

Guitar and Harpsichord Duets
of the Early Twenty-first Century

by

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ABSTRACT

In this study, the repertoire for guitar and harpsichord duo in the early twenty-first century is examined, placing this uncommon pairing within the broader development of guitar chamber music. After periods of decline in the nineteenth century, both instruments experienced renewed interest in the twentieth century, leading composers to revisit historical styles while exploring new aesthetic, cultural, and expressive possibilities. Although early works by composers such as Manuel María Ponce and Stephen Dodgson established important precedents, the early twenty-first century has seen significant growth in the repertoire, particularly through the contributions of guitarist-composers.

Central to this study is an in-depth analysis of selected contemporary works for guitar and harpsichord by guitarist-composers. This study is also accompanied by original recordings of these works, providing a practical realization of the analytical discussions. Paolo Rosini's *Sonata* (2022) adopts a neoclassical style, through Baroque-inspired formal structures and references to eighteenth-century Italian traditions. Atanas Ourkouzounov's *Barokanitsa* (2021) blends Baroque elements with Bulgarian folk traditions characterized by asymmetrical meters, modal harmony, and rhythmic vitality. Jürg Kindle's *I Temperamenti* (1988/2013) is based on the ancient theory of the temperaments and uses contrasting movements to portray different human characters. Marek Pasieczny's *Bangerang!* (2007) brings cinematic ideas into the repertoire, employing rhythm, gesture, and stylistic references from film music to create a vivid and narrative-driven work.

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CHAPTER 1

INTRODUCTION

Historical Context from the Nineteenth Century

Both the guitar and the harpsichord experienced a decline in prominence during the nineteenth century, although their trajectories differed. The guitar enjoyed considerable popularity in the early nineteenth century, supported by prominent performers and composers such as Fernando Sor (1778-1839), Mauro Giuliani (1781-1829), and Dionisio Aguado (1748-1849). However, by the mid-nineteenth century its prominence began to fade. The harpsichord, by contrast, almost completely disappeared during the greater part of the nineteenth century, only beginning to regain popularity in the late nineteenth century.

Anthony Glise dates the guitar's decline in the Germanic regions to the death of the Viennese-based guitarist and composer Johann Kaspar Mertz in 1856. In Paris, the turning point is often associated with the death of Sor's pupil, Napoléon Coste in 1883.¹ Under the growing influence of the piano, compositional trends became increasingly complex and dense, often exceeding the technical and sonic capabilities of the guitar. Although guitarists and composers continued to expand the instrument's technique in response to these new styles, these efforts were insufficient to sustain the interest of composers, performers, and audiences.

The harpsichord's decline was even more pronounced. This can be attributed to two main factors: changes in musical aesthetics and the instrument's structural limitations.

¹ Anthony Glise, *The Guitar in History and Performance Practice* (Aevia Publications, 2016), 137.

During the late eighteenth and nineteenth centuries, musical taste shifted toward greater emotional expression and wider dynamic contrast. The harpsichord, with its relatively fixed volume and limited capacity for gradual dynamic change, was less suited to these new demands. In addition, the harpsichord was often considered structurally limited compared to the piano. Its plucking mechanism produces a clear and articulate sound but lacks the ability to sustain tones or vary dynamics effectively. The piano's hammer action, along with improvements in construction such as reinforced frames, made it more powerful, durable, and versatile.² These features enabled the piano to project more effectively in larger concert venues and to support in increasingly complex musical textures.

As a result, almost no harpsichords were built for much of the nineteenth century. Consequently, virtually no chamber works specifically written for guitar and harpsichord were composed during this period. One early exception is Mauro Giuliani's arrangement of his *Gran Quintetto* Op. 65, for guitar and harpsichord around 1814-1815. However, most works written for guitar and keyboard during the nineteenth century were intended for the piano.

However, the twentieth century brought significant changes for both instruments. The guitar benefited greatly from the innovations of Antonio de Torres (1817-1892), whose new designs increased the instrument's volume and resonance, making it more suitable for larger concert halls.

² Around 1821, John Broadwood introduced steel and iron reinforcement for piano frames, dramatically increasing the instrument's volume, tonal richness, and durability. Advances in piano construction also reduced manufacturing costs, further accelerating its widespread adoption.

The harpsichord also experienced a successful revival. It was closely connected to the growing scholarly interest in music history that had developed during the nineteenth century, as well as to movements of cultural nationalism. Composers, performers, and scholars began to rediscover earlier repertoires, such as works of J. S. Bach in Germany and François Couperin in France, leading to renewed interest in historical instruments. Harry Haskell points to Felix Mendelssohn's 1829 performance of the *St. Matthew Passion* as a key moment, since it was the first to reach a wide audience and move Bach's music from private settings into public concert life.³

This revival of the harpsichord was also supported by a growing interest in timbres as a central element of musical expression. After World War II, many composers began to explore sound color and texture as primary compositional elements. In this context, composers returned to the harpsichord not only for its historical associations but also for its distinctive sonic qualities. Composers such as Elliott Carter, György Ligeti, and Iannis Xenakis incorporated the instrument into contemporary works as a unique timbral resource, contributing to its renewed presence in modern musical practice.

At the same time, the emergence of prominent harpsichord performers played a crucial role in this revival. Figures such as Wanda Landowska, Eta Harich-Schneider, Marcelle de Lacour Roesgen-Champion, Hugo Ruf, Arnold Dolmetsch and Ralph Kirkpatrick helped bring the instrument back into concert through performance, teaching, and advocacy.

³ Harry Haskell, *The Early Music Revival: A History*, (London: Thames and Hudson, 1988), 15.

Landowska was particularly influential. Through her international concert career, extensive recordings, and pedagogical work at the Ecole de Musique Ancienne in Saint-Leu-la-Forêt, France—an institution she founded—she introduced the harpsichord to modern audiences and established it as a viable concert instrument. Ralph Kirkpatrick further contributed to the revival through his scholarly research and authoritative interpretations of J.S. Bach and Domenico Scarlatti, while Harich-Schneider promoted the instrument internationally, especially in Europe and Japan. Dolmetsch, in addition to his work as a builder, was also an important performer and advocate for early music, helping to shape historically informed approaches to performance.

Instrument makers also contributed to this development. Dolmetsch focused on reconstructing historical instruments and built his first harpsichord in 1896. In 1897, he accompanied the recitatives in Mozart's *Don Giovanni* at Covent Garden under the direction of Hans Richter, marking the first performance on a “modern” harpsichord.

At the same time, other builders adopted more modern construction methods. Landowska collaborated with the piano firm Pleyel, which produced a new harpsichord model in 1912 based on her specifications. This instrument featured a heavier case, seven pedals, and an iron frame supporting thick, high-tension strings. Its internal structure was similar to that of a modern grand piano, and the touch depth and dimensions of its five-octave keyboard also resembled those of the piano.⁴ These features allowed for greater volume, sustain, and wider range of registration possibilities, making the instrument

⁴ Edwin M. Ripin et al., “Harpsichord,” *Grove Music Online*, accessed 25 March, 2026, <https://doi.org/10.1093/gmo/9781561592630.article.12420>.

suitable for large concert halls. In turn, this enabled Landowska to establish herself as a successful solo performer.

In the late 1930s and 1940s, Thomas Goff built fourteen harpsichords, featuring heavy cases, metal frames, and multiple pedals, similar to the Pleyel instruments.⁵ By contrast, Frank Hubbard rejected these piano-influenced designs and instead built lighter harpsichords with wooden frames based on historical models. By the end of 1975, approximately 1,000 of his French double harpsichord kits had been produced.⁶

Together, these developments encouraged composers to explore new possibilities for both the guitar and the harpsichord, leading to more frequent concert appearances. It was only natural that works written specifically for this instrumental pairing would eventually emerge.

