

**GRADUATE TROMBONE RECITAL**

**SUTTIPONG MAINAIKIJ**

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN  
PARTIAL FULLFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS (MUSIC)  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY  
2015**

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Graduate Recital Document  
entitled  
**GRADUATE TROMBONE RECITAL**

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GRADUATE TROMBONE RECITAL DOCUMENT

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M.A. (MUSIC)

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ABSTRACT

The objectives of this graduate trombone recital were to learn how to organize a trombone recital and to improve performance ability. The pieces in this study were selected from the 20<sup>th</sup> Century period. The idea was to provide an exit of different European composers' nationality through the use of trombone repertoire, style, and technical skills, as a source of data for future reference.

The trombone recital was performed in the Music Auditorium at the College of Music, Mahidol University on February 9, 2015. The program consisted of 5 pieces.

1. *Movement for trombone* by Frigyes Hidas
2. *Daybreak* by Nicola Ferro
3. *Symphonic piece* by Philippe Gaubert
4. *Concerto for trombone and piano* by Gordon Jacob
5. *Sonatina for trombone and piano* by Kazimierz Serocki

The concert lasted approximately 50 minutes, without intermission.

KEY WORDS: GRADUATE TROMBONE RECITAL/ SUTTIPONG  
MAINAIKIJ/ TROMBONE

39 pages

รายงานการแสดงเดี่ยวทรมโบนระดับมหาบัณฑิตศึกษา

GRADUATE TROMBONE RECITAL DOCUMENT

สุทธิพงษ์ ไม่น่ายกิจ 5337988 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: JOSEPH BOWMAN, D.M.A., DAREN  
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วัตถุประสงค์ของการแสดงเดี่ยวทรมโบนในระดับมหาบัณฑิตศึกษานั้นมุ่งเน้นไปที่  
การแสดงออกในรูปแบบของมืออาชีพ และพัฒนาทักษะการแสดงเดี่ยว เพลงที่ใช้ในการแสดงเดี่ยว  
ได้คัดเลือกบทเพลงจาก ยุคศตวรรษที่ 20 จากนักประพันธ์เพลง ที่มาจากประเทศ ในทวีป ยุโรป  
เพื่อที่จะได้แสดงถึงลักษณะที่แตกต่างกัน ของเพลงในแต่ละประเทศเพื่อเป็นข้อมูลต่อการศึกษา  
ในอนาคต

การแสดงเดี่ยวทรมโบนจัดแสดงขึ้น ที่หอแสดงดนตรี วิทยาลัยดุริยางคศิลป์  
มหาวิทยาลัยมหิดล

1. Movement for trombone ประพันธ์โดย Hidas Frigyes
2. Daybreak ประพันธ์โดย Nicola Ferro
3. Symphonic piece ประพันธ์โดย Philippe Gaubert
4. Concerto for trombone and piano ประพันธ์โดย Gordon Jacob
5. Sonatina for trombone and piano ประพันธ์โดย Kazimierz Serocki

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Importance and background of the Graduate Recital**

The graduate recital is the most important for Master degree Music Performance students who are studying and receiving the Master of Arts in Music Performance. The purpose of the recital is to demonstrate the preparation, technique of playing and musical interpretation of the performer. Through the concert performers have to communicate musical and technical ideas to their audience.

To reach of a successful performance, the performer has to study the history of composers and music, the difference of each compositional style of various composers, the form and structure of the music, collaborating in ensemble and the musical expression. Furthermore, the performer must be trained to plan the practicing schedule and recital document writing to complete this recital.

For this graduate trombone recital I have selected five compositions in various styles. The program will include the following pieces:

- Movement for Trombone and Piano by Frigyes Hidas
- Daybreak by Nicola Ferro
- Symphonic Piece for Trombone and Piano by Philippe Gaubert
- Concerto for trombone and Piano by Gordon Jacob
- Sonatina for Trombone and Piano by Kazimierz Serocki

#### **1.2 Objective**

1.2.1 To study performance practice in different compositional styles of playing.

1.2.2 To develop skills of trombone technique and interpretation by researching and practicing the techniques for each piece.

1.2.3 To study the background and history of composition and composers, as well as the analysis of musical form and structure.

1.2.4 To develop skills in playing solo with piano.

1.2.5 To control the performance concentration in the recital.

### **1.3 Scope of Study**

To perform and present the five of trombone repertoires in several of compositional styles with piano and bibliography of the composers within 50 minutes not including the intermission.

