

**GRADUATE VIOLA RECITAL  
BY ANNOP RUANGMANEE**

**ANNOP RUANGMANEE**

**A GRADUATE RECITAL DOCUMENT  
SUBMITTED IN PARTIAL FULFILLMENT OF  
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MASTER OF ARTS (MUSIC)  
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entitled  
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ABSTRACT

The objectives of this graduate viola recital are to develop the performer's performance skills, to learn how to organize a viola recital and to learn how to write a professional program note with proper information about the composers and the selected compositions.

In this graduate viola recital, the organization of the musical program was selected from the music pieces by four composers, contrasting in style and compositional techniques, namely as follows:

1. Suite No.1 in G major BWV 1007 by J.S. Bach  
    Allemande  
    Courante
2. Concert in D major by F.A. Hoffmeister
3. Sonata no.2 in E flat major, Op 120 by Johannes Brahms
4. Adagio (from Act II of The Limpid Stream) by Dmitri Shostakovich

The total approximate time was 70 minutes without intermission.

The graduate viola recital took place at the MAMC, College of Music, Mahidol University on Monday, 21 September 2009, from 1.00 p.m. to 2.30 p.m.

KEY WORDS: MASTER'S DEGREE RECITAL/ ANNOP / VIOLA

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การแสดงเดี่ยวไวโอล่าระดับบัณฑิตศึกษา โดย อรรณพ เรืองมณี  
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การแสดงเดี่ยวไวโอล่าระดับบัณฑิตศึกษานี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพในการแสดง  
ของผู้แสดงและเพื่อให้ผู้แสดงเรียนรู้กระบวนการจัดการแสดงตลอดจนเรียนรู้การจัดทำประวัติ โดยย่อ  
ของคีตกวีและข้อมูลเกี่ยวกับบทประพันธ์ที่คัดเลือกมาแสดงเพื่อใช้เป็นแหล่งข้อมูลทางวิชาการต่อไป

ในการแสดงเดี่ยวไวโอล่าครั้งนี้ ผู้แสดงได้คัดเลือกบทประพันธ์ของคีตกวี 4 ท่าน จาก  
ต่างยุคต่างสมัย มีลักษณะการประพันธ์แตกต่างกันและต้องอาศัยทักษะการบรรเลงที่แตกต่างกันด้วย  
บทประพันธ์ที่คัดเลือกมาแสดง ได้แก่

- |  |                         |
|--|-------------------------|
| 1. Suite No.1 in G major BWV 1007            | โดย J.S. Bach           |
| Allemande                                    |                         |
| Courante                                     |                         |
| 2. Concert in D major                        | โดย F.A. Hoffmeister    |
| 3. Sonata no.2 in E flat major, Op 120       | โดย Johannes Brahms     |
| 4. Adagio (from Act II of the Limpid Stream) | โดย Dmitri Shostakovich |

รายการการแสดงดนตรีมีความยาวทั้งหมดประมาณ 1 ชั่วโมง 10 นาทีโดยไม่ได้นับรวม  
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ศิลป์มหาวิทยาลัยมหิดล ในวันจันทร์ ที่ 21 กันยายน 2552 ระหว่างเวลา 13.00 –14.30 น.

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## CHAPTER I INTRODUCTION

### 1.1 Importance and background of the Graduate Recital

The performance of a recital is an important act for all music students majoring in music performance who aim to become professional musicians. A recital is a showcase of performer's musical abilities to express their interpretation in the compositions to the audiences so that they can understand the beauty and meaning of those pieces in which the composers wanted to convey. Consequently it is the performer's responsibility to be very well-prepared for the recital. They should practice carefully every day and study every detail of the pieces they are to perform including history, the form, the style and techniques of each piece so that they could understand the program well and minimize mistakes on the recital performance. Furthermore, for string instruments communicating with the accompanist is also important. They must practice together frequently to enable the accompanist to understand the pieces as much as the soloist and develop good communication, coordination and harmony in performing.

For this Graduated Viola Recital, I have chosen pieces that vary in kinds of technique, expressions, style and tone color, in order to exhibit the utmost abilities of the viola player in the recital. The program was presented in the following order:

1. Suite No.1 in G major BWV 1007 by J.S. Bach  
    Allemande  
    Courante
2. Concert in D major by F.A. Hoffmeister
3. Sonata no.2 in E flat major, Op 120 by Johannes Brahms
4. Adagio (from Act II of The Limpid Stream) by Dmitri Shostakovich

## **1.2 Objectives**

- 1.2.1 To study and work on different musical pieces which contain a variety of techniques, expressions, style and tone color
- 1.2.2 To develop and acquire the advance techniques essential to perform each piece
- 1.2.3 To present these pieces by giving a professional recital, projecting proper musical expression, styles and interpretation