One of the earliest “return to the past” works for guitar and harpsichord is the *Sonata* (ca. 1926) by Mexican composer Manuel María Ponce (1882-1948), written in collaboration with the iconic guitarist Andrés Segovia (1893-1987). At the time, Segovia was actively seeking to expand the guitar’s limited repertoire, particularly through works by contemporary composers.⁷ Although the exact reason Ponce chose this instrumental combination remains unclear, the *Sonata* reflects his broader shift toward new artistic directions and emerging aesthetics of Neoclassicism. The work was likely performed by

⁵ Dana Ragsdale, “The Revival of the Harpsichord in the Twentieth Century with Particular Attention to the Harpsichord Concerti of Manuel de Falla and Francis Poulenc” (DMA diss., University of Cincinnati, 1989), 13.

⁶ Howard Schott, “Hubbard, Frank,” *Grove Music Online*, accessed 25 March, 2026, <https://doi.org/10.1093/gmo/9781561592630.article.13460>.

⁷ Andrés Segovia and Manuel M. Ponce, *The Segovia-Ponce Letters*, ed. Miguel Alcázar (Columbus: Ed. Orphée, 1989), 90.

Segovia for several years following its premiere in 1926; however, it remained in manuscript form for decades and was not published until 1973.

Despite the revival of both the guitar and harpsichord, the combination remained unusual to most composers for much of the twentieth century. It was not until the late 1960s that this pairing began to appear more consistently. When guitarist John Williams and harpsichordist Rafael Puyana commissioned a new work, composer Stephen Dodgson (1924-2013) initially considered the idea “absolutely impossible,” as he had never heard the two instruments performed together.⁸ Nevertheless, he accepted the challenge: *Duo Concertante* was premiered in 1968, followed by *Dialogues* (1976), commissioned by Raymond Burley and Stephen Bell.

In the late twentieth century, composers also began to apply modern compositional approaches to this unusual combination, including atonality, chromaticism, twelve-tone techniques, and extended instrumental techniques. The resulting body of repertoire, though still small, includes *Alias* (1977) by Goffredo Petrassi (1904-2003), *n'Dame scheert haar benen* (1981) by Chiel Meijering (b. 1954), and *Fantaisie* (1997), *Serenade* (1998), and *Paysage* (1998) by Juan Manuel Cortes.

Notably, most twentieth-century composers who wrote for this combination were neither guitarists nor keyboardists. Instead, these works were typically created through close collaboration with, or commissions from, performers.

⁸ Timothy Walker, “Stephen Dodgson in conversation with Timothy Walker,” *Soundboard*, Winter 1991, 20.

Guitar and Harpsichord Duets in the Early Twenty-first Century

Since relatively few works for guitar and harpsichord were published in the twentieth century, the repertoire has grown significantly in the early twenty-first century, with increased publication and recording activity. Table 1 presents a selected list of works published during this period. This list is not intended to be complete but reflects works that are currently accessible through published scores, recordings, or composer catalogs. While the composers are drawn mainly from European and North American traditions, the list does not fully represent all regions. Further research may reveal additional works from a broader global context.

Table 1. Selected Works Published in the Early Twenty-first Century

Composer	Guitarist/ non-guitarist	Title	Year
Jürg Kindle (b. 1960)	Guitarist	<i>I Temperamenti</i>	1988/2013
Marek Pasieczny (b. 1980)	Guitarist	<i>Bangerang!</i>	2007
		<i>La Casa Donde Vive Miedo</i>	2010
		Six Folk Melodies	2012
Mark Houghton (b. 1959)	Guitarist	<i>Concerto Barocco</i>	2011
Matthew Whittall (b. 1975)	Non-guitarist	<i>The Wine Dark Sea IV</i>	2014
Giovanni Albinoni (b. 1982)	Guitarist	<i>Duo Op. 55</i>	2017
Atanas Ourkouzonov (b. 1970)	Guitarist	<i>Barokanitsa</i>	2021
Paolo Rosini (b. 1967)	Guitarist	<i>Sonata</i>	2022
Keiko Fujiie (b. 1963)	Non-guitarist	<i>Mitsudomoe</i>	2022

Matthew Whittall (b. 1975) drew inspiration from Mediterranean landscapes in *The Wine-Dark Sea IV* (2014). By choosing early instruments, he sought to express a sense of the contemporary emerging from a deeper antiquity, reflecting his impression of the “Mother Sea”—its numberless shades of blue, the quality of the sunlight, and the smell of flowers and herbs in the air.⁹ The work was premiered at the Time of Music Festival in Viitasaari, Finland, in 2014 by Rody van Gemert and Assi Karttunen, who also collaborated on the arrangement.

Keiko Fujiie (b. 1963) draws on traditional Japanese aesthetics in her *Mitsudomoe* Op. 123 (2022), commissioned by guitarist Kanahi Yamashita. The title refers to the image of three hands—the harpsichordist’s two hands and the guitarist’s right hand—evoking the *mitsudomoe*, a three-comma-shaped symbol that appears in Japanese family crests and on the bass drum used in *gagaku*, ancient Japanese court music.¹⁰ Traditionally, Japanese music developed around plucked-string instruments such as *koto*, *biwa*, and *shamisen*, which, like the guitar and harpsichord, emphasize clarity of attack, rapid decay and expressive timbre. In this sense, the combination mirrors the aesthetic principles of Japanese plucked music.

Mark Houghton (b. 1959) contributed to this repertoire by arranging his *Concerto Barocco* (2011), originally written for guitar and string quartet, for this pairing. In this arrangement, he effectively transcribed the string quartet parts for the harpsichord. This

⁹ “The Wine-Dark Sea IV,” Chamber Works, Matthew Whittall, accessed April 4, 2025, <https://www.mwhittall.com/compositions/the-wine-dark-sea-iv-2014/>.

¹⁰ Kanahi Yamashita, “Mitsudomoe for Guitar and Harpsichord by Keiko Fujiie (2022),” YouTube, Aug 11, 2023, https://www.youtube.com/watch?v=w_XQ8IL1GH4.

three-movement piece is a Baroque pastiche, with each movement paying homage to a different Italian master: Antonio Vivaldi, Alessandro Marcello, and Arcangelo Corelli.¹¹

The arranged version was premiered by the guitarist Sylvie Proulx in 2012.

Giovanni Albini (b. 1982) blends mathematical rigor with the expressive depth of Western musical tradition in his *Duo Op. 55* (2017). Albini approaches mathematics as a compositional instrument, using geometric and combinatorial structures to transform traditional musical materials while allowing expressive outcomes to emerge unpredictably.¹² The piece has been performed by Matilde Oppizzi and Riccardo Lorenzetti at Estonian Academy of Music and Theatre, where Albini conducted his doctoral research.¹³

In the early twenty-first century, the participation of guitarist-composers in this repertoire is notably more prominent than in the previous century, when non-performer composers were more dominant. Selected works by guitarist-composers—including Paolo Rosini, Jürg Kindle, Atanas Ourkouzonov, and Marek Pasieczny—will be examined in depth in the following chapters.

¹¹ Steve Marsh, “*Concerto Barocco* for guitar and string quartet by Mark Houghton,” *Classical Guitar*, July 2012, 41.

¹² Giovanni Albini, “Transfiguring Conventional Music Elements: A Mathematically Informed Approach to Composition” (PhD thesis, Estonian Academy of Music and Theatre, 2021), 3-4.

