

**GRADUATE HORN RECITAL**

**PRASERT RACHMANEE**

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MASTER OF ARTS (MUSIC)  
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Graduate Recital Document  
entitled  
**GRADUATE HORN RECITAL**

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I owe a debt of gratitude to my parents for always supporting me in my academic and musical endeavors.

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**GRADUATE HORN RECITAL**

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**ABSTRACT**

The objectives for this graduate French horn recital are to develop the skill, technique, learn how to write professional program notes with proper information about the composers and the selected compositions and learn how to organize a French horn recital as well.

The horn recital was given at the College of Music, Mahidol University on 15 May 2014. The program consisted of 4 pieces.

1. Sonata in E for horn and piano in E by Nicolaus Von Krufft
2. Parable for horn solo by Vincent Persichetti
3. Prelude theme and variation by Gioachino Rossini
4. Divertimento by Jean Francaix

The concert lasted approximately 45 minutes, without intermission.

**KEY WORDS: GRADUATE HORN RECITAL/ RACHMANEE / HORN**

44 pages

การแสดงเดี่ยว HORN ระดับมหาบัณฑิตศึกษาโดยประเสริฐราชมณี  
GRADUATE HORN RECITAL BY PRASERT RACHMANEE

ประเสริฐราชมณี 5237842 MSMS/ M

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#### บทคัดย่อ

การแสดงเดี่ยว Horn ระดับบัณฑิตศึกษานี้มีจุดประสงค์เพื่อพัฒนาศักยภาพในการแสดง, เทคนิค, เรียนรู้การจัดทำประวัติโดยย่อของคีตกวีและข้อมูลเกี่ยวกับบทประพันธ์ที่คัดเลือกมาแสดงตลอดจนเรียนรู้กระบวนการจัดการแสดงเดี่ยวในครั้งนี้

การแสดงเดี่ยวในครั้งนี้ผู้แสดงได้คัดเลือกบทเพลงจากคีตกวี 4 ท่าน ซึ่งมีเทคนิค, ลักษณะการประพันธ์และยุคสมัยที่แตกต่างกันประกอบไปด้วย

1. Sonata in E for horn and piano in E by Nicolaus Von Krufft
2. Parable for horn solo by Vincent Persichetti
3. Prelude theme and variation by Gioachino Rossini
4. Divertimento by Jean Francaix

รวมเวลาการแสดงทั้งหมด 45 นาทีโดยไม่นับรวมเวลาพักครึ่งการแสดง

การแสดงเดี่ยว horn ระดับบัณฑิตศึกษานี้จัดขึ้นที่วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดลในวันพฤหัสบดีที่ 15 เมษายน 2557 ระหว่างเวลา 11.00 – 12.00 น.

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# CHAPTER I

## INTRODUCTION

### 1.1 Introduction

A recital is one of the greatest opportunities for students to show and develop their skills. Students will learn in many levels from how to create a suitable program, repertoire history, technique, and most importantly, to perform at their best in the public setting. To have a successful recital, students should also think about their physical endurance and mental concentration in addition to their discipline to study and practice regularly.

For this Recital, I have selected five French horn solo pieces, which represent a different composition, history and technique that features the ability in French horn itself.

This program includes works from the following genres: Classical, Romantic and Twentieth Century.

#### Program

- Sonata in E for horn and piano in E by Nicolaus Von Krufft
- Parable for horn solo by Vincent Persichetti
- Prelude theme and variation by Gioachino Rossini
- Divertimento by Jean Francaix

### 1.2 Objective

1.2.1 Analyze the music and study the history of each piece including structure, technique and musical style.

1.2.2 Develop skill and technique for better performance.

1.2.3 Perform with or without the accompaniment and achieve the highest level of improvement.

### **1.3 Framework**

Each selected compositions supplies biography of the composer and the proper program note for each piece.

1.3.1 Sonata in E for horn and piano in E by Nicolaus Von Kruff

1.3.2 Parable for horn solo by Vincent Persichetti

1.3.3 Prelude theme and variations by Gioachino Rossini

1.3.4 Divertimento by Jean Francaix

### **1.4 Expectations**

1.4.1 Understand and able to interpret the music to perform in a professional level.

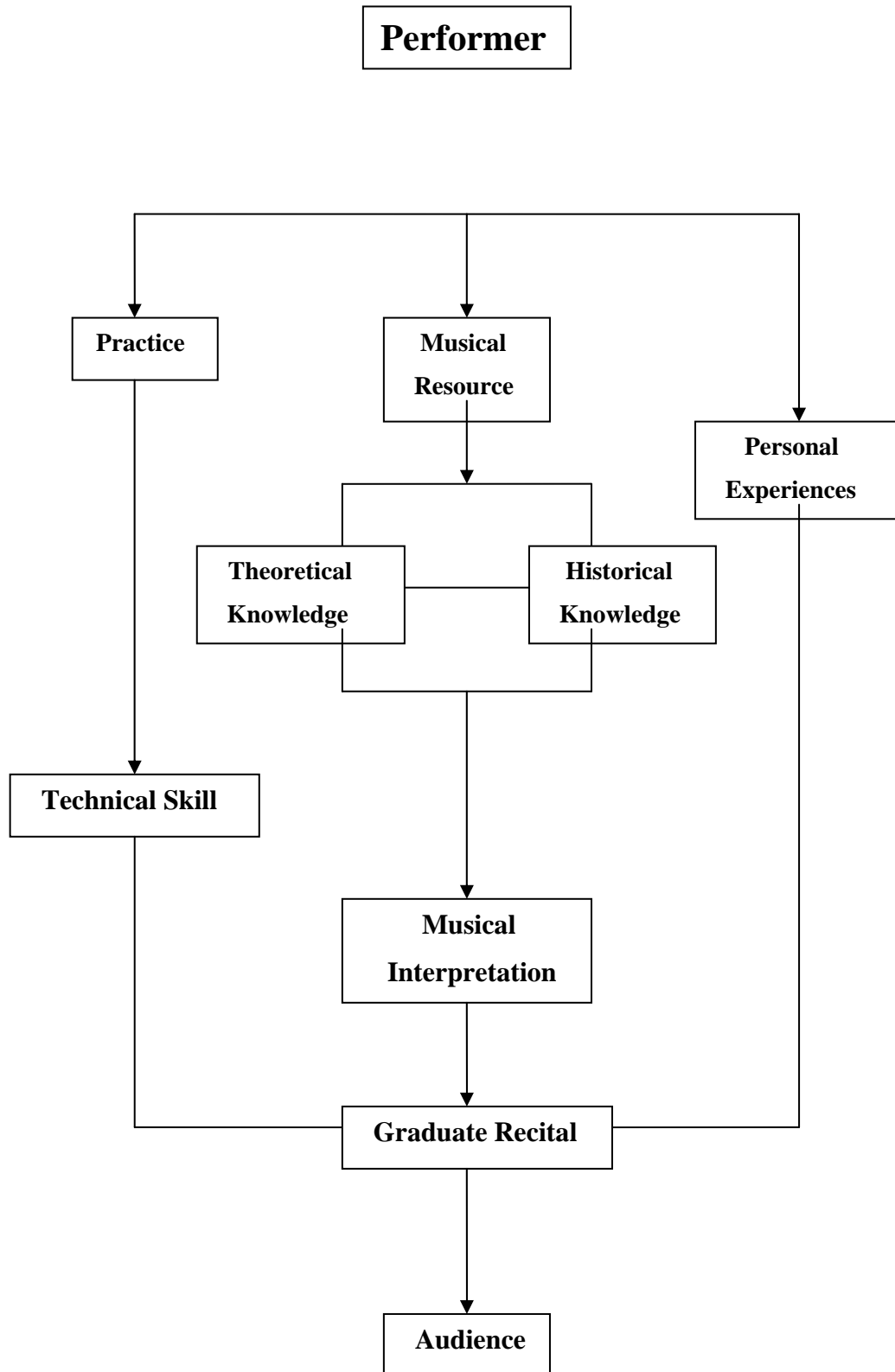
1.4.2 Develop French horn skills and learn new techniques to perform in a professional level.

