

**GRADUATE CLASSICAL GUITAR RECITAL
BY RATTAWIT RATTAKANGJANAPIBOON**

RATTAWIT RATTAKANGJANAPIBOON

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN
PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2012**

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Graduate Recital Document
entitled
GRADUATE CLASSICAL GUITAR RECITAL

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for the degree of Master of Arts (Music)
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GRADUATE CLASSICAL GUITAR RECITAL BY RATTAWIT
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ABSTRACT

The objective of this graduate guitar recital was to develop the performer's skills and techniques from five different periods: Renaissance, Baroque, Classical, Romantic, and 20th century. The composer's biographies were also presented as well as an analysis of the works and the performance which allowed the audience to have a better understanding and appreciation of the selected pieces.

The guitar recital was performed in MCGP Bela Bartok Room, 4A Floor (Siam Paragon) College of Music, Mahidol University on Tuesday, 22 May 2012, from 11.00 a.m. to 12.00 a.m.

The program consisted of 7 pieces.

1. *Melancholy Galliard* by John Dowland
2. *Lady Hunsdon's Puffe* by John Dowland
3. *A Fancy P.73* by John Dowland
4. *Andante and Allegro from Sonata for violin BWV 1003* by Johann Sebastian Bach
5. *Grand Overture* by Mauro Giuliani
6. *El Decameron Negro* by Leo Brouwer
7. *La Cathedral* by Agustin Barrios Mangore

KEY WORDS: MASTER'S DEGREE RECITAL / RATTAWIT
RATTAKANGJANAPIBOON / GUITAR

การแสดงเดี่ยวกีตาร์คลาสสิกระดับบัณฑิตศึกษา โดย รัฐวิทย์ รัฐกาญจนไพบูลย์
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บทคัดย่อ

การแสดงเดี่ยวกีตาร์ระดับบัณฑิตศึกษาในครั้งนี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพการ
แสดงและการบรรเลงกีตาร์ของบทเพลงในแต่ละยุคสมัย รวมถึงนำเสนอความรู้ในเรื่องประวัติ
โดยย่อของนักประพันธ์เพลง ข้อมูลของบทเพลงที่คัดเลือก และวิธีการปฏิบัติฝึกซ้อมของบทเพลง
ผู้แสดงได้คัดเลือกบทประพันธ์เพลงจากยุคเรเนซองส์ ยุคบาโรก ยุคคลาสสิก
ยุคโรแมนติก และยุคศตวรรษที่ 20

การแสดงกีตาร์จัดแสดง ณ ห้อง Bela Bartok โครงการศึกษาดนตรีสำหรับบุคคลทั่วไป
(สยามพารากอน) วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันอังคารที่ 22 พฤษภาคม 2555 เวลา
11.00 – 12.00 น.

รายการแสดงประกอบด้วยบทเพลงต่อไปนี้

1. *Melancholy Galliard* by John Dowland
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7. *La Cathedral* by Agustin Barrios Mangore

ความยาวตลอดการแสดงประมาณ 60 นาที

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CHAPTER I

INTRODUCTION

1.1 Importance and Background of the Graduate Recital

The act of playing recitals is a primary responsibility of the performing musician. At the recital the performer is required to showcase a number of skills elemental to the practical and theoretical use of music. The Master's Recital is different from the Undergraduate Recital in many ways. As a Master Degree candidate the performer has to study many element of music for understanding details in the background, analysis and performance practice of several pieces of music. Taken together, these elements are necessary for the performer in study planning and preparing a performance in public.

The classical guitar is a unique instrument; the guitar can be played solo but also as an instrument for chamber music. The classical guitar presents the challenge of playing many element of music such as counterpoint and colors. This is the prominent characteristic of classical guitar playing.

This recital includes pieces from different periods such as the Renaissance, Baroque, Classical, Romantic and Twentieth Century. These pieces used different styles and techniques and will serve as a good assessment of understanding a variety of different styles and genres.

1.2 Objectives

The objectives of the paper and the recital are the following:

1.2.1 To study and work on different styles, characters and techniques in different period of music.

1.2.2 To study and develop skills of guitar technique and interpretation by researching the technique and interpretation in each period, the teacher and the personal experiences.

1.2.3 To improve the experience of performance and self-preparation through performance on public.

1.3 Scope

In this Graduate Classical Guitar Recital, the performer selects and presents biography of composer, performance practice, rehearsal and preparation. The pieces that will be performed are the following:

1. *Melancholy Galliard* by John Dowland
2. *Lady Hunsdon's Puffe* by John Dowland
3. *A Fancy P.73* by John Dowland
4. *Andante and Allegro from Sonata for violin BWV 1003* by Johann Sebastian Bach
5. *Grand Overture* by Mauro Giuliani
6. *El Decameron Negro* by Leo Brower
7. *La Cathedral* by Agustin Barrios Mangore

1.4 Expectations

1.4.1 To understand the style and technique in each different period of music.

1.4.2 To develop and obtain guitar techniques and interpretation of music which is necessary for the performances to perform pieces to the best of his ability.

1.4.3 To know the progression of self-preparation for performance in public.

1.5 Procedure of presentation

1.5.1 Selection the pieces for recital.

1.5.2 Ask the adviser's opinion and suggestion about pieces' selection.

1.5.3 Study the background, performance practise, and technique in the selected pieces.

1.5.4 To study and play these pieces.

1.5.5 To work on the thematic paper.

1.5.6 Present the pieces to the committee.

- *Melancholy Galliard* by John Dowland

- *Lady Hunsdon's Puffe* by John Dowland

- *A Fancy P.73* by John Dowland

- *Andante and Allegro from Sonata for violin BWV 1003* by

Johann Sebastian Bach

- *Grand Overture* by Mauro Giuliani

- *El Decameron negro* by Leo Brower

- *La cathedral* by Agustin Barrios Mangore

1.5.7 To present the classical guitar recital to the audience.

CHAPTER II

LITERATURE REVIEW

2.1 Johann Sebastian Bach: *Andante and Allegro* from Violin Sonata BWV 1003

Biography

Johann Sebastian Bach (1685-1750): The composer Bach was born on March 21st 1685 in the small town of Eisenach in central Germany. He was part of a famous family of musicians and educated for music from an early age. After the death of his parents, Bach moved to live with his older brother Johann Christoph in Ohrdruf. After five years of studying with his brother Bach moved to Luneberg, where he sang in a choir at St. Michael's Church. At this time Bach was also becoming famous as an organist. At the age of seventeen Bach served Duke Johann Ernst of Saxony, who was one of the two Dukes in Weimar but it was a short job of his life. After that Bach became organist in Arnstadt, that place he focused on organ music. Bach used a new style of organ technique because he was influenced by Buxtehude's vocal works. But it was not accepted by the church of his service in Arnstadt. Bach wanted to move to Muhlhausen.

