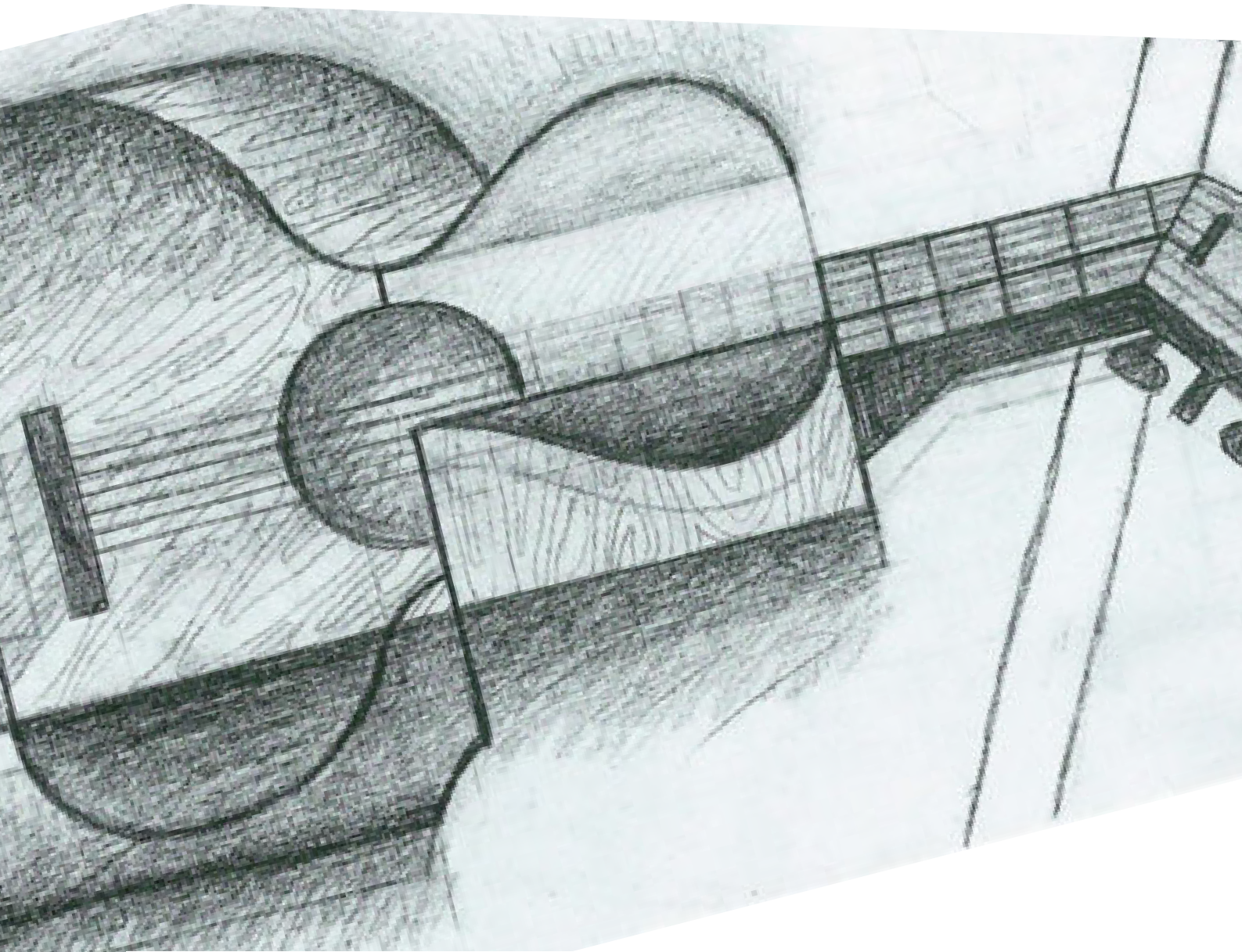


8-10 August 2025

SYMPOSIUM:

The Rise of the Guitar Concerto and the
Orchestral Guitar in the Twentieth Century



Melbourne Conservatorium of Music Guitar Festival.

Melbourne Conservatorium of Music, University of Melbourne

In person at the Ian Potter Southbank Centre & streamed online
43 Sturt St, Southbank VIC 3006.

