Pastiches

John Schneider

Preludio in E	Manuel Ponce
Fantasia X	Alonso Mudarra
Suite in A minor	Manuel Ponce
3 Renaissance Micropieces	Dusan Bogdanovic
Variations on a Theme by Handel	Mauro Giuliani
Two Sonatas, *Usul*, *Three Jahlas*	Lou Harrison
The Courtly Dances *from* ***Gloriana***	Benjamin Britten
Come Heavy Sleep	John Dowland [arr. Britten]
Preludio in E (duo)	Manuel Ponce

John Schneider, Well-Tempered Guitars

Matthew Cook, Percussion Gloria Cheng, Harpsichord

Well-Temperament ***Meantone*** *Just Intonation*

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1. ***Preludio in E*** (1931) **Manuel Ponce** 2:36

2. ***Fantasia X*** (1546) **Alonso Mudarra** 2:14

Suite in A minor (1929) **Manuel Ponce**

3. *Prelude* 2:25 **4.** *Allemande* 4:29 **5.** *Sarabande* 5:06

6. *Gavotte* 4:04 **7.** *Gigue* 5:38

3 Renaissance Micropieces (2014) **Dusan Bogdanovic**

8. *Fantasia* 1:34 **9.** *Melancholy Galliardette* 1:39

10. *Variations on L.H. Puffe* 1:06

11. ***Variations on a Theme by Handel*** (1827) **Mauro Giuliani** 10:18

Lou Harrison *

12. *Sonata #5* 3:37 (1943) **13.** *Sonata #6* (1943) 3:16

14. *Usul* (1978) 3:02 **15.** *Jahla #1* (1972) 1:50

16. *Jahla #2* (1974) 2:12 **17.** *Jahla #3* (1974) 1:28

18. ***The Courtly Dances*** *from* ***Gloriana **** (1953) **Benjamin Britten** 9:59

March • Coranto • Pavane • Morris Dance • Galliard • LaVolta • March

Matthew Cook, percussion

19. ***Come Heavy Sleep*** (1597/1963) **John Dowland, arr. Britten** 2:26

20. ***Preludio in E*** (1935) **Manuel Ponce** 2:37

Gloria Cheng, harpsichord

Well-Temperament ***Meantone*** ***Just Intonation***

* arranged by John Schneider

"How would the guitar's early music pastiches sound if performed in their historically accurate temperaments?"

For centuries, to write 'In the Style of….' or creating a work in "The Antique Style" has given countless composers the inspiration for composing new music, helping them to unlock the doors to creativity. Students are perennially given blueprints from the past to inform and inspire, temporarily relieving them of the responsibility of fabricating both form and content. On the other hand, it was no coincidence that the six movements of Schoenberg's first 12-tone composition *Suite for Piano*, Op.25 (1923) were forged in the crucible of a Baroque dance suite, a clear case of serving new wine in old bottles. The same era found Stravinsky's Neo-Classical style flourish when he famously remarked, "Lesser artists borrow, great artists steal!", repeatedly proving the maxim by making any material that he purloined unmistakably his own.

Yet true *pastiche* pays homage to music of the past via mimicry of both style and content. The past century of scholarship has revealed that earlier eras enjoyed a delightful diversity of tunings, to the point where many modern listeners condemn the application of contemporary equal temperament to J.S. Bach, for example, as a blatant anachronism, guilty of withholding a vital and intentional aesthetic layer from that canonical repertoire. Surely then, it follows that members of Britten's midcentury Elizabethan court should dance to music that is tuned *un*-equally, no less than a counterfeit Baroque suite supposedly by Bach benefits from being well-tempered, even if it happened to be written by one of Mexico's most beloved 20th century composers.

Born the same year as Stravinsky, **Manuel Ponce** studied in his native Mexico and Europe before returning to Mexico City in 1917, already well known as a champion Mexican folk music and his international hit *Estrellita*. In 1925 he returned to Europe to enroll in Paul Dukas' class in Paris alongside Joaquin Rodrigo and Heitor Villa-Lobos, also reacquainting himself with the man that would help spread his name far and wide for many decades to come.

The great Spanish guitarist Andrés Segovia's relationship with Ponce is legendary. Fiercely committed to expanding the instrument's less than impressive repertoire, the guitarist enthusiastically commissioned Ponce for piece after piece until they had produced over thirty separately published works from 1923 to the composer's death in 1948.

