



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

DMA Recital II

Carmine Coccimiglio, Guitar

May 22, 2024 at 7:30PM
Walter Hall

PROGRAMME

Partita No. 2 in D minor BWV 1004
Chaconne

J. S. Bach
(1685 - 1750)

Tiento antiguo

Joaquín Rodrigo
(1901-1999)

Por los campos de España
En los trigales
Junto al Generalife

INTERMISSION

Fantasy on a Canadian Folk Song

Jeffrey McFadden
(1963 -)

Rumores De Perales

Tres piezas españolas
Fandango
Passacaglia
Zapateado

Joaquín Rodrigo
(1901-1999)

This recital is in partial fulfilment of the Doctor of Musical Arts in Performance degree.

Carmine Coccimiglio is a student of Jeffrey McFadden and is currently studying at the University of Toronto. From a young age, Carmine has always had a passion for music. He was born and raised in the city of Sault Ste. Marie, Ontario where he was influenced greatly by his father Carmine Coccimiglio Sr. and began studying piano during his childhood. At the age of 10, he began to study the classical guitar and soon after was performing in many local festivals. Since then, Carmine has participated in The Sault Ste. Marie Music Festival and Shield Competition on numerous occasions, as well as winning the silver medal twice during the Kiwanis Music Festival Provincial Competition. Carmine recently completed his Master's in Music at the University of Toronto. He has performed in masterclasses with Jason Vieux, Jérémy Jouve, Jorge Caballero, René Izquierdo, and Lucas Harris and has performed at the Guitar Society of Toronto. Presently, Carmine is completing his DMA at the University of Toronto and will be conducting research and further performances at the Faculty of Music. Carmine is also the conductor and director of the GST Community Orchestra

Programme Notes DMA Recital 2

Chaconne from BWV 1004 (from Partita No. 2 in D minor, arr. Jeffrey McFadden)

“It is not just a musical masterpiece but in fact the story of all our lives realized musically.”

These were the words used by the great guitarist, Andrea de Vitis to describe Bach’s Chaconne in a recent concert. The depth of such a simple statement adequately describes the Chaconne, as the piece itself has such musical depth despite the relatively simple structure of variations over a repeated bass line. Philosophically, I find these words to be true as well, due to the evocation of emotions felt through listening to the piece.

The *Chaconne* from the *Violin Partita BWV 1004* is among the most beloved pieces of Western music, being scored and arranged for multiple different instruments since its conception. Bach originally scored the chaconne for solo violin, and in its original form is still cherished for its incredible uses of the textural resources available to the violin. Notably, a rudimentary version of the chaconne first appeared in early Italian baroque guitar collections where it is given as a short progression in triple meter using alfabeto notation. More sophisticated versions can be seen in later Baroque guitar books including those by the well-known composer of the era, Francesco Corbetta (1615-1681). This often comes as a shock to contemporary listeners who are unaware of the great history of this piece for guitar, when in fact, the Baroque guitar tradition of the chaconne precedes Bach’s compositional hand (he wrote the Partita BWV 1004 around 1720).

Arranging Bach’s music for the contemporary guitar is a process with over a century of history behind it. A large portion of repertoire from Bach’s lute suites have been arranged

but the difficulty concerning these works is that they almost always must reduce the composition in some way as a necessity for performance on the guitar. Bach obviously never accounted for these pieces to be played on an instrument like the guitar (in fact most of the lute suites are believed to be written on a lute-harpsichord which is essentially a keyboard instrument strung with gut strings like a lute) and thus changes such as omission of voices, shortening of note values, modifying octave dispositions and compromising voice continuity are often made.

In the case of Bach's Chaconne, the opposite is true. Bach's works for solo violin and cello transfer remarkably well onto the contemporary guitar fretboard. In these works, there is a rich contrapuntal texture though it is mostly implied due to the limited polyphonic capabilities of the violin and cello. Arrangement for the guitar allows these contrapuntal textures to be made explicit thus adding to the piece, rather than reducing. Due to this, direct translation from the violin manuscript to the guitar works surprisingly well. The key of D minor works very well on guitar due to the availability of most open strings (and the resonance produced thereby).

