

**GRADUATE CLASSICAL GUITAR RECITAL
BY WATCHARA SANDET**

WATCHARA SANDET

**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
2016**

COPYRIGHT OF MAHIDOL UNIVERSITY

Graduate Recital Document
entitled
**GRADUATE CLASSICAL GUITAR RECITAL
BY WATCHARA SANDET**



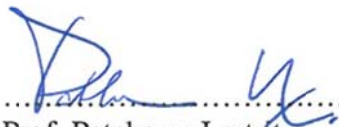
.....
Mr. Watchara Sandet
Candidate



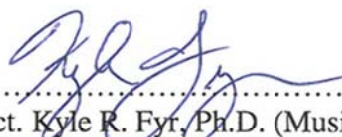
.....
Lect. Rattanai Bampenyou, D.M.A.
(Instrumental Performance)
Major advisor



.....
Lect. Paul Cesarczyk, D.M.A.
(Guitar Performance)
Co-advisor



.....
Prof. Patcharee Lertrit
M.D., Ph.D. (Biochemistry)
Dean
Faculty of Graduate Studies
Mahidol University

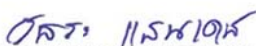



.....
Lect. Kyle R. Fyr, Ph.D. (Music Theory)
Acting Program Director
Master of Arts Program in Music
College of Music
Mahidol University


Graduate Recital Document
entitled
**GRADUATE CLASSICAL GUITAR RECITAL
BY WATCHARA SANDET**


was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Arts (Music)


on
April 26, 2016



.....
Mr. Watchara Sandet
Candidate


.....
Lect. Nalin Petchin, Ph.D.
(Popular Music Analysis)
Chair


.....
Lect. Rattanai Bampenyou, D.M.A.
(Instrumental Performance)
Member


.....
Lect. Paul Cesarczyk, D.M.A.
(Guitar Performance)
Member


.....
Prof. Patcharee Lertrit
M.D., Ph.D. (Biochemistry)
Dean
Faculty of Graduate Studies
Mahidol University


.....
Assoc. Prof. Sugree Charoensook, D.A.,
(Woodwind Performance and Pedagogy)
Dean
College of Music
Mahidol University

ACKNOWLEDGEMENTS

I would like to thank my family for support everything to me.

I would like to express my sincere thanks to Ajarn Suvich Klinsmith, Dr. Paul Cesarczyk, and Dr Rattanai Bampenyou, for providing me with all helpful guidance for my graduate recital document and my master recital.

I also thank all teachers in Guitar Department for giving me knowledge and experiences of playing guitar.

I would like to thanks Saowanee Saechai who helps to review my paper.

I would like to thank my friend at College of Music, Mahidol University.

Watchara Sandet

GRADUATE CLASSICAL GUITAR RECITAL BY WATCHARA SANDET

WATCHARA SANDET 5438098 MSMS/M

M.A. (MUSIC)

GRADUATE RECITAL DOCUMENT ADVISORY COMMITTEE: RATTANAI
BAMPENYOU, D.M.A., PAUL CESARCZYK, D.M.A.

ABSTRACT

The objective of this graduate guitar recital was to develop knowledge, techniques and performance skills from four different periods: Renaissance, Baroque, Romantic, and the 20th century. The composer's biographies were also presented as well as an analysis of the pieces.

The guitar recital was performed in A113, College of Music, Mahidol University on Tuesday, 26 April 2016, from 11.00 a.m. to 12.00 a.m.

The program consisted of 4 pieces.

1. *Lachrimae Pavan* by John Dowland
2. *Suite en La mineur* by Manuel Ponce
3. *Fantaisie dramatique pour la guitar* by Napoleon Coste
4. *Sonatina for Guitar in A major* by Lennox Berkeley

KEY WORDS: MASTER'S DEGREE RECITAL / WATCHARA SANDET /
GUITAR

50 pages

การแสดงเดี่ยวกีตาร์คลาสสิกระดับบัณฑิตศึกษา โดย วัชรระ แสนเดช

GRADUATE CLASSICAL GUITAR RECITAL BY WATCHARA SANDET

วัชรระ แสนเดช 5438098 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: รัฐนัย บำเพ็ญอยู่, D.M.A., PAUL CESARCZYK, D.M.A.

บทคัดย่อ

การแสดงเดี่ยวกีตาร์ระดับบัณฑิตศึกษาในครั้งนี้มีวัตถุประสงค์เพิ่มพูนความรู้และพัฒนาศักยภาพการบรรเลงกีตาร์ของบทเพลงในแต่ละยุคสมัย รวมถึงนำเสนอความรู้ในเรื่องประวัติโดยย่อของนักประพันธ์เพลงและการวิเคราะห์ข้อมูลบทเพลงที่คัดเลือก

ผู้แสดงได้คัดเลือกบทเพลงจากยุคเรเนซองส์ ยุคบาโรค ยุคโรแมนติก และยุคศตวรรษที่ 20

การแสดงกีตาร์จัดแสดง ณ ห้อง A1113 วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันอังคารที่ 26 เมษายน 2559 เวลา 11.00-12.00 น.

รายการแสดงประกอบด้วยบทเพลงต่อไปนี้

1. *Lachrimae Pavan* by John Dowland
2. *Suite en La mineur* by Manuel Ponce
3. *Fantaisie dramatique pour la guitar* by Napoleon Coste
4. *Sonatina for Guitar in A major* by Lennox Berkeley

ความยาวตลอดการแสดงประมาณ 60 นาที

50 หน้า

CONTENTS (cont.)

	Page
CHAPTER IV PERFORMANCE ASPECT	33
4.1 Lachrimae Parvan by John Dowland	33
4.2 Suite en La mineur by Manuel Ponce	34
4.3 La Depart by Napoleon Coste	37
4.4 Sonatina for Guitar Op.51 by Lennox Berkeley	39
CHAPTER V PROGRAM NOTE	41
5.1 Performance Biographies	41
5.2 Program Notes	41
5.3 The Composer Biographies	42
CHAPTER VI CONCLUSIONS AND SUGGESTIONS	47
6.1 Conclusion	47
6.2 Suggestions	47
BIBLIOGRAPHY	49
BIOGRAPHY	50

LIST OF MUSICAL EXAMPLES

	Page
Ex.2.1: John Dowland, Lachrimae Parvan, Main theme of A section	5
Ex.2.2: John Dowland, Lachrimae Parvan, Repeat theme of A section	6
Ex.2.3: John Dowland, Lachrimae Parvan, Main theme of B section	6
Ex.2.4: John Dowland, Lachrimae Parvan, Main theme of C section	6
Ex.2.5: Ponce, Suite in a minor, Preludio, mm. 1-5	9
Ex.2.6: Ponce, Suite in a minor, Preludio, mm. 19-22	9
Ex.2.7: Ponce, Suite in a minor, Preludio, mm. 34-38	9
Ex.2.8: Ponce, Suite in a minor, Allemande, mm. 1-5	10
Ex.2.9: Ponce, Suite in a minor, Allemande, mm. 17-21	10
Ex.2.10: Ponce, Suite in a minor, Sarabande, mm. 1-4	11
Ex.2.11: Ponce, Suite in a minor, Sarabande, mm. 23-26	11
Ex.2.12: Ponce, Suite in a minor, Gavotte, mm. 1-5	12
Ex.2.13: Ponce, Suite in a minor, Gavotte, mm. 9-13	12
Ex.2.14: Ponce, Suite in a minor, Gavotte, mm. 31-34	12
Ex.2.15: Ponce, Suite in a minor, Gigue, mm. 1-4	12
Ex.2.16: Ponce, Suite in a minor, Gigue, mm. 31-34, mm. 135-138	13
Ex.2.17: Ponce, Suite in a minor, Gigue, mm. 150-154	13
Ex.2.18: Ponce, Suite in a minor, Gigue, mm. 172-177	13
Ex.2.19: Napoleon Coste, Le Depart, The opening section	15
Ex.2.20: Napoleon Coste, Le Depart, The first theme	16
Ex.2.21: Napoleon Coste, Le Depart, Fanfare-like theme	16
Ex.2.22: Napoleon Coste, Le Depart, transition	17
Ex.2.23: Napoleon Coste, Le Depart, The fanfare-like theme	17
Ex.2.24: Napoleon Coste, Le Depart, The fanfare gesture	17
Ex.2.25: Napoleon Coste, Le Depart, Agitato	18
Ex.2.26: Napoleon Coste, Le Depart, march-like theme	18

LIST OF MUSICAL EXAMPLES (cont.)

