

GRADUATE TROMBONE RECITAL

YUTTAPON SAKTHAMCHAROEN

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PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS
(MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2011**

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Graduate Recital Document
entitled
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Candidate



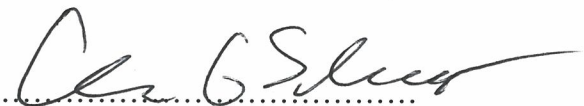
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on
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Yuttapon Sakthamcharoen

GRADUATE TROMBONE RECITAL

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ABSTRACT

The objective of this graduate trombone recital was to attain a higher level of performance ability on the trombone and to learn the process of organizing a trombone recital. The pieces performed in this recital were chosen to show the ability of a professional trombonist using various performance techniques, composition techniques, styles, and also to provide a source of information for future reference.

The trombone recital was given at the Music Auditorium, College of Music, Mahidol University on the 22nd of February, 2011. The program consisted of 4 pieces:

1. *Zwei Fantasiestücke "Two Fantasy Pieces"*, Op. 48 by Eduard Lassen
2. *Concerto for Trombone and Piano or Orchestra* by Launy Grøndahl
3. *Concertino d'Hiver* by Darius Milhaud
4. *Concerto No. 2* by Vladislav Blazhevich

The concert lasted approximately 53 minutes, without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL / YUTTAPON
SAKTHAMCHAROEN / TROMBONE / EDUARD LASSEN /
LAUNY GRØNDAHL, DARIUS MILHAUD, VLADISLAV
BLAZHEVICH

45 pages

การแสดงเดี่ยว TROMBONE ระดับมหาบัณฑิตศึกษา

GRADUATE TROMBONE RECITAL

ยุทธพล ศักดิ์ธรรมเจริญ 4936894 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: Joseph Bowman, D.M.A., Daren Robbins, D.M.A.

บทคัดย่อ

รายงานการแสดงเดี่ยวนี้มีวัตถุประสงค์เพื่อพัฒนา ศักยภาพในการบรรเลงเครื่องดนตรี Trombone และเพื่อศึกษาวิธีการจัดการแสดงเดี่ยว Trombone ผู้จัดแสดงได้คัดเลือกบทเพลงในการแสดง จากบทเพลงที่มีความหลากหลาย ทั้งในด้าน เทคนิคการปฏิบัติเครื่องดนตรี Trombone ในแบบต่างๆ, ลักษณะและเทคนิคในการประพันธ์เพลงที่แตกต่าง, อารมณ์ของบทเพลง, สไตล์เพลง รวมถึงคำแนะนำในการฝึกซ้อม เพื่อบรรลุเป้าหมายในการแสดง เพื่อเป็นแหล่งข้อมูลทางด้านวิชาการต่อไป

การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัยมหิดล วันอังคารที่ 22 กุมภาพันธ์ พ.ศ. 2554 เวลา 13.00 น.

รายการแสดงประกอบด้วยบทเพลงดังต่อไปนี้

1. *Zwei Fantasiestücke "Two Fantasy Pieces" Op. 48* by Eduard Lassen
2. *Concerto for Trombone and Piano or Orchestra* by Launy Grøndahl
3. *Concertino d'Hiver* by Darius Milhaud
4. *Concerto No.2* by Vladislav Blazhevich

รวมเวลาแสดงทั้งหมด 53 นาที

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CHAPTER I

INTRODUCTION

1.1 Introduction

The goal of studying for a Master's degree in music performance is not only to perform the instrument at a professional level, with high quality at an international standard but also to create a positive musical experience, and gain knowledge of every detail of the music being performed.

When preparing to perform a recital it is important to be completely aware of a composer's biography, history and inspiration of the piece, as well as the formal musical structure and style. The student should be able to interpret and perform the music understanding the composer's purpose, present the interesting points and prominent compositional techniques in music. The student should thoroughly analyze the works and present effective ways to solve technical challenges in practice, to reach the professional level of performance, efficiency and high quality.

For this graduate trombone recital, pieces were chosen which focus on the Romantic and 20th century trombone repertoire that can showcase the trombone's abilities including various kinds of musical expression and style, techniques. The works will be presented as follows:

Zwei Fantasiestücke "Two Fantasy Pieces" Op. 48 by Eduard Lassen

Concerto for Trombone and Piano or Orchestra by Launy Grøndahl

Concertino d'Hiver by Darius Milhaud

Concerto No.2 by Vladislav Blazhevich

1.2 Objective

1.2.1 To study every detail of the piece including the composer's biography, history of the selected piece, structure, style and technique features

1.2.2 To study, research and present how to manage and solve the technical challenges of a recital performance, and to reach those goals through practice of mastering the technical difficulties present in various styles

1.2.3 To perform and present the music with composer's purpose to the audience at a professional level, with efficiency and high quality compare able with the international standard

1.3 Scope

For the graduate recital, all knowledge of the selected piece, including the composer's biography, history of the compositions, style and musical technique for each piece will be presented.