1.4.3 Manage the recital including create a program, time management, venue, and learn to work with others staffs or musicians such as the accompaniment

1.4.4 Stage impression and appearance

1.4.5 Able to create a complete program note for the repertoire.

## 1.5 Conceptual Framework



## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Sonata for horn and piano by Nicolas de Krufft**

Nicolas de Krufft was born in Vienna, where his father was a Minister of State, Krufft was initially given piano lessons by his mother and then studied composition with Johann Georg Albrechtsberger same teacher as Beethoven. After graduating from the University of Vienna with degrees in philosophy and law, Krufft undertook various posts as a civil servant. His official duties made considerable demands on him, but he was determined also to pursue his passion for music. He also was a co-founder of the *Wiener Allgemeinenmusikalische Zeitung* (musical newspaper). Despite his premature death at the age of 39, Krufft composed prolifically during his short life. In addition to composing lieder, Krufft left behind sonatas for violin, cello, bassoon and horn, as well as a number of works for solo keyboard, including 24 Preludes and Fugues on the model of Johann Sebastian Bach. In 1818, the *Allgemeine Musikalische Zeitung* described him as “a pianist of rare talent and precision, a composer of study and spirit”.

It is possible that the sonata was written for Friedrich Bode, principal horn player at the Court Chapel in Mecklenburg-Schwerin, as Krufft later composed a set of variations for horn and piano for Bode. Krufft’s sonata for horn and piano first published in 1812. This work is often compared to Beethoven’s Horn Sonata, op.17, written also for the valveless, natural horn, just two years before Krufft’s. Given the simplicity of most natural horn parts of the era, Krufft’s sonata acknowledges the level of virtuosity achieved by that final generation of natural horn players at the beginning of the 19th century.(Lee Passarella, 2010)

Krufft’s Sonata for horn and piano based on the traditional three-movement Classical sonata format, the solo horn and the fortepiano are treated as equal partners in this work. The piece is in E major. The first movement starts with the piano playing the first theme. The harmony is very straight forward (four-bar phrase).

One important thing that most of the time forgotten is the characters of each note. For example, the suspension in the first bar and the passing tone in the fifth bar. As we see that the rhythms are the same but in suspension the non-chord tone, which is the dotted quarter note should be emphasized, while the non-chord tone, or the passing tone in the fifth bar is the last note of the bar should be emphasized.

The musical score consists of two systems. The first system shows the piano accompaniment for bars 1-15. The key signature has one sharp (F#), and the time signature is 4/4. Dynamics range from piano (*p*) to forte (*sf*). Annotations include 'Suspension' pointing to a dotted quarter note in the first bar and 'Passing tone' pointing to a quarter note in the fifth bar. Chord progressions are indicated below the piano part: I V I I V7 I I V V7 I V V7 I V V7 I. The second system shows the horn part for bars 1-15, with dynamics ranging from piano (*p*) to forte (*sf*). Chord progressions are indicated below the horn part: IV I V/V V7 I IV V7/ii ii I V.

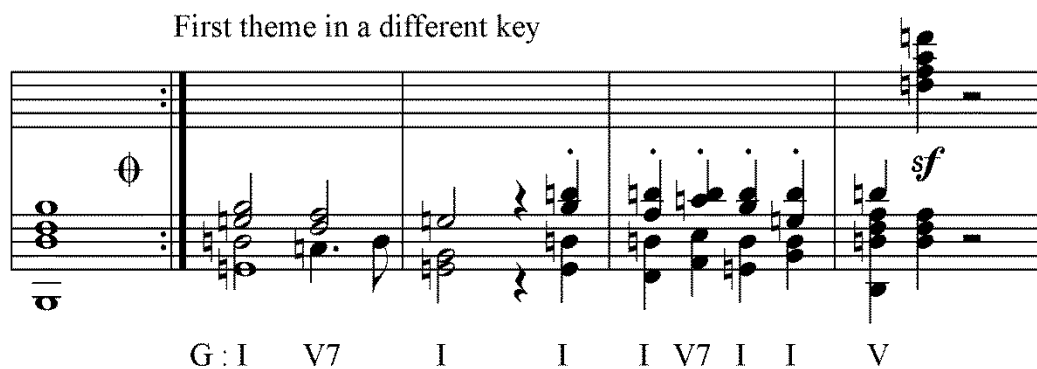
**Figure 2.1** Nicolas de Krufft Sonata for Horn and Piano. Bars.1-15.

After the horn replays the theme the music modulates right at the transition (Measure 32) to the second theme to the key of F-sharp major and eventually goes into the key of B major, the fifth of the home key, at the second theme. This theme is very simple, as we see the chord changes is very minimal (I to V7), the player can favor this melody by showing the simplicity but joyful.



**Figure 2.2** Nicolas de Krufft Sonata for Horn and Piano. Bars.39-50.

This coming back of the first theme, even everything from the first half of the movement but in the key of G major, makes the form of the movement Binary form (A, A'), which is uncommon for a sonata. Normally, sonatas, concertos or symphonies will have the first movement in sonata form.



**Figure 2.3** Nicolas de Krufft Sonata for Horn and Piano. Bars.104-108.

The second movement is in the key of E minor. As we can see, the chord changes are strictly at the bar lines. The melody line can favor the harmony by moving into the next measure. At the end of the phrase, the composer used borrowed chord to make it a small modulation (the B-minor chord at the measure eleven can be seen as a modulation).

**Figure 2.4** Nicolas de Krufft Sonata for Horn and Piano. 2<sup>nd</sup> Movement Bars.1-23.

The repetition of the first melody in different key occurs again in the second movement and the chords progressions are all the same too. To modulate back to E minor key, the composer used a cluster of diminished chords and descending bass line to the home key in the coda at the E minor chord. (Figure 2.5)

**Figure 2.5** Nicolas de Krufft Sonata for Horn and Piano. 2<sup>nd</sup> movement Bars.57-75.

The last movement is back in the E major key. The syncopated rhythms of the finale highlights the caccia (hunting) style long associated with the natural horn. This movement is in a standard rondo form but in every repetition of the theme comes back, it will be a variation. In this movement the rhythm in figure 2.6 happens quite consistently but the important and interesting thing is that this happens in the modulation.



**Figure 2.6** Nicolas de Krufft Sonata for Horn and Piano. 3<sup>rd</sup> movement Bars 1.

The first bar has all downbeat quarter notes, while the first bar of the theme has all upbeat ones. (Figure 2.7) The piece ends with a coda that has the tonic chord until the end.



**Figure 2.7** Nicolas de Krufft Sonata for Horn and Piano. 3<sup>rd</sup> movement Bars 49-50.

### Interesting Point

This piece was written in sonata form, which is very famous for all instruments. This sonata and its composer may not be well known. His works may be limited but they are such fine works like a hidden treasure and should be performed and recognized more by musicians. The slow nocturnes in second movement show his proto-Romantic tendencies and well represent the transformation from the current genre into the romantic genre.