At Muhlhausen Bach remained organist in church of Dornheim and composed one of his first cantata masterpieces "Gott ist mein Konig" BWV 71 at age of twenty-two years. And then in Weimar Bach was twenty-three years old and he married Maria Barbara, she gave him a first child, Catharina Dorothea and another child such as Carl Philipp Emanuel, for him. He served Duke Wilhelm Ernst as organist and member of the orchestra. Bach wrote many cantatas when he worked on the Weimar court chapel. Moreover Bach took an interest in organ playing and composing. One of Bach's most famous organ compositions in Weimar is the *Orgel-Buchlein*. Bach moved to Kothen to start a new position as Capellmeister to serve Prince Leopold von Anhalt-Kothen. At this moment Bach wrote a lot of chamber music and he went to Berlin to purchase a harpsichord for the court. At that time Maria Barbara, Bach's wife died after a short illness. After a short period Bach married Anna

Magdalena. In Kothen Bach wrote the Brandenburg Concertos and other instrumental masterpieces. For the last 20 years of his life Bach lived in Leipzig where he wrote many cantatas and liturgical works such as the St Matthew Passion etc. Bach died on July 28 1750 at Leipzig.

Johann Sebastian Bach combined a masterful use of the contrapuntal style used by composers before him with new and forward looking techniques.

Background

Bach composed his *Six Sonatas and Partitas* in 1720 during his stay in Kothen. At the time the thirty-five year old composer was employed as a music director at the court of Leopold, Prince of Anhalt-Kothen.

The sonata for violin no 2 in A-minor was composed on the basis of traditional of German violin playing. Bach has been influenced from the playing of Johann Georg Pisendel, who was a German violinist student of Corelli and Vivaldi. Bach met Pisendel when he lived in Weimar in 1709 and in Dresden in 1717 saw him playing a sonata for solo violin. The sonata for violin No. 2 in A-minor is in church sonata form. The piece contains four movements: Grave, Fugue, Andante and Allegro. In this thesis I will only discuss the Andante and Allegro.

Analysis

Andante

As can be seen from this graph the structure of the movement is clearly binary form:

A section	B section
Tonic chord to Dominant chord (meas.1) (meas.12)	Dominant chord to Tonic chord (meas.13) (meas.28)

The Andante from violin sonata is in slow tempo and allows more contrapuntal music to be included in the texture. In this movement open on C major key in the first section and ends on a half cadence. The A section (Ex.1) shows the question theme (meas.1-4) and answer theme (meas.4-8). The section ends on dominant chord.

The texture of this movement is based on two part contrapuntal music with a beautiful melody above a ground bass moving to the changing of harmony. The movement uses many forms of double-stops in violin technique.

Allegro

As can be seen from this graph the structure of the movement is clearly binary form:

A section (meas.1- 24)	B section (meas.25 – 58)
Tonic chord to Dominant chord(H.C)	Dominant chord to Tonic chord(PAC)
(meas.1) (meas.24)	(meas.25) (meas.58)

The A section in allegro from violin sonata is fast tempo with an opening in A minor arpeggios. Ex.1 (meas.1-4) shows the tonic chord and ornamentation based on this chord.

Ex.1

Ex. 2 (meas.7-10) shows the harmonic progression in perfect fourths that moves the harmony to the tonic chord.

Ex.2

Ex.3 (meas.14-24) shows ornamentation on the dominant chord. The special passages in this section and harmonies move to dominant chord.

Ex.3:

The B section starts on dominant chord. This section uses the same idea from the first section. Ex. 4 (meas. 25-28) shows the ornamentation on E minor arpeggio.

Performance Practice

Andante

The suggestion tempo for this movement is around mm. 60. Andante use pseudo contrapuntal style on guitar, two or three voice but each voice enter or drop out. There should be contrast in each voice in order to show the important melody or harmony within the texture. In the general the melody should be played legato and the performer should create dynamics within phrases and cadences.

Allegro

The suggestion tempo for this movement is around mm. 60. This movement uses sixteenth notes and ornamentation in slur technique. This movement requires accuracy and coordination between left hand and right hand combination. In fast tempo preparation of contrasting dynamics will also need to be developed.

2.2 Mauro Giuliani

Mauro Giuliani (1781-1829) was born in Bisceglie, Italy near the port town of Bari in 1781. He studied violin, flute, and guitar in the early years but focused mainly guitar because he was fascinated with the sound of this instrument. A self-taught player, by the time he was twenty year old he was regarded as a virtuoso in his native Italy. He gave a European concert tour at the major cities of Europe in 1800.

During the late 18th and early 19th centuries, Vienna was one of the great musical centers of Europe. Giuliani led a successful career a teacher and concert guitarist there between 1806 and 1819. He had professional relationships with many composers in this century such as Beethoven, and he develop close friendship with Moscheles, Hummel, and Diabelli. He had over three hundred works of his composition were published from very simple exercises to several concertos with orchestral accompaniment, duets for violin, and duets for flute and guitar. He received regard by the first guitar magazine ever published in London in 1833. Giuliani died in Naples at the age of forty-eighth on May 8 1829. He was one of the most renowned guitarists and composers for the guitar.

Grand Overture

Background

Grand Overture is not a multi-movement sonata but uses sonata allegro form in its one movement. Giuliani composed this piece in 1814. This piece was written with two distinct themes and tonal areas (tonic and dominant). Grand Overture is a colorful, energetic and beautiful piece. In this work Giuliani imitated instruments of orchestra and was influenced by opera music. The introduction is like a French overture while the Allegro section imitates vocal music through themes and has a beautiful melody. Giuliani was heavily influenced by Rossini.

Analysis

The tempo indications in the Andante sostenuto are $m.m = 60$ and in the contrasting section Allegro maestoso $m.m = 104$. The overall structure of the piece can be described as follows:

Structure Sonata Form

Introduction	A	B	C	D
	Exposition	Development	Recapitulation	Coda
(meas. 1-15)	Theme A (meas.16-40)	Contrasting theme (meas.87)	Theme A (meas.124- 141)	Transition (meas.186- 194)
A minor	A major	C major	A major	F major
	Transition (meas.40-42)	(meas.105- 114)	Transition (meas.142- 149)	Theme A (meas.195- 217)
	C major	D minor	E major(I)	A major(I)
	Theme B (meas.43- 58)	(meas.115- 123)	Theme B (meas.150- 157)	
	E major(V)	E major	A major(I)	
	Transition (meas.59-86)		Transition (meas.158- 185)	
	A major (V)		A major (I)	

Introduction: Slow and dramatic section sound like overture in French Overture style with dotted note in the key of A-minor (ex.1).