	Page
Ex.2.27: Napoleon Coste, Le Depart, recitative-like melody	19
Ex.2.28: Napoleon Coste, Le Depart, playful theme	19
Ex.2.29: Napoleon Coste, Le Depart, the march-like theme returns in a new character	19
Ex.2.30: Napoleon Coste, Le Depart, the Coda	20
Ex.2.31: Napoleon Coste, Le Depart, reworked the syncopated melody	20
Ex.2.32: Napoleon Coste, Le Depart, reworked the repeated-note gestures	21
Ex.2.33: Lennox Berkeley, Sonitina for Guitar, Op.51, Allegretto, the main theme	24
Ex.2.34: Lennox Berkeley, Sonitina for Guitar, Op.51, Allegretto, the second theme	24
Ex.2.35: Lennox Berkeley, Sonitina for Guitar, Op.51, Allegretto, developmental passage based on Theme A and B	24
Ex.2.36: Lennox Berkeley, Sonitina for Guitar, Op.51, Lento, main theme	25
Ex.2.37: Lennox Berkeley, Sonitina for Guitar, Op.51, Lento, second theme	25
Ex.2.38: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, Rondo theme	27
Ex.2.39: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, tremolo passage	27
Ex.2.40: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, conclusion	27
Ex.2.41: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, new material	28
Ex.2.42: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, the second return	28
Ex.4.1. John Dowland, Lachrimae Parvan, mm.15-16	33
Ex.4.2. John Dowland, Lachrimae Parvan, mm. 20-24	34
Ex.4.3: John Dowland, Lachrimae Parvan, mm. 6-8, mm. 39-41	34
Ex.4.4. Manuel Ponce, Suite en La Mineur, Preludio, mm.1-2	35
Ex.4.5. Manuel Ponce, Suite en La Mineur, Preludio, mm.9-10	35

LIST OF MUSICAL EXAMPLES (cont.)

	Page
Ex.4.6. Manuel Ponce, Suite en La Mineur, Preludio, mm.19	35
Ex.4.7. Manuel Ponce, Suite en La Mineur, Allemande, mm.3	35
Ex.4.8. Manuel Ponce, Suite en La Mineur, Sarabande, mm.1	36
Ex.4.9. Manuel Ponce, Suite en La Mineur, Gavotte, mm.1-4	36
Ex.4.10. Manuel Ponce, Suite en La Mineur, Gavotte, mm.31-34	36
Ex.4.11. Manuel Ponce, Suite en La Mineur, Gigue, mm.148-154	37
Ex.4.12. Napoleon Coste, Le Depart, mm.1-2	37
Ex.4.13. Napoleon Coste, Le Depart, mm.7	37
Ex.4.14. Napoleon Coste, Le Depart, mm.22-25	38
Ex.4.15. Napoleon Coste, Le Depart, mm.1-4	38
Ex.4.16. Napoleon Coste, Le Depart, mm.9-11	38
Ex.4.17. Lennox Berkeley, Sonitina for Guitar, Op.51, Allegretto, mm. 33-34	39
Ex.4.18. Lennox Berkeley, Sonitina for Guitar, Op.51, Allegretto, mm. 52-53	39
Ex.4.19. Lennox Berkeley, Sonitina for Guitar, Op.51, Lento, mm. 25-26	40
Ex.4.20. Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, mm. 25-26	40
Ex.4.21. Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, mm. 75-78	40

CHAPTER I

INTRODUCTION

1.1 Importance and Background of the Graduate Recital

The act of playing recitals is an important responsibility of musician. For each recital, all musicians should perform their best performances. There are many components which can determine the quality of music recital: knowledge of music history and style, character of music, proficiency of technique and interpretation. To perform the music recital, musician must sufficiently research and analyze the music that will be performed. Moreover, every musician must practice and rehearsal which are important final step for preparing music recital.

Classical guitar is a unique instrument. The classical guitar can be performed in different techniques with many element of music such as counterpoint ad colors. The classical guitar cannot only play in solo, but it can also join with other instruments such as Piano and Violin. Moreover, classical guitar can also perform with a small instrumental ensemble i.e. a chamber orchestra. According to the prominent characteristic, the classical guitar is able to take place as a standard instrument for performing concert until the present day.

A performer has selected music pieces from the literature of the Classical and Twentieth-Century periods. Each piece has different style and character according to music period and the required techniques.

This music recital is performed as a partial of requirements for completion of Master's degree in Music Performance, College of Music, Mahidol University.

1.2 Objectives

Objectives of the thesis and music recital are shown as follow:

1. To interpret and work on the different styles and techniques of music performance in selected pieces in each period from the Classical to Twentieth Century period in term of structures and compositional techniques.
2. To present the performance of selected pieces in different styles, characters, and techniques.

1.3 Scope

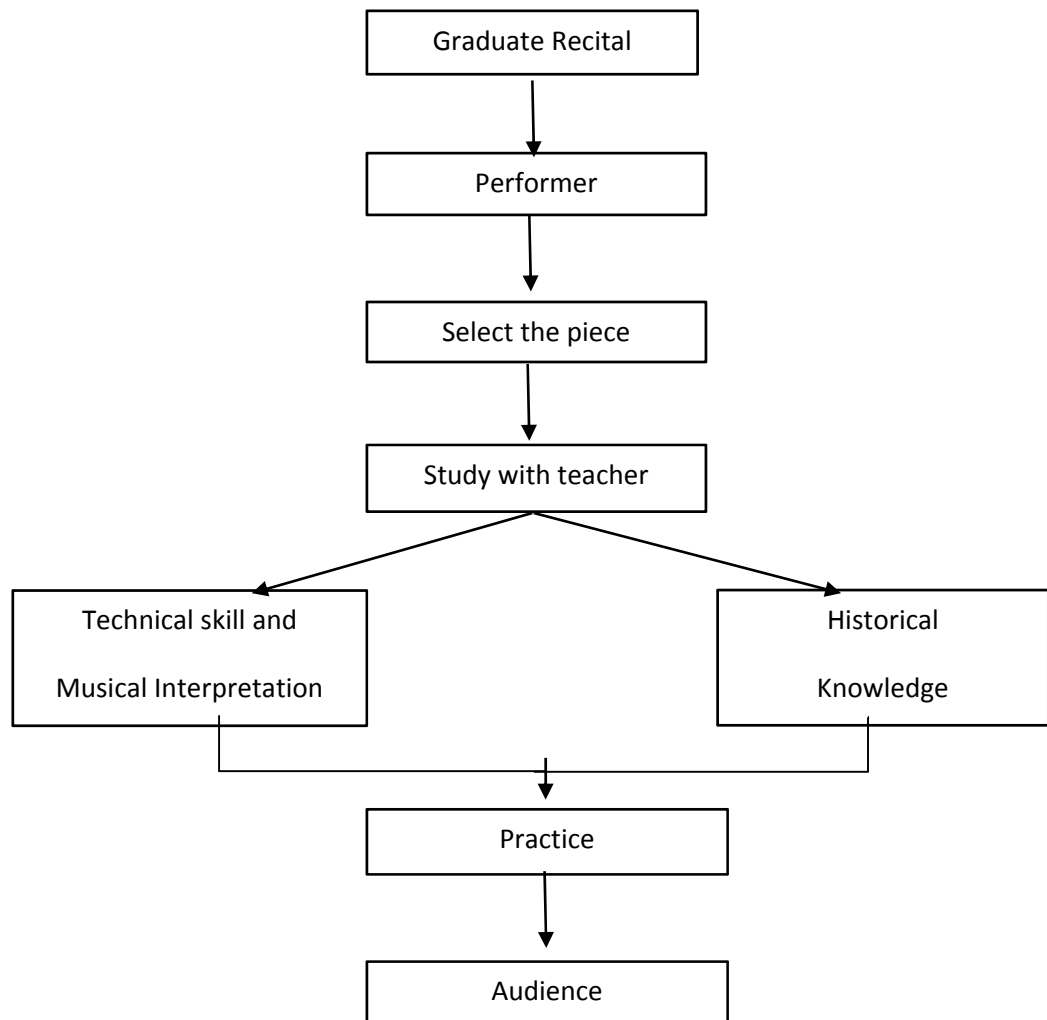
In this Graduate Classical Guitar Recital, the performer presents biography of composer, analyzes styles and necessary techniques, presents performance practice, rehearsal and preparation. The pieces that will be performed are shown as follow:

1. *Lachrimae Pavan* by John Dowland
2. *Suite en La mineur* by Manuel Ponce
3. *Fantaisie dramatique pour la guitar* by Napoleon Coste
4. *Sonatina for Guitar in A major* by Lennox Berkeley

1.4 Expectations

1. An understanding and apprehension of selected pieces in different techniques and characteristics in each period.
2. An improving guitar technique and music interpretation which is necessary to express the piece in best performance.
3. Completion of documents to be useful as a resource of knowledge in the future.