¹³ EMTAVIDEO, “Giovanni Albini – Duo Op. 55, for guitar and harpsichord,” YouTube, Nov 9, 2018, <https://www.youtube.com/watch?v=oQ4BGWLS9ck>.

Importance of Playing Chamber Music for Guitarists

The expanding repertoire for guitar and harpsichord duet reflects a broader increase in interest in guitar chamber music in the twenty-first century. During much of the twentieth century, however, classical guitarists tended to focus primarily on solo performance and solo competitions, more so than many other instrumentalists. While solo virtuosos played a crucial role in rescuing the guitar from a decline in popularity, this emphasis also led to a degree of isolation for the instrument.

As a result, many guitar concerts, competitions, festivals, and societies were centered almost exclusively on solo guitar performance, with attendees largely made up of guitarists themselves. In recent years, guitar organizations have begun to address this imbalance. For example, chamber music divisions have been introduced at guitar festivals and competitions, and guitar orchestras in universities and public schools have grown significantly over the past two decades. Despite these positive developments, guitar chamber music still requires more frequent performance, study, and scholarly attention.

Guitar chamber music remains a relatively untapped market, even as new audience demand continues to emerge. In 2013, Sam Bodkin launched Groupmuse, a chamber music startup and online platform that connects hosts and musicians to organize chamber concerts in nontraditional venues such as living rooms, backyards, and public

parks. Within its first two years, Groupmuse facilitated more than 400 chamber music concerts.¹⁴

Interest in live classical music has also been increasing as well. According to a study by the Royal Philharmonic Orchestra in 2023, 84% of surveyed individuals expressed a desire to experience an orchestral concert, up from 79% in 2018, and the most increased new music genre that people want to discover was orchestral/classical music.¹⁵ Despite this growing interest, however, guitarists remain underrepresented in chamber music series. For example, the Arizona Friends of Chamber Music 2024-2025 season does not include a single guitar chamber ensemble among its sixteen concerts.¹⁶

These trends suggest substantial untapped performance opportunities for guitarists. If the guitar community fails to engage more actively with the chamber music market, it risks missing both potential audiences and important avenues for long-term artistic and financial sustainability.

¹⁴ Whitney Phaneuf, "Chamber Music for Millennials," *Strings*, February 5, 2015.

¹⁵ "RPO Unveils Report on the Future of Orchestral Music," *Royal Philharmonic Orchestra*, April 4, 2024, <https://www.rpo.co.uk/news-and-press/80-news/878-insights-report-2024>.

¹⁶ "2024-2025 Season," Arizona Friends of Chamber Music, accessed April 15, 2025, <https://arizonachambermusic.org/seasons/2024-2025-season/>.

Importance of Developing Unusual Collaborations

Developing unusual instrumental combinations—such as guitar and harpsichord, guitar and guzheng, or guitar and theremin—is particularly valuable in the twenty-first century for several reasons: it expands the repertoire; it fosters cultural/historical dialogues; it inspires fresh creative directions; it offers novel sonorities; and it makes the audience more engaged.

Uncommon instrumental pairings often require new arrangements or commissioned works, fostering growth not only for performers but also for composers exploring new possibilities. The guitar and Guzheng ensemble Duo Chinoiserie exemplifies this approach: their debut album, *Chinoiserie: Building New Musical Bridges* (2022), features their own arrangements of Claude Debussy, Manuel de Falla, Stephen Goss, and Enrique Granados, alongside newly commissioned works by Sérgio Assad, Mathias Duplessy, and Yusuke Nakanishi.¹⁷ As the album title suggests, these collaborations create bridges across cultures and histories. In an increasingly globalized world, such musical dialogues promote artistic exchange across traditions, contributing to the decolonization and diversification of classical music spaces.

Such collaborations also give performers the freedom to explore and develop their own artistic voice. Because these combinations break away from long-established traditions, performers have greater authority over how the music is interpreted and presented. In the case of a guitar and harpsichord duo, for example, both musicians can

¹⁷ “Chinoiserie,” Catalog, Navona Records, accessed April 16, 2025, <https://www.navonarecords.com/catalog/nv6417/>.

perform standing up, allowing more physical movement than traditional seated posture. The guitarist can even move around stage, similar to performers in rock or jazz ensembles, creating a more dynamic and visually engaging performance.

Furthermore, they can attract wider audiences. Today, sharing music has become more accessible than ever before thanks to technologies and online platforms such as YouTube and Apple Music. Musicians compete for attention, and a thumbnail featuring a theremin and guitar together would be hard to ignore. Viewers naturally wonder: How will these two instruments sound together? How do they blend? What kinds of music will they play? This curiosity makes the performance more engaging and memorable. For example, the music video of the theremin and guitar duo Carolina Eyck and Bertram Burkert has gained over 140,000 views on YouTube, showing that unconventional pairings can be powerful tools for audience development.¹⁸

However, this increased visibility does not necessarily translate into financial stability. The widespread availability of free or low-cost digital content has contributed to the devaluation of recorded music, and many musicians continue to face challenges in generating sustainable income from online platforms. As a result, while unconventional collaborations may expand artistic possibilities and audience reach, their economic benefits remain uncertain.

¹⁸ Carolina Eyck, “Villa-Lobos – Bachianas Barasileiras No. 5 – Theremin and Guitar,” YouTube, Jul 31, 2017, <https://www.youtube.com/watch?v=IU7E31cfniU>.

Recordings and Performance Documentation

This study is accompanied by recordings of the four selected works examined in detail, providing a practical realization of the analytical discussions presented in the following chapters. The recordings were performed by Chulyoung Park (guitar) and Soyoung Lim (harpsichord). They are included in Appendix A. References to these recordings are also embedded throughout the analysis, with hyperlinks provided at relevant points.

The performers played a 2016 François Régis Leonard cedar-top, lattice-braced guitar and a 1980 Arnold Dolmetsch single-manual harpsichord with custom specifications. The harpsichord features one choir of 8' strings with two registers—one set of jacks with Delrin plectra and another with leather plectra. It has 61 keys, four pedals, and a lute stop, which is split to allow separate muting of the treble and bass ranges.

The recordings were made in March 2026 in Chulyoung Park's studio in Tempe, Arizona, using a stereo pair of Rode NT5 microphones and a Zoom F3 audio interface. The recording setup was chosen to capture a natural acoustic balance and clarity between the two instruments.

CHAPTER 2

PAOLO ROSINI - *SONATA*

Paolo Rosini, born in 1967, is an Italian composer, active concert performer, and a member of various ensembles. His compositions span a wide range of genres, including works for guitar, mandolin, documentary film, and opera. Especially, his chamber and didactic works have received recognition in national and international competitions.

Sonata for guitar and harpsichord, published in 2022, is written in three movement structure lasting approximately 14 minutes: *Andante mosso – Largo non troppo – Allegro gioioso*. Although the tempo scheme does not follow the traditional fast-slow-fast pattern, the first movement's indicated tempo (quarter note = 92), combined with the frequent use of sixteenth notes creates a lively and energetic character. Rather than adopting the formal conventions of the sonata-allegro form,¹⁹ Rosini employs an A-B-A structure in the first movement, a design commonly found in the works of Italian Baroque composers such as Antonio Vivaldi and Domenico Scarlatti. Through this choice of form, as well as the pairing of guitar and harpsichord, Rosini aligns himself with a neoclassical aesthetic, reflecting a preference for the eighteenth century Italian musical traditions.

The [first movement](#) opens with a vibrant theme introduced by the harpsichord and immediately imitated by the guitar, and this material recurs throughout the movement.