Ponce was a born *pasticheur* whose prodigious skill at mimicking any compositional style embraced not only popular and folk music, but also European music from the Baroque, Classical and Romantic eras. This inspired Segovia's specific requests for new repertoire that reflected the style of Bach, Schubert, Paganini, and Fernando Sor. Ponce was a willing collaborator, but also an accomplice as they purposefully pulled the wool over the eyes of audiences and critics alike by allowing Segovia to falsely ascribe his creations to lesser-known Baroque composers, not unlike the storied musicological scam perpetrated by the famous Austrian violinist/composer Fritz Kreisler [1875-1962].

For decades, both the *Preludio* and this *Suite in A minor* (1929) were attributed to Bach's contemporary, the *galant* lutenist and composer Sylvius Leopold Weiss [1687-1750], a hoax that was suspected but not fully revealed until years later when Segovia admitted to *Frets* magazine:

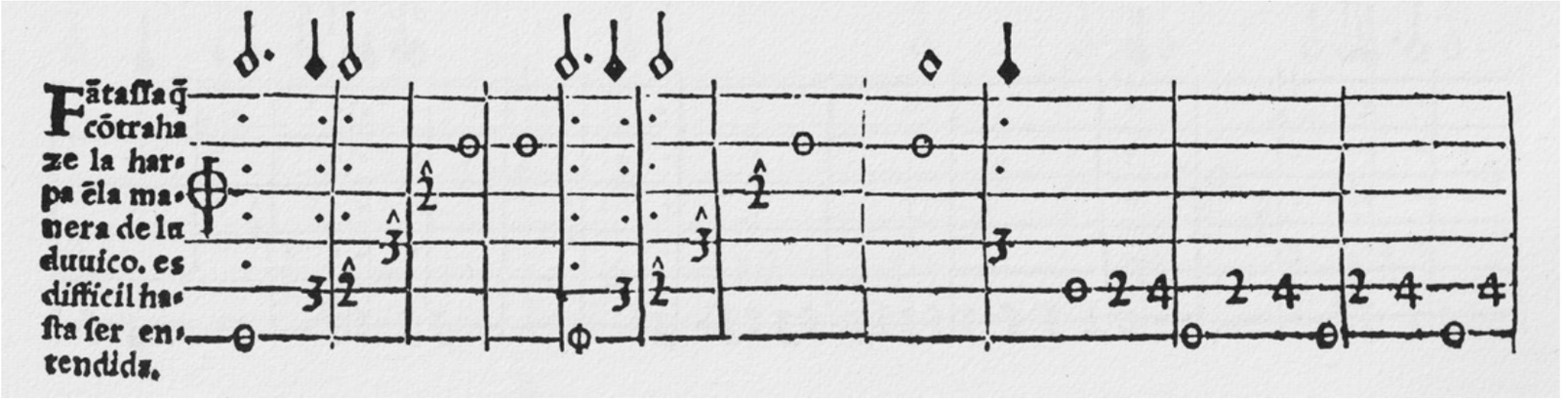
> Ponce was a great composer, and we decided to do a little joke on Kreisler. I was going to play a concert at the same time as Kreisler, in London. Now, Kreisler used to list on his program's pieces by Corelli, and others that were written by Kreisler himself. So I told Ponce, "When I play at the concert with Kreisler, you will write a composition in the style of Bach for me to play in the program, but we will use another composer's name." Ponce wrote a suite, but only in the last piece were there certain touches of harmony that were different from the epoch of Bach. When Kreisler heard the music he came to me and exclaimed, "Where did you discover these beautiful pieces?" And I told him, "In the same place that you discovered some of your pieces by Corelli." "Ah!" he said, "I understand!"

As for the solo *Preludio*, the manuscript was destroyed during the Spanish Civil War. But happily, Ponce had added a harpsichord part to the solo guitar work in 1935 as a wedding gift for Segovia and his second wife. Needless to say, the happy couple was more than pleased:

> … you have woven an exquisite contrapuntal fabric round your Prelude, so beloved of Falla. You prove the inexhaustible resources of your ever-youthful imagination, creating a second body for that little work, so perfect, that they could almost live independent lives. Nevertheless the relationship between the two is admirable, so that they are indeed two halves of one indivisible

> beauty…It is the best wedding gift that Paquita and I have received. It benefits both of us at the same time and the using of it produces an ineffable pleasure in us…

Hearing both *faux* Bach works in an authentic Baroque well temperament intensifies the contrast between keys, further enhancing the power of the harmonic modulations. Since each key produces its own singular *affekt*, we benefit from recapturing some of the lost expressive power of that bygone era, which places the music a few steps closer to its European roots.