Tiento antiguo and Por los campos de España

Despite Rodrigo's *Tiento antiguo* not belonging to his suite titled *Por los campos de España*, the pieces are undoubtedly intertwined stylistically. The tiento (directly translating to mean "touch"), is a historic instrumental form dating back to 16th century Spain. One can hear that the piece sounds like it is improvisatory which likely recalls the performance practice of the 15-17th centuries when improvisation was common and the musical score had yet to

develop the level of detailed direction it later came to have. It fits well when played alongside his impressionist works from *Por los campos de España*, as this piece is a clear depiction of Spanish musical art forms of the past.

The suite *Por los campos de España*, is meant to depict the many images of the Spanish countryside. The first piece, *En los trigales* translates to “In the Wheatfields” and I believe you can hear portrayals of farmers working busily contrasted with brief moments of relaxation. This is evident in a section before the repeat, where a march like theme is contrasted with lush impressionistic harmonies. The second piece contrasts the first and is titled *Junto al Generalife* which translates to “near Generalife”. Referring to the beautiful and serene gardens outside the former palace of the historic kings of Granada (both Arabic and Spanish as the palace was initially constructed by Moorish kings and later conquered by the Spaniards), the piece is clearly divided into a *lento* and *cantabile* introduction followed by an *allegro* which draws upon flamenco influences. There are many more pieces which are part of the *Por los campos de España* suite which are not included in this programme including *Bajando de la meseta*, *En tierras de Jerez*, and *Entre olivares*.

Fantasy on a Canadian Folk Song and Rumores de Perales

The second half of my recital programme begins with two pieces written by the Canadian guitarist and composer Jeffrey McFadden. McFadden has cemented himself as a leading pedagogical figure who is currently serving as the Head of Guitar Studies at the University of Toronto and is also an outstanding performer who has accrued numerous awards including winning the silver medal in the prestigious Guitar Foundation of America

competition in 1992. He has been my teacher and mentor for several years, and I have learned a great deal from him.

Years ago, Professor McFadden mentioned to our guitar history class that Napoleon Coste (a prominent composer for guitar of the romantic period and a student of Fernando Sor) displayed a unique and unprecedented knowledge of the harmonic capabilities of the guitar. Coste implies the use of many unconventional (for the time) fingerings which allow the performer to play very virtuosic passages especially in and around the ninth position (around the ninth fret) of the guitar, often using open strings to assist in his compositions. Skipping ahead over 100 years as I began to study these pieces, I realized that McFadden shares a similar understanding of the guitar and its harmonic capabilities. Of course, I already knew Professor McFadden was a master of classical harmony as his doctoral studies encompass common-practice harmony, but the use of harmony and the guitar's capabilities in these pieces is beyond the scope of what classical and romantic composers such as Coste have written. If past composers like Coste had viewed these compositions, they would undoubtedly realize a similar level of brilliance in the harmonic and fretboard capabilities of the guitar at use in McFadden's music.

The first piece, *Fantasy on a Canadian Folksong* is inspired by the popular Canadian folk songwriter Wade Hemsworth's *Log Driver's Waltz*. There is a short introductory section which is quite free and harmonically focused preceding the core thematic material. These themes are very rhythmic and melodically focused, often accompanied by an unending stream of sixteenth note patterns and feature bits and pieces of the main melody of the *Log Driver's Waltz*. I find the style to be very evocative of the past and quite ominous like a

distant memory. The waltz is eventually quoted twice, firstly played in a distant nostalgic manner, and then is restated where it is clearly at the forefront. These quotes are played in a distinctly folkish manner, with indications to break at the end of a particular phrase and “folkishly” begin again. As is common in the style as well, there is a final and triumphant restatement of the phrase. The piece comes back to its previous mysterious texture and ends just like a nostalgia-infused fading memory.

Rumores de Perales shares many of the features of *Fantasy on a Canadian Folksong* while taking inspiration from different sources. McFadden dedicates this piece to the Argentinian guitarist Daniela Rossi and the famous performer and composer of the past, Giulio Regondi, from whom Daniela has taken great inspiration. The title references the municipality of Perales in Spain that hosts a summer guitar festival which has been frequented by McFadden and Rossi. At one of these festivals, McFadden decided to write a piece dedicated to Daniela after hearing her perform Regondi’s Etude No. 6, the first phrase of which is quoted twice in *Rumores de Perales*.

