



School of Music

presents

## **SENIOR RECITAL**

**Paul McCarthy, classical guitar**

Friday, May 8, 2009

6:30 pm

Dr. Bobbie Bailey and Family Performance Center  
Performance Hall

*Sixty-sixth Concert of the 2008-2009 season*

**Kennesaw State University  
School of Music  
Senior Recital**

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**PROGRAM**

**Fantasia** **Sylvius Leopold Weiss**  
(1686-1750)

**Cello Suite No. 3 in A minor** **J.S. Bach**  
(1685-1750)

Prelude

**Sonata Eroica** **Mauro Giuliani**  
(1781-1829)

**Nocturno** **Federico Moreno Torroba**  
(1891-1982)

**Etude No. 8** **Heitor Villa-Lobos**  
**Etude No. 11** (1887-1959)

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Mr. McCarthy is a classical guitar student of Mary Akerman.

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## Program Notes

**Sylvius Leopold Weiss** was a Baroque lutenist born on the 12th of October 1686. As a lutenist, Weiss held many important roles performing in the courts for distinguished persons. Weiss traveled extensively around Europe and met many influential people like J.S. Bach. Weiss composed over 25 full-length suites for lute and several individual pieces that are a substantial contribution to the repertoire. All of his original manuscripts can be found in the British Museum and in the Library of Dresden.

The Baroque lute could have up to 13 strings. Each string could be single strung or double strung with a possibility of up to 26 strings total. The lute that Weiss played had 13 strings and only two were not double strung. Besides differences in number of strings, the lute was tuned differently than the modern guitar used in today's performance. The Fantasie was transcribed from its original version for lute by Karl Scheit.

The Fantasie is a twofold composition that begins with an improvisatory section in the style of a Bach toccata. The score has no barlines. After the opening section there is a fugue-like section that utilizes points of imitation. A fugue has a distinct pattern that this piece does not follow. The ornaments are lavish and technically difficult to execute properly. The piece ends with a strong return to the opening themes.

**J.S. Bach** lived in Cothen from 1717-1723. In Cothen he wrote a lot of instrumental music including the 6 Brandenburg Concertos, 6 Violin Sonatas, 6 Cello Suites, the Keyboard book for Anna Magdelana, and the Well-Tempered Clavier among other works. He was employed by Prince Leopold to serve as kappelmeister of his court orchestra. After the prince married, Bach became less important to the prince, which eventually led Bach to move to Leipzig.

The Baroque suite or partita is a collection of dance standards. Each movement is based on a dance that had its heritage in another country. For instance the Sarabande is the exotic slow dance from Mexico. All of these dances are in the same key, which gives the piece an overall tonal center. Each movement repeats and in the Baroque period the audience would clap for a repeat if they liked a certain section. It was

not until many years later that people would sit around and listen to the Baroque partitas rather than dance to them.

The Third Cello Suite is a Baroque partita that utilizes all of the popular dances. The prelude is virtuosic and sounds like a toccata and the Gigue is fast, mean and harmonically complex. The prelude works out well on the guitar. It almost seems as if Bach had a sixth sense for writing guitar music because the arpeggios in the prelude are in a perfect chain that fit easily under the fingers of the performer. The gigue is based on an Irish dance that was traditionally the most virtuosic movement in the Baroque suite.

**Mauro Giuliani** was a guitarist, cellist and composer born on 27 July 1871 in Bari, Italy. He became a critically acclaimed guitarist and led the guitar movement in Vienna. He wrote a great span of works that embody 150 opus numbers, 3 concertos, several sonatas, chamber music and lied/ arias. Giuliani's guitar music revolutionized the genre and is the backbone of the romantic guitar repertory.

Giuliani was friends with Beethoven. There is evidence that they both had dinner together with the Hummels, and Giuliani probably played cello in the premiere of Beethoven's Symphony No.7. Giuliani was also at Haydn's Memorial Concert with great composers such as Hummel and Salieri. Not long after that concert Giuliani premiered his guitar concerto, which was well received. Giuliani's biographer Heck describes the concerto as "the evolution in the guitar's musical role...from song-accompaniment to solo instrument in a full-blown concerto".

Giuliani's music is known for its virtuosity. The Sonata Eroica is especially difficult in the rhythmic execution of a few passages. The piece is playful with many variations and false endings. The idea of humour is very characteristic of the music from this time period. Something interesting to note is that Giuliani would have played this piece on a shorter guitar that had two less frets. While this does not mean that the music was easier for him to perform, it does mean that the highest note Giuliani could pluck was an A, which explains why he wrote so many works in the key of A.

**Heitor Villa-Lobos** was born in Rio de Janeiro, Brazil in 1887. As a young man he learned to play the cello and guitar. Villa-Lobos was influenced by the street-dance music called choros he heard as a

child. Villa-Lobos combined the Brazilian street flavor with other European styles in his music. Although he wrote a lot of music for many mediums, his works for guitar are the most important. His works for guitar consist of 5 preludes, 12 etudes, Suite Popular Brasileira, Choros No.1 and a Guitar Concerto.

The 12 etudes that were dedicated to Andres Segovia were written in 1929. Segovia wrote the preface of the etudes in 1952 and they were published in 1956. The 12 etudes are a substantial contribution to the classical guitar repertory. Etude no.8 is a dance song with a very popular melody that occurs after a section of dark dissonance. Etude no.11 is the most challenging etude on the program. The piece begins with an odd, polytonal dance and moves into an arpeggio that places great demand on the performers right hand. The dance from the beginning recaps and the piece ends on a plagal cadence.