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COLLEGE OF MUSIC

FIVE BAGATELLES BY WILLIAM WALTON: A PERFORMANCE GUIDE BASED ON  
THE COMPOSER'S ORCHESTRATION, VARIII CAPRICCI

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*To my loving family*

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## ABSTRACT

*Five Bagatelles* by William Walton is a popular work for guitar that the composer later reworked. After composing *Five Bagatelles*, Walton used the musical material from *Five Bagatelles* for his orchestral suite, titled *Varii Capricci*. This treatise compares these two pieces, in conjunction with recordings by Julian Bream, in order to gain valuable information that will benefit guitarists, both technically and musically. Following the suggestions contained in this treatise, guitarists will find a successful performance of the piece more manageable, and be more likely to take on this notoriously challenging piece.

# CHAPTER 1

## BACKGROUND AND SIGNIFICANCE

### Introduction

A number of pieces in the guitar repertoire were originally written for a larger ensemble, such as orchestra, or for instruments capable of more complex polyphony, such as piano. Such ubiquitous works as “Asturias” from *Suite Española*, which was conceived as a piano work that imitates the guitar, or infrequently performed works such as the orchestral arrangements of Kazuhito Yamashita, are no less a part of the repertoire because of their compositional origins. When tasked with performing these works, one can extract significant insight by looking at the composition in its original form, including phrase markings or other markings left out of the arrangement, instrumentation, and rhythms or pitches which have been left out or changed. Conversely, if a composer chooses to orchestrate a piece, a performer can gain the same kind of insight by studying the orchestral version. This treatise will pertain to the latter scenario for *Five Bagatelles* by William Walton, originally composed for solo guitar, but later orchestrated by Walton and released under the title *Varii Capricci*.

Even early in his career, Walton displayed a penchant for re-working material. Walton (1902-1983) began his professional life as a composer at the age of 19 with the debut of his work *Façade: an Entertainment* featuring poems by Edith Stillwell. Through the first several performances, *Façade: an Entertainment* would change: Walton altered the instrumentation, the number of movements, and other aspects of the piece. Walton made these adjustments based on response from the audience and his own response listening to the piece. While writing *Façade*, Walton was still making changes as late as 1951 (Walton, Susana 57-72). In a similar way, *Varii*

*Capricci* can be considered a more developed form of *Five Bagatelles*, excluding the final movement, which was entirely recomposed. Walton's tendency to rework pieces after their initial composition suggests his musical ideas were not rigid from their conception. Therefore, any changes Walton made when arranging the piece should be taken into consideration, and in many circumstances they provide useful insights that apply directly to performance of the piece.

### **A Tribute to Malcolm Arnold**

In introducing the Bagatelles, it is important to discuss a bit of their history. *Five Bagatelles* (1971) was dedicated to Walton's fellow composer Malcolm Arnold (1921-2006). Their relationship began when Arnold approached him to offer his congratulation following a performance of his Cello Concerto (1957) (Kennedy 226-227). The pair soon discovered they had much in common and became very good friends; Walton's wife, Susana, mentions in her account of his life that the only thing the two disagreed on was politics as Arnold favored communism and Walton did not, "so they avoided the subject" (Walton, Susana 220). On a few occasions, the two also collaborated.

Perhaps the most notable of their collaborations was for the film *The Battle of Britain* (1969), for which Walton composed the score that Arnold conducted and helped to orchestrate (Kennedy 237). Walton sought Arnold's help presumably because of Arnold's success with the score for *The Bridge on the River Kwai*, for which he won an Academy Award (Walton, Susana 220). Walton thought highly enough of Arnold to seek his aid in composition, and perhaps intended the dedication of *Five Bagatelles* to act as a symbol of that esteem.



## The Bream Recordings

Bream's contributions to the classical guitar are immeasurable, but the dozens of works he commissioned for the instrument remain tangible evidence of his efforts. Bream's first collaboration with Walton took the form of a song cycle for tenor and guitar entitled *Anon. in Love* (1959). Bream was impressed by the guitar accompaniment, so much that he asked Walton to write him a solo guitar piece, the result of which was *Five Bagatelles*. Bream fingered and recorded all the Bagatelles and performed them on a few notable occasions. The first section of the piece to receive a performance was the second Bagatelle, performed on February 13, 1972, in Queen Elizabeth Hall in London. Bream gave the complete premiere on January 21, 1973, at the Bath Festival (Kennedy 245-6). As with most of the works Bream commissioned, he also recorded the work, first in 1973, then again in 1984.