There are many features of *Rumores de Perales* which draw upon Regondi’s compositional style as well as South American dance music. Regondi is well known for writing pieces which often feature broken (not played as a single block chord) chromatic harmonies over a romantic melody. Examples include the famous Introduction and Caprice Op. 23, and many of his studies including Etude No. 6. Unsurprisingly, the main texture of McFadden’s *Rumores de Perales* takes this style of writing and infuses his own elements within. Where Regondi would have written more straight-forward harmonies which occur within a key and then characteristically modulated many times using

diminished-seventh chords, McFadden often uses extended tertian harmonies such as major-seventh chords, chords with added seconds and fourths (sometimes ninths or elevenths) and more. The piece modulates mainly through end of phrase and common-tone modulations which are both also common in Regondi's music, though perhaps the most characteristic modulations featuring cascading diminished-seventh chords that many have heard in Regondi's music, are only featured at the very end of the piece and are in fact not used to modulate at all! A tremolo section is also featured in the middle of the piece, though with characteristic harmonies which I previously mentioned in McFadden's writing. Soon after, a more upbeat and rhythmic section featuring similarities to South American dance music can be heard. These perhaps recall the Choro more than other styles specifically because of the rhythmic muting which occurs on and around the second beats of each measure as the accompaniment changes harmonies. One final return to the original Regondi-like thematic material bridges into a vivace section in which the arpeggiated diminished-sevenths are finally heard before a triumphant ending.

Tres piezas españolas – Joaquín Rodrigo

The combination of complex harmony fused with nationalist Spanish music and dance forms are characteristic traits in many of Rodrigo's works for the guitar including the *Tres piezas españolas*. This composition is made up of three distinct movements (Fandango, Passacaglia and Zapateado) which each display unique Spanish folk elements as well as Rodrigo's characteristic use of extended tertian harmonies. These pieces present the vibrant colours of the guitar in a distinctive way compared to most compositions which precede the work.

The styles of each piece vary quite dramatically (especially displayed in the second movement) yet there are some harmonic characteristics which are carried over through the movements helping to connect them. Beginning in the Fandango, the chord progression of the first few measures features multiple harmonies with a characteristic sharp 7th (EM7 – EM7#11 – BM7). The resulting sound is something familiar to many classical music listeners, but the extended harmonies often come as a surprise to listeners. I like to hear this progression as Rodrigo's version of I – V6/4 – V7 – I; the characteristic MI – RE – DO being very present in the top voice of the chords. Though theoretically speaking this is not exactly true due to the bass note of the second chord, in the second phrase which is centered on the dominant Rodrigo uses the same progression, this time with the bass note matching V of V (F# in this case). This chord progression, and the harmonic language specifically is a key component in how the three pieces are tied together.

Looking at the second movement, the piece begins in stark contrast to the first. A simple bass line is repeated and there seemingly is no relation between the movements, however there is a clear correlation both following a classical theoretical perspective, and Rodrigo's characteristic uses of extended harmonies. Firstly, the piece is clearly centered around the pitch A, which classically makes sense. In the traditional classical three movement Sonata, the middle movement is usually harmonically based around the key of the IV chord (which in this case would be A major since the Fandango was clearly in E major). Now of course, this piece is not a Sonata but as is the case with many modern composers, parallels can be drawn between their compositions and those which have been extensively studied of the classical period. Having studied composition and

musicology extensively and being a professor of music history in Madrid, Rodrigo would have understood this. In any case, much of the piece is clearly in A minor already a deviation from the classical sonata yet once the composer harmonizes the bass line of the Passacaglia, he continues to use extended harmonies such as the shocking AmM7, E7#9 (sometimes called a split third since it features both the minor and major third) and so on. This culminates in a rasqueado section featuring harmonies AmM7 – GM7, 11 – F 7, 11 – E7#9. A fugal section which begins on the last page recalls some motifs from the first movement and sets the harmonic language leaning back towards E.

The third movement titled Zapateado begins in E minor and is much more reserved harmonically than the first two movements but again features the characteristic extended tertian harmonies and especially the sharp seventh. The main motif begins by outlining an E minor triad with D# added and a 6-5 appoggiatura from C to B. The piece continues with mostly triadic harmony until a pianissimo section towards the end which brings back the EM7 chord from the Fandango and uses it in conjunction with harmonies within E major to create an entire section which is mostly harmonically focused and dance-like.