1.3.1 *Zwei Fantasiestücke "Two Fantasy Pieces" Op. 48* by Eduard Lassen

1.3.2 *Concerto for Trombone and Piano or Orchestra* by Launy Grøndahl

1.3.3 *Concertino d'Hiver* by Darius Milhaud

1.3.4 *Concerto No.2* by Vladislav Blazhevich

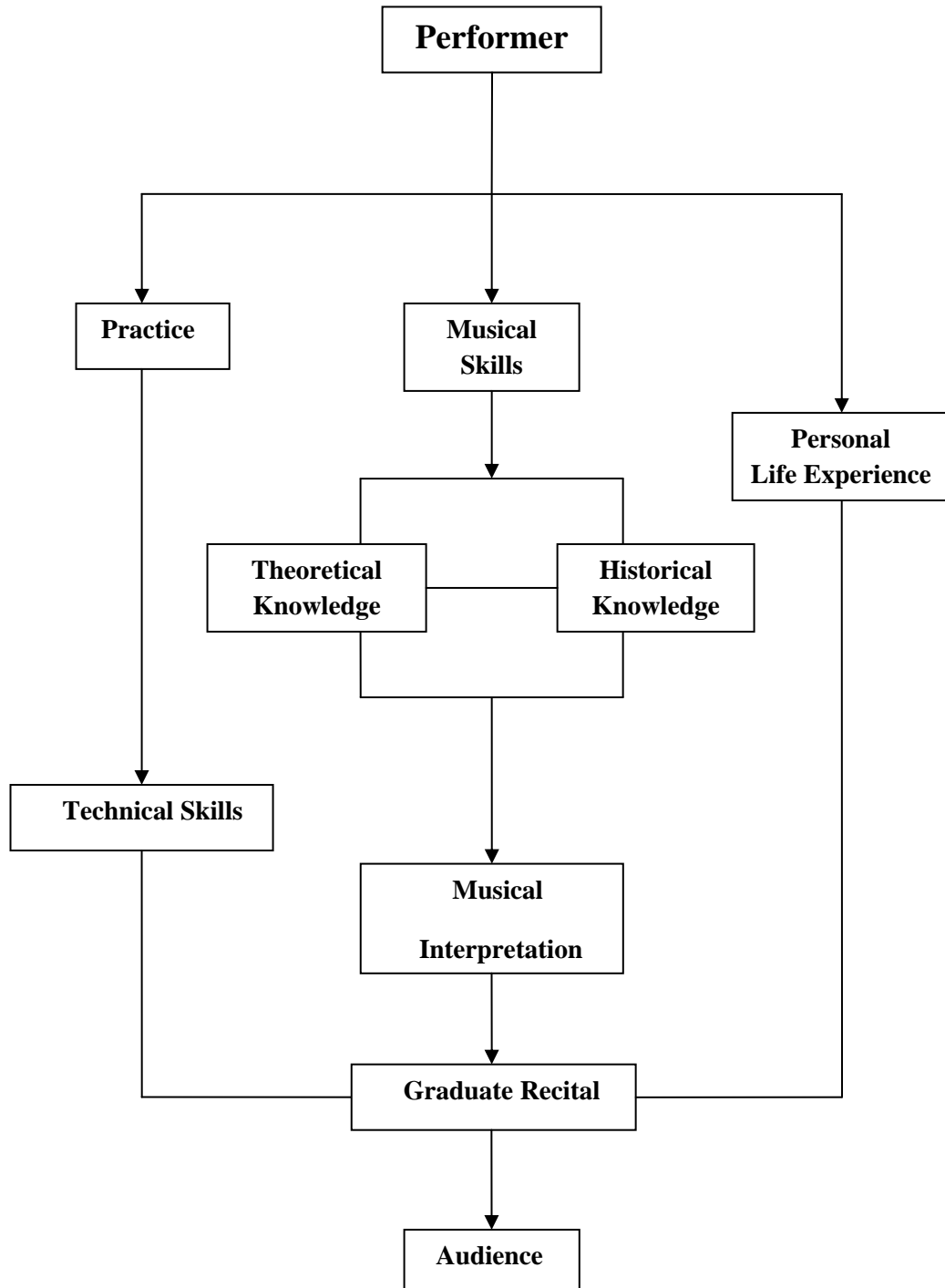
1.4 Expectations

1.4.1 To understand every detail of the selected pieces, especially the composer's biography, composer's inspiration, history of the piece, structure, style and technique features.

1.4.2 To develop the musical technique to the international standard and can manage and solve the problem to reach the performance at a professional level.

1.4.3 To perform and presents the beauty of each composition to the audiences in high quality performance

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

2.1 Trombone Repertoire in late Romantic and 20th Century

Since the beginning of the use of the trombone in solo music and chamber music, composers such as Leopold Mozart, Johann Albrechtsberger, George Christoph Wagenseil, favored the trombone in some of their music. Haydn and Mozart were known for their use of the trombone in sacred music, such as the Creation of Haydn and the Requiem of Mozart. The trombone retained its traditional use in the opera house and church from the 18th century, which the trombone begins to be used in the symphony: examples include *Symphony in Eb* by Joachim Nikolas Eggert, and Ludwig van Beethoven's *Symphonies Nos. 5, 6 and 9*

During the Romantic era, the trombone became a standard member of the orchestra. Leipzig, Germany, becomes a centre of trombone pedagogy, and for the first time that trombone began to be taught at the *Musikhochschule* founded by Felix Mendelssohn Bartholdy. Karl Traugott Queisser, Mendelssohn's bass trombonist and the professor of trombone at the academy in Leipzig, had several composers write trombone solos for him, such as Ferdinand David, Ernst Sachse and Friedrich August Belcke¹.

From the late Romantic through the 20th century, composers have a variety of styles of music, different ideas with respect to form, style, harmony and musical materials to create their music: many composers were influenced by Beethoven to Richard Wagner's music, with exceptions such as the impressionism of Claude Debussy and Maurice Ravel, the nationalism of the Russian five, the neo-classicism of Igor Stravinsky, ultra-chromaticism, serial compositions and atonality of Arnold Schonberg, Alban Berg and Anton Webern.

¹ Global Oneness, "*Trombone: Encyclopedia – Trombone*"
<http://www.experiencefestival.com/a/Trombone/id/1928024>

The selected repertoire for trombone in this program also differs in form, styles, harmony, techniques and materials. There are also differences in period of time which can be summarize as follows:

Zwei Fantasiestücke “Two Fantasy Pieces” Op. 48 by Eduard Lassen, was composed during the late Romantic, traditional in form of music, the melodic line is like the vocal music as cantabile, the key area can be clearly analyzed to related keys. The interest and challenge to the player concern good tone quality, work in the low register, and song-like melodic passages through the entire piece.

Concerto for Trombone and Piano or Orchestra by Launy Grøndahl, was composed during the early 20th century, the form of this repertoire is traditional, the music is much dramatically influenced by Richard Wagner’s style, very luxurious in harmony which means there are many unexpected key areas, the melodic line is traditional in harmonic implications but has ambiguity allowing multiple harmonization. The interest and challenge to the player are a good high register, dark, rich and powerful tone quality, clef reading, rhythm, and most importantly the interpretation and expression in every phrase of the melody.

Concertino d’Hiver by Darius Milhaud, was composed during the mid-20th centuries in 1953. The form of this repertoire is continuous: three movements connected with piano interlude, but the music can be separated by melodic structure and tempo. The structure of the composition is close to tradition, but the melody and harmony are different with the use of polytonality; the music in contrasting keys at the same time. The interest and challenge to the player is accuracy in a melodic line with wide leaps, unexpected accidental marks and changing some notes in the melodic line upon repetition in the 3rd movement.

Concerto No.2 by Vladislav Blazhevich, was composed during the early 20th century. It is in one movement divided into three sections by harmonic area. The melodic line is tonal, but rather chromatic in harmony and including recitative style. The interest and challenge to the player concern vigorousness in scales and arpeggios, and the dramatic expression of the entire piece.

2.2 *Zwei Fantasiestücke* “Two Fantasy Pieces” Op. 48 by Eduard Lassen

Eduard Lassen’s Biography

Eduard Lassen, Belgian composer was born on 13 April 1830 in Copenhagen, Denmark. When he was 2 years old his family moved to live in Brussels, Belgium. In 1842, he started his education at the Brussels Conservatory. After 2 years of studies there, he won the first prize for piano in 1844. Then he received the second prize for composition in 1847. In 1851 he won the Belgium Prix de Rome.

As a result of his success he had a chance to perform in Germany and Rome. While touring he met Louis Spohr and Franz Liszt. In 1855, he went back to Brussels, where he tried to secure a performance of his opera “*Le roi Edgard*” but without success. Following this failure, he was helped by Liszt who assisted him in re-scoring the work and changed the title to “*Landgraf Ludwig’s Brautfahrt*”, and it was very successfully performed under the leadership of Lassen at Weimar in May 1857. In the following year he obtained work in Weimar as court music director: he held this position until 1895. During the time he worked in Weimar he also was awarded an honorary doctorate by University of Jena, Germany.