In his recordings, one made before and one made after Walton composed *Varii Capricci*, Bream takes liberty with the notated rhythm in certain passages. It is important to note that most of these changes make the passages easier to execute. Whether Bream changed the rhythm for musical purposes or just to make things easier is not the purpose of this discussion. What is significant is that three years after the release of Bream's first recording, Walton released his piece, *Varii Capricci* (1976), which included some of Bream's edits. Therefore, regardless of Bream's or Walton's motivation for making these changes, there are two different composer-approved versions of the same musical material; that which appears in *Five Bagatelles* and that which appears in *Varii Capricci*. Given the timeline of the two focal compositions (1971 and 1976), it is plausible that Walton was still developing the material in his later orchestration and considering Bream's 1973 recording in that development making Bream's interpretation pertinent to this discussion.

### **Orchestration as *Varii Capricci***

William Walton was willing to allow his pieces to grow and develop after their initial premiere. He used performances to shape his view of the musical material and strived to improve the music constantly. By comparing *Five Bagatelles* and *Varii Capricci* one can gather additional useful information about the pieces, such as instrumentation for specific sections and more specific expressive markings. Similarly, when studying the original version of an arrangement, one can use the orchestration of *Five Bagatelles* to inform interpretive decisions where the orchestral version is more detailed. When orchestral strings are used, for example, a performer might choose to use a *dolce*, or sweet, sound. Where the orchestral version is marked *espressivo*, a performer might choose to play that passage more expressively, varying the rhythm, color and dynamics.

When looking at the two pieces, it is clear that rhythms are treated differently. Despite some major differences between the two works, the rhythm in *Varii Capricci* can be of particular interest to the performer, especially in places that coincide with moments of *rubato* in the Bream recordings. In addition to rhythmic content, another element to consider when presented with two versions of the same piece is the pitch content. On the surface *Varii Capricci* appears to be a literal orchestration of the guitar part with very few changes to the pitches, except in the last movement. However, there is a location at the end of that movement in which there is a discrepancy in the guitar score between the pitches and the fingering that has always confused guitarists. In this instance, the guitar score suggests a fingering that could only be for a different set of pitches. Guitarists, including Julian Bream, have frequently changed this passage based on the fingering, and the orchestral version provides evidence to clear up this ambiguity by offering

a set of pitches that maintain a parallel musical gesture and align, with Bream's recording and fingering.

### **Hypothesis and Assumptions**

The treatise will aim to demonstrate that *Varii Capricci*, in conjunction with Bream's 1973 and 1984 recordings, can be used as an interpretive guide when performing *Five Bagatelles* by providing insight about instrumentation, dynamic markings, phrase markings, and alternate rhythmic solutions to challenging passages. As William Walton certainly heard Bream's version, we can also assume his interpretation was part of an evolution of the material in *Five Bagatelles*. This treatise will work with the assumption that William Walton's later work, the orchestral piece *Varii Capricci*, is to be taken as an improvement on *Five Bagatelles*. These details will be explained further in the following section.

## **CHAPTER 2**

### **DISCUSSION OF RELATED GUITAR ARRANGEMENTS**

#### **Establishing a Methodology**

Much of the music played on the guitar was not written for the guitar, but instead is an arrangement of a piece for originally composed another instrument. This treatise pertains to a more uncommon circumstance, in which a composer orchestrated a work originally written for the guitar. In studying arrangements, it is generally expected of advanced students to seek out other versions of a piece in order to inform their performances. In doing so, in both scenarios, one gains information useful for, and directly applicable to, performance of the work. Before we begin to analyze the focal work, it will be useful to discuss some related works in order to establish a methodology based on established performance practices in other arrangements.

It is important when discussing arrangements to distinguish between an arrangement and a transcription. Pieces that can be transcribed for the guitar are generally written for similar stringed instruments, such as the vihuela or the lute. Essentially, a transcription is more of a literal representation of the notes whereas an arrangement may contain significant alterations such as changes to the key, voicing, or timeline, and tend to include significant details that are lost or added (Boyd, Elingson). The pieces examined in this chapter have all been arranged to some extent. Given the changes that occur in the arranging process, it is important to study both versions.