1.3.1 Movement for Trombone and Piano by Frigyes Hidas

1.3.2 Daybreak by Nicola Ferro

1.3.3 Symphonic Piece for Trombone and Piano by Philippe Gaubert

1.3.4 Concerto for trombone and Piano by Gordon Jacob

1.3.5 Sonatina for Trombone and Piano by Kazimierz Serocki

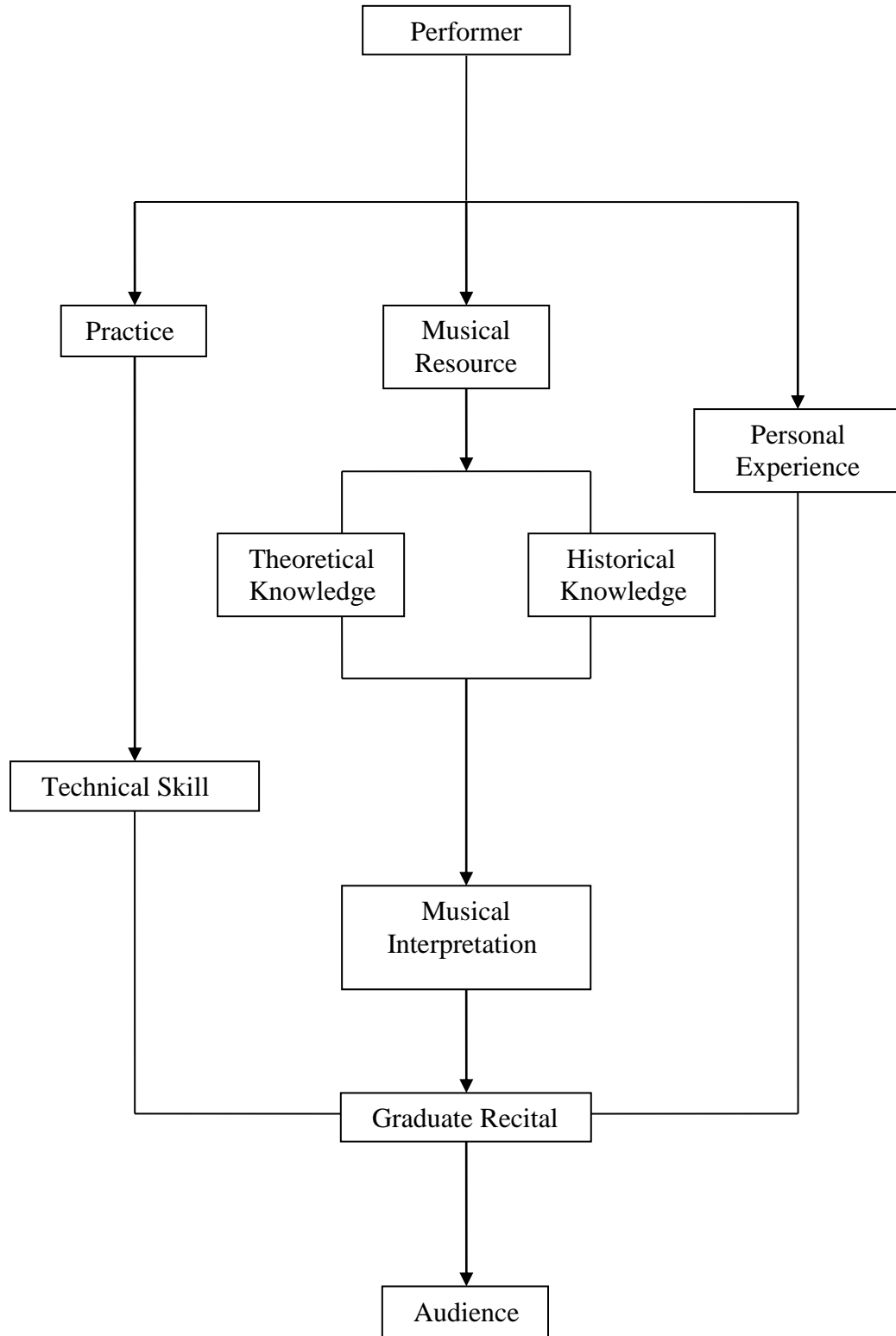
### **1.4 Expectations**

1.4.1 To understand the background, structure and technique of each piece.

1.4.2 To understand and develop the trombone technique and musical interpretation of each piece.

1.4.3 To understand the arrangement of recital performance and document.

### 1.5 Conceptual Framework



## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Movement for Trombone and Piano by Frigyes Hidas**

Frigyes Hidas was a Hungarian composer who was born on May 25<sup>th</sup>, 1928 in Budapest. He studied music composition at the Franz Liszt Academy of Music in Budapest with Janos Visky and conducting with Laszlo Somogyi. From 1951 to 1966, after he graduated, he worked as the music director at the National Theater, a conductor of the choir of St Stephen's Basilica in Budapest, and also played piano and celeste with the Hungarian Radio and Television Symphony Orchestra from 1970 to 1990. Since 1979, even though he did not work full time at composition he was devoted exclusively to composition. (Kroo, 2001)

He wrote easily in a particular musical language, using the Baroque concerto form and in the rhythms of his orchestration took inspiration from jazz. He composed various types of music, such as opera, ballet, oratorio, a mass, two requiems, a symphony and film music. In 1995, he was invited to WASBE, the international organization of wind ensembles, and in the final period of his life travelled to many countries as jury member at music competitions, guest of honor at festivals and guest lecturer at universities. Furthermore he received awards several times by the Hungarian state, such as the Erkel Prize in 1959 and 1980 and Artist of Merit in 1987. (Pilato, 2014)

Hidas had composed 135 compositions. From all of his work, there were 67 works for brass instruments including trumpet, trombone, horn, tuba and euphonium as well as chamber music. He composed many works for tenor trombone, alto trombone and bass trombone, such as Baroque Concerto for Alto trombone and string orchestra, Birthday concerto for tenor trombone, Concerto for trombone and Orchestra, Fantasia for trombone, Double Concerto for tenor and Bass trombone and symphony orchestra, Meditation for bass trombone, Rhapsody for bass trombone and wind orchestra and Movement for trombone and piano. (Gill, 2013)

Hidas wrote Movement for trombone on 1983 and dedicated it to Dr. William Cramer, trombone professor at Florida State University. Dr. Cramer had taught there for more than 30 years. He was founding member of an International Trombone Association, and received distinguished service award in 1987. Over the course of his distinguished career, he played a major role in the advancement and development of repertoire for his instrument.

### **2.2.1 Composition Analysis**

Movement for trombone is 20<sup>th</sup> century music. The structure of the piece is similar to ternary form (ABA) but in this piece, section A consists of A and B. The beginning of the piece, an Andante moderato, is part A from section A that contains a motive. There are dotted eighth note, sixteenth note and two quarters note in solo part, and half note, which is like a funeral march in the piano accompaniment.

In part b of section A, the time signature has been changed from 4/4 to 6/8 and the tempo was changed to allegro. The sound is like a dialogue between the trombone and the piano. The motive in this section is eighth rest, two eighth notes and dotted quarter note. In measure 36, the motive of part B has been extended by the composer.

Section B starts at measure 77. The time signature has been changed from 6/8 to 3/4. The sound is like that of a waltz. Later, it comes back to part a of A section in measure 112 and part b of A section in measure 125. In the last section of the piece, the composer took motives, melodies and rhythmic from the previous section to include in this section.

### **2.2.2 Performance Practice**

The challenge of Movement for Trombone is a rhythmic, a lot of tempo changes, rubato tempo and long passages in the high register. The difficult rhythm in this piece is rhythm of triplet, dotted eighth note and sixteenth note. It is difficult to make the rhythms sound differently from each other. The performer chose the passages that contain triplet, dotted eighth note and sixteenth note to practice them with metronome and turn the subdivided rhythm on sixteenth note to help the performer to understand the feeling of sixteenth note. Then, practicing again with

metronome and turning the subdivided rhythm on triplets to help the performer to understand the feeling of triplet. Then, practicing again and again with metronome in normal steady beat.

The image shows two staves of music. The top staff is for Trombone and the bottom staff is for Tbn. Both are in 4/4 time. The Trombone staff starts with a *mp* dynamic and features a triplet of eighth notes followed by a dotted eighth note and a sixteenth note. The Tbn. staff starts with a *crescendo* dynamic and features a triplet of eighth notes followed by a dotted eighth note and a sixteenth note. The Tbn. staff also includes the markings *e poco accel-* and *- - -*.

Figure 2.1. The passage that have triplet, dotted eighth note and sixteenth note.

The second point that is interesting in this piece is to play high e on the first note of the passage, and to play for eleven bars in high register. The performer should practice attacking the note using E major and e minor scales and arpeggios or attack note routine to help make playing it easier. Performer needs to do the high range passage with no tongue to check the air and embouchure, and then play this passage again as written by composer. Performer must to think about the air and embouchure that should be same when practices all with no tongue.

The image shows two staves of music. The top staff is for Trombone and the bottom staff is for Tbn. Both are in 13/8 time. The Trombone staff starts with a *f* dynamic and features a high register passage. The Tbn. staff starts with a *rit - - - f* dynamic and features a high register passage. The Trombone staff includes the markings *Meno ♩ = 100*, *mf*, *accelerando e crescendo - - -*, and *♩ = 100*. The Tbn. staff includes the markings *(♩ = 132)* and *♩ = 100*.