During the work in Weimar as conductor for other composers of his day, he also wrote his own opera compositions, for “*Frauenlob*” and “*Der Gefangene*”, but those works were not successful until his music to Goethe’s “*Faust*”, which was successful and was praised by Liszt. In addition, he also composed a work for chorus and orchestra entitled “*Te Deum*”, cantatas; a soprano scena with orchestra entitled “*Der Schäfer Putzle Sich zum Tanz*”, 11 characteristic pieces for orchestra “*Nibelungen*”, 2 symphonies, overtures and a march for orchestra.²

The most characteristic of Lassen’s works include a variety of lyrical melodies as lied song and variants of folk dance rhythms. For this Lassen’s “*Zwei Fantasiestücke*”, is the original work for trombone and strings, explained by Philip Brink (the trombone instructor, College of Music, Mahidol University) in discussion, we found that there is less information about this piece, even on the website,

² Jewish Encyclopedia, Isidore Singer and Joseph Sohn “*Lassen, Eduard*”
<http://www.jewishencyclopedia.com/view.jsp?artd=89&letter=L>

composed in approximately 1881, edited by Phillip Brink. The music is in 2 movements, the 1st movement is “*Andacht*” that means “*Devotion*” and the 2nd movement is “*Abendreigen*” that means “*Evening Round Dance*”

Compositional Structure

Table 1 The 1st movement “*Andacht (Devotion)*” was written in “Ternary form”

A		B		A ¹		
Primary theme	Transition	Secondary theme	Bridge	Primary theme	Cadenza	Ending
The Beginning to bar 21	Bar 21 To Bar 29	Bar 30 To Bar 40	Bar 40 To Bar 41	Bar 42 To Bar 60	Bar 60 To Bar 61	Bar 62 To Bar 67

This movement starts the A section with a primary theme at the second bar, after a piano accompaniment lead in the first bar, in a key of E flat major until bar 21. There is a transition from bar 21 to bar 29 in E flat major, and modulation to lead the music to present the secondary theme. The B section presents a secondary theme which begins at bar 30 in the key of B flat major, to present a new idea of melody and accompaniment part in the dominant key. At the end of the secondary theme, there are a few bars of modulation to C flat major at bar 38 to bar 39, and then add the A pitch to create an augmented sixth chord of E flat major as a bridge at bar 40 to bar 41, to move the music back to present the primary theme again. A primary theme is repeats to create the A¹ section begin at bar 42 in E flat major until bar 60, following by the cadenza at bar 60 to 61 and ending from bar 62 to the end, to decorated and extended the melody a little bit more difference.

Table 2 The 2nd movement “*Abendreigen (Evening Round Dance)*” was written in “Rounded Binary form”

A					B				Re- transition	A ¹	
a	b	a'	c	a'	d	d'	e	d'		a'	Ending
Bar 1 to Bar 8	Bar 9 to Bar 15	Bar 16 to Bar 22	Bar 23 to Bar 38	Bar 39 to Bar 46	Bar 47 to Bar 54	Bar 55 to Bar 62	Bar 63 to Bar 70	Bar 71 to Bar 78	Bar 79 to Bar 93	Bar 94 to Bar 100	Bar 101 to Bar 107

The structure of this movement is more complicated than the 1st movement, the 2nd movement was written in the rounded binary form, the whole picture of the structure is separated to 3 sections like ternary form, but each section can be analyzed to a smaller form inside.

The A section is written in rondo form starts with the a theme from the 1st bar to bar 8 in the key of C major. The b theme suddenly following at bar 9, with modulated to the relative key in A minor until bar 15. Repeat the a' theme again in tonic key C major at bar 16 to bar 22, and then the c theme is present in A minor key from bar 23 to bar 38. To complete the characteristic of the rondo form, a theme is re-presents again at bar 39 to bar 46 in the key of C major.

The B section is written in binary form, the style of this section is difference from the A section, the new idea is presents both melodic line and especially for the accompaniment's rhythm. The d theme starts at bar 47 in the key of A flat major until bar 54, then repeat the d theme again in the same key during bar 55 to bar 62, but adapted to 1 octave higher, that could be call d' theme. The e theme composed by the same idea with d theme, change a little bit the melodic line, and modulation to E flat major; dominant key of A flat major from bar 63 to bar 70. Finally the d' theme comes back again at bar 71 in A flat major until bar 78.

There is a re-transition during bar 79 to bar 93, Lassen used some material of the c theme that shown in the A section, but adapted to use the parallel key of C major, that is mean this re-transition was composed in the key of C minor.

The A¹ section is re-presents the a' theme from the very beginning of this movement in the key of C major, from bar 94 to bar 100. Decorated the ending with parallel key; C minor at bar 101 to bar 102, and then back to home key; C major from bar 103 to the end.

Interesting Point and Performance Practice

This repertoire is composing in the beautiful melodic line, like the vocal music. The warm, rounded sound and smooth phrasing of melodic passages would be a necessary part of a good performance. Then there are some low register notes in both movements such as in the example 1.

Example 1

from "Zwei Fantasiestücke" 1st Movement

18

rall.

Quasi Cadenza

60

p

ritard

A Tempo

p

from "Zwei Fantasiestücke" 2nd Movement

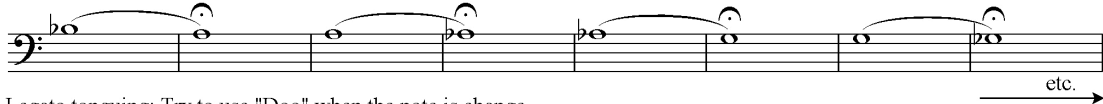
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morendo

A good practice for “Long Tone”, “Legato Tonguing” and “Length Building” will help the student to reach the goal of playing this repertoire, and make the music more perfect. There are some recommended exercises for each technique shown in example 2.

Example 2

Long tone: The best time to check yourself for breath, tonguing, posture, instrument holding and your sound



Legato tonguing: Try to use "Doo" when the note is change, your air must be continue from the 1st note through end of phrase



Length building: You can combine to practice with "Long tone", Play as written to as low as possible



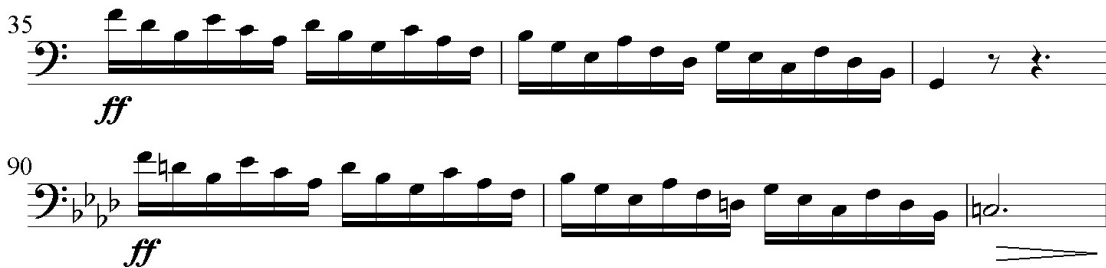
Fake tone: Play as written to as low as possible, do not use F attachment



There are some difficulties that the student should be concern, and focus this point to practice as shown in example 3.

Example 3

from "Zwei Fantasiestücke" 2nd Movement



The following exercise is for practice to get the whole passage, by breaking the long passage at the beginning into groups of four, then seven, then ten notes, etc. Play the entire passage slowly and speed it up gradually. The student can use this exercise to apply at those two points in the music. The exercises is shown in example 4.

Example 4 Exercises for Eduard Lassen, *Zwei Fantasiestücke*, 2nd movement

The image displays five staves of musical notation in bass clef. The first staff contains a sequence of eighth notes. The second staff features eighth notes with slurs. The third, fourth, and fifth staves show more complex rhythmic patterns with slurs and rests, each ending with an 'etc.' and an arrow pointing right.

2.3 Concerto for Trombone and Piano or Orchestra by Launy Grøndahl

Launy Grøndahl's Biography

Launy Grøndahl, Danish composer and conductor, was born on June, 30, 1886 in Ordrup, Denmark, and died on January 21, 1960 in Copenhagen, Denmark. He started to play the Violin at the age of six with Anton Bloch, Lidolf Nielson and Axel Gade. When he was thirteen years old, he turned to his professional musical career with taking a chair in violin section of Copenhagen's Casino Theatre. He traveled throughout Europe, with his travels throughout Europe inspired him to undertake extensive studies about European music; he studied in Paris, Vienna and Italy while he remained in Europe.