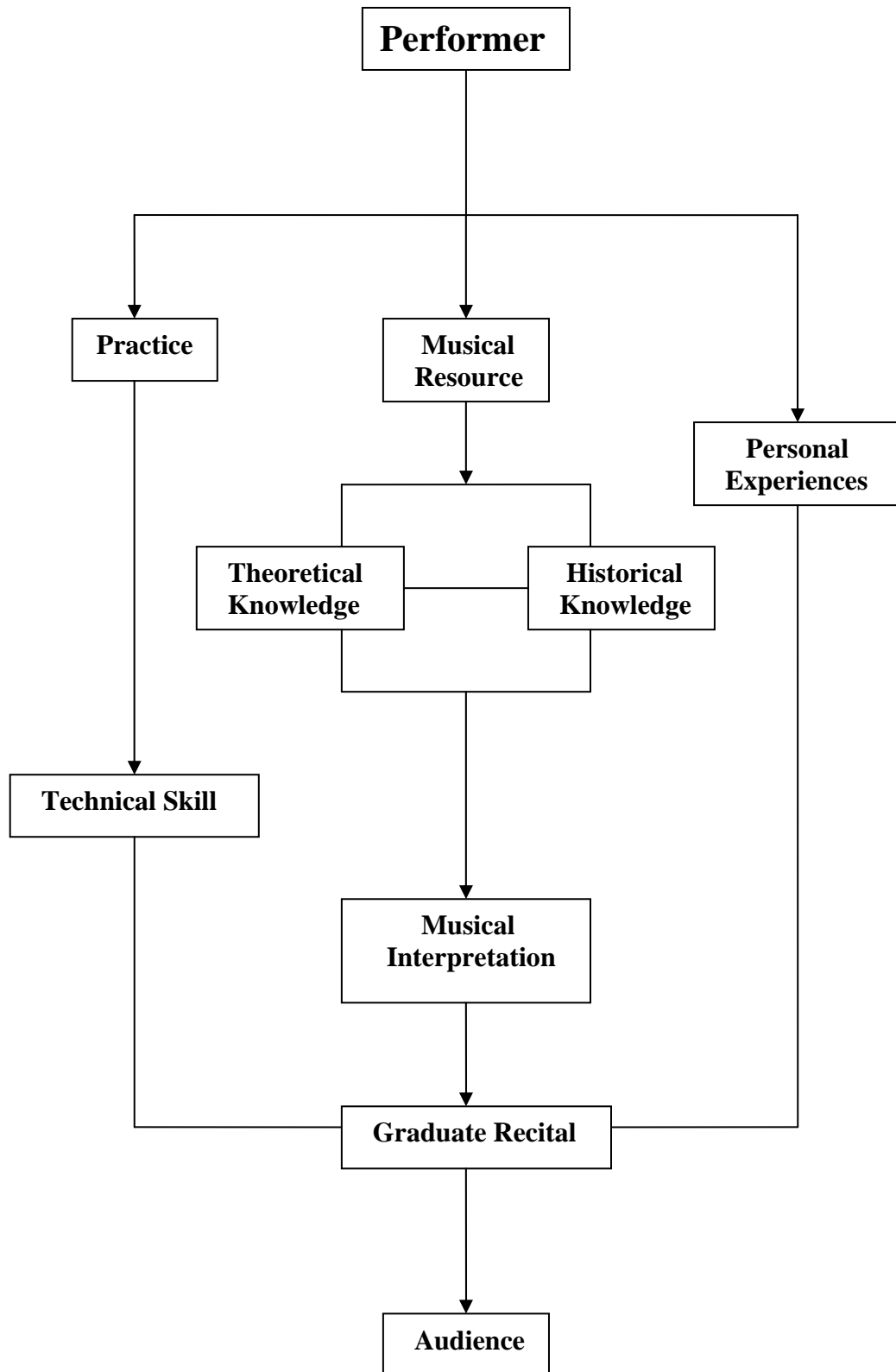
## **1.3 Scope**

The professional recital would be performed and presented according to the selected pieces from professional compositions, supplied with concise biography of the composers and the proper program notes for each piece.

## **1.4 Expectations**

- 1.4.1 Truly understand the musical structure and be able to perform them professionally with proper style, expression, and interpretation.
- 1.4.2 Develop and acquire different techniques necessary for the performer.
- 1.4.3 Understand the organization of a music recital academically.
- 1.4.4 Provide information for those who are interested in studying these pieces.

### 1.5 Conceptual Framework



## **CHAPTER II**

### **LITERATURE ANALYSIS**

#### **2.1 Introduction**

In the more than 700 years of notation, music has performed many duties through several periods of time. From Medieval, Renaissance, Baroque, Classic, Romantic to Modern, music has served as the medium for entertaining, a means for worship, as well as exhibiting cultural uniqueness. Variations in such composing styles, musical instruments or composing purposes were the distinctive features that differentiate the nature of music through the eras. String instruments like the violin, viola, cello and double bass have been important instruments in music history and have developed uniquely through the many periods of music history.

Although the viola does not play an outstanding role in musical history as much as the violin or cello, it does have some distinctive features that push it into the spotlight. In a way the viola is a combination of two string instruments; the body resembles the violin while the strings are tuned like the cello. This causes the viola to generate the middle range sound, bridging between the high range of the violin and lower range of cello. And due to its limited sound range, it turned out to be one of the obstacles for many composers in composing the explicit musical pieces unique for viola. As a result, the repertoire found for the viola, especially in Baroque era, were mostly transcriptions of pieces composed for other instruments as such cello and later the horn and clarinet as well.

In this chapter, the analysis of the musical structure and composing development in each period was made so as to present the variety styles and special techniques of the song in each musical era by examining on the similarity and differences of the form and style in composing viola pieces as well as the transcription techniques of the pieces vary from the musical notes composed for other instruments. According to this, in this recital program, four variations of viola music pieces were

carefully selected so as to exhibit different distinctive forms and melody of composing musical notes in different eras. The four pieces are listed as follows:

- |             |   |                        |
|-------------|---|------------------------|
| <b>I.</b>   | Suite No.1 in G major BWV 1007            | by J.S. Bach           |
|             | Allemande                                 |                        |
|             | Courante                                  |                        |
| <b>II.</b>  | Concerto in D major                       | by F.A. Hoffmeister    |
| <b>III.</b> | Sonata no.2 in E flat major, Op 120       | by Johannes Brahms     |
| <b>IV.</b>  | Adagio (from Act II of The Limpid Stream) | by Dmitri Shostakovich |

### **I. Suite No.1 in G major BWV 1007**

Suite No. 1 is a work that compiles several outstanding styles of various type of dance music from many countries. The Suite is divided into seven movements, starting from the Prelude and continuing with the dances Allemande, Courante, Sarabande, Menuet, Bourree, Gavotte and Gigue. Bach originally composed the work for the cello but later on it was transcribed for Viola. On this recital, only the Allemande and Courante were selected to perform.

The Allemande has its historical roots in a German dance. The accepted tempo for the allemande is a moderate moving pace. Bach's allemandes are powerful pieces with a strongly moving melodic narrative.

The Courante is a softer piece but more quick. It has its origin both in France and Italy although in the Suite in G, Bach uses the Italian model of the courante because it is faster and more melodic than the French model.

### **II. Concerto in D major**

Hoffmeister's Viola Concerto is a very famous and important viola work originally composed for the instrument. It is popular among many viola players and is a key repertoire work on the instrument from the early 19<sup>th</sup> century. Since this piece was specifically composed for viola, therefore, it has become the standard criteria for

auditioning viola players into orchestras as well as the qualifying examination for the university admission.

### III. Sonata no.2 in E flat major, Op 120

The Sonata no.2 is quite a unique piece since its was originally composed for the Clarinet but later on it was transcribed for the viola by the composer, Johannes Brahms.

### IV. Adagio (from Act II of The Limpid Stream)

This Adagio was originally composed as the solo part for Cello in the ballet 'The Limpid Stream.' Afterward, the composer decided to compile the outstanding songs composed from this ballet together titling them Ballet Suite No.2. The Adagio was transcribed as a piece for viola and piano by the composer. The tune of this musical piece is slow in order to exhibit tragic and miserable emotion.

The selections for this recital include pieces from the Baroque, Classical, Romantic and 20<sup>th</sup> Century periods. There are many ways to analyze works from such different styles. In this chapter a detailed analysis will be given to the structure of the recital works. Formal structure is at the core of musical understanding.