Ex 1: Introduction

Andante sostenuto

Exposition, theme A (meas.16-40) is stated in Tonic key (A major); Transition (meas.40-42) and connection to second theme in Relative key (C major); move to theme B (meas.43-58) is Dominant chord(V) in Dominant key (E major); and move to Transition (meas.59-86) is Dominant chord(V) in Tonic key (A major).

Ex. 2: Exposition, Theme A

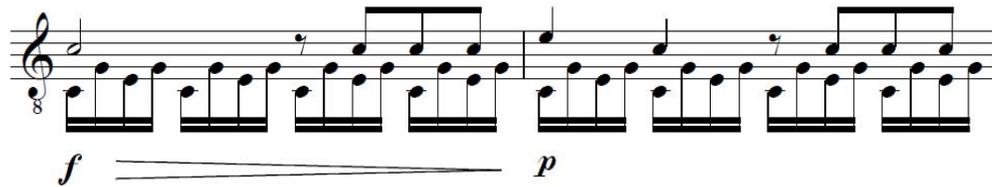
Allegro maestoso

Ex. 3: Exposition, Theme B

Ex. 4: Exposition, transition

B: Development, this section uses the contrasting theme (meas.87) on a variety of keys including C major, D minor (meas.105-114), E major (meas.115-123).

Ex. 5: Development, contrasting theme



Ex. 6: Development, contrasting key

Ex.7: Development, contrasting theme

Recapitulation: Theme A returns (meas.124-141) in Tonic key (A major); Transition (meas.142-149) is Tonic chord (I) in Dominant key (E major) and moves to theme B (meas.150-157) is Tonic chord (I) in Tonic key (A major) and move to Transition (meas.158-185) is Tonic chord (I) in Tonic key (A major) for move to Coda.

Ex. 8: Recapitulation, theme A

Allegro maestoso

Ex. 9: Recapitulation, theme B

Ex. 10: Recapitulation, transition

Coda section is expanded idiomatically to prolong the final cadence of the piece. Transition (meas.186-194) in F major and move to new materials on theme A (meas.195-217) is Tonic chord (I) in Tonic key (A major).

Ex. 11: Coda, transition

Ex. 12: Coda, New materials

Performance Practice

Grand Overture is in the style of operas by Giuliani's main musical influence: Rossini. This piece is very right hand technique oriented, with a big dynamic range in fast arpeggio passages and musical slur technique in left hand.

The style of this piece is introduction like French overture with dotted note slow tempo on minor key. The allegro movement imitates operatic music in early romantic period. The technical work in this piece will require the performer to develop right hand arpeggios and control dynamic range in fast tempo.

2.3 Agustin Barrios Mangore

Agustin Barrios Mangore (1885-1944) was one of the great guitarist and composer in South America. He was born in San Juan Bautista, a small town in Misiones district, in Paraguay. He began studying and loving music and poetry at the early age, encouraged by both parents. His father, Don Doroteo Barrios, was in the position of Argentine vice consul in the Misiones district and his mother, Dona Martina Ferreira, was a school teacher. At thirteen Barrios met his only teacher most influential musician of his life: Gustavo Sosa Escalada (1877-1943). A pupil of Carlos Garcia Tolsa (1858-1905), Escalada returned to Paraguay for a concert in Asuncion and teach classic guitar at a private school in Asuncion. In 1899 Barrios traveled to Asuncion study with Gustavo Sosa Escalada and entered the National High school.

Until 1903 Barrios met another person for important of his career: Nicolino Pellegrini, a teacher of theory and composition of music. He advised Barrios to enter the musical society of Asuncion.

At that time Buenos Aires was centering of politic and art in South America. Barrios moved to this place and made his first recording in Buenos Aires 1914. After that Buenos Aires Barrios spent this time from 1916 until 1920 in San Paulo, Brazil. He played concerts using the standard repertoire and expanding his knowledge of music and guitar. He received great success at Brazil. From 1921 to 1930 Barrios traveled to play concert around Brazil and Paraguay. At Montevideo Barrios composed his masterpiece “La Cathedral” in 1921. At first he composed just two movements, an Andante Religioso and an Allegro Solemne. In 1929 Barrios met his wife, Gloria Seban. In 1930 Barrios left southern South America and developed his stage character of Nitsuga Mangore, the “messenger of the Guarani race...the Paganini of the guitar from the jungles of Paraguay.” In Venezuela Barrios had a great influence on Venezuelan guitar community including on Antonio Lauro, one of the most important guitarists and composers from Venezuela. In Colombia Barrios was sick but he continued to concertize in many countries such as Belgium, Spain, Germany, and America.

In the last period of his life Barrios returned to El Salvador because he was appointed professor of guitar at the National Conservatory by the president of El Salvador, Maximiliano Hernandez Martinez, in 1940. Four year later he died in El Salvador after a concert with his pupils.

La Cathedral

Background

This piece is one of the most popular pieces for guitarist the repertoire. This piece has three movements, Preludio Saudade, Andante Religioso and Allegro Solemne but originally Barrios composed only two movements in 1921: Andante Religioso and Allegro Solemne. Preludio Saudade, was composed in 1938, in Havana Cuba.

Andante Religiso was composed because of an inspiration the composer had when he went to the Cathedral of San Jose in Montevideo and heard an organist playing Bach in the cathedral. Allegro Solemne was inspired by the act of leaving the cathedral and he walking into the street and encountering the real world.

Analysis

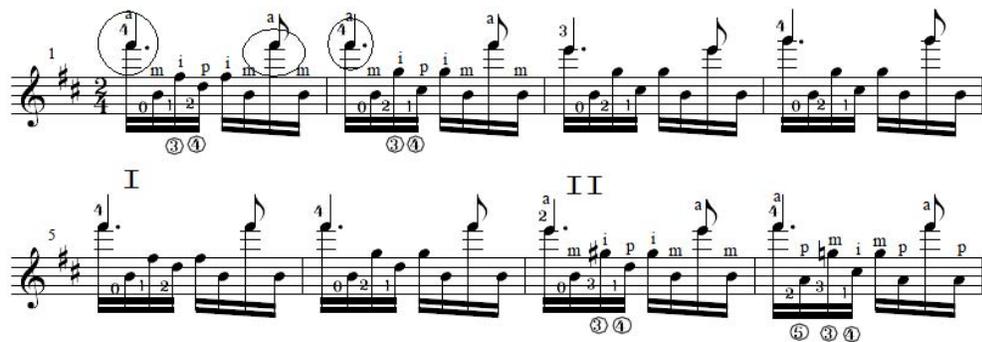
The structure of the Prelude is binary form as represented in the following graph:

A section (meas.1-21)	B section (meas.21 – 49)
Tonic chord to Tonic chord (IAC) (meas.1) (meas. 21)	Tonic chord to Tonic chord (PAC) (meas. 21) (meas. 49)

Preludio Saudade

Preludio Saudade is in the time signature of 2/4, centering on the B minor key and patterned in sixteenth notes in slow tempo. The melody is simple and on tonic chord, quarter dotted and eighth notes on top voice and harmony is arpeggio in sixteen notes (Ex.1).