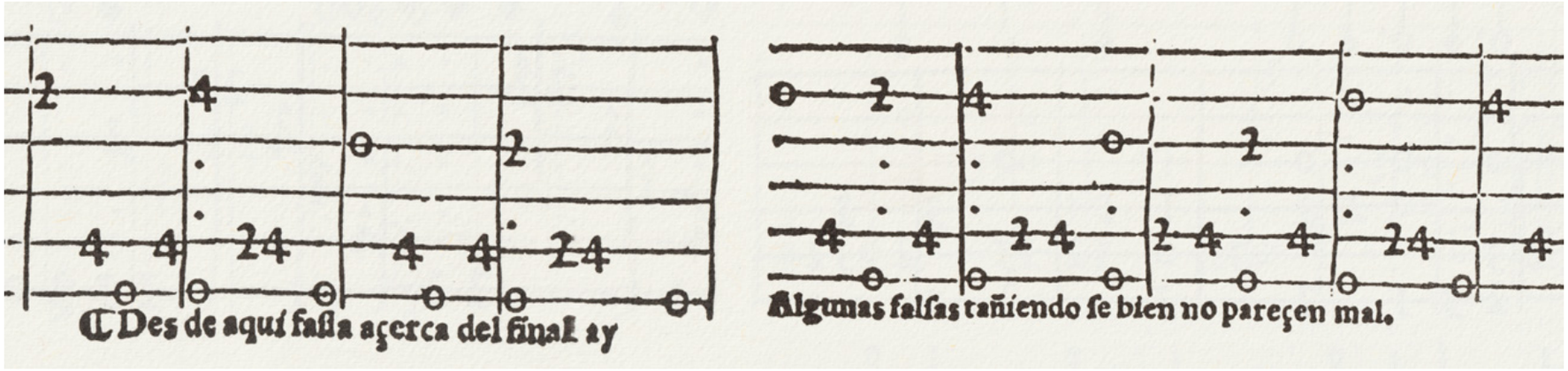


Perhaps the most famous pastiche heard on the modern guitar was originally written for the *vihuela*, a 16th century Spanish guitar-shaped lute. **Alonso Mudarra** wrote his celebrated Fantasia X (1546) not to echo an earlier style or form but instead to imitate another musical instrument, as revealed by the work's subtitle *Que contrahaze la harpa en la manera de Luduvico* [Fantasia that imitates the harp in the manner of Luduvico], followed by the caveat: *es difficil hasta ser entendida* [it is difficult until it is understood]. Luduvico was an Italian harp virtuoso working in the Spanish court who was admired for his exquisite technique, which included the ability of adding extra

chromatic notes to his diatonic harp by manually shortening a string during a performance.

Mudarra's homage uses arpeggios, a rare vihuela texture, as well as employing both natural and raised 4th scale steps in melodic passages. The final section famously uses both simultaneously, following the second caveat printed in the score:

> *Des de aqui fasta açerca del final ay Algunas falsas tañiendo se bien no pareçen mal.*
> [from here almost to the end are several dissonances which, when played well, do not sound bad]:



These dissonances are even more pronounced in the common meantone temperament in which harps were typically tuned. One final caveat: whenever appropriate, this recording does not resist the temptation to use the cascading *campanella* arpeggio effect of one-string-per-note arpeggios, in the manner of the Luduvico's harp.

Dusan Bogdanovic is one of the most versatile guitarist-composers of his generation. A master improviser in any style, he is recognized for his exploration of classical, jazz, and world music, and has been profoundly influenced by Renaissance counterpoint, European classical music, American jazz, 20th-century modernism, as well as the ethnic music of a stunning array of world regions. Bogdanovic's theoretical work includes *Polyrhythmic and Polymetric Studies*, *Renaissance Polyphony*, *Tradition & Synthesis*, while he has composed over two hundred published compositions, including a variety of commissions for solo guitar, chamber ensembles, orchestra, and multimedia, and appeared on over a dozen recordings. Of his *Three Renaissance Micropieces*, he remarks:

> In his "Pierre Menard, Author of the *Quixote*" Borges questions the nature of the interpretation and the authorship of works from the past. Perhaps in a similar vein, I have re-interpreted two pieces by Dowland: *My Lady Hunsdon's Puff* and his *Galliard*. Though at first glance they seem rather "normal" for the style, there are some hidden polymeters and other quirky details in the pieces. Fantasia, on the other hand, was built as a happy stylistic meeting between F. C. Da Milano and L. De Narvaez.