Figure 2.2. The passage that start on high e and play on high register

The image displays a musical score for a Trombone and Tuba (Tbn.) exercise. It consists of nine staves, each beginning with a measure number: 5, 9, 13, 17, 21, 25, 29, and 33. The notation is in bass clef. The first staff is labeled 'Trombone' and is in 4/4 time. The subsequent staves are labeled 'Tbn.' and feature various time signatures: 12/8 (measures 13-17), 3/4 (measures 21-25), and 3/4 (measures 29-33). The music includes eighth and sixteenth notes, often beamed together, with slurs and accents. The exercise concludes with a double bar line and repeat dots.

Figure 2.3. Attack note exercise

## **2.2 Daybreak by Nicola Ferro**

Nicola Ferro is a composer, arranger, trombonist and educator in the latter part of the 20<sup>th</sup> century. He was born on November 1<sup>st</sup>, 1974 in Italy. He began to study music at a young age with his family member and then joined State Music Conservatory in Naples, Italy. He had studied and took master classes with many famous trombonists, such as Ian Bousfield, principal trombonist of the Vienna Philharmonic; Andrea Conti, principal trombonist of Santa Cecilia Symphony Orchestra; Antonello Mazzucco, bass trombonist of the RAI Symphony Orchestra and Charles Vernon, bass trombonist of the Chicago Symphony Orchestra. He studied composition and computer music with Professor Roberto Altieri and Professor Bruno Tommaso.

Ferro had a lot of orchestra experience performing concerts in various countries, such as Italy, France, Germany, Belgium, the United States and Brazil. He was also a trombone educator. He published a book of trombone “Exercises with Mouthpiece” which was published by Setticlavio di Salerno. He also was trombone and trumpet professor at the State Music Conservatory in Salerno in 2004-2007, and a music ensemble teacher at the international summer courses at Spilimbergo, Italy.

As a composer and arranger, his pieces have been published and recorded by many companies. He composed many pieces for brass, for example *Contrasto* and *Hot Wind* for Ensemble di Trombe which were recorded by Summit Brass, USA. He composed *Air of Manhattan* for the Brass Quintet of the New York Philharmonic. He also was a composer and arranger for Alessi Publications, New York.

*Daybreak* is a piece that describes the coming up of the sun in the morning; it is a movement from *Tetralogy of the Sun*. The *Tetralogy of the sun* is the first publication of Alessi Publications in 2003. It is a project that consists of 4 musical scores for trombone and piano. There are *Daybreak*, *Sunset*, *Midday* and *Midnight* which are dedicated to Joseph Alessi, Principal Trombone of the New York Philharmonic. *Daybreak* and *Sunset* are in the Joseph Alessi’s CD *Return to Sorrento* recorded by Naxos Records. After this project Nicola and Joseph have worked together on several music projects. (Ferro 2014)

### 2.1.1 Composition Analysis

The structure of Daybreak is Binary form [A B] and the A section has two parts [a and b] and section B has parts a and b also. The composer starts with an introduction for two bars in the piano in the key of F major and in the next bars the first motive begins with the trombone solo and the composer uses this motive in the “A” section. Part a runs from measure 3 to measure 10. Then, composer has a link section from measure 11 to 14 to connect between parts a and part b. Part b goes from measure 15 to measure 22. In last 3 bars before section B, the composer has put sixteenth notes in the piano accompaniment for four bars before section B that repeats materials he had used in B section.

Part a of B section is started at the pickup to measure 23 until measure 35, and then the composer wrote link section in measures 36 to 39 to connect part a and b together. Part b of B section starts in next measure until measure 50. In measure 51 to the end of the piece is the coda.

### 2.1.2 Performance Practice

This piece is slow and short; the performer needs good tone, smooth tonguing, long phrasing, contrasting dynamics and and a good high register. The challenge of this work is to do the legato in high range and soft dynamic such as *pppp*, *pp* and *mp*. The second challenge of this piece is the opposite from the first challenge; the performer needs to play in the high range at a loud dynamic in legato.

The image shows two staves of musical notation. The top staff is labeled 'Trombone' and the bottom staff is labeled 'Tbn.'. Both staves are in 3/4 time and feature a melodic line with long, flowing phrases indicated by curved lines above the notes. The dynamics are marked as *pp* (pianissimo) and *pppp* (pianississimo). The notation includes various note values and rests, emphasizing the legato and high-range performance requirements.

Figure 2.4. Play legato high range in soft dynamic.



Figure 2.5. Play legato high range in loud dynamic

The performer needs to practice high register every day on any types of high register practice, such as playing arpeggios in two octaves without tongue - start on low C and play in all keys; play this exercise every day until the performer feels comfortable in high register and then the performer play the same routine in soft dynamic play this routine until feel comfortable in high register and soft dynamics and do the same in loud dynamic; repeating the arpeggios in soft and loud dynamics.



Figure 2.6. Exercise for high register.

Legato playing on trombone uses two type of legato; the first one is “legato tonguing,” as when playing legato in the same harmonics, use the tongue “Na” or “Da” when play this type of legato: the other technique is “natural legato;” in this case play legato on different harmonics; don’t use the tongue when playing this legato. It must feel like a lip slur but the slide and lip move together. The performer needs to practice two type of legato and they should sound and feel the same.



Figure 2.7. Legato tonguing on trombone

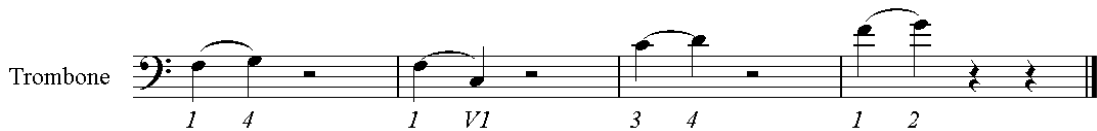


Figure 2.8. Natural legato on trombone

### 2.3 Symphonic Piece for Trombone and Piano by Philippe Gaubert

Philippe Gaubert was born in July 5, 1879 and died in Paris in July 8, 1941. He was born to a musical family; his father was a clarinetist. Gaubert started to play the violin at the age of seven, then his family moved to Paris and he started to play flute. He received the flute lessons from Taffanel, the father of the famous flautist, Paul Taffanel. In 1893, he was a student at the Paris Conservatoire under Paul Taffanel and also learned harmony with Pugno and Leroux and composition with Lenepveu. (Blakeman, 2001)

In 1894, he won the first prize for flute competition in Paris in 1894 and also was a member of the orchestras of the Paris Opera and of the Paris Conservatoire in 1897. Later, he also performed as a soloist. Gaubert was a famous student of Taffanel, when Taffanel died in 1908. Louis Fleury and he completed a history and method of flute playing after Taffanel's death.