¹⁹ A formal structure commonly used in Classical-period music that emphasizes contrast and development of musical ideas, typically organized into three main sections: exposition, development, and recapitulation.

This echoing gesture is reminiscent of Italian predecessors such as Scarlatti's *Sonata* K. 27 and Luigi Boccherini's *Guitar Quintet* No.4.

Andante mosso $\text{♩} = 92$

Guitar

Clavecin

Figure 1. Paolo Rosini, *Sonata*, first movement, mm. 1-4.

3/4

Figure 2. Domenico Scarlatti, *Sonata* K. 27, mm. 1-2.



Figure 3. Luigi Boccherini, *Guitar Quintet* No.4, mm. 10-11.

While the key signature suggests E major, Rosini does not let it feel settled by using continuous suspensions throughout the section, such as F# against E major and C# against B major chord. In measure 11, he further intensifies this instability through a series of parallel power chords—chords that omit the third—which lead directly to a D# suspended chord on the downbeat of measure 12, a harmonic shift that lies outside the expected E major framework. These tensions keep the listener in a state of anticipation, delaying a sense of traditional resolution.



Figure 4. Paolo Rosini, *Sonata*, first movement, mm. 11-12.

Beginning in measure 35, the B section opens with a D minor chord, marking another distant modulation. The pitch D natural functions as the flatted leading tone of E major, and by arriving on a D minor chord, Rosini immediately tempers the bright energy of the opening key. At the same time, the meter shifts to 3/4, and the texture becomes noticeably more chordal and rhythmically driven, in contrast to the flowing character of the A section. The alternating articulation pattern—created by omitting the staccato marking on the first eighth note of each group of four eighth notes in every other measure—introduces a metric displacement that prevents the listener from settling into a predictable pattern.



Figure 5. Paolo Rosini, *Sonata*, first movement, mm. 35-37.

In the [second movement](#), *Largo non troppo*, Rosini creates a clear shift in texture that immediately changes the relationship between the two instruments. While the first movement features a vibrant theme where the guitar and harpsichord were almost always playing together in an imitative dialogue, this movement begins with an intimate solo harpsichord introduction. This sets a lyrical and introspective mood that reflects the slow and spacious character of the movement.

Largo non troppo ♩ = 66

Figure 6. Paolo Rosini, *Sonata*, second movement, mm. 1-5.

As shown in measures 4 and 5, Rosini frequently uses a rhythmic gesture consisting of a lightly articulated chord marked *portato* followed by a sustained chord with an arpeggio marking. This pattern recalls a sense of breath and release associated with Italian vocal music, in which instrumental writing often mirrors the expressive shaping of opera arias.

The [third movement](#) opens with a dreamy guitar solo. The harmonic progression is striking for its use of dissonance over a steady E pedal tone. In the first chord of measure 1, the A# against the E-major tonic creates a Lydian (#4) tension, producing a shimmering, slightly metallic color. The following chord introduces an added F# (the second scale degree), softening the harmony into a warmer E-major cluster. Rosini then repeats the initial dissonant chord, reinforcing the idea that the A# is not just a passing tone but a core component of the movement's harmonic language. An E-sus2 chord

follows, creating an open and suspended feeling before the progression returns to the major-third cluster by the end of measure 2.

Figure 7. Paolo Rosini, *Sonata*, third movement, mm. 1-12.

Following the atmospheric introduction, the *Allegro gioioso* section begins in measure 9 with an energetic guitar solo. This section is driven by steady motion and a pedal-point texture. Rosini maintains a constant B pedal tone, which serves as both rhythmic and harmonic anchor, providing a resonant drone that pushes the music forward. Meanwhile, every second note in each sixteenth-note group carries the main melodic line. The interplay between the steady pedal tone and the syncopated melody creates a layered texture that captures the joyful character of the movement.

Beginning in measure 25, the movement enters a vibrant, polyrhythmic section where both instruments engage in an active dialogue. The harpsichord's right hand carries the main melody in quick sixteenth-note figures, as the guitar did in the previous

section. At the same time, the guitar adds a harmonic foundation by playing consistent triplets.



Figure 8. Paolo Rosini, *Sonata*, third movement, mm. 25-27.

The texture becomes denser as the harpsichord's left hand emphasizes E (as a pedal tone), A#, and B. This harmonic choice connects back to the A# Lydian tension introduced in the introductory guitar solo, but here that earlier shimmer is transformed into a more energetic and driving sound through use of *staccato*. The resulting three-against-four rhythmic tension, combined with the reinforced Lydian color, pushes this movement forward with a dense ensemble sound.

This work also highlights the delicate balance between the guitar and harpsichord through their contrasting timbres. The guitar's warm, sustained resonance contrasts with the harpsichord's bright, percussive articulation, requiring careful control of dynamics and tone color from both performers. Since the harpsichord cannot easily vary its volume, the guitarist plays a key role in maintaining balance and clarity. Although the composer does not mark, subtle use of harpsichord registration, such as lute stop, can also further shape the sound, particularly in more lyrical passages.

As a relatively recent work, there is currently little evidence of widely distributed recordings. Nevertheless, *Sonata* represents an important contribution to the repertoire and shows strong potential for future performances, demonstrating how contemporary composers can engage with historical styles while exploring new possibilities for this instrumental combination.

CHAPTER 3

ATANAS OURKOUZOUNOV - *BAROKANITSA*

Atanas Ourkouzounov (b. 1970) is a Bulgarian guitarist and composer and a prolific figure in the contemporary classical guitar world. He is widely regarded as one of the most innovative composers and guitarists of the Bulgarian tradition. His compositions are closely connected to Balkan folk music, which is characterized by complex, asymmetrical rhythms such as 7/8 or 11/8, frequent use of fast-tempo, and use of *makam*²⁰-based modal systems. As Kalin S. Kirilov observes, Bulgaria's geographic position between East and West allowed several musical systems to intersect. These include the microtonal *makam* modes of the southeastern regions, the Greek diatonic modes associated with Eastern Orthodox Christianity from the south, and the Western major-minor system from the northwest. The interaction of these traditions led to the development of hybrid scales and polymodal structures, as well as non-microtonal adaptations of *makam* systems within equal temperament.²¹

In Bulgaria, traditional music remains an active part of everyday life, while in many other countries folk music is kept alive mainly by specialists. This is largely due to Bulgaria's nearly five centuries under Ottoman rule, from the late fourteenth to the late nineteenth century. During this period, Bulgaria was largely isolated from developments in Western European musical standardization, including the adoption of the equal-temperament system. As Ourkouzounov has noted, "there was no Baroque or

²⁰ The main melodic framework in the music of the Middle East and parts of North Africa. In addition to whole and half steps, it uses microtonal intervals such as three-quarter tones.

²¹ Kalin S. Kirilov, *Bulgarian Harmony* (London and New York: Routledge, 2016), 42-48.

Renaissance period at all. Therefore, the only way to exist culturally and musically was through traditional music.”²² As a result, these musical traditions became rich, highly developed, and they remain vibrantly alive today.

These characteristics—particularly the use of asymmetrical rhythms, polymodal structures, and the blending of Eastern and Western musical elements—are also evident in *Barokanitsa* (2021). The suffix *-nitsa* is common Bulgarian dance names, such as *kopanitsa* and *rachenitsa*, and is almost always associated with asymmetrical meters like 7/8, 9/8, or 11/8. By blending “Baroque” with “*-nitsa*,” Ourkouzounov signals a fusion of Baroque stylistic elements with the Bulgarian folk dance tradition.