1.5 Procedure of presentation



CHAPTER II

LITERATURE REVIEW

2.1 John Dowland

Biography

John Dowland was born in London in 1563. In 1580, he moved to Paris and served for Sir Henry Cobham as lutenist. He then converted to be Roman Catholicism. In 1594, he moved to England and in 1597, published his first collection of songs with lute accompaniment called 'The First Booke of Songes or Ayres of Foure Parties with Tableture for the Lute'. It was very successful. He lived in London until February 1598 and then changed his job to be the lutenist at Danish court of Christian IV of Denmark. During the time that he was serving the Danish king, he published *Lachrimae* and the consort music collection. He died in 1626 and was buried in St Ann's Church, London. Through his life time, he was patron iced and admired from many royalties that make him earn a lot of assets. Moreover, most of his publications were highly successful.

John Dowland was one of the most prominent English Renaissance composers. His lute songs were highly admired such as 'Flow my tears', 'Come, heavy sleep', 'Come again', 'I saw my Lady Weep' and 'In darkness let me dwell'. He inspiration for many lutenists and classical guitarists. He was one of the most outstanding composers of lute music and ayres, the type of solo song with lute accompaniment. He was also talented composer for consort music.

Background

Lachrimae Pavan was Dowland's lute arrangement of 'Flow My Tears,' one of his lute songs from 'The Second Book of Songes' During his service at the Danish court of Christian IV, Dowland composed 21 songs, and *Lachrimae* was the first one he composed. All of them were songs accompanied by consort ensemble, the

combination of a lute and five viols. Lachrimae means tears from sorrow while the term Pavan denotes a type of slow dance-song that originated in Italy and was very popular in the 16th and 17th centuries. Lachrimae Pavan consists of three main themes. Each one is eight measures long and is used as a framework for melodic elaboration. After a theme is presented, rhythm development passages will follow.

Analysis

The original version of this piece is actually in G minor key. The piece is changed to be in E minor key in order to conform to lute performing feature.

A section		B section		C section	
Main theme (meas.1-8)	Repeat theme (meas.9-16)	Main theme (meas.17-24)	Repeat theme (meas.25-32)	Main theme (meas.33-40)	Repeat theme (meas.41-48)

The piece begins with main theme (Ex.2.1) of A section which performs in E minor theme. Melody features show in the question-response form and then closed with perfect cadence by changing to be E major in measure 8. The section then continues with repeat theme (Ex.2.2) by applying improvisation technique based on the main theme in E melodic minor scale. The ending of repeat theme is similar to the main theme.

Ex.2.1: John Dowland, Lachrimae Parvan, Main theme of A section



Ex.2.2: John Dowland, Lachrimae Parvan, Repeat theme of A section

B section (Ex.2.3) begins with G major key, the relative major of E minor. In this section, the material mainly performs in sequence and ends with half-cadence.

Ex.2.3: John Dowland, Lachrimae Parvan, Main theme of B section

The last section, C section (Ex.2.4), begins with Dominant Key and ends with perfect cadence in a similar way as A section.

Ex.2.4: John Dowland, Lachrimae Parvan, Main theme of C section

2.2 Manuel Ponce

Biography

Manuel Ponce was born in Fresnillo, Zacatecas in December 8, 1882. He moved to City of Aguascalientes after he had been born for five weeks. In 1895, he became Organist at Saint Diego, Aguascalientes and in 1900, he then went to Mexico City to study piano with Vicente Manes from 1901 to 1904. He worked to support himself as an Organist, teacher and composer at National Conservatory of music. His journey started in 1904 when he went to Italy to study advanced music at the school of Bologna. After that, he went to be a student of Martin Krause at Stern conservatory, Berlin, Germany. He has an opportunity to have his first performance in exotic country at St. Louis. In 1909, he went back to Mexico and taught Piano class in Mexico City Conservatory while his music and his reputation became well known in Latin. He became conductor of the National Symphony Orchestra from 1917 to 1919. Ponce went to Paris to study music with Dukas and he returned to Mexico in 1933, and stayed there until his death in April 24, 1948.

Ponce's music can be obviously classified into 2 styles. The earlier style is based on Brilliant Salon Style of Moskowski and Chaminade by expressing light works for piano and sentimental song. After studying with Dukas, Ponce created new composing style by combining French Impressionism and neo-classical contrapuntal techniques, while most of music was composed for Guitar and was serious big piece. Not only earlier songs and Piano works, Ponce also composed a piano concerto, large symphonic works for orchestra, two piano sonatas, the concierto del sur of guitar and orchestra (Premiered by Segovia) and many Guitar music. A lot of his earlier music was disappeared. Some music was very well-known especially Estrellita (little star) (1914) and used to perform occasionally. Although his Guitar was well-known, his music was barely performed outside Mexico City.

Background

Suite en La mineur was written in Paris in 1929 according to Segovia's request while he would like a song in Bach style to parody Kreisler's in the concert that they performed together. Segovia suggested that Ponce use Weiss as his pseudonym and it was successful in being Weiss Suite because of slight knowledge in Baroque style of populations. Although Ponce applied the Baroque forms and professional techniques, his character can obviously be seen in Stylization of Baroque mechanism, i.e., using slight Romantic music feature, using virtuosic (virtuoso) for Guitar sometimes, and modern twisting in harmony. Suite became one of masterworks in the 20th century guitar literature. In 1983, the suite en la mineur was firstly published under Ponce by Editions Musicales Transat antiques by using original manuscript from Segovia as the main component for publication.

The suite is composed of five movements: Preludio, Allemande, Sarabande, Gavotte, and Gigue. Although there is no connection between main component of each movement, the great unique in Stylistic of quasi-Baroque technique and balanced sequence of dances have musically created harmony in dynamic.

Analysis

PRELUDIO

The Preludio was composed in ABA form and in meter of 3/4. The first section was from measures 1-18, the second section was from measures 19 –34 and the last section was from measures 34-53.

The First section performs main motive of movement from the beginning in form of scale passage on tonic pedal in upper voice and pedal tone A in lower voice. Each phrase has two measures.

Ex.2.5: Ponce, Suite in a minor, Preludio, mm. 1-5

The Second section is in the form of arpeggio pattern which has chromatic harmony, the specific composing character for guitar. This style reminds to “style brise” or “broken style” which was the composer’s favorite in baroque period.

Ex.2.6: Ponce, Suite in a minor, Preludio, mm. 19-22

In measure 34, the material in the last section brings motive from the first section again in shortening and pedal tone E in lower voice. Each motive increases voice level until climax at high E in measure 40. The bass pedal A returns again in measure 43. Arpeggio passage is extended with tonic pedal in the last period before final cadence by vii^o/I to I.

Ex.2.7: Ponce, Suite in a minor, Preludio, mm. 34-38

Allemande

The Allemande was composed in “Italian style” which is frequently found in Bach’s keyboard compositions. This movement has binary form structure and based on sixteenth-note. The A section is from measures 1-16 and the B section is from measures 17-34.

Ponce uses the motive at the beginning of piece. The motive is performed in four-note motive which is composed of lower neighboring tone and lower tone of interval of third.

Ex.2.8: Ponce, Suite in a minor, Allemande, mm. 1-5

The B section has inverted motive which features in upper neighboring tone and follows by higher interval of third. In measure 25, the original motive has restated again in beat 4. Closing passage of both sections is in the descending passage feature.

Ex.2.9: Ponce, Suite in a minor, Allemande, mm. 17-21

Sarabande

The Sarabande was composed in the Parallel major key and the binary form. The A section is from measures 1-16 and the B section is from measures 17-32. This movement consists of three voices which is different from other movements by

having homophonic textures. Moreover, this movement has most contrapuntal compared to others.

Sarabande also has the main motive at the beginning by basing on lower neighboring tone in thirty-second note triplets. In measure 3, the motive imitates in each sound level starting from bass, upper voice and middle voice, respectively.

Ex.2.10: Ponce, Suite in a minor, Sarabande, mm. 1-4

In measure 23 – 25, the motive expands rhythm to be three sixteenth-notes and ascends in the interval of third. After that, motives returns to be original form.