Gaubert's composition was improved by his practical work. He received the first prize for fugue at the Conservatoire in 1903 and two years later he got the second prize in the Prix de Rome for composition. As a conductor, he was appointed as a second conductor of the Paris Conservatoire Orchestra in 1904 working together with Andre Messager, the principal conductor. In the same year, he was selected by the prima donna Nellie Melba to accompany her in concert and on her first recording. In 1913, he joined the conducting corps of the Paris Opera under the control of

Camille Chevillard. In the World War I Gaubert enlisted in the French army and saw action at Verdun.

After the end of the World War I, his career took off. Then he got the job as the head of the Paris Conservatoire Orchestra from 1919 to 1938. In the same time, he became a flute professor at the Conservatoire. In 1920 to 1940, Gaubert worked as a conductor, chief conductor and conducting professor. He also composed many works, including works for orchestra, operas, ballets and concertos. (Patmore, 2014)

### 2.3.1 Composition Analysis

Symphonic piece by Philippe Gaubert compose on 1916, the form of the piece similar to sonata form but has an episode replacing the development section. The beginning of the piece has the first theme, it is slow and serious then the second theme starts at tempo mark *allegro moderato*. This section is faster than the first section and the composer wrote it to sound like a dialogue between trombone and piano: this is the development technique. Eight bars before the time signature changes to 9/8 the texture of the piano part is changed to triplets that the composer uses in the 9/8 section. The composer wants to show it before. In time signature 9/8 is section C or the episode section that replaces the development section. Section B returns in tempo mark *Allegro moderato* and then come back to section A at the end of the piece.

### 2.3.2 Performance Practice

Symphonic piece by Philippe Gaubert has the chorale section between trombone and piano at the beginning: it is not technically challenging but it is hard to play it smoothly and expressively. The most difficult part of this section is in two bar before time signature change to 9/8, it is trombone play sextuplet.

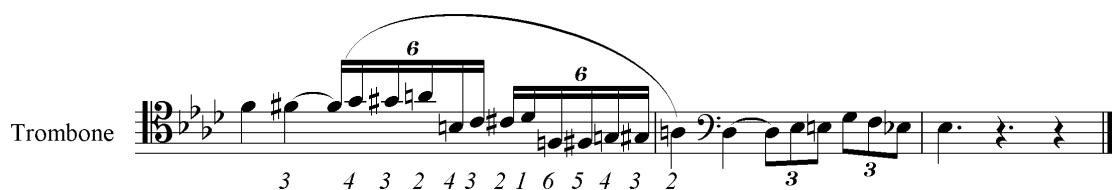


Figure 2.9. The sextuplet and slide position

The next interesting point of this piece is three bar before the tempo mark changes to *allegro moderato*, there are sixteenth notes against a time signature 9/8



Figure 2.10. Sixteenth notes in time signature 9/8

## 2.4 Concerto for Trombone and Piano by Gordon Jacob

Jacob was born on July 5, 1895 in London. He is an English composer, teacher and writer. His father died when he was three years old and he was educated at Dulwich College at 1914. After active service in World War I, Jacob studied at the Royal College of Music in London with Stanford, Parry, Howells, Boult and Vaughan Williams. After he graduated, he taught at Birkbeck and Morley Colleges in London for a short time. From 1926 to 1966, he taught at the Royal College of Music as a teacher, his students include Malcolm Arnold, Imogen Holst, Joseph Horowitz, Elizabeth Maconchy and Bernard Stevens. He received the Doctor of Music degree (Doctorate DMus, London) in 1935 and an award, the John Collard Fellowship, by the Worshipful Company of Musicians in 1943. (Wetherell, 2001)

As a writer Jacob wrote textbooks on composition, orchestration and conductor including *Orchestra Technique* that he wrote in 1931, *How to Read a Score* written in 1944, *The Composer and his Art* written in 1955, and *The Elements of Orchestration* written in 1962. He undertook the editorship of the Penguin scores in 1948, and contributed a number of works of reference and textbooks.

Gordon Jacob worked as a composer for over sixty years. He is a traditional English composer and the inspiration for the next generation in his country. In 1951 he was to compose the piece for Festival of Britain and in 1953 he arranged the National Anthem with fanfare for the coronation of Queen Elizabeth II. In 60 years as composer, Jacob wrote a lot of works for various instruments, including strings, woodwind and brass.

The Concerto for Trombone and Piano was composed in 1955. It was dedicated to Denis Wick, the famous English trombonist. When Denis Wick premiered this Concerto, he was 24 years old. First performance of this piece was on November 20, 1955 at Town Hall in Birmingham with solo trombonist Denis Wick and the City of Birmingham Symphony Orchestra, under the baton of Rudolf Schwarz. Jacob has adapted this concerto by cutting the last two movement of concerto and changing the name to Introduction and Allegro for brass band and trombone. (Jacob 2007)

#### **2.4.1 Composition analysis**

The first movement of trombone concerto by Gordon Jacob is in Sonata form but without a development section. The beginning of this movement starts with an introduction like a cadenza. First theme of exposition starts at three bars after tempo mark Allegro molto then the trombone plays at eight bars after rehearsal mark C; there follows a transition to the second theme at rehearsal mark E. In the transition section, the solo part shows a new theme and the piano accompaniment part shows the same theme that the piano played in the second theme. At rehearsal mark J is an episode of the use of the technique of development. The composer wrote the false recapitulation at rehearsal mark N and the real recapitulation occurs three bars after rehearsal mark O. The second theme of the recapitulation is at rehearsal mark Q that was played by piano. The end of the first movement is the coda section in which the composer uses material from introduction.

The second movement has three sections “ABA:” it starts with a short introduction in the piano accompaniment for two bars, then it starts the first theme in section A, the second theme of section A starts in the fifth bar after rehearsal mark A. In section B, the character of this movement is changed, to sound like Arab music with the time signature changed to  $\frac{3}{4}$ . At rehearsal mark F is the A section that came back starting with the second theme then was followed by the first theme in three bars after rehearsal mark G; and in the last two bars of this movement composer uses material from the B section.

The third movement is in Rondo form “ABACBA”, starting with an introduction for four bars then theme A is begun to rehearsal mark A. In this rehearsal

mark is a link section that is played by the piano, then theme B starts at rehearsal mark B. Four bars before rehearsal mark D there is a short cadenza. At seven bars after the rehearsal mark D, theme A is once again present up to rehearsal mark E. At rehearsal mark E there is a link section for six bars then theme C starts on at rehearsal mark F and is followed by theme B at rehearsal mark J. And then the cadenza starts at rehearsal mark L. Theme A comes back in the last five bars of this movement.