The 19th century guitarist-composer **Mauro Giuliani** was clearly besotted with *Theme & Variations*, considering that almost a third of his over 150 compositions used the popular form. Typically choosing folk tunes or familiar opera arias as grist for his mill, his *Variazioni sur un Thema de G.F. Haendel* Op. 107 takes its theme from the last movement of Handel's 1720 publication *Suite #5 in E Major*, HWV 430, for harpsichord. Best known as "The Harmonious Blacksmith," the Handel is itself an *Aria with five variations* using the Baroque

doubles technique where each variation's accompaniment uses increasingly faster rhythmic values. But coming a century later, Giuliani brings the entire arsenal of 19th century mannerisms to bear, including contrasting dynamics, meters, and tempos. In homage to the original version, this guitar is fretted to an 18th century temperament by Johannes Kirnberger with A= 415Hz.

Lou Harrison's polymathic embrace of world music began when he attended Henry Cowell's "Music of the Peoples of the World" course in San Francisco in the 1930s, eventually leading to his many hybrid works that were fashioned after international models of pitch, rhythm, and orchestration. He said of his charming *Six Sonatas for Cembalo* (1943),

> They were directly stimulated by my studies about and feelings for the land, peoples, and history of California. Indeed, they are part of the "Regionalist" school of thought that was so prevalent and, for a young person, stimulating in the 1930's. These *Six Sonatas* reflect the romance and geometry of impassioned Spain, as well as the pastoral Indian imagery of native America in its Western life. The artistic model was, of course, Scarlatti and Manuel de Falla.

The paired sonatas alternate between Spanish (I, III, V) and Indian dance styles (II, IV, VI). It is no surprise that the composer specifically references Falla as he called *Sonata V* his "Nights in the Gardens of Spain," while *Sonata VI* uses the quartal harmonies of Indian dance in mixing triple and quadruple meters. As for tuning,

> Nowadays, thank Heavens, serious harpsichordists are concerned with fine intonation for their instrument and are exploring the necessary historical tunings and temperaments for the 17th & 18th century European repertoire. I heartily applaud this most musical development and suggest for these sonatas, for those who know how to tune them: 1. A standard ¼-comma meantone Temperament; 2. Kirnberger's Well Temperament; 3. Werkmeister's Third Temperament; or 4. The Earl of Stanhope's Well Temperament.

These two guitar arrangements are recorded in Kirnberger's Third Well Temperament.

In his marvelous *Music Primer*, Harrison concluded that "Just Intonation is the Best intonation," famously building several American Gamelan tuned to that system of pure beatless intervals. His Ottoman style ***USUL ~ little homage to Sinan*** uses a just octatonic scale that alternates half steps and whole steps, presented in a non-traditional rhythmic cycle of 11 beats (3+2+4+2), with the repetition of each *usul* marked by finger cymbals. Sinan was the 16th century Ottoman Empire's master architect whose many mosques are the pride of Istanbul.

The three just intonation ***Jahlas*** (sic) imitate the Hindustani classical music *jhala* technique that typically alternates melodic notes with a drone. The first was written for harp "in the form of a Ductia to pleasure Leopold Stokowski on his 90th Birthday," while the two others were arranged from the *Suite for Violin with American Gamelan* that was co-composed with his colleague Richard Dee. The percussion part in the last *Jahla* was originally performed by

gamelan members striking the side of the racks that held their tuned metal keys.

Are these pastiches? Certainly, as the composer was never shy about conflating traditions. As he reminds us, "Don't underrate hybrid musics BECAUSE THAT'S ALL THERE IS." This credo also informs the Harrison's ultimate methodology, deftly condensed in his signature benediction:

CHERISH·CONSERVE·CONSIDER·CREATE

The title of **Benjamin Britten**'s least successful opera—*Gloriana* (1953)—is the moniker bestowed on Queen Elizabeth I in Edmund Spenser's epic poem *The Fairy Queen* (1590). The opera, "Dedicated by gracious permission to HER MAJESTY QUEEN ELIZABETH II in honour of whose Coronation it was composed" was, by most accounts, a disaster. Months after it's unhappy debut, the composer extracted some of the most successful music for a *Symphonic Suite* whose centerpiece was the six Courtly Dances from Act II, Sc.3, originally performed on stage by a small "Orchestra for dances: five strings and/or five woodwinds [𝄞,𝄡,𝄡,𝄢,𝄢], Pipe (Flute), Tabor." When fully re-orchestrated, dances quickly became an audience favorite, also enjoying several other reincarnations over the ensuing decades.