Ex.2.11: Ponce, Suite in a minor, Sarabande, mm. 23-26

Gavotte

The Gavotte was composed in form of gavotte I and gavotte II while each form of the Gavotte was combined with binary form. In the first gavotte, section A and B are from measures 1-8 and 9-29, respectively. The second gavotte, section A and B are from measures 30-37 and 38-46, respectively.

The Gavotte starts pickup note in beat 4. The texture of the first gavotte mostly consists of eighth-note motion in upper voice with a slow bass. The A section consists of two phrases while each phrase has four measures. The B section begins

with sequential repetition with dominate E pedal in the bass and then repeats in the interval of perfect fourth with bass in the tonic A in the following two measures.

Ex.2.12: Ponce, Suite in a minor, Gavotte, mm. 1-5



Ex.2.13: Ponce, Suite in a minor, Gavotte, mm. 9-13



A three-voice chord texture is applied in the second gavotte and the key is changed to be parallel major. The second gavotte consists of four-measure phrases.

Ex.2.14: Ponce, Suite in a minor, Gavotte, mm. 31-34



Gigue

Gigue is the last and longest movement which shows the most virtuoso technique and reveals Segovia’s character. The Gigue was composed in binary form. The A and B sections are stated from measures 1-70 and 71-177, respectively.

This movement begins with the motive returning along with movement in different voice registers. Most of texture consists of eight-note in triple continuously.

Ex.2.15: Ponce, Suite in a minor, Gigue, mm. 1-4



In measure 31-34 and 135-138, Ponce arpeggiated the chord in form of planning technique, descending and ascending in stepwise motive. It obviously results in descending passage by half step.

Ex.2.16: Ponce, Suite in a minor, Gigue, mm. 31-34, mm. 135-138

The image shows two staves of musical notation in 6/8 time. The first staff, labeled '31', contains four measures of music. The second staff, labeled '135', also contains four measures. In both staves, the upper voice features a descending stepwise melodic line, while the lower voice provides a steady accompaniment of arpeggiated chords.

The climax of this movement is stated at the end of the B section in measures 150-154. It starts from two and a half octave in ascending A melodic minor scale passages to brings the climax point at high A. The opening motive also returns at this point.

Ex.2.17: Ponce, Suite in a minor, Gigue, mm. 150-154

The image shows a single staff of musical notation in 6/8 time, starting at measure 150. The upper voice contains an ascending melodic line, and the lower voice features a descending natural minor scale passage. The piece concludes with a final chord in A minor.

In the end of Suite in La minor, Ponce used two and a half octave in descending natural minor scale passage and A minor as the ending chord for this piece.

Ex.2.18: Ponce, Suite in a minor, Gigue, mm. 172-177

The image shows a single staff of musical notation in 6/8 time, starting at measure 172. The upper voice contains a descending natural minor scale passage, and the lower voice also features a descending natural minor scale passage. The piece concludes with a final chord in A minor.

2.3 Napoleon Coste

Biography

Napoleon Coste was born in France in 1805. He started learning guitar from his mother. He became guitar teacher and always performed his concerts when he was a teenager. When he was 24 years old, he moved to Paris and studied with Fernando Sor, the great Spanish Guitarist at that time. He was rapidly accepted as the leading French virtuoso guitarist. Sor and Coste became good friends and also had chance to perform concert together. Although he was getting along well with guitar reputation, the demand of guitarists reduced, Coste then failed to search publisher for his works. Luckily, he got great earnings from his guitar reputation; therefore, it was possible for him to invest by himself.

Coste has preserved his guitar skill as a performer until he lost his hand from accident in 1863. He was one of composer who could still remain the attractiveness of guitar while guitar was not being popular in 1830 until 19th century. In 1856, he earned the 2nd award of Brussels competition for guitar compositions. Most of his works were published for instrument starting with seven-string version. He also composed many pieces for Oboe solo and often accompanied by guitar. Although his style was influenced from Sor, but his song performed more romantic harmonies and contained more tactics on song's title. Coste not only preserved Sor's pieces to be well-known, but he also re-published Sor's compositions and guitar method books again.

Background

Fantaisie dramatique pour la guitar was composed in 1856 when Russian Lord, Mr. de Makaroff, organized guitar competitions for all over Europe starting from December 10, 1856. The purpose of the competition is to improve the guitar skills for those guitarists. Mr. de Makaroff also gave two great awards for those who were excellent in guitar compositions. According to the competition results, J Mertz from Vienna won the competition, but unfortunately he died after submitting his piece. Nap. Coste de Paris, who submitted Fantaisie dramatique pour la guitar, then instead won the competition and his piece was published in 1857.

Fantaisie dramatique pour la guitare consists of two movements; first movement performs in E major and second movement performs in E minor key. Coste described this piece as Le Depart which means the Departure. Moreover, he described first movement as Introduction and second movement as Le Retour which means the Return.

Analysis

Introduction

The introduction starts with a strong opening gesture: five bold E major chords in dotted rhythm. It alternates with recitative-like melody rhythm, and the descending run in bar 4 signals a end of this idea (Ex.2.19). The introduction culminates in measure 7, where parallel thirds lead to cadential 6/4 and dominant 7th chord. After a fermata, the first theme over driving arpeggiated figure is introduced in measure 8 (Ex.2.20).

Ex.2.19: Napoleon Coste, Le Depart, The opening section

The image shows a musical score for the opening section of 'Le Depart' by Napoleon Coste, covering measures 5, 6, and 7. The score is written for guitar in E major (three sharps) and 6/8 time. Measure 5 begins with a mezzo-forte (*mf*) dynamic and features five bold E major chords in a dotted rhythm. Measure 6 shows a recitative-like melody with a descending run, marked piano (*p*), and includes a fermata. Measure 7 concludes with parallel thirds leading to a cadential 6/4 and dominant 7th chord, marked piano (*p*), and features a triplet of eighth notes.

Ex.2.20: Napoleon Coste, Le Depart, The first theme

In measure 22, a turn of events occurs when a fanfare-like theme emerges without any preparation. It highly resembles a trumpet call and immediately sets a lighter mood (Ex.2.21). Suddenly, a chromatic line in measure 36 takes the music to a transition that is thematically based on the first theme (Measure 37). The passage is filled with alternations of dissonant and consonant chords starting from E# fully diminished chord to F# major chord, and D# fully diminished chord to E major chord (Ex.2.22). Eventually, in measure 46 the transition culminates on the F# major chord, which is prolonged for four measures (Ex.2.23). Here, the fanfare gesture also recurs and gradually transforms into a lyrical theme in B major (measure 50) (Ex.2.24). Another surprise occurs when the music suddenly turns into a turbulent passage. Coste specifically marks it with *Agitato*. It gradually gains energy and momentum (Ex.2.25), and finally reaches a climax on a virtuosic rapid scale on prolonged dominate harmony. It seems that Coste continuously introduces a set of dramatic, articulated events

Ex.2.21: Napoleon Coste, Le Depart, Fanfare-like theme

Ex.2.22: Napoleon Coste, Le Depart, transition

36

39

Ex.2.23: Napoleon Coste, Le Depart, The fanfare-like theme

46

48

Resoluto

Ex.2.24: Napoleon Coste, Le Depart, The fanfare gesture

50

53

Andantino

Tempo

Rall a piacere.

pf

Ex.2.25: Napoleon Coste, Le Depart, Agitato

Le Retour is another main event of this piece. It starts with an energetic march-like theme in E minor (Ex.2.26), which is filled with off-beat accent. Constructed in a short binary form, the music also evokes a sense of straightforwardness. Following this is a recitative-like melody that is accompanied by a four-chord gesture (Ex.2.27). This section is highly similar to a recitative accompanied by the orchestra, or the so called *recitative accompagnato*. At the end of this dramatic section, the music suddenly changes to a playful theme in G major (measure 22) (Ex.2.28). It is constructed in binary form.

Ex.2.26: Napoleon Coste, Le Depart, march-like theme

Ex.2.27: Napoleon Coste, Le Depart, recitative-like melody

Ex.2.28: Napoleon Coste, Le Depart, playful theme

The march-like theme returns in a new character (measure 40) (Ex.2.29). Now, it is fashioned in arpeggiated figures. The recitative also follows and leads the music directly into a driving, energetic coda in measure 60 (Ex.2.30). The coda is filled with unstable harmony resulted from dissonances, chromatic chords, and fast harmonic rhythm. Virtuoso passages also help create an unprecedented degree of intensity. In addition, to conclude the piece, Coste reworks many fragments that previously occur, for example, the syncopated melody from bar 17 to reworked in measure 70 (Ex.2.31), the repeated-note gestures from measure 2 to reworked in measure 79 and measure 82 (Ex.2.32). The climatic point of the whole piece is reached in measure 82. The music gradually subsides before it ends forcefully with the full e minor chord.