### 2.4.2 Performance Practice

The trombone concerto by Gordon Jacob has everything technical that a trombone player can learn from this concerto, such as, the range of this piece, lip trill in the last movement, double tongue in the first movement and legato and expression in the second movement.

The challenge in first movement is to play the high note followed by lower note four bar-before rehearsal mark G. In that place, it is large intervals that performer needs to practice step by step from the pedal A and move up by half steps until the note that composer wrote can be played. The most difficult part in the first movement is the running passage in six bars of rehearsal mark L, this part requires double tonguing technique because the performer has to play sixteenth notes in a tempo 132 per minute.



Figure 2.11. The large interval



The image shows two staves of music. The top staff is labeled 'Trombone' and the bottom staff is labeled 'Tbn.'. Both are in bass clef with a key signature of one flat and a 2/4 time signature. The Trombone staff begins with a dynamic marking 'p' and a rehearsal mark 'L' above the first measure. The music consists of a series of eighth and sixteenth notes, creating a 'running passage'.

Figure 2.13. The running passage

The image shows four staves of music. The top staff is labeled 'Trombone' and the bottom two staves are labeled 'Tbn.'. The music is in bass clef with a key signature of one flat and a 2/4 time signature. Above the staves, rhythmic notation and fingerings (T for tongue, K for keys) are provided for each measure. The exercise is designed to practice double tonguing for a running passage. The staves contain eighth and sixteenth notes with various articulations.

Figure 2.14. Exercise for double tonguing for running passage.

Another thing in first movement is the use of alternate slide positions. In this movement the solo part needs to play a lot of running notes, so it is hard to play those notes in normal positions.

The challenge in second movement is at rehearsal mark D. It involves a high note passage with mute. The performer needs to play it without mute to memorize intonation and play it again with mute, intonation should be same when play without mute.

The challenge in the third movement is five bars before rehearsal mark D, quasi cadenza; it represents a challenge because the performer needs to play it in alternate positions.



Figure 2.15. Quasi cadenza and alternate position.

The most difficult passage in this concerto is in the third movement. It is a cadenza from rehearsal mark L, in this cadenza the performer needs to play lip trill, alternate slide glissando and running notes to high F. The highest note in this piece is in the last movement of the concerto: it is a challenge. In the lip trill passage, the performer needs to practice lip trills by playing it slowly and then increasing tempo step by step



Figure 2.16. Cadenza



Figure 2.17. Alternate slide glissando.

## 2.5 Sonatina for Trombone and Piano by Kazimierz Serocki

Kazimierz Serocki was born in Poland on March 3<sup>rd</sup>, 1922 and died in 1981. He got composition lessons from Kazimierz Sikorski and piano lessons from Stanislaw Szpinalski at the Lodz Academy. In 1946, he graduated and his graduation work was Concertino for piano and Orchestra. In 1947, The Polish Composers' Union suggested to accept Serocki's membership application as a candidate member; which was considered by Witold Lutoslawski, Boleslaw Woytowicz and Piotr Rytel. In the same year, Serocki got a scholarship from the French government to continue to study composition and piano with Nadia Boulanger in Paris. In Paris, Serocki was interested in contemporary music and the composition of Rene Leibowitz in serialism. In 1948, The Polish Composers' Union accepted him as a candidate member. (Seter, 2001)

In 1949, he got a prize in competition for composer in Sonatina for piano; he gave a piano recital in Warsaw with works by Bach, Beethoven, Chopin, Grechaninov, Debussy, Ravel and Szymanowski. Serocki wrote the opera-ballet *Mary the Orphan and the Dwarfs* from the commissions of The Polish Composers' Union. Serocki formed "Group 49" with the two young artists Jan Krenz and Tadeusz Baird; the first concert of Group 49 was in Warsaw; the program was featured by Tadeusz Baird's Piano concerto, Jan Krenz's Symphony and Serocki's Four Folk Dances. In 1950 The Polish Composers' Union accepted him as a full member. Serocki won an honorable mention on his Sonatina and got the 3<sup>rd</sup> Prize for his Four Folk Dances, and the 2<sup>nd</sup> Prize from Frederic Chopin Composers' Competition.

In 1951 Warsaw Philharmonic premiered his composition, Romantic Concerto for piano and orchestra which was under Witold Rowicki's baton; Serocki performed as a soloist by himself: this was the last piano performance by him. Later, this work was performed several times. His first Symphony was premiered at the Warsaw Philharmonic Hall and performed by the Polish Radio Symphony Orchestra under Jan Krenz's baton. It was the the second concert of Group 49 that featured by Jan Krenz's reconstruction of Antoni Milwid's symphony and Tadeusz Baird's suite Colas Breugnon.

In 1952, Serocki traveled to Czechoslovakia to attend performances of his works, later he became friends with the young trombone player Juliusz Pietrachowicz. After he listened to Pietrachowicz's playing; Serocki offered to compose a new work

for him. Pietrachowicz also introduced the secrets of trombone playing to him. In the next year, Serocki composed the Trombone Concerto which was dedicated to Juliusz Pietrachowicz and Suite for four trombones for Pietrachowicz's quartet, included Antoni Skrybant, Pankracy Zdzitowiecki and Jan Wroblewski, The premier of the Trombone Concerto was performed at the Warsaw Philharmonic Hall. This performance also was a part of Juliusz Pietrachowicz's graduation concert. Serocki wrote the last of his trombone works, the Sonatina for trombone and piano. In 1974, Serocki orchestrated the piano part at the request of Moeck, so the work became Sonatina for trombone and orchestra. (Grzegorzulka, 2000)

### **2.5.1 Composition and Analysis**

The first movement of this piece is in sonata form; the composer wrote the introduction for first bar in piano and in second bar the trombone played the theme A. In rehearsal mark 1 composer used material from theme A and the transition was on theme B on rehearsal mark 2. The development section was started at rehearsal mark 3, and it was also a closing theme that the composer used material from theme A and theme B. In this section and the end of development is *alla cadenza* for six bars. In rehearsal mark 4 is the recapitulation that was started with theme B, which used a lot of material from theme A; eight bars before rehearsal mark 6 is the transition to theme A again.

There is only one theme in Second movement, the composer presented the material in piano part for nine bars, then the trombone came in and played the same material that the piano had played before and the piano plays as an accompaniment. Trombone builds up the melody to a climax in rehearsal mark 3, then things quiet come down to a *cadenza* and piano comes in for the two last bars.

Beginning of third movement is theme A. In the rehearsal mark 1, the composer used material from theme A, which was same as the material of the first movement. In rehearsal mark 2, the composer wrote the link section which was played only in the piano for thirteen bars. Then the trombone was played theme B on rehearsal mark 3. The link section is begun at sixteen bars before rehearsal mark 6. Then theme A was started at rehearsal mark 6, and the coda was at the rehearsal mark 8.