During studies in Italy, he composed one of the most famous Trombone Concertos in 1924, which he dedicated to the trombonist Vilhelm Aarkrogh.

In 1925, He was elected to serve as the conductor and music director of the Danish State Radio Orchestra, which eventually changes into the Danish National Symphony Orchestra until 1956, where he made authoritative recordings of many

others composers, such as the symphonies of Carl Nielson. He also composed some compositions such as, symphonies, chamber music, concertos, vocal and stage music.³

Compositional Structure

This concerto was composed in three separate movements, modest in size, each movement presents concise, and unambitious structure, but luxurious in harmony, and the trombone's characteristic of dark and rich tone quality, combined with the heroic and beautiful melodic passage.

Table 3 The 1st movement was written in “True Binary form”

A			A ¹			
a	a'	b	a'	b'	Re- transition	a'
Bar 1 to Bar 12	Bar 13 to Bar 30	Bar 35 to Bar 51	Bar 59 to Bar 69	Bar 72 to Bar 84	Bar 85 to Bar 103	Bar 104 to Bar 115
	Transition	Re- transition	Bridge			
	Bar 31 to Bar 35	Bar 52 to Bar 58	Bar 69 to Bar 72			

This movement is compose in true binary form; the structure of this form is similar to simple binary form, but much more developed in many key areas, sometimes far away from the home key. The A¹ section can be analyzed to repeat the A section, with developments and a return to the home key.

The A section starts with the piano, followed by the trombone playing the a theme at bar 2 in the key of F minor. The trombone presents the a' theme again at

³ AMG All Music Guide to Classical Music “*Launy Grøndahl*”
<http://www.answers.com/topic/launy-gr-ndahl-classical-musician>

bar 14 with a new key of B flat minor, and then transpose to D flat major and F minor ending with D flat major. The transition appears at bar 31 to lead the music to the next new idea. The b theme starts at bar 35 in G flat major, and then is transposed to finish the theme in the key of B minor. Followed by re-transition played by the piano at bar 52, then transposed to A minor, to prepare for the repetition once again.

The A¹ section starts at bar 59, in the key of A minor, and then the trombone represents the a' theme from bar 60 to bar 69. There is a bridge during bar 69 to bar 72 to transpose the key area to C sharp major. The b' theme is presented by the trombone at bar 72 in C sharp major until bar 84. The key area suddenly changes to C sharp minor, and the trombone plays some material from the theme as a re-transition at bar 85. The piano then develops ideas from the b theme at bar 92, in C major: this is the start of a lengthy dominant section until the a theme returns at bar 105, now in the home F minor key and played by the trombone until the end.

Table 4 The 2nd movement was written in “Binary form”

A		A ¹	
a	b	a'	b'
Bar 1 to Bar 10	Bar 11 to Bar 29	Bar 30 to Bar 50	Bar 51 to Bar 60

The structure of this movement was written in binary form. Starting with the piano at the 1st bar, followed by the trombone presents the a' theme in the key of B flat minor at bar 3 to bar 10. Immediately, at bar 11, the piano plays the interlude with a smooth passage in B flat major, and then the trombone presents the b theme from bar 13 until bar 29.

The repetition of the structure, the a' theme re-presents right after the b theme finishes, returns to the key of B flat minor, and then finishes the theme by transposition to D flat major. The b' theme is presented after the piano interlude, played by the trombone at bar 53 in the key of D flat major.

Table 5 The 3rd movement was written in “Scherzo form”

A				A¹ (Repeat all three sections)			
Introduction	a	b	a'	a'	b'	a'	Coda
Bar 1 to Bar 18	Bar 19 to Bar 39	Bar 49 to Bar 67	Bar 68 to Bar 80	Bar 81 to Bar 97	Bar 108 to Bar 124	Bar 136 to Bar 151	Bar 152 to Bar 162
	Transition			Transition	Re- transition		
	Bar 39 to Bar 48			Bar 97 to Bar 107	Bar 124 to Bar 135		

The 3rd movement was written in scherzo form; the structures of this form are in three sections similar to the ternary form, usually in the rapid triple meter or compound time, but more intricate and shows the technique of the composer, developing the theme in many other keys, with rhythmic, extension and augmentation or diminution of the melodic line.

The A section starts with the introduction, representing the idea of the main theme from the 1st movement, plays by the piano. And then the trombone plays the secondary theme from the 1st movement, in a recitative style at bar 6 until bar 18. The a theme of this movement starts at bar 19 in the key of F minor until bar 39. There is a transition played by the piano at bar 39 to 48. The b theme is presented in A major at bar 49 to bar 67, and then the a' theme is presented in D minor from bar 68 to bar 80.

The A¹ section shows the repetition of the previous three group structure once again. Starting with the a' theme at bar 81, Grøndahl shows his talent by developing the theme by continuous transposition to many keys until the theme ends at

bar 97, and then the piano played the transition from bar 97 to bar 107, transpose to D flat major, and continues with a short bridge before the b' will appear. After the piano interlude at bar 108, the trombone re-presents the b' theme in D flat major at bar 111 until bar 124, and then the re-transition during bar 124 to 135, and moves to F minor. The a' theme is appears again in the key of F minor at bar 136 until bar 151. This movement finishes with coda plays in F minor, from bar 152 until the end.

Interesting Point and Performance Practice

The important and interesting point for this repertoire, to challenge the student is the accuracy of the high range, with both a soft light sound and overpowering sound. Also necessary is to be skillful in using different clefs. The method book that is highly recommended for study is the “*School for Trombone in Clefs*” written by Vladislav Blazhevich, the method book presents material from the very beginning to advanced exercises. Some melodic line in the high register are shown in the following example 5

Example 5

from the 2nd movement, “*Concerto pour Trombone et Piano ou Orchestre*”, Launy Grondahl

The musical score for Example 5 consists of three staves of music for the trombone part. The first staff starts at measure 7 and ends at measure 12. It features a series of eighth-note triplets with a dynamic marking of *f* and a crescendo leading to a triplet of eighth notes marked *rall.*. The second staff starts at measure 13 and ends at measure 17. It is marked *con molto espression, cantabile* and *mp*. The third staff starts at measure 38 and ends at measure 42. It features a series of eighth-note triplets with a dynamic marking of *ffz* and a crescendo leading to a dynamic marking of *f*.

To solve the difficulty of playing in the high range register, with a good tone quality in a different dynamics and articulations, including accuracy of all pitches, the student should have to practice range extension: there are some recommended exercises to build up the high notes, as shown in example 6.

Example 6

Exercise 1

Exercise 2

Exercise 3

2.4 *Concertino d'Hiver* by Darius Milhaud

Darius Milhaud's Biography

Darius Milhaud, French composer, was born on September 4, 1892 in Marseilles, French and died on June 22, 1974 in Geneva, Switzerland. His family lived and worked at the Bras d'Or, the inn where his family had been established since 1806. When he was 7 years old, he started to study violin, and then played the second violin in the string quartet of his teacher, Léo Bruguier, when he was 10 years old. In 1905, he started to study harmony with a local teacher, and at that time he realized that he would like to be a great composer. At this young age, he has two very close friends, Léo Latil and Armand Lunal: they spent much time in conversations about music and literature: this experience touched and trained his future life and career.

