...] The lute collapsed under the weight of its own body, to be replaced musically by the greater contrapuntal facility of the keyboard." He continues:

⁴ Ibid., 25

⁵ Ibid., 28

⁶ Ibid., 39

⁷ Ibid., 11



Image 3: A lute from 1596

“It remains axiomatic that each type of musical instrument can be taken to a particular level of development. After this point has been reached by the combined activities of makers, performers and composers (the latter two frequently being one and the same) further modification actually becomes counter-productive. Once a reasonable perfection of expressiveness and performance has been attained[,] other instruments tend to usurp the position previously maintained by the developed instrument. In this way, slowly but definitely, the piano drives out the harpsichord, the violin removes the need for the viol, the Baroque largeness of the lute replaces its Renaissance predecessor. Approximate dates can be established concerning this rather melancholy process, usually by cross-reference to the dates of both makers and composers.”⁸

At the same time, the Baroque guitar remained popular in the courts. Music from composers such as Corbetta (though he was a better player than a composer), Gaspar Sanz and Robert de Visée created an interest in the guitar, and the level of technique increased. Gradually the guitar evolved to the instrument that we know of today. A step in the right direction was abandoning the previous notation system called tablature (a system which features finger positions, rather than objective notes), and replacing it with standard notation. This change started in 1763, and lasted for a little more than a century. For the guitar to be accepted and viewed as an instrument of equal standard, it was necessary to notate it in an objective manner. Tablature was too easily changed for individual preferences and practices. Wade credits this change to Michel Corrette, and his book from 1763 titled *Les Dons d'Apollon: Méthode pour apprendre facilement à jouer de la Guitarre*.⁹

Further development pushed the guitar into the future. Five strings became six. Double-strung courses were replaced with the single version. Similarities to the lute in regards to timbre, technique and repertoire were slowly diminished. Ironically, or perhaps as it was destined, the music of Bach and Weiss was the music that brought life to the guitar again in the late 19th century. Thus the death of the lute could be considered the birth of the guitar.¹⁰

⁸ Ibid., 5

⁹ Ibid., 96

¹⁰ Ibid., 89



Image 4: A Lacote guitar from 1846

1800-1900 The birth of new guitars, new sources of inspiration, and a new sound ideal

The guitar went through a transformation during 1800 to 1850. Since the double-strung courses were substituted with the single-strung, the whole sound of the instrument and the timbres required a change in technique. Hand positions changed, scale passages were now greatly facilitated and required less work than before, arpeggio playing and chordal textures developed, and slurring and phrasing in higher positions paved the way for new ideals in tonal production. By moving the left hand to higher positions on the fingerboard, the guitarists could create sounds of a greater warmth and with more luscious vibratos. With Fernando Sor and Mauro Giuliani came new ideals of sound production. As the level of technique rose, so did the quality of sound. Production of new guitars developed simultaneously, and supported these new ideals.

For the very first time, the composers looked towards the symphonic orchestras, the pianoforte and the violin for inspiration and guidance when creating music for the guitar. Thus disconnecting from the lute and Baroque-guitar traditions, and connecting with the music of the contemporary composers. Fernando Sor and Mauro Giuliani created Sonatas, variations, fantasias and Rossinianas (Giuliani wrote these variation cycles based on the works of Rossini). At the same time, they created methods for the guitar coupled with exercises, minuets and etudes to educate the young amateurs. This was all a process of including the guitar in the society of serious music. Many names from this period still remain in the modern repertoire, including Carcassi, Carulli, Aguado, Diabelli and Legnani, but they are, according to Wade, mostly remembered for their pedagogic material.¹¹ It is however important to remember that Wade's book was published in 1980, and many things have happened in the environment of classical guitar since then. Aguado's Andante Rondo, Op. 2 is well represented in concerts since the interpretations of Julian Bream, and David Russell. Diabelli's sonatas appear, as well as Legnani's Fantasia Op. 19 and his caprices.

Sor and Giuliani were the successors of Dowland, Narváez, Milán, Sanz, Corbetta, and Weiss. Their efforts to bring the fretted instrument to greater recognition and to master its potential, parallels the efforts of these Renaissance and Baroque composers. However, trying to create a new repertoire for a new instrument based on forms and textures of the pianoforte and the orchestra, placed guitar on the sidelines of the great composers of the era, Mozart and Beethoven. The composers required time to learn the instrument, and the sonata did not become a preferred form until the next century. Thus, when Beethoven and Mozart were composing grand sonatas and symphonies, works to be referenced centuries later, the guitarists were developing through the methods, etudes, exercises and the few sonatas from Sor and Giuliani.¹² In order to keep up with the times, they made an effort to integrate compositions from the great masters into the guitar repertoire. Sor composed in 1821

¹¹ Ibid., 100, 102

¹² Ibid., 110-111

Introduction and Variations on a theme by Mozart, Op. 9 (from *The Magic Flute*: *Das klinget so herrlich*) and in 1824 he transcribed 6 *Airs* from *The Magic Flute*, Op. 19. Johann Kaspar Mertz composed *Barden-Klänge*, Op. 13, a collection of Schumann-inspired songs, and he transcribed six Schubert *lieder*: *Lob der Thränen*, *Liebesbotschaft*, *Aufenthalt*, *Ständchen*, *Die Post* and *Das Fischermädchen*. This trend was to be continued in the 20th century with the transcription of Renaissance and Baroque compositions.

Mid-19th century, Antonio de Torres Jurado created a new guitar. Francisco Tárrega, the Spanish composer who laid the foundation for the 20th century classical guitar music, became an owner of Torres' guitar at the age of seventeen. Soon, with promotional help from Tárrega, Torres-style guitars became the new ideal. The guitars in the previous centuries, for example those made by Lacote and Panormo, were smaller, with a string-length of sixty-two/three centimetres. Torres made his guitars with a string-length of sixty-five centimetres, thus enabling greater dynamic range and sonorous possibilities. By utilising a fan-strutting on the inside of the guitar-top, he made it possible to create balance and clarity on all the strings. This new ideal of the guitar tone changed the course of the classical guitar, and led towards the modern instrument we know of today.¹³



Image 5: A Torres guitar from 1864

1900 Modern age, new composers and a vibrant development

The spaniard Tárrega and his two students, Miguel Llobet and Emilio Pujol, were the initiators of the modern era of classical guitar. Tárrega received his education in composition from the Madrid conservatory, but played guitar recitals on the side of his studies. His compositions are a part of the core repertoire for the guitar, and his many transcriptions of Beethoven, Schumann and Bach amongst others, remain important for the development of the instrument. Having studied piano and harmony at the conservatory, he was amply qualified for this task. His most successful transcriptions are of the music by Isaac Albéniz, with the approval from the composer.¹⁴

Miguel Llobet and Emilio Pujol were avid transcribers for the classical guitar. Together they made a transcription of Manuel de Falla's *Siete Canciones populares Españolas*, originally for voice and piano. Pujol made over 250 transcriptions for the guitar in his lifetime. One example is the *Danza Española No. 1* from the opera *La Vida Breve* by Manuel de Falla, transcribed for two guitars. He additionally did some light composing. Llobet is famous for his transcriptions of the Catalan

¹³ Ibid., 133

¹⁴ Ibid., 144

folksongs, Canciones populares Catalanas, though he additionally transcribed Mozart, Mendelssohn and Tchaikovsky for duo guitar, and Albéniz and Granados for solo guitar.

Since this was a process of learning and exploration, there are some examples of less fortunate transcriptions: For instance Tárrega's transcriptions of Beethoven's Moonlight Sonata, 1. movement, Chopin's Nocturne, Op. 9, and several pieces by Wagner and Berlioz. Wade calls it "[...] Somewhat grotesque in the context of the guitar," but he gives credit to Tárrega for realising that the guitar doesn't have to be confined to the limits of contemporary compositions. This exploration of the modern instrument might have been an inspiration to the contemporary guitar milieu, and indeed Andrés Segovia was to continue Tárrega's vision of transforming the guitar into a concert instrument.¹⁵

It's almost impossible to talk about the guitar history without mentioning Segovia; The Spanish maestro who conquered the stages of the whole world, persuaded contemporary composers to write original pieces for the guitar, and generating a prosperous milieu of guitarists. He was an artist of his time with the likes of Heifetz, Rubinstein and Casals. By mixing contemporary pieces with transcriptions of more traditional works, the concerts attained artistic validity. His recitals often started with a Renaissance piece, to captivate the audience and to test the acoustics of the hall. Though Tárrega was the first to seriously transcribe works from other instruments to the guitar, and laid the grounds for Segovia's repertoire, he didn't do much Renaissance transcription; Segovia did these himself. When Segovia played Bach, Haydn, Beethoven, Chopin, Mendelssohn, Schumann, Albéniz and Grieg, he usually based his transcriptions on Tárrega's work.¹⁶

This tradition of playing mixed concerts, containing both original pieces and transcriptions, was continued by the next generation of guitarists. Julian Bream from England, John Williams from Australia and Narciso Yepes from Spain, all generated new music for the instrument and continued to add to the transcribed repertoire. William Walton, Reginald Smith Brindle, Peter Maxwell Davies, Benjamin Britten, Alan Rawsthorne, Malcom Arnold, Richard Rodney Bennett, Lennox Berkeley, Maurice Ohana, Hans Werner Henze, Frank Martin and Antonio Ruiz-Pipò are all examples of composers who were drawn to the instrument by these guitarists.

On the tradition of transcribing in light of historical development

Now that the history of the guitar and its repertoire has been roughly explained, let's evaluate some of the different practices for transcribing music for the guitar, beginning with Renaissance transcriptions.

Due to the tuning of the strings on the lute and on the vihuela, a semi tone down-tune (from G to F#) of the third string on a guitar, yields the same tuning. As previously mentioned, the timbre on the modern guitar is very different than that of the lute and the vihuela, and its volume is much greater. A transcriber such as Segovia added elements which are in favour of the guitar, for example the addition of basses and middle voices, and the placing of melodic lines in higher positions.

¹⁵ Ibid., 144

¹⁶ Ibid., 147

On the modern guitar, the sound of a melody is much more luscious and susceptible to vibrato on the lowest treble strings in higher positions. Playing E-F#-G# on the third string in ninth position, is a completely different experience than playing on the first string in first position. According to Wade, the discrepancy between the sound ideal of the 17th century and the 20th century, is greater than the difference between the modern guitar and the harpsichord. He draws lines to the distortion of the Spanish baroque music of Gaspar Sanz. Rodrigo, Yepes, Sainz de la Maza and Pujol are mentioned as players and composers who have used the music of Sanz in modern times. They are accused of thickening the textures, expanding the range and making the music more powerful than it was originally intended.¹⁷

It's a tough decision to perform Renaissance music on the modern guitar. One has to choose in which way to deal with the issues of sound ideal and idiomatic functionality. A popular way of dealing with the timbre differences has been to play *sul ponticello*: Plucking the strings with the nails closer to the bridge. This effectively robs the guitar of many of its contrasts, one of the instruments' greatest strengths. There are other ways of dealing with the problem: Either to quit playing these transcriptions, deeming them unfit and unnecessary for the modern instrument, or to pick up a historically correct copy of a lute or a vihuela. Bream chose the latter, and he became quite skilled at playing the lute. Being a guitarist at heart, he played the lute like a guitar, projecting the sounds all the way to the back seats of the great concert-halls throughout the world. Criticism included too romantic tone and too brilliantly extroverted sound. Doug Smith, a reviewer in *The Stanford Daily* on the 3. of April 1973, goes as far calling it misrepresentation of the lute and its music. Further he elaborates by referring to the historical lutes, and likens Bream's lute performance to that of his guitar. For this reviewer, the performance on the lute was too powerful for the style.¹⁸ Nevertheless, Bream brought unknown music to the ears of the public, sparking an interest in the ancient world of the Renaissance and the Baroque, and made it an interesting topic for musicologists to research.¹⁹

One way of dealing with the timbre issues, which I've found to be quite useful, is to place a capo on the third fret or higher. This raises all the strings on the guitar by three semi tones, and the timbre lightens. Additionally, by trying to let go of the grand guitaristic sound ideal, and by embracing the lightness and the intimate qualities of the lute, the vihuela or the Baroque guitar, one can achieve a very delicate rendition of a Renaissance or Baroque piece. Personally, I don't think this music should be reserved for the historical instruments; the musical effects can be reproduced just as convincingly on the guitar with the right approach. Furthermore, it's in our tradition to perform these pieces.

Segovia was famous for adding glissandos, which on reaching the final note received an intense vibrato. This technique is believed to be inherited from Tárrega. In Tárrega's transcription of Schumann's *Schlummerlied* from *Albumblätter* Op. 124, even the first note is featured with said glissando.²⁰ Segovia, through transcriptions by Tárrega and his own, tackled the problem in his own way. By choosing individual movements from different Baroque suites and putting them together in

¹⁷ Ibid., 67-68

¹⁸ Smith, Doug (1973, April 3). *Bream Gives Flawed Performance*. *The Stanford Daily*. <http://stanforddailyarchive.com/cgi-bin/stanford?a=d&d=stanford19730403-01.2.25&e=07-07-1969-31-12-1970--en-20--1--txt-txIN-new+riders-----> 05.02.2015 16:15

¹⁹ Wade (1980), 19

²⁰ Tárrega, Francisco (1906). *Berceuse Schumann [transcrito por] Francisco Tárrega*. Música para guitarra. p. 3. <http://bdh-rd.bne.es/viewer.vm?id=0000109762&page=1> 05.02.2015 16:00

a concert, he displayed a willingness to adapt pieces that, for him, sounded great on the guitar. His sudden vibrato on individual notes, his feeling of rubato, and his expressive freedom, guided him in the direction of which pieces to adapt for the guitar. Since the guitar lacked a bow, and thus remained unable to sustain notes after they were plucked, he added basses and middle voices to thicken the texture. What remains as probably his most famous and everlasting achievement, is the transcription of the Chaconne in D minor, from Bach's second violin partita (BWV 1004). This transcription brought serious music to the guitar repertoire, and has been played ever since. Even though recent research reveals it might have been based on the transcription for piano by Ferruccio Busoni, it still ensured playability on the guitar.²¹

John Williams claims Segovia made all his students copy his fingerings and his transcriptions to the point of perfection.²² In effect, he stifled the creative expression and personality of the individuals, and forming all to his own image and ideals of how to play the guitar and its music. An example of this behaviour is seen in the legendary Chapdelaine-lesson at USC from 1986.²³ Segovia is upset that Chapdelaine differs too much from his transcription of Mallorca by Albeniz. "[...] You are modifying all the fingerings. Why? [...] Do you think that is better, what you have found?" It ends with the famous comment from the maestro himself, clearly agitated: "Well, listen. If you happen to play my transcription, play my transcription. Otherwise, go to another person that made better transcription than I. Fuera! ["get out!" in Spanish]." Chapdelaine later answers in defence of Segovia, since he actually lived with the composer at the time of writing this particular piece of music. He realises Segovia's frustration stems from the ignorance caused by too little devotion over too little time, with too little concern for the voice of the guitar.

Here we reach a paradox in the history of the guitar. The same person who brings the guitar into the serious circles of musical life and on stages all over the world, is the same person who disregards personal ideas and initiative, and commends copying the great master, himself. Even playing a different transcription, or modifying his transcription, was ill considered. Today the situation is quite different. The abundance of early music research has opened for a greater freedom of expression. It has revealed that Bach himself transcribed several of his contemporaries' compositions, even his own, and by analysing his changes, we can learn how to make such transcriptions for ourselves. Nowadays, making or playing transcriptions, there's a multitude of different versions to choose from. Manuscripts, first prints and facsimiles are all easily available. Yet, with this accessible knowledge comes greater responsibility. It's important to be properly informed about the performance practice, the compositional form, styles, and the rules, which provide structure to the possibilities. The next sections will examine the research on the different aspects of Bach's own transcriptions, followed by the research on the components of unaccompanied solo violin transcriptions for guitar.

²¹ Berg, Christopher (2009). *Bach, Busoni, Segovia, and the Chaconne*. <http://pristinemadness.com/files/chaconne.html> 11.02.2015 11:55

²² Alberge, Dalya (2012, October 14). *John Williams says guitar maestro Andrés Segovia bullied students and stifled their creativity*. The Guardian. <http://www.theguardian.com/music/2012/oct/14/john-williams-accuses-segovia-snob> 07.02.2015 12:47

²³ Jmorison69 (2007, June 10). *Segovia Chapdelaine Master Class*. <https://www.youtube.com/watch?v=wiAbqfaYGwk> 07.02.2015 12:48

Transcribing Baroque unaccompanied violin music for the guitar

A quick review of the research on Bach's own transcriptions

Recent research by Matthias Lang has revealed several findings when comparing Bach's own harpsichord-transcription of his Violin Sonata No. 2 (BWV 1003). By comparing the transcribed version to the original violin version, Lang found that Bach did changes in four different categories: Alteration, harmonisation, ornamentation and re-composing.²⁴ Changing the pitch usually means changing a middle-voice because of an added bass, to avoid doubling thirds and sevenths, and to avoid open fifths and octaves. This can be a question of idiomatic preference, as long as the general character of the piece remains. Changing the harmonisation, by means of reorganisation and reharmonisation, is a natural consequence of changing the instrument. The harpsichord, as well as the guitar, has the possibility of enriching the polyphony by playing full chords, while simultaneously maintaining the melodic line. On the harpsichord, like on the guitar, it's impossible to sustain long notes like on the violin. By thickening the textures, one can create an illusion of sustain, and even growth to a long sustained note. Adding ornamentation is another way of creating an illusion of sustain. Bach had a habit of decorating simple melodic lines, and the transcriber would need to diminish the decoration to the core melody, as it was not expected that the performer should include all ornamentations. Lang uses the term improvised diminutive principles, proposed by musicologist Putnam Aldrich, which he claims were universally practiced during the final years of the Baroque period.²⁵ It's understandable that the transcriber would want different ornamentations to be improvised, as this is in the essence of Baroque performance practice. Alteration is according to Lang, inevitable when transcribing to different instruments. He also points out that Bach did not regard his work as unchangeable.²⁶

Components of unaccompanied solo violin transcriptions for guitar

Stanley Yates argues: "The appellation 'unaccompanied,' when applied to Bach's solo string music, therefore, is something of a misnomer. Rather, these works are self-accompanied, the accompaniment being embedded in a single 'melodic' line along with the 'solo' part proper. Bach implies this polyphonic texture in three ways: through arpeggiation, through melodic leaps, and through multi-stopped chords."²⁷

The Baroque violin was gut-strung resulting in an intimate tone, quieter in volume, sharper in sound and richer in overtones compared to the modern violin. Aesthetically, the violin emulates the human

²⁴ Lang, Matthias (2013, May). *Transcription of Baroque works for classical guitar: J. S. Bach's sonata in D minor (BWV 964) as model*. University of North Texas, U.S.A. (Page-numbers from pdf file.), p. 27

²⁵ Ibid., 29

²⁶ Ibid., 33

²⁷ Yates, Stanley (1998). *Bach's Unaccompanied String Music: A New (Historical) Approach to Stylistic and Idiomatic Transcription for the Guitar*. <http://www.stanleyyates.com/articles/bachart/part1.html> 07.10.14 20:52

voice, and thus features a rhetorical quality.²⁸ Considering the music produced for the Baroque violin, the rhetorical qualities of the polyphony fits perfectly for the instrument. Rhetoric is the art of discourse, and the way the violin produces its discourse, resembles that of a conversation: One voice gives way to the next, while a third enters to make its point, only to be interrupted by the first voice, and so on. The compositional technique is called implied counterpoint or implied polyphony, and it gives the impression of several voices in dialog, while there is in fact only one melodic line notated in the score. The polyphony was constructed in such a way that a melodic leap could give the impression of a second voice answering to the first voice, even though there was only one melodic line written in the score. In his article on transcription versus arrangement, Frank Koonce calls it compound melodic notation: A technique where several voices can be extracted from one single melodic line.²⁹

Though the Baroque violin had a flatter fingerboard, and a convex-shaped bow to facilitate the playing of chords, it was still limited in terms of sustaining the chords while continuing the high voice.³⁰ The violin is limited in its literal polyphony to multi-stopped chords: Several strings are played simultaneously but immediately stopped when continuing, because of the instrument's inability to sustain a chord while playing a melodic line.³¹ Thus, the art of implying the polyphony was developed. If the composition is of considerable polyphonic integrity, the violinist will leap from upper voice to lower voice and vice versa, without confusion whether the voice is the melody or the counterpoint.