### **Performance Practice**

This piece requires legato, staccato and portato tonguing (dot under slur). The performer should identify how different between those articulation for example legato mean played smoothly and connected, portato mean sound the note about 50-75% of the length of the notated value (shorter than legato) and staccato mean a note of shortened duration (shorter than portato). The performer should also realize that this piece originally composed for the natural horn therefore the performer should thinking about tone of natural horn when hand closing in the bell for changed pitch and also style about phrasing, articulation and character of the natural horn.

## **2.2 Parable VIII for solo horn op. 120 by Vincent Ludwig Persichetti**

Vincent Ludwig Persichetti was an American composer, a teacher and a writer; he's also a major figure in American music education. Persichetti was born on 6 July 1915 in Philadelphia, Pennsylvania and remained a resident of that city until he passed away in year 1987.

Persichetti began his piano study at the age of 5 at Combs College of Music and he also played other instruments, such as organ, double bass and tuba. Later on, he was studied a music theory and music composition with Russell King Miller, who was a great influence to him.

Persichetti started to perform by playing piano, accompanying, playing in orchestral, and being an organist in church at the age of 11, which all of these can also supported his own education.

After receiving his Bachelor's degree in year 1935, Persichetti was immediate offered for a teaching position at Combs College of Music. Persichetti continuing his postgraduate study at Philadelphia Conservatory studied piano with Olga Samaroff, while also majoring studied in conducting with Fritz Reiner at the Curtis Institute. (Johnston, 2014)

Persichetti had earned a master's degree in year 1941 and a doctorate from in year 1945 from Philadelphia Conservatory, while also earned a conducting diploma from Curtis Institute in the same time. And he was headed the theory and composition

department at Philadelphia Conservatory while still was a student in the graduate school in year 1941. Until year of 1947, Persichetti was invited to be a professor at Juilliard School of Music with the supportive of William Schuman, and then became an editorial director of the Elkan-Vogel publishing house in year 1952. Persichetti started to compose his own original works since he was 14 years old with a great influenced from Bartok, Stravinsky, Hindemith and Copland until his music had developed to be his own and unique style. (Sadie, 2001)

Persichetti was composed many and various kind of music. His compositions included a solo and orchestra, from small to big band. He was composed a varieties of music, which had combined the distinctive voice, such as a sound of trombone, viola, cello, or a duo piano, etc. He also composed 25 series work entitled Parable, which also accompanied the selected distinctive voice in each work. As well as a composition technique that widely developed from tonal, diatonic simplicity, to complex contrapuntal atonality. Moreover, Persichetti also wrote the valuable instructional book for next generation of musician and being the inspiration among the great American composers. (Sadie, 2001)

The parable for solo horn is one of 25 set of Parable for various instruments (mainly for solo instrument) composed by Vincent Persichetti. This one movement Parable was composed in 1972 and it was the 8<sup>th</sup> of the set. A Parable is a simple narrative story that illustrates a universal truth which describes an action and its consequence. Persichetti wisely uses the challenging horn techniques as well as the frequent change of time signatures to tell story. (Sadie, 2001)

The piece starts with an introduction which center around E concert, following by the main theme which quotes from his Symphony No. 7 'Nicene Creed'. Both introduction motive and main theme were later used during the development sections. This piece ends in a sorrowful manner (*doloroso*).

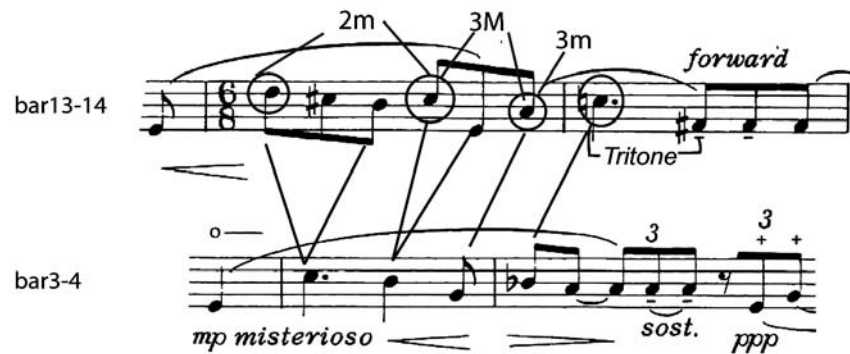
As one of the main horn repertoire of 20<sup>th</sup> century era, there are many interesting techniques being used in this music such as half muted, flutter tonguing or glissando, for example, as well as a use of extreme range of horn playing (from low Ab to top B).

## Form Outline

Sonata Rondo	Bar	
Introduction A	1-8	Key E
Exposition	9-19	Theme from symphony no.7
	20-25	Cadence F#(V/V)
	26-28	Transition Key B
Development B	28-33	
A'	34-35	Key D
	36-38	
b'	39-44	
a'''	45-50	Transition
C	51	Cadenza
A'''	52-56	
	57-61	
	62-65	
B'''	66-69	
	70-78	
Recapitulation A''''	79-82	
	83-86	
Cadence	87-94	Coda

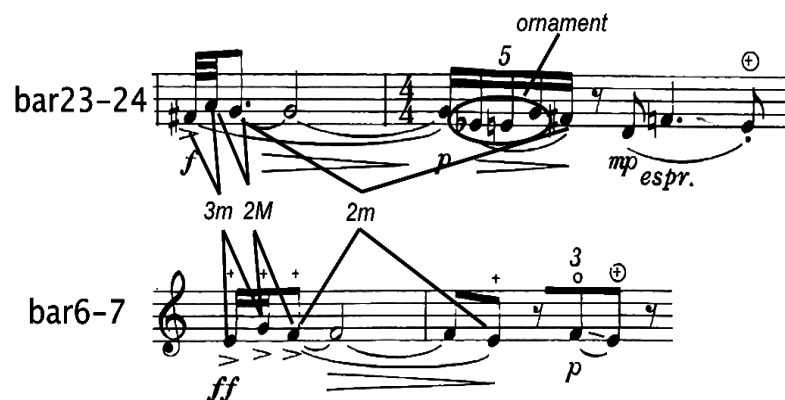
Introduction (bar1-8) first two bars are presented perfect 5th interval (E-B) and followed by the motive A at bar 3 to bar 8 and the tonic is E note. The character here is mysteries or misterioso in Italian.

Expositions (bar 9-27) Start by themes (bar9-19) are from his own composition Symphony no 7(Nicene Creed) which is E tonic and bar 13-14 is relative with introduction in bar 3-4



**Figure 2.8** Vincent Persichetti, Parable for solo horn. Bar 3-4 and bar 13-14

In bar 14 is triton and bar 15-19 the tempo is moving forward and louder until F# in bar 20 follows by repeating the dominance F# and increases the dynamic at bar 20-22 for preparing to change to B in bar 26. At bar 23-25 is relative to bar 6-7 by using turn technique.