The instrumentation further reinforces this concept. Neither the guitar nor the harpsichord is indigenous to Bulgarian folk music. By adopting two instruments strongly associated with the Baroque period and blending them with Bulgarian folk music—despite the absence of a historical Baroque tradition—Ourkouzounov does not attempt to recreate folklore convincingly. Instead, the pairing creates a symbolic dialogue between historical periods, linking Baroque styles with contemporary reinterpretations of Bulgarian musical identity.

In the opening measures of the [first movement](#), Ourkouzounov immediately establishes the fusion of Baroque and Bulgarian elements through a layering of rhythmic and structural elements. By choosing the 11/8 meter—a signature of the *kopanitsa*

²² Atanas Ourkouzounov, interviewed by Benjamin Valette, *Le Dessous des Cordes #5 – Atanas Ourkouzounov, guitariste & compositeur*, December 10, 2021, YouTube, video, 5:30, <https://youtu.be/6jXoPYfh6t0?si=4YwOsZD0yqIHX4yf>.

dance²³—he roots the work in the Bulgarian tradition. The first three measures follow the characteristic 2+2+3+2+2 grouping of the *kopanitsa*, and is heightened by the use of counterpoint.

Figure 9. Atanas Ourkouzounov, *Barokanitsa*, first movement, mm. 1-4.

A striking feature is the use of suspensions, where notes are tied across bar lines or downbeats. These suspensions create a sense of tension and release, while also producing syncopation that blurs the listener’s perception of the 11/8 pulse. This interaction between the uneven folk rhythm and the disciplined use of counterpoint clearly captures the essence of *Barokanitsa*.

The upper voice begins with a G major triad, evoking tonal stability. This clarity, however, is soon complicated by modal inflections. A sign of polymodality is the presence of both B natural and Bb within the same phrase, producing a major-minor

²³ A lively folk dance from western Bulgaria written in 11/8 meter. The rhythm is often counted as “quick-quick-slow-quick-quick,” following the pattern 2-2-3-2-2. The name comes from the verb *kopam*, which means “to dig” or “to hoe,” so it is sometimes translated as “little digging dance.”

ambiguity reminiscent of folk pitch inflection. In measure 2, the introduction of Ab shifts the harmonic color toward the G-centered *Hicaz*-like sonority, particularly through the augmented second between Ab and B. As shown in Figure 10, several makams associated with Bulgarian folk music feature this interval, although their scale structures differ. The passage therefore does not outline a single fixed scale but instead evokes a broader modal field. In the lower voice, meanwhile, the melodic anchor, G, is immediately challenged by a C#. This tritone relationship suggests a Lydian inflection layered over the tonal center.

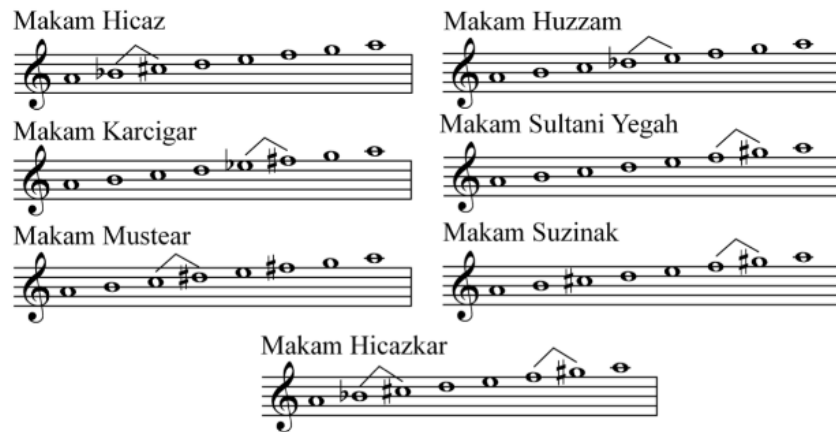


Figure 10. Non-microtonal *makams* in Bulgarian folk music. The Λ symbols in this diagram mark intervals of an augmented second.²⁴

²⁴ Kalin S. Kirilov, *Bulgarian Harmony* (London and New York: Routledge, 2016), 43.

The [second movement](#) contrasts sharply with the rhythmic intensity of the first. While the first movement is driven by the energetic 11/8 *kopanitsa*, the second movement opens with a *Rubato, quasi recitativo*, signaling a more improvisational and lyrical character.

Rubato, quasi recitativo ♩ = 40

Figure 11. Atanas Ourkouzounov, *Barokanitsa*, second movement, mm. 1-2.

The use of extended techniques is particularly striking in the opening section. Frequent string bending on the guitar allows the instrument to imitate the microtonal ornaments typical of the *kaval*²⁵ and traditional Bulgarian vocal styles. Complementing this effect is the harpsichord instruction *jouer sur les cordes* (play on the strings), which requires the performer to pluck the strings directly with the fingers. This technique produces a more percussive texture, echoing the earthy timbre of the *tambura*.²⁶

On top of that, rapidly changing meters—13/8, 9/8, 8/8, 7/8, 5/8, 6/8, 4/8, 5/4, 4/4, and 3/4—create a fluid, improvisatory landscape further intensified by complex tuplet

²⁵ An end-blown flute traditionally played throughout the Balkans. It can produce microtones by partially covering the finger holes or adjusting the embouchure.

²⁶ A long-necked plucked lute. It typically has paired metal strings and produces a bright, metallic tone.

groupings. This flexibility is most evident in the cadenza section (mm. 15–40), where the two instruments alternate solo passages. Within this unstable metric framework, Ourkouzounov introduces frequent triplets and quintuplets that further blur the sense of a regular pulse. These rhythmic groupings create a nervous, fluttering energy.



Figure 12. Atanas Ourkouzounov, *Barokanitsa*, second movement, mm. 29-38.

The [third movement](#) functions as a lively finale, introducing a strong rhythmic energy marked *Vivo*. It is primarily built on the additive pulse of the *rachenitsa*, one of the most popular dances all over Bulgaria, characterized by 7/8 meter grouped as 2+2+3. However, Ourkouzounov frequently alternates the 2+2+3 pattern with 3+2+2 as shown in measures 1–4. This alternation creates a sense of symmetry within the asymmetric meter, reflecting a Baroque sense of balance.

Vivo ♩ = 186

mf

5

Figure 13. Atanas Ourkouzounov, *Barokanitsa*, third movement, mm. 1-8.

The guitar's melody begins with a G pentachord (G, A, B, C, D) in measure 1. This initial identity is systematically altered in the following odd-numbered measures, creating a shifting modal color. In measure 3, for example, the sequence transforms into G-Ab-B, introducing a flat second to signal the G-*Hicaz makam*. This is followed in measure 5 by the sequence G-A#-B, adding a chromatic inflection. Finally, in measure 7 the melody returns to the original G-A-G gesture. These transformations present several different pitch collections centered on G within a repeating two-bar framework. The alternation between diatonic, *Hicaz*, and chromatic produces a polymodal texture.

From measure 23, the guitar and harpsichord move together in parallel motion, following the same melodic shape while maintaining a constant interval of a fourth. This type of parallel melodic motion is common in Balkan two-part singing, although it more often involves intervals such as seconds or thirds.²⁷

Figure 14. Atanas Ourkouzounov, *Barokanitsa*, third movement, mm. 21-28.

The final section (mm. 95-100) functions as a micro-summary of the movement's modal conflict. Throughout this passage, the notes A, Ab, and A# alternate consistently, representing the three conflicting ideas of the second scale degree around G—diatonic (G-A), *Hicaz* (G-Ab), and chromatic (G-A#). A poignant example of this occurs at the midpoint of each phrase (mm. 95-97 and 98-100): both instruments emphasize G#/Ab in measure 96 and A in measure 99. The guitar's harmonics further highlights these pitches.