### **“Asturias” by Isaac Albeniz (Segovia)**

Segovia’s commissions and arrangements form a large portion of the standard guitar repertoire. However, no solo guitar work has achieved the level of recognition and frequency of performance as “Asturias” from *Suite Española* by Isaac Albeniz. This piece is a common type of arrangement played on the guitar in that it was originally a solo keyboard work. The late guitarist Roland Dyens contended that the greatest arrangements are those that make the listener believe that the piece was born on the guitar (Classical Guitar Salon). Segovia does this very well in his arrangements and indeed some of the pieces he arranged are more famous as guitar pieces.

“Asturias” is originally in G minor, which is not a very agreeable key for the guitar in standard tuning. Rather than use an alternate tuning, Segovia transposes the piece to E minor, which better matches the tessitura of the guitar. Another way Segovia arranges the piece in a manner more suited to the guitar is his addition of slurs and *portamentos*. These would not be possible on the piano, and are crucial if one intends to perform the piece as if it were written for the guitar. When playing the piece on the guitar, removing these expressive markings entirely would result in a very dry string of notes. However, it is important, especially in a musical culture that has now largely rejected repetition of Segovia’s ideas, to note where Segovia has added to the original. Much like the Walton examples, a middle ground can be struck: the two versions may be used together to arrive at an interesting and informed performance.

Though there are many ways Segovia’s arrangement is successful, it is not without its shortcomings. There are many expressive markings that have been changed and not in a small way. Often, the piano version is more specific, suggesting the changes were perhaps not made for their efficacy in performance, but rather for logistical reasons. For example, in measure 1, the

piano score is marked *marcato il canto*, though in the Segovia version the marking is mysteriously absent. Perhaps the editor chose to sacrifice some musical markings to keep the score from being cluttered. However, no musical justification could support simply ignoring the dynamic markings. By studying both versions, a performer can get a more complete picture of the composer's intentions.

### **Overture from *Elisabetta* (Giuliani)**

One of Walton's favorite composers, Gioachino Rossini also reused musical material from his own works in composition (Walton, Susana). One notable example, which Mauro Giuliani arranged for guitar duet, is the overture from *Elisabetta*, which Rossini later re-used as the overture for *Barber of Seville*. Similar to the previous example, performers can gather useful information by looking at the original.

Giuliani, as with most nineteenth-century guitar composers, did not use phrase markings. He even uses slurs sparingly. Instead, in his arrangements, Giuliani removes all phrase markings and includes only true guitar slurs (single ascending or descending slurs). It is not until the twentieth-century that some composers began using dotted lines to mean guitar slurs and solid lines to mean phrase markings. The violin melody in the introduction contains phrase markings that indicate where the violinist is to change bow direction, but also on which notes they are to lean or give emphasis. Rossini makes his intentions even more clear with an added accent. For a guitar duo planning to perform this arrangement, studying the original for its details can yield an interesting, informed performance.

Another part of the piece where Giuliani left out details in his arrangement occurs toward the beginning of the main section. Rossini includes detailed dynamic markings, as one would

expect from an orchestral score, including *forte* to *piano*, or strong to weak, contrast, creating a call and response effect. Perhaps doubting the dynamic capabilities of his own instrument, Giuliani leaves these out of his arrangement. As mentioned previously, no advantage is afforded by leaving out dynamic and expressive markings. The more expressive tools a performer has, the more effective a performance can be. By using the available version, the guitar score, which is very good to have for fingerings and configuration of notes, and the orchestral version, which provides more detail, one can arrive at a more complete interpretation.

### **“Bydlo” from *Pictures at an Exhibition* (Yamashita)**

Not all guitar arrangements have received the frequency of performance as the previous two examples. The next piece to be discussed, *Pictures at an Exhibition* by Modest Mussorgsky and arranged by Japanese guitarist Kazuhito Yamashita, is deemed by many to be unplayable on the guitar. Yamashita became famous in the 1980s for his outlandish arrangements and *Pictures at an Exhibition* is no exception. This is the most recent of the three arrangements presented here and is noteworthy for its use of extended techniques. *Pictures at an Exhibition* was of course originally composed as for piano. However, the piece is more famous as an orchestral work as arranged by Maurice Ravel. Where extended technique is used, it is interesting to note the instrumentation of the Ravel’s arrangement and how that relates to performance of the piece.