In 1909, he went to study at the Paris Conservatory, where he studied many kinds of music such as violin lessons, orchestra playing, harmony, counterpoint, orchestration and composition. He also met and studied to others composer's work such as, Fauré, Ravel, Satie, Bloch and Wagner, he was fascinated by Schoenberg's

Piano piece op.11 and op.19. He became one of the group known as Les Six; a group of French composers whose music represents a strong reaction against the musical style of Richard Wagner and Impressionism: the members of the group were Darius Milhaud, Francis Poulenc, Arthur Honegger, Georges Auric, Louis Durey and Germaine Tailleferre.

In 1917 to 1919, he worked with Paul Claudel in Brazil, where he became acquainted with Brazilian folk music and its rhythmic styles, and then he went on journeys to London in 1920, to Vienna in 1921 to meet Schoenberg, Berg and Webern, and then concert tours of USA in 1922 and 1927, and a concert tour in USSR in 1926. In 1940, he went to USA to teach at Mills College, Oakland, and at summer school in Aspen, Colorado.

His characteristic of musical styles was composed in “Polytonality”; music in contrasting keys at the same time, combined with various rhythmic or syncopations and including jazz harmony. His works are in many genres such as opera, ballet, orchestra music, suites, symphony, film scores, choral music, sonatas and concertos.

Compositional Structure

This piece is the one of a series of four concertos; *Concertino d'Hiver*; the title means “Little Winter Concerto” for Trombone and String orchestra, *Concertino de printemps* for Violin and Chamber Orchestra, *Concertino d'automne* for two pianos and the *Concertino d'été* for viola. Milhaud completed this concerto series for the 20th century counterpart to Vivaldi’s *The Four Seasons*.⁴

⁴ Jeremy Grimshaw, “Concertino d’hiver, for trombone & string orchestra (or piano), op.327
<http://www.answers.com/topic/concertino-d-hiver-for-trombone-string-orchestra-or-piano-op-327>

Table 6 Compositional structure of *Concertino d'Hiver* by Darius Milhaud

A				B					A ¹			
Intro	a	b	a'	Intro	c	d	c'	d'	Intro	a'	b'	a'
Bar 1 to Bar 9	Bar 10 to Bar 29	Bar 30 to Bar 55	Bar 81 to Bar 104	Bar 105 to Bar 109	Bar 110 to Bar 120	Bar 121 to Bar 149	Bar 169 to Bar 182	Bar 183 to Bar 189	Bar 190 to Bar 198	Bar 199 to Bar 218	Bar 219 to Bar 244	Bar 268 to Bar 292
		Ending and Re-trans.				Re-trans					Ending and Re-trans.	
		Bar 56 to Bar 80				Bar 150 to Bar 168					Bar 245 to Bar 267	

The structure of this composition is written in continuous three movements into one, separate by the difference in tempo, fast – slow – fast. The structure of the entire piece can be analyzed as rounded binary form; two outer movements closely resemble each other, as repetition of the first section.

The A section is written in ternary form. The introduction starts at the first bar with the trombone solo in B flat major. The a' theme is presented at bar 10 in G major, and then transposed to the key of G minor. The b theme starts at bar 30 in F sharp minor, and then moves to F major, finishing the theme by moving back to F sharp minor again. There is an ending played by the piano from bar 56 to bar 64, and then the introduction's theme is re-presented as a re-transition in D major at bar 65. The a' theme is repeat at bar 81 in the key of B flat major until the end.

The B section is written in binary form. The introduction of this movement plays by the piano starts from bar 105 to bar 109, the c theme is presents by

the trombone at bar 110 in C major, and then Milhaud decorated his music with unstable key areas, he transposed the melodic passages to another and another key for approximately 4 bar, to C flat major, A flat minor, B flat major, B flat minor, G major, B minor, D major, C major, finishing the theme in B major. There is the re-transition at bar 150 in B major, and the transposition to A major, C major, F major and C major at the end of the re-transition. The c' theme is re-presented in the repetition of the form, starting at bar 169 in C major, and then transposed to D flat major, back to C major. The repetition of d' theme appears at bar 183 in B flat major, with diminution technique on the melodic line at the end.

The A¹ section uses the same structure to the first A section, in ternary form. The introduction starts at bar 190 with the same melodic line to the very beginning of the piece, in D major. The a' theme is re-presented at bar 199 in G minor finishing the theme in F major, and then the b' theme is following at bar 219 in C major, moves to A major until bar 244 in the key of F major. The ending starts at bar 245 until 253, and then the repetition of the idea from the introduction is re-presented at bar 254 in F major, and then the final a' theme is re-presented again at bar 268 in D major, and then is transposed to B flat major until the end,

Interesting Point and Performance Practice

The interesting point of this piece, that should concern students, aside from skill to reading different clefs, they should be concerned about wide leaps throughout the entire piece. Some example in the piece will be shown in example 7.

Example 7

from "Concertino d'hiver", Darius Milhaud

The image displays three staves of musical notation in bass clef. The first staff begins with a 2/2 time signature and a key signature of one flat (B-flat major). It features a melodic line with a wide leap from a low note to a high note, marked with a box containing the number 20. The second staff starts with a 3/8 time signature and a key signature of two flats (B-flat major). It also shows a melodic line with a wide leap, marked with a box containing the number 275. The third staff continues with a 3/8 time signature and a key signature of one flat (B-flat major), showing another instance of a wide leap. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf*.

There are some recommended methods to solve this difficulty, besides the slow practice of the piece, students should practice the exercise from slow tempo, and then gradually speed up, played with clear sound as possible, the methods are shown in the following example 8.

Example 8

from "Arban's Famous Method for Trombone"

Exercise 1, page 126, Intervals

from "Arban's Famous Method for Trombone"

Exercise 10, page 135, Octave and Tenth

2.5 Concerto No.2 by Vladislav Blazhevich

Vladislav Blazhevich's Biography

Vladislav Blazhevich, Russian composer, was born on August 3, 1881 in Smolensk, Russia. His father Mikhail was detained in prison and hard labor in Siberia for twenty years for political punishment, since Blazhevich was born. After the loss of the leader of his family, his mother was often sick, having been burdened with hard housework, and then she died in 1887, when Blazhevich was only six years old.

Thereafter he was taken by his uncle to stay and worked in his relative's farm until the age of twelve, when he enlisted in the army.

In 1893, when he was entering to the army, he becomes a member and started to study music in the band of the Third Artillery Brigade in Smolensk. After the first three years in the band, he was successful in playing on the euphonium and was promoted to the rank of soloist. At this time, although he had much to be concerned about with his future, his passion and love of music helped him to remain positive, and he planned to change to another instrument that would help him to find a position in a symphony orchestra. Then, in 1897 he was given permission to change to the trombone, which also changed his life as he became one of the world's outstanding trombonists. When he was eighteen years old, he left Smolensk and went to Moscow in 1899, and he was appointed to be solo trombonist with the Astrakhan Grenadier Regiment, which position he held for only one year. In 1900, Blazhevich began his higher education at the Moscow Conservatory in the trombone class of Professor Christopher Bork. During his studies in Moscow Conservatory, he desired to learn as much musical knowledge as possible, he studied many interesting subjects such as theory, orchestration and piano, he also was allowed to audit classes in other instrumental studios. By his final year in school, he was well known and respected in the Conservatory; his performances with the Conservatory orchestra and solo recitals were highly regarded.⁵

When he was finished with his studies in the Moscow Conservatory, he was awarded the position at the Bolshoi Theatre in 1906. During Russia's entry into World War 1 in 1914-1918, he was drafted to be an assistant superintendent of a military hospital. However, he continued to play in Bolshoi, and attempted to continue to teach his students and finished his manuscript of his method for trombone "*School for Trombone in Clef*", for advanced players in 1916. In 1920 he was appointed to the Principal Trombone position of the Bolshoi Orchestra, and started teaching at The Moscow Conservatory.