²⁷ Nikolay Kaufman, "Part-Singing in Bulgarian Folk Music," *Journal of the International Folk Music Council*, Vol. 15 (1963): 48-49, <https://doi.org/10.2307/836236>.

Figure 15. Atanas Ourkouzounov, *Barokanitsa*, third movement, mm. 95-100.

Under the *repeat ad lib.* instruction, the three conflicting notes do not resolve. Instead, they blend into one another, creating a shimmering, unresolved sound that slowly disappears as the piece fades into silence.

The guitar and harpsichord combination is effective in conveying the character of Bulgarian dance, where rhythmic energy and sharp articulation are essential. However, this also presents challenges for performers. The frequent use of asymmetrical meters requires a strong sense of rhythmic precision and ensemble coordination. In addition, balancing the two instruments can be difficult, as the harpsichord's attack can easily

dominate the texture, especially in the third movement, where both instruments often play in rhythmic unison.

By blending Baroque elements with Bulgarian folk rhythms and modal characteristics, *Barokanitsa* creates a distinctive musical language that expands the expressive possibilities of the guitar and harpsichord duo. Although the work is still relatively new and not yet widely established, its strong rhythmic character, cross-cultural approach, and idiomatic writing suggest significant potential for further development of the repertoire.

CHAPTER 4

JÜRIG KINDLE - *I TEMPERAMENTI*

Swiss composer Jürg Kindle (b. 1960) is a highly influential figure in the world of contemporary guitar music, known for his versatile contributions as a composer, pedagogue, and performer. His compositional voice is rooted in his early years as a drummer. Starting at age eight, he played in rock bands and studied Latin percussion before switching to the guitar. With this background, his music is often characterized by highly complex rhythmic structures and a symphonic approach.

I Temperamenti was composed in 1988, but this piece was forgotten until a friend asked Kindle for the score. Kindle retrieved the manuscripts from his attic, did some editing, and then the piece was published by Production d'Oz in 2013.²⁸ The work has three movements: *Collerico*, *Melencolico*, and *Sanguigno*. The main title (Italian for “The Temperaments”) suggests an ancient theory of understanding human character that the Greek philosopher Hippocrates (460-375 BC) developed. Hippocrates believed that humans are born with genetically inherited behavioral tendencies of four types: Choleric, Melancholic, Sanguine, and Phlegmatic.²⁹ Composers occasionally drew on the theory as Carl Nielsen’s Symphony No. 2 (1902) and Paul Hindemith’s *Theme and Four Variations* (1940) are subtitled and known as *The Four Temperaments* respectively.

²⁸ Steve Marsh, “*I Temperamenti* for guitar and harpsichord by Jürg Kindle,” *Classical Guitar*, November 2014, 43.

²⁹ The Choleric is driven, ambitious, and leadership-focused, excelling in decision-making and organization but prone to impatience and insensitivity. The Melancholic is thoughtful, analytical, and detail-oriented, often highly creative and idealistic, yet susceptible to perfectionism and emotional depth. The Sanguine is outgoing, energetic, and pleasure oriented, marked by enthusiasm, sociability, and spontaneity, though often lacking discipline and consistency. The Phlegmatic is calm, steady, and relationship-oriented, valuing harmony and stability while sometimes struggling with indecision and passivity.

Kindle, however, deliberately left out the Phlegmatic for the traditional fast-slow-fast design.

The [first movement](#), *Collerico*, consists of an expository toccata-like section, contrasting slower interlude, and a return to the opening theme. From the first bars, fast-moving, short, urgent, and angular motif on the guitar combined with the harpsichord's rapid broken chords, introduce the impulsive character of the choleric temperament.

The image shows a musical score for the first movement of *I Temperamenti* by Jürg Kindle, measures 1-6. The score is in 3/4 time and marked *Allegro* with a tempo of 120. It features two staves: *Guitare* (Guitar) and *Clavecin* (Clavichord). The guitar part begins with a series of sharp notes (F#, C#, G#, D#) in a rhythmic pattern, marked *f*. The clavichord part begins with a series of broken chords, marked *mf*. The score is divided into two systems, with the second system starting at measure 4. The key signature has one sharp (F#).

Figure 16. Jürg Kindle, *I Temperamenti*, first movement, mm. 1-6.

This opening section does not resemble the friendly dialogue typically expected in a duet, where one instrument presents the subject and the other provides accompaniment. Instead, the two instruments act independently and confrontationally, resembling two choleric personalities engaged in a heated argument.

This confrontational atmosphere is achieved through the continuous density and harmonic conflict. In the first four measures, Kindle assigns the guitar a series of sharps

(F#, G#, C#) while the harpsichord plays the corresponding natural notes. At the second downbeat of measure 5, where the guitar plays F# and the harpsichord plays Gb, even when the instruments arrive at the same note, they spell it differently, representing two individuals who agree on the facts but continue to argue from different perspectives, or having a conversation in different languages.

In contrast to the relentless density of the opening section, the interlude section begins with a calm guitar solo at measure 60. The tempo slows and the dynamic drops to *piano*, creating immediate sense of contrast. A steady bass pulse on low A and E provides a grounding foundation, like a quiet heartbeat beneath the melodic lines above. The frequent use of the open E string (marked 0) further expands the texture, creating more space and resonance. In measure 67, the introduction of ghost notes—muted, percussive sounds—adds a gentle rhythmic shimmer and deepens the section’s introspective mood.



Figure 17. Jürg Kindle, *I Temperamenti*, first movement, mm. 60-67.

The harpsichord solo begins at measure 87 with a *rubato* marking, allowing the performer to move freely and leave behind the steady pulse of the previous guitar solo. The character changes at measure 92, when a steady 6/8 pulse is established, gradually bringing back the tension of the choleric temperament. The left hand’s half-step shifts build anxiety, further intensified by sharp mordents in measures 93 and 95. Beginning at

measure 96, an *accelerando* and *crescendo* toward forte increase the momentum. Rapid sextuplets add thickness to the texture and heighten the rhythmic drive, leading into the forceful return of the ensemble at measure 100.

The image shows a musical score for measures 92-101. It consists of four systems of music. The first system (measures 92-94) shows a piano accompaniment with a steady eighth-note bass line and a treble staff with chords and eighth-note patterns. A tempo marking of quarter note = 80 is shown at the beginning. The second system (measures 95-96) features an *accel.* marking and the introduction of sextuplets in the bass line. The third system (measures 97-98) continues with sextuplets in the bass line. The fourth system (measures 99-101) shows a guitar part with trills and tremolos, and a piano part with a strong bass line. Dynamics include *f* and *tr*.

Figure 18. Jürg Kindle, *I Temperamenti*, first movement, mm. 92-101.

The [second movement](#), *Melancolico*, opens with a heavy *Largo rubato* texture that immediately creates a somber, introspective atmosphere. The guitar begins with dramatic block chords, using rich harmonies to express emotional tension. In the first measure, the harmony moves from a tense Dmaj7(b5)—marked by the unstable tritone

between D and G#—to a Cadd9 chord held with a fermata. This descending gesture creates a sense of grief and emotional weight.



Figure 19. Jürg Kindle, *I Temperamenti*, second movement, mm. 1-6.

The progression then repeats and expands in the following measure and arrives at a resonant Gmaj9 chord in measure 3, also sustained with a fermata. These harmonies avoid clear major or minor resolution, favoring complex sonorities that create a feeling of emotional uncertainty. In measure 4, the heavy chordal introduction gives way to a lyrical melody built on flowing triplets. This triplet motion later becomes a shared language between the guitar and harpsichord in the following *Adagio* section beginning at measure 16.