Ex.1 (meas. 1-4):



Example 1 shows the chord movement in chromatic progression. The whole movement uses a similar pattern.

Andante Religioso

Andante Religioso is time signature 4/4. The first section starts the theme in an inner voice on the tonic chord and ends the phase on a dormant chord (Ex. 2).

Ex.2 (meas.1-13):

Example 3 starts on a first inversion dominant chord. The bass line moves chromatically until the tonic chord and finally ends in the dominant chord.

Ex.3 (meas. 13-16)

In the last section of this movement the tonic chord moves to the dominant and ends on PAC.

Ex.4 (meas.17-25):

The image shows two staves of musical notation for guitar. The first staff covers measures 17 to 20, and the second staff covers measures 21 to 25. The music is in a key with one sharp (F#) and a 6/8 time signature. Fretboard diagrams are provided for various chords, with fingerings indicated by numbers 1-4. Roman numerals I, II, V, and VII are used to denote chord functions. A circled 'I' is labeled '(PAC)' at the end of the second staff. The notation includes various rhythmic values and articulation marks such as 'arm. 19' and 'arm. 12'.

Allegro Solemne

Allegro Solemne is a binary form structure in time signature 6/8 in sixteenth notes in fast tempo. In this movement section A starts in B minor arpeggio. This harmonic progression (i-VI-V-i) is static harmony in order to show the strong section in this movement (Ex.5).

Ex.5 (meas.1-59)

The image displays a musical score for a continuous arpeggiated pattern in 6/8 time. The score is divided into four systems, each containing four measures. Roman numerals (i, VI, V, III, I, V, vi, ii, I, V) are placed below the notes to indicate the underlying harmonic structure. The pattern consists of sixteenth-note arpeggios, with some notes beamed together. The key signature has one sharp (F#).

In the B section the harmony returns to the B-minor tonality. The harmony is static until the dominant chord in Example 6:

Ex.6 (meas.60-84)

Musical score for Ex.6 (meas.60-84) in G major. The score consists of four staves of music. The first three staves (measures 60-72) show a consistent rhythmic pattern of eighth notes. The fourth staff (measures 78-84) introduces a change in the harmonic structure, with a 'v' marking under a measure, indicating a vibrato or a specific performance technique.

Section C is very different from A and B sections. Themes in this section start on B minor harmonic scale while the theme moves between the top and middle voices (Ex.7).

Ex.7

Musical score for Ex.7, showing a melodic line on a staff. The melody is written in G major and features a sequence of notes that move between the top and middle voices, as indicated by the circled notes and the key signature.

Performance Practice

In *Preludio Saudade* the performer is encouraged to practice melody and accompaniment separately. The melody needs vibrato in first beat and the accompaniment needs more resonant sound in open strings. The dynamics have to be created by following the changing harmonic progression.

Andante Religioso is different from first movement. The melody appears in the inner voice. The right hand technique has to control the melody and make it stand out. The dynamics bring the most instructive idea how to shape the phrases in this movement.

Allegro Solemne is the most difficult technically. Slurs and arpeggios should be precise and rhythmic in fast tempo. The melody that is concealed in the arpeggios has to be brought out. The performer should be clear in dynamic playing especially on the playing of crescendos or decrescendos.

2.4 John Dowland

John Dowland (1563-1626) was born in 1563 at Dublin. When he was seventeen years old he was supported by Sir Henry Cobham, an ambassador at the French court at Paris in 1580. In 1598 Dowland became a lutenist at the court of Christian IV of Denmark. When Dowland was in London, he published his first collection of lute music, *The First Booke of Songes or Ayres of Foure Parties with Tableture for the Lute*. It was successful and was reprinted four times. Dowland's book was unique; it used a single large volume and separate voices all in one book. Between 1603-1604, Dowland published his collection of consort music. Called *Lachrimae*, it was the most successful publication of his career. Dowland emerged on one of the most popular lutenist in Europe. In 1603 his *Second Booke of Songs or Ayres*, Dowland included some of his most famous lute songs: *I saw my lady weep* and *Flow my tears*. The third book, *A Pilgrimes Solace*, was published in 1612 and included more contrapuntal music.

John Dowland was the most popular lutenist and composer of Renaissance period. His books have had an enormous effect for culture because he composed dance music for listening and wrote highly contrapuntal music for lute. John Dowland died at London in 1626.

Melancholy Galliard

The galliard is a sixteen century dance form. It was usually paired with the Pavan. John Dowland specialized in the composition of sad, melancholy music. The Melancholy Galliard three sections and uses theme and variation as a means of development.

Example 1 shows the first phrase and variation, which starts in tonic D minor chord and moves to D major. The Picardy third is used at the end of first section.

Ex.1 (meas.1-16)

The musical score for Example 1 is written in 3/4 time and D minor. It consists of four staves of music. The first staff contains measures 1-4, with a circled chord labeled 'i' at measure 2. The second staff contains measures 5-8, with a circled chord labeled 'I' at measure 8. The third staff contains measures 9-12, with a circled chord labeled 'i' at measure 9. The fourth staff contains measures 13-16, with a circled chord labeled 'I' at measure 16. The score illustrates the transition from D minor to D major and back to D minor, ending with a Picardy third (D major) at the end of the first section.

Example 2 shows the second section, which starts on a dominant chord and moves toward the variation.

Ex.2 (meas. 17-32)

The image shows two staves of musical notation. The first staff, labeled with measure 17, is in D minor (one flat) and contains measures 17 through 24. It features a melodic line with eighth and sixteenth notes and a bass line with chords. A 'V' chord symbol is placed below the staff at the end of measure 24. The second staff, labeled with measure 25, is in D major (no sharps or flats) and contains measures 25 through 32. It begins with a 'V' chord symbol below the staff at measure 25, followed by a melodic line with eighth and sixteenth notes and a bass line with chords.

