ESTABLISHING EDITORIAL PRINCIPLES TO CREATE A PERFORMANCE EDITION OF SELECTIONS FROM *APPUNTI* OP. 210 BY

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This paper examined editorial methods used in producing published versions of the music of Mario Castelnuovo-Tedesco (1895-1968). From this examination, I established some editorial principles to create a performance edition of five movements from book two of Castelnuovo-Tedesco’s *Appunti op. 210.* This paper includes a discussion of the sources and methods used in establishing editorial criteria. At the request of the Milanese guitarist Ruggero Chiesa (1933-1993), Castelnuovo-Tedesco set out to create a collection of didactic pieces for young guitarists. The pieces were to be collaboratively edited and fingered by Chiesa, and then given final approval by the composer. Unfortunately, the composer died before finishing the work. The pieces and sketches that survive exist in four volumes published by the Italian house, Suvini Zerboni, containing the pieces that Chiesa edited with the approval of Castelnuovo-Tedesco. The published edition also includes unedited pieces that did not undergo the collaborative process. With the goal of maintaining an unadulterated portrayal of the composer’s intentions, Chiesa presented these pieces as they appear in the manuscript. Much of the music is unidiomatic and either impossible or highly impractical to play. My study established some editorial principles for use in creating a performance edition of this work. The edition includes my engraving of the original unedited manuscript as well as *ossia* measures containing solutions to performance problems. The suggested solutions balance the perception of the composer’s intentions, established editorial practices, and idiomatic concerns to creating a playable edition.
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I am very grateful to Lisbeth and Diana Castelnuovo-Tedesco for allowing me access to copies of the composer’s original manuscripts. In addition, the Castelnuovo-Tedescos requested that I append digital photographs of the manuscripts from Appunti for comparison to my performance edition. Thank you to the Castelnuovo-Tedescos for their commitment to sharing the composer’s work in the spirit of artistic legacy and scholarship.
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PART I

ESTABLISHING EDITORIAL PRINCIPLES
Introduction

Purpose

This paper examines editorial methods used in producing published versions of the music of Mario Castelnuovo-Tedesco (1895-1968). From this examination, I established some editorial principles to create a performance edition of five movements from book two of Castelnuovo-Tedesco’s Appunti op. 210. This paper includes a discussion of the sources and methods used in establishing editorial criteria.

Castelnuovo-Tedesco was a prolific composer. He wrote many choral, orchestral and chamber works for a large variety of instruments.1 In response to the growing persecution of Jewish people throughout Europe, Castelnuovo-Tedesco moved from his native Italy to the United States in 1939. After eventually settling in Hollywood, the composer wrote music for hundreds of films. Although not a guitarist, Castelnuovo-Tedesco wrote a large number of works for the guitar. Given the unique characteristics of the guitar, Castelnuovo-Tedesco frequently relied on the assistance of a guitarist in editing pieces.

At the request of the Milanese guitarist Ruggero Chiesa (1933-1993), Castelnuovo-Tedesco set out to create a collection of didactic pieces for young guitarists.2 The pieces were to be collaboratively edited and fingered by Chiesa, and then given final approval by the composer. Unfortunately, the composer died before finishing the work. The pieces and sketches that survive exist in four volumes published by the Italian house, Suvini Zerboni, containing the pieces that Chiesa edited with the approval of Castelnuovo-Tedesco.3 The published edition also includes unedited pieces that did not undergo the collaborative process. With the goal of maintaining an

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2 Corazon Otero, Mario Castelnuovo-Tedesco His Life and Works for Guitar (Newcastle upon Tyne: Ashley Mark Publishing Company, 1999), 127.
3 Mario Castelnuovo-Tedesco, Appunti: Prelude e Studi per Chitarra. (Milan: Edizione Suvini Zerboni, 1968), i
unadulterated portrayal of the composer’s intentions, Chiesa presented these pieces as they appear in the manuscript. Much of the music is unidiomatic and either impossible or highly impractical to play. My study established some editorial principles for use in creating a performance edition of this work. The edition includes my engraving of the original unedited manuscript as well as ossia measures containing solutions to performance problems. The suggested solutions balance the perception of the composer’s intentions, established editorial practices, and idiomatic concerns to creating a playable edition.