**Figure 2.9** Vincent Persichetti, Parable for solo horn. Bar 6-7 and bar 23-24

At bar 26-27 Motive A is present again in key B to end the exposition. The developments (bar 28-32) start with sweet dolce melody and slow down the tempo also using the motive from the theme. At bar 28-30 here the composer using the Lydian mode to resolve the melody same as bar 19. Bar 34-35 A motive is appear again in D minor. Bar 36-38 the melody use by chromatic scale but the last not move to another octave which it same to next phrasing. Bar 39-44 start to present the octatonic scale. Bar 33-42 changing time signature every bar, start to present new idea by adding some

notes from the motive. The interval 5th becomes major 7 and the tritone appear in bar 32,35 and bar38. Bar 45-50 the main motive appeared again in perfect 4th which inversion of perfect 5th and transition to cadenza and end which A note. Next is the cadenza. In this part is the developing from the theme no time signature. Fermata 1-4 start with Minor 2nd and wider in next fermata the important note are higher G#-A-Bb-C-D. Fermata 2the composer using octatonic scale, fermata3 chromatic, fermata 4 Glissando, fermata 5 G Lydian mode and triton G-C#, fermata6 chromatic, fermata7 chromatic, fermata8 octatonic using flutter moving down the melody by minor3rd fermata 9 moving down minor3, fermata 10 moving by minor2nd in the group ending with minor3rd Continue to bar 52-56 Start with timesignature  $\frac{3}{4}$  same tempo as beginning all the motive are develop from beginning. Bar 57-61 A motive interval perfect5th are develop again and again until the highest notes B at bar 59 also tri-tone appear in bar 60,61. At bar 62-64 the tri-tone was repeated.

bar 62-64

The musical score for bars 62-64 is written on a single staff in 5/4 time. It begins with a tempo marking of *a tempo* (♩ = 63). The melody consists of several phrases. The first phrase in bar 62 contains two tritone intervals. The second phrase in bar 63 is marked *rit.* and contains one tritone interval. The third phrase in bar 64 is marked *pp* and contains one tritone interval. A *triquillo* (triple) is also indicated in bar 64. The score is annotated with various musical symbols and dynamics.

**Figure2.10** VincentPersichetti, Parable for solo horn. Bar 62-64

Next is bar 66 the 2nd minor interval's motive was developed from bar3 by using non-chord tone also bar 68 was develop from bar 6 and using non chord tone as well. Bar 70-72 develop minore3rd interval.

bar 70-72

Tempo primo (♩ = 63)

stopped

open

*pp*

*p espr.*

3m 3m 3m 3m 6M(3m) 3m

**Figure 2.11** Vincent Persichetti, Parable for solo horn. Bar 70-72

At bar 73-74 developing glissando by octatonic with whole tone scale

bar 73

Octatonic

Whole tone scale

**Figure 2.12** Vincent Persichetti, Parable for solo horn. Bar 73

Bar 75-78 present the group of low note for the instrument and bar 78 present the lowest note for the piece (Ab). Next is the Recapitulation section (bar 79-86). At bar 79-82 the motive A come back with G major 7th chord and develop the perfect 4th, follow to bar 83-86 the melody same as bar 19 there is a cadence end with B preparing for coda. The Coda (bar 87-94) motive A start with B major and ending with beautifully motive A in perfect 5th E-B same as the beginning of the piece.

### Interesting points

From the analysis, Parable could be seen as a piece composed in Rondo Sonata form. Even though some of refrains of material A were not clear (bar 57-61), it could be argued that the refrain was still in development section. There is no main key in this music, only a hint of tonic center during the start and end of the piece. The use of material to develop or to extend the theme make this piece unified and the perfect

use of horn technique, even though challenging, give this piece one of the main repertoire for horn from 20<sup>th</sup> century era.

### **Performance practice**

This piece is demanding a lot of techniques to play such as flutter tongue, multiple tonguing, stopped horn, glissando, mixed meter, difficult intervals, large leaps and also interpretation, so student must know all of the terminology in the music. The student must practice those techniques every day to make it clear in the right sound. The student should practice by using tuner machine to check the intonation for the stopped horn, low range, high range and use the metronome to practice all kind of tonguing from slow to fast.

## **2.3 Prelude, Theme and variation by Gioacchino Rossini**

Gioacchino Rossini was born on February 9, 1792, in Peraso, Italy. He wrote 39 operas, sacred music, chamber music, songs, and some instrumental and piano pieces. He was best known for his operas, which included the Italian comedies *Il barbiere di Siviglia* (The Barber of Seville) and *La Cenerentola* and the French-language epics *Moïse et Pharaon* and *Guillaume Tell* or *William Tell*. He was later nicknamed the “Italian Mozart”, as his Mozart’s song-like melodies were evidently seen throughout his scores.

Rossini was the most popular opera composer in history, up until his retirement in 1829. With his family background of having a father as a horn player and a mother who was an opera singer, Rossini had had the most direct experience with operatic performances, both on stage and in the orchestra pit, which made him at the top spot in the Italian Musical World of his time, and also gaining him the reputation and success early in his music career. Many of his successful operas were first performed in Italy between 1810 and 1823. His reputation then grew across the country into the French capital, Paris, where he also held his final opera performance, the ‘*Guillaume Tell*’, in 1829. After that year, his success was drawn back, as the French Revolution commenced in 1830, preventing the completion of theatre by the

French royal commissions. Yet, Rossini continued to carry out his reputation in both his homeland, Italy, from between 1837-1855 and Paris, after which he returned to spend the final years of his life. He died on November 13, 1868, in Paris, France. Rossini did not write any more operas in the last 40 years of his life.

In the opera genre, Rossini is best known for his, 'Il barbiere di Siviglia' or The Barber of Seville. This piece derived from the first play of the Figaro trilogy by Beaumarchais, which Mozart had also created a composition based on the same play 30 years before in Vienna. Rossini later expressed more serious subjects in *Otello*, *Semiramide*, *Mosè in Egitto* ('Moses in Egypt') and the French *Guillaume Tell* (based on the play by Schiller).

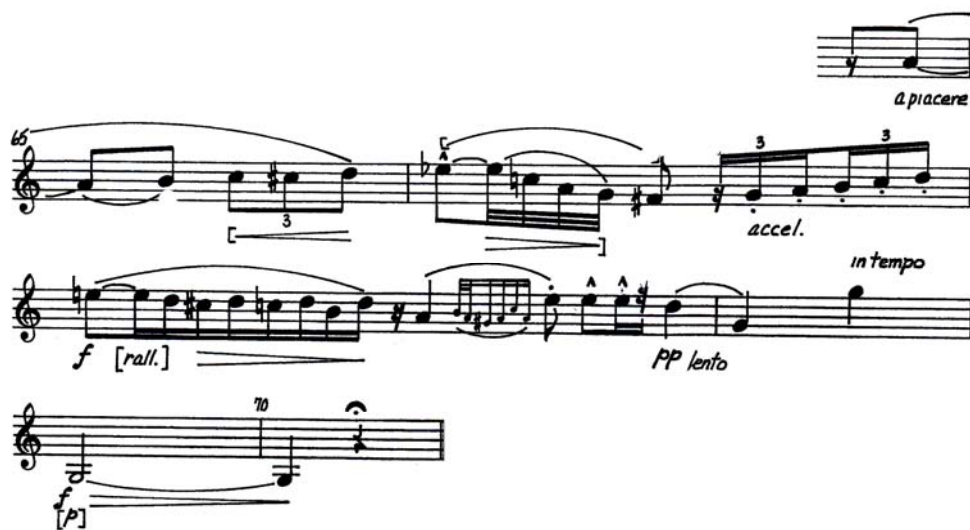
For Church music, Rossini composed the *Petite Messesolennelle*. It was originally written to accommodate only 12 solo voices, two pianos and harmonium. However, he rescored it in 1867, four years later to include orchestral accompaniment. Meanwhile, Rossini's complete version of the *Stabat mater* was written in 1841.