Ex.2.29: Napoleon Coste, Le Depart, the march-like theme returns in a new character

Ex.2.30: Napoleon Coste, Le Depart, the Coda

60 animato

62

Ex.2.31: Napoleon Coste, Le Depart, reworked the syncopated melody

17 f

70 a tempo

72

Ex.2.32: Napoleon Coste, *Le Depart*, reworked the repeated-note gestures

The image displays three staves of musical notation. The first staff is a piano introduction in G major, featuring a triplet of eighth notes on the treble clef and a bass clef. A downward arrow points to the second staff, which begins at measure 79 and consists of a series of repeated-note chords in the right hand, with a bass line. A second downward arrow points to the third staff, which begins at measure 82 and continues the repeated-note gesture with dynamic markings: *f*, *mf*, *p*, and *pp*.

2.4 Lennox Berkeley

Biography

Lennox Berkeley was born in high-born family in Boars Hill, Oxford 12 May 1903, and died in London on 26 December 1989. Berkeley spent his childhood in Oxford that let him be familiar with his father's Piano room. Berkeley entered Dragon School, Oxford; Gresham's School, Holt; and St. George's School; Harpenden. In this school, the first composition was performed in 1922. After that, he entered Merton College, Oxford with studying *French language and philology*. He then graduated in 1926. After graduate, Ravel recommended him to study with Nadia Boulanger. Berkeley then moved and lived in Paris until 1932. Afterwards, he became the best student of Boulanger. He had also become composition teacher at Royal Academy of Music, London from 1946 to 1968.

In his compositional style, Berkeley uses genuine melodic expression which is mostly rooted in tonality and related to harmony and orchestral texture. He

especially gives an importance to Mass, vocal music, and instrument music with slow movement.

Background

Lennox Berkeley composed Sonatina Op.52 No.1 during the period of April to June in 1956. This piece was dedicated to Julian Bream, who premiered the piece at Morley College in London on March 9, 1958. Two years, Bream recorded the Sonata in the album '*The Art of Julian Bream*' which was released by él Records.

Sonatina for Guitar in A major consists of three movements—Allegretto, Lento and Rondo Allegro non troppo. Despite the uses traditional forms, the key scheme is unusual. The third relationship is mostly used in this piece. The first movement is performed in traditional sonata form with a lilting melody as its main motif. The second movement is adopted the Spanish idea that has alternation of Pattern which is similar Slow Movement of Bach. The third movement is in rondo form but it is not strict although the approach is thoroughly contrapuntal. Berkeley's method in composing for guitar has the natural sensitivity to instrument, especially using pizzicato, artificial harmonics and muted broken chords. These are important features of 20th-century guitar techniques.

AnalysisAllegretto

The movement is in sonata form, and its structure demonstrated in the table below:

Exposition	Development	Recapitulation	Coda
Main theme (meas.1-11) E major	Developmental passage based on Theme A and B (meas.40-52)	Theme A (meas.72-79) E major	Conclusive passages mainly derived from Theme A (meas.103-113)
Transition (meas.12-21)	Episodic material presented in slow tempo (meas.52-57)	Transition (meas.80-87)	
Second theme (meas.22-29) A major		Theme B (meas.88-92) E major	
Closing passage (meas.30-39)	Retransition (meas.58-72)	Closing passage and transition to coda (meas.92-102)	

The main theme is defined by forceful quintal chords and driving rhythmic figures with E as the tonal center (Ex.2.33), which is implied by the quintal chords on the first beats of measures 1, 2 and 4. It then smoothly moves to the transition that has soft intervals and low bass melody. The first measures of the main theme are reworked at the end of the section in measures 17-21. The second theme (Ex.2.34) is presented in a powerful manner, and establishes the note A as its tonal center (measure 22-23). After that, closing passage (measure 30-39) brings a large amount of chords and continues with sequent of arpeggio to be perfect cadence of the section.

Ex.2.33: Lennox Berkeley, Sonitina for Guitar, Op.51, Allegretto, the main theme

Ex.2.34: Lennox Berkeley, Sonitina for Guitar, Op.51, Allegretto, the second theme

In Development, the first section uses the contrasting theme (measure 40-44) on a quartal chord and octave melody (Ex.2.35), the section is then developed from theme B (measure 45-52). After that, Episodic material presents in slow tempo and silence (measure 52-57). In the final section, Retransition, rush scale and strumming chord are performed alternately. After that, Theme A then returns in Recapitulation with E as the tonal center (measure 72-79) and moves to Transition (measure 80-87). Theme B (measure 88-92) transposes tonal center to E. After that, closing passage (measure 92-98) is performed at the end of Recapitulation. Coda section is then expanded idiomatically to prolong the final cadence of the piece.

Ex.2.35: Lennox Berkeley, Sonitina for Guitar, Op.51, Allegretto, developmental passage based on Theme A and B

Lento

The movement is clearly in binary form, as illustrate in the following diagram:

A Section	B Section	Coda
Main Theme (meas.1-14)	Second Theme (meas.15-29)	Second-theme-based coda (meas.30-39)

The movement starts with the mysterious theme in low register is accompanied by quintal chords above (Ex.2.36). The B section introduces a new lyrical theme. The melody starts to leap upward in measure 17 (Ex.2.37). This idea occurs throughout the section in different voice registers and harmony. In measure 24, the music seems to become more and more intense. However, the composer then abandons the momentum in measure and leads the music to a somewhat relaxed ending instead. The short break after the end of the B section is followed by the coda, which is clearly based on the second theme.

Ex.2.36: Lennox Berkeley, Sonitina for Guitar, Op.51, Lento, main theme



Ex.2.37: Lennox Berkeley, Sonitina for Guitar, Op.51, Lento, second theme



Rondo allegro non troppo

As the title implies, the movement is clearly a seven-part rondo, which is illustrated in the following diagram:

Rondo theme (A)	1 st couplet (B)	1 st return (A)	2 nd couplet (C)	2 nd return (A)	Modified 1 st couplet (B')	3 rd return (A)
Rondo theme (meas.1-36)	(meas.36-49) Retransition (meas.50-59)	1 st section (meas.60-73) Cadenza (meas.73-74)	New material (meas.75-92) Retransition (meas.93-100)	1 st section (meas.101-114) 2 nd section (meas.115-118)	(meas.119-137)	1 st section (meas.138-165)

After the slow movement, the last movement starts with a driving rondo theme (Ex.2.38); although the melody has many long notes, the arpeggiated accompaniment figure is restless and effectively reawakens the energy. The main theme is repeated in an octave higher, creating more intensity. In measure 25 (Ex.2.39), after the harmonic chord, the composer keeps expanding the music with a tremolo passage. It is still a part of the rondo theme that leads to a relaxed conclusion in measure 36 (Ex.2.40), where the first couplet simultaneously begins. From measure 45, the first couplet gradually increases in tension and reaches its climax in measure 48 then, a retransitional passage that is clearly based on the rondo theme effectively anticipates the first return, as shown in the diagram. The rondo theme recurs with its original spirit and energy. However, its latter part is reworked and intensified with rhythmic disruption and unstable harmony. Eventually, it reaches a climax in measure 73. In the end of the first return, a short cadenza-like passage occurs and leads to second couplet.

Ex.2.38: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, Rondo theme

Allegro non troppo

Ex.2.39: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, tremolo passage

Ex.2.40: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, conclusion

cantabile

The second couplet presents some new materials (Ex.2.41), but there are thematic references from the rondo theme as well. It is quite short, but the alternation between mysterious melody and light accompaniment played on open string provides a very interesting contrast in terms of tone color. In measure 93, the new material is developed and fused with elements from Rondo theme, implying the upcoming return of the rondo theme. The second return literally restates the first part of the rondo theme. However, the tremolo part is modified (Ex.2.42). After that, as in typical seven-part rondos, 1st couplet recurs in a lower voice register. In measure 138, Rondo theme makes a dramatic return; the spirit is retained, but the meter is changed to 3/4 different. The last movement then ends with a brilliant rondo-theme-base coda.