Image Credit: A sketch by Juan Gris (*The Guitar*, 1912)

SYMPOSIUM
The Rise of the Guitar Concerto and the
Orchestral Guitar in the Twentieth Century
8–10 August 2025

Convenors: Michael Christoforidis, Ken Murray
Organisers: Josinaldo Costa, Casey Fitzpatrick

Cover design: Casey Fitzpatrick

ACKNOWLEDGEMENTS

Warm thanks to all our speakers, especially those zooming in from other countries (and different time zones).

We appreciate the support of the Melbourne Conservatorium of Music in facilitating the Symposium as part of the 2025 Guitar Festival.

We are grateful to David Collins for technical support and to the Artistic Operations team from the Faculty of Fine Arts and Music.

Many thanks to Liz Kertesz for her multi-faceted support of this event.

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The Faculty of Fine Arts and Music acknowledges the Boonwurrung and Wurundjeri Woi Wurrung peoples of the Kulin Nations. Here in these places, artists have danced their dances, sung their songs, told their stories and exchanged knowledges for over 3000 generations. We are privileged to do the same.

**SYMPOSIUM: The Rise of the Guitar Concerto and the
Orchestral Guitar in the Twentieth Century**

8–10 August 2025

Melbourne Conservatorium of Music, University of Melbourne
(in person at the Ian Potter Southbank Centre & streamed online via

<https://finearts-music.unimelb.edu.au/about-us/mcm/conservatorium-streamed-concerts>)

presented as part of the [Melbourne Conservatorium of Music Guitar Festival](#)

PROGRAM

Friday 8 August, 5.00–7.00 pm, Prudence Myer Studio

SESSION 1

Chair: Michael Christoforidis

Javier Suárez-Pajares

Joaquín Rodrigo's *Concierto Madrigal*: Fantasia for a (Dead) Queen

Melody Eötvös

The Collaborative Alchemy of Composing a Modern Guitar Concerto:
Reflections on the Composer-Performer Collaborative Process

Michael Christoforidis

Film Composers, Cinematic Guitars and the Guitar Concerto in the Long 1960s

Friday 8 August, 8.00–9.30 pm: Guitar Concerto Concert

featuring works by Rodrigo, Sculthorpe, Goss, and Melody Eötvös (world premiere)

bookings essential: <https://events.humanitix.com/guitar-festival-guitar-concerto>

Saturday 9 August, 12.00–2.30 pm, Room 710

SESSION 2 (online for speakers but not live-streamed)

Chair: Nicholas Tochka

Walter Clark

Parks, Palaces, and Politics: Rodrigo's *Concierto de Aranjuez* and the
Aesthetics of Franquismo

Israel Vazquez Zerecero

"El Mariachi" – Song by José Guizar and the Third Movement of
Mario Castelnuovo-Tedesco's *Concierto for Two Guitars and Orchestra*, op. 201

Erik López-Torres

Leo Brouwer's Role in Expanding the Repertoire for Guitar and Orchestra:
A Perspective on his Philosophy of Musical Creation

Ronnie Jason Whitt

Katrina: Compositional Strategies of a Jazz Guitar Concerto by D.J. Sparr

Daniel Brew

The Electric Guitar in 20th-Century Western Art Music

/...

Saturday 9 August, 5.00–7.00 pm, Prudence Myer Studio

SESSION 3

Chair: Adam May

Nathan Sinclair

Reinterpreting Manuel de Falla's *Concerto* for Harpsichord for Two Guitars

Josinaldo Costa

Topics of Otherness: The Villa-Lobos *Concerto* for Guitar and Exotic Self-Awareness

Maximillian Rudd

The Seven-String Guitar and the Reinvigoration of the Brazilian Guitar *Concerto*

Stephen Goss

The Aranjuez Problem: Composing and Performing
Guitar *Concertos* in the 21st Century

Sunday 10 August, 10.30 am–12.30 pm, Prudence Myer Studio

SESSION 4

Chair: Josinaldo Costa

Adam May

Mahavishnu goes Mediterranean: The Guitar *Concertos* of John McLaughlin

Alejandro Duque

Atehortúa's *Música para el Tiempo de la Gran Colombia*, op. 76:

Between Colonial, Colombian Republican, and 20th-Century Aesthetics

Gerard Mapstone

Translating *Duende*: Flamenco Guitar in the Context of Orchestral Composition

Apichai Chantanakajornfung

The Development of Classical Guitar Ensembles in Thailand:
A Case Study of Princess Galyani Vadhana Institute of Music