From his experience with an orchestra career, and all the knowledge from his diligence during studies in the Conservatory, he wrote many methods and

⁵ Andrey G. Kharlamov, "Blazhevich: His life and work" In *International Trombone Association Journal* Number 3, Volume 36, July 2008, 30-34

compositions for Trombone and other low brass instruments. Most of his trombone concertos include “*Concerto no.2*” were composed during 1924; he composed 13 concertos for trombone, “*School for Trombone*” for Intermediate level, Advanced Rhythm and Technique Etudes is based on “*26 Sequences for Trombone*”, “*38 Concert Duets for Trombone*”; Duets in Bass Clef for Trombone, 5 Concert pieces for Trombone, “*70 Studies for Tuba*” and many others.⁶

Compositional Structure

Almost all of the Blazhevich’s concertos are written in the same characteristics, that is to say, the distinctive parts of the piece are combined into one movement connected with by the piano interludes.⁷ This composition was composed in the same characteristics to the others; however it can be analyzed those three movements separately by the melodic passage, rhythmic, key area and structures. These will be presented as follows:

Table 7 The 1st Movement was written in “Rounded Binary form”

A				B				A ¹		
Introduction	a	b	Transition	c	Trans.	d	c’	Re-trans.	a’	Ending
Bar 1 to Bar 14	Bar 15 to Bar 23	Bar 24 to Bar 43	Bar 44 to Bar 53	Bar 54 to Bar 61	Bar 62 to Bar 69	Bar 70 to Bar 77	Bar 78 bar 88	Bar 89 to Bar 95	Bar 96 to Bar 103	Bar 104 to Bar 116

⁶ Andrey Kharlamov, “Blazhevich – destiny of Works in the West” Jay Friedman.
http://www.jayfriedman.net/articles/blazhevich_-_destiny_of_works_in_the_west

⁷ Andrey Kharlamov, “Blazhevich – The History of Selected Works ” Jay Friedman.
http://www.jayfriedman.net/articles/blazhevich_-_the_history_of_selected_works

The 1st movement is composed in rounded binary form. The A section is in binary form, starting with the introduction in the piano from the 1st bar, then the trombone begins to be present at bar 7 to bar 14 in the key of D flat major, the a theme starts at bar 15 to bar 23 in home key; D flat major. The b theme is presented at the 24th bar in the same key until bar 39, and there is a bridge from bar 40 to bar 43, played by the piano. The piano plays the transition to gradually transpose and to lead the music into the next section during bar 44 to bar 53.

The B section is in ternary form, starts with the trombone, presenting a new idea; the c theme, at bar 54 in C major until bar 61, and then the piano plays an interlude as transition during bar 62 to bar 69. The d theme presents at bar 70 in the key of F major, and slightly moves to D minor. The c' theme is immediately re-presented in the parallel key; D major at bar 78 to bar 86, and then the piano plays 3 bar bridge before the A¹ section will begin.

The A¹ section is in binary form, starts with the trombone and the piano at bar 89 to bar 95 in C major, to re-present the idea from the introduction: this will serve the function of re-transition. The a' theme is re-presented at bar 96 to bar 103 in the key of C major. Following with ending at Bar 104 in F major, introducing a new melody, which is transposed to E flat minor, which ends the movement at bar 116.

Table 8 The 2nd Movement was written in “Binary form”

A				A ¹		
Introduction	a	b	Re-transition	a	b'	Ending
Bar 117 to Bar 130	Bar 131 to Bar 139	Bar 140 to Bar 158	Bar 159 to Bar 166	Bar 167 to Bar 177	Bar 178 to Bar 188	Bar 188 to Bar 195

The 2nd movement is compose in binary form, A and A¹ section are as function of repetition. The A section starts with the piano plays as introduction at a slow tempo from bar 117, The trombone plays the rubato cadenza at bar 130 to

presents the a theme at bar 131 in B flat minor; the dominant minor key of the previous movement, ending at bar 139 in the key of F minor. There is a bridge played by the piano from bar 140 to bar 141, before the b theme presented by the trombone in D minor at bar 142. Blazhevich has shown his talents by developing the b theme to G major at bar 147, and then extending the melodic line gradually moving to many other keys, until bar 155 in G flat major, with a short new idea of melodic passage, then a sudden change to F sharp minor at bar 157. The piano plays the re-transition from bar 159 to bar 166, to repeats the A₁ section as the structure of binary form.

The A¹ section starts at bar 167, repeats the a theme once again in the key of B flat minor, ending at bar 175 in F minor, followed by a short bridge, played by the piano. The b' theme is presented at bar 178 in the key of E flat minor, then is transposed to B flat minor at bar 185 until bar 188, and then finishing the 2nd movement with ending, played by the piano during bar 188 to bar 195.

Table 9 The 3rd Movement was written in “Scherzo form”

A			B		A ¹		
Introduction	a	b	c	Re-transition	a	b	Coda and Ending
Bar 196 to Bar 211	Bar 212 to Bar 227	Bar 235 to Bar 250	Bar 267 to Bar 283	Bar 284 to Bar 307	Bar 308 to Bar 323	Bar 327 to Bar 349	Bar 350 to Bar 382
	Transition	Transition			Bridge		
	Bar 227 to Bar 234	Bar 250 to Bar 266			Bar 323 to Bar 326		

The 3rd movement was written in scherzo form; the structure of this movement can be compared to rounded binary form.

The A section immediately changes to fast tempo right after the 2nd movement finishes, the introduction of this movement plays by the trombone at bar 196 in the key of D flat major until bar 211. The a theme is presents at bar 212 in D flat major, then finish at bar 227 and transpose to the dominant key; A flat major. There is the transition during bar 227 to bar 234 played by the piano. The trombone presents the b theme at bar 235 in A flat major until bar 250, followed by the piano playing the interlude as transition, then transposed to prepare for the next section.

The B section starts at bar 267 in the key of G flat major with the piano, and then the trombone presents the c theme at bar 269, until the end of the theme at bar 283 transposed to B flat minor: there is the re-transition during bar 284 to bar 307.

The A¹ section presents the a theme in the key of D flat major at bar 308 which is transposed to finish the theme in subdominant key; G flat major at bar 323, the piano plays a short bridge from bar 323 to bar 326. The b theme repeats to be heard again at bar 327 in G flat major, and the theme ends with a transposition back to the home key of D flat major again. The coda is presented with the a theme from the 1st movement with augmentation of the melodic passage in the key of D flat major at bar 350, and then finish the piece with b theme from the 3rd movement in D flat major at bar 366 until the end.

Interesting Point and Performance Practice

This selected piece is challenging to students for skill in playing scales and arpeggios. Throughout the entire piece, Blazhevich has developed the melodic passages to move around many key areas. Such as some spots that shown in the following example 9.

Example 9

from "Concerto No.2" Vladislav Blazhevich

9

144

149

243

376

p *cresc.* *6* *6* *6*

dm. *G:* *3* *dim.*

Ab:

D: *cresc.* *ff*

Practicing the scales and arpeggios in different keys is of much help to develop a complete approach to playing the composition: there are some recommended methods for scales and arpeggios that are shown in example 10

Example 10

from "Arban's Famous Method for Trombone"

exercise 8, page 64

etc. →

exercise 69, page 61

etc. →

exercise 49, page 152

The image shows a musical exercise consisting of three staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The music is written in bass clef. The first staff contains 8 measures of music, ending with a whole note. The second staff contains 8 measures of music, ending with a whole note. The third staff contains 8 measures of music, ending with a whole note and the text "etc." followed by an arrow pointing to the right.