Figure 20. Jürg Kindle, *I Temperamenti*, second movement, mm. 13-17.

While the harpsichord mostly supports throughout the movement, the guitar is given prominence through recurring solo passages. Beyond the initial opening, a notable example appears from measure 61, where the guitar’s lyrical solo voice reinforces the sense of solitary reflection.

63 Guit.

69 Andante $\text{♩} = 60$

74 rit.

79 Adagio

tamb.

3

6

6

3

Figure 21. Jürg Kindle, *I Temperamenti*, second movement, mm. 63-81.

Furthermore, the structure of the movement is shaped by three slow tempo markings—*Largo*, *Adagio*, and *Andante*—which create a gradual range within slow movement. The music moves from the heavy, static character of the *Largo* to the slightly more active *Adagio*, and finally to the more flowing *Andante*. These subtle tempo changes keep the music from feeling static, allowing the melancholic mood to move between stillness and restlessness.

The [third movement](#), *Sanguigno*, concludes the piece with joyful and spirited energy. With the structural characteristics of a rondo, the movement is built around a memorable theme that critic Steve Marsh described as “Mozart-like.”³⁰ As shown in figures 22 and 23, this movement features a balanced interaction between the guitar and harpsichord, where the instruments often trade melodic phrases or move in synchronized, driving rhythms. Such a harmonious partnership reflects the sociable nature of the sanguine temperament and stands in clear contrast to the confrontational argument of the first movement.



Figure 22. Jürg Kindle, *I Temperamenti*, third movement, mm. 1-3.



Figure 23. Jürg Kindle, *I Temperamenti*, third movement, mm. 21-23.

³⁰ Steve Marsh, “*I Temperamenti* for guitar and harpsichord by Jürg Kindle,” *Classical Guitar*, November 2014, 43.

At measure 44, the movement experiences a sudden tempo and meter shift as it transitions into a slower, more delicate section. The time signature changes from the initial 4/4 to 3/4, and the tempo is precisely redefined by the marking “eighth note = quarter note,” which significantly relaxes the pulse. This transition is further marked by a key change to A minor and a drop in dynamics to *piano*.

The image displays a musical score for the third movement of Jürg Kindle's *I Temperamenti*, measures 40-50. The score is written for a single melodic line and a keyboard accompaniment. At measure 40, the tempo is marked with a quarter note equal to an eighth note, and the dynamics are *piano* (*p*). The time signature is 3/4. The key signature is A minor. The score shows a transition from a more active, rhythmic passage to a slower, more delicate section starting at measure 44. The keyboard part includes a lute stop (+ *Liuto*) starting at measure 44, which creates a muted, percussive sound. The melodic line features a variety of note values, including eighth and quarter notes, and rests. The dynamics remain *piano* throughout the section.

Figure 24. Jürg Kindle, *I Temperamenti*, third movement, mm. 40-50.

The shift in character is reinforced by a change in timbre as well: the harpsichord engages the lute stop (+ *Liuto*), creating muted, percussive sound. This color is deepened at measure 60, when the guitar joins with *pizzicato*, matching the harpsichord’s dampened tone. Together, these timbral changes highlight the sudden contrast, briefly softening the energy before it builds again toward the final coda.



Figure 25. Jürg Kindle, *I Temperamenti*, third movement, mm. 56-61.

I Temperamenti takes a character-driven approach to the guitar and harpsichord duo, with each movement exploring a different musical personality. This concept makes the piece accessible to both performers and audiences, but it also presents expressional challenges that require nuanced interpretation. The performers must clearly shape contrasting musical personalities, particularly in the first movement, where opposing gestures create a sense of musical argument. In the second movement, the texture becomes more delicate with subtle shift in tempo. To convey these distinct expressive qualities, performers need not only technical control but also a strong sense of musical characterization.

CHAPTER 5

MAREK PASIECZNY - *BANGERANG!*

Marek Pasieczny (b. 1980) is a Polish composer and virtuoso guitarist renowned for expanding the modern repertoire of the classical guitar. His works are celebrated for their original harmonic language, balance between the technical perspective of a performer and the structural depth of the composer, and stylistic variety influenced by multiple genres. In particular, Pasieczny's interest in film music is an important part of his artistic identity. He views film music as the most versatile contemporary genre, noting its unique ability to combine historical traditions with modern technology.³¹ This interest strongly shapes his compositions, which often use a cinematic approach to tell a story through music.

Bangerang! (2007) is Pasieczny's first work to include the harpsichord and was commissioned by Ula Stawicka and Piotr Palac. The word *Bangerang* comes from Jamaican slang meaning uproar, disorder, or disturbance, and is famously used in the film *Hook* (1991), directed by Steven Spielberg. Near the climax of the film, Peter Pan (played by Robin Williams) rallies the Lost Boys as they prepare to battle Captain Hook and his pirates. When Peter shouts "Bangarang" as a war cry, the Lost Boys immediately charge into battle, creating a scene filled with comic and chaotic actions. Pasieczny found that the harpsichord often appears in film scores for movies about pirates, and a 12/8

³¹ Marek Pasieczny, "NEO VARIATIONS: Tribute to Composer John Williams," YouTube, August 17, 2016, <https://www.youtube.com/watch?v=a2yGgZHMOpk>.

meter is frequently used for such films.³² These cinematic elements became the central ideas of the piece.

The introduction, *Lento grandioso*, functions like the opening curtain rising of a film score. The harpsichord opens it with a broad gesture material, after which the guitar takes over the same material. The frequent use of suspended chords and seventh harmonies creates a strong sense of unresolved anticipation. In measure 8, the harpsichord's left hand re-enters, and toward the end of the introduction the two instruments gradually merge into a unified texture, like the pirates assembling before the battle.

Man. I: 8'
Man. II: 8'+4'
Man. I+II couples

Lento Grandioso ♩ = 50

Harpsichord
(or piano)

Figure 26. Marek Pasieczny, *Bangerang!*, mm. 1-10.

³² Marek Pasieczny, *Bangerang!* (Glasgow: Signature Limited Edition, 2007).

From measure 17, the main melodic subject begins on the guitar, centered on D minor, and is characterized by stepwise motion and frequent repetition. Its contour follows a gentle rise and fall, which evokes a wave-like motion reminiscent of the sea. The repeated pitches within a limited range further reinforce a chant-like, collective character, suggesting the sound of a crew singing together. Underneath, the harpsichord provides a sparse accompaniment of isolated eighth notes separated by rests, creating a steady, punctuated rhythm. Together, these elements evoke a nautical character.



Figure 27. Marek Pasieczny, *Bangerang!*, mm. 16-19.

Pasieczny specifically calls for a double-manual harpsichord in this work, as he noted the manual variations above the score.³³ He utilizes the instrument’s potential for dynamic contrast and timbral variation throughout the piece. For example, in measure 1 he marks *I + II*, coupling the two manuals to achieve the instrument’s maximum volume.

³³ A double-manual harpsichord typically features three sets of strings: two 8’ stops, which produce the standard pitch, and one 4’ stop, which sounds an octave higher. The two 8’ stops offer different timbral colors—one softer and the other more nasal. This configuration allows the performer to access a wider range of tonal colors, greater overall volume, and clear contrast between the two keyboards. For instance, the upper manual may be used for a lighter, more soloistic registration, while the lower manual can engage multiple string sets for a fuller, louder sound. The two manuals can also be coupled, producing the maximum volume available on the instrument.

By contrast, in measures 35-36 he specifies *I* alone, using a single manual and string set when the guitar becomes more prominent.