Arpeggiation, stile brisé and double-stopping

The first way of implying polyphony, through arpeggiation, can be attributed to the stile brisé. The stile brisé consists of chordal elements presented in an arpeggiated lute-like pattern. Instead of playing the chord all at once, the notes move through a series in rapid succession. It was a style French composers derived from the lute technique and adapted to the harpsichord. On the lute the technique consists of plucking one note after another, typically with the pulgar (thumb) first, following with the indice (index finger), the medio (middle finger) and the anular (ring finger) respectively. Robert Paterson explains in an article on the validity of transcribing Bach's lute music:

“Style brisé results when inner voices enter at will and soon evaporate. In this sense, Style brisé is not strumming, as the breaking up of the chords is slow enough to sound deliberate. Style brisé [added space] is a deliberate, yet idiomatic arpeggiation on the lute. [Added space] Style brisé is native to the lute. Keyboard composers during the Baroque era appropriated it because they liked the aerated, loose mixture of polyphony and chords, particularly its richness of rhythmic nuance and its animation.”³²

²⁸ Lang (2013), 13

²⁹ Koonce, Frank (2013, July 2). *Playing Bach on the Guitar*. Strings by Mail. <http://www.stringsbymail.com/blog/?p=1017> 09.10.14 20:20

³⁰ Lang (2013), 13

³¹ Yates (1998), part 1

³² Paterson, Robert (2005, August). *The validity of transcribing Bach's lute music*. <http://robertpaterson.com/the-validity-of-transcribing-bachs-lute-music/> 07.10.14 18:38

The chords were arpeggiated and the notes were kept for as long as possible, often blending into the next chord. Much like the technique on the lute: The strings vibrate until they stop naturally, or when a finger dampens the string or plucks the next note. This shows that the lute had qualities the harpsichordists enjoyed and wanted to adapt for their own instrument. In the discussion of validity of transcription, this can be seen as evidence of multipurpose pieces, with less preference for one instrument and more preference for the sound, affect and execution of the piece.

The discussion on the damping of basses on the guitar, is a long and cumbersome one. As researchers like Koonce and Yates have revealed, Bach did not write rests in the solo violin pieces unless they had a harmonic or rhythmic significance. However, in his own BWV 995 lute arrangement of the 5th cello suite, the amount of rests is significant.³³ For the cello and the violin, the question of rests is unnecessary, as the notes stop when the bow stops stroking the string. The notation of the music idiomatically supports this. For the guitar, especially on open strings, there needs to be an active stop of the vibrating string, in order to stop the tone from bleeding into the next harmony. This often leads to uncomfortable movements of different sorts for both hands.

On the matters of rests, Yates points out that if the rests are consistent and regular, they should be interpreted literally. This is especially true for the lower voice, as it clarifies the harmonic development.³⁴ Koonce is more pragmatic in his view of the rests. Though they should not be ignored, there is no obligation to follow them explicitly, especially when the action of stopping the note requires an unnatural physical action.³⁵ My own opinion has one foot in each camp: To try to follow as many notated rests as possible, and to ignore the disrupting ones. Another point to be made here, regards the harmony: Should a ringing bass create a new harmony in the next beat, then it is necessary to stop the note, unless it's a pedal point. Each situation requires a harmonic, a pragmatic and a polyphonic assessment. The goal must be to retain the harmony, the polyphony, the affect and the character.

Melodic leaps

The second way of implying polyphony is through melodic leaps. According to Yates, it's the arrangers job to determine whether a leap is rhetorical, if it implies polyphony or if it represents the lower voice. When making a new edition, the way of notating these interchangeable leaps is important to consider. It can drastically change a performers interpretation if the notation differs from the actual content of the original music.³⁶ For instance, a downward leap of a fourth can mean two different things: The melody is being musically expressive without changing voices, or the first note is sustained implicitly while the lower voice continues from the second.

Consider for a moment how music has been notated for the modern guitar. After the tablature notation of lute and Baroque guitar music, the standard notation has been on one line. Downward note stems are considered lower voices or basses, and upward note stems are considered the higher voices. It's important to keep the higher separated from the lower when notating for the guitar.

³³ Yates (1998), part 4

³⁴ Yates (1998), part 4

³⁵ Koonce (2013)

³⁶ Yates (1998), part 1

Pulling a note stem down in a high voice, might induce confusion as to whether the note is a bass note or not. When working with implied polyphony, one really needs to decide which notes belong to which voice.

Given the limitations of the solo violin music, even though it displays solid polyphonic integrity, it won't present a similar high degree of textural integrity when played on an instrument capable of realising the polyphonic structure. Polyphonic integrity can be explained as genuine contrapuntal structures which can imply the polyphony without fulfilling all the voices of the harmonies. The higher the polyphonic integrity is, the easier it is to understand the harmonic development. It is comparable to the conundrum of sustained notes in crescendo on the guitar. Though it's technically impossible to make the sustained notes sound louder without repeating them, it's possible to imply a crescendo using strong mental focus and by applying direction to basses and middle-voices. The same goes for the polyphony of the violin; it's possible to imply it when the music shows strong polyphonic integrity. When transferring these genuine contrapuntal structures to the guitar, or other harmonic instruments, this is essential to remember. It solves nothing by copying the notes of the urtext directly. That will not address the limitations of the implied polyphony nor realise the full potential of the harmonic and polyphonic capabilities of the new instrument in question.

Transferable knowledge from the tradition

Yates describes Bach's own lute transcription: "[...] Bach's lute arrangements of the unaccompanied string music are well aligned with Baroque lute texture and playing technique - an ornate and fast-moving upper part, executed with the fingers, supported by an articulate and slower-moving lower part executed with the thumb. Beyond addressing inconsistencies in voice-leading, Bach's arrangement process for the lute is one of textural clarification and enhancement of the lower voice."³⁷ This can be regarded as a general rule on how to address the issues on the guitar as well, because the polyphonic capabilities are of similar nature. Another point by Yates is that of the period lute arrangers' tendency to reduce instead of adding texture. He refers to the examples of Robert de Visée's versions of orchestral overtures by Lully, and Santiago de Murcia's five-course guitar arrangements of Corelli's violin sonatas with basso-continuo. These are, of course, works for ensembles of greater sizes than the guitar could possibly reproduce, hence the reduction of texture. By referring to the period arrangers' work, one can draw a tentative conclusion regarding the validity of arranging: As long as the polyphonic clarity and expression is maintained, one can change both middle-voices, basses and in some cases melodies, to create a functional adaptation. Note-for-note, or 1:1 transcription was clearly not the norm.

By examining the similarities and differences between the lute, the five-course Baroque guitar and the modern guitar, there seems to be a need for an individual approach for each instrument, though several core elements still remain intact. The lute has diatonically-tuned open basses which enables it to play *campanella*: Scales where each note is played on the next string with a sonorous overlapping of the notes. This effect can also be produced on both the Baroque guitar and the modern guitar. The *stile brisé* previously mentioned is another similarity between the instruments; arpeggiated chordal shapes which creates the polyphonic texture. The easiest way to produce such a potent polyphonic texture is to make the upper voice move rapidly, while a slow-moving bass supports and keeps the harmonies clarified. The Baroque guitar usually has the lowest string tuned

³⁷ Yates (1998), part 2

higher than the second or third lowest, making the lowest string often sound in the same register as the high voice. This is called reentrant tuning, where the tuning of the strings doesn't move from the lowest through the highest note. What differentiates the polyphony is the change in timbre; the lowest string sounds distinctively when played with the thumb.³⁸

Yates argues that since the modern guitar neither has diatonically-tuned open basses, reentrant tuning, double-strung courses nor suffers the same volume limitations, there should be an individual approach to the art of transcribing idiomatically for the guitar. Logically, one should pursue the music and the clarity of the polyphony. Looking at the approach historical arrangers used when transcribing for the predecessors of the guitar, can still provide useful information: Placing focus on the importance of the functionality for the new instrument, instead of on the intent of the composer, will serve the instrument in question to a much greater degree.³⁹

Following is a set of rules, put forward by Yates, in an effort to systemise the possibilities when transcribing to the guitar.⁴⁰ All the rules are directly quoted, but some examples are applied from the current research:

Three rules when adding to the lower voice:

- If the bass note-added already exists in a higher pitch, consider changing the other pitch to another harmonically consistent note. [Here the illustration is taken from Yates' part 3, because I could not find any instances of this happening in the transcription by Marchione.]

Illustration 1: Bach Courante, Cello Suite 4 (BWV 1010) bar 22-23



³⁸ Yates (1998), part 3

³⁹ Ibid., part 3

⁴⁰ Ibid., part 3

- Considering the harmonic rhythm of the music, which means the rate of harmonic changes, placement of basses needs to support the rhythm.

Illustration 2: Marchione transcription, Largo bar 21-24

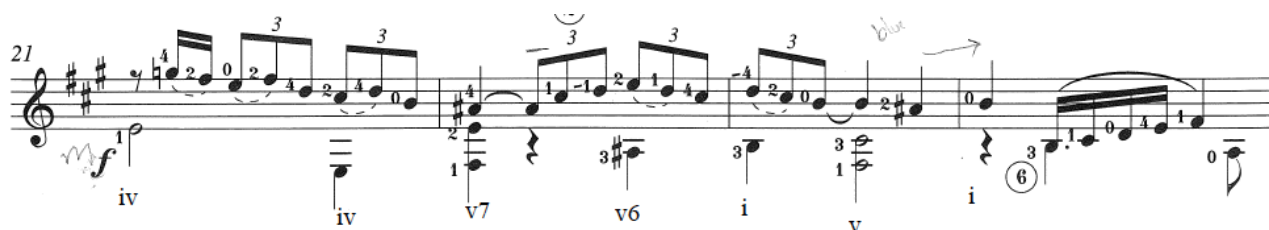
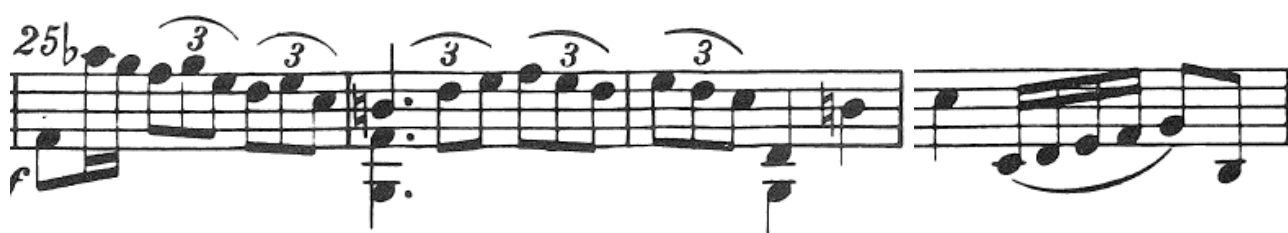


Illustration 3: Telemann urtext, Largo bar 25-2



- Adding a lower voice might result in the need for a change in the upper voice to complete a detailed harmonic or contrapuntal texture.

Illustration 4: Marchione transcription, Largo bar 23

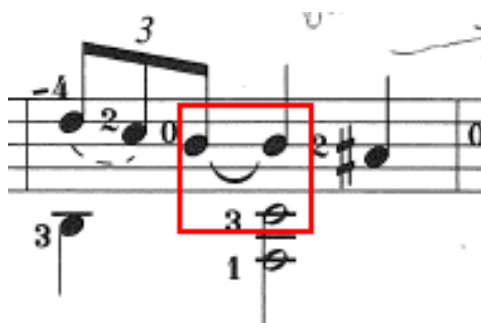


Illustration 5: Telemann urtext, Largo bar 27



Two rules on sustaining notes:

- To break or divide such notes and add expressive intensity and momentum in another voice. Thus implying a sustained note. [Here the illustration is taken from Yates' part 3, because I could not find any instances of this happening in the transcription by Marchione.]

Illustration 6: Bach Bourrée II, Cello Suite 3 (BWV 1009) bar 18-19



- When long passages of multi-stopped chords occur, arpeggiate the chords to maintain the notes. [Here the illustration is taken from Yates' part 3, because I could not find any instances of this happening in the transcription by Marchione.]

Illustration 7: Bach Prelude, Cello Suite 2 (BWV 1008) bar 59-63



Use octave transpositions when:

- It becomes easier and more fluently playable on the instrument in question. [Here the illustration is taken from Yates' part 3, because I could not find any instances of this happening in the transcription by Marchione.]

Illustration 8: Bach Courante, Cello Suite 6 (BWV 1012) bar 26-28



- When an organ-point in the urtext, usually played on an open string, is not possible on the instrument in question. The harmonic function still remains intact. [Here the illustration is taken from Yates' part 3, because I could not find any instances of this happening in the transcription by Marchione.]

Illustration 9: Bach Prelude, Cello Suite 1 (BWV 1007) bar 30-32



In addition to these rules, Yates advocates the use of the campanella technique, to create fluent legatos. Left-hand slurs, technical slurs where the left-hand fingers are either pulled off or hammered on to connect to the next note without a plucking from the right hand, are recommended. Yates reminds us that “[...] Regardless of the motivation for their use, all slurs have a musical, or phraseological, consequence - generally that of connecting or grouping notes together, stressing the first note of the group.” He also remarks that slurs found in Baroque lute and five-course tablatures are generally technical.⁴¹

These rules will be considered in the next chapter, the comparison of the different transcriptions.

⁴¹ Yates (1998), part 4

Chapter 2

Comparing Marchione's transcription to the urtext

Bar numbers stem from Marchione's transcription. The reason for the discrepancy in the bar numbers, is because of Marchione's repetition of the first four bars in the Largo.

Added or changed basses

LARGO

Bar 1: A in the bass is changed to a dotted half note.

Bar 2: G# in the bass is changed to a dotted half note.

Bar 4: D in the bass is changed to a fourth note and the E is changed to a half note.

Bar 8: F# in the bass is kept as the original, in contrast to the three previous bars. It goes to A after a quarter note break, turning the chord into first inversion on the third beat. By doing this, he anticipates the continuation in the harmonic development. After the modulation in bar 7, the F# minor chord in bar 8 functions as the supertonic of E. Moving from the root position to the first inversion on the last beat of bar 8, corresponds with Yates' rule of considering the rate of harmonic changes when adding basses.

Figure 1: Marchione transcription, Largo bar 5-8



Figure 2: Telemann urtext, Largo bar 9-12



The lengthening of the basses are examples of idiomatic changes. The bass strings on the guitar have the capability to remain sounding, while on the violin, they must be stopped to allow for further development of the melody. From bar 7 Marchione adds a textural development in the bass. He adds the movement perhaps to emphasise the direction of the sequence. The quarter note break in bar 8 is most likely a technical solution, as it's quite a challenge to play the top and the middle voice while the bass is sustained.

In bar 18, 19 and 20 Marchione adds an extra bass on the third beat of the bar. Only in the second bar of this repeated pattern does he leap an octave with the bass. It's possible to leap in bar 18 as well, but he chooses not to. The reason might be pragmatic, as the octave leap is more convenient in bar 19 because of the open string G in the bass. Another reason is perhaps to avoid a union of the melody and the bass in bar 18. An octave leap in bar 20 would result in a crossing of voices.

Figure 3: Marchione transcription, Largo bar 18-20

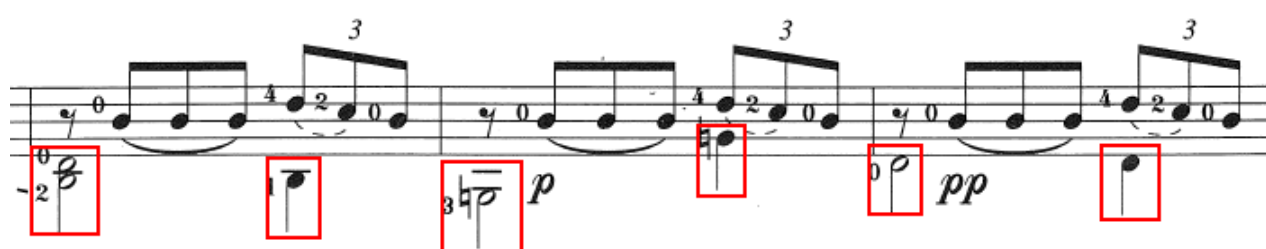


Figure 4: Telemann urtext, Largo bar 22-24



From bar 37 he establishes a rhythmic emphasis on the first beat, by keeping the first bass a half note and the last a quarter. That changes in bar 40 to a hemiola with emphasis on every two beats. In bar 40 he adds a C# in the bass, changing the chord into first inversion. Both of these changes add to the expectation of a cadence and a resolution.

Other examples of added basses in the Largo: Bar 28, 29, 30, 34, 35, 36, and 40.

ALLEGRO

Bar 6: Added octave leap in the bass on the last beat.

Bar 10-15: Bass is added as an extra layer of texture. Fingerings in the right hand in bar 13 would be: p-i-m-a (thumb, index, middle finger and ring finger respectively). This is one of the most

natural movements of the right hand for a guitarist. Should the bass be played in the original sixteenth note value, the thumb would have to be placed back on the string immediately after plucking. Though this is easily accomplished, it seems an aesthetic choice was made. It sounds greater leaving those basses ringing, it underlines the harmonic possibilities of the instrument and it compliments the harmonic development in an idiomatic manner. Another detail to notice is how Marchione has inverted the chords in the sequence from the second beat of bar 12, in order to create a stepwise melodic line in the bass. In the urtext, the chords are in root position. As the interview will reveal, this is one of Marchione's favourite tools when transcribing music from a compound melody.⁴² It's a simple and effective way of increasing the texture, using the notes which are already present in the urtext.

Figure 5: Marchione transcription, Allegro bar 13-15

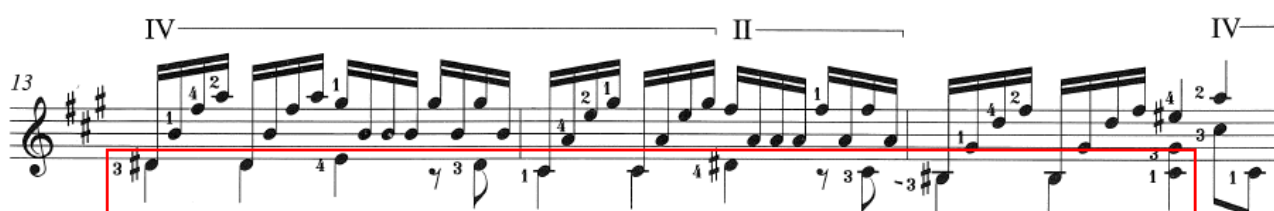


Figure 6: Telemann urtext, Allegro bar 13-15



Bar 26: Instead of leaping up a sixth with the bass, Marchione continues the baseline downward to the B. From here he leaps up an octave, and restores the original interval between the melody and the bass. In the original, Telemann omits the last B in the bass, as it's already implied in the previous beat. Marchione is adhering to the octave transposing rules proposed by Yates.

Bar 30-31: Here he selects a similar method of adding the extra bass layer for texture as in bar 10. He lets the added bass line continue the melody as the voices cross. A result of this is a sounding melodic line of G#-E-G#-C#, then the F#-D-F#-A in bar 31. Marchione chooses to let the first note of each sixteenth note group sound as a quarter in these two bars. Instead of the original one layer, the compound melody, there are now three layers: The bass line, the middle voice sixteenth notes, and the top melody. The level of technique required to play these two bars is quite high, especially if the ideal velocity and fluidity is to be present in the execution. It's challenging to leap from the middle voice to the bass without breaking either line, and simultaneously ensuring the continuation of both. This is probably an extension of the idea presented in bar 10, but with the added difficulty of the condensed tessitura caused by the high bass line.

Bar 35-36: Marchione adds a bass line canon of the melody, and introduces the next bass line with an upbeat. This happens only in this particular place, perhaps as to mark the highpoint of the movement. It's a very clever way of increasing the texture of the music, as well as keeping the

⁴² Marchione, Carlo (2015, January 12). Interviewed by Thomas Heimstad, Skype. p. 13-14

original ideas of the composer. The interview reveals that it was the knowledge of the fugue form, which allowed Marchione to recognise the possibility of such an addition. This passage reminded him of a stretto in the fugue, where the textural intensity increases in the final section.⁴³

Figure 7: Marchione transcription, Allegro bar 35-36

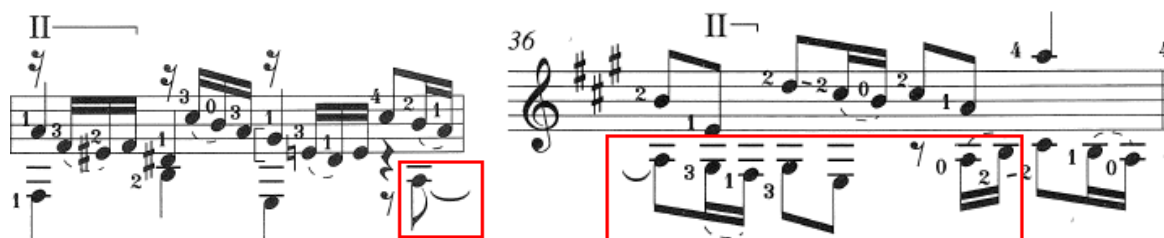


Figure 8: Telemann urtext, Allegro bar 35-36



Added middle voices and thickening of the texture

LARGO

Bar 1-2: Middle voice E to A is added.