### 2.5.2 Performance Practice

There are three movements on this Sonatina. The first movement starts in a very fast tempo. The second movement is very slow and the third movement is faster than the first movement. The interesting point in the first movement of sonatina is the beginning of the first movement which the composer wrote “*secco e marcato*” on the eight note staccato for piano. Then the next bar solo is played the eight note staccato and the composer wrote “*poco leggiero*” for trombone solo. The performer needs to make the articulation lighter than in the piano accompaniment that is played one bar earlier. The same point in this first movement in figure three is the solo part is played in the same rhythm as beginning in different keys. In this point, composer wrote “*espressivo*” indicating that the performer must play this part differently.

The image shows a musical score for Trombone and Piano. The tempo is marked 'Allegro' with a quarter note equal to 172. The time signature is 6/4. The Trombone part begins with a rest in the first bar, followed by an eight-note staccato pattern in the second bar, marked 'poco mf leggiero'. The Piano part begins with an eight-note staccato pattern in the first bar, marked 'secco e marcato', and continues with a series of chords and notes in the second bar, marked 'f'.

Figure 2.18. Piano play *marcato* and solo play *leggiero*

The tempo of the first movement is very fast, which the composer marked as quarter note = 172. The challenge in first movement is about the sequence. Due to the fast tempo it is very difficult to play them clearly. The performer needs to practice them in slow tempo without tongue to check the air and embouchure. Then the performer plays them again with tongue but in slow tempo. Later, the performer increase tempo a little bit until reaching the tempo requested by the composer.

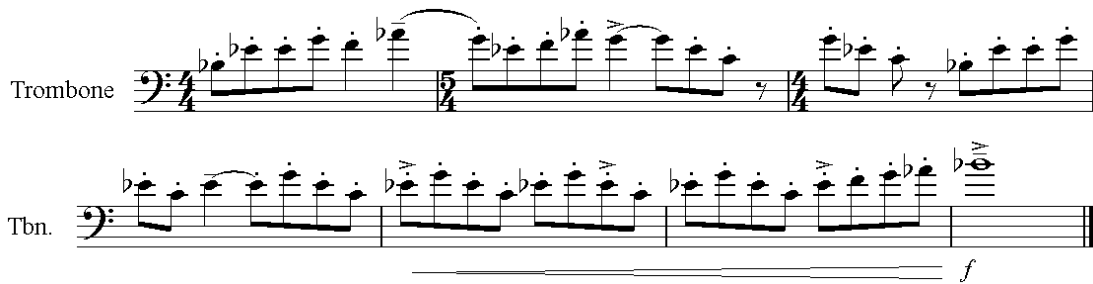


Figure 2.19. The sequence

The second movement is a slow movement. The technique is not challenge but performer needs to play with good and expressive tone which is opposite from first and third movement. The interesting point in this movement is that the last 12 bars of the movement just the solo part the melodic line and grace notes.



Figure 2.20. The melodic line and grace notes.

An interesting aspect of the third movement is the use of the trombone's glissando technique. The composer indicated the number of the slide positions.

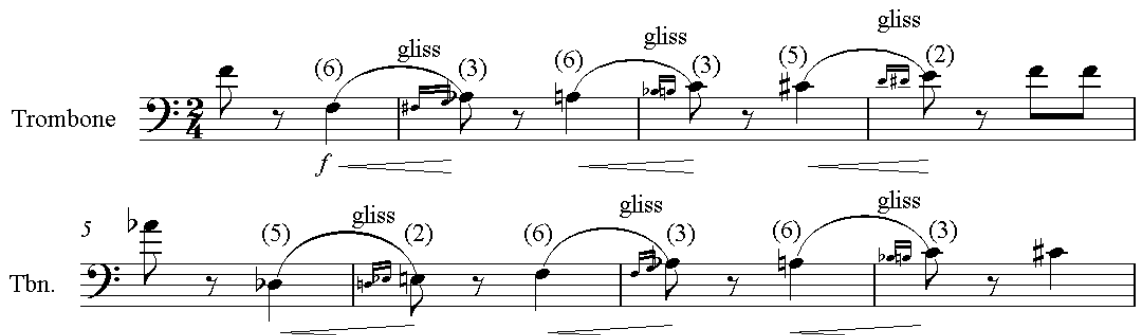


Figure 2.21. Glissando from Sonata third movement

## **CHAPTER III**

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

#### **3.1 Performing information**

Performer has selected five pieces which are:

3.1.1 Movement for Trombone and Piano by Frigyes Hidas

3.1.2 Daybreak by Nicola Ferro

3.1.3 Symphonic Piece by Philippe Gaubert

3.1.4 Concerto for trombone and Piano by Gordon Jacob

3.1.5 Sonatina for Trombone and Piano by Kazimierz Serocki

#### **3.2 Objectives**

1.2.1 Learn how to write the recital program and establish the master recital.

1.2.2 Learn the history of the trombone.

1.2.3 Study biography of composer, historical background of the piece, compositional form, the style of each piece.

1.2.4 Learn different styles of composer in Europe and how to play in each style.

1.2.5 Learn about late romantic until 20<sup>th</sup> century music for trombone.

#### **3.3 Instruments**

Bb Trombone with F Attachment

### 3.4 Process of presenting 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 Discuss with the advisor for the final decision and approval.

3.4.4 Study and collect the information about the selected pieces for presentation; the outline of the Graduate Recital, the Graduate Recital Document and the program notes by using sources from.

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

### 3.5 Preparation process for the recital

3.5.1 Set the study and practice schedule.

Process	2014				2015			
	Aug	Sep	Oct	Nov	Dec	Jan	Fab	
-Daybreak by Nicola Ferro					→			
-Movement for Trombone and piano by Frigyes Hidas				→				
- Symphonic Piece by Philippe Gaubert			→					
- Concerto for Trombone and Piano by Gordon Jacob	→							
- Sonatina for Trombone and Piano by Kazimierz Serocki		→						

3.5.2 Propose for hearing examination by February 2, 2015

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

3.5.4 Prepare the program note 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 15 minutes.

### **3.7 Program and approximate time**

3.7.1 Movement for Trombone and Piano Frigyes Hidas	approx. 8 minutes
3.7.2 Daybreak Nicola Ferro	approx. 6 minutes
3.7.3 Symphonic Piece Philippe Gaubert	approx. 9 minutes

#### **Intermission**

3.7.3 Concerto for Trombone and Piano Gordon Jacob	approx. 19 minutes
3.7.4 Sonatina for Trombone and Piano Kazimierz Serocki	approx. 8 minutes

Total approximate times 50 minutes without intermission.

## **CHAPTER IV**

### **PROGRAMME NOTE**

#### **4.1 Performer Biographies**

##### **Suttipong Mainaikij**

Suttipong Mainaikij was born in Bangkok, Thailand on November 6, 1987. At the age of 15, he started to play French horn at Watnuannorradi School. In the next year, he started to play trombone with Surajit Tuntiwitayakorn. In 2006, he was admitted to study in Bachelor degree in Music Performance, majoring in Trombone at College of Music, Mahidol University and got trombone lessons with Sukanit Sasomsin, David Hart, Kitti Sawetkitikul and Philip Brink. After graduated Bachelor degree, he continued to study Master degree at College of Music, Mahidol University with Philip Brink.

