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THE GUITAR DUO IN WORLDWIDE MUSICAL CULTURE

Trianov Maksym

Postgraduate

Lecturer at the Department of Folk Instruments

Kharkiv State Academy of Culture

Kharkiv, Ukraine

Abstract. Today, the guitar duo is the most widespread form of guitar ensemble. The reasons for it have to do with how universal a combination of two guitars is, as well as with the rich history of the development of this genre.

Key words: music, musical culture, instrumental music, musical performance, chamber music, duet, guitar, guitar ensemble, guitar duo.

The roots of guitar duos start with two virtuoso musicians and composers: F. Sor and D. Aguado. Since 1828, F. Sor published nine works of music written for two guitars; among them *Op. 31: Six Waltzes* (1830), *Op. 49: Divertissement militaire* (1832), *Op. 63: Remembrances of Russia* (1837) and others. However, one of the first extraordinary guitar duets is considered to be *Sonata in D major* by German composer Christian Gottlieb Scheidler (1747-1829). German guitarist Leonhard von Call (1767-1815) wrote music for duos, trios, and mixed ensembles with guitar. At the same time, French guitarist Antoine de Lhoyer (1768-1836) published two works for a guitar duo. The legacy of his more famous contemporaries F. Carulli and M. Giuliani also contains a number of guitar duets. The next generation of notable guitarists — A. Diabelli, M. Zani de Ferranti, N. Coste and J. Mertz - contributed a lot to broadening the repertoire of ensembles and to establishing a guitar duet as a genre in its own right. Some of the most important

guitar duos of the late 19th century have been the duo of Emilio Pujol with his wife Matilde Cuervas, and the duo of Miguel Llobet and Maria Luisa Anido.

One of the 20th century's first and most successful guitar duos is rightfully considered to be the duo of Ida Presti (1924-1967) and Alexandre Lagoya (1929-1999). The magnitude of Presti/Lagoya's contribution to the art of guitar ensemble is comparable to the legacy of A. Segovia in relation to solo guitar performance. Presti and Lagoya have performed together for 15 years, in which period they played over 2000 concerts worldwide and made several records now regarded as cornerstones. The couple used to enchant the public by their technical prowess, their full and colourful sound and their dynamic diversity. Their duo also boasted a novel repertoire, which Lagoya, who had studied harmony and counterpoint in Paris with H. Villa-Lobos, enriched by arranging clavier works by J. S. Bach, D. Scarlatti, J. Haydn, C. Debussy, E. Granados, and others. Segovia, once present at their performance, was so impressed that he wrote a letter to M. Castelnuovo-Tedesco, asking him to compose a guitar duet. This was how the masterpiece that is *24 Preludes and Fugues for Two Guitars* came to be. The duo's glittering career ended with Presti's sudden death in 1967.

Latin America gave the world several remarkable guitar duos. The first among them is the duo of brothers Sergio and Eduardo Abreu. Having started out their studies with their father and grandfather, who were famous guitar teachers, the two Argentinians continued honing their craft by learning from the famous guitar and lute player Adolfinia Raitzin de Távora (Monina Távora). The duo debuted in 1963 and achieved international acclaim in 1967, when Sergio was awarded first place at a prestigious competition in Paris. That launched the duo's career, which led them to tour all over the world and record on such labels as Decca and CBS. Their performance was notable for unsurpassable ensemble accuracy and striking technique. They stopped performing in 1980.

Another duo of brothers, Sergio and Odair Assad also studied with Adolfinia Távora. They put themselves on the musical map of Brazil after winning a young performers' competition organized by the National Orchestra of Brazil in 1973.

Winning a subsequent competition in Bratislava opened them the doors to European stages. The duo's unique style was characterized by combining academic music with popular Latin American genres. Another one of their discoveries was writing arrangements of pieces by A. Piazzolla and E. Gismonti. Piazzolla later dedicated his Tango Suite to the duo. The Argentinian genius was not the only one writing for Brothers Assad: such composers as R. Natali, M. Nobre, E. Kreiger, F. Mignone and R. Dyens have dedications to the legendary duo in their oeuvre. Sergio Assad himself later proved himself to be a talented composer, having written several brilliant series of duets, which became guitar ensemble standards.

A standout from the new generation of Latin American duos is the Brazil Guitar Duo (Joao Luiz and Douglas Lora), who recorded several CDs, in particular with performances of Leo Brouwer's music composed specifically for them. This CD was nominated for a 2016 Latin Grammy award for Best New Composition.

The most successful current European guitar duos are Duo Melis from Spain, Kupinski Guitar Duo from Poland, CARisMA Guitar Duo from Italy, and Duo Sempre from Germany. It should be noted that Arsen Asanov and Dariya Panasevych, who make up Duo Sempre, are representative of the Ukrainian guitar schools in Kharkiv (Asanov) and Kyiv (Panasevych). Their repertoire includes original compositions by Asanov, transcription of harpsichord works by J. F. Rameau and D. Scarlatti, piano works by C. Debussy and A. Ginastera. The duo also performs original guitar duets by N. Coste, M. Castelnuovo-Tedesco, L. Brouwer, S. Assad, and others.

In Ukrainian guitar performance art, one of the first professional ensembles is considered to be the duo of brothers Pavlo and Arkadii Ivannykov. The duo began performing in mid-1970 and was famous in the entire Soviet Union. In 1983 they both graduated Donetsk Institute of Music and Pedagogy (now Prokofiev Music Academy). In 1981 they founded USSR's first official state festival of classical guitar *Kryshhtalevi Struny (Crystal Strings)*. While employed in the Poltava Philharmonic in 1984-1994, they became the first touring guitar duo in the country, performing on the best stages and even touring Finland and Germany. The duo recorded over a hundred

episodes for the TV show *Zvuchyt Hitara (As the Guitar Plays)*, broadcasted in Donetsk and then all over Ukraine. In 1997 the duo recorded an album titled *Nostalgia*. Their repertoire includes their own transcriptions of academic masterpieces by J. S. Bach, D. Cimarosa, D. Bortniansky, C. Franck, F. Poulenc, as well as original compositions for guitar.

Pavlo Ivannykov's two sons Tymur (b. 1980) and Volodymyr (b. 1984) became guitarists too. They continued the family ensemble tradition, and, without confining themselves to the duo, occasionally perform as a trio with their father Pavlo or as a full family quartet with Pavlo and Arkadii.

Ukrainian researcher Y. Nikolaievska in her work dedicated to the Kharkiv guitar school, points out: "Famous in Kharkiv and beyond is Fiesta duo, comprised of laureates of international competitions A. Martemianova and V. Tkachenko. Their performance is characterized by striking emotional delivery, deeply nuanced conveyance of musical thought, and high professionalism coupled with charm. Their Spanish and Latin American repertoire draws a numerous audience." [5, c. 41]. Fiesta duo took part in many competitions and festivals. Their repertoire is made up of guitar ensemble masterpieces from around the world.

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