Bar 3: A middle voice parallel third down from the melody is added.

Bar 4: Middle voice G# is changed to a half note.

Bar 6: B middle voice is added.

Bar 7: C# is added as a middle voice.

The additions of the middle voice can be viewed as a thickening of the texture; the guitar, being a polyphonic and harmonic instrument, sounds richer when producing several notes. It can also be seen as a tool for sustaining the melody. The notes die too fast on the guitar, and it cannot sustain the melody without support of the bass/middle voices, or an imaginary crescendo supported by vibrato. Notwithstanding the added vibrato, the true decibel value of the tone is still declining. Thus adding middle voices can be a method for creating the illusion of a crescendo. The addition of the parallel third in bar 3 can be attributed to the thickening of the texture. Marchione explains in the

⁴³ Ibid., 14-15

interview how he often first imagines a version for a trio or a cembalo.⁴⁴ Thenceforth a version for guitar emerges. Thus the choice of adding middle voices might not be a conscious wish to enhance the texture, but more a wish to fulfil an imaginary trio. The first phrase of the Largo is clearly intended for three voices.

Figure 9: Marchione transcription, Largo bar 1-4



Figure 10: Telemann urtext, Largo bar 1-4



Other examples of added middle voices in the Largo: Bar 13 (a downward moving middle voice a sixth down from the melody), bar 32 (a parallel sixth to the melody).

Marchione usually adds a fifth (bar 12) or an octave (bar 7) to the chords when he wants to enhance the texture. The guitar's harmonic possibilities make this a general choice. He even adds a third in the last chord of the movement in bar 42, though this is probably to be able to break the full chord with a stroking thumb movement. His left hand fingerings suggest placement on the four lowest strings, and this enables the right hand thumb to do a chordal strum, instead of plucking each individual note.

Figure 11: Marchione transcription, Largo bar 12

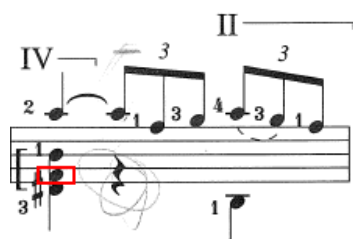


Figure 12: Telemann urtext, Largo bar 16



Other examples of texture enhancements in the Largo: Bar 7, 12, 32, and 40.

⁴⁴ Ibid., 15

ALLEGRO

Bar 40-41 and 43-44: By changing the highest notes in the arpeggio to eighth notes, Marchione creates another layer of texture. Thus the upward moving scale can be perceived as a separated melody instead of an arpeggio. The artist can decide to elongate the melodic notes, for instance by another eighth note, to create diversity in the repetition. One can argue that if you can create an eighth note melody from a sixteenth note arpeggio, you can elongate it another eighth note without issue. The melodic line is nevertheless implied in the compound notation. Personally I like to change between a quarter note and an eighth note in the repetition of the pattern. By exaggerating a staccato in bar 40-41 and making the quarter notes in bar 43-44 tenuto, one can create differences in articulation, which in turn leads to a greater variety of details in the interpretation.

Figure 13: Marchione transcription, Allegro bar 40-42



Figure 14: Telemann urtext, Allegro bar 40-42



Sustained melody

LARGO

Bar 4: F# in the melody is sustained to the second eighth note of the next beat.

Bar 5: A in the melody is sustained to the second beat of the next bar, while the original C#, B and A is turned into a middle voice.

Bar 7: Melody is sustained as explained in bar 5.

Bar 23: Marchione changes the melody by making the C# a middle voice note, while keeping the last B of the triads as a sustained melody, thus avoiding a small seventh drop to the C#. According

to Yates' rules on adding to the lower voice, one must, if necessary, change the upper voice to complete the harmonic structure. Since the added middle voice is the C#, which in the urtext edition is the melody, Marchione adheres to the rules by sustaining the B as a melody.

Figure 15: Marchione transcription, Largo bar 23

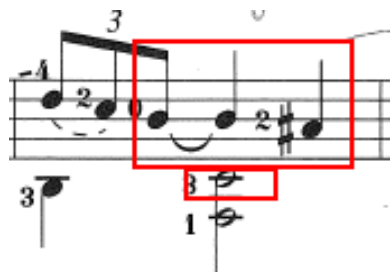


Figure 16: Telemann urtext, Largo bar 27



Bar 33: The A in the melody is sustained to create the fourth suspension in the middle voice, which resolves to the third on the last beat.

Other examples of sustained melodies in the Largo: Bar 17, 26, and 27.

ALLEGRO

Bar 42 and 45: Here is another example of Marchione sustaining the melody. The A in the third beat is sustained to the fourth beat, separating the bass line from the melodic line. In the original, the melody drops to the E.

Other changes

LARGO

Dynamic changes: In bar 34 and in bar 37, Marchione omits a piano and a forte respectively. In the interview, Marchione explains how this was a mistake by the editor. The intention was to keep the original dynamics.⁴⁵

ALLEGRO

Throughout: Technical slurs for the left hand are added. By suggesting this, Marchione increases playability and makes the phrases sound rapid, vivid and fluent. In the interview he offers an account of his experience with the bowing on the violin. The slurs are added in order to create the

⁴⁵ Ibid., 15

musical effect of the bowing on the guitar. It is, however, important to control the slur so the volume of the slurred note is lower than the plucked one.⁴⁶

Bar 43: In the urtext, the repetition of the previous pattern is marked by a piano, which Marchione omits. All other dynamic marks are consistent with the original.

GRAVE

The only important change in this movement is the time signature change to 2/2 from 3/2 in bar 9-11 and in bar 20-22. Marchione probably did this to emphasise the hemiola before the cadence. This should not be a necessary change, as the interpreters of early music should be aware of the implications of the hemiola. Except for this, the remaining changes are some added basses and some added chordal notes for texture in the harmonies.

Assessment of Marchione's transcription

Marchione has added quite a few notes in his transcription of the first Fantasia. Primarily he has filled out the implied polyphony with the new instrument in mind. His choices are easily explained and they consider guitaristic techniques and aesthetics. Furthermore, his additions are rooted in the harmony and in the implied polyphony. According to the rules proposed by Yates, Marchione considers harmonic rhythm when adding basses, changes in the upper voice to complete detailed harmonic/contrapuntal textures, and he considers octave transpositions from an idiomatic standpoint. It's evident that Marchione appreciates the intricacies of early music, and his acquired knowledge guides his choices. However, as the interview will reveal, many of his choices are results of intuitive improvisation.⁴⁷ Further discussion on the issues of intuition continues in chapter 3, under the subchapter method of transcribing.

This information is relevant in our continued quest for authenticity and validity. It's important to know how the changes affect the result. In order for us to be able to defend the work of transcribing these solo violin pieces for the classical guitar, we need to have an understanding of how and why we do it. The reasons as to why are many: limited high quality original repertoire for the classical guitar, many years between the great contemporary compositions, left with the same standard repertoire for ages, the inferiority complex we suffer from wanting to be a part of the inner classical circle, and so on. Solo violin music is often convenient, and if so, it works well on the classical guitar. Additionally it holds high musical standards and enables the guitar to show its musical, polyphonic and harmonic capabilities. This should also be reflected in our approach to the transcription. Looking at Marchione's changes and comparing them to the original, or to previous research on different transcriptions, reveals not only what Marchione has specifically done with this work. It illuminates the different categories of accepted alterations. Finally, it helps drawing the line

⁴⁶ Ibid., 8

⁴⁷ Ibid., 4, 5, 7, 10

in the continuity of the development of the guitar transcriptions. It keeps us informed on the current status of the practice, and enables placement in a historic timeframe.

Yet, how can the changes be given value? As we have seen in the history of the guitar transcriptions, personal preferences were given more value than researched knowledge (cf. Bream), or they sparked the initial interest for research on the topic (cf. Segovia). In light of the historical development, one could view the solution of Marchione as a humble contribution to the transcribed repertoire. With the new instrument in focus, yet grounded in the knowledge of the original urtext, the result is a gently modified version, which is fully playable on the modern guitar. Modern guitar aesthetics are considered without disrupting the affect of the original. From a pragmatic standpoint, his changes are generally idiomatic and they work well on the guitar. From a guitar traditional standpoint, one might argue for more individualism, more inventiveness and more attention to the old school sound ideal of the classical guitar, including glissandos and vibratos. From a performance practice and early music standpoint, the issue of performing this music on a modern instrument might be more pressing than the changes themselves.

The validity of this transcription can only be seen in light of the original work and its contemporary performance practice, and the tradition of the modern instrument in question. Without an understanding of the compound melodic notation and its implied polyphony, one cannot create an authentic and valid transcription for modern players. Each of Marchione's changes exemplified in this research, are questioned in light of the previous research on the field, organised categorically and provided with an explanation. As this research has revealed, his changes are within the tradition of solo violin transcription. Considering all the alterations Bach did in his own transcriptions, we can safely assume that Marchione is well within the limits of the style. There are no immediate threats to the question of validity, not as far as this research can see. Although I agree with, and prefer most of his changes, I will continue to examine the possibilities for other solutions to the interpretation of the urtext.

Research version of the first Fantasia

On the creation of an alternative version

One issue that immediately arose when transcribing a new version, was the susceptibility of copying Marchione. After having learned his version first, memorising it in the fingers and in the mind, it was challenging to create changes. Even when improvising on the chords and with the melody on top, the result rarely differed from his edition. A few copy-paste attempts later, I decided on creating two very different editions instead. One where I examine the possibilities of editing Marchione's version, and another where I attempt from scratch, looking solely to the urtext. The method of the first edition will consist of making it even more guitaristic, filling out the chords where possible, changing some of his basses and elaborating on his ideas by fusing them with my own. I will henceforth call it the research version. The method of the latter edition will consist of filling out even more of the compound melody, while still making the piece playable on the guitar.

This version must differ sufficiently from Marchione's, my own and the urtext. Comments will be organised in categories based on the research by Lang and with the considerations of the rules proposed by Yates.

In retrospect, the second edition failed to satisfy the criterion. All attempts to differ from the other versions, ended up being copies of either one. I realised a second version would not serve the purpose of this research any better than the version where I edit Marchione's, with an eye to the urtext for guidance. Hence, the second version will not be included. A point to be made is that the research version is not a representation of what this research concludes to be the ultimate transcription of the first Fantasia. It's merely a suggestion for alternative solutions to the work of Marchione, with a solid grounding in the previous research made by Yates and Lang on the subject of transcription. Concurrently the urtext will serve as the frame of reference.

The changes

Bar numbers stem from the research version, except when stated otherwise. The reason for the discrepancy between the bar numbers, is because of Marchione's repetition of the first four bars in the Largo.

Added or changed basses

LARGO

Bar 12: F# is changed from a quarter note to a half note.

Bar 13-15: B, the organ point, is changed from a quarter to a dotted half note.

Both of these changes are made to sustain the sound. From bar 13 to 15, it's natural for a guitarist to maintain the notes in such an arpeggiated chord. I personally prefer the organ point.

Figure 17: Research version, Largo bar 13



Figure 18: Marchione transcription, Largo bar 9



Bar 17: The bass line is octavated up. The effect of this is a small contrast to the regular bass line, which remains in the same octave range for the whole movement. It also adds to the suspension of the harmonic development, enhanced by the addition of the middle voice. Adhering to the rule proposed by Yates, one must consider the harmonic rhythm when adding to the lower voice. The

bass line will reach its lowest note on the end of the phrase in bar 20, instead of reaching it twice in four bars.

Figure 19: Research version, Largo bar 17

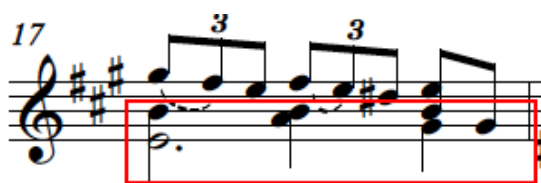
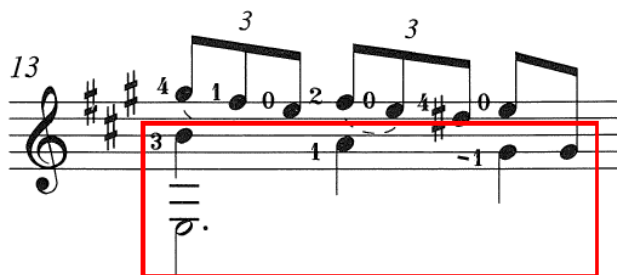


Figure 20: Marchione transcription, Largo bar 13



Bar 20: Last quarter of the bar is changed from a rest to a B, the fifth of the chord. Adding this bass contributes to the rhythmic motive of the passage; a half note plus a quarter note. Thus the change is in accordance with Yates' rule on adding to the lower voice.

Bar 22: The B leaps an octave on the third beat. This bar establishes the pattern which the next two bars develop further.

Bar 23: The bass leaps to the fifth, then to the octave. The pattern from the previous bar is enhanced by the first leap to the fifth. By adding these basses, the harmonic structure of the chord is filled out, and it allows for a guitaristic approach by supporting the melodic line with a steady bass on different strings. The changes are in accordance with Yates' rules, and they contribute to the development of the harmonic tension in bar 25-26.

Bar 24: The pattern is repeated from the previous bar, starting from the F# in the bass, leaping a small sixth and then a large third.

Bar 25: Bass is octavated down, and changed from a half note to a quarter note. The bass leaps one octave up, then returns. The three chords underline the tension built up from the previous bars, and they continue to move the phrase forward into the F#7 chord in the next bar.

Figure 21: Research version, Largo bar 22-25

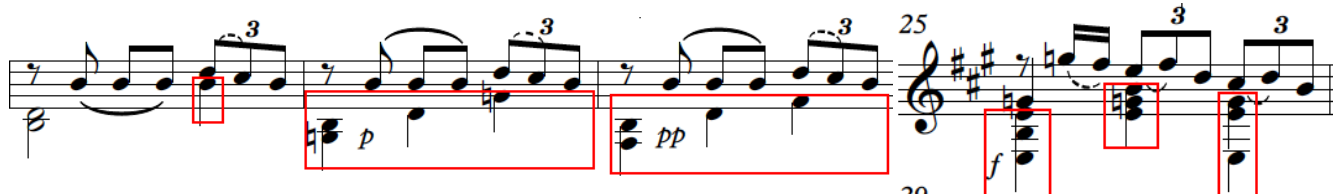


Figure 22: Marchione transcription, Largo bar 18-21



These changes are made to demonstrate the polyphonic capabilities of the guitar, as well as making it more interesting for the thumb. The strength of the compound melodic line makes it an unnecessary change, as the harmonic development is quite clear. It's however important to respect the idiom of the new instrument. By adding these extra basses for textural and polyphonic enhancement, one creates another level, which underlines the harmonic and dynamic development. Notice how the chords in bar 25 are filled out. Since the guitar bears many similarities to the cembalo, one way of increasing volume is by increasing texture. In bar 25 there is a forte, and it's preferable to produce that forte in a convincing manner.

Bar 30: The second bass A is changed from a dotted quarter to a quarter. It leaps down an octave and descends to the F#.

Bar 31: The same pattern as the previous bar is repeated, but without the octave leap. The reason for this is that the guitar's lowest note in this tuning is an E, and the bass motif calls for a D# as the last note. If possible, e.g. with scordatura, the octave leap would probably have been included.

Bar 35: The bass is octavated up and changed from a half note to a quarter note. In the last beat, the lowest E is introduced to make the transition to the next bar. This octave leap is in accordance with Yates' rule on how to add lower voices. It considers the harmonic rhythm by introducing the octave bass on the last beat; a customary technique.

Bar 45: The second beat bass is octavated and changed from a half note to a quarter note. In the last beat the bass leaps down an octave. This change was made to allow the D to reach the E without leaping a seventh. One could have excluded the last octave leap, but I found it to be more concluding to finish the movement in this manner. The octave leap in the bass on the dominant chord, even on the offbeat in the hemiola, helps clarify the cadence and indicates a clear ending of the movement. Hence I included the octave leap, and additionally managed a stepwise transition from the D to the E.

Figure 23: Research version, Largo bar 45

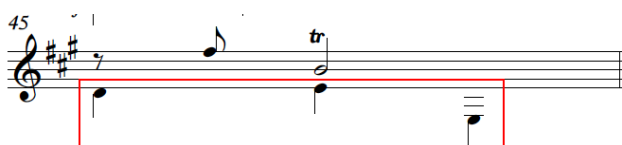
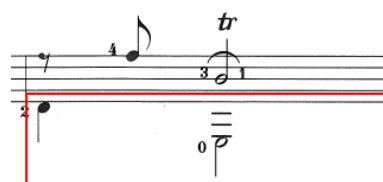


Figure 24: Marchione transcription, Largo bar 41



ALLEGRO

Bar 11: The A is repeated to increase sustain.

Bar 12: In the second beat, an A is introduced to make the following pattern start from the tonic.

Bar 28-29: The bass is octavated from the fourth beat, thus creating a contrast to the regular tessitura. This also means that the octave leap is inverted, and the downward moving bass ends on the lowest E.

Bar 30-31: The way of notating this passage differs from Marchione's, though the sounding result should be the same. This way of notating bears similarity to the notation of bar 10. Marchione's version is most likely notated in such a way as to clarify the different voices.

Bar 32-34: In these bars, the first bass is changed to a dotted quarter note instead of a quarter note and an eight note rest. This change reinforces the effect of the progress throughout the sequence in these three bars.

Bar 44-45: The basses are changed from eight notes plus a rest, to quarter notes. This change also appears in the melody in bar 43. The reason for this is to create a contrast to the previous bars, which these bars are repeating. Even though the last E of bar 44 and the F# in bar 45 are impossible to sustain as the upper voice G# is played on the same string, the effect is still audible if the player manages to convey the idea psychologically.

Figure 25: Research version, Allegro bar 44-45. For comparison, see Figure 13.



GRAVE

There are no bass changes or additions in this version of the grave. The only change, which concerns the bass, is the removal of the six bars of 2/2 time signature. A hemiola should be so clear in these instances that they do not require any additional clarifications. The affected bars are 9-11 and 20-22 in Marchione's edition.

Added middle voices and thickening of the texture

LARGO

Bar 1-2: The middle voice A, which Marchione introduces on the last beat, is introduced on the second beat, thus creating a chordal texture. A personal preference to these bars is Marchione's version, but this is an alternative which also considers the idiom of the guitar. Marchione's version is arpeggiated and this version is chordal.

Figure 26: Research version, Largo bar 1



Figure 27: Marchione transcription, Largo bar 1



Bar 8: An extra middle voice is added, the B, to enhance the texture and to fill the chord. Though this is not necessary for harmonic clarification, it contributes to the crescendo towards the next bar. It additionally allows for breaking the chord, if preferred, and it strengthens the weight of the second beat in the bar.

Bar 9: On the second beat, a whole chord of middle voices is added. As with the previous bar, this allows for breaking the chord. In the following bars, this pattern is repeated, but I have not added more middle voices to these chords. The reason for this is simply that none of the chordal notes were within a comfortable reach of the fingers, except the octave from the bass. Adding this contributed little harmonic effect to the chord, and I decided on omitting this addition.

Bar 17: On the second and third beat, a B is added to the chords. Thus creating a suspension with the seventh of the dominant chord on the second beat, and a resolution as the fifth in the tonic chord on the third beat. The effect is strengthened by the octavated bass, as mentioned in the previous section.

Bar 22-24: A middle voice is added to compliment the bass.

Bar 25: Full chords are added to the three beats, underlining the dramatic and dynamic development in the harmony. This allows for breaking the chords and for delivering a much more convincing forte. It also enhances the perception of the harmonic development from the iio6 (Schenkerian analysis) on the third beat to the v7 in the next bar. For an illustration, refer to figure 21 and 22.

These changes in the largo add guitaristic elements as a flavour. More notes in the chords means a thicker texture, but it comes at a cost. By suddenly adding middle voices in the chords, these will not lead anywhere. Labeled as the *stile brisé*, the arpeggiation results in middle voices coming and going, creating a looser mix of polyphony and chords. This is however in the nature of the guitar, and its ancestor the lute, hence it's idiomatically appropriate to make these alterations.

ALLEGRO

Bar 1: A full chord is added on the first beat. This emphasises the beginning, and allows for a broken chord.