Throughout his studies in Mahidol University, Suttipong was a member of Mahidol Symphonic Band, Mahidol Wind Symphony, Mahidol Symphony Orchestra, Mahidol Jazz Orchestra and Mahidol University Pop Orchestra. He also participated in South East Asian Youth Orchestra (SAYOWE) and International Youth Wind Orchestra (IYWO). He won the 3<sup>rd</sup> prize from Thailand International Trombone Competition 2011 and was a finalist of RSU Music Festival 2013. He is a member of I-Brass Quintet and also got the finalist in Osaka International Music Competition in 2012 and the second prize in 2013.

Suttipong got master class from famous trombonist, such as, Arunkorn Chaisubunkanok, Ronald Barron, Branimir Slokar, Paul Pollard and Jarod Vermette. Currently, he is a member of the Thailand Philharmonic Orchestra(TPO) as second trombonist.

**Yossaral Songkiatikul**

Yossaral Songkiatikul Born in 1991 in Uttaradit, Thailand, Yossaral Songkiatikul is a graduate conducting student at College of Music, Mahidol University. He began to study piano at the age of seven. In 2006, he was accepted to Pre-college Program, College of Music, Mahidol University, majoring in piano with minor composition and jazz piano. As a senior student, he was elected to be a president of the student council, where he had a chance to manage an annual concert and conduct a student choir. After he finished the program, he continued his study in Bachelor of Music, majoring in piano performance and also studied conducting with Mr. Ernest Jennings. In 2012 he began to pursue his Master of Music in conducting under the guidance of Dr. Erin Bodnar. In February 2014 he was invited to conduct the Jekyll and Hyde the musical, Mahidol production. In July he participated in IAYO Conducting Workshop, Dublin, where he worked with Robert Houlihan. At present, he is studying conducting with Dr. Thanapol Setabrahmana.

**Takool Treeweeranuwat**

Takool Treeweeranuwat was born on 23 March 1988 in Thailand. At 8 years old he began taking piano lesson with his mother. He entered the College of Music, Mahidol University at the age of 16, in the Pre-college program. There he studied piano performance with Dr. Eri Nakagawa until graduating in 2010. He had a chance to join the Chopin Competition in Thailand, and the International Chopin competition in Japan, where he received the Excellent Prize.

After graduating from Mahidol University, he began to study in the Master's Degree at Silpakorn University, studying with Dr. Pornphan Bunternghunsaa. Last year he had a chance to join the International Piano Competition in Singapore, where he received the Second Prize.

**Morakot Cherdchoo-ngarm**

Morakot Cherdchoo-ngarm was born in Bangkok in 1988. He started his piano lessons at the age of 6. In 2005, he won the 2nd prize in the Yamaha Thailand Music Festival 2005 competition. A year later, he became a student of Dr.Nopanand Chanorathaikul. In 2007, he had performed in an Enchanted Evening with 5 Young Pianists II and played his own compositions. In 2008, he won the 3rd prize, which is the highest prize in the Fourth Age Category in the 8th Bangkok Chopin Piano Competition. In the same year, he took part in the 3rd Persatuan International Chopin Piano Competition in Malaysia.

Morakot had experience working in the genre of musical theater composing for "Eng-Chang, the musical" and "Cleopatra, the musical" which were performed at the College of Music, Mahidol University, Thailand. He had received the Grand Prize Award from Young Thai Artist Award 2010. He was commissioned to compose for the 100 years anniversary of the great Thai artist Fua Haripitak concert. In 2011, he worked as a rehearsal pianist in the "MaeNaak" opera project by Somtow Sucharitkul. In 2012, he worked as a rehearsal pianist in Dido&Aeneas by Henry Purcell and in 2013 in Les mamelles di Tiresias by Francis Poulenc directed by Patarasuda Anuman-Rajadhon. In 2014, He composed music for Sita Dreams, written and directed by Vipatsaya U-poon. Currently, He works as Accompanist in Grand Opera (Thailand).

## 4.2 Details of the Program

### Program

Movement for Trombone and Piano  
Frigyes Hidas  
(1928-2007)

Daybreak  
Nicola Ferro  
(1974-Present)

Symphonic Piece  
Philippe Gaubert  
(1879-1941)

— Intermission —

Concerto for Trombone and Piano  
Gordon Jacob  
(1895-1984)

*Maestoso*

*Adagio Molto*

*Alla Marcia Vivace*

Sonatina for Trombone and Piano  
Kazimierz Serocki  
(1922-1981)

*Allegro*

*Andante Molto Sostenuto*

*Allegro Vivace*

### **Movement for Trombone and Piano by Frigyes Hidas**

Hidas Frigyes was a Hungarian composer who was born on May 25<sup>th</sup>, 1928 in Budapest. He studied music composition at the Franz Liszt Academy of Music in Budapest with Janos Visky and conducting with Laszlo Somogyi. From 1951 to 1966, after he graduated, he worked as the music director at the National Theater, a conductor of the choir of St Stephen's Basilica in Budapest, and also played piano and celeste with the Hungarian Radio and Television Symphony Orchestra from 1970 to 1990. Since 1979, even though he did not work full time at composition he was devoted exclusively to composition.

Frigyes had composed 135 compositions. From all of his work, there were 67 works for brass instruments including trumpet, trombone, horn, tuba and euphonium as well as chamber music. He composed many works for tenor trombone, alto trombone and bass trombone, such as Baroque Concerto for Alto trombone and string orchestra, Birthday concerto for tenor trombone, Concerto for trombone and Orchestra, Fantasia for trombone, Double Concerto for tenor and Bass trombone and symphony orchestra, Meditation for bass trombone, Rhapsody for bass trombone and wind orchestra and Movement for trombone and piano.

Frigyes wrote Movement for trombone on 1983 and dedicated it to Dr. William Cramer, trombone professor at Florida State University. Dr. Cramer had taught there for more than 30 years. He was founding member of an International Trombone Association, and received distinguished service award in 1987. Over the course of his distinguished career, he played a major role in the advancement and development of repertoire for his instrument.

### **Daybreak by Nicola Ferro**

Nicola Ferro is a composer, arranger, trombonist and educator in the latter part of the 20<sup>th</sup> century. He was born on November 1<sup>st</sup>, 1974 in Italy. He began to study music at a young age with his family member and then joined State Music Conservatory in Naples, Italy. He had studied and took master classes with many famous trombonists, such as Ian Bousfield, principal trombonist of the Vienna Philharmonic; Andrea Conti, principal trombonist of Santa Cecilia Symphony Orchestra; Antonello Mazzucco, bass trombonist of the RAI Symphony Orchestra and Charles Vernon, bass trombonist of the Chicago Symphony Orchestra. He studied composition and computer music with Professor Roberto Altieri and Professor Bruno Tommaso.