Figure 28. Marek Pasieczny, *Bangerang!*, mm. 35-36

Just as Pasieczny exploits the full resources of the double-manual harpsichord, he also employs a wide range of extended techniques on the guitar. He often treats the guitar as a percussion instrument, using *tambora* and tapping on the body of the guitar. He also employs *pizzicato* and *Bartók pizzicato* to create dramatic, sharp accents. One particularly notable technique is the use of left-hand arpeggio, which allows the guitar to produce layered textures. For example, in the guitar solo section (measures 65-77), the first (index) finger of the left hand strums the bass strings to create powerful drone accompaniment, while the remaining left-hand fingers and the right hand perform lyrical eighth-note figures.

65 (solo)

**

* - arpeggio by LEFT hand 1st finger

** - dampen bass strings by the left hand 1st finger / stłumic struny basowe palcem 1 lewej reki

The musical score for Figure 29 is a single staff in treble clef with a key signature of one sharp (F#). It begins at measure 65 with a '(solo)' marking. The music consists of a series of eighth-note arpeggios. There are two instances of a double asterisk (**), one at the beginning and one later in the passage, indicating damping of bass strings. A single asterisk (*) is placed below the staff, with a note that it refers to arpeggio by the left hand's first finger. The score ends with a final chord and a fermata.

Figure 29. Marek Pasieczny, *Bangerang!*, mm. 65-68

Beyond his use of extended techniques, Pasieczny's virtuoso approach is also evident in his use of extreme contrast in dynamic and timbre. He frequently employs sudden shifts in both dynamics and color, moving abruptly from *subito piano* to *subito forte* and from *sul tasto* to *sul ponticello*. These sharp contrasts create striking transitions between musical ideas, similar to the abrupt cuts used in film editing.

41

ff

sub. sul pont.

subito p

sub. tasto

subito f

The musical score for Figure 30 is a single staff in treble clef with a key signature of one flat (Bb). It begins at measure 41 with a dynamic marking of *ff* (fortissimo). The music features a series of chords and melodic lines. There are three dynamic markings: *ff* at the start, *subito p* (subito piano) in the middle, and *subito f* (subito forte) at the end. There are also two timbre markings: *sub. sul pont.* (sul ponticello) and *sub. tasto* (sul tasto).

Figure 30. Marek Pasieczny, *Bangerang!*, mm. 41-43

Bangerang! demonstrates how the guitar and harpsichord duo can engage with cinematic expression. Through its use of contrasting timbres, dramatic gestures, and extended techniques expands the expressive possibilities of the ensemble. It also highlights the wide range of resources available on the double-manual harpsichord. Its varied registrations allow for contrasting colors and dramatic effects, creating a theatrical sound world, especially when combined with the guitar's flexibility in timbre and use of extended techniques.

However, this also presents challenges for performers. The harpsichordist must manage frequent changes in registration while maintaining clarity and rhythmic precision. In addition, a double-manual harpsichord is not always available in performance settings, so the harpsichordist may need to adapt the music for instruments with fewer resources. Notably, the composer himself has performed the work in collaboration with harpsichordist Sylvia Sze-Hua Jen, demonstrating a practical approach to balancing the two instruments and realizing its full range of colors in performance.³⁴

³⁴ Marek Pasieczny, "Bangerang! (guitar & harpsichord)," YouTube, April 14, 2010, <https://youtu.be/MJ4vPTQVWbc?si=1RpJ3kBmmQgtKJ4t>.

CHAPTER 6

CONCLUSION

This study examined the repertoire for guitar and harpsichord duo in the early twenty-first century and placed this unusual instrumental combination within the broader development of guitar chamber music. Although early contributions by composers such as Manuel María Ponce and Stephen Dodgson established important precedents, the repertoire remained relatively small for much of the twentieth century. In contrast, the early twenty-first century has seen noticeable growth in works written for this combination.

One of the most important developments in this repertoire is the growing participation of guitarist-composers. The four works examined in this study—Paolo Rosini’s *Sonata*, Atanas Ourkouzounov’s *Barokanitsa*, Jürg Kindle’s *I Temperamenti*, and Marek Pasieczny’s *Bangerang!*—demonstrate the wide range of stylistic approaches found in contemporary guitar and harpsichord music.

Rosini’s *Sonata* reflects a neoclassical approach, drawing inspiration from Baroque forms and eighteenth-century Italian traditions. Through its imitative dialogue and expanded harmonic language, the piece shows how historical musical styles can be reinterpreted in a modern context. Ourkouzounov’s *Barokanitsa* blends Baroque counterpoint with Bulgarian folk traditions. Its asymmetrical meters, modal elements, and rhythmic vitality illustrate how contemporary composers can combine different cultural influences within a single work. Kindle’s *I Temperamenti* takes a more conceptual approach by drawing on the ancient theory of the temperaments. The contrasting

movements express different inherent characters. Pasieczny's *Bangerang!* is inspired by cinematic storytelling and uses dramatic gestures and extended instrumental techniques to create a vivid musical narrative.

Another interesting aspect of these works is the role of guitarist-composers in writing for the harpsichord. Guitarists typically receive limited training on keyboard instruments, which can make composing for the harpsichord particularly challenging. To address this issue, some composers collaborate with keyboardists during the composition process. For example, Rosini worked with pianist Erik Wickström, as the score includes detailed fingerings for the harpsichord. Pasieczny also collaborated with harpsichordist Sylvia Sze-Hua Jen as he utilizes the full resources of the double-manual harpsichord. These collaborations help ensure that the keyboard writing is practical and idiomatic.

Beyond its compositional value, expanding the repertoire for combinations such as guitar and harpsichord encourages collaboration with other instruments and creates more performance opportunities for musicians. It can also attract listeners' curiosity. Especially, in today's digital environment, where musicians compete for attention across many platforms, distinctive collaborations can help performers reach new audiences and create memorable musical experiences. For these reasons, continued support for new commissions will be essential to further develop this repertoire and sustain its artistic and practical growth.

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APPENDIX A
AUDIO RECORDINGS

1. Paolo Rosini – *Sonata* (2022)

I. *Andante mosso* - <https://on.soundcloud.com/YBkZh3tfbMKC0cekMi>

II. *Largo non troppo* - <https://on.soundcloud.com/bvrwSE7rtMot2bV0zR>

III. *Allegro gioioso* - <https://on.soundcloud.com/n8jaR1RHCnkXoGoVJL>

2. Atanas Ourkouzounov – *Barokanitsa* (2021)

I. *Allegro malizioso* - <https://on.soundcloud.com/bXcOaF0ddJxeMbuqrh>

II. *Lubato quasi recitativo* - <https://on.soundcloud.com/YhOFsGKhTUQecvzCco>

III. *Vivo* - <https://on.soundcloud.com/xfHB2aNZxborwmcePg>

3. Jürg Kindle, *I Temperamenti* (1988/2013)

I. *Collerico* - <https://on.soundcloud.com/tI0gd1dgkyqsmBCC9J>

II. *Melancolico* - <https://on.soundcloud.com/Av9tgmOkyCnsGv2EiV>

III. *Sanguigno* - <https://on.soundcloud.com/7umn0m86fGYAJUbrBh>

3. Marek Pasieczny, *Bangerang!* (2007)

<https://on.soundcloud.com/8V47g7X5pXdZfbnEfc>

All recordings performed by Chulyoung Park (guitar) and Soyoung Lim (harpsichord). Recorded in March 2026 in Tempe, Arizona. The performers played a 2016 François Régis Leonard guitar and a 1980 Arnold Dolmetsch single-manual harpsichord with custom specifications.