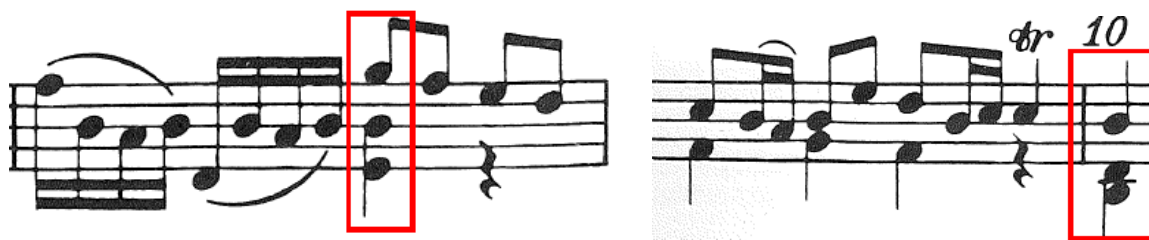
Bar 2-3: A middle voice is added on the second and fourth beat. The added B repeats and creates a second suspension on the fourth beat. It joins the resolution in the next bar.

Bar 5-6 & 8-9: On the two last eighth notes of bar 5/8, there is an added third parallel below the melody, which flows straight into the next bar. The parallel movement continues, through a unison with the bass on the F#, to the A before it drops to the suspended E, the third beat bass in bar 6/9. The trio voicing is intelligible in the urtext, as the chord of bar 5/8 consists of three notes. Further in bar 10, the finishing cord of the cadence similarly consists of three notes. Consequently the research version has fulfilled the implied polyphony.

Figure 28: Research version, Allegro bar 8 to first beat of bar 10



Figure 29: Telemann urtext, Allegro bar 8 to first beat of bar 10



Bar 10: The fifth E is added to the chord to present a full chord for the end of the cadence.

Bar 16-17: On the last beat of bar 16 there is an added F#. This middle voice goes to E#, then to a repeated C# in the following chords, creating a trio texture for the four chords. Here it's possible to arpeggiate and create variations for the repetition after the Grave.

Bar 29: On the third beat there is a six note chord on the dominant chord of the movement. However, its function at the moment is tonic, because of the modulation from the previous passage. The reason for adding this six stringed chord is to emphasise the dominant (albeit tonic at the moment) of the movement, to anticipate the ending, and to allow for a chord which utilises all the strings on the guitar. Notwithstanding being flagrant, it does contribute to place greater emphasis on the chord. The previous bars are texturally thinner than the following, thus an interpretation of the chord might be the ending of the calm before the storm.

Figure 30: Research version, Allegro bar 29

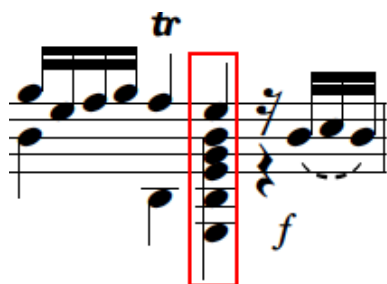
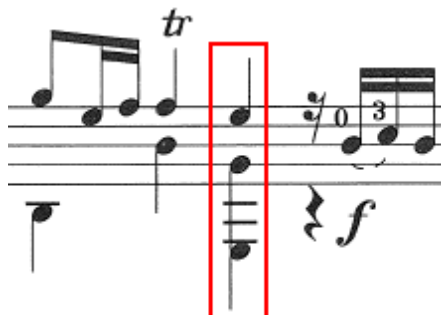


Figure 31: Marchione transcription, Allegro bar 29



Bar 38: In this chordal pattern starting from the third beat, it seems logical that the fourth beat chord shares the same features as the following chords. In that respect I added the A in the chord of the last beat.

Bar 46: Middle voice E is added to all the chords.

GRAVE

Bar 2 & 17: The middle voice A is added on the third beat.

Bar 3 & 18: An E# is added as a middle voice on the third beat.

Bar 7: The E is added as a middle voice on the third beat.

Bar 8: A B# is added as a middle voice on the third beat.

Bar 15: On the first beat, an E is added to the middle voice. This is to emphasise the chromatic movement in the harmonic development, which is implied in the compound notation, from E through E# to F#.

Figure 32: Research version, Grave bar 15



Figure 33: Telemann urtext, Grave bar 15



Sustained melody

LARGO

Bar 27: In Marchione's edition, the last B of the triad is sustained a quarter and given the role as the melody. In this edition, the B leaps to the C# as in the urtext. Refer to figure 16 for an illustration. I asked him about this change in the interview, and we agreed on different methods for realising this implied polyphony.⁴⁸ Adding ornamentation to the melodic line was for me the better option, as sustaining the last B of the triad felt unsatisfying. In the research version, the notation is similar to the urtext, but playing an ornament on the B is preferred; effectively implying the sustained B.

⁴⁸ Ibid., 13

Bar 30-31: On the second beats of these bars, the sustained melody has been replaced with continuous sixteen notes, as in the urtext. The last two beats are maintaining Marchione's idea, by sustaining the top note to create another level of texture. This melodic line leads to the D# in the melody in bar 32.

Bar 43: When the pattern from the previous bars repeat, the melody is sustained a quarter. As previously mentioned, the same happens in the bass. See figure 25 for an illustration.

Other changes

The dynamic markings, which in Marchione's edition was changed from the urtext, are returned to their original urtext positions.

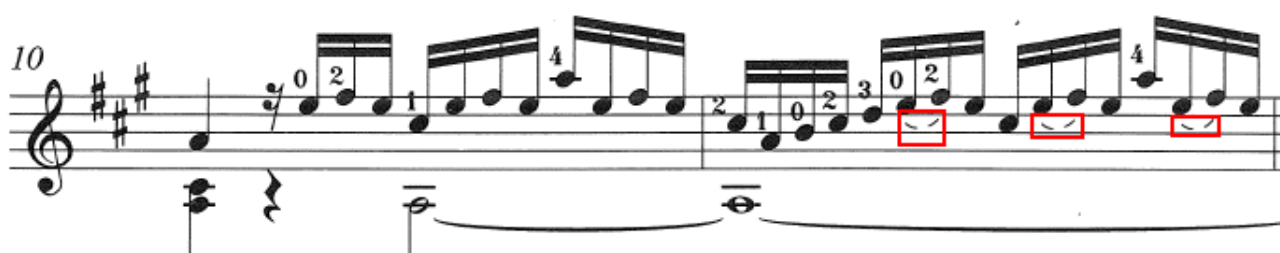
Allegro bar 29: The melody is changed as a suggestion for an ornamentation.

In the Allegro, the suggested technical slurs (the dotted lines) have been kept, and some have been modified. Bar 10-11 is an example. These slurs are made to facilitate rapid playing, and to slightly change the articulation. It's easier to play this passage with a light stroke and a spirited mood because of how the strings on the guitar are tuned. By slurring the way this version suggests, one can slur down to the open first string (E). This slur is made by simply pulling the left finger off the string after plucking the first note, and letting the open string ring freely. The same change is made in bar 29-30, but on the second string (B) and on the fourth string (D). The suggested technical slurs are removed in bar 31 except for on the third beat. On the first, second and fourth beat the accompaniment is played on different strings, thus disabling the use of technical slurs. All the original legatos as found in the urtext, are added in this version.

Figure 34: Research version, Allegro bar 10-11



Figure 35: Marchione transcription, Allegro bar 10-11



Assessment of the research version

Adding or removing notes of an already transcribed version, is comparable to spicing an already spiced pot of stew. Thus the research version's intention instead became that of an exercise in analysis and comparison. By comparing the differences between Marchione's edition and the urtext, one can use the findings to establish the backdrop for future transcriptions. As his additions are possible to categorise according to the research of Lang, the research version follows the same formula to elucidate the alterations. This version was created prior to the interview with Marchione.

An important question presents itself during this process: Is it necessary to transcribe through another transcription? It does indeed seem to contradict the purpose. The risk of being influenced by the transcription is a solid argument against this method. In defence, one can argue for the beneficial guidance in the quest for knowledge and authenticity. We are all interpreters. We interpret the written scores of the early music compositions by analysing harmonic structure, by reading contemporary statements on performance practice, by examining previous research, by playing transcriptions proposed by others, and by listening to other performers. This process can be transferred to the learning of transcription as well. By taking one example and comparing it to the urtext and the research, one can develop an understanding of the basic concepts through the interpretation of the adaptations; which consequently enables the creation of a personal transcription.

Whereas Marchione's version adds middle voices with regards to an imaginary trio passage, the research version has utilised the *stile brisé*. The middle voices enter and disappear in order to fill the selected chords. The research version experiments with some of the added basses, in order to create moments of narrower tessitura. Usually, the bass notes on the guitar are executed on the lower strings, thus spreading the chords. Hence these moments function as contrasts to the normal tessitura. Additionally, in an effort to create further contrast, some passages have been modified to suggest different articulations.

Individually, these changes might seem rather insignificant. Combined however, they display some of the different possibilities this research explored, in the process of learning about the components of guitar transcriptions; specifically transcriptions of unaccompanied solo violin music. Finally, by creating the research version prior to the interview, I could interpret the piece in a personal way, based on the findings of the analysis. A version made after the interview, would probably have yielded a different result, because of the new influences. For instance, I would have taken greater care to search for trio passages, and to fulfil their voicing.

Chapter 3

The interview

The transcript of the interview is found in the appendix, as well as the questions presented during the interview.

Background, preparations and execution of the Telemann Fantasias

In the interview with Marchione, it becomes clear that he has a very personal connection with the pieces he transcribes. He calls it an act of love; he loves a piece and wants to play it on his own instrument. From an early age he was exposed to a lot of classical music, and together with his father and brother, they improvised on diverse classical pieces. However he also studied intensely the Carulli, Giuliani, Segovia, Tárrega and Bach transcriptions; to see how far they sometimes go from the original, and how they compare. His method developed from improvising over classical pieces, and later by studying extensively the transcriptions of other guitarists. Only in the later years has the access to manuscripts and facsimiles been easily available, but as he explains: “[...] Somehow this comes into the blood. I think as always in life, it’s a mix of both things. [...] I think, as every musician who is a real musician, will have a personality. Then it mix with other impulses from outside.”⁴⁹ He didn’t consider it a problem, because you get used to the situation you’re in.

Marchione’s first interconnection of guitar and Telemann was actually with the flute fantasias: “I found [it] extremely challenging to transcribe monodic music on guitar, so taking care of the implied polyphony as you ask after, and the harmonic development, all those things. [...] For instance, in the flute fantasias you have also many times fugues. One can barely imagine a fugue played monodically. But it’s not monodically, it’s amazing but in this voice there are two voices, and the part where one voice must stop for giving the leading parts to the upper voice, continues underneath, in a way which is, many times, clear because it’s after some melodic schema they had in that time. So it was very interesting to work on them. That was my first approach to the Telemann music.”⁵⁰

Further he explains how the fantasias came to be. It was a project with a very good friend of his, a recording engineer. They would record the pieces at his friends’ lakeside house, and while the friend edited the successful takes together, Marchione would transcribe the next fantasia for the rest of the day. They kept going until all the twelve fantasias were transcribed and recorded. Marchione explains: “Transcribing means of course in pieces like Telemann’s, not so much like for instance could be in Scarlatti or Mozart or Haydn: ‘[...] Which notes shall I take away now?’ or ‘How do I solve this problem?’ There are no problems, you can play, as many players do, just one by one [1:1]. [...] Also as some players do with the cellos suites by Bach, or even with the violin solos by Bach. For me it was a kind of challenge: ‘Yeah, let’s see what we can do here.’ For instance this canonic answer in the first Fantasia you picked out, that was just there, you know. ‘Sounds good, let’s do like this.’ Or the canonic beginning of the allegro from the ninth, from the Vivace, was also picked

⁴⁹ Ibid., 4

⁵⁰ Ibid., 11-12

up there [...]. I think therefore, this recording still so many years later has its own fascination in a way, and it's something I still like to listen to, even if it's mine."⁵¹

He prepared for the project by listening to other Telemann pieces, like the *Quatuors Parisiens*. Telemann wrote sets of solo pieces for viola da gamba, violin and flute, in order to prepare them for these quartets. In terms of his own preparations, Marchione says: "I was very good prepared in terms of historical performance practice, [...] the background of the pieces and the substance of the music."⁵² So he improvised cadenzas and made a recording in the spur of the moment, maintaining the improvising quality of the performance practice. "[...] Sometimes one goes also, let's say, against some so-called rules. I think it's a kind of poetic licence of the poets as a player, let's say. 'I know that it's like this, but I do like that because I think it's more expressive.' Something like that."⁵³ In order to improvise with the so-called rules, one has to know how it really should be. Only then can one start to blur the line between performance practice and individualism. Later he makes the same argument regarding the *rubato*: "Whatever, people always think that I'm too strict with the rhythms, but what they don't understand is that for playing *rubato*, you must know exactly how it is, the real tempo."⁵⁴ In his quest for knowledge about the early music, he took courses with Betho Davezac, and read all the books and listened to all the recordings of Nikolaus Harnoncourt. With the internet came easier access to information, but it was in the end his appreciation for early music that guided him the most. "I really love it!"⁵⁵

I asked him whether he received any criticism for his transcriptions of the *fantasias*. He explained how he was criticised for applying methods of interpretation of early music which other instrument groups had applied for ages; especially when his playing and notating differed from the *urtext*. His reply was: "Each composer has his own language, and with old music, it's even worse in a way. There are so many things behind, and I say always that it's a kind of music where the notation stays to the performance like French to the pronunciation of French: There is not one letter which is pronounced as it's written."⁵⁶ Later he defends the criticism he received for using too many *legato* bows, by comparing it to playing original 19th century guitar music where the bows are written: "I think we cannot skip them like that, in the same way a violin player would never skip the bows Beethoven wrote on the *Frühling Sonata*. Why should we?"⁵⁷ He calls it lazy criticism.

⁵¹ Ibid., 5

⁵² Ibid., 5

⁵³ Ibid., 5

⁵⁴ Ibid., 9

⁵⁵ Ibid., 6

⁵⁶ Ibid., 7

⁵⁷ Ibid., 8

Method of transcribing

When I asked about his balance between the original and the new instrument, he gave an interesting analogy:

“Let’s say that the way I approach a transcription is maybe the same way in which a Japanese translator approaches Shakespeare. [...] And you know, many times you have a way of saying in English which you cannot translate literally. It’s like if you want to try to translate literally ‘Zwei Fliegen mit einer Klappe’ in German. ‘Two flies with one smash.’ But we have in Italian another expression for it, and possibly in Norway you have another one. So, it has no sense sometimes to translate literally. And now we come to your question. It’s just that the instruments are basically so different. And of course one must consider what can a guitar do more than a violin. What can a guitar do less than a violin. Which are the strengths of the guitar, and which are its weaknesses in comparison to the violin. This is still quite easy, and of course when you go to transcribe pieces for cembalo or for a forte piano, I mean the repertoire of the time of Mozart, this [question] has a really great magnitude. I try to exploit as much as I can the idiomatic of the guitar. This touch also the choice of the tonality, the scordatura and all these things related. [...] Many times I choose one tonality instead of another because there is one passage in the piece which must sound like this, otherwise I don’t play it. And this passage can be played only in this tonality with this tuning, and then around this passage I build the rest of the transcription.”⁵⁸

That is a pragmatic answer, until you reach the part about the tonality. Here is an example of the intuitive artist, one who follows his musical instincts. For Marchione, the decision regarding the tonality of the transcription is more related to the new instrument than to the original key. It is simply a question of what sounds good, intuitively. By deciding on the basis of intuition, could that not be considered a pragmatic decision? It would be, if he didn’t consider the tonality of the urtext. In the fantasias we see examples of these choices by his use of capo (on fret 1, 2 and 3) and scordatura (tuning the bass to D), though he doesn’t change the tonality from the originals. Either a coincident allowed for the fantasias to work equally well in their original tonality, or Marchione has indeed considered the tonality when he made the transcriptions. My bet is on the latter.

The capo raises the tonality by a semitone per fret, coupled with a slight change of timbre. The scordatura of E to D is common in the guitar repertoire, and allows one to play different tonalities with little effort. The low D enables some bass lines which otherwise would be impossible to complete. When I asked how he attains this decision, he answered:

“Well, there is not a rule, let’s say, or there is not a fixed schematic. I can tell you, for me a touching experience, because, you know the Widmung by Schumann. I was trying to transcribe it for 25 years, and I never managed it. It’s not a joke! I spent 25 years trying, trying, trying. And finally, with the right motivation I could find the tonality and the right tuning for it, and it became something really good, sounds really nice. Another time, and that’s maybe more related to your question, I transcribed the Adagio K540 by Mozart. I was really struggling with the tonality, and suddenly there was one passage - which was in my opinion the most beautiful of the whole piece - which worked only in one tonality with one tuning. It worked only in G major with the standard E tuning. Ok, so it must be like this, and

⁵⁸ Ibid., 6

the rest I will punch a little bit here and punch a little bit there, and I will, anyway, fix everything in this tuning. And so it was.”⁵⁹

To bring the conversation back to Telemann, I asked if there was anything specific he had to consider when transcribing from the solo violin repertoire. The question he asked himself was: “How can I translate this figuration on guitar, or this articulation?”⁶⁰ He mentions the long bows in the music of Telemann and Bach, and stresses that it’s the musical effect one must reproduce on the guitar; the diminuendo of the bow and the unity of all the notes. By slurring notes with the left hand, ensuring the volume of the first note being louder than the last, he managed to enhance the control of the left hand dynamics. Combining this technique with a campanella technique - chaining notes together by playing each note on a different string - he finally managed to reproduce the musical effect of the bowing. I followed up with questions regarding the feeling of being bound to the rules of harmony and polyphony, and how he managed to free himself enough to make a personal edition. This was his answer:

“[...] I didn’t want to make something à la Segovia; even not à la Guzzoni. Not because there is something wrong in their approach. It’s just that I think now a day we cannot hide anymore [behind] the wall of: ‘Yeah, but we are guitar players; we are not musicians, we have our own world.’ We must know those things. We must know. For instance [...] sometimes I speak with, even colleagues, but also with young persons; they are almost afraid to say that they know something about old music, or they know something about Giuliani. It’s not a shame. No, it’s a tool. And when you know how Baroque harmony and also counterpoint works, you have a very different approach to this music. You can, especially in a violin piece which is very thin in the writing, then you can add voices.”⁶¹

Regarding the addition of notes, he acknowledges that he’s neither a Baroque composer, nor a composer in general, but that he knows how it works. He claims the process of freeing himself to make a personal edition is more intuitive than premeditated: “It’s also maybe connected with the fact that not being composer, sometimes I add, involuntarily, a personal touch with a note which maybe on that point is not so expected. Maybe more like this than in a conscious way.”⁶² Again we are confronted with his intuition effecting on his choices; which is not a negative thing. Intuition is believed to be a mix of subconscious knowledge and experiences, acting together with pattern recognition and heuristics to quickly make a decision. Daniel Kahneman proposed the idea of two modes of thinking, which he calls system one and system two. System one is fast, emotional, automatic and subconscious, while system two is slow, logical, calculating and conscious.⁶³ When Marchione accesses his database of knowledge to make a quick decision in the spur of the moment, it’s an efficient and emotional solution which is deeply grounded in his experiences throughout his life. However, as Kahneman explains in his theory of the two systems: Even though system one is efficient, system two is less prone to mistakes made by erroneous assumptions. Marchione’s method features a balance between careful consideration and knowledge acquisition on the one hand, and improvisation and intuition on the other. “[...] For some things I say always: ‘Know it, and then you

⁵⁹ Ibid., 7

⁶⁰ Ibid., 8

⁶¹ Ibid., 9-10

⁶² Ibid., 10

⁶³ Kahneman, Daniel (2011). *Thinking, Fast and Slow* England: Penguin Books Ltd, p. 20-21

make your choice.’ But never say: ‘I like it like this’ or ‘It sounds good like this’ or even worse, ‘This great name plays it like this, so it must be right.’”⁶⁴

Marchione makes a valuable point in the discussion of the balance between the personality of the composer and the performer/transcriber: “As always, there must be a kind of balance [between] both things. Considering many things around: Period, kind of piece. [...] There are many elements to consider. Think: Too personal or too impersonal [are] both nothing. The problem is after which criteria one introduces a personal element. But I think that the personal element itself is the way we play, it’s not only about how we apply some rules. We are different.”⁶⁵ One has to take into account that we are personally and musically different. Different backgrounds create different bases of knowledge. Taste and preferences will vary as greatly as personality, but the grounding should always be in the knowledge of the material.