Sunday 10 August, 5.00–7.00 pm, Prudence Myer Studio

SESSION 5

Chair: Ken Murray

Adrian Walter

The *Concerto*, the Community, and Cultural Identity:
The Darwin International Guitar Festival

Jonathan Paget

The Shadow of *Nourlangie*: Beneath the Skin of an Iconic Australian Guitar *Concerto*

Ken Murray

The Orchestral Guitar in Chris Sainsbury's *The Visitors*

To attend in person, you can book as an "Observer" here (it's free):

<https://events.humanitix.com/guitar-festival-2025-workshops-masterclasses-and-seminars/tickets>

ABSTRACTS

DANIEL BREW

The Electric Guitar in 20th-Century Western Art Music

Scholarship examining the significance of the electric guitar in popular music and culture has gained significant momentum since the mid-1990s. Yet knowledge of the instrument's development within the field of Western art music is only just beginning to take shape. First introduced in Stravinsky's *Ebony Concerto* (1945), the instrument's adoption by modernist composers such as Luciano Berio and Earle Brown marked the beginning of a significant growth in the repertory during the 1950s which continued to increase exponentially from the 1960s to the present day.

This paper undertakes a study of this nascent musical repertory up to the turn of the 21st century, drawing connections across time and disciplines to demonstrate the instrument's role within the developing influences of popular music in the field of Western art music composition. Herein, various sonic, technical, technological, aesthetic, and interpretive musical elements, rooted in distinct popular music practices, can be seen to have provided new possibilities for art music composition. Exploring how a number of composers approached using the electric guitar in their work, I will illuminate specific sites of crossover, encouraging a broader acknowledgment of the diversity of forces which impinge upon musical works through the connectedness of musical practices.

APICHAI CHANTANAKAJORNFUNG

The Development of Classical Guitar Ensembles in Thailand: A Case Study of Princess Galyani Vadhana Institute of Music

This study examines the development of classical guitar ensembles in Thailand through the PGVIM International Classical Guitar Ensemble Apichai Chantanakajornfungmble Competition (PIGEC) initiated by Princess Galyani Vadhana Institute of Music. Now in its fourth consecutive year, this pioneering program has established a guitar orchestra inspired by Japanese models, featuring guitars of various sizes similar to a string orchestra. The project has fostered composition and arrangement of works specifically for guitar orchestra incorporating unique Thai musical elements, such as "Gam Ber," which blends traditional Northern Thai (Lanna) melodies with contemporary guitar techniques. These initiatives create new professional pathways for Thai classical guitarists—not only as performers but also as arrangers and composers. Additionally, they develop ensemble skills often neglected in solo training and cultivate a distinctively Thai guitar orchestra culture. This approach responds to the twentieth century's global expansion of guitar in orchestral settings while contributing Thailand's unique voice to this international movement through the integration of local musical traditions with contemporary classical guitar practice.

MICHAEL CHRISTOFORIDIS

Film Composers, Cinematic Guitars and the Guitar Concerto in the Long 1960s

The expanded presence of the acoustic guitar in cinematic scores from the late 1950s through to the early 1970s coincided with the rising success of the guitar concerto as a recorded and live performance concert genre. This paper explores some of the multi-faceted ways in which these two seemingly disparate musical worlds elided during this period. The influence of film genres, in particular the Western, saw the proliferation of cinematic guitar scoring, while 1950s recordings of Joaquín Rodrigo's *Concierto de Aranjuez* also had a direct impact on film scores incorporating the guitar. The soundtrack album and film music albums arranged for guitar and orchestra accustomed audiences to the potentialities of the guitar concerto. This process was furthered by key relationships between guitarists and "film composers"—including those between Julian Bream and Malcolm Arnold, and John Williams and André Previn—that led to the creation of new guitar concertos, which drew on the musical languages and strategies these composers had previously employed cinematically. Finally, the 1960s even saw the composition of a new guitar concerto by John Barry, explicitly created to be performed as part of a film, the action of which it also underscores.