Significance and State of Research


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4 Castelnuovo-Tedesco, Appunti, i.
analytical insight into the norms and methods Castelnuovo-Tedesco developed throughout his career, Van Gammeren’s thesis provides the most detailed level of information regarding the investigation of intentionality and the editorial process.

In his doctoral thesis, Van Gammeren evaluates various editions of three pieces by Castelnuovo-Tedesco. These pieces are: the Suite op. 133, Tonadilla op. 170/5, and Serenatella from Tre preludi mediterranei op. 176. Using authenticated source material, Van Gammeren describes specific guidelines for establishing the clearest possible view of the composer’s intentions. The thesis is thorough and unwavering in placing equal importance in every detail of a given manuscript.

In culminating his thesis, Van Gammeren presents a critical edition of each the previously mentioned pieces. Accompanying each edition are explanations of how the sources were chosen, which markings and indications are believed to best express the composer’s intentions, and why. Van Gammeren presents emendations to the pieces through ossia measures above the music. The author only includes emendations that were explicitly sanctioned by the composer, stating, “…it can only be assumed that all revisions that have technical benefits were made with non-artistic underlying reasons.”5 An example of an acceptable editorial emendment can be seen below. In this case, Van Gammeren includes an ossia measure in which an impossible chord is re-voiced. Van Gammeren provides evidence that the composer approved this alteration.

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5 Van Gammeren, Source Studies, 122.
Ex. 1. *Suite* op. 133 mvt 1 mm. 1 *(quasi un’ improvvisazione)* mm. 2 lower staff is from published edition, upper staff *ossia* contains sanctioned changes

The work of Van Gammeren represents a concise view of the scholarly side of editing. The author includes meticulously researched sources and excludes information that may obscure Castelnuovo-Tedesco’s intentions, providing a template for the structure of the edition included in this paper. In making this edition, I followed Van Gammeren’s example for engraving the composer’s manuscript, striving to create an edition that both reflects the intentions of the composer and clearly delineates editorial alterations. The end product combines the stricter expectations of a critical edition with the practical considerations of a performance edition.

A wealth of research exists regarding collaboration between Castelnuovo-Tedesco and various guitarists. There are also many master’s theses and doctoral dissertations that discuss both editorial procedures and collaboration between guitarists and non-guitarist composers. These include Michael Allen Boyd’s “The Works for Guitar and Orchestra of Federico Moreno-Torroba and Performing Edition of Romancillos for Guitar and Orchestra” (D.M.A dissertation, University of Southern Mississippi, 2005), John Clyde Ingwerson’s “Manuel Ponce’s *Variations sur Folia de España et Fugue*: A Study of Compositional Procedures and Ponce’s use of the Folia Theme” (D.M.A. dissertation, University of Arizona, 1996), Jay Smith’s “An Overview and Performance Guide to Manuel Ponce’s *Sonata III* for Solo Guitar” (D.M.A. dissertation,
University of North Texas, 2006), and James Edwin Ferguson’s “Darius Milhaud’s ‘Segoviana’
History, Style and Implications. Toward a Performance Edition“ (M.F.A. thesis, Mills College,
1990). These resources, and portions of the theses and dissertations mentioned previously, are
useful in examining the collaborative impetus of non-guitarist composers in creating works for
the guitar.

There are also a large number of books that discuss collaborations between non-guitarist
composers and guitarists, and the establishment of editorial procedures and norms. One of the
best resources is Corazon Otero’s *Mario Castelnuovo-Tedesco, His Life and Works for the
Guitar* (1999). Otero compiled pertinent biographical information with correspondence between
Castelnuovo-Tedesco and a large number of important musical figures. Other similar resources
concerning collaboration and editorial practices include: Otero’s *Manuel Ponce and the Guitar*

There are many journal articles that discuss Castelnuovo-Tedesco, his connection to the
guitar, and editorial practices in relation to his music. Among the most notable are: “The Literary
Origins of Castelnuovo-Tedesco’s ‘Escarramán’ –Two Entremeses of Miguel Cervantes” (Long
Music of Mario Castelnuovo-Tedesco (1895-1968)” (Keaton 1994) and, “The Composer’s
Problems” (Brindle 1990).