From a formal point of view, all the pieces selected for this recital may be classified into 3 types as follows:<sup>1</sup>

1. Binary Form:

Allemande and Courante by Bach

2. Ternary Form:

Concerto in D major: Movement 2 by Hoffmeister

Sonata no.2 in E flat major: Movement 2 by Brahms

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<sup>1</sup> Stewart Macpherson, *Form in Music*. 1908. London: Joseph Williams.

Adagio

by Dmitri Shostakovich

3. Sonata Allegro Form:

Concerto in D major: Movement 1

by Hoffmeister

Sonata no.2 in E flat major: Movement 1

by Brahms

This Chapter will discuss the qualities of each formal type and then put the pieces in the context of the appropriate formal structure.

## 2.2 Formal Structures

### 1. Binary Form

The melody structure of the Binary Form song is prominent with 2 musical phrases combining together in order to form a piece of music. Since both 2 musical phrases have share the same number of melody bars, therefore the music from this composition has harmonious symmetry and usually found in many eyes-catching songs as folk music, local music, hymn, national dance music or suite. However, while the melody has equal symmetry, it sometimes has caused the listeners to feel uncomfortable with the fix and reduplicate theme. Finally, the more flexible Ternary Form is emerged so as to escape from the strict form. Nevertheless, the composers in 17th and 18th century still paid attention to the binary form because this structure was get along well with the idea of formal and symmetry that was accepted in that era. Therefore, this binary form could be found in the Suite music, that widespread during that time as well as the next period later on.

### 2. Ternary Form

The Ternary Form music is developed from the Binary Form by means of avoiding the formal symmetry and reduplication, which leading to uncomfortable feeling. It gives the composers more flexible creativity to create the melody and put

the highlight to the theme of the piece. As a result, the Ternary Form is created with 3 outstanding parts, which are

2.1 Section A, the main section that present the key theme and idea of the song

2.2 Section B, the variation of the main theme that change and develop some melody from the theme music to add more interestingness

2.3 Section A, the reduplicated part that repeating the main idea and emphasizing on the key theme of the song

It can be observed that Ternary Form still shares the first 2 sections of the song like Binary Form but the 3<sup>rd</sup> section is added with some variations to enhance the main theme of the song. Occasionally, a composer is likely to put in the musical passage in between the end of section 2 and the beginning of section 3 in order to create smoothness and harmony between the sections as well as leading the melody back into the theme music again.

In some cases, the composers usually apply Coda technique before the end of the songs, which is the emphasizing musical phrase that completes and strengthen the cadence of the music before ending.

Since the music structure of the Ternary Form is the prime combination between the similarities and differences of the Binary Form, therefore it has received the most popularity from many composers of all period. Finally, the Ternary Form has been developed in later era and turned to be used for several famous musical pieces as such Minuet and Trio or the greatest musical form as Sonata Allegro form.<sup>2</sup>

### **3. Sonata Allegro Form**

Among the three musical forms discussed in this chapter, Sonata Allegro Form is the greatest form that captures all the outstanding features of both Binary and Ternary form together. According to this, it has inspired many composers to compose

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<sup>2</sup> Stewart Macpherson, *Form in Music*. 1908. London: Joseph Williams.

many famous musical pieces by using this Form as such Solo Sonata, Concerto, and Symphony. The structure of Sonata Allegro Form composes of 3 sections as follow;

### 3.1 Exposition

Exposition is the most important section among the 3 section. Its role is to portray the composer's idea and exhibit the main idea or theme of the piece. Since it is the beginning of the piece, thus it requires the composers to think and plan carefully in order to make the whole song going smoothly. The good Exposition should illustrate the ears-catchy melody and that melody should be easier to get developed in the later sections. Normally, the exposition can be divided into two parts called *first subject* and *second subject*, in which they must be very different in many aspects as such the mood of the piece or musical key. For example, in case the mood of first subject is cheerful and enthusiastic, then the second subject should be gentle and warm. And as for the key variation of the two parts, the differences should be followed the rules allowed, for instance, if the first subject is in tonic key (ex. C major) then the second subject should change into dominant key (ex. G major) or in case that the first subject is in minor key (ex. C minor) then the second subject should be in relative major key of the first subject (ex. E-flat major).

However, most of the pieces composed by using this form usually have the first subject not too long or not longer than the second subject in order to avoid holding the piece on the tonic key for quite so long. Since in the Recapitulation section, both first subject and second subject will bring back to replay again in the same tonic key, therefore there is more than enough melody in tonic key in Recapitulation already.<sup>3</sup>

Besides, in between the first subject and second subject sometimes the composer usually put in additional melody that sometimes modify from the motive of the main theme or new melody so as to connect between the sections. In early 18 century when this form start to be composed, the Transition part was just a phrase showing the notes or cords scaling so it leaded some listeners to feel a bit annoying. Finally, started by Beethoven, he seemed to pay more attention to this part and make

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<sup>3</sup> Stewart Macpherson, *Form in Music*. 1908. London: Joseph Williams.

use of it as the hedging different key or hiding the border between the 2 main theme melodies. The Transition part to the composers in later era is created so as to prepare the listeners with nice and smoothly feeling before listened to the 2<sup>nd</sup> subject part. As a result, the transition part has finally turned to be the most important component of Exposition section because it can exhibit and measure the utmost ability of the composer. If the Transition part is not composed well-organized or harmony enough, then it means that those composers are not good enough.<sup>4</sup>

Composing the perfect Transition part to be harmony and blend with the previous melody so much that the listener could not differentiate where the second subject begin is the best way of expressing the perfect ability of the composers as well. However, we can notice where is the second subject when it reaches the Recapitulation section because in this section the two subjects will be played alternately in the tonic key, so as soon as the tonic key begin is the start of second subject. This is different from the Exposition section because in the Recapitulation the composer will not repeat the Transition part again but rather connect the first subject and second subject immediately.

The most important part in the Exposition is the end of second subject called Codetta, adding on so as to hint for the completely ending. The repeat sign at the Codetta end causes the song to go to the beginning again to put emphasis on the main idea as well as imply that this theme will get developed in the next section, thus applying the Codetta strategy is the way showing that this part receives highlighting.