In Instrumental compositions, Rossini had written string sonatas, which were designed for two violins, cello, and double bass, and many believe these pieces were written when Rossini was only 12 years of age. Rossini's string sonatas showed a command of Italian operatic style, which was transformed into instrumental terms. His famous, 'Péchés de vieillesse' or the Sins of Old Age consists of 13 volumes that varied in music, vocals, and instrumental scores, five precisely, were designed for the piano. The compositions expressed the composer's intelligence and his technical command of musical resources. (Philip Gossett, 1983)

As Rossini was a son of horn player he wrote for the horn all through his life. The original of *Prelude, Theme and Variations* was written for natural horn in E because horn in E at that time it sound not too bright and not too dark if compare with the other horn. It is the best to play for solo repertoire and it easy just change the cook. Rossini wrote the *Prelude, Theme and Variations* after he stopped writing the operas which nobody know why he stops. *Prelude, Theme and Variations* is the most famous of his works in the last decade of his life from the short 200 salon piece contained in thirteen volumes, published in 1857, known collectively as *Les Péchés de vieillesse* ("The Sins of Old Age"), for various instruments, voice, and piano's combinations. Rossini wrote the *Prelude, Theme and Variations* for Eugène-Léon Vivier (1817-

1900), a famous horn soloist at that time to celebrate his ability to produce chords on the instrument. This piece is also used to play for a party of Parisian social-artistic life at that time. Prelude, Theme and variation by Rossini are a composition for horn and piano.

**Prelude:** The composition is begun with prelude. The structure of this prelude is binary form AB in the key of C Major. (bar 1-70) Section A. (bar 1-43) The introduction presented by the accompaniment first (bar 1-8) and after the fermata in bar 9 horn presented the cantabile melodic line, with nice sound in singing legato style. At bar 28 the key was changed from C Major to Eb Major and come back to key C Major again in bar 36. Section B (bar 44-70) in the general of this section the composer composed similar as an aria in the opera. The tempo is flexible like a small cadenza as an order a piacere in bar 64-70.



**Figure 2.13** Gioacchino Rossini. Prelude, Theme and variation edition by Domenico Ceccarossi. Bars 65-70

**Theme:** The structure of Theme (Bar 71-122) is binary form AB. The tempo is an allegro moderato. Section A was presented by the accompaniment. (Bar 71-82) Section B was presented eight-note and sixteen-note with light expressive

staccato by horn at the same time accompaniment played a rhythm downbeat and upbeat's eight-note. (Bar82-122) This theme was also composed in the buffa opera style or comic opera, which is Rossini signature.



**Figure 2.14** Gioacchino Rossini. Prelude, Theme and variation edition by Domenico Ceccarossi. Bars 71-74

**Figure 2.15** Gioacchino Rossini. Prelude, Theme and variation edition by Domenico Ceccarossi. Bars 83-112.

### Variation 1

Variation 1 started from bar 83-122 devices in aa+ba' in key F Major. The theme was changing by using sixteen- notes throughout of this section. This which is reminiscent of Rossini's signature buffa style (figure3.4)

The image shows a musical score for Variation 1, bars 113-146. The score is written in treble clef and F Major. It features a prominent sixteenth-note pattern throughout. The tempo is marked as [♩ = 76 c.] and the dynamics range from [mf] to [mf]. The score includes bar numbers 135, 140, and 145. The text '-de' is written above the staff at bar 140. The score is edited by Domenico Ceccarossi.

**Figure 2.16** Gioacchino Rossini. Prelude, Theme and variation edition by Domenico Ceccarossi. Bars 113-146.

### Transition

Transition started from bar 182-204 is develop from prelude with slow tempo (AndanteMaestoso) in Db Major . The composer was written in the recitativestyle.



**Figure 2.17** Gioacchino Rossini. Prelude, Theme and variation edition by Dominico Ceccarossi. Bars 180-185.

**Variation 2**

Variation 2 started from bar 205-245 there is faster tempo than Variation 2 (pocopiumosso) . Changing key to F Major. In the Variation 3 the horn part was written triplet in 16 notes continue throughout the variation and also written in the buffa opera style.



**Figure 2.18** Gioacchino Rossini. Prelude, Theme and variation edition by Dominico Ceccarossi. Bars 205-213

### Variation 3

Variation 3 started from bar 246-276. This variation almost like a coloratura singing and it challenge for the horn player, using staccato and legato alternated. The Coda started from bar 277-297. The music is driven to the exhilarating finish by the unmistakable “Rossinian crescendo” with the perfect cadence in F Major.

**Figure 2.19** Gioacchino Rossini. Prelude, Theme and variation edition by Dominico Ceccarossi. Bars 259-264

### Interesting Point

This piece used full potential of the horn with it demanding not just the technically but also musically and endurance. This piece still composed in the classical style and the style is similar to opera singer which is the signature of the composer. The music consists of four main sections. The prelude showcases the cantabile potential of the horn. A brief cadenza heralds the sprightly theme (Allegro moderato), which is reminiscent of Rossini’s signature buffa style. This is followed by a transition (Andante maestoso), which suggests the influence of the recitative. The theme recurs in a dazzling variation, almost like a coloratura challenge for the horn. The music is driven to the exhilarating finish by the unmistakable “Rossinian crescendo”. This piece is one of an in values piece in the horn repertoire and it challenging feeling for performer to perform in recital.

### **Performance Practice**

There are difficult rhythms, fast sixteenth-note in a slur-two-tongue-two pattern, and sixteenth-note triplet. To practice those difficult rhythms we need to develop our tongue speed by find some exercise to practice for example exercise by Verne Reynolds in the Horn Hand Book. In the Prelude part at the beginning the performer should play as nice sound as possible and should practice to sing to get the musically and well understanding of phasing before play to the horn. In the most of edition of Prelude theme and variations they will offer the optional part for the performance to choose. The optional part some time are easier than the original part meanwhile some time are more difficult than the original part and of cause it is up to the performer to make decision which part to perform.

### **2.4 Divertimento by Jean Françaix**

Jean Françaix was born at Le Mans in 23 May 1922. He is one of the most classically French composers of the 20th century. His father Alfred was a composer, pianist musicologist and His father also works at the Le Mans Conservatoire as the director. His mother was a singer and teacher of singing. Jean Françaix was studied music with his parent at first and then before he was ten his parent have sent him to studied music more seriously with Nadia Boulanger for study harmony, counterpoint, composition and he also had piano lessons with Isidor Philipp at the Paris Conservatoire where he won a piano premier prix in 1930. Jean Françaix published his first composition Pour Jacqueline, a little piano suite at the age of ten and he was dedicated this little piano suite to his cousin. His father have sent the score Pour Jacqueline to Ravel after he done his first composition and this is what Ravel wrote back to his father *'Among the child's gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.'* Jean Françaix was an accompanist as well especially he play with the French cellist Maurice Gendron, and also performed the Poulenc Two Piano Concerto with Francis Poulenc when Jacques Février was not

available. He was premiered his concerto for two pianos with his daughter Claude Françaix, in 1964.

Jean Françaix's composition style always have some charm with spirit and often have some irony in them as well as his sense of form, melody, harmony, and rhythmic drive. Apart from his orchestra, opera, chamber music and the solo instrument works he also compose for the film music especially in collaboration with Sacha Guitry, for who he composed *Les perles de la couronne*, *Si Paris m'était conté*, *Si Versailles m'était conté* to. His style of music show in his sense of humor, his big literary culture, and his relationship with occidental musical tradition makes him to be a French Neoclassical composer of the day.