Example 3 starts on the minor (v) and moves to the dominant chord (V major) and is followed by ornamental variation.

Ex.3 (meas.33-48)

The image shows a single staff of musical notation for measures 33 through 48. The staff is in D minor (one flat). The melody consists of eighth and sixteenth notes. The bass line consists of chords. Two 'V' chord symbols are placed below the staff: one at the beginning of measure 33 and another at the beginning of measure 37. The first 'V' is circled in the original image.

In the Melancholy Galliard Dowland composed with simple four note stepwise motion. The harmonic progression starts in D minor key but in the original was F minor key.

Performance Practice

This piece is composed in three sections using theme and variations on a simple melody. Guitarist should be aware of right-hand technique, keeping the melody very legato and phasing by indication through harmony. The music of John Dowland is simple but needs emotion and dynamics.

Lady Hunsdon's Puffe

Lady Hunsdon's Puffe is a solo lute piece of John Dowland. This piece was played at the masques festivity at the Elizabethan court. This piece is in dance form. Lady Hunsdon's Puffe is a dance form in regular phrase structures.

Example 1 shows the balance of phrases in the first section and the ornamental variation based on the first theme.

Ex.1

The musical score for Example 1 consists of four staves. The first staff is labeled '6th - D' and shows a melodic line in G major (one sharp) and 3/4 time. The second staff shows a bass line. The third staff shows a melodic line with a circled section. The fourth staff shows a bass line.

Example 2 shows a different section of this piece. It starts on a dominant chord and returns to tonic chord at the end of this piece.

Ex.2

The image shows two staves of musical notation. The first staff begins at measure 11 and ends with a circled section of chords labeled 'V'. The second staff begins at measure 24 and ends with a circled section of chords labeled 'I'. Both staves are in a treble clef with a key signature of one sharp (F#).

Performance Practice

This piece is simple in terms of melody, phrase structure and harmony, which usually move to strong starting tonic and dominant chords. The player should show different tone in each section and the melody and harmony needs more articulating during rhythmic parts.

A fancy 73

The word “Fancy” means Fantasia in English language. Fantasia is a free form of music. Fancy 73 is separated into three parts with different section. The piece is more contrapuntal music in E major key on guitar.

Example 1 shows the first section theme. The simple melody is used contrapuntally through many voices.

Ex.1

The image shows a single staff of musical notation in a treble clef with a key signature of three sharps (F#, C#, G#). The melody is complex and contrapuntal, featuring many voices and a sequential part of the harmony.

Example 2 shows the second section starting in C major chord (VI) preparing to end of section by the sequential part of the harmony.

Ex.2

VI

The third section is the last section of this piece. Example 3 shows the static harmony in the tonic chord. In the last two bars chords are alternating between (ii) and (I) chord and move to PAC at end of the piece.

Ex.3

ii I

Performance Practice

This piece should be practiced in slow tempo while separating each section for practice. Because in each section a different technique is used, the last section need to practice especially for scales and repeated notes. The player should play the scales with a variety of rhythmic patterns.

2.5 Leo Brouwer

Leo Brouwer (b 1939) is a Cuban composer guitarist and conductor. He was born in Havana Cuba in 1939 and grew up in a musical family. When he was thirteen year old, he started musical study with his father, Juan Brouwer. After 1953 he was a student of Isaac Nicola. Sometime during his guitar studies he started to compose music for the guitar. In 1959 he received a scholarship to study at the Juilliard School in New York, where he studied composition with Vincent Persichetti and Isador Freed. In 1960, Brouwer began serving as the director in the Instituto Cubano de Arte e Industria Cinematograficos.

Brouwer's compositional output can be divided into three clear compositional styles. In the first period (1954-1964) his works have a heavy influence of Cuban nationalistic characteristics. One of the representative works from this period is the *Danza Caracteristica* (1957). In the second period (1968-1978) Brouwer was influenced by avant-garde music through listening to composers such as Krzysztof Penderecki, a Polish composer of avant-garde music. One important piece from this style is *Canticum* (1968). And the third period of Brouwer's work has been described as hyper-romanticism, which is characterized by a return to Afro-Cuban roots and traditional techniques of minimalism. One of the works in this period is *El Decameron Negro*, which was composed in 1981 and dedicated to American guitarist Sharon Isbin,

Leo Brouwer is one of the most important guitarist and composers of our time. Many of his pieces have been influenced by modern technique and additionally he has composed many film scores as well.

El Decameron Negro

Background

Written in 1981, *El Decameron Negro* is a representative work from the "hyper-romantic" style of Brouwer's output. Between 1960-1970 Brouwer spent time in Europe, where he absorbed many musical paths, particularly in the soviet satellite countries. He found his voice in the innovations of the modernist movement rather than in the symphonic tradition. The major works of this period are *Canticum*, *Parabola* and *Tarantos*.

El Decameron Negro is first major concert work for solo guitar in seven years. The style of this piece is very much like program music. Brouwer returns to Afro-Cuban folkore in this music. This piece is based on *Die Schwartzte Decameron* by Leo Frobenius, a of collection African folktales. This piece features three movements. In the first movement, the music describes a story about a man as a warrior who wishes to play harp and be a musician. The warrior loves the girl of the chief of his tribe. In the second movement the music tells about the warrior and the girl escaping from the Valley of Echos. The third movement the music describes the love between the girl and the warrior.

Analysis

El arpa del guerrero

The first movement begins on a whole-tone scale (D-E-F-Sharp). The passage immediately following uses arpeggio imitating the sound of Afro-Cuban drumming and minimalism in A section. (Ex.1)

Ex.1 (meas.1-23)

In the B section the music describes the harp as the instrument of the warrior as he prepares to go into battle. The beginning of this section starts on an augmented triad and resolves to a minor triad. In this section Brouwer contrasts the feeling achieved in the A section.

Ex.2 (meas.80-106)

The musical score for Ex.2 (meas. 80-106) consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with a trill on the first measure, followed by a series of eighth notes. Above the first measure, the Roman numerals XII₃ and VII₀ are written, with (4) and (5) below them. The tempo marking *tranquillo* is placed above the second measure. The second staff continues the melodic line with eighth notes and includes fingering numbers 1, 2, and 4. The third staff features a melodic line with eighth notes and includes the tempo marking *dolce* and a *poco* hairpin. The fourth staff continues the melodic line with eighth notes and includes the tempo marking *rall.* and fingering numbers 0, 3, and 4.