### 3.2 Development

Development is another part that the composers can make used as the canvas to illustrate their imagination and creativity through the notes, rhythm and melody of the piece. They will bring out the theme melody or main idea from the Exposition part and add on more colorful techniques as they wish. It is the part that all

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<sup>4</sup> Stewart Macpherson, *Form in Music*. 1908. London: Joseph Williams.

the composers would like to exhibit their utmost ability. The frequent methods that usually found in Development part can be classified as follow<sup>5</sup>;

- Change of tonality: the main theme melody in Exposition is played again in different key or changing mode from major to minor alternately
- Varied harmonization: new chords are added into the same melody and harmonizing with new playing technique or bring out the same melody but add on more harmony line so as to distort the original melody
- Change of register and different forms of accompaniment: the range of the sound is change from high tone to low tone or from low tone raise to high tone or change the harmony lines
- Variety of rhythmic treatment: it can be done by
  - Change the position of accent notes or tempo
  - Reduce or extend the normal phrase of the song and divide some long melody into short parts
- Counterpoint techniques:
  - Imitation between the upper part line and the lower harmony line
  - Double Counterpoint
- Develop the motif: the motif is develop by sequence of the key scale
- Augmentation or Diminution: the notes in the motive are change to be longer or shorter

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<sup>5</sup> Stewart Macpherson, *Form in Music*. 1908. London: Joseph Williams.

However, the principals of applying musical key in each part of Development section can be concluded as follow;

- Avoid using tonic key because it will be used at the end of the section, before the beginning of Reduplication section
- Any key that played in this section should not be repeated again so as to illustrated the variety of the keys using in the song and showing the ability of the composer

The theme of the Development, for part of the theme melody in which the composer usually selected to develop should contain enough features which are easier to get develop or branches as several melodies. It could be observed that the long beautiful melody tend to be developed harder than the catchy and recognizable but short motive.

Near the ending of Development section, most of the keys that have been varied from the main theme will slightly tune up back to tonic key. For Sonata and Symphony in earlier Baroque and Classic period, it almost considered as a rule that it must end with dominant key of the main key in order to lead the melody to tonic cord. Thus when the song move into the beginning of the Recapitulation section, the key cord will hold at dominant key playing in background as well as acts like the transition phrase bidding two sections together.<sup>6</sup>

### 3.3 Recapitulation

This part is similar to the section A of the Ternary Form replaying again, therefore the composers usually planning carefully at the musical phrase at the end of the Development section so as to intro to this section. The first subject of Recapitulation generally has the melody in the same key or sometimes reduplicated the whole part of the second subject in Exposition here. Then, the transition between the first subject and second subject that supposed to get changed into tonic key is adapted so as to create smoothness of the melody. However, occasionally this transition part is also cut out.

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<sup>6</sup> Stewart Macpherson, *Form in Music*. 1908. London: Joseph Williams.

In the period later, the second subject had become the subject of change by different techniques. For example, in case the Exposition has several key cords, then in the Recapitulation would also share several keys as well but those keys must have been moved to the equal distance. To illustrate, if the piece is in D major and the second subject of the Exposition begins with B minor and move to A major, then in the Recapitulation must move with the same distance which is beginning with E minor and then move to D major for example. Nevertheless, not only for moving the key, sometimes the composer also apply other plan for the Recapitulation section such as cutting the first subject part and then bring the second subject part in tonic key to connect to the Development section right away, for example in Sonata in B-flat minor by Chopin. Besides, one of the popular methods is the composers only bring back only some part of the main theme to replay again just to make sure that they has already referred to the key melody in the Exposition.

For the interesting practices of composing the Recapitulation section, we can observe from two famous pieces, which applying different approaches to arrange the song structure. In the first case Sonata in C (No.15) Mozart began the Recapitulation by using sub-dominant key in order to keep balance to the song. In the first subject of Exposition, he start with C major then change to G major in the second subject while in the first subject of the Recapitulation is in F major and second subject in C major. As a result, we can see that in Exposition and Recapitulation, the fist subject and second subject of them were distant for perfect 5 key away and make the piece sound balanced.<sup>7</sup>

The second case is by means of moving the second subject before the first subject. The order of playing is changed because in the Development part has using the melody of the second subject already. Therefore, in order to keep the song goes smoothly and avoid repeating the phrase again and again, the second subject is bring back first and then after playing the two main melodies, the song will returned to the original key of the main theme to emphasize. Yet, sometimes the composers would like to put on some highlight to the song, thus they will enhance more strength by

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<sup>7</sup> Stewart Macpherson, *Form in Music*. 1908. London: Joseph Williams.

using Coda at the end of Recapitulation, which is later on become very famous technique as well as the important part of the Sonata Allegro Form. Originally, the Coda part is just put in so as to give emphasis to the last cadence of the song but later on Beethoven had developed it with a well-organized arrangement so finally it has turned to be as the send-off part of the song. The manner of composing the Coda is depending on each composer's preference, imagination and personal techniques but what similar to all composers is that Coda melody is not something new but it is the creative variation of the previous melody. Although in some cases the composers try to create new melody, it is not effective as modifying the existed melody because the most important function of Coda part is to conclude all the theme and main idea presented previously, not presenting more details.

## 2.3 Analytical Application

Based on the study of formal structures above the following conclusions can be made about the four selected pieces in this recital program.

### I. Suite No.1 in G major BWV 1007 by J.S. Bach

Both the Allemande and Courante were composed in Binary Form.

- Allemande is organized in Binary form as follow:
  - Part A: bar 1<sup>st</sup> - 16<sup>th</sup>
  - Part B: bar 16<sup>th</sup> – 32<sup>nd</sup>
- Courante is also in Binary form as follows:
  - Part A: bar 1<sup>st</sup> – 18<sup>th</sup>
  - Part B: bar 18<sup>th</sup> – 42<sup>nd</sup>

**II. Concerto in D major****by F.A. Hoffmeister**

In Hoffmeister's Concerto in D major, all three movements were composed in different form. The first movement of this piece is composed in Sonata Allegro Form while the second movement was structured in Ternary Form and the third movement was organized in Rondo Form.

- The 1<sup>st</sup> movement was in Sonata Allegro Form as follow:

- Intro: bar 1<sup>st</sup> – 35<sup>th</sup>
- Exposition: bar 36<sup>th</sup> – 90<sup>th</sup>
  - 1<sup>st</sup> subject: bar 36<sup>th</sup> – 59<sup>th</sup>
  - 2<sup>nd</sup> subject: bar 60<sup>th</sup> – 90<sup>th</sup>)
- Development: bar 91<sup>st</sup> – 158<sup>th</sup>
- Recapitulation: bar 159<sup>th</sup> – 201<sup>st</sup>
  - 1<sup>st</sup> subject: bar 159<sup>th</sup> – 174<sup>th</sup>
  - 2<sup>nd</sup> subject: bar 175<sup>th</sup> – 201<sup>st</sup>

- The 2<sup>nd</sup> Movement form of this piece was structured in the Ternary Form.