Daybreak is a piece that describes the coming up of the sun in the morning; it is a movement from Tetralogy of the Sun. The Tetralogy of the sun is the first publication of Alessi Publications in 2003. It is a project that consists of 4 musical scores for trombone and piano. There are Daybreak, Sunset, Midday and Midnight which are dedicated to Joseph Alessi, Principal Trombone of the New York Philharmonic. Daybreak and Sunset are in the Joseph Alessi's CD Return to Sorrento recorded by Naxos Records. After this project Nicola and Joseph have worked together on several music projects.

### **Symphonic Piece by Philippe Gaubert**

Philippe Gaubert was born in July 5, 1879 and died in Paris in July 8, 1941. He was born to a musical family; his father was a clarinetist. Gaubert started to play the violin at the age of seven, then his family moved to Paris and he started to play flute. He received the flute lessons from Taffanel, the father of the famous flautist, Paul Taffanel. In 1893, he was a student at the Paris Conservatoire under Paul Taffanel and also learned harmony with Pugno and Leroux and composition with Lenepveu.

After the end of the World War I, his career took off. Then he got the job as the head of the Paris Conservatoire Orchestra from 1919 to 1938. In the same time, he became a flute professor at the Conservatoire. In 1920 to 1940, Gaubert worked as a conductor, chief conductor and conducting professor. Symphonic piece was compose in 1916, he also composed many works, including works for orchestra, operas, ballets and concertos.

### **Concerto for Trombone and Piano by Gordon Jacob**

Jacob was born on July 5, 1895 in London. He is an English composer, teacher and writer. His father died when he was three years old and he was educated at Dulwich College at 1914. After active service in World War I, Jacob studied at the Royal College of Music in London with Stanford, Parry, Howells, Boult and Vaughan Williams.

After he graduated, he taught at Birkbeck and Morley Colleges in London for a short time. From 1926 to 1966, he taught at the Royal College of Music as a teacher, his students include Malcolm Arnold, Imogen Holst, Joseph Horowitz, Elizabeth Maconchy and Bernard Stevens. He received the Doctor of Music degree (Doctorate DMus, London) in 1935 and an award, the John Collard Fellowship, by the Worshipful Company of Musicians in 1943.

The Concerto for Trombone and Piano was composed in 1955. It was dedicated to Denis Wick, the famous English trombonist. When Denis Wick premiered this Concerto, he was 24 years old. First performance of this piece was on November 20, 1955 at Town Hall in Birmingham with solo trombonist Denis Wick and the City of Birmingham Symphony Orchestra, under the baton of Rudolf Schwarz. Jacob has adapted this concerto by cutting the last two movement of concerto and changing the name to Introduction and Allegro for brass band and trombone.

### **Sonatina for Trombone and Piano by Kazimierz Serocki**

Kazimierz Serocki was born in Poland on March 3<sup>rd</sup>, 1922 and died in 1981. He got composition lessons from Kazimierz Sikorski and piano lessons from Stanislaw Szpinalski at the Lodz Academy. In 1946, he graduated and his graduation work was Concertino for piano and Orchestra. In 1947, The Polish Composers' Union suggested to accept Serocki's membership application as a candidate member; which was considered by Witold Lutoslawski, Boleslaw Woytowicz and Piotr Rytel. In the same year, Serocki got a scholarship from the French government to continue to study composition and piano with Nadia Boulanger in Paris. In Paris, Serocki was interested in contemporary music and the composition of Rene Leibowitz in serialism. In 1948, The Polish Composers' Union accepted him as a candidate member.

In 1952, Serocki traveled to Czechoslovakia to attend performances of his works, later he became friends with the young trombone player Juliusz Pietrachowicz. After he listened to Pietrachowicz's playing; Serocki offered to compose a new work for him. Pietrachowicz also introduced the secrets of trombone playing to him. In the next year, Serocki composed the Trombone Concerto which was dedicated to Juliusz Pietrachowicz and Suite for four trombones for Pietrachowicz's quartet, included Antoni Skrybant, Pankracy Zdzitowiecki and Jan Wroblewski, The premier of the Trombone Concerto was performed at the Warsaw Philharmonic Hall. This performance also was a part of Juliusz Pietrachowicz's graduation concert. Serocki wrote the last of his trombone works, the Sonatina for trombone and piano. In 1974, Serocki orchestrated the piano part at the request of Moeck, so the work became Sonatina for trombone and orchestra.

### **4.3 Date, Time and Concert Venue**

Date: February 9, 2015

Time: 11:00 a.m.

Venue: Music Auditorium, College of Music, Mahidol University.

## **CHAPTER V**

### **CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Conclusion**

The Graduate Trombone Recital was held at the Music Auditorium, College of Music, Mahidol University on 9 February 2015, at 11.00 am. The performer demonstrated five repertoires from different European composers, including, Italian, French, Polish, Hungarian and English.

The first half of the recital began with Movement for Trombone by Hungarian composer, Hidas Frigyes. The second piece was Daybreak by Italian composer, Nicola Ferro. The last piece of the first half was Symphonic piece by French composer, Phillippe Gaubert.

The second half of the recital began with Concerto for Trombone and Piano by English composer, Gordon Jacob and the last piece of the recital was Sonatina for Trombone and Piano by Polish composer, Kazimierz Serocki.

The Graduate Trombone Recital Document is a requirement of the program. The candidate was required to do academic writing in historical and analytical topics. The process of writing this document helped the candidate perform with a full knowledge of the pieces.

#### **5.2 Recommendations**

##### **5.2.1 Performance Procedures**

There are some recommendations that can be made about doing a musical performance. The program that performer performed on this recital is very challenging for the performer. This is because all of the pieces contain many high notes and some pieces in this program need the strength of embouchure. Moreover, it does not have rest note in that piece. Performer needed to manage time to practice all the recital

repertoires and run- through all pieces one month before the recital day. Prior to the recital day, performer should run through the recital program in his mind without trombone by starting to walk on stage until the last note of the program. Performer should also have a good rest on that day.

### **5.2.2 Graduate Recital Document Procedures**

The Graduate Trombone Recital Document is a requirement of the Faculty of Graduate Studies and wants the candidate to study biography of composer, the form of the piece and how to practice the difficult passage on each piece. For the proposal defense, the candidate had to complete the first three chapters and presented orally with committee.

The content of this paper focuses on the overall details of the biography of composers and their works. The Conclusion and Recommendations is the final chapter, it should be written suddenly after the recital.

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## **APPENDIX**

**Graduate Trombone Recital by Suttipong Mainaikij DVD**

## **BIOGRAPHY**

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