CHAPTER III

METHODOLOGY OF PRESENTING

A GRADUATE RECITAL

3.1 Performing Information

Performer has selected four pieces for the trombone which are:

3.1.1 *Zwei Fantasiestücke “Two Fantasy Pieces” Op. 48* by Eduard Lassen

3.1.2 *Concerto for Trombone and Piano or Orchestra* by Launy Grøndahl

3.1.3 *Concertino d’Hiver* by Darius Milhaud

3.1.4 *Concerto No.2* by Vladislav Blazhevich

3.2 Objectives

3.2.1 To study every detail of the piece including the composer’s biography, history of the selected piece, structure, style and technique features

3.2.2 To study, research and present how to manage and solve the technical challenges of a recital performance and to reach those goals through practice of mastering the technical difficulties present in various styles

3.2.3 To perform and present the music with composer’s purpose to the audience at a professional level, with efficiency and high quality compare able with the international standard

3.3 Instruments

B-flat trombone with F attachment

3.4 Process of Presentation of a Graduate Recital

3.4.1 Discuss with the advisor.

3.4.2 Study and select the pieces according to the recommendation of the advisor.

3.4.3 Private practice either solo or with the piano accompanist.

3.4.4 Attend master classes and attend relevant concerts.

3.4.5 Discuss with the advisor for the final decision and approval.

3.4.6 Study and collect the information about selected pieces for presentation the outline of the thematic paper, the thematic paper and the program notes by using sources from:

- Library of College of Music, Mahidol University.
- Internet databases.
- Books of pedagogy and literature for trombone.

3.5 Preparation process for Recital

Practice two periods per day by self and one period per week with accompaniment from April 2010 – February 2011.

3.5.1 Daily practice schedule and set the study and practice schedule from April 2010 to February 2011.

2010 - 2011						
Process	September	October	November	December	January	February
Basic Development						↑
<i>Zwei Fantasiestücke "Two Fantasy Pieces" Op. 48</i> by Eduard Lassen						↑
<i>Concerto for Trombone and Piano or Orchestra</i> by Launy Grøndahl						↑
<i>Concertino d'Hiver</i> by Darius Milhaud						↑
<i>Concerto No.2</i> by Vladislav Blazhevich						↑
Writing and editing Recital Document						↑

3.5.2 Propose a hearing examination by February 2011.

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

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

3.6 Presentation

This Graduate Recital is presented formally. The audience is given the program notes before the performance begins. The program is separated into two sections by an intermission of 10 minutes.

3.7 Program and approximate time

3.7.1 Eduard Lassen

Zwei Fantasiestücke "Two Fantasy Pieces" approx. 8 minutes

3.7.2 Launy Grøndahl

Concerto for Trombone and Piano or Orchestra approx. 19 minutes

Intermission

3.7.3 Darius Milhaud

Concertino d'Hiver approx. 12 minutes

3.7.4 Vladislav Blazhevich

Concerto No.2 approx. 14 minutes

Total approximate time is 53 minutes without intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performer's biography

Yuttapon Sakthamcharoen, Trombone

Yuttapon Sakthamchroen started studying Trombone at the age of twelve with Mr. Somchai Jaitrong. He studied at The Prince Royal's College in Chiangmai. After graduating from The Prince Royal's College, he went to study at College of Music, Payap University. He studied Trombone with Mr. Sompong Wongdee, Choral Conducting with Mrs. Sompan Wongdee and Instrument Conducting with Mr. Sompong Wongdee.

After studying at Payap University, he then went to teach at The Prince Royal's College as the band director. His work as band director, Yearly concert of The Prince Royal's College, managed the band which was played for Her Majesty the Queen Sirikit for 5 years during 1997 to 2001 and The 13th Asian games in Thailand.

In 2006 he came to College of Music, Mahidol University to study for his Master's Degree: Music Performance in Trombone. He studied with Mr. Sukanit Sasomsin, Mr. Kitti Sawetkittikul and Mr. Philip Brink. In 2007, he became the conductor for Mahidol University Pops Orchestra, instructor for theory and ear-training class, and also a Pre-College Homeroom Teacher.

Reiko Yamadera, Piano

Reiko Yamadera has been on Piano faculty at College of Music, Mahidol University since 2004.

Born in Osaka, Japan, she started to play piano at the age of five. She studied and performed at Kusatsu International Music Academy and Festival in Japan under Edith Picht-Axenfeld and at Austrian International Summer Academy at

Salzburg Mozarteum College of Music under Andrzej Jasinski, after received her Bachelor of Music in Piano performance from Soai University in Osaka in 1994.

In 1996, she moved to Salzburg where she continued studying the piano at the Mozarteum University of Music under Prof. Peter Lang and attained the Austrian Magistertitel in 2004. She has given concerts with singers and instrumentalists in European countries, Japan, Malaysia and Thailand. As a soloist, she has performed with the Telemann Chamber Orchestra (Osaka) and given several recitals in Japan and Austria.

4.2 Details of the program

Zwei Fantasiestücke “Two Fantasy Pieces” Op. 48 by Eduard Lassen

Eduard Lassen, Belgian composer was born on 13 April 1830 in Copenhagen, Denmark. When he was 2 years old his family moved to live in Brussels, Belgium. In 1842, he started his education at the Brussels Conservatory. After 2 years of studies there, he won the first prize for piano in 1844. Then he received the second prize for composition in 1847. In 1851 he won the Belgium Prix de Rome.

As a result of his success he had a chance to perform in Germany and Rome. While touring he met Louis Spohr and Franz Liszt. In 1855, he went back to Brussels, where he tried to secure a performance of his opera “*Le roi Edgard*” but without success. Following this failure, he was helped by Liszt who assisted him in re-scoring the work and changed the title to “*Landgraf Ludwig’s Brautfahrt*”, and it was very successfully performed under the leadership of Lassen at Weimar in May 1857. In the following year he obtained work in Weimar as court music director: he held this position until 1895. During the time he worked in Weimar he also was awarded an honorary doctorate by University of Jena, Germany.

During the work in Weimar as conductor for other composers of his day, he also wrote his own opera compositions, for “*Frauenlob*” and “*Der Gefangene*”, but those works were not successful until his music to Goethe’s “*Faust*”, which was successful and was praised by Liszt. In addition, he also composed a work for chorus and orchestra entitled “*Te Deum*”, cantatas; a soprano scena with orchestra entitled

“*Der Schäfer Putzle Sich zum Tanz*”, 11 characteristic pieces for orchestra
“*Nibelungen*”, 2 symphonies, overtures and a march for orchestra.

The most characteristic of Lassen’s works include a variety of lyrical melodies as lied song and variants of folk dance rhythms. For this Lassen’s “*Two Fantasy Pieces*”, is in 2 movements, the 1st movement is “*Andacht*” that means “*Devotion*” and the 2nd movement is “*Abendreigen*” that means “*Evening Round Dance*”

Concerto for Trombone and Piano or Orchestra by Launy Grøndahl

Launy Grøndahl, Danish composer and conductor, was born on June, 30, 1886 in Ordrup, Denmark, and died on January 21, 1960 in Copenhagen, Denmark. He started to play the Violin at the age of six with Anton Bloch, Lidolf Nielson and Axel Gade. When he was thirteen years old, he turned to his professional musical career with taking a chair in violin section of Copenhagen’s Casino Theatre. He traveled throughout Europe, with his travels throughout Europe inspired him to undertake extensive studies about European music; he studied in Paris, Vienna and Italy while he remained in Europe.