Ex.2.41: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, new material

Musical score for Ex.2.41, measures 75-79. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo/mood marking is *cantabile*. The dynamic marking is *p*. The music consists of two staves. The first staff (measures 75-78) features a melodic line with a slur over the first four measures and a slur over the last two measures. The second staff (measures 79-82) features a bass line with a slur over the first four measures and a slur over the last two measures. The music is characterized by a mix of chords and single notes.

Ex.2.42: Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, the second return

Musical score for Ex.2.42, measures 115-117. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music consists of two staves. The first staff (measures 115-116) features a melodic line with a slur over the first two measures and a slur over the last two measures. The second staff (measures 117-118) features a bass line with a slur over the first two measures and a slur over the last two measures. The music is characterized by a mix of chords and single notes.

CHAPTER III

METHODOLOGY AND PRESENTATION

3.1 Performance Information

The performer selected four pieces:

3.1.1 Lachrimae Pavan by Jonn Dowland

3.1.2 Suite en La mineur by Manuel Ponce

3.1.3 Fantaisie dramatique pour la guitar by Napoleon Coste

3.1.4 Sonatina Op.52 No.1 by Lennox Berkeley

3.2 Objectives

The objectives of this study are:

3.2.1 To learn style, technique and character required in the performance of selected works from Renaissance to the 20th Century periods of music history.

3.2.2 To show and understand the difference of technique, character, style in the performance of these selected pieces and improve experience of performance for the public.

3.3 Instrument

Classical Guitar

3.4 Preparation of the Recital Document

3.4.1 Selection of the pieces following advisor recommendations.

3.4.2 Discussions of each chapter with advisors.

3.4.3 Creation of thematic outline

3.4.4 Consult with advisor about the thematic outline and correct the document before proposing committee.

3.4.5 Presentation of the project to the Advising committee.

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

3.4.7 Submission of approved document to the Faculty of Graduate Studies

3.5 Preparation of the Graduate Recital

3.5.1 Creation of the recital concept

3.5.2 Discussion with the advisor of the recital program

3.5.3 Gathering of information about the pieces and character style of each piece

3.5.4 Building a practice system and schedule

3.5.5 Program run-through for a small audience

3.5.6 Writing of program note

3.5.7 Warming-up before recital performance and partial performance of program repertoire

3.5.8 Performance of guitar recital in public

3.6 Setting of the Study and Practice schedule

pieces	2015										2016	
	Mar	Apr	May.	Jun	Jul	Aug	Sep	Oct.	Nov	Dec	Jan.	Feb
1. Lachrimae Pavan und Fantasie					----	----	----	----	----	----	----	----
2. Suite en la Mineur												
Preludio						----	----	----	----	----	----	----
Allemande						----	----	----	----	----	----	----
Sarabande							----	----	----	----	----	----
Gavotte							----	----	----	----	----	----
Gigue							----	----	----	----	----	----
3. Fantaisie Dramatique												
Le Depart				----	----	----	----	----	----	----	----	----
Le retour				----	----	----	----	----	----	----	----	----
4. Sonatina												
Movement I	----	----	-----	----	----	----	----	----	----	----	----	----
Movement II		----	-----	----	----	----	----	----	----	----	----	----
Movement III		----	-----	----	----	----	----	----	----	----	----	----

3.7 Presentation

This Graduate Guitar Recital is presented in a formal setting. 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

- | | |
|---|--------------------|
| 1. Lachrimae Pavan und Fantasie by John Dowland | Approx. 7 minutes |
| 2. Suite en la Mineur by Manuel Ponce | Approx. 17 minutes |
| 3. Fantaisie Dramatique by Napoleon Coste | Approx. 11 minutes |
| 4. Sonatina for Guitar by Lennox Berkeley | Approx. 17 minutes |

CHAPTER IV

PERFORMANCE ASPECT

4.1 Lachrimae Parvan

Since Lachrimae Parvan is an arrangement of a lute song, the performers should compare with the original lute song in order to adapt to the modern classical guitar technique such as choosing cross-string, open-string and right hand fingering in lute style, play melody with thumb and index finger. This piece starts with a sorrowful, lyrical theme. The performer should be sensitive with how dissonances are approached and resolved, and try to prolong tension until a cadence is reached. The difficult and important parts are the ends of embellished phrases. For example, in measures 15-16, Dowland embellishes the first theme with scale runs in the top and inner voices (Ex.4.1). This passage should be executed without any slur because Lute performing does not normally apply slur technique. The performer can apply tempo rubato to bring a sense of completion to the cadence.

Ex.4.1. John Dowland, Lachrimae Parvan, mm.15-16



The second theme provides contrast and also liveliness to the piece. There is an imitation between the top and lowest voice in measure 20. The performer should create the difference between both voices, and gradually raise tension until measure 24(Ex.4.2). The third theme (Ex.4.3) brings the music back to melancholy mood. The harmony is quite similar to that of the first theme in many places including cadence.

Ex.4.2. John Dowland, Lachrimae Parvan, mm. 20-24

Ex.4.3: John Dowland, Lachrimae Parvan, mm. 6-8, mm. 39-41

4.2 Suite en La mineur

Ponce composed Suite en La mineur as a parody Bach's compositional style. Therefore, characteristics of Bach's music can be obviously seen in this piece. Preludio starts with a head motive that incorporates turns followed by rising scale (Ex.4.4). The performer should practice slur technique in order to gain refined control and execution of the ornaments. In the scale passage (Ex.4.5), campanella technique¹ can sometimes be applied to create colorful sonority. However, the performer should be noted that overuse of this technique will decrease its effectiveness. It is strongly recommended to use this technique in the scale passage in measures 9 and 10.

¹ The notes of scale passages are allowed to ring on, one note melting into the next in the manner of a harp or bells, hence the term *campanellas* (little bells) used for it by Gaspar Sanz (1675)

Ex.4.4. Manuel Ponce, Suite en La Mineur, Preludio, mm.1-2



Ex.4.5. Manuel Ponce, Suite en La Mineur, Preludio, mm.9-10



In the second section (Ex.4.6), arpeggio is alternated with repeat triplet notes. The performer should pay attention to shifting technique on the left hand for the smooth chromatic harmony. Repeat triplet notes should be played as same as echo sound.

Ex.4.6. Manuel Ponce, Suite en La Mineur, Preludio, mm.19



This Allemande is serious and dignified in character, and in the same time is filled with driving energy. Refined slur technique is highly needed here. The performer should pay attention to how dissonances are prepared and resolved (Ex.4.7). Measure 13 in beat 2 should be suddenly quiet and then crescendo to a cadence in measure 15.

Ex.4.7. Manuel Ponce, Suite en La Mineur, Allemande, mm.3



In the Sarabande, the head motive plays an important role since the beginning of the movement. It features dotted rhythm (Ex.4.8), suggesting French Baroque style. Clear execution of slur on triplet notes is of utmost importance.

Ex.4.8. Manuel Ponce, Suite en La Mineur, Sarabande, mm.1



Ponce composes Gavotte movement in time signature 4/4, but the performer should play it in 2/2 in for smoother, more flowing phrasing (Ex.4.9). There are many block chords in Gavotte II. Here, the performer should emphasize melody in the top voice (Ex.4.10), and not allow the lower notes to overpower the main melody.

Ex.4.9. Manuel Ponce, Suite en La Mineur, Gavotte, mm.1-4



Ex.4.10. Manuel Ponce, Suite en La Mineur, Gavotte, mm.31-34



The last movement is powerful and vigorous. Planting right-hand technique and synchronization of both hands are necessary, especially in measure 152, where a rapid scale passage occurs in the high voice register (Ex.4.11).

Ex.4.11. Manuel Ponce, Suite en La Mineur, Gigue, mm.148-154

4.3 Le Depart

Le Depart is written in the style of fantasia. In the 19th century the term fantasia came to denote an instrumental piece based on a group of popular tunes, mostly from operas. This piece should be performed in Allegretto tempo (approximately 120 bpm) in order to conform to character of this piece. It starts with a strong chordal gesture (Ex.4.12). The performer should highlight moving notes in the inner voice. The execution of the cadential passage in measure 7 (Ex.4.13) must be rhythmically correct. The performer should apply right-hand fingering properly.

Ex.4.12. Napoleon Coste, Le Depart, mm.1-2

Ex.4.13. Napoleon Coste, Le Depart, mm.7

This piece includes many characters of other instruments. Therefore, the performer should try to create various timbre effects in many places. For example, the fanfare-like theme in measure 22 (Ex.4.14) should be played with bright sound in order to imitate trumpet sound.