In the movement entitled, “Bydlo” Yamashita uses a few techniques that are unique to his transcriptions. First, he includes a direction to pluck the string halfway between the fingered note in the left hand and the bridge. This restricts the vibrations of the string in a way that gives the notes a constricted sound. Yamashita uses this technique for what would be the tuba solo in

Ravel's orchestration. The goal then here, should be to imitate the tuba and adjust, by changing the finger used or the angle of attack, until the line sounds tuba-like.

Secondly, for the same movement Yamashita came up with a unique way of representing a drum roll. In other works, composers such as Francisco Tárrega have implemented a snare technique, whereby the performer folds one string under another, usually the E and A strings, and pluck the two together. This is a very effective snare sound, though options for melodies are limited, and it requires the performer to carefully set up the strings before playing. Yamashita, however, uses a modified tremolo technique to play a melody while producing a drumroll like effect. As a result, Yamashita effectively superimposes a violin melody over a drumroll. Knowing that the tremolo technique represents drums as opposed to a voice or strings alone, one might decide to employ a more percussive attack when playing this passage.

As a musician, one should always be striving to present a more interesting and pleasing interpretation and the more tools one has to do so, the better. This means when there are multiple versions of a given work, it is the responsibility of the interpreter to study all of them in order to make informed decisions about how to perform the piece. The following chapter explores how to use this strategy in approaching *Five Bagatelles*.



## CHAPTER 3

### IMPLICATIONS FOR PERFORMANCE OF FIVE BAGATELLES

#### Instrumentation

One significant benefit of studying multiple versions of a work is that interesting details are sometimes added or subtracted in subsequent publications. In the case of guitar arrangements originally written for a more expansive instrumentation, such as orchestra or piano, details that would change the way you think of musical material and perform a piece are often not included. In the same way, when a composer has orchestrated a work, as is the case with *Five Bagatelles* and *Varii Capricci*, they will inevitably include additional information in their choice of instruments throughout the piece.

One example of this, where choice of tone color can be based on instrumentation, comes in the first movement beginning in measure 26. In the analogous section of *Varii Capricci*, Walton chose to break up the melody between small groups of instruments, beginning with cornets and English horn, quickly changing to oboe, bassoon and viola, and then to harp and trumpet, continuing in this manner until a brief *tutti* section. Additionally, there is an added *marcato* on E- natural and G-sharp at the end of the first measure of the passage. This orchestration is evocative of the way Bream interprets this passage, both in his fingering and in his recording. Specifically, the fingering in measure 30 suggests moving from the third-string to the second-string to play adjacent pairs of D-sharp and E-natural, a fingering that serves a musical purpose. Walton would have heard these apparent shifts in timbre and was perhaps inspired to include this in his orchestration. For the performer, it is important not to ignore this

indication and to make readily apparent the color change, because it is based on a musical idea that presumably the composer approved.

Following this section, in measure 65, there is a dramatic shift in character and mood. Walton contrasts the opening sections, which are fast and loud and switching from key to key, with a serene melodic section outlining A-minor. In the orchestral version, Walton achieves this effect with a change of instrumentation going from full-orchestra to strings only. This creates a change in color that the guitar can easily imitate by playing *sul tasto*, or closer to the fingerboard. Walton retains the overall somber mood of this section giving the delicate melody to the cello in thumb position. Imagining the guitar sounding like another instrument can help make one's interpretation more convincing. For example, when playing the cello melody in this section, employing rest-strokes and a wide vibrato can make the line sound more cello-like.

### **Expressive Markings**

Expressive markings from *Varii Capricci* can be used to present a more detailed interpretation of *Five Bagatelles* based on the composer's own ideas. For young musicians, even individuals with great technical proficiency, deciding on interesting interpretive ideas can be a hurdle. Therefore, when presented a resource that provides additional expressive details, it would be folly not to consider the options therein.

In the previous examples, there are no contradictions between the two versions, but rather, a more detailed picture can be drawn by looking at both together. However, there are instances where Walton appears to take a slightly different approach in his orchestration, providing a slightly different interpretation of roughly the same musical material. This occurs in the third movement, in measure 16, where there is a melodic entrance marked *espressivo*,

followed by an imitative response from an inner voice. In *Varii Capricci* Walton shifts the focus to the second of the two entrances, represented by the bassoon, choosing to mark only that part *espressivo*. By dramatically emphasizing the index (I) finger in the right hand the performer can imitate this effect.