As for the historical transcribers in the guitar history, he emphasises the impressive job they did with limited utilities. They are important to know, for historical purposes, but not necessarily to perform. For Marchione it’s not a matter of validity, but actuality. In a historical program representing historical transcriptions, they are by definition valid.⁶⁶ With present-day resources, the possibilities of researching manuscripts, facsimiles and first prints, together with research on performance practice, enables everyone to create their own transcriptions. The necessity of performing someone else’s transcription has diminished by the extensive knowledge in the field of early music. One must not forget that his generation played the Segovia transcriptions because there was nothing else.⁶⁷

Questions regarding specific changes in the first Fantasia

In the following part of the interview, I asked some specific questions regarding his decisions in the first Telemann Fantasia. In question 4c I ask why he sustained the melodic line in bar 23 of the Largo. He replied that he wanted to make a polyphonic cadenza from the implied polyphony of the compound melody. He further suggested to repeat the sustained B, or even add ornamentation.⁶⁸

Question 4d enquires whether the changes of the bass line in the allegro bar 12-15 was because of aesthetic or idiomatic considerations. It turns out this method is one of his favourite tools when transcribing; especially the music for solo violin. He gives this explanation:

“Let’s say that in the original, the seventh chord is in the root position in this progression. But I found it too cheap, I don’t know how to say it. Also because in the other chords, there was not the root note. [Sings the end of bar 10 and into bar 11] It’s clear that it’s F# minor, B7, E major, then A7+, and I wished to write it in two voices, and to make a kind of melodic movement in the bass. So, especially in the seventh chord, I just, let’s say that in the major and minor chords, I just add the root note in the bass leading through this descendant

⁶⁴ Marchione (2015), 10-11

⁶⁵ Ibid., 11

⁶⁶ Ibid., 11

⁶⁷ Ibid., 4

⁶⁸ Ibid., 13

movement: So F#, E, D#, E, D#, C# and so on to the seventh chord in the first inversion. And for doing this, I had of course to start with a third of the chord. And what I did is basically to bring the third of the original chord to the bass, and then continuing the chord with the rest of the notes.”⁶⁹

This is a powerful method. To invert the chords so that the bass maintains its separate melodic line, is an excellent example of how to utilise the idiom of the guitar when transcribing from compound notation. It enhances the texture and allows for a stepwise bass, which in this case is even given a rhythmic theme. He explains: “This is a very good system to also enlarge the ambitus in a piece where, because of technical problems on the violin, the ambitus is quite narrow. It’s a way somehow to create a bass with notes which are already available in the text.”⁷⁰ He continued to explain another example of a similar issue: In the Chaconne by Bach from the 2. violin partita, there was a problem of a bass doubling the seventh of a chord in the passage from bar 37. By adding the bass line in the chaconne rhythm, and substituting the melody with the closest chordal tone, he avoided the issue of the doubling and still managed to create a separate bass from the compound melody.

In question 4e I enquired about the addition of the canonic imitation in bar 35-36 of the Allegro. His answer was simply: “Normally a fugue theme can be treated in a canonic way. Sometimes it works, sometimes it doesn’t work. Here, it seemed to me that it was clear that it works. So I just added it, and it was a kind of [snaps his fingers to illustrate the pertinent idea]. Also because in this point, ending on the dominant in bar 35, it should come the stretto, let’s say, in a canonic fugue, in a very [academic] fugue. And in this part it works.”⁷¹ In the research version of the Fantasia I tried to add a canonic imitation under comparable circumstances, but it was a fruitless effort. Marchione’s knowledge of the compositional techniques of Telemann and his contemporaries, is evidently expressed in his transcriptional choices. Even though it appears as an impulsive decision, it’s indubitably a result of his substantial knowledge of the form.

Question 5 covers the use of sustained melodies to increase the polyphonic texture, by realising the implied polyphony. One method Marchione finds particularly useful is to imagine the different passages as a cembalo piece or as a trio. By considering the extremes, the imaginary cembalo/trio and the urtext violin, he can find a balance and create an intermediate version for the guitar. This method also uncovers different solutions which are impossible to perform on the guitar, and according to Marchione, this creates a slight frustration: “Many times it’s annoying because it would be so nice to do something, but it’s impossible, or it requires so much effort that then the musical [flow] of the piece would suffer too much [...]”⁷²

The dynamic changes in Marchione’s edition are attributed to a mistake by the editor. The intent was to include the original dynamics. As for the change of time signature in the Grave, this was made to increase awareness of the hemiola; as suspected. On the subject of adding notes, he has this to say:

“Fantastic. [...] We know also from reports, statements of Bach’s son Carl Phillip Emanuel, that his father was used to play violin pieces on the cembalo, and adding notes according to the idiomatic of the cembalo. So somehow I did the same. Of course it’s always an issue where to add the notes. For instance in a polyphonic passage not to add a note just to make the

⁶⁹ Ibid., 13-14

⁷⁰ Ibid., 14

⁷¹ Ibid., 14

⁷² Ibid., 15

chord thicker. Otherwise you destroy the transparency of the voicing. But for the rest, I think we are allowed, let's say, to do it. It's in the aesthetic of Baroque transcription to do it. [...] I think everybody has to do [in] his own way, if he thinks that it fits better with his musical idea. Absolutely. And you know, better than me, that guitar polyphonic music is very peculiar, the writing, and also the voicing. There are voices, for instance in Weiss, that have a quite strict polyphony, [that] suddenly breaks; starts to become more in a *stile brisé*.”⁷³

Summary of the interview

There are some important aspects of Marchione's method and philosophy, which arise from this conversation. Primarily, one needs to appreciate the material, the knowledge and the process. Without the passion, the results suffer. Albeit it requires a balance with knowledge and wisdom. Knowledge of the form, the era, the composers and their styles, the customs and the performance practice, the tradition, transcriptions and the methods, the instruments and the players do all play a substantial role when creating a transcription. Marchione is a good example of an interpreter who has acquired the knowledge, which enables him to transcribe. Preparation is key. His wisdom has taught him to trust in his intuition. Yet, his underlying enthusiasm for the music is the reason it all comes together.

Next, be patient. It can take many years before the right tonality of the transcription crystallises. It requires time and the right motivation. For Marchione it's all a matter of finding the most beautiful passage of the piece, and finding a tonality and a *scordatura* which works for this single passage. Around it, he builds the rest of the transcription.

In addition, appreciate the method. Having a few tricks up ones sleeve will certainly allow for more efficient transcribing, and creative solutions. Marchione's knowledge of the fugue form enabled him to add a canon bass line in the Allegro. His previous encounters with arpeggiated chords in compound notation (similar patterns as bar 13-15 of the Allegro), has taught him to look for similar solutions in resembling pieces.

Finally, be yourself. Find your own solutions, develop your own taste and make your own mistakes. Balance your own personality with that of the composer, so that the result is something in between. Don't be afraid to show that you know something. Instead, use the knowledge as a tool. The last points to be taken from the interview are the last two pieces of advice offered by Marchione:

“Make your own mistakes. Don't just [inherit] the mistakes of others. If you want to play Granada, go take the score, look how it is and make your own version,” and “[...] Always remember that transcriptions are [acts] of love, and for love one does many stupid things, but good meant.”⁷⁴

⁷³ Ibid., 16

⁷⁴ Ibid., 17

Conclusion

This research was conducted in order to discover the various considerations of a guitarist when working with the fantasias of Telemann. Additionally, the research explores and identifies the various factors which are involved in the creation of a functional guitar transcription, specifically those found in Marchione's. By systematically categorising the different aspects of the transcription of unaccompanied violin music, with respects to the prevailing research and the traditions of the craft, this research has demonstrated that there are several elements one has to consider when doing adaptations to the guitar.

Primarily, one requires a comprehension of the workings of the compound notation, and the knowhow to realise the implied polyphony. This demands knowledge of style, composers, era, harmony, instruments and performance practice. Secondly, one needs to find a balance between the original and the instrument one transcribes for. It's required to ascertain the strengths and weaknesses of both instruments, and to develop ways to execute the musical effects, which in the original work might be idiomatically connected to the instrument. In this research, the violin bow is the prime example. The articulation of the bow could be transferred to the guitar by several means. By emphasising the first note of a group, and decrescending throughout the rest of the notes, one can imitate the phrasing off of the Baroque bowing technique. This contributes to the union of the group as well. When slurring, one can recreate the musical effect by emphasising the first note, followed by the release. The campanella technique can also be used to imitate the smoothness of the bow. Finally, one must realise a personal interpretation, within the boundaries of the style.

The comparison and analysis of Marchione's transcription, coupled with insight from the interview, has revealed some interesting features regarding his process. By first imagining a trio, he can fill out the implied polyphony and then create a playable version for guitar. In his approach, he balances between the solo violin and a trio, as he considers the guitar to be somewhere in the middle. Through improvisation with his father and brother, lessons with Davezac, reading of and listening to Harnoncourt, studies of the historical guitar transcriptions and many years of learning from his own mistakes, he has acquired the necessary knowledge to create transcriptions. In the process, he trusts his intuition when improvising different solutions. Finally he uses his ears to ascertain whether the result is tasteful and functional.

The findings can be of use to anyone who endeavours to play or transcribe the unaccompanied music of Telemann, or of his contemporaries. Although this research doesn't reveal any ground-breaking information regarding transcription for guitar, the implications are nonetheless useful. It revisits a subject which still remains relevant, it gives an account of Marchione's approach and it offers an additional version of the first Fantasia.

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Images and illustrations

Image 1: http://upload.wikimedia.org/wikipedia/commons/d/d8/Baroque_guitar_%28ca.1630-50%29%2C_Matteo_Sellas%2C_The_Met%2C_NYC.jpg 04.02.2015 22:00

Image 2: http://www.musica-antigua.org/images/maa_vihuela.jpg 04.02.2015 22:10

Image 3: http://www.metmuseum.org/toah/images/hb/hb_89.2.157.jpg 04.02.2015 22:16

Image 4: http://www.earlyromanticguitar.com/erg/pics/bigpics/2998_03.jpg 04.02.2015 22:23

Image 5: <http://www.christies.com/lotfinderimages/d51855/d5185536l.jpg> 04.02.2015 22:27

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Illustration 9: <http://www.stanleyyates.com/articles/bacharr/figs/FIG26.gif> 06.02.2015 22:35

Sheet music

Telemann, G. P (1955). *Zwölf Fantasien für Violine ohne Bass [Twelve Fantasias for Violin without bass]*, 1735. TWV 40:14-40:25. Germany. Bärenreiter-Verlag (original work published 1735)

Telemann, G. P (1998). *Dodici Fantasie per violino. Trascrizione per chitarra di Carlo Marchione*. Milano, Italy. Edizioni Suvini Zerboni

Appendix 1: Telemann urtext

Telemann, G. P (1955). *Zwölf Fantasien für Violine ohne Bass* [Twelve Fantasias for Violin without bass], 1735. TWV 40:14-40:25. Germany. Bärenreiter-Verlag (original work published 1735)

1. FANTASIE

für Violine ohne Baß, B-dur

TWV 40:14

Largo

Violine

5 *p*

10 *f*

15

20 *tr*

25 *p* *pp* *f*

30 *tr*

35 *tr*

40 *p* *tr*

45 *tr*

Allegro

5

10 *tr*

15

p

20

f

25

p

30

f

35

40

45

p

f

Grave

5

10

dr

15

20

dr

Si replica l'allegro

Appendix 2: Marchione's transcription

Telemann, G. P (1998). *Dodici Fantasie per violino. Trascrizione per chitarra di Carlo Marchione*. Milano, Italy. Edizioni Suvini Zerboni

DODICI FANTASIE PER VIOLINO

Trascrizione per chitarra
e diteggiatura di Carlo Marchione

GEORG PHILIPP TELEMANN
(1681-1767)

FANTASIA I

intento melodico

Largo II

Capo I

2. volta piano

5

9

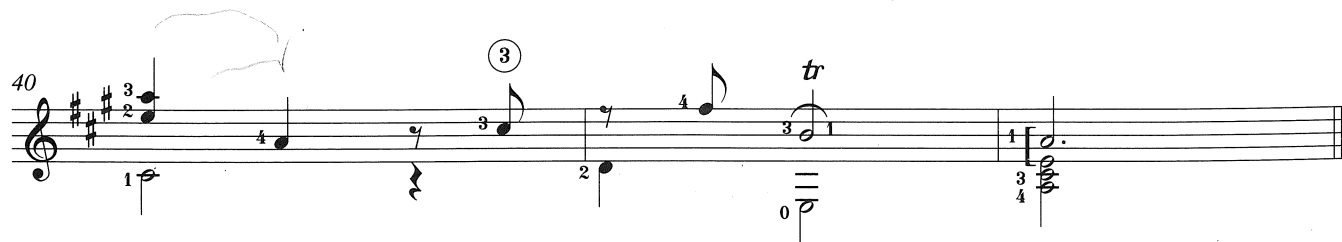
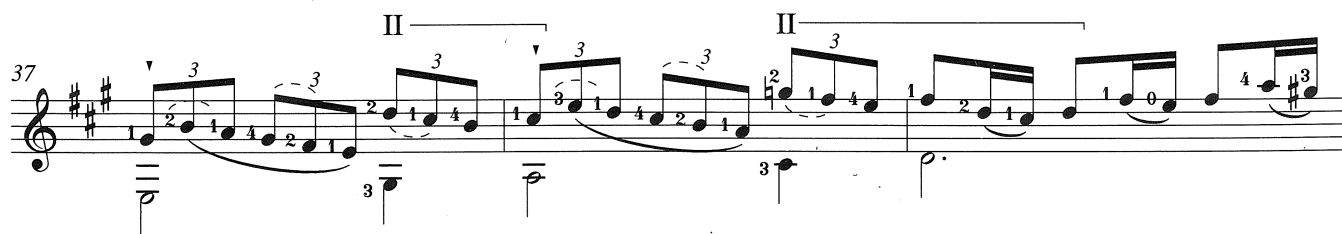
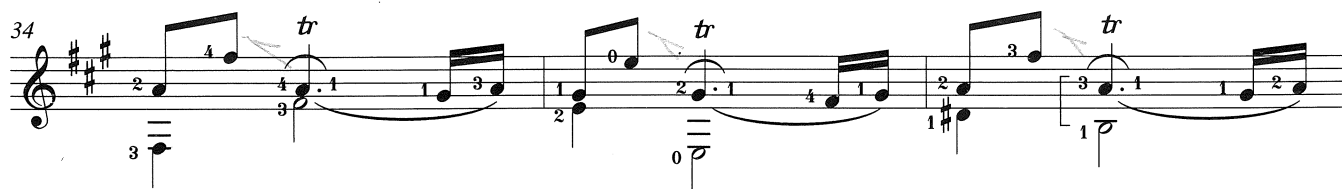
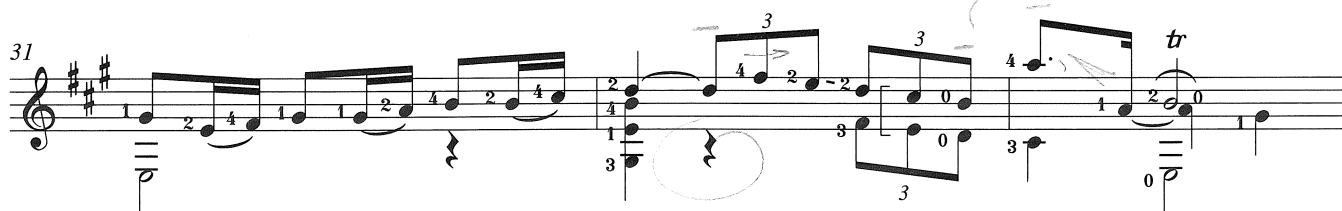
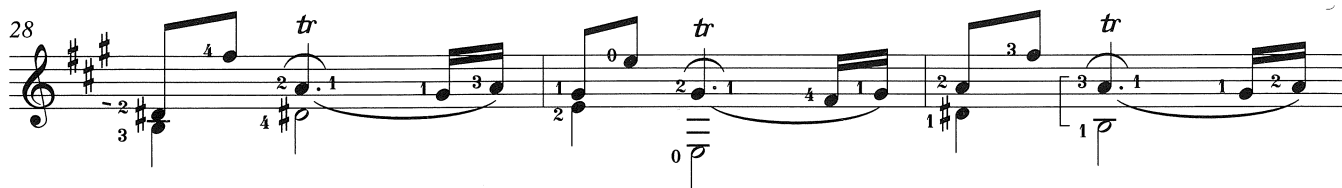
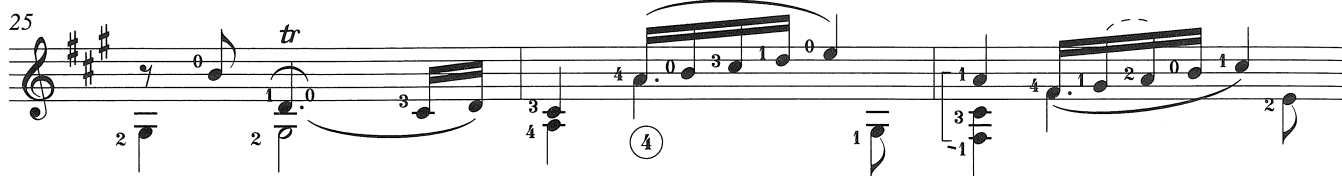
13

17

21

blue

tridulation



Allegro

IV—

II—

tr

II—

tr

II—

IV—

II—

IV—

16

p *f* (4)

VI—

(4)

20

Detailed description: This is a musical score for guitar, spanning measures 4 to 20. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Allegro'. The score is written on a single staff with a treble clef. It features a variety of guitar techniques including triplets, sixteenth-note runs, and trills. Measure numbers 4, 7, 10, 13, 16, and 20 are indicated at the start of their respective lines. Fingering numbers (0-4) are placed above or below notes. Dynamic markings include *p* (piano) and *f* (forte). Articulation marks like accents and slurs are used throughout. Specific techniques are labeled with Roman numerals: IV, II, and VI. A trill is marked 'tr' in measures 6 and 8. A circled '4' appears above measure 17, and '(4)' appears below measure 19. The notation includes many beamed sixteenth notes and some triplet markings.

23

4

4

2

1

1

0

2

1

3

2

0

4

0

2

0

2

0

1

3

1

The first system of the musical score for 'The Little Boat' consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a measure containing a triplet of eighth notes (G#, A, B) and a quarter note (C#), followed by a measure with a triplet of eighth notes (A, B, C#) and a quarter note (D#). A bracket labeled 'II' spans the next two measures, which contain a triplet of eighth notes (B, A, G#) and a quarter note (F#), and a triplet of eighth notes (F#, E, D#) and a quarter note (C#). The system continues with a series of eighth and quarter notes, including a trill (tr) on a quarter note. The lower staff is in bass clef and contains a series of eighth and quarter notes, starting with a half note (G) and a half note (F#), followed by a half note (E) and a half note (D#). The system concludes with a half note (C#) and a half note (B), followed by a half note (A) and a half note (G#), and finally a half note (F#) and a half note (E).

30

A musical score for a piano piece in G major, 3/4 time. The score is on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, folk-like style, featuring eighth and sixteenth notes. The accompaniment consists of a steady eighth-note bass line. The piece ends with a final chord of G major. The score is numbered 30 in the top left corner.

36

II

Musical score for 'The Rose Tree' (continued). The score is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a second ending bracket labeled 'II'. The melody consists of eighth and sixteenth notes, often beamed together. The bass line is written below the staff, featuring many double flats (bb) and some double sharps (##). The piece concludes with a final cadence.

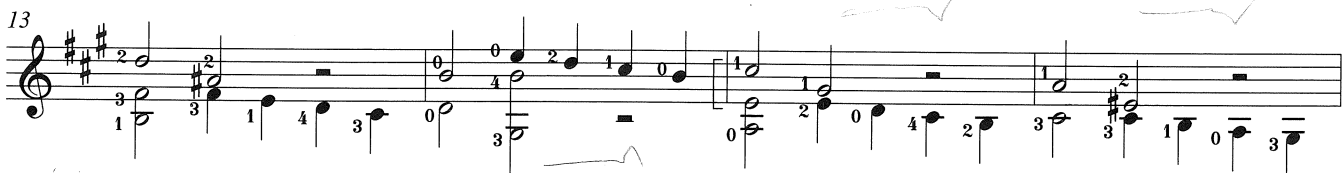
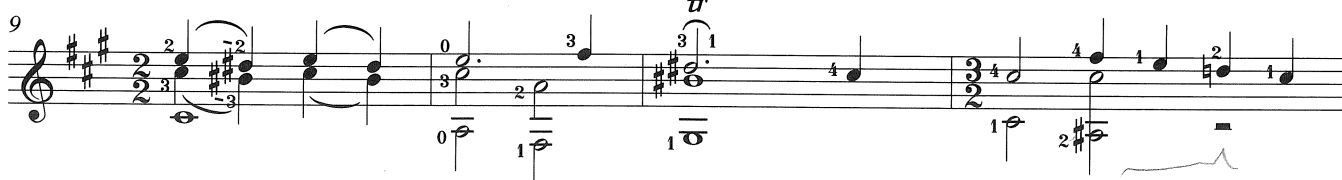
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Grave

II—



IV—

IV—
tr

II—

*Si replica l'Allegro*

Appendix 3: Research version

Heimstad, Thomas (2015).