- Intro: bar 1<sup>st</sup> – 6<sup>th</sup>
- Part A: bar 7<sup>th</sup> – 31<sup>st</sup>
- Part B: bar 32<sup>nd</sup> – 52<sup>nd</sup>
- Part A: bar 53<sup>rd</sup> – 69<sup>th</sup>

- The 3<sup>rd</sup> Movement was composed in Rondo form.

- Part A: bar 1<sup>st</sup> – 16<sup>th</sup>
- Part B: bar 17<sup>th</sup> – 35<sup>th</sup>
- Part A: bar 36<sup>th</sup> – 51<sup>st</sup>
- Part C: bar 52<sup>nd</sup> – 93<sup>rd</sup>
- Part A: bar 94<sup>th</sup> – 104<sup>th</sup>

- Part D: bar 113<sup>th</sup> – 149<sup>th</sup>
- Part A: bar 150<sup>th</sup> – 170<sup>th</sup>

### III. Sonata no.2 in E flat major, Op 120 by Johannes Brahms

There are three movements for Sonata no.2 in E flat major, Op 120. The first movement of this work is in Sonata Allegro Form whereas the 2<sup>nd</sup> movement is in Ternary Form and the 3<sup>rd</sup> movement is in Variation Form.

- The 1<sup>st</sup> movement consisted of sections as follow:
  - Exposition: bar 1<sup>st</sup> – 56<sup>th</sup>
    - 1<sup>st</sup> subject: bar 1<sup>st</sup> – 15<sup>th</sup>
    - Transition: bar 16<sup>th</sup> – 21<sup>st</sup>
    - 2<sup>nd</sup> subject: bar 23<sup>rd</sup> – 56<sup>th</sup>
  - Development: bar 60<sup>th</sup> – 107<sup>th</sup>
  - Recapitulation: bar 108<sup>th</sup> – 153<sup>rd</sup>
    - 1<sup>st</sup> subject: bar 108<sup>th</sup> – 113<sup>th</sup>
    - Transition: bar 114<sup>th</sup> – 119<sup>th</sup>
    - 2<sup>nd</sup> subject: bar 120<sup>th</sup> – 153<sup>rd</sup>
- The 2<sup>nd</sup> Movement form of this song was structured in Ternary Form as follow:
  - Part A: bar 1<sup>st</sup> – 80<sup>th</sup>
  - Part B: bar 81<sup>st</sup> – 138<sup>th</sup>
  - Part A: bar 139<sup>th</sup> – 223<sup>rd</sup>
- The 3<sup>rd</sup> Movement form was composed in Variation Form, consisted of
  - Theme: bar 1<sup>st</sup> – 14<sup>th</sup>
  - 1<sup>st</sup> Variation: bar 14<sup>th</sup> – 28<sup>th</sup>

- 2<sup>nd</sup> Variation: bar 28<sup>th</sup> – 42<sup>nd</sup>
- 3<sup>rd</sup> Variation: bar 42<sup>nd</sup> – 56<sup>th</sup>
- 4<sup>th</sup> Variation: bar 56<sup>th</sup> – 97<sup>th</sup>
- Coda: bar 98<sup>th</sup> – 152<sup>nd</sup>

#### IV. **Adagio (from Act II of The Limpid Stream) by Dmitri Shostakovich**

The Adagio exhibited the Ternary Form. The composition is as follow:

- Intro: bar 1st – 11th
- Part A: bar 12th – 27th
- Part B: bar 28th – 47th
- Transition: bar 44th – 66th
- Part A: bar 67th – 73rd
- Coda: bar 74th – 84th

Apart from the analysis of the musical form in the musical pieces selected in the recital, I also would like also compare and contrast the differences of the same form that shared between two specific pieces: **Concerto in D major** by F.A. Hoffmeister and the **Sonata no.2** by Johannes Brahms. The comparison is conducted on the first part of both pieces in terms of the melody development and the uniqueness styles of composing in different period.

As a performer of these two pieces it was important for me to notice the differences in sonata allegro form that are used by the composers from two styles. It allows me to see the development of the same form over two musical styles.

The comparison can be described in the table as followed.

<b>Form</b>	<b>Concert in D major</b> by F.A. Hoffmeister	<b>Sonata no.2</b> by Johannes Brahms
Exposition	<ol style="list-style-type: none"> <li>1. Have intro</li> <li>2. Dynamic about 2<sup>nd</sup> subject is different               <ul style="list-style-type: none"> <li>- 1<sup>st</sup> subject is Forte</li> <li>- 2<sup>nd</sup> subject is Piano</li> </ul> </li> <li>3. The mood of the song is different               <ul style="list-style-type: none"> <li>- 1<sup>st</sup> subject is strong and powerful</li> <li>- 2<sup>nd</sup> subject is sweet and gentle</li> </ul> </li> <li>4. No transition part in between the 1<sup>st</sup> subject and the 2<sup>nd</sup> subject</li> <li>5. No Codetta at the end of the Exposition</li> </ol>	<ol style="list-style-type: none"> <li>1. No intro</li> <li>2. Dynamic about 2<sup>nd</sup> subject is the same               <ul style="list-style-type: none"> <li>- 1<sup>st</sup> subject is Piano</li> <li>- 2<sup>nd</sup> subject is Piano</li> </ul> </li> <li>3. The mood of the song are similar               <ul style="list-style-type: none"> <li>- 1<sup>st</sup> subject is warm and cheerful</li> <li>- 2<sup>nd</sup> subject is sweet but mysterious</li> </ul> </li> <li>4. Have transition part in between the 1<sup>st</sup> subject and the 2<sup>nd</sup> subject</li> <li>5. No Codetta at the end of the Exposition</li> </ol>
Development	<ol style="list-style-type: none"> <li>1. The idea of the 1<sup>st</sup> subject and 2<sup>nd</sup> subject got developed and altered but not totally change. (for example, the beginning of the Development section is similar to the beginning of Exposition by means of using the double stop note)</li> </ol>	<ol style="list-style-type: none"> <li>1. The important intervals, which are P4 and P5, in the 1<sup>st</sup> subject got developed as the main idea of the song.</li> <li>2. The Motive of the 2<sup>nd</sup> subject, which is the Triple, got develop and altered</li> </ol>

<p>Recapitulation</p>	<p>1. Doesn't resemble the Exposition section much, except for the beginning of 2<sup>nd</sup> subject in order to suggest for the repeat. Though, the melody inside the 2<sup>nd</sup> subject also got develop</p> <p>2. Coda</p>	<p>1. Resemble to Exposition</p> <p>2. Coda</p>
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**Table 1: Form comparison between Concert in D major and Sonata No. 2**

Both works not only shared the similarities and differences in composing styles, but they also renewed the traditional style of composing the Sonata Allegro Form as well. The contemporary features are as follow:

1. In Sonata No.2 by Brahms, both first subject and second subject of the Exposition were quite similar which is contrast against the traditional style of Sonata Allegro Form in case that the both subjects should be very different, especially in Dynamic. Compared to Concerto of Hoffmeister, the two subjects were totally diverse in Dynamic.
2. The Recapitulation section of Sonata by Brahms had followed the traditional format of Sonata Allegro Form in every aspect such as repeating the first subject and second subject melody as Exposition. On the other hand, the Recapitulation section of Concerto by Hoffmeister had brought back only the beginning of the first subject and second subject but later on the melody got altered and developed into different tune.