La huida de los amantes por el valle de los ecos

The second movement starts on a simple rhythmic motive and the harmonic movement is the perfect 5th chord. A consonant chord follows and the next two chords are tri-tone and tri-tone minor chords, both dissonant chords. Bouwer creates a growing sound of dissonant harmony in this section (Ex.1).

Ex.1 (meas. 1-3)

The musical score for Ex.1 (meas. 1-3) consists of a single staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking **A** *Declamato* is placed above the first measure. The melody is composed of eighth notes with accents. Below the first measure, the marking (d.v.) is written. The score shows three measures of music, each with a different time signature: 3/4, 9/4, and 12/4.

The next section in this movement starts on the A tonic arpeggio in the group of eight notes. The time signature is 0/4; free rhythmic and ostinato technique in arpeggio is used to create effect of static harmony (Ex2).

Ex.2

C Primer galope de los amantes

[x4 veces] 6 8 10

pp poco a poco accel.

[2; 3; 4 veces rapido]

[x4] 20 [x4] 11

cresc. *f*

[x4] 14 [x4] 6 [x4] 4 [x4] 3 [x4]

f *molto* *dim. poco a poco* *pp*

In the last section of this movement Brouwer focuses on the theme from the first three bars. This section is a triplet sixteenth-note grouping against two open-strings: E and B. Brouwer alternates the dynamics needed to create the echo effect of this section (Ex3).

Ex.3

G "Por el Valle de los ecos"
 Rapido (galopante)

Ballada de la doncella enamorada

The third movement of this piece starts with a shot motive in syncopated rhythm (D-C). Brouwer shows the difference of articulation and color between open strings (D in fourth string) and (D in fifth string) (Ex.1).

Ex.1

Moderato

The A section is the main returning music that is used almost in rondo form. Brouwer uses a silent downbeat in a figure reminiscent of African rhythmic style. The silent downbeat is always used throughout this movement. The melody moves in stepwise motion and is broken from D note and A note during the upbeat (Ex. 2).

Ex.2

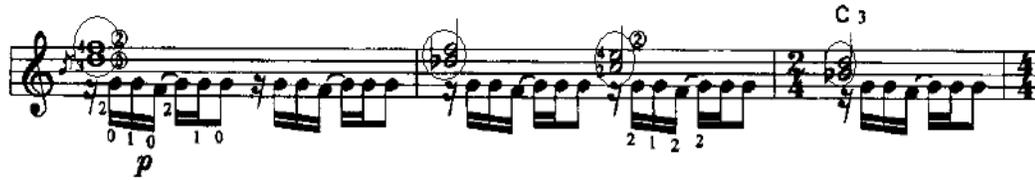
The musical score for Ex. 2 consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with triplets and slurs, and a bass line with a steady eighth-note accompaniment. The instruction *sempre lirico e* is written below the first staff. The second staff continues the melodic and accompanimental lines, with a circled '2' above a measure. The third staff concludes the piece with a final cadence, including a circled '4' above the final measure. Two instances of *arm.* with a circled '8-7' are placed above the final two measures of the third staff.

The B section is marked *piu mosso*. Brouwer uses melodic material from the A section in the top note and then uses parallel 6ths moving in a descending manner. In the lower voice, Brouwer uses ostinato technique to imitate the style of percussion playing (Ex. 3 and Ex.4).

Ex.3

The musical score for Ex. 3 consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with triplets and slurs, and a bass line with a steady eighth-note accompaniment. The instruction *Piu mosso* is written above the first staff. The instruction *sempre ritmico e vivo* is written below the first staff. The instruction *mf marcato il canto* is written above the second staff. The instruction *mp* is written below the second staff. The score includes various annotations such as circled numbers (0, 2, 4) and dynamic markings (*sfz*).

Ex.4



Performance Practice

This piece is a contemporary guitar music masterpiece from the most current trend in Brouwer's music. In the first movement the player should be creating dynamic changes in each section and notes need to be equal, especially between open strings and close strings. In the B section of this movement although there is rhythmic freedom the player needs to match the rhythm from A section and create a resonant sound.

The second movement "La huida de los amantes por el valle de los ecos" (The Flight of the Lovers through the Valley of Echoes) needs special attention as it is separated in three sections. In this movement the equal arpeggio technique and dynamic must be of special importance. The player should practice right hand technique in order to create dynamic range for shaping phases in each section.

The third movement "Ballada de la doncella enamorada" (Ballad of the Maiden in Love), rhythmic playing will be the most important challenge for each section. The player should practice precise rhythm and feel the relationship between downbeat and upbeat inside the syncopated rhythm.

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing Information

In order to show an understanding of styles from all the identifiable periods of guitar repertoire, the performer has chosen the following works for this recital:

1. *Melancholy Galliard* by John Dowland
2. *Lady Hunsdon's Puffe* by John Dowland
3. *A Fancy P.73* by John Dowland
4. *Andante and Allegro from Sonata for violin BWV 1003* by Johann Sebastian Bach
5. *Grand Overture* by Mauro Giuliani
6. *El Decameron Negro* by Leo Brouwer
7. *La Cathedral* by Agustin Barrios Mangore

3.2 Instruments

Classical Guitar

3.3 Objectives

The objectives of this study are:

3.3.1 To acquire a fundamental knowledge of style and technique from several stylistic periods of music from the Renaissance to Contemporary.

3.3.2 To study and develop skills of guitar technique and interpretation by researching the technique and interpretation in each period, working closely with the teacher and through personal experience.

3.3.3 To improve the experience of performance and self-preparation through performance on public.

3.4 Progress and Preparation of the Recital Document

3.4.1 Select pieces and discuss with advisors about repertoire.

3.4.2 Use a number of media as sources of information about the pieces of repertoire for the presentation of the thematic paper. These sources consist of:

- Books
- Dissertations
- Journals
- Recordings
- Internet Pages

3.4.3 Create general concept of the first three chapters.

3.4.4 Start to write the document in each chapter and make a plan for advisor approval.

3.4.5 Consult with advisor about the details of academic writing and content of the thesis project.

3.4.6 Edit the document, particularly the grammar.

3.4.7 Set the proposal defense date for all committees.

3.4.8 Reserve a room for the recital with the academic officer, College of Music, Mahidol University.

3.4.9 After the recital is finished, starting to write chapter 4 and 5 and prepare for final approval of the document after consulting with advisor.

3.4.10 Submit the approved copy to Faculty of Graduate study.

3.7 Presentation

This Graduate Classical Guitar Recital will be presented formally. There are two sections in the program, separated by an intermission of 10 minutes. The audience is given the program notes before the performance starts.