Another moment where Walton adds an expressive marking to the later version of the piece comes in measure 26 of the first movement. As mentioned in the first subsection, this is a measure in which he also included a quick instrument change creating a timbre change. Walton also indicates that the E-natural and G-sharp, played by the oboe, are to be played *marcato*. Together, these two compositional decisions indicate Walton wanted those two notes to stand out to the listener. This is one situation where Walton's orchestration does not serve to validate Bream's interpretation. In fact, if one slurs a D-sharp into the previously mentioned E-natural as Bream's fingering suggests the E would be unaccented. Therefore, in order to take Walton's idea from *Varii Capricci*, we would have to take away Bream's slur, making it possible to accent the E-natural.

Further opportunity to gain expressive insight in comparing the focal works occurs at the beginning of the second movement. Here, Walton made the decision to remove the staccato markings in measure 4, instead connecting the two chords with a slur and marking the first with a *tenuto*. This would imply a strong weak relationship between the two chords. To listeners accustomed to the original articulation, this articulation may at first sound strange, but it is these unique, subtle differences in interpretation that contribute to a thought-provoking performance of a piece.

## Rhythmic Content

It is important to note rhythmic differences between the two works which are the center of this discussion. The purpose of the following section is to illuminate some of the changes Walton made in a way that contributes to a successful performance of *Five Bagatelles*. However, it is important to note a distinction between changes to the rhythm that are great enough to change the phrase beyond recognition and those that leave the initial phrase intact. The latter option proves more useful, especially when giving a performance to an audience that is familiar with the piece. It is not the goal of this treatise to attempt an arrangement of the orchestral piece, in the style of Yamashita, but rather to arrive at an informed interpretation of the original guitar piece.

The opening measure of the third movement begins on the beat with a B-natural that is presented with two stems, meaning it is shared between the low accompanying voice and the high melodic voice. Here the lively melody is played by the bassoon and accompanied by xylophone, harp and bass strings. However, in the orchestral score one can see the melody begins on an A-sharp immediately after the first beat. The distinction as it pertains to performance is a matter of accent; in which the beat is accented and in which the beat is unaccented. This is a small difference, but the latter version gives the melody more syncopation, which fits well with the “Alla Cubana” title (see Example 1).

*Five Bagatelles* rhythm:



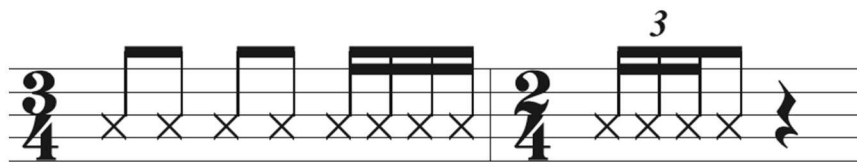
*Varii Capricci* rhythm:



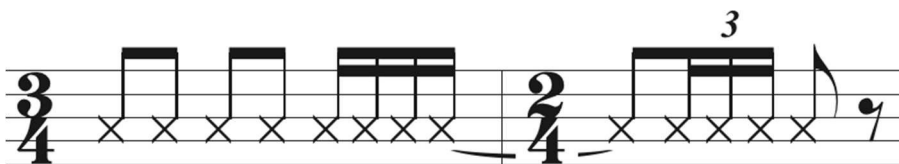
Example 1. Rhythm from measure 1 of movement 3.

Some of the rhythmic discrepancies can be explained, if we assume that Walton, having heard Bream's 1973 recording, saw fit to change the piece based on Bream's interpretation. This can be seen in measure 10 (see Example 2) where Bream, in his recording, and Walton, in his later work, augment the rhythm, tying the last sixteenth note to the next measure and delaying the triplets that follow.