Therefore, according to these two remarks, we can see that the music has gone further beyond time or era constraints, but rather depending on the imagination and creativity of each composer. Like Hoffmeister and Brahms for example. Although Hoffmeister was a composer in the Classic era, yet he didn't follow the traditional practice of composing Recapitulation in original Sonata Allegro Form. In contrast,

Brahms was composing in Romantic period but exactly exhibited through the structure of tradition Sonata Allegro Form. So music is interesting. Yet there were practices or rules of composing, but music is flexible. No fix constraints can frame the music in border because the inspiration, creativity and imagination of each composer have given wings to music to fly beyond any limitation.

## **2.4 Conclusion**

In conclusion, from the above information and observation, it has revealed that music has never-ending development through time. Imagination is the most important thing to music and composer. Start from Binary Form, it is the smallest form as well as the closet tune to most listeners' ears because it got developed from the folksongs. Getting bigger with the Ternary Form, it got extended because the musician felt that there were too tight to follow the form and wanted to be more flexible. At the end road of development, it had emerged the Sonata Allegro Form, which is the combination of the two previous forms into one. It received highly acceptance from many composers, musician and audiences. Though, overall structure of the Sonata Allegro was similar to the Ternary Form; Exposition equals Part A, Development equal Part B and Recapitulation equals the repeating of Part A again. Moreover, for a closely observation, the Exposition also resembles the Binary Form, in which there are two melodies; first subject and second subject.

Nowadays music composing has been developed continually. There have been various new musical forms and contemporary composing styles emerging to serve the inspiration and imagination of the composers all along such as the Impressionism by Claude Debussy, 12 tones by Arnold Schoenberg, Jazz and Blue music, etc. In my opinion, the Sonata Allegro Form is considered to be the Form that quite hard to compose but inside it has contained many delicate details that are very beautiful to play and listen. However, to understand the structure and practices of every musical form well is essential for both composer and musician because it is the crucial background that could help them to develop themselves further. Through

Formal and structural analysis it is possible to observe the “thinking” process of a given composer.

## **CHAPTER III**

### **METHODOLOGY OF PRESENTING THE GRADUATE RECITAL**

#### **3.1 Performing information**

The Performer has selected the following four pieces for this recital:

- 3.1.1 Suite No.1 in G major BWV 1007 by J.S. Bach
  - Allemande
  - Courante
- 3.1.2 Concert in D major by F.A. Hoffmeister
- 3.1.3 Sonata no.2 in E flat major, Op 120 by Johannes Brahms
- 3.1.4 Adagio (from Act II of The Limpid Stream) by D. Shostakovich

#### **3.2 Instruments**

Viola and Piano

#### **3.3 Process of presenting a Graduate Recital**

- 3.3.1 Discussion with the advisor about the chosen program structure.
- 3.3.2 Study and select the pieces according to the recommendation of the advisors.
- 3.3.3 Discuss with the advisors for the final decision and approval.

3.3.4 Study and collect the information about selected pieces for presenting the outline of the Thematic Paper, the sources for the Thematic Paper and the program are from notes:

- Library of College of Music, Mahidol University
- Books and documents at home
- Internet

3.3.5 Schedule for practice time and rehearsal.

### 3.4 Preparation process for the recital

3.4.1 Set the study and practice schedule.

Process	2008		2009									
	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep	
<b>Concert in D major</b> by F.A. Hoffmeister												→
<b>Sonata no.2 in E flat major, Op 120</b> by Johannes Brahms												→

<b>Suite No.1 in G major BWV 1007</b>  <b>Allemande</b>  <b>Courante</b>  by J.S. Bach												
<b>Adagio (from Act II of The Limpid Stream)</b>  by Dmitri Shostakovich												

3.4.2 Propose a recital date of September 14<sup>th</sup>, 2009.

3.4.3 Contact and reserve the MACM Hall, College of Music, Mahidol University for the performance.

3.4.4 Announce the concert

3.4.5 Prepare the program notes using summarized information from the outline of the Thematic Paper.

3.4.6 Schedule the dress rehearsal at the Music Campus for General Public, College of Music, Mahidol University at Siam Paragon on September 20<sup>th</sup>, 2009

3.4.7 Perform the graduate viola recital at the the MACM Hall, College of Music, Mahidol University on September 21<sup>st</sup>, 2009.

### 3.5 Presentation

This Graduate Recital was presented formally. The audience was given the program notes before the performance began. The program was set into the first half and the second half with a 10-minutes interval intermission.

Before presenting the hearing presentation, the dress rehearsal was schedule to make at the Music Campus for General Public, College of Music, Mahidol University at Siam Paragon, one day before the performance of hearing examination at the MACM Hall, College of Music, Mahidol University.

### 3.6 Program and approximated time

Suite No.1 in G major BWV 1007	J.S. Bach	(13 mins)
Allemande		
Courante		
Concert in D major	F.A. Hoffmeister	(23 mins)
<i>Intermission</i>		
Sonata no.2 in E flat major, Op 120	Johannes Brahms	(26 mins)
Adagio	Dmitri Shostakovich	( 8 mins)

Total approximate time is 70 minutes, not including the intermission.

## **CHAPTER IV**

### **PROGRAM NOTES**

#### **4.1 Performers' Biographies**

##### **Annop Ruangmanee (Viola)**

Mr. Annop Ruangmanee was born in April 19, 1984. Annop began his musical study when he was 7 years old with piano and electone (organ) lessons at the Siam Kollakarn Chiang Mai. Afterwards, Annop decided to switch to the violin and his first teacher was Ajarn Sompong Wongdee. Later on Annop came to study and improve his musical talent with many other teachers such as Ajarn Samak Kajaikam and Ajarn Jorn Chareonpun. Furthermore, he also had a chance to get practice and be trained by Ajarn Sutin Srinarong and Ajarn Phana Nakwatchara as well.