3.8 Program and approximate duration

3.8.1 John Dowland

Melancholy Galliard approx. 3minutes

Lady Hunsdon's Puffe approx. 2minutes

A Fancy P.73 approx. 3 minutes

3.8.2 Johann Sebastian Bach

Andante and Allegro from Sonata for violin BWV 1003
approx. 11 minutes

3.8.3 Mauro Giuliani

Grand Overture approx. 8 minutes

Intermission

3.8.4 Agustin Barrios Mangore

La Cathedral approx. 8 minutes

3.8.4 Leo Brouwer

El Decameron Negro approx. 14 minutes

Total approximate duration was 50 minutes not including the intermission.

CHAPTER IV

PROGRAM NOTE

4.1 Performer Biographies

Guitarist – Rattwit Rattakangjanapiboon

Rattwit Rattakangjanapiboon has been studying guitar with Professor Santi Keawjai since he was 16 years old. He was accepted at Faculty of Fine and Apply Art, KhonKean University, where he received a B.A. degree in Music Performance. In 2010, encouraged by Professor Suvich Klinsmith and Mr. Rattanai Bampenyou auditioned and was accepted to the Master Degree Music Performance Program at College of Music, Mahidol University. Since then, he has been studying with Dr. Paul Cesarczyk.

At present, he is a guitar teacher at Music Campus for general public, College of Music, Mahidol University.

4.2 The Program Note

The program consists of the following five composers of each period.

<i>Melancholy Galliard</i>	John Dowland
<i>Lady Hunsdon's Puffe</i>	John Dowland
<i>A Fancy P.73</i>	John Dowland
<i>Andante and Allegro from Sonata for violin BWV 1003</i>	Johann Sebastian Bach
<i>La Cathedral</i>	Agustin Barrios Mangore
Intermission	
<i>Grand Overture</i>	Mauro Giuliani
<i>El Decameron Negro</i>	Leo Brouwer

4.3 The Composer Biographies

John Dowland

John Dowland (1563-1626) was born in 1563 at Dublin. When he was seventeen years old he was supported by Sir Henry Cobham, an ambassador at the French court at Paris in 1580. In 1598 Dowland became a lutenist at the court of Christian IV of Denmark. John Dowland was the most popular lutenist and composer of Renaissance period. His books have had an enormous effect for culture because he composed dance music for listening and wrote highly contrapuntal music for lute. John Dowland died at London in 1626.

Melancholy Galliard

The galliard is a 16th century dance form. It was usually paired with the Pavan. John Dowland specialized in the composition of sad, melancholy music. The Melancholy Galliard three sections and uses theme and variation as a means of development.

Lady Hunsdon's Puffe

Lady Hunsdon's Puffe is a solo lute piece of John Dowland. This piece was played at the masques festivity at the Elizabethan court. This piece is in dance form. Lady Hunsdon's Puffe is a dance form in regular phrase structures.

A fancy 73

The word "Fancy" means Fantasia in English language. Fantasia is a free form of music. Fancy 73 is separated into three parts with different section. The piece is more contrapuntal music in E major key on guitar.

Johann Sebastian Bach

Johann Sebastian Bach (1685-1750): The composer Bach was born on March 21st 1685 in the small town of Eisenach in central Germany. He was part of a famous family of musicians and educated for music from an early age. Bach was also a famous organist since he joined the choir at St. Michael's Church. At Muhlhausen Bach remains organist in church of Dornheim and composed one of first cantata masterpieces "Gottistment Koning" BWV 71 at age of twenty-two years. And then in Weimar Bach was twenty-three year old and he married Maria Barbara. Bach wrote many cantatas when he worked on the Weimar court chapel. Moreover Bach took an

interest in organ playing and composing. In Kothen Bach wrote the Brandenburg Concertos and other instrumental masterpieces. For the last 20 years of his life Bach lived in Leipzig where he wrote many cantatas and liturgical works such as the St Matthew Passion. Bach died on July 28 1750 at Leipzig.

Andante and Allegro from Violin Sonata BWV 1003

Bach composed his *Six Sonatas and Partitas* in 1720 during his stay in Kothen. At the time the thirty-five year old composer was employed as a music director at the court of Leopold, Prince of Anhalt-Kothen.

The Sonata for violin no. 2 in A-minor was composed on the basis of traditional German violin playing. Bach was influenced from the playing of Johann Georg Pisendel, who was a German violinist student of Corelli and Vivaldi. Bach met Pisendel when he lived in Weimar in 1709 and in Dresden in 1717 saw him playing a sonata for solo violin. The sonata for violin No. 2 in A-minor is in church sonata form. The piece contains four movements: Grave, Fugue, Andante and Allegro.

Agustin Barrios Mangore

Agustin Barrios Mangore (1885-1944) was one of the great guitarists and composers in South America. He was born in San Juan Bautista, a small town in Misiones district, in Paraguay. He began studying and loving music and poetry at the early age, encouraged by both parents. At thirteen Barrios met his only teacher and most influential musician of his life: Gustavo Sosa Escalada (1877-1943). In 1899 Barrios traveled to Asuncion to study with Gustavo Sosa Escalada and entered the National High school. Until 1903 Barrios met another person for important of his career: Nicolino Pellegrini, a teacher of theory and composition of music. He advised Barrios to enter the musical society of Asuncion. In Venezuela Barrios had a great influence on Venezuelan guitar community including on Antonio Lauro, one of the most important guitarists and composers from Venezuela. In Colombia Barrios was sick but he continued to concertize in many countries such as Belgium, Spain, Germany, and America.

In the last period of his life Barrios returned to El Salvador because he was appointed professor of guitar at the National Conservatory by the president of El Salvador, Maximiliano Hernandez Martinez, in 1940. Four year later he died in El Salvador after a concert with his pupils.

La Cathedral

This piece is one of the most popular pieces in the guitar repertoire. This piece has three movements, Preludio Saudade, Andante Religioso and Allegro Solemne but originally Barrios composed only two movements in 1921: Andante Religioso and Allegro Solemne. Preludio Saudade, was composed in 1938, in Havana Cuba.

Andante Religioso was composed because of an inspiration the composer had when he went to the Cathedral of San Jose in Montevideo and heard an organist playing Bach in the cathedral. Allegro Solemne was inspired by the act of leaving the cathedral and he walking into the street and encountering the real world.

Mauro Giuliani

Mauro Giuliani (1781-1829) was born in Bisceglie, Italy near the port town of Bari in 1781. He studied violin, flute, and guitar in the early years but focused mainly on the guitar because he was fascinated with the sound of this instrument. A self-taught player, by the time he was twenty years old he was regarded as a virtuoso in his native Italy. He gave a European concert tour at the major cities of Europe in 1800.