Françaix also do the orchestrations of works by Chopin, Schubert, Chabrier, and Mozart. Poulenc use to request him to orchestrate his music *L'histoire de Babar* for him. Françaix also transcribed many of his own works for the Mainz Wind Ensemble. Jean Françaix died on the 25th of September 1997. (Sadie, 2001)

The *Divertimento* for Horn and orchestra was written in 1959, with the piano reduction arranged by the composer himself. There are three short movements in the pieces *Introduzione*, *Aria di Cantabile* and *Canzonetta*. Everything in this music is quick and naughty except the *Aria* in the second movement. The *Divertimento* by Jean Françaix shows very clearly of the Gallic spirit and the style is the gallant as the French composer has often written of spontaneity, wit, and elegance.

*Divertimento* by Françaix in the short first movement, The *Introduction* presents playfulness variations of the happy and relax melody and ending with a brief solo cadenza. The structure is Rondo form in AB A' CA''DA. The first movement "introduction" tempo 2/4 in Allegro presented by accompaniment first (bar 1-6) and horn come later presented first A theme with the strong staccato tonguing and sharp accent in middle-register and which felling mischievous style in key of G major. (bar 7-14)

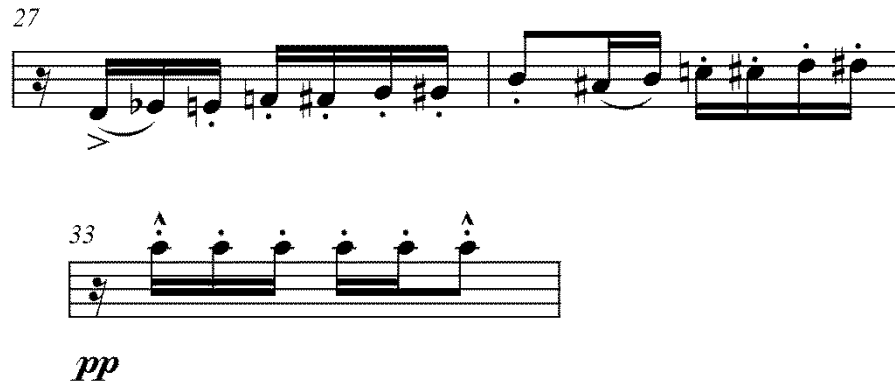
I INTRODUZIONE

**Figure 2.20** Jean Francaix. Divertimento, first movement. Bars 1-14

Next, B theme started in figure 1 the horn presented the new melody group of eight-note and the sixteen-note with the feeling of playfulness. (bar14-22)

**Figure 2.21** Jean Francaix. Divertimento, first movement. Bars 14-22

The next section A' (bar14-38) horn presented the new idea of melody with the composer use more the chromatic scale in bar 27 and bar 28. Until bar 31-38 we should know that the piano has the leading voice here and horn change the roles to accompaniment the piano with the high D in *pp* syncopation sixteen-note. (bar33)



**Figure 2.22** Jean Francaix. Divertimento, first movement. Bars14-22 and bars 33

The next section C in the figure 3 is changing to the new theme and new idea from the main A theme which the melody is in the horn part.

The next A” section is in bar 9 in figure 3 the main theme is come back but in the minor key (G minor) and the dynamic here is the best place to make the contracting between forte from accompaniment and the piano in the horn at one bar later (bar46-47), so we should also have to practice short staccato tonguing at the bottom of the staff in the a piano volume too

The next section D is started in the up-beat to figure 4, horn presented the melody again but in the new idea which do not relative or far away from the main theme included the harmony texture in the accompaniment was change and the horn part was change from staccato to the legato style. At bar 59 we should aware that the Italian word “scherzando” is mean humorous in English.(Upbeat figure 4 -figure5)

The musical score for Jean Francaix's Divertimento, first movement, bars 53-68, is presented in six systems. The key signature is G major (one sharp) and the time signature is 3/4. The score features various dynamics and articulations:

- System 1:** Features a circled '4' above the first staff and the instruction *un poco espressivo*.
- System 2:** Features the instruction *scherzando*.
- System 3:** Features *pp* above the first staff and *ppp* above the second staff.
- System 4:** Features *mf* above the first staff and *mp* above the second staff.
- System 5:** Features a circled '5' above the first staff and another circled '5' above the second staff.

**Figure 2.23** Jean Francaix. Divertimento, first movement. Bars 53-68.

The next section A''' is started from figure 5 to bar74 is in the key of G major. There was a little melody change in the horn part. This movement ends with a brief solo cadenza in the key of G major. (bar75-end).

There is a fermata on the bar line before the second movement start, here we should not move between the silent until the piano start in the introduction of second movement.

Second movement “Aria Di Cantabile” is strophic form AA’A. The introduction (bar 1-2) piano presented the melody which is inversion of melody in bar 3 in the horn part and it is the first A section (bar 3-10). The next A’ is in figure 6 the melody is the same but change piece level up 3<sup>rd</sup> minor. The next A section is in the figure 7. In this movement we will see the sixteen-note have dashes in the upbeat which, we have to play longer and emphasize on that note but we have to beware to not come too late because we will hurrying to the next note. In the other hand if we place the sixteen-note early we will have added length but it is on time in the next note. We also can take time at one bar before figure 7.

**II ARIA DI CANTABILE**

*Andantino* ♩ = 100     *Ouvert*

*pp*

*mp*

*pp*     *mp*

*pp*

**Figure 2.24** Jean Francaix. Divertimento, second movement. Bars 1-29.

The third movement “Canzonetta” or little song is a circus march that contains several jazz style and humorous jazzy riffs for both accompaniment and horn. It is in D major. In this movement we continue playing from the Aria with no break and we should follow the tempo from the metronome marking as the composer wish quarter note equal 138 because Françaix written *allegro giusto* in the score and *giusto* is mean "in exact time". This movement started with the one bar introduction from the accompaniment and follow by the horn presented the short melody as a main theme (bar 2-9) used the short, sharp, accents in staccato tonguing with the sixteen-note and eight-note. We should also play those accents with no shy including those in *pianissimo*. At rehearsal number 13 the slurred sixteenth-note are much smoother if the e<sub>1</sub> is fingered 1+2 on the F horn. The flutter tongue should rattle; *mezzo piano* might be too soft. On the stopped notes after number 16, each player should decide on a fingering for the B-flat. With this fingering slide up to the B-flat. At this tempo, breathing on the second beat works well. You might want to adjust the volume on the bass clef note to achieve a thumping good bass line. The *perdendo* after number 17 mean, in this case, getting softer but not getting slower. (Verne Reynolds, 1997) In this movement the composer used the technique of variation or riffs technique in jazz to compose which riff refers to a brief, relaxed phrase repeated over changing melodies. It may serve as a refrain or melodic figure, often played by the rhythm section instruments or solo instruments that form the basis or accompaniment of a musical composition.

### **Interesting points**

The Italian word *Divertimento* is mean entertainment in English or in French *Divertissement*. Jean Françaix was fond of this title and used it for several pieces. *Divertimento* generally meant to be entertainment for the listeners and the players, rather than serious. *Divertimento* found in *divertimentos* by Haydn, Boccherini and Mozart. *Divertimento* could serve as background music for some social gathering such as a *conversazione* or a banquet. This piece is very challenging with horn players for the recital and can be for close the recital but it should not be in the program until the technique is strong, the style is gallant with spirit is brave.

### **Performance practice**

Jean Françaix's Divertimento is a short piece but it is difficult and challenge to play. This piece requires excellent technique included 2 phrases that require flutter tonguing, two lip trill, a short stopped flourish which end a high Bb, a very high C#, also rhythmic skill and articulation. The performer should understand the French style and play with the proper sense of humor. It will be very funny composition for the audiences if we can do that. The performer should practice on slow tempo with the metronome and tuner and make sure on your intonation and also fingering on many accidental. The rhythmic patterns of the piece should play very sharp in accent and emphasized in the right place in eight and sixteen notes. The performer should also realize not only master our own horn score, we also needs to study the score for the accompaniment in order to perform the piece harmoniously as a whole. Although this music may require complicated and advance techniques, a great artist performs the piece effortlessly.