After graduated his B.A. in Musical Performance from Payap University, Chiang Mai, by selecting Viola as his major instrument, he has furthered his graduate study, concentration in Musical Performance again at Collage of Music, Mahidol University since 2006. As a Violist he is trained under the advice of Ajarn Juris Madrevich. At the present, Annop is a member of the TPO - Thailand Philharmonic Orchestra and takes part as the part time teacher at the Music Campus for General Public, College of Music, Mahidol University at Siam Paragon, teaching both violin and viola for many students.

##### **Sumida Ansvananda (Piano)**

Sumida Ansvananda received the FTCL diploma in the year 2004 and earlier she had also received the Amus TCL diploma from Trinity College, London. She received her Bachelor of Arts from the Faculty of Arts, Chulalongkorn University and had the opportunity to study piano with Ajarn Suda Banomyong from her early years and later with Dr. Indhuon Srikananda Balakauskas

Sumida is an active musician and has an extensive experience as a solo pianist, an accompanist and a chamber musician in numerous concerts, competitions and festivals, both in Thailand and abroad. Sumida received several prizes and awards including the Special Prize from the Sixth Bangkok Chopin Competition and the Trinity Award 2003 for the highest score in LTCL examination. She had attended many master classes with world-famous pianists such as Boris Berman, Dominique Merlet and Rebecca Penneys. Sumida had received gracious generosity and support from HRH Princess Galyani Vadhana to pursue her Master of Music degree in piano performance at the San Francisco Conservatory of Music. She just graduated this M.A. in May under the tutelage of Yoshikazu Nagai and intended to come back to help creating new generations of Thai musicians in the future.

## 4.2 Details of the program

- |             |   |                     |
|-------------|---|---------------------|
| <b>I.</b>   | Suite No.1 in G major BWV 1007<br>Allemande<br>Courante | J.S. Bach           |
| <b>II.</b>  | Concert in D major                                      | F.A. Hoffmeister    |
| <b>III.</b> | Sonata no.2 in E flat major, Op 120                     | Johannes Brahms     |
| <b>IV.</b>  | Adagio (from Act II of The Limpid Stream)               | Dmitri Shostakovich |

## 4.3 Composers' Biographies

### I. Johann Sebastian Bach

J.S. Bach was one of the greatest composers who played the important role in the Baroque period. Bach was born in Eisenach in 1685 as the youngest son of Johann Ambrosius Bach, a court trumpeter in the service of the Duke of Eisenach.

Among many composers, Bach was well-known for the sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and had shown an enthusiasm and seeming freedom. Bach's use of counterpoint was brilliant and innovative, and the immense complexities of his compositional style — which often included religious and numerological symbols that seem to fit perfectly together in a profound puzzle of special codes — still amaze musicians today. Many consider him the greatest composer of all time.

**This Suite No.1 in G major BWV 1007** received very high popularity among many music players especially the Cello players. The Baroque style Suite No.1 is typically a collection of dance movements, usually in binary form with each half repeated. Allemande and Courante parts are very different in styles.

**Allemande** is a German dance with moderately slow duple-meter dance tempo. Every note must be played clearer and the musical phrases are continually connected.

**Courante** is an Italian dance with faster in triple meter. It needed to be played with more enthusiastic and cheerful as well as emphasizing on some musical phrases. Bach uses short, arpeggiated phrases to build larger-scale crescendos and decrescendos, and these phrases in turn aggregate into still larger structures.

## **II. Franz Anton Hoffmeister**

Hoffmeister was the composer in the Romantic period. Franz Anton Hoffmeister was born in Rothenburg am Neckar in May 1754. Hoffmeister studied law in Vienna. He did well enough at law school to pass his examinations and qualify to practice, however, he chose a career in music. Hoffmeister's reputation today however rests almost exclusively on his activities as a music publisher. Hoffmeister continued to do some editorial work, including major series of issues of music by Bach, Haydn, and Mozart. Hoffmeister wrote over 70 symphonies, string quartets (including some that for a while were thought to have been written by Haydn), dozens of other chamber pieces, some attractive teaching pieces, and some operas, one of which was produced in at least six cities. His music is pleasant and distinguished by nicely flowing melodic

lines, although it lacks originality. A revival of his music in the late twentieth century was particularly sparked by flute players who admire his 12 flute quintets (with violin, two violas, and cello) and other flute music.

**The Concert in D major** is one of the outstanding pieces among a few pieces that composed especially for Viola as the solo instrument. It is considered to be very important piece for every Viola players because it has been used as the major requirement for many symphony auditions, so most of the viola players should be able to play this song. This music piece is consisted of 3 movements. The first movement is Allegro, emphasizing on the double stop notes. The 2nd movement is Adagio with more increasing in tempo. The focus of this part is the smooth of the continuing notes and music phrases. There are several position changes to between high and common positions so as to show the different feelings. The last section is Rondo Allegretto with several notes in a phrase. Its Rondo form made repeated on the A section several times to show the clearer notes with enthusiastic mood. It also showed the excellent style of Classical period which emphasizing on the scales playing with not too many diatomic. Because it was developed from the Baroque, so the tempo was also changes a little bit but not as much as the color of the music that portray more relaxed but organized than Baroque period.

### **III. Johannes Brahms**

Among classical composers, Johannes Brahms has been included into the group of the prominent composers so called "Three Bs" triumvirate of Bach, Beethoven, and Brahms. But of all the major composers of the late Romantic era, Brahms was the one most attached to the Classical ideal as marked in the music of Haydn, Mozart, and especially Beethoven. Johannes Brahms was born in Hamburg as the son of a double-bass player in the Hamburg Philharmonic Society. Brahms was at once a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters.

He was a master of counterpoint, the complex and highly disciplined method of composition for which Bach is famous, and also of development, a

compositional ethos pioneered by Beethoven. Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. In every genre in which he composed, Brahms produced works that have become staples of the repertory.

The Sonata no.2 in E flat major, Op. 120 was composed after Brahms had finished the Violin Sonata No. 3 in D minor, Op. 108 and decided to return to the duo sonata just once more. Finally, he had come out with a pair of sonatas for clarinet or viola and piano as Op. 120, consisting of two parts, the first of which is in F minor and the second of which is in E flat major.

