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LECTURE RECITAL:

MANUEL M. PONCE'S *SUITE IN D MAJOR* FOR SOLO  
GUITAR

PERFORMANCE EDITION AND ANALYSIS

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## CONCLUSION

It is very well known that Segovia often recommended that composers modify many passages of their music to suit his personal aesthetic. When I obtained a copy of the original manuscript of the *Suite en Re*, I realized that Ponce's original version of this work could be played on the guitar as written without having to make significant changes.

As previously mentioned, there are many important differences between the published edition and the original manuscript. Musical elements such as dynamics and expression markings are not included in the published edition.

The present edition relies entirely on Ponce's original manuscript except with the unfinished *Gigue* for which I have used the printed edition published by Peer International Corporation in 1967 with the revisions and fingerings by Manuel López Ramos. According to Miguel Alcázar, the *Gigue* was possibly completed by Carlos Vázquez (the heir and executor of Ponce's music) or by López Ramos when they prepared the edition for Peer International. After seeing the slurs that added to the published edition, I accepted most of them because they provide musical direction to the melody.



In Example 9, from the Sarabande, a full D-major chord, replaces the three-note chord in Ponce's manuscript.

Example 9: Sarabande, m. 1

a. Peer International publication



b. New Performance Edition



Measure six of the Sarabande, Example 10, is an example where Ponce's four-note dominant chord on beat one has been reduced to a three-note chord.

Example 10: Sarabande, m. 6

a. Peer International publication



b. New Performance Edition



Example 11: Courante, m. 1-2

a. Peer International publication



b. New Performance Edition



Example 12: Gigue, m. 1

a. Peer International publication



b. New Performance Edition



At the end of the first Gavotte, the manuscript has a quarter-note chord followed by a quarter rest, while the published score includes only a half note chord.

Example 5: Gavotte I, m. 24

a. Peer International publication



b. New Performance Edition



Example 6: Gavotte II, m. 27

a. Peer International publication



b. New Performance Edition



Example 7: Gavotte I, m. 9

a. Peer International publication



b. New Performance Edition



In Example 8, the E-sharp on beat four in the published score does not exist in the manuscript.

Example 8: Gavotte I, m. 13

a. Peer International publication



b. New Performance Edition

## COMPARISON OF THE MANUSCRIPT AND PUBLISHED VERSION OF THE SUITE

In the manuscript, the fourth measure begins with a half cadence, an A chord that sustains for two beats while in the published score, the bass A is a quarter note that drops and octave on beat two.

Example 1: Gavotte I, m. 4

a. Peer International publication



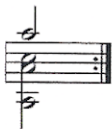
b. New Performance Edition



A similar pattern occurs in measure eight; however, this time the changes are reversed.

Example 2: Gavotte I, m. 8

a. Peer International publication



b. New Performance Edition



In the next example, the C-sharp in the bass needs to be played on beat three instead of on beat four as it appears in the published score.

Example 3: Gavotte I, m. 15

a. Peer International publication



b. New Performance Edition



In the manuscript, the dominant chord is written on beat three while the published score only has a single A-note in the bass.

Example 4: Gavotte I, m. 23

a. Peer International publication



b. New Performance Edition

## BIOGRAPHY OF PONCE

Manuel María Ponce was born in Fresnillo in the Mexican State of Zacatecas on December 8, 1882. His family soon moved to Aguascalientes where Ponce spent his childhood and adolescence. He settled in Mexico City, where he studied music in the National Conservatory and took private piano lessons with the Spanish teacher Vicente Mañas. He travelled to Europe for the first time in 1904, remaining for four years, studying composition in Bologna with Luigi Torchi (1858-1920) and Marco Enrico Bossi (1861-1925), and piano in the Stern Conservatory of Berlin, with Martin Krause (1853-1918). On returning to Mexico City in 1908, Ponce embarked upon highly diverse musical activities, teaching piano and music history, conducting the National Symphony Orchestra, composing, writing articles on music and music criticism, arranging popular songs and making an in depth study of Mexican folklore. He lived in Cuba between March 1915 and June 1917. In 19125, Ponce felt the need to refine his composition technique and returned to Europe, this time to Paris, where he attended the *Schola Cantorum*, studying for eight years with Paul Dukas, until 1933, when returned permanently to Mexico. During this last phase of his life, he worked as a teacher, was Director of the Conservatory and sometimes conducted the National Symphony Orchestra, composing and writing music until he died on April 24, 1948, in Mexico City.

## INTRODUCTION

It is common knowledge that Andrés Segovia made modifications in to the majority of Ponce's concert pieces. When working on a composition that was dedicated to him, particularly by a non-guitarist composer, Segovia stated clearly that alterations were essential. With regard to his collaboration with Ponce, it is not easy to know if Ponce authorized all changes made by Segovia, even after Segovia showed them to the composer. Through the publication of *The Segovia-Ponce letters*, we have a better understanding about the essence and dominance of Segovia in his collaboration with Ponce.

Whenever a text is transmitted, or communicated by any means, variations may occur because editors, copyists, and performers are often not careful enough with the source itself. As a result, a flawed text may come to be accepted in good faith through repetition, and may often be preferred over the authentic version because familiarity with the flawed copy has been established. This is certainly the case with regard to Manuel M. Ponce's guitar editions.

An inexact edition of a musical work is detrimental to several key components of its performance: musical interpretation, aesthetics, and the original musical concept of the composer. These phenomena may be seen in the case of Manuel Ponce's *Suite in D Major* for guitar. The single published edition by Peer International Corporation in 1967 with the revision and fingering of Manuel López Ramos contains many copying mistakes and intentional, but unauthorized, changes to the original composition. For the present project, the present writer was able to obtain a little-known copy of the original manuscript of this work, and to document these discrepancies in order to produce a new performance edition that is more closely based on Ponce's original work.