During the late 18th and early 19th centuries, Vienna was one of the great musical centers of Europe. Giuliani led a successful career a teacher and concert guitarist there between 1806 and 1819. He had professional relationships with many composers in this century such as Beethoven, and he developed close friendships with Moscheles, Hummel, and Diabelli. He had over three hundred works of his composition published from very simple exercises to several concertos with orchestral accompaniment, duets for violin, and duets for flute and guitar. He received regard by the first guitar magazine ever published in London in 1833. Giuliani died in Naples at the age of forty-eighth on May 8 1829. He was one of the most renowned guitarists and composers for the guitar.

Grand Overture

Grand Overture is not a multi-movement sonata but uses sonata allegro form in its one movement. Giuliani composed this piece in 1814. This piece was written with two distinct themes and tonal areas (tonic and dominant). Grand Overture is a colorful, energetic and beautiful piece. In this work Giuliani imitated instruments of orchestra and was influenced by opera music. The introduction is like a French overture while the Allegro section imitates vocal music through themes and has a beautiful melody. Giuliani was heavily influenced by Rossini.

Leo Brouwer

Leo Brouwer (b 1939) is a Cuban composer, guitarist and conductor. He was born in Havana, Cuba in 1939 and grew up in a musical family. When he was thirteen year old, he started musical study with his father, Juan Brouwer. After 1953 he was a student of Isaac Nicola. Sometime during his guitar studies he started to compose music for the guitar. In 1959 he received a scholarship to study at the Juilliard School in New York, where he studied composition with Vincent Persichetti and Isador Freed

Brouwer's compositional output can be divided into three clear compositional styles. In the first period (1954-1964) his works have a heavy influence of Cuban nationalistic characteristics. One of the representative works from this period is the *Danza Caracteristica* (1957). In the second period (1968-1978) Brouwer was influenced by avant-garde music through listening to composers such as Krzysztof Penderecki, a Polish composer of avant-garde music. One important piece from this style is *Canticum* (1968). And the third period of Brouwer's work has been described as hyper-romanticism, which is characterized by a return to Afro-Cuban roots and traditional techniques of minimalism. One of the works in this period is *El Decameron Negro*, which was composed in 1981 and dedicated to American guitarist Sharon Isbin,

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El Decameron Negro

Written in 1981, *El Decameron Negro* is a representative work from the “hyper-romantic” style of Brouwer’s output. Between 1960-1970 Brouwer spent time in Europe, where he absorbed many musical paths, particularly in the soviet satellite countries. He found his voice in the innovations of the modernist movement rather than in the symphonic tradition. The major works of this period are *Canticum*, *Parabola* and *Tarantos*.

El Decameron Negro is first major concert work for solo guitar in seven years. The style of this piece is very much like program music. Brouwer returns to Afro-Cuban folkore in this music. This piece is based on *Die Schwartzte Decameron* by Leo Frobenius, a collection of African folktales. This piece features three movements. In the first movement, the music describes a story about a man as a warrior who wishes to play harp and be a musician. The warrior loves the girl of the chief of his tribe. In the second movement the music tells about the warrior and the girl escaping from the Valley of Echos. The third movement describes the love between the girl and the warrior.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusion

The Graduate Classical Guitar Recital by Rattawit Rattakangjanapiboon on Tuesday, May 22nd, 2012 at 11 a.m. at MCGP Bela Bartok room (Siam Paragon), College of Music, Mahidol University. The recital program was as follows:

<i>Melancholy Galliard</i>	John Dowland
<i>Lady Hunsdon's Puffe</i>	John Dowland
<i>A Fancy P.73</i>	John Dowland
<i>Andante and Allegro from Sonata for violin BWV 1003</i>	Johann Sebastian Bach
<i>La Cathedral</i>	Agustin Barrios Mangore

Intermission

<i>Grand Overture</i>	Mauro Giuliani
<i>El Decameron Negro</i>	Leo Brouwer

The recital committee was composed of Dr. Paul Cesarczyk, Assist. Prof. Dr. Anak Charanyannanda and Dr. Kovit Kantasiri as the external committee. The complete program was recored on Audio CD. Approximately 60 people came to recital

5.2 Suggestions

After the graduate guitar a recital, there are some suggestions and opinions to be give, I shall make me comments under four headings.

- 5.2.1 The performer's self preparation
- 5.2.2 The program
- 5.2.3 The venue and the instrument
- 5.2.4 The other organizing functions

5.2.1 The performer's self preparation

As every performer or musician knowledge, giving a successful performance is a very difficult. The performers have to practice very hard and prepare themselves for a good recital. A good preparation will help the performer to control the movement of the body, technical play and feel more confident in the performer.

5.2.1.1 Set practice schedule for yourself and follow strictly.

5.2.1.2 Before the recital about three months, the performer should be records your piece of program for improve your perform.

5.2.1.3 Before each performance, obtain comments and find out what your problems are or what can be improved. Discuss with your teacher how you will solve your problems. You will learn many valuable lessons from your performance.

5.2.2 The Program

5.2.2.1 The selected pieces in this program are various in musical styles from the Renaissance, Baroque, Classical, Romantic and Contemporary periods. The mood of the piece should vary. Select not only the compositions you are happy to study and perform but also select pieces interesting to your audience.

5.2.2.2 The order and the time of the program should be carefully organized. The first half and the second half should be approximately the same length.

5.2.2.3 The order of the program has been arranged to present the development of classical guitar from the Renaissance to Modern period. The first half begins with *Melancholy Galliard*, *Lady Hunsdon's Puffe*, *A Fancy P.73* from the Renaissance period and continued *Andante and Allegro from Sonata for violin BWV 1003* from Baroque period. The last piece of first half is *La Cathedral* from Romantic period. After the intermission the second half begins with *Grand Overture* from Classical period and ends with *El Decameron Negro* from Modern period.

5.2.3 The venue and the instrument

5.2.3.1 Choosing room for the recital should be appropriate because the classical guitar should not be too big for acoustic sound.

5.2.3.2 If your recital have different tuning piece, you should have another one already tuning guitar to reduce inaccurate sound.

5.2.4 The other organizing functions

5.2.4.1 The reservation of the recital place and the requires recording facilities should be contact at least two weeks or one month for popular place before the recital.

5.2.4.2 Invitation and public relations should be least two weeks before the recital.

5.2.4.3 On the recital day, a few assistants should be recruited to distribute program note, to give the audience and to record sound of the recital. These will make nothing to worry you are preparing yourself.

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