There is an abundance of research and writing about Castelnuovo-Tedesco and his
compositions for guitar. In addition to the numerous resources listed previously, the Library of
Congress houses a large collection of Castelnuovo-Tedesco’s manuscripts, printed scores, and
correspondence between the composer and important musical figures. Housed mainly in the
Hans Moldenhauer archives, these resources are accessible through the permission of Lisbeth
Castelnuovo-Tedesco, widow of the composer’s son Pietro. This archive serves as a place to find primary sources for future research.
Examining published editions of Castelnuovo-Tedesco’s guitar music helps outline commonly accepted editorial practices. Some editorial solutions are strictly concerned with technical factors, while others work toward clarifying the composer’s intentions. Applicable printed musical works include multiple versions of movements from Escarramán op. 177, a six movement suite inspired by the literature of Cervantes. One edition, with two different editors, received grudging approval from the composer. Another edition was published without explicit approval after the composer’s death. It is also worth mentioning the new edition of Capriccio Diabolico and Tarantella (Gilardino 2006) edited by Angelo Gilardino (1941-), a guitarist, composer, and former protégé of Castelnuovo-Tedesco. This work includes original materials not found in previously published editions, supporting the argument that honoring the composer’s intentions is as important as accepting technically advantageous editorial decisions.

Having received permission from the estate holder, Ms. Lisbeth Castelnuovo-Tedesco, primary sources for this study include copies of manuscripts for Escarramán op. 177, housed in the Library of Congress. In creating my performance edition, this paper also used the manuscripts for five movements from volume two, part one, of Appunti: Prelude e Studi per Chitarra. The published version of this volume, edited by Castelnuovo-Tedesco’s collaborator Ruggero Chiesa, contains a few movements that are fingered, but are otherwise unaltered by the editor. To become playable, the other originals require larger changes to which the editor decided

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6 Mario Castelnuovo-Tedesco, Capriccio Diabolico and Tarantella (Milan: Ricordi, 2006), ix.
8 Mario Castelnuovo-Tedesco, Escarramán: A Suite of Spanish Dances from the XVI Century (After Cervantes) op. 177 for guitar (Milan: Ricordi, 1956-1959).
9 Otero, Mario Castelnuovo-Tedesco, 109.
to leave “the responsibility of the changes in the other pieces to the performers.”\textsuperscript{11} After gleaning editorial concepts from Escarramán, I developed selections from the Appunti manuscripts into a playable edition. I sought to find a balance between the composer’s intentions and editorial methods found in extant published editions. I also emphasized the composer’s stated goal of creating pieces for young guitarists. The result is an edition that brings formerly unidiomatic music to a level of playability, expanding guitar repertoire and inviting scholars and performers to examine other portions of this work with a critical eye.

\textsuperscript{11} Mario Castelnuovo-Tedesco, \textit{Appunti}, (Milan: Edizione Suvini Zerboni, 1968)
One of the most notable contributors in collaborating with non-guitarist composers was the Spanish guitarist Andrés Segovia (1893-1987), who commissioned many non-guitarist composers to write for the instrument. After completing *Escarramán*, op.177, Castelnuovo-Tedesco sent the multi-movement work to Segovia, who replied with encouraging correspondence to the composer: “I like it very much and I have already begun to work on it…The Gallarda is nearly finished, tomorrow I will begin the Canario.” For unclear reasons, Segovia did not follow through with his promise to edit the other movements of the work, which were to be published together. Expressing his frustration, Castelnuovo-Tedesco responded to Segovia:

> When I wrote Escarramán for you, at Ricordi’s request, you promised me that you would do the fingering, and it was not until 1957, when you came to Los Angeles, that you did the fingering for the first movement, the Gagliarda, in half a day, promising me that when you returned to New York you would send the other movements to Ricordi: you never did so. In 1958 you promised to finger them during your stay in Siena: you did not do so. In your letter last June you assured me that you would include Escarramán in your programmes for that year, since when I was sorry to see that you were again playing the same old little pieces. That is why I recently had to authorize Ricordi, much to my sorrow, to publish the other pieces of Escarramán without your fingering. One cannot keep publishers waiting for years!