*Five Bagatelles:*



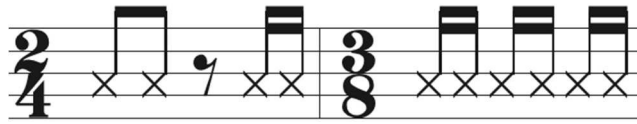
*Varii Capricci* and Bream's recording:



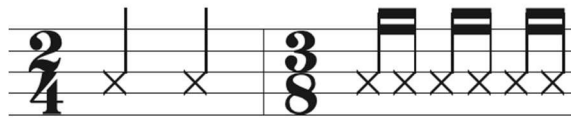
Example 2. Rhythm from measure 10 and 11 of movement 1.

This occurs again in measure 18, giving full quarter note values to the notes that begin measure 18 of the first Bagatelle and 19 in the analogous part of the first Capriccio, allowing a breath before the sixteenth-note arpeggio that follows (see Example 3).

*Five Bagatelles:*



*Varii Capricci* and Bream's recording:



Example 3. Rhythm from measures 18 and 19 of movement 1.

Both Bream and Walton augment the rhythm. In the case of Bream, it is fair to assume this was for technical reasons; the passage is very difficult to execute with the published rhythm.

Whatever the reason, Walton would have heard this version and therefore cannot be fully credited with this musical idea. It is quite likely he heard Bream's version and the idea stuck when it came time to arrange the piece for orchestra.

Another difference between the two pieces that can potentially be explained as inclusion of Bream's rhythmic flexibility occurs in measure 65 of the first movement. Here the rhythm is notated to imply an accompaniment moving in triplets and a melody beginning with a sixteenth-note. In his recordings Bream softens the rhythm of the melody to a triplet and again Walton includes Bream's adjustment in his 1976 orchestration. It very likely that Bream made this change, not for technical reasons, but for musical reasons. The phrase is much softer and smoother without the angular sixteenth-note rhythm serving to better communicate the shift in mood. The musical idea does provide a technical benefit to the player, in the repeat of this

melody, which occurs in measure 79. In the repeat, Walton indicates artificial harmonics, which will be easier to execute with a little extra time.

In the fifth movement, Walton's orchestration varies drastically from the original piece. While it is not necessary to capture the differences in performing *Five Bagatelles*, it is interesting to note what aspects of the movement were recomposed. The opening theme is presented in 3/4 meter instead of the original 2/4. Additionally, the original two-bar motif is expanded to four bars. Despite these rhythmic differences, the material is still mostly recognizable, although it quickly departs to new material. It is clear the movement is related to the original guitar work, but direct parallels do not reappear until measure 114, which is discussed in the next subsection.

### **Pitch Content**

It is also important to be aware of places in which the pitch content differs between *Five Bagatelles* and *Varii Capricci*. At least one instance implies an editorial mistake in the printed edition or at least a revision on Walton's part of the musical material. One must tread lightly when attempting changes to the pitch content based on *Varii Capricci*. It is, as I have mentioned, an independent piece. However, Walton chose certain moments in which to retain his initial musical intent and, therefore, must have given more thought to those moments.

The moment in question comes near the end of the piece in measure 114 of the fifth movement. This phrase features parallel triads alternating with an E pedal tone, the last of which is written G-sharp, B-natural, and D-sharp. However, the fingering indicated couldn't possibly refer to those pitches; one cannot fret a G-sharp and B-natural with the first finger while fretting a D-sharp with the third. Additionally, if we take the notes as written, the melody is not very

satisfying, leaping from a D-sharp to an A-natural in the next measure, at what is certainly meant to be an arrival point.

A quick listen to Bream's recordings reveals him playing notes that match his fingering: in the passage in question he plays G-natural, B-natural and F-sharp. This mitigates the awkward melodic leap mentioned above and allows for a more satisfying arrival. However, the chords are no longer presented in parallel voice-leading, creating a slight disconnect between the musical idea implied by the original *Five Bagatelles* score and Bream's realization of the piece. In this case further clarity can again be derived from *Varii Capricci*, which includes the same figure, this time played by the violins.

The performer may take the published pitches or the pitches suggested by Bream's fingering, but the orchestral version affords the performer a third option (see Example 4). In the orchestration, Walton maintains the parallel chords all the way through the related passage, finishing on B-natural, D-natural and F-sharp. This is possible on the guitar, although it is cumbersome to reach in such a high position. Perhaps Bream mentioned this difficulty to Walton, causing confusion in the printing process. Speculation aside, this is another instance in which *Varii Capricci* provides the performer with an alternative option to the music in the published score.