Ex.4.14. Napoleon Coste, Le Depart, mm.22-25



Le Retour starts with a march-like, vigorous theme with off-beat accents (Ex.4.15). Here, the music requires intensity and every accent must be clearly articulated. The recitative-like, dramatic melody (measure 9) (Ex.4.16) suddenly follows and provides a drastic change of mood. This piece, therefore, is very musically demanding because these musical events unfold continuously, requiring the ability to dramatically distinguish the mood in each section.

Ex.4.15. Napoleon Coste, Le Depart, mm.1-4



Ex.4.16. Napoleon Coste, Le Depart, mm.9-11



4.4 Sonatina for Guitar Op.51

The Allegretto movement brings the feeling of liveliness. The suggested tempo for this movement is approximately 75 bpm. Planting right-hand technique is necessary for this movement. The performer should be sensitive to meter changes and dynamic differentiation. Measure 33 in closing passage contains a powerful chord that is difficult to stop by the left-hand fingers. Here, the performer should use barre with the index finger on the two lowest strings, and with the ring finger on the four upper strings on the fifth fret (Ex.4.17). The performer should practice barre exercises separately since the fingering is very uncommon and simultaneously requires stretching.

Ex.4.17. Lennox Berkeley, Sonatina for Guitar, Op.51, Allegretto, mm. 33-34



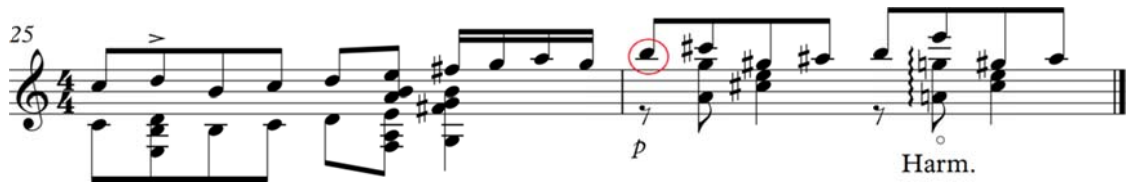
The episodic material in measure 52 (Ex.4.18) creates the sense of mystery. The performer should perform it in an obscure, sharp tone by plucking the strings close to the bridge, which is called “sul ponticello.”

Ex.4.18. Lennox Berkeley, Sonatina for Guitar, Op.51, Allegretto, mm. 52-53



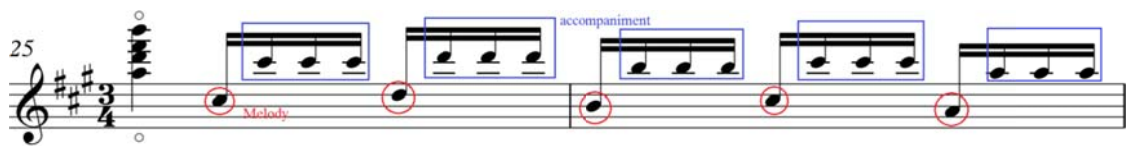
The second slow movement brings a mysterious mood. This movement often changes time signature. A dramatic surprise occurs in measure 25 and 26 (Ex.4.19), where the melody seems to reach a powerful high B, but the music then instead lands on a weak B marked by piano, frustrating the expectation.

Ex.4.19. Lennox Berkeley, Sonitina for Guitar, Op.51, Lento, mm. 25-26



Finally, the Rondo movement is filled with joyful spirit. The suggested tempo for this movement is approximately 120 bpm. In measure 25 (Ex.4.20), Lennox applies tremolo technique with melody in the bass line. There is a new material in measure 74 (Ex.4.21). It alternates between a lyrical melody and light accompaniment played on open strings. The performer should alternate right hand position between near the fingerboard (*sul tasto*) and near the bridge (*sul ponticello*) respectively.

Ex.4.20. Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, mm. 25-26



Ex.4.21. Lennox Berkeley, Sonitina for Guitar, Op.51, Rondo, mm. 75-78



CHAPTER V

PROGRAM NOTE

5.1 Performer Biographies

Guitarist – Watchara Sandet

Watchara was born in Nakhon Si Thammarat, Thailand in July 11, 1988. He began to studying guitar when he was 13 years old. In 2004, He moved to Bangkok to study classical guitar in Pre-College program at College of Music, Mahidol University. At the college, He got a chance to study with Dr. Rattanai Bampenyou and Professor Suvich klinsmith. In 2007 He was accepted at College of Musis, Mahidol University, where he received a B.M. degree in Music Performance. He suddenly continues a M.A. degree in Music Performance at College of Music, Mahidol University. Since then, he has been studying with Professor Suvich Klinsmith and Dr. Paul Cesarczyk.

5.2 Program Notes

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

<i>Lachrimae Pavan</i>	John Dowland
------------------------	--------------

<i>Suite en La mineur</i>	Manuel Ponce
---------------------------	--------------

Preludio

Allemande

Sarabande

Gavotte

Gigue

Intermission

<i>Fantaisie dramatique pour la guitar</i>	Napoleon Coste
--	----------------

<i>Sonatina for Guitar in A major</i>	Lennox Berkeley
---------------------------------------	-----------------

5.3 The Composer Biographies

Jonh Dowland

Jonh Dowland was born in London in 1563. In 1580, he moved to Paris and served for Sir Henry Cobham as lutenist. He then converted to be Roman Catholicism. In 1594, he moved to England and in 1597, published his first collection of songs with lute accompaniment called 'The First Booke of Songes or Ayres of Foure Partes with Tableture for the Lute'. It was very successful. He lived in London until February 1598 and then changed his job to be the lutenist at Danish court of Christian IV of Denmark. During the time that he was serving the Danish king, he published *Lachrimae* and the consort music collection. He died in 1626 and was buried in St Ann's Church, London. Through his life time, he was patron iced and admired from many royalties that make him earn a lot of assets. Moreover, most of his publications were highly successful.

John Dowland was one of the most prominent English Renaissance composers. His lute songs were highly admired such as 'Flow my tears', 'Come, heavy sleep', 'Come again', 'I saw my Lady Weep' and 'In darkness let me dwell'. He inspiration for many lutenists and classical guitarists. He was one of the most outstanding composers of lute music and ayres, the type of solo song with lute accompaniment. He was also talented composer for consort music.

Lachrimae Pavan

Lachrimae Pavan was Dowland's lute arrangement of 'Flow My Tears,' one of his lute songs from 'The Second Book of Songes' During his service at the Danish court of Christian IV, Dowland composed 21 songs, and *Lachrimae* was the first one he composed. All of them were songs accompanied by consort ensemble, the combination of a lute and 5 viols. *Lachrimae* means tears from sorrow while the term *Pavan* denotes a type of slow dance-song that originated in Italy and was very popular in the 16th and 17th centuries. *Lachrimae Pavan* consists of 3 main themes. Each one is 8 measures long and is used as a framework for melodic elaboration. After a theme is presented, improvisatory passages will follow.

Manuel Ponce

Manuel Ponce was born in Fresnillo, Zacatecas in December 8, 1882. He moved to City of Aguascalientes after he had been born for 5 weeks. In 1895, he became Organist at Saint Diego, Aguascalientes and in 1900, he then went to Mexico City to study piano with Vicente Manes from 1901 to 1904. He worked to support himself as an Organist, teacher and composer at National Conservatory of music. His journey started in 1904 when he went to Italy to study advanced music at the school of Bologna. After that, he went to be a student of Martin Krause at Stern conservatory, Berlin, Germany. He has an opportunity to have his first performance in exotic country at St. Louis. In 1909, he went back to Mexico and taught Piano class in Mexico City Conservatory while his music and his reputation became well known in Latin. He became conductor of the National Symphony Orchestra from 1917 to 1919. Ponce went to Paris to study music with Dukas and he returned to Mexico in 1933, and stayed there until his death in April 24, 1948.

Ponce's music can be obviously classified into 2 styles. The earlier style is based on Brilliant Salon Style of Moskowski and Chaminade by expressing light works for piano and sentimental song. After studying with Dukas, Ponce created new composing style by combining French Impressionism and neo-classical contrapuntal techniques, while most of music was composed for Guitar and was serious big piece. Not only earlier songs and Piano works, Ponce also composed a piano concerto, large symphonic works for orchestra, two piano sonatas, the concierto del sur of guitar and orchestra (Premiered by Segovia) and many Guitar music. A lot of his earlier music was disappeared. Some music was very well-known especially Estrellita (little star) (1914) and used to perform occasionally. Although his Guitar was well-known, his music was barely performed outside Mexico City.