## **CHAPTER III**

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

#### **3.1 Performing information**

- 3.3.1 Sonata in E for horn and piano by Nicolaus Von Krufft
- 3.3.2 Parable for horn solo by Vincent Persichetti
- 3.3.3 Prelude theme and variations by Gioachino Rossini
- 3.3.4 Divertimento by Jean Francaix

#### **3.2 Objective**

- 3.2.1 Learn about the horn history.
- 3.2.2 Analyze the music and study the history of each piece including structure, technique and musical style.
- 3.2.3 Develop skill and technique for better performance.
- 3.2.4 Perform with or without the accompaniment and achieve the highest level of improvement.

#### **3.3 Instruments**

French horn

### 3.4 Process of presenting a Graduate Recital

3.4.1 Deliberated with the advisor.

3.4.2 Studied and selected the pieces permitting to the recommendation of the advisor.

3.4.3 Discussed with the advisor for the final decision and approval.

3.4.4 Studied and collected the information about selected pieces for presenting the outline of the Thematic Paper, the source for the Thematic Paper and the program is form note:

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

### 3.5 Preparation process for the recital

3.5.1 Fixed the study and practice schedule.

Process	2013-2014					
	December	January	February	March	April	May
Divertimento by Jean Francaix						→
Parable for horn solo by Vincent Persichetti						→
Prelude theme and variations by Gioachino Rossini						→
Sonata in E for horn and piano by Nicolaus Von Kruff						→

3.5.2 Proposed for hearing examination by March, 2014.

3.5.3 Contacted and reserve the MACM Hall, College of Music, Mahidol University for the performance, Announced the concert.

3.5.4 Prepared the program note using brief information form the outline of the Thematic Paper.

### **3.6 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 - Minute – interval

### **3.7 Program and approximated time**

Sonata in E	approx. 18.00 minutes
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by Von Krufft

Parable for horn solo	approx. 7.11 minutes
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by Vincent Persichetti

Intermission 10 minutes

Prelude theme and variation	approx 11.03 minutes
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by Gioachino Rossini

Divertimento	approx 8.00 minutes
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by Jean Francaix

Total approximate time 44.14 minutes without intermission.

## **CHAPTER IV**

### **PROGRAM NOTES**

#### **4.1 Performer's biographies**

##### **PrasertRachmanee, Horn**

Mr. PrasertRachmanee was born in KhonKaen in 1974. He began his music studies at KaennakhonWittayalai School under the guidance of Mr. KasemRaksaken. In 1993, he entered the Faculty of Fine and Applied Arts, Chulalongkorn University where he studied horn performance under the principle horn of the Bangkok Symphony Orchestra; Lt. VichanChinavirotpaisarn. While studying at Chulalongkorn University, he also joined the Thai Youth Orchestra.

Mr. Rachmanee obtained his Bachelor Degree in 1996 from Chulalongkorn University and received a full scholarship to further his studies from the Hong Kong Academy for the Performing Arts where he studied with Professor Joe Kirtley. Mr. Rachmanee had also performed in master classes with many world famous hornists including Prof. Hans Pizka, Prof. Dariuz Mikulski, Robert Johnson, SzabolcsZempleni, ChristophEss, and PremyslVojta. He was also invited to perform as an extra musician with the Hong Kong Sinfonietta as well as the Macau Orchestra.

Mr. Rachmanee returned to Thailand in 1999 after obtained his Professional Certificate from the Hong Kong Academy. He joined the Bangkok Symphony Orchestra and the Thailand Philharmonic Orchestra as a full time musician. He is regularly invited to perform with the Malaysia National Symphony Orchestra and the Vietnam National Symphony Orchestra.

Currently, Mr. Rachmanee is a candidate for a Master of Music in Horn Performance at the College of Music, Mahidol University where he is studying with Professor Daren Robbins.

### **Sumida Ansvananda, Piano**

Sumida Ansvananda had the opportunity to study piano with Ajarn Suda Banomyong from her early years. After she graduated from the Faculty of Arts, Chulalongkorn University with the Bachelor of Arts in English, she continued her piano study with Dr. Indhuon Srikanonda Balakauskas until she received the Fellowship diploma in Piano Performance from Trinity College, London

Sumida is an active musician and has an extensive experience as a solo pianist and a collaborative pianist in numerous concerts, competitions and festivals, both in Thailand and abroad. She received various prizes, awards and scholarships including the Special Prize from the Bangkok Chopin Competition and the Trinity Awards for excellence in both music teaching and performing. Also, she had played in masterclasses of world-famous pianists and pedagogues, such as Boris Berman, Rebecca Penneys, Dominique Merlet and Graham Johnson. Sumida had received gracious generosity and support from the late HRH Princess Galyani Vadhana to graduate with a Master of Music degree in piano performance at the San Francisco Conservatory of Music under the tutelage of Yoshikazu Nagai.

Currently she serves as a music instructor at the Department of Music, Faculty of Humanities, Kasetsart University.

## **4.2 Details of the program**

### **PROGRAM**

Sonata for horn and forte piano in E major	Nicolas de Krufft
-Allegro moderato	
-Andante espressivo	
-Rondo alla Polacca	
Parable VIII for Horn, Op. 120	Vincent Persichetti

## Intermission

Prelude, theme and variations in E major	Gioachino
Rossini	
Divertimento	Jean Franaix
-Introduzione	
-Aria di Cantabile	
-Canzonetta	

**Program Notes****Nicolas de Krufft (1779-1818)*****Sonata for natural horn and fortepiano in E major***

Born in Vienna, where his father was a Minister of State, Krufft was initially given piano lessons by his mother and then studied composition with Johann Georg Albrechtsberger. After graduating from the University of Vienna with degrees in philosophy and law, Krufft undertook various posts as a civil servant. His official duties made considerable demands on him, but he was determined also to pursue his passion for music. Despite his premature death at the age of 39, Krufft composed prolifically during his short life. In addition to composing lieder, Krufft left behind sonatas for violin, cello, bassoon and horn, as well as a number of works for solo keyboard, including 24 Preludes and Fugues on the model of Johann Sebastian Bach. In 1818, the *Allgemeine Musikalische Zeitung* described him as “a pianist of rare talent and precision, a composer of study and spirit”.

Krufft’s *Sonata for natural horn and fortepiano in E major* was first published in 1812. It is possible that the sonata was written for Friedrich Bode, principal horn player at the Court Chapel in Mecklenburg-Schwerin, as Krufft later composed a set of variations for horn and piano for Bode. This work is often compared to Beethoven’s *Horn Sonata, op.17*, written also for the valueless, natural horn, just two years before Krufft’s. Given the simplicity of most natural horn parts of the era, Krufft’s sonata acknowledges the level of virtuosity achieved by that final generation of natural horn players at the beginning of the 19<sup>th</sup> century.

Based on the traditional three-movement Classical sonata format, the solo horn and the fortepiano are treated as equal partners in this work. The piano begins the first movement with a majestic opening theme, which is echoed and developed by the solo horn. The second movement is a poignant *cantilena*, which is highly reminiscent of Bellini's elegant melodies. The syncopated rhythms of the finale highlights the *caccia* (hunting) style long associated with the natural horn. The sonata is often played on the modern horn and transposed to the key of F major.