WALTER CLARK

Parks, Palaces, and Politics:

Rodrigo's *Concierto de Aranjuez* and the Aesthetics of Franquismo

This paper examines the genesis and naming of the most celebrated of all guitar concertos and the most famous work that Joaquín Rodrigo (1901–1999) ever composed. What were the circumstances of its inception, its sources of inspiration, and what importance should we attach to its having been commissioned by guitarist Regino Sainz de la Maza, a fascist, who premiered it in 1940, one year after the end of the Spanish Civil War? Was naming the concerto after the Aranjuez palace simply an act of nostalgic sentimentality or one of political symbolism? Both? Regardless of Rodrigo's intentions in naming the concerto after the famous locale, we know that it is not only the composer who dictates a work's meaning but also the audiences and critics who experience it. And there can be no doubt that naming this monumental work after an architectural monument that symbolized the glory of imperial Spain satisfied the aesthetic requirements of Francoist ideology, contributing to the concerto's glowing critical reception, above and beyond its intrinsic musical worth. But was Rodrigo himself a fascist, and does that matter?

JOSINALDO COSTA

Topics of Otherness: Villa-Lobos' Concerto for Guitar and Exotic Self-Awareness

Heitor Villa-Lobos' *Concerto for Guitar and Small Orchestra* (1951) belongs to a larger body of works commissioned during a period in which he fully embraced his status as a symbol of Brazilian culture. Similarly to works such as the *Concerto no. 2 for Cello* (1953) and the *Concerto for Harp* (1953), the *Concerto for Guitar* was premiered in North America and dedicated to a conservative soloist, Andrés Segovia. Known for his obstinate efforts to exert control over composers, Segovia's influence is the usual inflection point of discussions of the *Concerto*. Scholars such as Luis Achondo (2024) have approached this matter from the perspective of colonialism. However, even in this critical outlook, Villa-Lobos' autonomy is diminished in an argumentation that places him in a subaltern position.

This paper is focused on an examination of the *Concerto for Guitar* that restitutes Villa-Lobos' aesthetic agency. Within a context of exoticism that incorporates all extra-musical aspects (after Ralph Locke's "All the Music in Full Context" paradigm), it will be argued that Villa-Lobos is making proactive usage of exotic *topoi* to address specific audiences: Segovia, the North American patrons, the public in general. This discussion will demonstrate that, rather than a product of circumstances, the *Concerto* is an example of Villa-Lobos' self-determination in face of multiple competing interests.

ALEJANDRO DUQUE

Atehortúa's *Música para el Tiempo de la Gran Colombia*, Op. 76: Between Colonial, Colombian Republican, and 20th-Century Aesthetics

Composed in 1978 in Madrid, Spain, Blas Emilio Atehortúa's *Música para el Tiempo de la Gran Colombia*, Op. 76, for solo guitar and string orchestra, is a profound engagement with Latin American history and multiculturalism. This work bridges three aesthetic and ideological spheres: the colonial baroque legacy, the music aesthetics of 18th and 19th centuries Colombia, and the modernist tendencies of the 20th century. This presentation explores how Atehortúa, through traditional and modernistic infusions, constructs a layered soundscape that dialogues with the ideals of *Gran Colombia*, not only as a historical entity but as a symbol of cultural and geopolitical aspiration. The guitar in this composition supports the orchestra, strengthening it as a collective, by navigating between harmonic and sporadic lyrical introspections. The piece's combination of modern and colonial music languages, the reminiscent of Spanish modalities and rhythmic references to Creole dances, and a highly structured orchestral fabric create a richly polysemic musical narrative that engages both past and present. Atehortúa's Op. 76 embodies colonial aesthetics that recontextualise tradition through a 20th-century lens rather than mimicking it. Ultimately, Op. 76 is a testament to how Latin American composers, like Atehortúa, use the guitar and orchestral instruments to articulate complex identities, positioning the instrument as a poetic voice and a vehicle of historical reflection.

MELODY EÖTVÖS

The Collaborative Alchemy of Composing a Modern Guitar Concerto

This paper will present a composer's perspective on engaging with an unfamiliar but profound composition process in order to create a modern guitar concerto in collaboration with a performer-composer. It will cover the dynamics of a collaborative compositional process, and how this working method differs drastically from the approach previously employed by the composer, as well as explore the structural unity of the piece and how this new composition process was informed by a healthy and sustained collaboration, resulting in a greater degree of coherence and expression in the work.

Breakdown of content to be covered: 1) the counterpoint between original ideas, performer responses/suggestions/recommendations, improvisations on original ideas, and composer control; 2) composition strategies and a walk-through of the themes, structure and layout of orchestration-to-guitar balance; and 3) influences/historical background. This paper focuses on a local manifestation of the guitar concerto by an established Australian composer.