In 1957, Britten's Aldeburgh Festival presented a chamber version for wind quintet, trombone, guitar, harpsichord, percussion, string quintet (3vn), and double bass. Not surprisingly, the guitarist was Julian Bream who also performed a Dowland *Lachrimae* on lute and the Villa-Lobos *Guitar Concerto*. (Oddly, the "Aldeburgh Version" has only ever enjoyed one other performance

in 1968 at London's Queen Elizabeth Hall with Desmond Dupré as guitarist and has never been recorded.) Bream, however, fittingly arranged the work in 1962 for his newly formed Julian Bream Consort, an Elizabethan 'broken consort' consisting of lute, violin, flutes, two bass viols (one being played by Desmond Dupré) and percussion. Inspired by their 1964 recording of the work, two other early music ensembles (Delian Ensemble, 1965 U.K., Les Menestriers, 1970, Fr.) set the work with the composer's permission for their slightly differing instruments. A school orchestra version was even published in 1964, omitting the *Galliard* at Britten's suggestion.

When composing these *Dances*, Britten had at the very least, two conflicting concerns: authenticity and originality. The scene is the Great Room in the Palace of Whitehall where the Queen is entertaining select members of her court where both pageantry and intrigue abound. The composer claimed that although he had, "thought a great deal about [the Elizabethan period] to try to get the atmosphere," he had not "half-timbered his music," referring to that singular style of Tudor architecture. But he had admitted, "I can't write tunes for all these dances unless I know about the steps and the figures," which prompted his amanuensis Imogen Holst to later recount, "I knew I'd got to do something about it quickly, so I rang up a friend and took several cross-country trains from Aldeburgh to Oxford and had a two-hour lesson and came back and taught him the dances."*(program note from the 1968 performance which she also conducted)*. Yet, she also later recounted Britten's intriguing request 'to swear to tell him directly…[if they] began to turn into pastiche.' Her notes continue:

The ***March*** is formal, for the ceremonial entry of the Queen. The ***Coranto*** lives up to its reputation of being 'full of Sprightfulness and Vigour', while the ***Pavane*** is a 'kind of staid musick, ordained for grave dancing.' The ***Morris*** was danced at Court in the 16th century by a small boy with a blackened face, wearing tiny silver bells on his leggings: Britten's tune is founded on a rhythm of a traditional English morris dance called *The Fool's Jig*.

In the opera, the Chorus sings comments betwixt and between the various dances:

Pavane: *"Pavanes so grave, and dignified, and solemn... The very harbinger of State, and too slow for the young!"*
Galliard: *"Courtly Dancing, the Graceful gliding…brave looks, noble, noble measure"*
Lavolta: Queen: *"Pavanes and galliards are all very well. Tonight the air's chilly, so let us warm our blood by dancing high in the Italian Mode. Command there a lavolta!"*
Chorus: *"Lusty leaping! Jump for Joy!"*
Queen: *"High stepping rejoices the sinews, and for a long life the wise decree a free and frequent sweat. The ladies will change their linen!"*