Suite en La mineur

Suite en La mineur was written in Paris in 1929 according to Segovia's request while he would like a song in Bach style to parody Kreislerreque in the concert that they performed together. Segovia suggested that Ponce use Weiss as his pseudonym and it was success in being Weiss Suite because of slight knowledge in Baroque style of populations. Although Ponce applied the Baroque forms and

professional techniques, his character can obviously be seen in Stylization of Baroque mechanism, i.e., using slight Romantic music feature, using virtuosic (virtuoso) for Guitar sometimes, and modern twisting in harmony. Suite became one of masterworks in 20th century guitar literature. In 1983, the suite en la mineur was firstly published under Ponce by Editions Musicales Transat antiques by using original manuscript from Segovia as the main component for publication.

The suite is composed of 5 movements: Preludio, Allemande, Sarabande, Gavotte, and Gigue. Although there is no connection between main component of each movement, the great unique in Stylistic of quasi-Baroque technique and balanced sequence of dances have musically created harmony in dynamic.

Napoleon Coste

Napoleon Coste was born in France in 1805. He started learning guitar from his mother. He became guitar teacher and always performed his concerts when he was a teenager. When he was 24 years old, he moved to Paris and studied with Fernando Sor, the great Spanish Guitarist at that time. He was rapidly accepted as the leading French virtuoso guitarist. Sor and Coste became good friends and also had chance to perform concert together. Although he was getting along well with guitar reputation, the demand of guitarists reduced, Coste then failed to search publisher for his works. Luckily, he got great earnings from his guitar reputation; therefore, it was possible for him to invest by himself.

Coste has preserved his guitar skill as a performer until he lost his hand from accident in 1863. He was one of composer who could still remain the attractiveness of guitar while guitar was not being popular in 1830 until 19th century. In 1856, he earned the 2nd award of Brussels competition for guitar compositions. Most of his works were published for instrument starting with seven-string version. He also composed many pieces for Oboe solo and often accompanied by guitar. Although his style was influenced from Sor, but his song performed more romantic harmonies and contained more tactics on song's title. Coste not only preserved Sor's pieces to be well-known, but he also re-published Sor's compositions and guitar method books again.

Fantaisie dramatique pour la guitar

Fantaisie dramatique pour la guitar was composed in 1856 when Russian Lord, Mr. de Makaroff, organized guitar competitions for all over Europe starting from December 10, 1856. The purpose of the competition is to improve the guitar skills for those guitarists. Mr. de Makaroff also gave two great awards for those who were excellent in guitar compositions. According to the competition results, J Mertz from Vienna won the competition, but unfortunately he died after submitting his piece. Nap. Coste de Paris, who submitted Fantaisie dramatique pour la guitar, then instead won the competition and his piece was published in 1857.

Fantaisie dramatique pour la guitare consists of two movements; first movement performs in E major and second movement performs in E minor key. Coste described this piece as Le Depart which means the Departure. Moreover, he described first movement as Introduction and second movement as Le Retour which means the Return.

Lennox Berkeley

Lennox Berkeley was born in high-born family in Boars Hill, Oxford 12 May 1903, and died in London on 26 December 1989. Berkeley spent his childhood in Oxford that let him be familiar with his father's Piano room. Berkeley entered Dragon School, Oxford; Gresham's School, Holt; and St. George's School; Harpenden. In this school, the first composition was performed in 1922. After that, he entered Merton College, Oxford with studying *French language and philology*. He then graduated in 1926. After graduate, Ravel recommended him to study with Nadia Boulanger. Berkeley then moved and lived in Paris until 1932. Afterwards, he became the best student of Boulanger. He had also become composition teacher at Royal Academy of Music, London from 1946 to 1968.

In his compositional style, Berkeley uses genuine melodic expression which is mostly rooted in tonality and related to harmony and orchestral texture. He especially gives an importance to Mass, vocal music, and instrument music with slow movement.

Sonatina Op.52 No.1

Lennox Berkeley composed Sonatina Op.52 No.1 during the period of April to June in 1956. This piece was dedicated to Julian Bream, who premiered the piece at Morley College in London on March 9, 1958. Two years later, Bream recorded the Sonata in the album '*The Art of Julian Bream*' which was released by él Records.

Sonatina for Guitar in A major consists of three movements—Allegretto, Lento and Rondo Allegro non troppo. Despite the use of traditional forms, the key scheme is unusual. The third relationship is mostly used in this piece. The first movement is performed in traditional sonata form with a lilting melody as its main motif. The second movement is adopted the Spanish idea that has alternation of Pattern which is similar to the Slow Movement of Bach. The third movement is in rondo form but it is not strict although the approach is thoroughly contrapuntal. Berkeley's method in composing for guitar has the natural sensitivity to instrument, especially using pizzicato, artificial harmonics and muted broken chords. These are important features of 20th-century guitar techniques.

CHAPTER VI

CONCLUSIONS AND SUGGESTIONS

6.1 Conclusion

The Graduate Classical Guitar Recital by Watchara Sandet on Tuesday, April 26, 2016 at room A113, College of Music, Mahidol University. The recital program was as follow:

<i>Lachrimae Pavan</i>	John Dowland
<i>Suite en La mineur</i>	Manuel Ponce
Preludio	
Allemande	
Sarabande	
Gavotte	
Gigue	

Intermission

<i>Fantaisie dramatique pour la guitar</i>	Napoleon Coste
<i>Sonatina for Guitar in A major</i>	Lennox Berkeley

The recital committee was composed of Dr.Rattanai Bampenyou, Dr. Paul Cesarczyk and Dr. Nalin Petchin as the external committee. The complete program was recorded on DVD. Approximately 30 people came to the recital.

6.2 Suggestions

After the graduate guitar recital, there are some suggestions and opinions to be give. The performer shall make suggestions and divided under three headings.

6.2.1 The Performer's self-preparation

6.2.2 The program

6.2.3 The other organizing functions

6.2.1 The performer's self-preparation

As every guitarist or performer knowledge, giving a perfect performance is a very difficult. The performers have to practice very hard and prepare themselves for a good recital.

6.2.1.1 Set the practice schedule for yourself and follow strictly.

6.2.1.2 Practice piece by piece according to the program. This will help the performer feel familiar the pieces and feel assertive during the performance.

6.2.1.3 Before the real recital happens, the performer should perform the same program with a few audiences in different places. It can make performer feel more confident during the performance.

6.2.2 The program

6.2.2.1 The program should come from different periods. The mood of the piece should vary which allow the audience to enjoy the performance.

6.2.2.2 The time of the program is so important as well, the performer should be carefully organized of the first haft and the second haft.

6.2.3 The other organizing functions

6.2.3.1 The reservation of the recital place and dealing with recording studio should be contact at least a month before the recital.

6.2.3.2 Invitations and public relations should be made at least two weeks before recital.

6.2.3.3 On the recital day, the performer should be preparing program notes for distributing to the audience.

BIBLIOGRAPHY

BOOKS

- Arnold, D. (1996). *The New Oxford Companion to Music*. (Volume 1) New York: Oxford University Press.
- Arnold, D. (1996). *The New Oxford Companion to Music*. (Volume 2) New York: Oxford University Press.
- Roncet, N. (2005). *Napoleon Coste Composer 1805-1883*. Amondans: Tecla Editions.
- Sadie, Stanly. (1991). *The Grove Concise Dictionary of Music*. (Update). London: Macmillan Press, Ltd.

SCORES

- Alcazar, M. (1983). *Obra Completa para guitarra de Manuel M.Ponce*. Paris: Musicales Tranatlantiques.
- Dickinson, P. (2012). *Lennox Berkeley Sonatina for Guitar*. London: Chester Music.
- Poulton, D. Lam, B. (1998). *The Collected Lute Music of John Dowland*. (Third Edition) London: Faber Music Limited.
- Wynberg, S. (1989). *Napoleon Coste the Collected Guitar works*. London: Chanterelle Verlag.

Website

- William, D. (2016). Fantasia. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, Retrieved June 13, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40048>.

BIOGRAPHY

NAME	Mr. Watchara Sandet
DATE OF BIRTH	11 July 1988
PLACE OF BIRTH	Nakhon si thammarat, Thailand
INSTITUTION ATTENDED	Mahidol University, 2010 Bachelor of Music (Guitar performance)
	Mahidol University, 2016 Master of Arts (Music)
ADDRESS	44/11 Muang, Nakron si Thammarat 80000