STEPHEN GOSS

The Aranjuez Problem: Composing and Performing Guitar Concertos in the 21st Century

The aim of this paper to give an insight into how new concertos get commissioned, funded, written, performed, and recorded in the current financial and aesthetic environment.

I have written 14 concertos to date, 10 of them involving the guitar.

I shall contextualise these commissions in terms of their budgets, creative restrictions, timelines, rehearsal schedules, repeat performances, the nuances of orchestral programming and marketing, and other pragmatics.

As a composer of guitar concertos in the 21st Century, it is almost impossible to escape the shadow cast by Rodrigo's *Concierto de Aranjuez*. A concerto that has positioned our instrument within a retrotopian Alhambraism for the orchestral concertgoer—often the centrepiece of a 'Spanish Night'. Can we escape this association with nostalgia or the exoticism of historic Spain?

My first concerto was commissioned to partner the *Aranjuez* on a recording. I was asked to write a concerto using the piano music of Albéniz. Other neoromantic concertos followed, including the *Paganini Concerto* (2014), and *Carnival of Venice* (2017). No escape yet it seems, but ...

I will contrast these with my guitar concertos that push back against the *Aranjuez* model—focussing on stylistic and structural processes in *Landscape and Memory* (2022), and *Wynwood Walls* (2023).

ERIK LÓPEZ-TORRES

Leo Brouwer's Role in Expanding the Repertoire for Guitar and Orchestra: A Perspective on His Philosophy of Musical Creation

This study explores the crucial role played by Cuban composer Leo Brouwer in the creation of a diverse repertoire for classical guitar. His extensive body of work includes the largest number of compositions for classical guitar and orchestra written by a single composer in the instrument's history, positioning Brouwer as one of the most significant and influential figures for the guitar in the second half of the twentieth century and into the twenty-first. This paper adopts a historiographical approach to his music for guitar and orchestra, aiming to compile and present both the principal creative motivations and contextual data, as well as the dominant musical elements within this body of work. These compositions are marked by a plurality of aesthetic, geographical, and historical references, revealing Afro-Cuban, nationalist, and various popular influences. Brouwer's musical language constitutes a stylistic synthesis of postmodern character, involving a rediscovery of tonality and modality from a sensorial perspective, in which sound generates its own musical development through timbre and the idiomatic qualities of the guitar, an inherently multicultural instrument that facilitates meaningful engagement with diverse audiences.

GERARD MAPSTONE

Translating *Duende*: Flamenco Guitar in the Context of Orchestral Composition

In an era when orchestras codify sound into measures and bars, flamenco guitarists continue to push beyond the printed page. This paper peers into the last half-century of orchestral-flamenco collaborations, where *duende* wrestles with discipline. From Paco de Lucía's genre-defying *Zyryab* moments to Vicente Amigo's lush phrasings, flamenco artists confront classical structures not with capitulation, but with cunning reinvention. This research unpacks the compositional dialogues between flamenco innovators—Cañizares, Manolo Sanlúcar, Antón Jiménez, Juan Carmona, Daniel Casares—and their orchestral counterparts—Joan Albert Amargós, Leo Brouwer, and others—who translate flamenco's gestural immediacy into symphonic grammar. What emerges is not a hybrid form, but a contest of values: score versus spontaneity, fidelity versus freedom. Here, the flamenco guitarist resists assimilation by embodying *compás* as lived time, not metronome logic. This paper listens, not for convergence, but for friction—where flamenco's fire refuses the cool elegance of classical form.

ADAM MAY

Mahavishnu goes Mediterranean: The Guitar Concertos of John McLaughlin

John McLaughlin, renowned for his pioneering work in the jazz-rock fusion movement during the late 1960s with Miles Davis's electric band and his own Mahavishnu Orchestra, is often associated with loud electric guitars. However, it was in the late 1970s, with the unexpected success of a live concert recording featuring the 'Guitar Trio' collaboration with Spanish flamenco guitarist Paco de Lucía and American Al Di Meola, that McLaughlin's interest in the acoustic guitar was reignited. Inspired by this experience, he composed the guitar concerto 'The Mediterranean,' which premiered in 1985 and was recorded with the London Symphony Orchestra in 1988. This paper will delve into McLaughlin's acoustic period, which culminated in not one, but two guitar concertos, both of which are relatively unknown to the wider classical guitar community.