*Five Bagatelles:*

Bream's recording:

*Varii Capricci:*



Example 4. Alternate pitches for measure 114 of movement 5.

## CHAPTER 4

### CONCLUSION

It is imperative as a classical musician to present interesting musical ideas in performance. It is not enough to play what is on the score, but rather one must select specific moments of emphasis, moments of tone color change, moments of *rubato*, and other such devices, or a performance might be received as stagnant or dull. With the information in this treatise, future performers of *Five Bagatelles* will have a resource providing evidence, both for musical ideas and composer approved changes to the rhythm and pitch content. This treatise highlights the various moments in the piece, in which the relationship between the two works proves helpful for performance of the piece. Therefore, with the treatise to guide them, more guitarists might consider performing *Five Bagatelles*.

Currently there is a great deal of interest in scholarly evidence supporting alternate versions of classic works. Tilman Hoppstock has recently published editions based on the manuscripts of works by Ponce (2007) and Turina (2009) that highlight differences presumably made by Segovia. In examining these editions it is clear that Hoppstock would not have expected the pieces to be played from the score; much of the original music is unplayable because neither of the composers played the guitar. Instead the score is to be used as a resource for different musical options, stemming from the circumstances surrounding commission of the piece. It is the purpose of this treatise to further the discussion in regard to providing scholarly evidence for interpretive musical decisions.

While it would be difficult to argue a connection between the methods used in this paper and all of the guitar's repertoire, the implication are great in regard to an orchestral style of

playing the instrument. As a pedagogue, the great guitarist Andres Segovia often described the guitar as like an orchestra viewed from the “wrong side of binoculars,” by which he meant it is the guitarists’ responsibility to interpret the repertoire in a way that highlights the orchestral qualities of the guitar (*Segovia at Los Olivos*). Though an orchestral style of playing is not a new idea, this treatise is significant in using an orchestral work to inform the interpretation of a guitar work in a way that is normally reserved for guitar arrangements, and, by treating *Five Bagatelles* as if it were an arrangement, offering a new perspective on an already significant work.

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## **BIOGRAPHICAL SKETCH**

Born in 1989 in Austin, TX, Marco Villa is an active member of the classical guitar community. Through his experience in the field, study at international institutions, and success in competition, he has demonstrated both a commitment to the instrument and the field of music. While a student at McCallum High school, Mr. Villa was introduced to the classical guitar through its classical guitar program sponsored by the Austin Classical Guitar Society, and has been dedicated student and performer ever since.

While in high school, in addition to private studying with various graduate students from the University of Texas, Mr. Villa began studies with Professor Adam Holzman. These lessons were paid for in large part by a grant from the Texas Commission on the Arts, which he received in 2006 and 2007. The grant also funded studies at the Stetson Guitar Festival and Boston Guitarfest and international studies in Cervo, Italy with Lorenzo Micheli and Matteo Mela at the Mediterranean Guitar Festival.

Mr. Villa's collegiate studies began at the Oberlin College Conservatory of Music in Oberlin, OH. While studying guitar with Stephen Aron, he was also afforded a number of opportunities for advanced studies with other great minds of the music world. These include ensemble coaching from Parisian flutist Michel Dubost, former first flutist for the Paris Orchestra and, in the area of music theory, classes on sonata theory with Professor Warren Darcy and Schenkerian analysis with Professor Allen Cadwallader.

After receiving a Master of Music from Florida State University under the tutelage of Bruce Holzman, Marco was offered a teaching position at Pensacola State University. There he currently teaches Music Appreciation, Beginning Guitar, Guitar Ensemble and private classical

guitar lessons. One of his students will attend Florida State University in pursuit of a guitar performance degree in Fall of 2017.

Recently, Mr. Villa with his colleague Ben Loughheed undertook the task of presenting the second iteration of the Florida Guitar Festival and Competition on the Florida State University campus. Together the two secured contracts for artists, judges and presenters for a three-day guitar festival, and secured all the funding through donations from members of the community. Though he will not work on the festival following graduation, it is well positioned to become a staple of the fall musical programming at the college.

As a student he was also won multiple prizes in international guitar competitions. These include the Mississippi Guitar Competition, the Florida Guitar Festival Competition, Southern Guitar Festival Competition, Louisville Guitar Competition, the East Carolina University Summer Guitar Festival and Competition.