**Vincent Persichetti (1915-1987)**

***Parable VIII for Horn, Op. 120***

Born in Philadelphia in 1915, Persichetti began to study the piano at the age of five and revealed prodigious gift in composition at an early age. He received degrees from the Curtis Institute of Music and the Philadelphia Conservatory. Persichetti was commissioned by more than 100 US institutions, including the Philadelphia Orchestra, the New York Philharmonic and the Martha Graham Dance Company. He also taught at the Juilliard School of Music, where his students included Thelonious Monk, Peter Schickele, Philip Glass, and Richard Danielpour.

Persichetti was a prolific composer of some 120 works, including notable pieces for piano and wind band. Among his oeuvre are 25 Parables that spanned from 1965 to 1986. The Parables are primarily for solo instruments and include works for guitar, piccolo, tuba, harpsichord, and carillon, as well as one each for band and for string quartet. In one of his correspondences, Persichetti explained that, "Parables are musical essays that convey a meaning indirectly by the use of comparisons or analogies." In another interview, the composer claimed "Many of my Parables are music about other things I have written, or personal things that I have become involved with."

The *Parable for Solo Horn, op. 120* is the eighth in the series. Priscilla McAfee gave the premiere in November of 1972 in New York City's Alice Tully Hall. The composition is a musical essay on the evolution of the horn: from open fifths, to hand-stopping technique, and finally the exploration of timbre possibilities through the use of various extended technique. The piece remains one of the most important contemporary repertoires written for the unaccompanied horn.

**Gioachino Rossini (1792-1868)*****Prelude, theme and variations in E major***

The son of a horn player and a singer, Rossini spent his childhood in the opera house, both in the orchestra pit and on stage. From his first relative success in 1810, Rossini continued to occupy an unrivalled position in the Italian and French musical world of his time with his three dozen or so operas. Not only did he champion in both *opera buffa* and *opera seria*, his arias exemplified the golden age of the *bel canto* singing style. The overtures to many of these operas have since become the staple repertoire on the rosters of orchestras worldwide. After finishing his final opera, *Guillaume Tell* in 1829, Rossini officially retired from the opera world at the age of 37. The last 40 years of his life, Rossini indulged in his other passion: gourmet food. Nevertheless, Rossini continued to write for his own leisure 14 volumes of miscellaneous music, collectively known as *Péchés de vieillesse* ('Sins of Old Age'). The collection consists of over 150 pieces. Volumes I, II, III and XI are vocal music to piano accompaniment. Volumes IV, V, VI, VII, VIII, X and XII are music for solo piano. Volume IX is for chamber ensemble of violin, cello, harmonium and horn. Volumes XIII and XIV comprise vocal and non-vocal music.

The autograph of the *Prelude, Theme and Variations*, found in the ninth volume of *Péchés de vieillesse*, was dedicated to the hornist Eugene-Leon Vivier (1821-1900). Vivier was considered one of the greatest horn players of his time. Rossini's variations bear witness to Vivier's talent as a virtuoso. The music consists of four main sections. The prelude showcases the cantabile potential of the horn. A brief *candenza* heralds the sprightly theme (Allegro moderato), which is reminiscent of Rossini's signature *buffa* style. This is followed by a transition (Andante maestoso), which suggests the influence of the recitative. The theme recurs in a dazzling variation, almost like a coloratura challenge for the horn. The music is driven to the exhilarating finish by the unmistakable "Rossinian crescendo".

**Jean Françaix (1912-1997)*****Divertimento***

French composer Jean Françaix was born to musical parents: his father was the director of the Le Mans Conservatory, and his mother was a teacher and choir

director on its staff. Before he was ten he had music lessons from Isidor Philipp (piano) and Nadia Boulanger (harmony, counterpoint, composition). In 1930, Françaix won first prize in piano at the Paris Conservatory. The premiere of his Concertino for Piano and orchestra in 1934 made Françaix's reputation. He quickly established himself as a much sought-after composer of opera, ballet, film scores, as well as various orchestral and chamber music. Françaix was also known for his orchestrations of works by Chopin, Schubert, Chabrier, and Mozart. Poulenc requested that Françaix orchestrate *L'histoire de Babar* for him. Françaix transcribed many of his own works for the Mainz Wind Ensemble. Françaix's music is characterized by wit, playfulness and concision. His orchestrations are always clear and sparkling, his forms precise and neo-Classical, his emotions reserved.

The Divertimento for Horn and orchestra was written in 1959, with the piano reduction arranged by the composer himself. The first movement opens with a rambunctious theme introduced by the horn. It is then tossed back and forth between the piano and the horn before arriving at a dramatic outburst of the latter. The second movement stands in sharp contrast with the previous movement. The horn plays a tender, lullaby-like melody. The finale bears the hallmark of Françaix's wry humour. The music is a madcap can-can which leaps and bounces with surprises at every turn.

### **4.3 Date Time and Venue for the performance**

Date: May 15, 2014

Time: 11.00 a.m.

Venue: A Building, room A 407 at College of Music, Mahidol  
University, Nakhonpathom, Thailand.

## CHAPTER V

### CONCLUSION AND RECOMMENDATIONS

#### 5.1 Conclusion

The graduate French horn recital by Prasert Rachmanee was given on Thursday, May 15<sup>th</sup>, 2014 at A407 College of Music, Mahidol University. The recital program was as follows:

- 1) *Sonata in E for horn and piano in E* by Nicolaus Von Krufft
- 2) *Parable for horn solo* by Vincent Persichetti
- 3) *Prelude theme and variation* by Gioachino Rossini
- 4) *Divertimento* by Jean Francaix

The recital committee was included of Dr. Daren Robbins, Dr. Joseph Bowman, and Dr. Nuttika Soontorntanaphol as the outside specialist committee. I have recorded complete program on DVD during the recital. Approximately 40 people for audiences.

For this recital everything was great, I have learnt many thing especially state performance, I have to due the problem with my nerve in the same time I have to convince the audience. From this recital I got the experiences which teach me how to improve myself for the next recital.

#### 5.2 Recommendations

Planning for the recital requires well organization. Start with the selection of the piece and know how to make the program interesting for example this recital I would like to present what the composer from the different period they compose the music for horn to entertainment people and I choose a varied periods that show the horn performance styles. So I would recommend we should have a recital theme and avoid to choose too difficult music. Practice before the recital, you have to practice to

get in every details of the music and practice to play through the concert as much as we can at least two or three weeks before the concert. Provide the accurate program note complete all of the composer detail and the name of all music movement. Prepare the public relation by sending the poster to other university and also post the concert event in all social media program two or three weeks before concert. Make the dress rehearsal practice to walk in – out, practice to bow together with the pianist and find someone to help your decision for the acoustic and appearance in the recital hall. Before the concert one or two day we should not practice too much to keep our best embouchure for the concert day. In the concert day we should fell relax, confident, think positive, and fell grateful with your friend who attend the concert and come for support.

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## **APPENDIX**

**Graduate French Horn Recital by PrasertRachmanee DVD**

## **BIOGRAPHY**

<b>NAME</b>	PrasertRachmanee
<b>DATE OF BIRTH</b>	7 November1974
<b>PLACE OF BIRTH</b>	Khonkaen, Thailand
<b>INSTITUTIONS ATTENDED</b>	ChulalongkornUniversity, 1992- 1996(Bachelor of Fine and Applied Arts) HongKong Academy for Performing Arts, 1998-1999 (Professional Certificate in Performing Arts (music)) College of Music, Mahidol University, 2009-2014 (Master of Arts)
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