**The Sonata no.2 in E flat major, Op. 120** has three movements: Allegro amabile, Allegro appassionato-sostenuto, and Andante con moto-Allegro-Più tranquillo. Those 3 parts has shared the similarity in consisting of several positions changed and a lot of diatonic marks from pp to ff played all through the song. Another outstanding feature is that all 3 movements contain variation rhythm changing both increasing faster and descending slower in tempo and rubato playing all the time. The finale is a theme and variations in which the clarinet and piano join together to create smooth harmony with overlapping, arpeggiated like spiderwebs. The pieces had shown the development in late Romantic period which different from classical era but still see some connection. It also requires the soloist to practice with accompany players a lot because the composer had added some correspond parts between them through the song.

#### **IV. Dmitri Shostakovich**

Dmitry Shostakovich was a Russian composer in the Modern period, whose 15 symphonies and 15 quartets are among the greatest examples of these classic forms from the twentieth century. Shostakovich was born in St. Petersburg, in 1906, and educated at the Petrograd Conservatory. His style evolved from the brash humor and experimental character of his first period, exemplified by the operas *The Nose* and *Lady Macbeth of Mtsensk*, into both the more introverted melancholy and nationalistic fervor of his second phase (the Symphonies No. 5 and No. 7, "Leningrad"), and finally into the defiant and bleak mood of his last period (exemplified by the Symphony No.

14 and Quartet No. 15). He could effectively communicate a melancholic depth and profound sense of anguish, as one hears in many of his symphonies, concertos, and quartets. Typical traits of Shostakovich's style include short reiterated melodic or rhythmic figures, motifs of one or two pitches or intervals, and lugubrious and manic string writing. Shostakovich's most popular works are his 15 symphonies and 15 string quartets. His works for piano include two piano sonatas, an early set of preludes, two piano trios, a piano quintet, and a later set of 24 preludes and fugues. Other works include two operas, six concerti and a substantial quantity of film music.

**The Limpid Stream** was the third and final ballet of Shostakovich which is full of happy, bright, entertaining and danceable. Later on, the Adagio part had been compiled and arranged as part of The Second Suite's of six movements, which are as follows: Waltz, Adagio (from Act II of The Limpid Stream), Polka, (from Jazz Suite No. 1), Sentimental Romance, Spring Waltz (from Michurin), and Finale. Originally, the Second Suite was composed for cello. This Adagio movement is cited from Act II of The Limpid Stream ballet, and really emphasizing on the dramatic and tragedy emotion of the characters in the story so it requires several techniques to communicate the sad and lost feelings beautifully. Since it is music composed for ballet so it already has the story of the song to tell. It is also a very nice example of the modern music that shows different techniques that developed from the previous eras.

## CHAPTER V

### CONCLUSION AND SUGGESTIONS

#### 5.1 Conclusion

The graduate Viola recital by Annop Ruangmanee was given on Monday, September 21<sup>st</sup>, 2009 at MAMC. The recital program was as follows:

- |      |   |                     |
|------|---|---------------------|
| I.   | Suite No.1 in G major BWV 1007<br><br>Allemande<br><br>Courante | J.S. Bach           |
| II.  | Concert in D major<br><br><i>Intermission (10 minutes)</i>      | F.A. Hoffmeister    |
| III. | Sonata no.2 in E flat major, Op 120                             | Johannes Brahms     |
| IV.  | Adagio (from Act II of The Limpid Stream)                       | Dmitri Shostakovich |

The recital committees were composed of Dr. Wichian Sittiprapaporn, Mr. Juris Madrevich and Dr. Chaipruck Mekara as the external committee. The complete program was recorded on CD and DVD. Approximately 35 people came to the recital.

## **5.2 Suggestions**

After the whole process of giving a recital, there are some suggestions and opinions to be given. Those suggestions are divided into three categories as follow.

5.2.1. Performer's self preparation

5.2.2. The program

5.2.3. The other organizing functions

### **5.2.1 The performer's self preparation**

It's universal for every performer or musician around the world that in giving such a successful performance is not an easy task. On one hand, the performer must have the discipline and determination to study and practice regularly so as to be ready to perform confidently. Thus, on the other hand, even though the performer think that he has prepared himself physically and mentally well enough, anything could happen during the recital. Therefore, the well-prepared practicing and well-organized on the program will make the performer feel more confident and secure with his performance. Here is some useful suggestion for anyone who is preparing for a graduate recital.

5.2.1.1 Set the practice schedule for yourself and follow it strictly.

5.2.1.2 The performer should not practices too much, but rather take some rest properly.

5.2.1.3 The advisors suggestions are needed regularly in order to improve the performance's ability of the performer.

5.2.1.4 About two months before graduate recital, the performer should give Recitals on the same program in different venues. There are many universities that have music departments and places to perform. If it is not possible for you to do the whole program, try to perform part of your program in public as much as you can.

For this graduate viola recital, the rehearsal recital was made at the Music Campus for General Public, College of Music, Mahidol University at Siam Paragon in order to create more confident and reduces stress

## **5.2.2 The program**

5.2.2.1 The program should be carefully selected so as to be composed of variety styles and rhythms. The pieces should be sorted from different periods of different composers and so on. The mood of the pieces should also vary. The performer should consider performing the musical compositions that you are happy to study as well as interesting to the audiences.

5.2.2.2 The organization of the program is needed to be arranging orderly so as to create a smoothly recital. The performer should consider ordering the musical pieces not to have too much slow or fast rhythmic pieced connectedly, but rather switching slow and fast movement alternately so that the audience can enjoy the performance enthusiastically.

## **5.2.3 The Other organizing functions**

5.2.3.1 The performer should contact the college staff two or three weeks before the recital regarding the reservation of the performance venue and the reservation of the required recording facilities.

5.2.3.2 The performer should plan to create the invitation cards, posters and program notes at least one month beforehand. The performer should contact art staffs to explain the concept of the recital, taking pictures, giving them the information of the performer's bibliography, composers' bibliography and musical pieces history, so that they could created the invitation cards, posters, and program notes harmoniously together.

5.2.3.3 Invitations should be sent out at least two weeks before the recital.

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## **APPENDIX**

## **Graduate Violin Recital by Annop Ruangmanee Performance DVD**

- |  |                        |
|--|------------------------|
| 1. Suite No.1 in G major BWV 1007            | by J.S. Bach           |
| Allemande                                    |                        |
| Courante                                     |                        |
| 2. Concert in D major                        | by F.A. Hoffmeister    |
| 3. Sonata no.2 in E flat major, Op 120       | by Johannes Brahms     |
| 4. Adagio (from Act II of The Limpid Stream) | by Dmitri Shostakovich |

**Graduate Violin Recital Invitation Card by Annop Ruangmanee**

**Graduate Violin Recital Program Note by Annop Ruangmanee**

## **BIOGRAPHY**

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