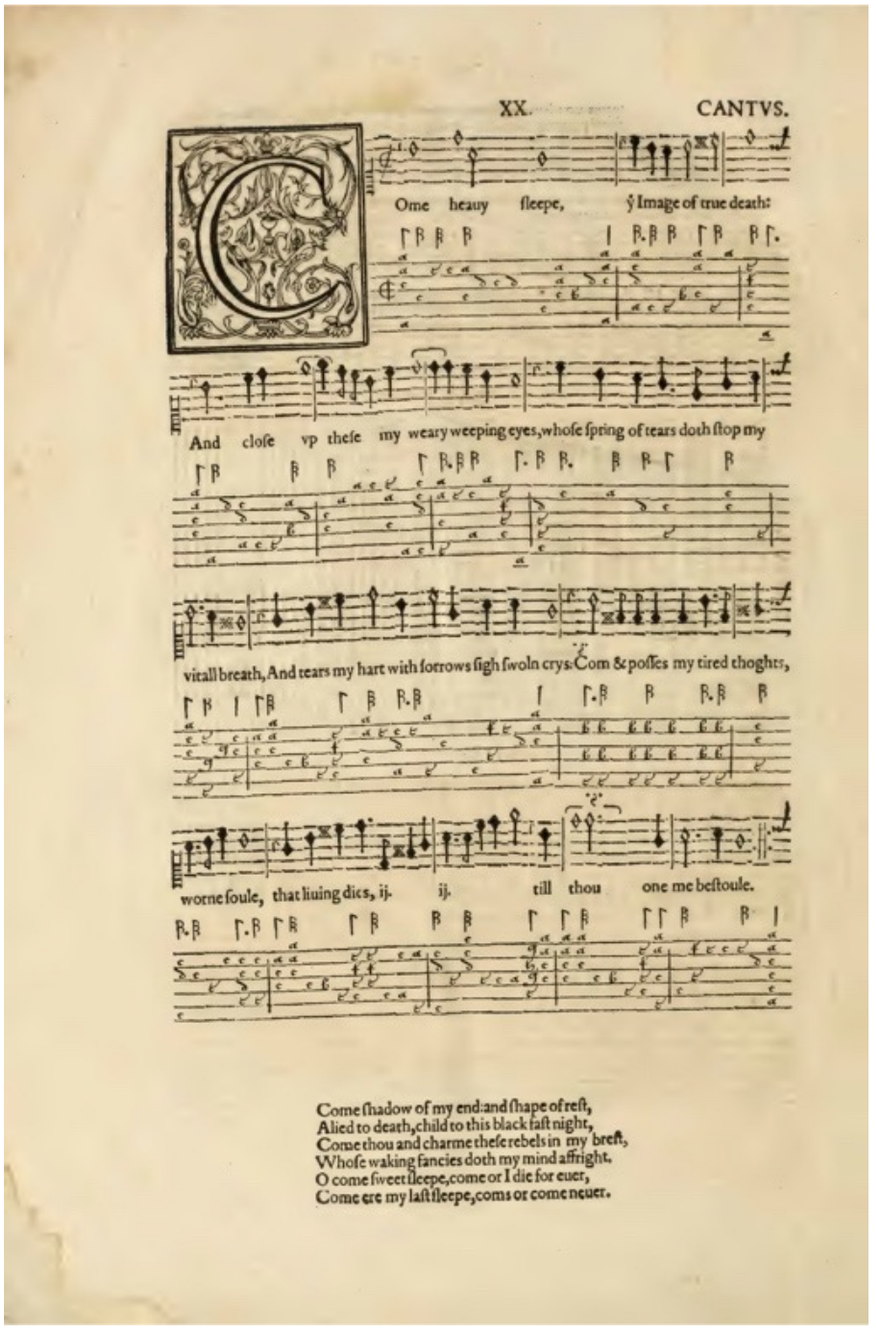
Britten chose to include an onstage *gittern* performer to accompany Act III's Blind Ballad-singer, adding points to the authenticity scorecard, but chose the orchestral harp's plucked strings for the two *Lute Songs*, even as the monarch requests, "Cares of State eat up my days. There lies my lute; take it and play." But whether or not the composer succeeded in avoiding pastiches as planned