Fantasia I

Transcription: Thomas Heimstad

Georg Philipp Telemann

Largo

Largo

CAPO1

5

9 *p*

13 *f*

17

21 *p* *pp*

25 *f*

29

33

37

2
41

f

tr

45

Detailed description: The image shows a musical score for two staves. The top staff is in treble clef and contains measures 41 through 45. Measure 41 starts with a dynamic marking 'f' and contains a triplet of eighth notes. Measures 42 and 43 also contain triplets. Measure 44 continues the melodic line with eighth notes. Measure 45 ends with a quarter note and a quarter rest. The bottom staff is also in treble clef and contains measures 46 through 48. Measure 46 has a quarter rest. Measure 47 has a quarter note followed by a trill marked 'tr'. Measure 48 has a half note. The key signature has two sharps (F# and C#).

Allegro

Guitar

4

Gtr.

7

Gtr.

10

Gtr.

12

Gtr.

14

Gtr.

17

Gtr.

20

Gtr.

23

Gtr.

26

Gtr.

tr

p

f

p

f

30

Gtr.

32

Gtr.

34

Gtr.

36

Gtr.

39

Gtr.

42

Gtr.

44

Gtr.

f

p

This page contains a guitar score for measures 30 through 44. The music is written in A major (three sharps) and 4/4 time. The notation is as follows:

- Measure 30:** Treble clef, key signature of three sharps. The staff contains a series of eighth-note chords: A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3. There are slurs under the first four and last four chords.
- Measure 32:** Treble clef, key signature of three sharps. The staff contains a series of eighth-note chords: A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3. There are slurs under the first four and last four chords.
- Measure 34:** Treble clef, key signature of three sharps. The staff contains a series of eighth-note chords: A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3. There are slurs under the first four and last four chords.
- Measure 36:** Treble clef, key signature of three sharps. The staff contains a series of eighth-note chords: A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3. There are slurs under the first four and last four chords.
- Measure 39:** Treble clef, key signature of three sharps. The staff contains a series of eighth-note chords: A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3. There are slurs under the first four and last four chords.
- Measure 42:** Treble clef, key signature of three sharps. The staff contains a series of eighth-note chords: A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3. There are slurs under the first four and last four chords.
- Measure 44:** Treble clef, key signature of three sharps. The staff contains a series of eighth-note chords: A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3, A2-D3-E3. There are slurs under the first four and last four chords.

Grave

5

9

13

17

21

Si replica l'Allegro

Appendix 4: Transcript of the interview with Marchione

Marchione, Carlo (2015, January 12). Interviewed by Thomas Heimstad, Skype

Includes the questions which were asked during the interview

Interview with Carlo Marchione

On his transcriptions of the Telemann Fantasias. Interviewed by Thomas Heimstad.

Thank you for participating in this interview!

- 1 I have some general questions regarding your approach, method and philosophy when it comes to the art of transcribing music.
 - 2 Then I have some more specific questions regarding examples from the Telemann transcriptions and how you solved the different issues.
 - 3 I will try to ask these questions as someone who are not familiar with your work and art. The reason for this is that when the findings are to be presented in front of a jury, they will have every possibility of understanding each part of your process.
- Q1: The history of the guitar is filled with transcriptions. How do you view yourself in this tradition?
- Q1a: How would you describe your method of transcribing for the guitar? Did you develop this method yourself, or do you follow a set of rules proposed by someone else?
 - Q1b: What do you believe are your influences when transcribing?
 - Q1c: Which do you prefer, impulses of improvisation or patient consideration?
 - Q1d: I believe that the foundation of most of our choices, even the ones we believe to be impulsive, are grounded in our knowledge, our previous experiences and our appraisal of said experiences. Where does your knowledge of early music stem from?
 - Q1e: What is your balance between the original instrument and the guitar?
 - Q1f: Have you ever received any criticism for your transcriptions, especially the early music ones?
 - Q1g: If yes, how would you defend this criticism? If not, could you imagine some criticism?
- Q2: What are your thoughts on transcribing music for the guitar?
- Q2a: Were there any specific things you had to consider when you transcribed music from the solo violin repertoire?
 - Q2b: Did you feel bound to the rules of Baroque harmony and polyphony?
 - Q2c: If yes, how did you free yourself enough to make a personal edition?

- Q2d: When looking at the history of guitar transcription, one finds that for instance Llobet and Pujol had a very personal approach to the music. They had their own ideas and changed a lot of notes to make it suitable for the guitar. One example that comes to mind is the Siete Canciones Populares Españolas by Manuel de Falla. Due to the recent surge of validity as an important factor when dealing with early music, did you find it necessary to avoid the pitfall that is choosing personal taste over performance practice? In other words, did you find it necessary to base your transcriptions on the knowledge of performance practice?
 - Q2e: What is your opinion on personal taste/preference versus performance practice in general?
 - Q2f: Do you find the transcription-works of Tárrega, Segovia, Llobet and Pujol valid in today's environment?
 - Q2g: When making transcriptions in 2015, what do you think is necessary to consider?
- Q3: What made you decide on making transcriptions of these fantasias?
- Q3a: How did you approach the music of Telemann?
 - Q3b: Did you consider the principles of the implied polyphony?
 - Q3c: Did you write out the harmonic development beforehand?
 - Q3d: How did you approach the aesthetics of the violin and transfer it/change it to fit the classical guitar?
 - Q3e: Did you consult a violin player?
- Q4: Lets look at some specific examples from the first Fantasia. Here are a few regarding the added basses.
- Q4a: Largo bar 9-11: How come the basses last only a quarter, while the phrasing of the arpeggio suggests a three eighth note grouping?
 - Q4b: Largo bar 18-20: Did you avoid the octave leaps in bar 18 and 20 to avoid the crossing of voices?
 - Q4c: Largo bar 23: The last triplet B of the first beat is sustained as a quarter on the second beat, effectively creating a melodic line, while the C# receives the role of a middle voice. Why change this, and not maintain the original where the B leaps to the C# as the melody?
 - Q4d: Allegro bar 12-15: By giving the basses their own rhythmic theme, and thus separating them from the melody, the texture is inevitably enhanced. Was this an aesthetic or an idiomatic change?
 - Q4e: Allegro bar 35-36: This bass line canon imitation of the melody is very creative. I tried to replicate it in other places of the allegro, but I was unsuccessful. How did you find this solution?

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- Q5: Here is a question regarding the sustain of the melody leading to a thickening of the texture. Largo bar 5: The high A is sustained to the next bar and effectively separates itself from the following middle voice C#, B and A. These changes happens several places in this transcription. What was your motivation for sustaining the melody in this way? Another example is in bar 23, marked as Q4c.
- Q6: Here are some questions on dynamics.
 - Q6a: Largo bar 34 and 37: In the urtext edition, there is a piano and a forte dynamic indication. In your edition, these are omitted. Any particular reason for this?
 - Q6b: Allegro bar 43: The same goes for this bar, in the repetition of the previous pattern.
- Q7: In the Grave you change the tempo markings two times, in bar 9-11 and in bar 20-22. Was this to ensure that the reader would catch the hemiola?
- Q8: How do you feel about adding even more notes to the chords?
- Q9: If you were to make a second edition, would it differ considerably from this version?
- Q10: Anything you would like to add?

Good luck with your future transcriptions!

Marchione's reply is written in regular styling, while the interviewer's follow-up questions are written in italics. Some parts are edited to create a coherent meaning, and some parts are deemed inaudible.

A1: I don't remember a moment of my life where I didn't play transcriptions, because in my family my father played guitar and accordion, my brother played guitar as well, so we were always somehow improvising some songs or classical pieces; operas, symphonies, Rossini or Verdi. Just like this, in that moment, you know. So in a way I grew up transcribing, and of course I didn't ask myself how I feel with it. For me it's something quite natural. Transcription is, in my opinion, act of love. In the meaning that, yeah, one loves one piece and wants to be able to play it [on] his own instrument. And as always in life, because of love, one does also some stupid things. So it happened also in my transcriber career, to have transcribed pieces which had no sense to transcribe for a public performance. But it was good for me to do them, and it's fine. So actually I don't think I have a special role, let's say, in this tradition. I studied very carefully the Carulli and Giuliani transcriptions, how they work with the original, how far they go from the original sometimes. Or even with some Baroque transcriptions, I mean the Bach transcription [...]. And of course the typical transcriptions by Segovia and Tárrega [...]. That's it about the first question, if you have any remark, please just tell me.

It's a really nice answer, I really like your way of thinking about it as not in a tradition, not in a history, but for you and your family, and very personal. I really like that kind of thing, that's amazing.

It's really very personal. It seems like from a book or from a nice movie, but it happened really like this. My brother and father were not even professional players, and my father was earning his money in his time by playing serenades, you know, under the windows. So he was somehow also used to improvise, transcribe on that moment and place. Somehow I got it in my DNA and so far it helped a lot in the later music making, let's say.

A1a: I think as always in life... As a great philosopher said: "We sit on the shoulders of giants, therefore we can see so far away." So that means that of course, I think I have a quite personal way of approaching pieces, but it has never been the same. [...] About Telemann, you ask in the end if I would change something, probably I would change almost everything. But with this [version] I don't want to say that it's bullshit what I did. It's just as it was in that moment, my approach to this music. And it's nice to hear also how I came to some solution, maybe. And of course, you know, [...] my generation, we played the Segovia transcriptions of Albeniz, of Granados, also because there was nothing else. I mean, already to get an original score of Asturias [by Albeniz] would have cost, I don't know, eight months in Italy considering the slowness of the post. So we were also not aware of some mistakes or too personal choices of the transcriber. But somehow this comes into the blood. I think as always in life, it's a mix of both things. [...] I think, as every musician who is a real musician, will have a personality. Then it mix with other impulses from outside.

A1b: I think more than the guitar players, I was very, already as a kid, very amazed and fascinated by the transcription by Bach himself, let's say. But I had not yet the technical

knowledges to understand how it is happened. I knew only that it sounded amazing. This adagio from the oboe concerto by Marcello, how he could write down basically what he improvised. In this meaning I was influenced more from historical transcription, let's say, more than transcription adaptations/arrangements. Don't forget please, Thomas, that in my time facsimile didn't exist. [...]

A1c: You know, I'm a libra, I was born in October, so I'm a libra. And as always, I think the truth is in the middle. In a way it was my philosophy while, not so much transcribing, but recording Telemann, because it has a very special story, the recording. The Telemann transcription was born basically in the recording studio. Because when I went to record them, I had played in concert only two of them, the fourth and the seventh. So all the others were basically still to transcribe. Now, normally if you go to record for Naxos or for EMI or whatever, a big label, you can forget this, you just go there with a product ready and you record it. But I was recording with my best friend and it was at his home, at the lake, he had a home out nearby the lake. It was so great. We went in the morning eating tomatoes and drinking coffee, and then go to record in all tranquility. I knew that I would have these really privileged conditions for recording. Somehow I knew the fantasias, but I still said: ok, let's see what happens when I'm there. Because the process of recording was to record one piece, I went there, I chose the tracks for the editing, he did the editing, and meanwhile I was transcribing the next fantasia. Transcribing means of course in pieces like Telemann's, not so much like for instance could be in Scarlatti or Mozart or Haydn: "Oh shit, which notes shall I take away now?" or "How do I solve this problem?" There are no problems, you can play, as many players do, just one by one [1:1]. "So is written, so I play." Also as some players do with the cellos suites by Bach, or even with the violin solos by Bach. For me it was a kind of challenge: "Yeah, let's see what we can do here." For instance this canonic answer in the first fantasia you picked out, that was just there, you know. "Sounds good, let's do like this." Or the canonic beginning of the allegro from the ninth, from the Vivace, was also picked up there [...]. I think therefore, this recording still so many years later has its own fascination in a way, and it's something I still like to listen to, even if it's mine. So in this meaning, I would like to answer your question "Do you prefer, impulses of improvisation or patient consideration?": Both, of course. In the same way I prefer a player who uses brain and heart, not only one of these organs. So, I knew very well the fantasias as such. I knew very well some other things of Telemann's, because I prepared listening to the Quatuors parisiens, because we have three sets of solo pieces by Telemann: Viola da gamba, violin and flute. Actually I start to play Telemann playing the flute fantasias. And in these pieces, he uses just those instruments as a kind of try-out. I was very good prepared in terms of historical performance practice, [...] the background of the pieces and the substance of the music. I made this something, just free for that moment, some cadenzas were improvised on that moment and not written down. So I think it's always nice to have both sizes, also as a performer. I think you also have not a fixed performance like always, always like this. Maybe in concerts you change something, and so I did.

So basically, you are actually doing the performance practice, because that was the way they did, you know, they improvised a lot and just had fun with it?

Yes, yes. But you know, also answering some other questions which come later, sometimes one goes also, let's say, against some so-called rules. I think it's a kind of poetic licence of the poets as a player, let's say. "I know that it's like this, but I do like that because I think it's more expressive." Something like that.

But that's enough, no? You can say: "I like it more. I find it more beautiful than the other thing."

Yeah.

Ald: It stems from courses with Betho Davezac [Uruguayan guitarist who won the competition Radio France]. [...] He was one of the first guitar players who approached - very, let's say, in modern terms; seriously - old music, not just: "Ah, I like it like this" or "It sounds good like this", but "Maybe I like it like this, but it should be like that." Then you make your choice. That was his philosophy. I remember, my first class with him was with the Loure from the 3. partita [by Bach for solo violin] and I start playing appoggiaturas and resolutions in the same loudness, and he was always saying: "No, no. Repeat, it's wrong." And I couldn't understand what was wrong, because I played the right notes, and for me it was already more than enough to play the right notes with the right rhythms. And his great lesson was that pitch and duration are just two elements of one note. There is also intensity and meaning, let's say, of the notes. I was basically thrown into the cold water swimming pool of old music. From there, I learned a lot from somebody who I never met personally in my life but with a kind of God for me, Nikolaus Harnoncourt. I studied very carefully all his books and all his recordings, and he's also a great example of creativity and knowledge. So I think that my knowledge comes from this. Of course later with the birth of internet I could reach even more and more things and make confrontations and comparisons. But basically it comes from my love for the old music. I really love it. [...]

Q1e: Let's say that the way I approach a transcription is maybe the same way in which a Japanese translator approaches Shakespeare. I add this because I have the complete works by Shakespeare with original text besides the translation. And you know, many times you have a way of saying in English which you cannot translate literally. It's like if you want to try to translate literally "Zwei Fliegen mit einer Klappe" in German. "Two flies with one smash." But we have in Italian another expression for it, and possibly in Norway you have another one. So, it has no sense sometimes to translate literally. And now we come to your question. It's just that the instruments are basically so different. And of course one must consider what can a guitar do more than a violin. What can a guitar do less than a violin. Which are the strengths of the guitar, and which are its weaknesses in comparison to the violin. This is still quite easy, and of course when you go to transcribe pieces for cembalo or for a forte piano, I mean the repertoire of the time of Mozart, this [question] has a really great magnitude. I try to exploit as much as I can the idiomatic of the guitar. This touch also the choice of the tonality, the scordatura and all these things related. For instance, I don't know if you ever met my transcriptions of Scarlatti's sonatas, 208 and 380. I changed tonality to D major and with double scordatura, so the 3. [string] to F# and the 6. to D. It's not only an [academic] choice, like "Yeah, so in this way you can play all the notes on the right pitch." It's just that, for instance in this case the character of the piece, the original pitch is very high. If we play in the original, let's say reading directly from the cembalo and playing on the guitar, in fact it sounds one octave lower. So it has not this ethereal cantability [a singing quality] which it has on the cembalo. Therefore the choice of changing tonality. Many times I choose one tonality instead of another because there is one passage in the piece which must sound like this, otherwise I don't play it. And this passage can be played only in this tonality with this tuning, and then around this passage I build the rest of the transcription.

That's really interesting. Just to follow up, how do you find this feeling, or this place in the piece?

Well, there is not a rule, let's say, or there is not a fixed schematic. I can tell you, for me a touching experience, because, you know the Widmung by Schumann. I was trying to transcribe it for 25 years, and I never managed it. It's not a joke! I spent 25 years trying, trying, trying. And finally, with the right motivation I could find the tonality and the right tuning for it, and it became something really good, sounds really nice. Another time, and that's maybe more related to your question, I transcribed the Adagio K540 by Mozart. I was really struggling with the tonality, and suddenly there was one passage, which was in my opinion the most beautiful of the whole piece, which worked only in one tonality with one tuning. It worked only in G major with the standard E tuning. Ok, so it must be like this, and the rest I will punch a little bit here and punch a little bit there, and I will, anyway, fix everything in this tuning. And so it was. I follow very much somehow my musical instinct also, because if you take a piece like this Adagio there are so many wonderful passages and you cannot choose in advance one which must sound good. But I think there are yet places where it must, I don't know how to say it. It's like maybe a very stupid example: "One should not burp when you are on a date with woman." There are passages which [are] good, but in this piece **must** be good, otherwise better not to touch it.

Q1f: Of course, of course, and that's also good like this, because many times, criticism is very good, it depends only **who** does this. If now comes somebody I don't know and they say something interesting, I will think about it, but if it comes somebody I know that doesn't understand anything about the matter then I just think about it for the fairness. Most of the time I [receive] criticism for the transcription itself. I was criticised for a while - because now things are changing, with your generation of players - because I applied many issues of the performance of old music which were used in other instruments since decades. And they were like shocked, like: "Why you play like this? Why do you play this, it's written differently?" [It's like saying:] "Why do you say 'froyde' when you write 'freude'." That's my example, normally they don't know what to answer. Somehow, not only with old music, [but] with all kind of music, because if you read Brahms, for sure you have another approach than if you read Chopin, I guess. Each composer has his own language, and with old music, it's even worse in a way. There are so many things behind, and I say always that it's a kind of music where the notation stays to the performance like French to the pronunciation of French: There is not one letter which is pronounced as it's written. So I would say that more than criticism about the transcription, was more the way I approached it. You know, my generation is the same like Clerch, and just a little bit behind comes Richardo Gallen. We are old persons [...], I tell you the names I was in that time in contact with, there are many others of course. You know, we are teaching in high schools [for] many years and, piano piano, it's making its foot this kind of approach to old music. Not anymore like: "Ah, let's play like this because it's nice." No, let's learn first as much as we can about it, and then we make our own recipe of the piece. I must say the only transcription which got some perplexities, let's say, was just this by Mozart. But, funny enough, not from [a] piano player, but from [a] guitar player. Who possibly didn't even know the piece, but ok. That's how it works. Sometimes when you touch a "holy monster", they have the feeling that you are in a kind of blasphemy, but ok.

[Do you feel this is still going on?]

I don't know, because I don't play anymore Mozart.

A2: [Already answered that question]

A2a: I think that the big problem transcribing violin music for guitar is not so much the notes. For some kind of repertoire it could be the tempo, because if you go to play for instance Paganini's caprices, some of them must be played fast, otherwise the harmonic rhythms will be destroyed. So it's very technically difficult. I would say that for me, when I transcribed Telemann, to go closer to your issue, it was more "How can I translate this figuration on guitar, or this articulation." We have for instance many long bows in Telemann, but also in Bach. And how do you play this on guitar to reproduce the musical effect. Not literally, but the musical effect of the violin, so that the bow brings a diminuendo with it and the notes sound like in one movement. So I had for this of course to find some kind of technical solution for it. It was in Telemann I was faced with the problem, and I found some solution. But later, for instance, continuing this process of translating violin articulation on guitar, well, again I found some solution for these long bows. For instance there is one example I like very much in the Chaconne [2. violin partita by Bach] where you have seven notes under one bow. Well, I like always to play legato with the left hand the first two notes, and then create a kind of chain of notes in which one never plays two notes on the same strings, a kind of campanella. It works very good. This is also another issue. I had to change also the approach to the slurs, because if you play the slur for instance of a resolution, an appoggiatura, slurring on the resolution so loud as the appoggiatura, it's a mistake. It's maybe even worse than if you play a wrong note in the resolution. So I had somehow to check, how the hell is the movement, in order to be able to control the slur in the same way I control the dynamic if I play with the right hand. I was used to, for instance, to pluck one note to slur, finishing the movement of the slur on the string underneath. That was the technique which was taught to us in the school. The slurred note must sound so loud as the plucked ones, that was the axiom, the bible, the unchangeable truth. But actually with Baroque music, but also music of Giuliani, but also with Britten. In any situation you have to slur two notes where the second note resolves, let's say the tension of the first, you've fucked up because it sounds too loud. This is of course even worse if you have to slur three notes. Then you are really to control that it has a smooth diminuendo, from the first to the third or fourth, or whatever. So that were the hardest issues I had to face with Telemann, in general with violin music on guitar.