KEN MURRAY

The Orchestral Guitar in Chris Sainsbury's *The Visitors*

Chris Sainsbury's opera *The Visitors*, based on the play of the same name by Jane Harrison, was performed at the Victorian State Theatre from 18–21 October 2023. The work is written for 6 singers and a small orchestra with the guitar (and mandolin) at its centre. As a guitarist himself, Chris is experienced at writing for the instrument in chamber and orchestral situations. The guitar is featured in many contemporary operas, from Bernd Zimmerman's *Die Soldaten* (1960) to *The Exterminating Angel* by Thomas Ades (2016). In both these works the guitar takes centre stage as a solo instrument or in combination with one or two instruments and or voice. Sainsbury's use of the guitar in *The Visitors* is notable for the extent to which the instrument plays a significant harmonic and textural role throughout the course of the opera. In addition, the guitar and its unique tuning and bit-tone series provide compositional material for the opera. In this paper I will explore the use of the guitar and the mandolin in *The Visitors* and how the instruments contribute to Sainsbury's expressive vision for the work.

JONATHAN PAGET

**The Shadow of *Nourlangie*:
Beneath the Skin of an Iconic Australian Guitar Concerto**

Within the explosion of guitar composition in Australia over the last fifty years, *Nourlangie* (1989) for guitar, strings, and percussion by Peter Sculthorpe (1929–2014) emerges as one of the most iconic concerti. Born from the high-profile collaboration with guitarist John Williams, it is also notorious for the remarkable 1993 performance on location in Kakadu National Park (beneath the shadow of the rock). This paper traces the torturous evolution from Sculthorpe’s previous guitar concerto, *The Visions of Captain Quiros* (1980), subsequently withdrawn. Of particular interest is the expressive octatonicism within the chords of its opening “misterioso”—evoking the profundity of the site’s rock art and foreshadowing the octatonicism of Nigel Westlake (eg. *Jovian Moons*, for guitar and piano). *Nourlangie* is also significant in defining the harmonic dualism of Sculthorpe’s later “Kakadu” style in its alternation of dark and light episodes—a compositional strategy further refined within works like *Tropic* (for two guitars and chamber ensemble) which alternate two opposing species of pentatonicism—Japanese and Balinese. The borrowing of Aboriginal melodies (recycled throughout his oeuvre) is endemic to *Nourlangie*, as with all Sculthorpe’s works of this period. Once considered the spiritual heart of Sculthorpe’s success, this approach later caused significant controversy—casting a dark shadow on the continuing performance and reception of his works. Nevertheless, *Nourlangie* remains one of Sculthorpe’s most beautiful and ingeniously crafted works.

MAXIMILLIAN RUDD

The Seven-String Guitar and the Reinvigoration of the Brazilian Guitar Concerto

Over the past fifty years, the Brazilian seven-string guitar has gained international prominence for its extended range, contemporary Brazilian repertoire, and growing list of virtuoso performers. Having had its roots in the *choro* ensembles of the twentieth century, the instrument gained its independence in the 1980s, namely through the innovations of Raphael Rabello (1962–1995). More recently, audiences have been treated to the flair and virtuosity of its present-day masters, such as Yamandu Costa (b. 1980). This new generation of seven-string guitarists has inspired a raft of compositions that have renewed interest in the Brazilian guitar concerto. In the intervening years, several concertos have been composed, including works by composers such as Maurício Carrilho and Vagner Cunha. This paper explores the evolution of the Brazilian seven-string guitar concerto in recent years. Through an analysis of Carrilho’s *Suíte para violão de sete cordas e orquestra*, this paper demonstrates the ways in which this movement has redefined the boundaries for the Brazilian guitar concerto through the exploration of regional Brazilian musical influences.

NATHAN SINCLAIR

Reinterpreting Manuel de Falla's *Concerto for Harpsichord for Two Guitars*

Manuel de Falla's repositioning of the guitar from its traditional orientalist representations in keyboard and orchestral music towards a distinctly Spanish neoclassical idiom finds expression in the harpsichord writing of his *Concerto for Harpsichord* (1926). The work's austere, pointillistic writing across its three movements evokes the *punteado*, *rasgueado*, and *style brisé* textures of multiple plucked instruments, and considering Falla's evolving conception of the guitar at the time, the concerto may be understood as a continuation of the modernist vision for the instrument articulated in his sole guitar composition, *Homenaje*.