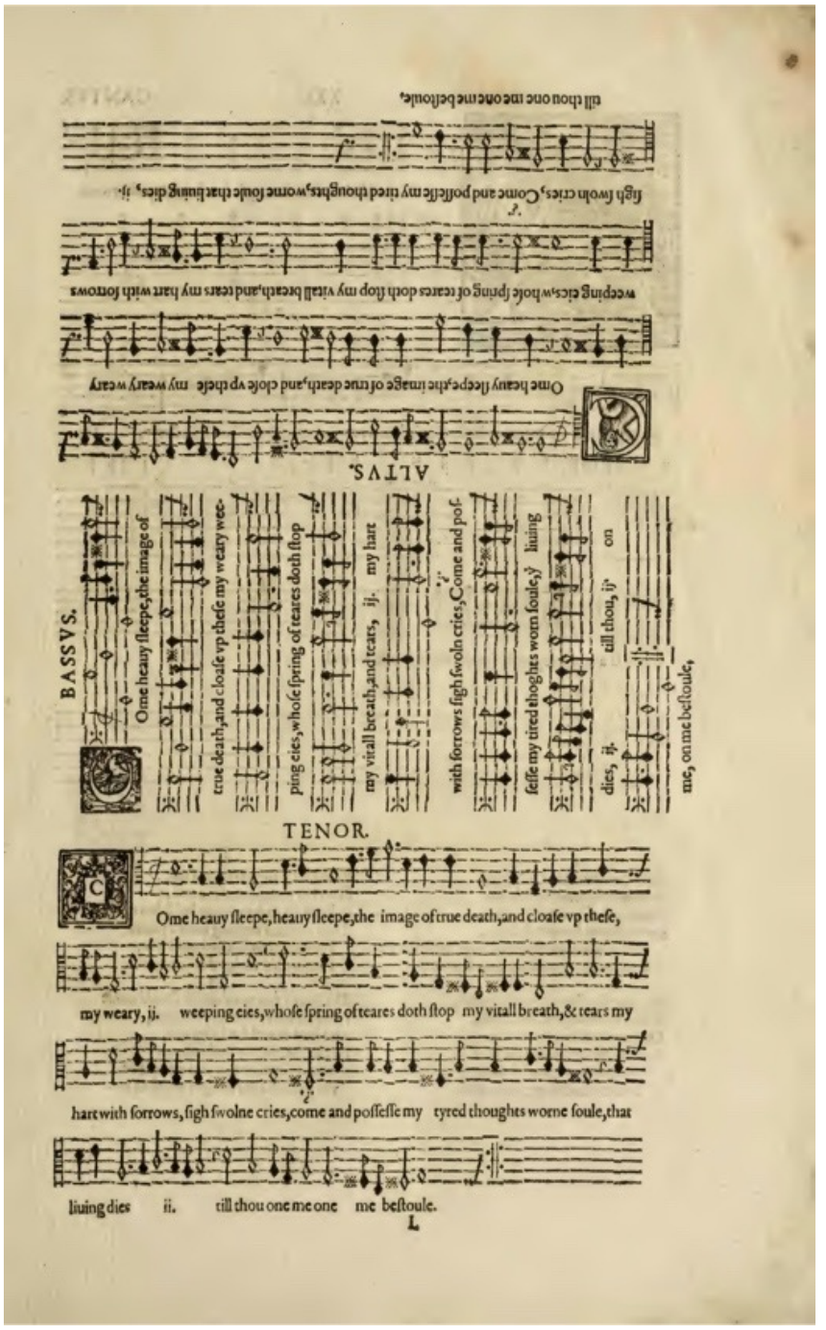
is somewhat arguable. Critics have since suggested the terms 'allusions,' 'renovations,' or 'revitalizations' to describe Britten's facile borrowings of older forms and styles. But all controversies aside, the suite's effervescent vitality and infectious melodies have never failed to charm in whichever form they appear.

Britten's 1963 composition *Nocturnal after John Dowland* for guitar, Op.70 is one of the 20th Century's most compelling masterworks for the instrument. Though his only solo guitar piece, he had previously used it to accompany the song cycles *Songs from the Chinese* (1957) and *Folk Songs* (1961), written for Bream and Peter Pears to add to their popular lute and voice recitals. Originally entitled *Night Fancy*, it famously begins with eight variations on "Come Heavy Sleepe" from Dowland's *First Book of Songs* (1597), only revealing the theme at work's end. The *Nocturnal* was neither the first time he had used 'reverse variation' form, nor borrowed from Dowland. In his 1950 composition *Lachrymae*, Op.48 (*Reflections on a song of John Dowland, for viola & piano*), the work's seminal theme "If my complaints could passions move"—also taken from the *First Book of Songs*—is preceded by ten variations, one of which even quotes the Elizabethan composer's famous melody that names the work.

Come Heavy Sleepe was composed for four voices and lute, published in table-book format such that all parts can be read while seated around a table: the first page contains the *cantus* and lute tablature, with the second page showing the *altus*, *tenor* and *bassus* parts facing north, east, and south. While Britten's guitar arrangement borrows from all parts, he uses two treble cleffed staves to articulate what are mostly three-part textures, a clear reminder to

the performer of the independence of each voice. (*This performance records each layer separately, as written, allowing each its full rhythmic value, and resonance which is reinforced by meantone tuning's pure 'vocal' major thirds.*)





In a stroke of genius, Britten truncates the theme such that the work never arrives at its proper ending. Instead, our protagonist literally falls asleep before

our very ears, not being able to get past the falling interval of a perfect fourth, long accepted as a musical 'tear' or 'grief' motif, in the verse's penultimate line.