Castelnuovo-Tedesco probably preferred to use Segovia as a collaborator because of his status as a performer. Segovia’s reasons not to complete the editorial work on *Escarramán* (for the publisher Ricordi) become clearer when considering his commitments to the publisher Schott and Sons. In a letter to the composer Segovia states:

> The matter of giving my name to another publishing house: it’s in vogue, all the time. I could sign “Ansetonius,” which is made up of the first syllables of my three names Andrés Segovia Torres- plus a Latin declension. It would be at the same time a sign of

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Even with his proposed pseudonym, Segovia never finished the edition. In completing the editorial work on *Escarramán*, Castelnuovo-Tedesco recruited the accomplished German guitarist, Siegfried Behrend (1933-1990), whom the composer referred to as “my blond guitarist Siegfried.” As a result of these events we are able to compare four versions of movements from *Escarramán*: 1. The manuscript; 2. The Segovia edition of the first movement, published by Ricordi; 3. The Behrend edition of movements two through six, published by Ricordi; 4. The Gilardino edition of all six movements, published by Bèrben, after Castelnuovo-Tedesco’s death.

Having received permission for copies and use of the manuscripts for *Escarramán*, these papers served as the most reliable source. The 1978 Bèrben edition served as affirmation of the manuscripts. In regard to the content of this edition, the editor (Gilardino) writes:

> The present edition, as was also done for *Caprichos de Goya*, comprises under the same cover the six pieces in their original version; where the performance is impossible, excessively difficult or instrumentally unfavourable, I have shown above the staff my alternative solution; the matter being one of taste, the performer is of course free to either adopt it or to find other solutions inherent in the score.

The four editions were examined, comparing them in regard to fidelity to the original and the effort of the editor to create an idiomatic version.

An important issue facing an editor when working with the music of a non-guitarist composer is that of maintaining consistent texture. In the following example, Gilardino suggests removing one voice (first the d² in mm. 30, then the a¹ in mm. 31) from the original. The effect is a consistent three-voice structure that keeps moving lines intact.

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15 Letter 17 August 1956 from Segovia to Castelnuovo-Tedesco, cited ibid., 100.
16 Otero, *Mario Castelnuovo-Tedesco*, 94.
Ex. 2. Escarramán mvt. 1 (Gallarda) mm. 30-31, bottom staff is original, top staff *ossia* is Gilardino’s suggested solution

In the same passage, Segovia provides a different solution. Perhaps, because it is the least important tone (the fifth), the a¹ is removed from all harmonies. However, the problem of consistency remains. Segovia thins the texture to two voices when it provides technical relief.

Ex. 3. Escarramán mvt. 1 (Gallarda) mm. 30-31, Segovia’s suggested solution

Another similar instance is seen in the following example. Gilardino’s suggestions pertain only to fingering. All of the composer’s original marks remain intact.
Ex. 4. Escarramán mvt. 1 (Gallarda) mm. 34-35, Gilardino’s editorial suggestions

In Segovia’s edition, one important change was made. The technical benefit of the following example is significant. However, in creating technical ease, the leading tone $c#^1$ is deleted from the dominant chord in the third beat of mm. 34, weakening the structural cadence that leads to a passage in the parallel major key.

Ex. 5. Escarramán mvt. 1 (Gallarda) mm. 34-35, Segovia’s editorial suggestions

There are many other examples of sanctioned changes made by Segovia. His collaborative efforts played an important role in encouraging and promoting the guitar compositions of Castelnuovo-Tedesco. Juxtaposed with the opinions of other editors, Segovia was more prone to compromise the composer’s intentions for an edition that suited his personal tastes.
As seen previously, Castelnuovo-Tedesco had an affectionate, somewhat fatherly respect for Siegfried Behrend. Unlike Andrés Segovia, who was already a cult of personality in the 1950s, Behrend was likely to produce editions that were more considerate of the composer’s intentions. However, there remain many examples in which Behrend favors technical ease over compositional faithfulness. For comparison, in the following examples Gilardino provides fingerling for difficult, but possible passages.