Adapting the harpsichord's multi-voiced texture to the guitar's six strings resulted in an arrangement for two guitars that sought to preserve the historical affinity between the modern guitar and harpsichord. Extensive revisions throughout the engraving, rehearsal, and performance phases addressed idiomatic and technical challenges unique to guitar and chamber music performance, culminating in an edition that offers a reimagined, though not altogether disparate, vision of Falla's masterpiece.

JAVIER SUÁREZ-PAJARES

Joaquín Rodrigo's *Concierto Madrigal: Fantasia for a (Dead) Queen*

Once described by Joaquín Rodrigo as his finest work for guitar and orchestra, the *Concierto Madrigal* is a composition of remarkable virtuosity, widely performed as a tour de force by the best guitar duos since its premiere in 1970 by brothers Pepe and Ángel Romero. However, the structural complexity of this ambitious composition has not been sufficiently explained, despite being the piece that represents Rodrigo's most personal and mature treatment of historical music. Our paper will address, for the first time, the creative process of the *Concierto Madrigal* from its commission in the early 1960s by the Presti-Lagoya duo, in an attempt to explain the complexity of the program developed by the composer with diverse elements that blend Spanish and Italian influences.

ISRAEL VAZQUEZ ZERECERO

“El Mariachi,” Song by José Guizar and the third movement of Mario Castelnuovo-Tedesco’s Concerto for Two Guitars and Orchestra, op. 201

This presentation proposes the hypothesis that the composer Mario Castelnuovo-Tedesco employs the main theme of Jose Guizar’s song “El Mariachi” in the third movement of his Concerto for Two Guitars and Orchestra, op. 201, which bears the name “Rondo Mexicano.”

Over the years Mexican traditional mariachi music has been a source of inspiration for composers of other genres of music including classical music. Outside of Mexico, mariachi music inspired composers such as Mario Castelnuovo-Tedesco (1895–1968), who, for the Concerto for Two Guitars and Orchestra, op. 201, used the main theme of José Guizar’s song “El Mariachi.”

The following questions will be addressed: Why would a Mexican traditional mariachi song interest and be a source of inspiration for a composer like Mario Castelnuovo-Tedesco? From a musicological point of view, which musical elements both rhythmic and melodic are taken from the song “El Mariachi” and are included in the “Rondo Mexicano”? How does the Italian composer employ and incorporate those rhythmic and melodic elements in the “Rondo Mexicano”? Which similarities and differences exist between the ideas taken from the song “El Mariachi” and those incorporated in the “Rondo Mexicano”? What musical effect is achieved by the composer in the “Rondo Mexicano” from those ideas?

ADRIAN WALTER

The Concerto, the Community and Cultural Identity: The Darwin International Guitar Festival

The title of my presentation refers to the strong sense of connection and the sense of agency by the community regarding the works commissioned by the Darwin International Guitar Festival. There was a distinct pride of ownership of the new works, with many local musicians involved in the first performance as members of the local community orchestra. In turn, Darwin, one of Australia’s most isolated cities, had its cultural life enriched by the process through a direct and personal engagement with the composers and leading performers. An important legacy are the works themselves that have made a distinctive contribution to the development of music in the Top End and to the guitar concerto in Australia.

RONNIE JASON WHITT

Katrina: Compositional Strategies of a Jazz Guitar Concerto

Since its inception in the early twentieth century, the electric guitar has grown into one of the world's most popular musical instruments. Given its popularity, the electric guitar remains underutilized in large ensemble art music, particularly as a featured instrument. In recent years, an increasing number of composers have been striving to elevate the electric guitar in large ensemble art music and expand its literature through the electric guitar concerto. Contemporary composers have less frequently explored writing concerti that feature improvised jazz guitars. Those ventures, however, possess the potential to be a fruitful endeavor for enlarging the electric guitar repertoire.

This paper will explore recent trends in compositional strategies by composers of jazz guitar concerti through an analysis of D.J. Sparr's jazz guitar concerto, *Katrina*. Sparr's concerto was written in collaboration with jazz guitarist Ted Ludwig and features idiomatic jazz guitar language within an orchestral soundscape. My analytical approaches will encompass the study of textural and timbral schema and improvised notational practices.

The inherent improvisational skills that are trademarks among contemporary jazz guitarists are highlighted in this concerto. Within *Katrina*, D.J. Sparr demonstrates the fluidity of the electric guitar and argues for its serious inclusion within the large ensemble repertoire.