After presenting the first full verse, Britten seemingly recaps the closing couplet whose text begins, "Come and possess my tired thoughts, worn soul." But the tempo and dynamics are changed to '***ppp***, *slower and dying away*' with the falling fourth repeated five different times. If sung, the text would have been, "Tired…tired…tired…tired…tired," with each iteration weaker than the last until finally, '*as soft as possible (quasi niente)*', the melody cries itself to sleep.

Come, heavy Sleep, the image of true Death,
And close up these my weary weeping eyes,
Whose spring of tears doth stop my vital breath
And tears my heart with Sorrow's sigh-swoll'n cries.
Come and possess my tired thoughts, worn soul,
That living dies, till thou on me be stole.

Notes by John Schneider

More about the tunings: www.MicroFestRecords.com

John Schneider is the Grammy® Award winning & quadruple Grammy® nominated guitarist, composer, author, & broadcaster whose weekly television and radio programs have brought the guitar into millions of homes. Called "A delight" by the *New York Times* and a "Microtonalist maven" by the *Wall Street Journal*, *Fanfare* declared, "Schneider creates elegant dynamic levels and layers on his solo guitar, and he always projects the poetry of the music." He holds a PhD in Music & Physics from the U. C. Cardiff [U.K.], music degrees from the University of California, the Royal College of Music [London], and is past President of the Guitar Foundation of America.

He has released over twenty CD's and written dozens of articles on the guitar, while his *The Contemporary Guitar* has become the standard text in the field. He has performed in Europe, Asia, Turkey, & throughout North America, and been featured by New Music America, the DaCamera Society, Southwest Chamber Music, New American Music Festival, the Los Angeles Philharmonic, San Francisco Symphony, Other Minds, and the BBC. He is the founding artistic director of *MicroFest*, the music ensembles *Just Strings*, *PARTCH Ensemble*, and founder of MicroFest Records, while his recordings can be found on the Bridge, Cambria, Etcetera, Innova, MicroFest, Mode, New Albion, Other Minds, and Pitch record labels. He can be heard weekly on Pacifica Radio's *The Global Village*, www.KPFK.org. (www.JohnSchneider.LA)

Matthew Cook is a Grammy® Award winning percussionist based in Los Angeles, known for his work with the Los Angeles Percussion Quartet, the experimental classical ensemble WildUP, and microtonal band PARTCH Ensemble. In addition to these, he is involved in projects ranging from pop-folk music to jazz and international ensembles. Matt's work is often heard on studio recordings, and has been featured on the LA Philharmonic's Green Umbrella Series, San Francisco Symphony's American Mavericks Series, the California E.A.R. Unit, Sonic Generator, and several symphony orchestras. He has performed on every major "new music" series in Southern California and been recorded on the NAXOS, Bridge, Red LetterBox, New World, and Sono Luminus record labels.

Gloria Cheng is the Grammy® and Emmy® Award-winning pianist described by the *New York Times* as "an invaluable new-music advocate and a preferred collaborator of composers like Pierre Boulez and Esa-Pekka Salonen." She has been a concerto soloist with the Los Angeles Philharmonic under Zubin Mehta and Pierre Boulez, and on its acclaimed Green Umbrella series with Salonen and Oliver Knussen. As a recitalist she has appeared at the Ojai Music Festival (where her long association with Boulez began in 1984), Chicago Humanities Festival, William Kapell Festival, Tanglewood Festival of Contemporary Music, and Mendocino and Chautauqua Music Festivals. Winner of the Best Instrumental Soloist Performance (without orchestra) GRAMMY for her 2008 recording, *Piano Music of Salonen, Stucky, and Lutosławski*, she received a second nomination for her 2013 disc, *The Edge of Light: Messiaen/Saariaho*. Her film-composer documentary, *MONTAGE: Great Film Composers and the Piano*, aired on PBS SoCal and captured a 2018 Los Angeles Area Emmy. (gloriachengpiano.com)

Inspired by & Dedicated to Julian Bream

Producer: John Schneider
Recording Engineer & Editing: John Schneider
Mastering: Scott Fraser, Architecture
Liner Notes: John Schneider
Design: Erin Schneider
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Guitars: Vogt [1988] with Fine-tunable Precision Fret-board
Mattingly [1983] with Novatone Fingerboard, tracks 14-17

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