Ex. 6. Escarramán mvt. 5 (El Rey Don Alonso el Bueno) mm. 69, Gilardino edition

Ex. 7. Escarramán mvt. 5 (El Rey Don Alonso el Bueno) mm. 73, Gilardino edition

In the same passages, Siegfried Behrend finds idiomatic solutions that diminish technical difficulties. These solutions come at the cost of gestural accuracy. However, Behrend is different than Segovia in that he considers the problem of consistency with more care.
The examples of editorial processes exhibited by Gilardino, Segovia, Behrend, and Van Gammeren all share the goal of connecting the non-guitarist composer, his or her music, and the performer. Each editor has different attitudes toward the balance between the composer’s intentions and technical concerns. The primary difference between the previously mentioned editors and Van Gammeren is that the latter only includes solutions explicitly sanctioned by the composer. Van Gammeren represents one end of an editorial spectrum while the other editors fall at various points farther away from a “pure” edition. In creating my edition of Appunti, I used Van Gammeren’s precedent in engraving the purest possible version of the manuscript. In solving performance solutions, I evoked the precedents of the other editors, being careful to make a clear distinction between the composer’s conception and my subjective suggestions.
Appunti, op.210

Appunti: Prelude e Studi per Chitarra, op.210 is a collection of works that cover specific technical or musical ideas. Dedicating the collection to young guitarists, the composer intended to complete four volumes. At the time of his death only two of the books were complete. The published edition, edited by Ruggero Chiesa, also includes a few sketches for books three and four. The first book underwent the collaborative process between Chiesa and the composer. The remaining portions, with the exception of some fingerering, were published unedited.

With the kind permission of Ms. Lisbeth Castelnuovo-Tedesco, I used a photocopy of the original manuscript as the primary source for the included performance edition. My engraving represents an attempt to include all intentional marks from the composer. In a few cases, the manuscript displays a conspicuous absence of articulations that would otherwise seem to fit into an established pattern. I left these out assuming that the composer mistakenly overlooked these small details while writing at his famously brisk pace, and that the performer will most likely follow such a pattern instinctually. The published edition of Appunti acts as a secondary source, offering a guide for the interpretation of unclear or ambiguous marks in the manuscript. The published edition presents a very accurate engraving of the manuscript with the exception of excluding phrase marks. I reinstated these marks in my edition.

The performance edition takes the form of a stylized baroque dance suite. The grouping of these dances as a suite is my suggestion. The movements, taken from book two of Appunti, op.210 are: Allemanda, Corrente, Gavotta, Siciliana, and Giga. In the original manuscript the composer marks the movements Allemanda e Corrente and Siciliana e Giga as pairs. In his thesis on the guitar works of Castelnuovo-Tedesco, Peter Higham suggests that the Gavotta was

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18 Both the published version and the manuscript carry the dedication “ai giovani chitarristi” in several places.
paired with a Minuetto.\textsuperscript{19} The composer’s manuscript does not support this. The titles of these movements include only the names of one individual dance, each with a different date of composition. I further justify including only the Gavotta in this suite by observing that each of these dances possess an ordinal Roman numeral, suggesting that the pieces may function as separate entities.\textsuperscript{20}

To draw distinctions between the composer’s original work and my editorial changes, I established a few simple guidelines. When a single staff is present, the reader may assume that all marks, excluding fingering, represent the composer’s own hand. When the numerous ossia measures appear, the reader should assume that one or more important elements have changed. These elements include the deletion, addition, or transposition of notes, and the removal or movement of technical slurs. In a few cases it is sufficiently clear to mark suggestions for technical slurs in the primary staff with dotted lines. The following sections provide examples of editorial operations within each individual movement.

"Allemanda"

In the manuscript version, the Allemanda and Corrente are marked as a pair. In this edition I treated them as separate dances, maintaining the order and the attacca indication at the end of the Allemanda. The manuscript is unplayable in several sections. The problems mostly concern range and slurring. In the following example I proposed solutions to these problems by transposing some of the bass notes up an octave. I also changed the technical slurs over the

\textsuperscript{19} Peter Anthony Higham “Castelnuovo-Tedesco’s Works for Guitar” (Masters thesis, University of Alberta, 1977), 52.