During studies in Italy, he composed one of the most famous Trombone Concertos in 1924, which he dedicated to the trombonist Vilhelm Aarkrogh.

In 1925, He was elected to serve as the conductor and music director of the Danish State Radio Orchestra, which eventually changes into the Danish National Symphony Orchestra until 1956, where he made authoritative recordings of many others composers, such as the symphonies of Carl Nielson. He also composed some compositions such as, symphonies, chamber music, concertos, vocal and stage music.

Concertino d’Hiver “Little Winter Concerto” by Darius Milhaud

Darius Milhaud, French composer, was born on September 4, 1892 in Marseilles, French and died on June 22, 1974 in Geneva, Switzerland. His family lived and worked at the Bras d’Or, the inn where his family had been established since 1806. When he was 7 years old, he started to study violin, and then played the second violin in the string quartet of his teacher, Léo Bruguier, when he was 10 years old. In 1905, he started to study harmony with a local teacher, and at that time he realized that

he would like to be a great composer. At this young age, he has two very close friends, Léo Latil and Armand Lunel: they spent much time in conversations about music and literature: this experience touched and trained his future life and career.

In 1909, he went to study at the Paris Conservatory, where he studied many kinds of music such as violin lessons, orchestra playing, harmony, counterpoint, orchestration and composition. He also met and studied to others composer's work such as, Fauré, Ravel, Satie, Bloch and Wagner, he was fascinated by Schoenberg's Piano piece op.11 and op.19. He became one of the group known as Les Six; a group of French composers whose music represents a strong reaction against the musical style of Richard Wagner and Impressionism: the members of the group were Darius Milhaud, Francis Poulenc, Arthur Honegger, Georges Auric, Louis Durey and Germaine Tailleferre.

In 1917 to 1919, he worked with Paul Claudel in Brazil, where he became acquainted with Brazilian folk music and its rhythmic styles, and then he went on journeys to London in 1920, to Vienna in 1921 to meet Schoenberg, Berg and Webern, and then concert tours of USA in 1922 and 1927, and a concert tour in USSR in 1926. In 1940, he went to USA to teach at Mills College, Oakland, and at summer school in Aspen, Colorado.

His characteristic of musical styles was composed in "Polytonality"; music in contrasting keys at the same time, combined with various rhythmic or syncopations and including jazz harmony. His works are in many genres such as opera, ballet, orchestra music, suites, symphony, film scores, choral music, sonatas and concertos.

This piece is the one of a series of four concertos; *Concertino d'Hiver*; the title means "Little Winter Concerto" for Trombone and String orchestra, *Concertino de printemps* for Violin and Chamber Orchestra, *Concertino d'automne* for two pianos and the *Concertino d'été* for viola. Milhaud completed this concerto series for the 20th century counterpart to Vivaldi's *The Four Seasons*.

Concerto No.2 by Vladislav Blazhevich

Vladislav Blazhevich, Russian composer, was born on August 3, 1881 in Smolensk, Russia. His father Mikhail was detained in prison and hard labor in Siberia

for twenty years for political punishment, since Blazhevich was born. After the loss of the leader of his family, his mother was often sick, having been burdened with hard housework, and then she died in 1887, when Blazhevich was only six years old. Thereafter he was taken by his uncle to stay and worked in his relative's farm until the age of twelve, when he enlisted in the army.

In 1893, when he was entering to the army, he becomes a member and started to study music in the band of the Third Artillery Brigade in Smolensk. After the first three years in the band, he was successful in playing on the euphonium and was promoted to the rank of soloist. At this time, although he had much to be concerned about with his future, his passion and love of music helped him to remain positive, and he planned to change to another instrument that would help him to find a position in a symphony orchestra. Then, in 1897 he was given permission to change to the trombone, which also changed his life as he became one of the world's outstanding trombonists. When he was eighteen years old, he left Smolensk and went to Moscow in 1899, and he was appointed to be solo trombonist with the Astrakhan Grenadier Regiment, which position he held for only one year. In 1900, Blazhevich began his higher education at the Moscow Conservatory in the trombone class of Professor Christopher Bork. During his studies in Moscow Conservatory, he desired to learn as much musical knowledge as possible, he studied many interesting subjects such as theory, orchestration and piano, he also was allowed to audit classes in other instrumental studios. By his final year in school, he was well known and respected in the Conservatory; his performances with the Conservatory orchestra and solo recitals were highly regarded.

When he was finished with his studies in the Moscow Conservatory, he was awarded the position at the Bolshoi Theatre in 1906. During Russia's entry into World War 1 in 1914-1918, he was drafted to be an assistant superintendent of a military hospital. However, he continued to play in Bolshoi, and attempted to continue to teach his students and finished his manuscript of his method for trombone "*School for Trombone in Clef*", for advanced players in 1916. In 1920 he was appointed to the Principal Trombone position of the Bolshoi Orchestra, and started teaching at The Moscow Conservatory.

From his experience with an orchestra career, and all the knowledge from his diligence during studies in the Conservatory, he wrote many methods and compositions for Trombone and other low brass instruments. Most of his trombone concertos include “*Concerto no.2*” were composed during 1924; he composed 13 concertos for trombone, “*School for Trombone*” for Intermediate level, Advanced Rhythm and Technique Etudes is based on “*26 Sequences for Trombone*”, “*38 Concert Duets for Trombone*”; Duets in Bass Clef for Trombone, 5 Concert pieces for Trombone, “*70 Studies for Tuba*” and many others.

4.3 Date, time and venue for the performance

Date: 22nd February 2011

Time: 1.00 pm

Venue: MACM, Music Auditorium College of Music, Mahidol University,
Salaya Campus.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The Graduate Trombone Recital requires the performer to understand how to musically prepare, manage and organize a professional quality recital beyond the level that they achieved as an undergraduate student. During this process, the performer should achieve a high level of understanding of both the music being performed and music knowledge in general, as well as demonstrate a high level of performance skills.

Through these four pieces in the program, it was the intention to present different styles of music and therefore demonstrate various kinds of technique, expression, styles and tone colors.

Before the performance, the performer felt a little nervous, but then became more relaxed as the recital was performed.

At first, the performer felt unfamiliar with the hall's acoustic properties and the performer's standing position.

During the performance, thirst and endurance were the main factors which affected the performance.

After the performance finished, the audiences gave a very positive response.

5.2 Recommendations

The performer should spend more time practicing alone and much more time practicing with their accompanist. This will reduce the number of mistakes that occurred during the performance.

There should be a rehearsal in the hall before the performance to become familiar with the hall's acoustics.

For every wind player, the performer should prepare water to make sure that they will not be thirsty during the performance.

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APPENDIX

Graduate Trombone Recital by Yuttapon Sakthamcharoen Poster



Graduate Trombone Recital by Yuttapon Sakthamcharoen Audio CD

- Zwei Fantasiestücke Op. 48 by Eduard Lassen
 - Andacht “Devotion” Track 1
 - Abendreigen “Evening Round Dance” Track 2
- Concerto for Trombone and Piano or Orchestra by Launy Grøndahl
 - Moderato assai ma molto maestoso Track 3
 - Quasi una Leggenda Track 4
 - Finale Track 5
- Concertino d’Hiver by Darius Milhaud
 - 1st Movement Track 6
 - 2nd and 3rd Movements Track 7
- Concerto No.2 by Vladislav Blazhevich Track 8

Graduate Trombone Recital by Yuttapon Sakthamcharoen DVD

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