I definitely agree with the long bows, that's a tricky one to try to... but campanellas, yeah, I find also that they work quite well.

You know, to go back one second to the criticisms we were speaking about, that was something which also is still now a day criticised; that I used too many bows.

Oh really?

Yes. One forgets that the slur on guitar is unique within the instrument, it's the only instrument which has this particular colour when you tie two notes. Besides this, especially when you play not so much transcriptions but original from the 19th century, they are written, the bows. I think we cannot skip them like that, in the same way a violin player would never skip the bows Beethoven wrote on the Frühling Sonata. Why should we?

That's an example of bad criticism, I guess.

Yes. More than bad, is lazy criticism. Because I had once a student play for a very, very important figure of the guitar world, one allegro by Bach from the 3. violin sonata. And the only suggestion he got from this big name was: "Come on, take away all these slurs, it sounds like Chick Corea," or something like this. And he says: "Yeah, but they are written in the score." "Yeah, but this is for violin!" It's a little bit, I think also, mental laziness, because I can imagine a big name, somebody who has already his own mental schema - "good for everything; I approach like this Bach in the same way I approach Domeniconi Koyunbaba in the same way I approach Giuliani", whatever. So that's another kind of criticism I still now a day - well lately not so much because, you know after you become 50, people are more prudent to criticise, but the age brings a kind of wisdom bonus, let's say. But in my time when I was something like 35-40, I was still always listening to this. And I say: "But, an oboe player would never change the bowing in an orchestral piece. The conductor would just punch him." Especially if he says: "Ah, come on. Yes, Beethoven wrote this bowing, but he was deaf," you know, something like this. "I know better." Whatever.

It's fantastic, how we can believe these false...how we can turn upside down... you know, we are so on the backside of the classical [establishment].

It's very funny, Thomas, I don't know if you had ever this experience, but when I play Giuliani for instance, or I have now a program with music from the 19th century, original music. With Molino, Giuliani, Molitor, Fernando Sor. And I approach this music in the same way I would approach Beethoven or [inaudible], Prokofiev or Mozart. For me, it doesn't exist bad music, I can only play bad music that people don't like it. Because I think my musical instinct and natural musicality is already a filter to discard bad pieces. And when you see the richness in articulation and dynamic of this music, it's amazing. It's really amazing. And I think that Giuliani himself, when he played his own pieces, was not playing so much differently than when he played the cello by the premiere of the seventh of Beethoven. I don't believe that guitar players then, were musicians when they were with other great musicians, and when they played their own pieces, they become just, you know, like playing out of tempo and not considering the bowing or changing tempo each two bars. And now a day you listen to this very often. Sorry to say, but it's really like this. I cannot imagine for instance Paganini playing his caprices like Domeniconi playing Koyunbaba, with the same, even not freedom but sense of improvisation. They're not improvised, they're written. Whatever, people always think that I'm too strict with the rhythms, but what they don't understand is that for playing rubato, you must know exactly how it is, the real tempo. You know, if you are a fish you can swim from one [riverbank] to the other but you may not go out. If you go out you must stay little time, then come again into the water, otherwise you die. And it so is with the rubato. It's very tricky. But by the way, that was another criticism.

A2b: Of course.

A2c: Well, [...] let's say that when I start to make transcriptions of old music, let's say Telemann for instance, I didn't want to make something à la Segovia; even not à la Guzzoni. Not because there is something wrong in their approach. It's just that I think now a day we cannot hide anymore [behind] the wall of: "Yeah, but we are guitar players; we are not musicians, we have our own world." We must know those things. We must know. For instance, [...] sometimes I speak with, even colleagues, but also with young persons; they are almost afraid to say that they

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know something about old music, or they know something about Giuliani. It's not a shame. No, it's a tool. And when you know how Baroque harmony and also counterpoint works, you have a very different approach to this music. You can, especially in a violin piece which is very thin in the writing, then you can add voices. You can for instance, look, Telemann, it was a kind of middle difficult work of harmonising. But for instance I made a transcription of another solo piece for violin by Helmich Roman, it's a Swedish composer from that time, which is just monodic. The whole time through, throughout monodic. And it became a kind of trio. If you don't know how it works, of course I might have done mistakes because I'm not a Baroque composer, and basically I'm not a composer, but I know how it works, I know how it's fixed together. And the problem I see here in the schools now a days, it's taught so bad. I don't know in your school, but in my school is really taught so bad, counterpoint and harmony, and I see from the students that they have difficulties with this.

We should be taught it earlier and a lot more.

Absolutely. Also because it's so interesting and also because it's not only regarding the Baroque music but music in a very general way. Well, I think the process of freeing myself to make a personal edition, I would say that it's more instinctive than premeditated, like: "Here I do something personal." It's also maybe connected with the fact that not being composer, sometimes I add, involuntarily, a personal touch with a note which maybe on that point is not so expected. Maybe more like this than in a conscious way.

Yeah, but as I also said earlier it's not just impulsive. I mean, it comes from something, so obviously you have some sort of knowledge behind the impulse, if you know what I mean.

Yes, of course, absolutely.

So you would not do this, I guess, unless you had the knowledge that you have, and the experiences that you have had in your life.

Yes. I'll tell you another experience I had some years ago with Albeniz. I always loved this music, but I was always unsatisfied with the transcriptions you can buy. This has nothing to do with the performance of these transcriptions, because there are players who can play them really, terrifically good. I started to study the piano, not only the piano version of the piece itself, but [inaudible], the complete works by Albeniz for piano. So basically also the Iberia, because it's his major work. And then I say: "Now I know what I missed." First, the pedal effect. Second, I transcribed for instance Capricho Catalan and it's normally played in D major. The original is Eb major so people think: "Oh, we are very close to the original." But in fact you are one accident octave lower. If you listen to the original, it sounds like a countryside dance [whistles the melody of Capricho Catalan]. It's very high. Tempo is allegretto, it's not march funèbre. It's really allegretto. If you listen to piano players, Alicia de Larrocha or whoever, they play with [taps the tempo and sings the Capricho Catalan]. So they see that I try to know not only how it works, the polyphony or the harmony of the composer, but also how a piece ... let's say, what is the quintessence of a piece. What is the character of a piece. For instance, I transcribed also Granada and there are very clear indications of pedal, by Albeniz. And I think it's worthy to try out to do that on guitar, to listen how it is. Not for [academic] slavery, it's just because I think we owe this to the composer. And I don't agree with the statement: "Are the composers always right," because the music history teaches us that sometimes the performer is better than the composer. But for

some things I say always: "Know it, and then you make your choice." But never say: "I like it like this" or "It sounds good like this" or even worse, "This great name plays it like this, so it must be right." Don't arrive to the point to believe that Asturias is original for the guitar and the piano is a transcription. That has also happened.

A2d: Yes. And performance practice is not only to know some easy rules like: In the French overture the dotted note is dotted, but the short notes split into a silence of the half of the value. You know, something like this. In chaconne the eighth note is always a sixteenth and so forth. It's, as I told you, important to know all around the composer, all around the characteristics of the instrument from which you want to transcribe. And of course, very important is to come as close as one can to the sources of the piece. So, manuscript, facsimile, first print in this order. In this meaning, under performance practice I mean all those things.

A2e: As always, I think one must find the balance between his personality and the personality of the composer. I think everybody agrees when I say that if you just read like a robot one piece, just because you are afraid to offend the composer by doing something personal, makes no sense. On the other side it's also no sense to play a piece in a way that even the composer wouldn't recognise it. As always, there must be a kind of balance [between] both things. Considering many things around: Period, kind of piece. Because of course, if you play a prelude without bars by Couperin, you play it differently than a bourrée by Couperin. There are many elements to consider. Think: Too personal or too impersonal [are] both nothing. The problem is after which criteria one introduces a personal element. But I think that the personal element itself is the way we play, it's not only about how we apply some rules. We are different. If you play Granada, you will play differently than me, or if you play especially a piece for instance like the Fantasia Élégiacque by Sor, everybody would play it differently because everybody has a different approach or experience with that. Especially with that of close people and loved people. As always, I told you I'm a libra, so I try always to find a point of dynamic balance.

A2f: Well, of course. It's the story of our instrument and everybody should know it. I find them valid to know, but not to perform, unless you have a program with historical transcriptions or you want to record a CD with historical transcriptions through the centuries. I don't know, you can put Carulli, you can put Giuliani, you can put Carcassi or whatsoever, and then you put Tárrega, Segovia, Llobet, Pujol. But of course, imagine in that time, they did an incredible job. But of course, I couldn't play now a day Asturias in the Segovia version. Just too many wrong notes. And there are too many choices which are too personal, in a way that the changes are not because of technical difficulties or impossibility to play one octave higher, for instance, it's just that he liked it like this, you know how he worked. But for instance, if you give a look to the Tárrega transcriptions, they are really amazing. He transcribed the Crucifixus from the B minor mass by Bach, or the minuet from the string quintet in D major by Mozart. It's a kind of visionary project, it's amazing. I read all of them in my time in the high school. The Llobet ones are also fantastic, and the Pujol also. But as I told you, if I have to play Granada or Asturias or whatever, I would make my own version. Not because I don't like them, but just because now a day... or you play a historical program... I think they are not anymore actual. Not valid, but actual.

A2g: Everything I told you so far.

A3a: I tell you, the first meeting, let's say guitar Telemann, was through the flute fantasias, because I was by then playing with a flute player and she was playing these wonderful solo

fantasias. I found [it] extremely challenging to transcribe monodic music on guitar, so taking care of the implied polyphony as you ask after, and the harmonic development, all those things. Can you imagine in a flute piece transcribed into guitar, it's the hell. Many times they need silence for the respiration, so the person is: "What is now on this silence, is there a note which they cannot play or not?" or "There is a long passage written in one voice but obviously [it's] three voices there. Shall I now let this voice continue or not?" It was, I think, much more difficult than the Telemann violin fantasias. So, my approach was very open with the feeling "Ok, I have nothing to loose." I was trying actually to publish on youtube this, I have this own recordings of the flute fantasia on guitar. Too bad the CD is broken, I don't know, after 10 years they go to the hell [...]. For instance, in the flute fantasias you have also many times fugues. One can barely imagine a fugue played monodically. But it's not monodically, it's amazing but in this voice there are two voices, and the part where one voice must stop for giving the leading parts to the upper voice, continues underneath, in a way which is, many times, clear because it's after some melodic schema they had in that time. So it was very interesting to work on them. That was my first approach to the Telemann music.

A3b-c: [See A3a.]

A3d: Well, I answered this question a time ago. Basically the biggest problem was to give a convincing translation of the articulation of the violin. I think that articulation is a very minus point of guitar playing. Therefore I was very careful with it.

A3e: You will not believe me, but I did not. I did not because if I had to consult a violin player in that time, we are speaking about [19]95 I start to practice it, it was very difficult to contact people in the time. Was no WhatsApp, no Facebook, no Skype, nothing. And my dream would have been to approach Sigiswald Kuijken, this holy monster of Baroque music. But just to go to a violin player to say: "How do you play this?" I didn't find so attractive, and I didn't find it could have [brought] so much. But later, I did. That's one of the nicest invitations of my career as a teacher, I was invited to give a workshop on the fantasias in Freiburg for the class of Petra Müllejan, who by then was the concert master of the Freiburger Barockorchester. So it was very challenging, very interesting to work with violin players, and by then she invited me for the evening to her house and I had a dinner with her and her husband. And unavoidably we start to play and she showed me some tricks or some creative, let's say personal possibility, how to play it. It was really very nice and very enlightening actually.

A4: So, here you start to put me in difficulties with these questions about the fantasia, let's go, to see what I can tell you. [...]

A4a: It was just [a] question of clarity. I think if you start to put dots, then eight silence, that was also the way of writing then. They never wrote the real duration of the notes. I give you an example. For instance bar 3, you have this [sings bar 3]. After the resolution of the slur you should have a silence of more or less sixteen. But you don't write it because it would be too confusing in a way. You are completely right of course, the groups are of three eights. And I also unconsciously counted on the fact that the slur on a broken chord, even if the second slur is a half broken chord, there is still one passing note to the E. According to the performance practice on cembalo, because on violin you just play legato, is that you hold the notes anyway. So in a way, for me it was clear. Let's say that theoretically you are right, but in terms of practical readability, it's maybe better like this. Also because, look, for instance the F# of the first [sings bar 9 of the

Largo] should be also followed by a silence of sixteenth. So the bass should be a fourth note tied with a sixteenth followed by a sixteenth silence. Maybe because of this, just for clarity.

Good, very good. Could you also have, for instance, just [held] the bass the whole bar? Would that be an option?

Could be an option, of course. You know, the choices I did by then, they are not bible-like. No, no, absolutely. I mean I play this fantasia now, I don't say completely different, but quite different in many sites. Well, about this, you can hold it like a pedal point, a long pedal point. For me it was maybe more attractive to make a difference [between] this legato element of the three notes, and the very staccato and drop-like element after. But any other solution which sounds convincing, is good. Absolutely, absolutely.

A4b: I think I didn't understand the question here.

Well, if you see bar 19, you see the G jumps the octave, yeah? And I was thinking, maybe this pattern could be used both before and after. That you kind of establish this nice little octave jumping thing.

Ok yes, thank you, I understand now. Look, the real bass should be actually this second G [...] one octave lower, and the D after, one octave lower. Because this bass line, typical of that time, so it's the tonic, then the sixth degrees root [vi], and then the tonic again in three six [i6] followed by the fourth degrees [iv]. The jump from the sixth degrees to the three six of the tonic was always descendant. So let's say that the wrong jump is between the G two fourth [half note] and the G one fourth [quarter]. Of course I could not hold everything one octave lower from there, because I had not the D. And that's why.

You know, it's funny, because after they published the piece, many persons wrote to me in mails like: "Why do you ... here there are two parallel fifths, here there are octaves," or something like this. And I always to explain why they are not octaves or no fifths, let's say. By the way.

A4c: Let's say that in the violin it's written [sings melody dropping to C#], it's only the Re Do Si and then the dominant. Well, I tried to make a polyphonic cadenza from this monodic way of writing of Telemann. The C# comes from the B beforehand, and the F# also. [...] That's why it's written like this. I know it's not a very elegant way of writing this [sings D-C#-B and sustains the B to the A#]. Could be even thinkable to repeat the B [sings D-C#-B B-A#].

Yeah, or even with some kind of slur or something, maybe.

Yes [sings D-C#-B B-D-C#-B B trilled with A#] with a little small cadenza before the A#.

[...]

A4d: Great! Yeah, that's a very interesting question, I'm happy you asked it. That's very interesting, because it's one of my favourite tools in transcribing. Especially in transcribing music for violin, where many times you have, again, the bass and the melody in the same voice. And this is even more dramatically actual in Bach, for instance, where the polyphony is so strong, also in the monodic parts. Wait a moment, I try to coordinate the ideas. The original is [sings end of bar 10 and into bar 11]. Let's say that in the original, the seventh chord is in the root position in this progression. But I found it too cheap, I don't know how to say it. Also because in the other chords, there was not the root note. [Sings the end of bar 10 and into bar 11] It's clear that it's F#

minor, B7, E major, then A7+, and I wished to write it in two voices, and to make a kind of melodic movement in the bass. So, especially in the seventh chord, I just, let's say that in the major and minor chords, I just add the root note in the bass leading through this descendant movement: So F#, E, D#, E, D#, C# and so on to the seventh chord in the first inversion. And for doing this, I had of course to start with a third of the chord. And what I did is basically to bring the third of the original chord to the bass, and then continuing the chord with the rest of the notes. There is a passage in Bach's Chaconne which is really great, if you are speaking about these tools. It's when you have the ... if you wait one second I take the guitar, I can play it for you. [Gets the guitar] It's this passage [plays bar 37]. The original is [plays F-D-F-A-D-F-Bb-A-G#-B-G#-E-C#-E-A-G-F#-A-F#-C-A-F#-D-C-B-D-G-F#-G-Eb-D-C#-Bb-A-G#-A-F-E-D-C-Bb-A-G#-A-C#-G-F-E-F]. The miracle of Bach's music is that the chaconne chromatic bass [plays D-C#-C-B-Bb-A], it's in the melody. You have this [plays from the second beat of bar 37, emphasising the chromatic bass line until reaching the B on the fifth string]. And then it's one octave lower. Here there is nothing until here [plays from third beat of bar 39] jumps again. [Finishes with the second beat of bar 40] and here there is the dominant. So, this works if you play it on the violin, but not if you play on guitar or on cembalo. A continuo would play it [plays basso-continuo from the second beat of bar 36]. So what I did was to put the bass with the chaconne rhythm, as a bass. So not in the melody, but in the bass line. And sometimes substituting the notes like [plays F#-A-F#-C of bar 38], here it's on the fourth sixteenth of a quadruplet. And if you play this C already as a bass, it sounds really shit, because you have twice the seventh of the chord. So I substituted the C [melody] with the closest note of the same harmony, which is D. Then you have [plays from second beat of bar 37 and through the passage, with the change in bar 38] and so on. I could tell many examples also in the end of this terrible scale [plays from bar 76]. This is a very good system to also enlarge the ambitus in a piece where, because of technical problems on the violin, the ambitus is quite narrow. It's a way somehow to create a bass with notes which are already available in the text.

It works really well, at least, in the Telemann. And of course in the Bach, I would imagine.

It sounds really good, this passage in Telemann, which is also repeated later. Bar 32 onwards. Yes. Great.

So you do this a lot for the Chaconne also?

Yes, especially the Chaconne where you have a basso continuo, a continuo, a kind of ground. Especially there. On the violin it's impossible, but somehow we can create the feeling that there is a basso continuo underneath. But it's tricky. If one does not know how to, like by this seven chord in the Chaconne, if you just play the note of the bass on the beat, but you leave the same note in the quadruplet, it sounds very bad, because you will have a seventh chord with double seven. In octave relation, it's horrible.

A4e: Normally a fugue theme can be treated in a canonic way. Sometimes it works, sometimes it doesn't work. Here, it seemed to me that it was clear that it works. So I just added it, and it was a kind of [snaps his fingers to illustrate the pertinent idea]. Also because in this point, ending on the dominant in bar 35, it should come the stretto, let's say, in a canonic fugue, in a very [academic] fugue. And in this part it works. But I think by the other, as you say, it does not.

I tried to find another place to put it, but this was by far the best one.

Yes, I think also it sounds so good because essentially one expects the stretto there.

A5: You know, it is the original, you surely have the urtext. There is nothing of polyphony in the way of writing, but it's so implied the polyphony here that I really thought: "Ok, let's write like a trio." Therefore I [did] it like this. I can imagine a violin, an oboe and continuo for instance, would sound fantastic, this passage. Also with messa di voce [singing the melody with messa di voce] of course, it's a forbidden dream for me.

Well, you should maybe write it out in full.

Yeah, we could sustain this messa di voce with [singing the melody, and then the middle voice which is following the same crescendo and diminuendo as the messa di voce melody], giving the feeling that also the note upstairs, the upper voice, is played in crescendo, which is of course bullshit, you know it does not. But you know, Harnoncourt said something which is extremely true: "Music making is based basically on illusion, because otherwise we should throw a cembalo away, and an organ also." A good cembalo player can really create the sense of crescendo, it's incredible.

[...]

Now let's say that this is a translation into trio. It's also something I do very often in transcribing. For instance [...] the Helmich Roman I was speaking before this, he was called the Swedish Händel, I was imagine the piece for, ok it was for violin and monodic, and I was imagine this piece, again, for a trio. Or for cembalo. And then from this, let's say imaginary version, I made a transcription for guitar. So I first transcribed in my mind a passage for cembalo, what the cembalo would do here, and then for guitar. Somehow we can do something more than the violin, and something less than the cembalo, so I was trying first to consider the extremes, and then to find a playable version. Many times it's annoying because it would be **so** nice to do something, but it's impossible, or it requires so much effort that then the musical [flow] of the piece would suffer too much of it.

Yeah, I know that feeling.

Yeah, welcome to the club. [...]