\textsuperscript{20} To further clarify, the composer marked Allemanda e Corrente at the beginning of the collection, after which he marked the Roman numeral V with the title Allemanda and then on the beginning page of the following dance he marked the Roman numeral VI with title Corrente. The master title Allemanda e Corrente suggests that the composer intended the dances to exist as one entity, but the Roman numerals suggest the dances may exist separately.
groups of fast notes to reflect passages that are only possible on adjacent strings, and to increase technical ease.

Ex. 10. *Appunti (Allemanda)* mm. 1-2 bottom staff is from the original manuscript, top staff *ossia* is an editorial solution for difficult or unplayable material

These measures represent a model for the consistent application of similar solutions within the movement. In rare cases throughout the suite I edited playable passages to better conform to sections that required changes.

"Corrente"

This movement is the shortest. I left most of the material in tact, only offering fingering suggestions. It is important to remember the spirit of the dedication of these pieces (to young guitarists), and to remember the agreement between Castelnuovo-Tedesco and Chiesa that these pieces should be of “middling difficulty.”\(^{21}\) With these ideas in mind, I offered a few solutions to the more difficult passages. In the following example the editorial suggestions are to eliminate a

\(^{21}\) Mario Castelnuovo-Tedesco, *Appunti*, i.
single note in the middle voice of mm. 7, and to include some technically motivated slurs (delineated from the manuscript through the use of dotted lines).

Ex. 11. *Appunti (Corrente)* mm. 5-7 bottom staff from original manuscript includes editorial slurs (dotted lines), *ossia* measure eliminates a note in the middle-voice

"Gavotta"

The *Gavotta*, contains passages in which the performer must stretch the fingers of the left hand in awkward and difficult ways. At times the composer asks the player to stretch to the limits of physical capability (approximately five or six frets between the first and fourth fingers). To make these passages more idiomatic it is necessary to thin the texture and transpose some notes up or down an octave. To solve this issue I displaced notes in the lower registers to maintain the integrity of the upper melodic line. The following example adheres to this editorial preference.
Ex. 12. *Appunti (Gavotta)* mm. 1-2 elimination of left hand stretches through the transposition of bass notes and removal of inner voice

The preceding example removes some notes in the inner voice. One may feel that this compromises the composer’s intentions too much. In defense of this practice I remind the reader of the intended level of difficulty for these works. It is also worth noting that a two-voiced texture predominates much of this music. While additional voices always serve valid purposes, the exclusion of those notes can lend to the consistency of the edited product.

"Siciliana"

Of the five dances in this suite, the *Siciliana* required the most editing to create a performable edition. In some cases the composer presents two notes that are impossible to play on one guitar simultaneously. When faced with a choice of excluding one or more notes, I always attempt to include the pitches that serve the most important role. In most cases I place greatest emphasis on retaining melodic elements. In one section marked *Un poco più mosso* the player must maintain a fluttering accompaniment figure while sustaining melodic notes. The example below provides an instance in which the transposition of a few notes provides the player with a more feasible option.
Ex. 13. Appunti (Siciliana) mm. 15-16 accompaniment note transpositions eliminate stretches and enable sustained melodic lines

The Siciliana also contains passages in which technical concerns quickly dissipate with the inclusion of a few carefully placed harmonics. In this case replacing a few notes with harmonics eliminates the possibility of needing to make a rapid shift in position. This also relieves the player from crowding the left hand fingers in the closely spaced frets of the guitar’s upper positions.

Ex. 14. Appunti (Siciliana) mm. 15-16 harmonics eliminate the need for shifts or left hand crowding
In one instance I chose to transpose a majority of the material from two measures. The passage is a continuation of the music from the previous example. In this case the composer combines a sweeping arpeggio in the upper register with a melodic fragment in the middle voice, and a slowly changing bass line embedded in the harmony of each downbeat. The music is unplayable as written. The following examples outline two possible solutions for performance. The first solution maintains the accompanying arpeggio in the highest possible register, compromising the duration of the bass line. The second solution transposes the arpeggio down an octave, enabling the player to connect the bass line more convincingly.

Ex. 15. *Appunti (Siciliana)* mm. 45-46 shortened duration of bass notes within the downbeat harmonies

While this solution only alters the duration and color of original elements included by the composer, one could argue that the effect of the passage is diminished. The bass line plays an important melodic and harmonic function. The following example displays the editorial solution included in the finished edition.
Ex. 16. *Appunti (Siciliana)* mm. 45-47 arpeggios transposed down an octave to allow bass voice to sound for full duration.

In this example a major alteration (transposing the arpeggio) allows the performer to more accurately realize the composer’s intentions. It is important to hear the lowest voice move down from the d\(^1\) through the c\(^1\) ending on the b. Retaining the arpeggio in the upper register makes it much more difficult to achieve the same effect.

"*Giga*

The *Giga* is in some ways the most technically challenging movement in the suite. The composer asks for a fast pace and the player must shift positions and play awkward chord shapes in quick succession. In keeping with the editorial suggestions found in the previous movements, I frequently opt to eliminate notes from the lower register that serve to thicken the texture but do not add definition to the harmony. In the following example I altered several chords by eliminating the fifth within the harmony. This alteration serves two purposes. The primary purpose is to lower the level of technical difficulty. The secondary purpose is to remove the potentially muddy sounding intervals in the lower register, clarifying the texture.
Ex. 17. *Appunti* (*Giga*) mm. 9-11 *ossia* measures remove the fifth in several harmonies

As in the previous example, the finale of the suite poses significant technical challenges. Following earlier examples, I chose to thin the texture and call attention to the most important voices.

Ex. 18. mm. 115-116 thinned texture increases technical ease

Ending with a technical flourish, the suite comes to a close. This edition offers both expedient solutions to technical problems and the opportunity to consult the composer’s original text.
Conclusion

There are many possible solutions to technical and musical problems in the guitar music of Mario Castelnuovo-Tedesco. In this study, I attempted to balance the historically and artistically faithful methods of Van GAMmerren with the technically minded editions of Segovia, Behrend and Gilardino. In distilling the ideas of the aforementioned editors, I presented many examples from relevant editions to inform the creation of a playable version of movements from volume two of Appunti op. 210. It is my sincere hope that this edition provides both a practical and approachable version of a long dormant work, and that more players and editors take an interest in performing similar operations with the remaining sections.
References


Segal, Peter E. “The role of Andres Segovia in re-shaping the repertoire of the classical guitar.” D.M.A. diss., Temple University, 1994.


PART II

THE PERFORMANCE EDITION OF “SUITE OF BAROQUE DANCES” FROM APPUNTI

OP.210 BY MARIO CASTELNUOVO-TEDESCO
Allemanda (in 4/4) Moderato e sostenuto

Mario Castelnuovo-Tedesco
arr. Chris Lee

Manuscript

P dolce e contemplativo

Pp uguale e staccato

P dolce e contemplativo

Pp uguale e staccato

Un poco marcato

P express.

Un poco marcato

P express.

P express.

P express.

P express.
Corrente (in 3/4) Mosso e scorrevole ma non troppo

Mario Castelnuovo-Tedesco
arr. Chris Lee
Gavotta (in 4/4) Spirito e grazioso

Mario Castelnuovo-Tedesco

arr. Chris Lee

Ossia

Manuscript

mp con spirito

mf

ossia

mp più dolce
Siciliana (in 6/8) Andantino dolce e malinconico

Mario Castelnuovo-Tedesco
arr. Chris Lee
appassionato

tornando al Tempo 1

p dolce ed espress.

p espress.

più p

pp dolce e semplice

(un poco rit. -- )

pp dolce e semplice

più p

attacca
Giga (in 6/8) Molto vivace e brillante

Mario Castelnuovo-Tedesco
arr. Chris Lee

48
Giga

ossia

ms.

(Un poco meno)

grazioso, con spirito

ms.

mf (un poco espress.)

mp (un poco espress.)

mp con spirito

ms.

mf (un poco espress.)

mp (un poco espress.)

mp (un poco espress.)

ms.

Giga
Giga

ossia

ms.

ms.

ossia

ms.

ms.
APPENDIX

COPIES OF MANUSCRIPTS
ALLEMANDA e CORRENTE

17 luglio 1967

ALLEMANDA (no 4) Hipocrita e mortale

(con poco marcato)