A6a: Yeah, they have been skipped by the editor, I'm sorry. It's not my fault. I think it was just the work, I mean, the work was huge to publish all of them, and some things disappeared. There are also many mistakes in the ... they forgot many times, yeah in the manuscript there is no cross [...]. Yeah, these are those little shits always happen with editions, as good as they can be. Imagine also in that time there were no, at least it was impossible for me to have a program for writing music. So it was only manuscript, and half of the fantasias were written down from my sketches, and my ex wife. She's guitar player, but possibly she misunderstood maybe some signs, and she didn't want maybe to disturb me. Some little mistakes are always to be found.

A6b: Then you write Allegro bar 43, ah yeah, it's also here the same. There is a forte and a piano. Yeah it's a kind of tutti and solo kind of concerto grosso.

A7: Yeah of course, you're right. I just wanted to be sure that they played as hemiola, this. I think it's a very interesting issue, you know. Should we write like this, or not? The fact that the composer did not, doesn't mean anything. Somehow it's like Dowland beginning the very famous

seventh fantasia, in 4/4, so in tempo a [capriccio]. But in fact, it's in 3/2, the beginning. It's [sings opening of fantasia 7 by Dowland, while emphasising the 3/2 beat]. It was the way of writing in that time. They gave the indication of tempo, we are speaking not about Bach or Telemann. Dowland, Monteverdi, Orlando di Lasso, the indication of tempo was a kind of pretext, or a kind of container. He didn't say anything about the metric. In this case, I did not all the time, this. But sometimes, more as a kind of example, like a hint, like: "Hey. Attention! Maybe another time you find another hemiola. Please play this as a hemiola." Basically I think, now a day, if I had to make a new edition of the fantasias or of Dowland fantasias, I would give all the changes of tempo. As a personal proposal, of course. Then one can always disagree or find other combinations, nicer, but in this case I did, just to be sure that they didn't miss the hemiola. Which is not a skin sickness, as somebody thought.

A8: Fantastic. I think great. Yes, because, let's say that I'm in good company if you see what the transcriber of the fugue from the first violin sonata by Bach, did in his organ version. Then one shouldn't be really afraid to add anything. Because, you possibly know this version is so huge in respect to the violin version. And we know also from reports, statements of Bach's son Carl Phillip Emanuel, that his father was used to play violin pieces on the cembalo, and adding notes according to the idiomatic of the cembalo. So somehow I did the same. Of course it's always an issue where to add the notes. For instance in a polyphonic passage not to add a note just to make the chord thicker. Otherwise you destroy the transparency of the voicing. But for the rest, I think we are allowed, let's say, to do it. It's in the aesthetic of Baroque transcription to do it. Were you thinking to a specific passage?

No, not specifically, but for instance ... oh I don't have any examples ... yeah yeah, of course. In the first passage of the Largo, in the end, let's say you add the B in the E chord?

Exactly. Yes, I tell you why, because of this passage in bar 5 to 7, you know this Q5 [from Interview Appendix 1] passage, this trio. So I say: "Why not to make a trio already from before?"

Yeah, why not. Well, if you did add the B, then you would basically have to remove it from a quartet. Or you could even add, if you could, some more stuff to the trio.

Yes, yes, it's absolutely open. And I think everybody has to do [in] his own way, if he thinks that it fits better with his musical idea. Absolutely. And you know, better than me, that guitar polyphonic music is very peculiar, the writing, and also the voicing. There are voices, for instance in Weiss, that have a quite strict polyphony, [that] suddenly breaks; starts to become more in a stile brisé. Like the prelude from the 998 by Bach. It's not so strict like on cembalo music, or like in a trio, where everybody plays his own voice all the time. What I thought, it might bring more expressivity or more, for instance in the beginning here was also to feel a little bit the gap [between] the bass and the melody. On guitar it doesn't sound so nice if you play just [illustrates by singing the beginning of the Largo with a heavy bass and a heavy melody without feeling the gap between the notes]. It's very heavy. I wanted to reach more, also this contrast [between] the A, this kind of pedal point these two added notes E A. In the second bar you have this G# A which is quite intriguing, in a way. The G# is a passing note to F#. It's quite nice.

A9: Of course! God thank it would [differ] a lot. Because in between I played many of the fantasias in concert and I studied all of them with my students. So I could find other solutions, not only in the fingering but also in the musical substance itself. For sure it would be very different. I

wouldn't say better or worse, just different. Because I always, I don't agree many time with, you know, some colleagues, but not only guitar players, no, you say: "You know, I have your CDs." "Oh! Please don't listen to it, it was when I was young." So what?

Haha, yeah. Do you say that to people?

Me? No, never! I recorded a CD with three rondos by Aguado and two works by Francois de Fossa, which I find very nice, but, I would never play like this, this music again. But nevertheless, in that time it was my way of expressing my musical ideas. And it's fine. We should not be ashamed of what we were. Also because it's normal, let's say in a musician, it's normal to develop. I mean, Glenn Gould recorded also twice the Goldberg, so. And quite differently. I think that the one is 20 minutes shorter than the other.

A10: That's the toughest question. Just to conclude, always remember that transcriptions are [acts] of love, and for love one does many stupid things, but good meant. Maybe, finally, thanks to my girlfriend who helps me so much with the website, and other things, I'm projecting, I already did some of them but some students are helping me to write in Sibelius, many of the not published transcriptions, one can buy them on the website.

[...]

[...]

Look, "Anything you would like to add?" Yes, what I always say to my students when they are transcribing a piece: "Make your own mistakes. Don't just [inherit] the mistakes of others. If you want to play Granada, go take the score, look how it is and make your own version." That's maybe the last point, why I also, why I am so fixed, let's say, with transcription, and why I try to go so deeply into the pieces while transcribing. Because I prefer to do my own mistakes [...]

That's the best I can get. Fantastic.

I think it's quite reasonable, the statement, let's say. I had bad experiences with it, because in spite of the fact that Antonio José's Sonata is an original piece, but it's a kind of fake original piece, because the piece is for piano, it's just written on one pentagram with a title for guitar. So, when it was published I studied the version of Gilardino, and I knew the Sonata already by heart, and then, just, I don't know why, curiosity or fascination of the manuscript, I went to get a look to the manuscript which was also sold together with the printed version, and I said, it was a completely other piece, I said: "Oh, shit!" And then I had to practice again the whole Sonata from zero, basically. Since then, I say: "Ok, that's it. This is the last time I do something like that."

Did you ever make your own version of it?

Of José? Well, I think I was the first guitar player in modern times to play it, because I played it two weeks after they published it. I was in contact with the persons who were taking care of the coming out of the piece. I did my own version. I see also that students make their own version, because maybe they have longer fingers or just the contrary, they cannot play a passage. You know better than me, this piece is unplayable. It's like playing Invocacion y Danza [by Joaquín Rodrigo], you can't play what is written in the manuscript, it's impossible. Therefore I always insist with my students, I also insist with the school to make obligatory, for the students, a

transcription class, and transcription exam. Because guitar players, we are strange birds in the music. We have original repertoire which is not original.

It's a bit sad in a way.

In a way, it is, on the other side, God thank that it's like this, because this way the composers could feel free to write really, without technical limitation, their ideas. I cannot imagine a guitar player writing the José Sonata. One of the few who could, just by far come behind a piece like this was, actually by far I say, Eduardo Sainz de la Maza, who used very impressionistic harmonies. But so far like José, I think a guitar player would never come on the idea to write a piece like this. No. Absolutely. Or the Invocacion y Danza, as it is written in the manuscript. It's ridiculous. It's more ridiculous that it wins a competition for guitar compositions. I told, next time, I copy the first ballade by Chopin on one pentagram, I write "for guitar", and I send it.

[...]

[...]

Do you think it will ever be better for us?

Yes. No no, it was good like this, Thomas, that they wrote really without any limit. Then it's our work to ... or imagine the "Hommage à Boccherini" by Castelnuovo-Tedesco. The manuscript, it's completely different. Completely. On the other side, it's nice because everybody has his own personal touch.

[...]

[...] It's fascinating, because we have not original repertoire. Even the repertoire of Sor and Giuliani is not original, because the guitar, it's another instrument what they played. Many pieces by Sor, which I would love to play, I cannot play them. No, it's just physiologically, my hand does not reach just the position, I cannot. [...]

[...]

[...]

Well, thank you so much, Carlo. This was a huge help.

You are very welcome.

DODICI FANTASIE PER VIOLINO

Trascrizione per chitarra
e diteggiatura di Carlo Marchione

GEORG PHILIPP TELEMANN
(1681-1767)

FANTASIA I

intento...

Largo II

Capo I

2. volta piano

5

Q5

9

Q4a

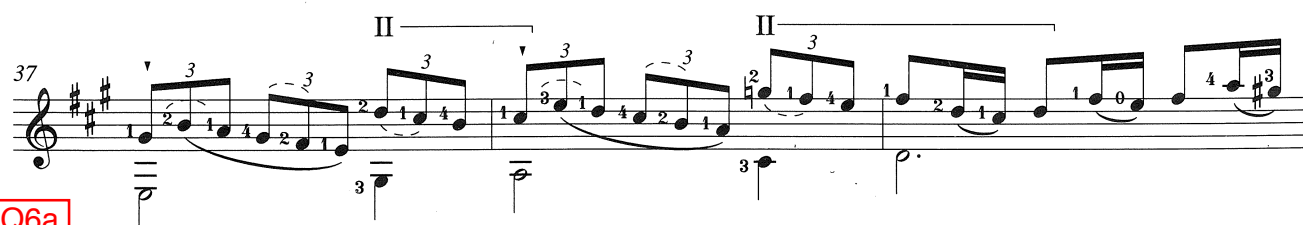
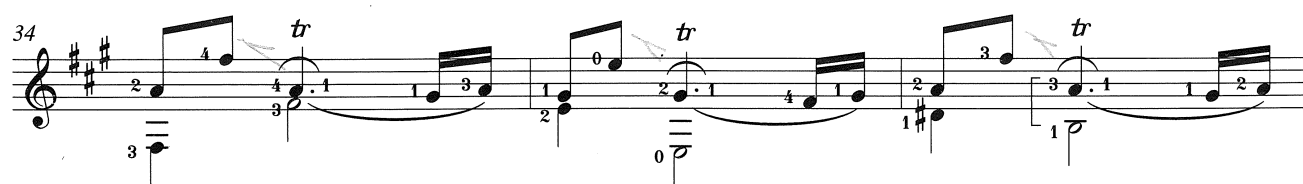
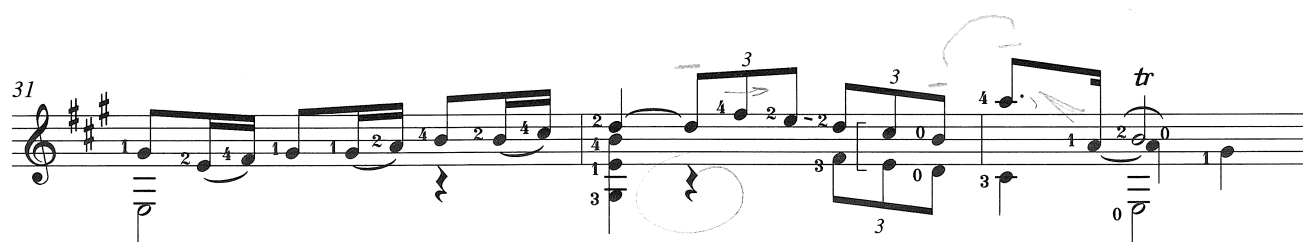
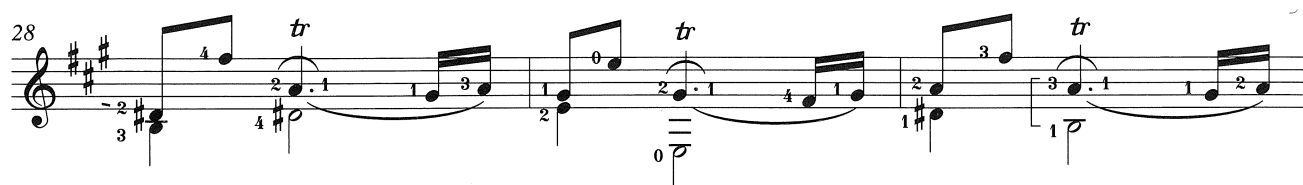
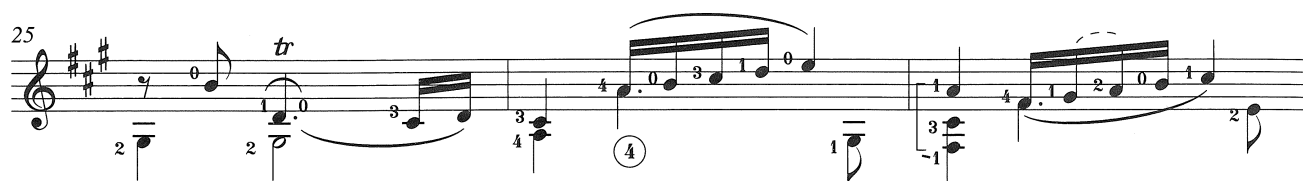
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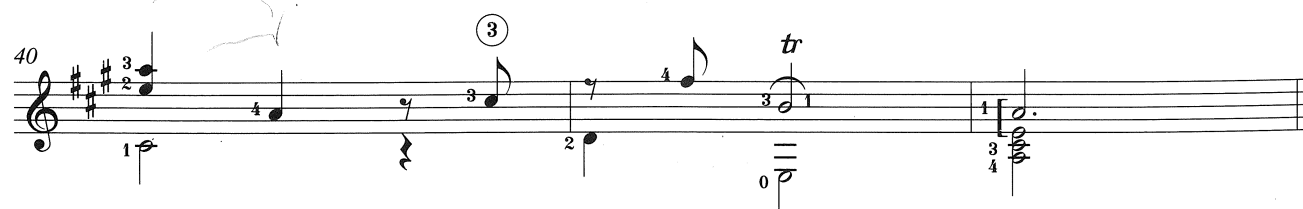
Q4b

21

Q4c

trindization

Q6a



Allegro

IV—

II—

tr

II—

tr

II—

Q4d

IV—

II—

IV—

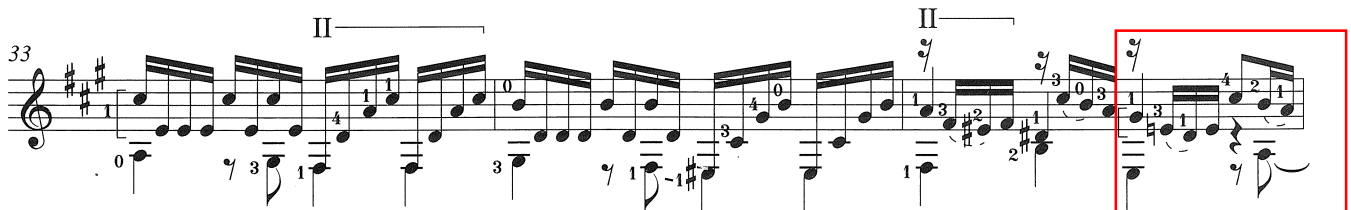
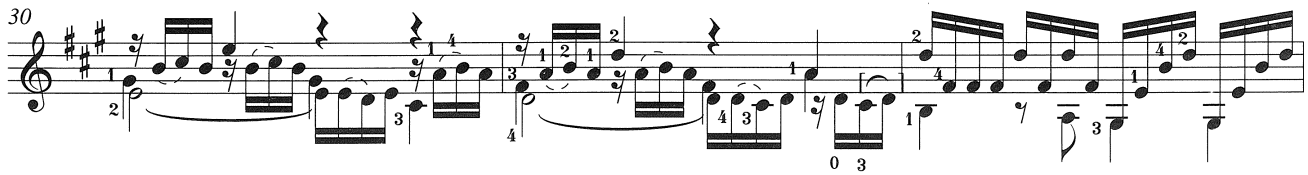
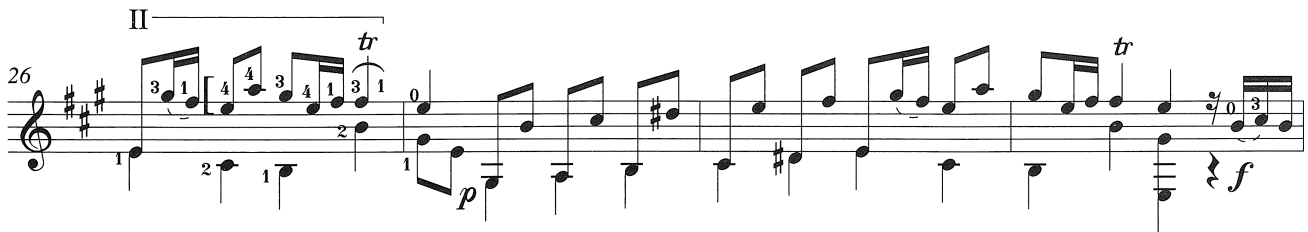
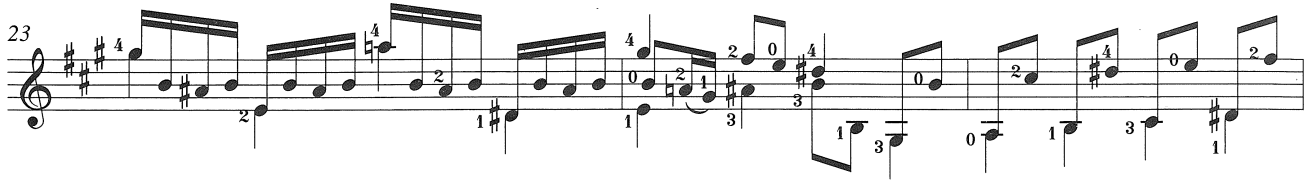
VI—

(4)

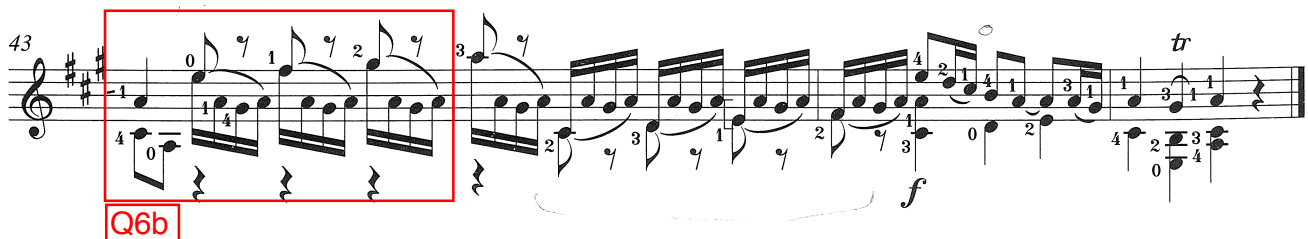
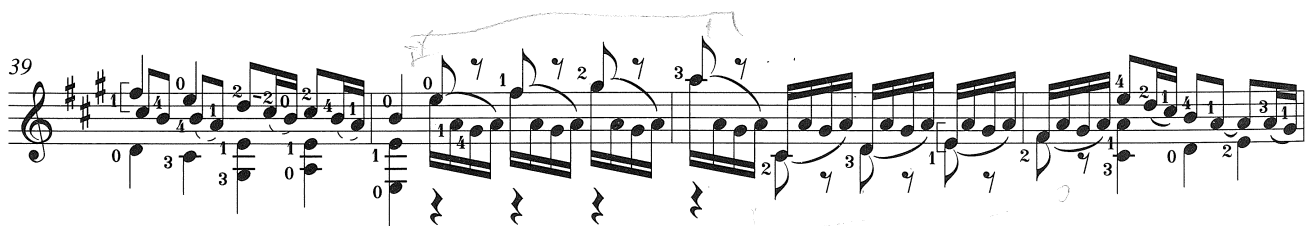
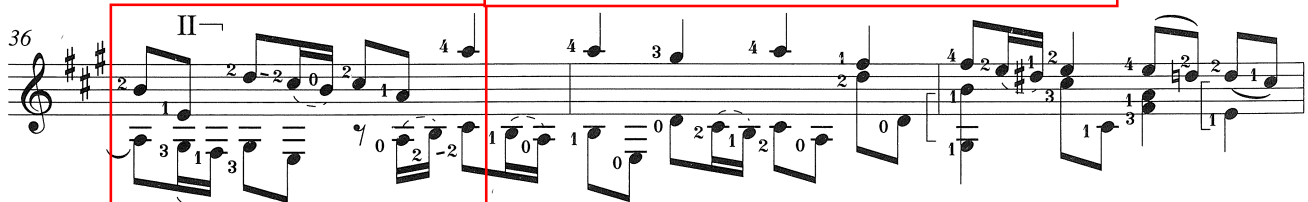
p *f*

(4)

20



Q4e



Q6b

Grave

II—

IV—

IV—
tr

II—

II—

tr

Q7

Q7

Si replica l'Allegro