

**GRADUATE OBOE RECITAL**

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**A GRADUATE RECITAL DOCUMENT  
SUBMITTED IN PARTIAL FULFILLMENT OF  
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MASTER OF ARTS (MUSIC)  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY  
2015**

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Graduate Recital Document  
entitled  
**GRADUATE OBOE RECITAL**

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GRADUATE OBOE RECITAL

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ABSTRACT

The objectives of this graduate oboe recital were to develop the competency of the performer in instrumental performance, to research and write a biography about the composer, to study patterns, techniques, styles of music, and learn how to manage an oboe recital and write professional program notes useable for the performance.

The pieces in this recital were selected from different musical periods from the Baroque to Contemporary period using different styles. The four pieces selected for the recital were the following:

1. *Double Concerto for Oboe and Violin in C Minor* by J.S. Bach
2. *Fantaisie Pastorale for Oboe and Piano op.37* by Eugene Bozza
3. *Concerto in C Major, K.314* by Wolfgang Amadeus Mozart
4. *Four Personalities for Oboe and Piano* by Alyssa Morris

The approximate time for the recital was 53 minutes, which did not include an intermission. The graduate oboe recital took place at the MACM, College of Music, Mahidol University on March 11<sup>th</sup>, 2015 from 13.00-14.00 pm.

KEY WORDS: MASTER'S DEGREE RECITAL / PRATCHAYA / OBOE

47 pages

การแสดงเดี่ยว OBOE ระดับมหาบัณฑิตศึกษา

GRADUATE OBOE RECITAL

ปรัชญา เข็มนาม 5538091 MSMS/M

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คณะกรรมการที่พิจารารายงานการแสดงเดี่ยว : AMY GALBRAITH OGBURN, D.M., JAMES OGBURN, Ph.D.

บทคัดย่อ

การแสดงเดี่ยวเครื่องดนตรีโอโบในระดับบัณฑิตศึกษานี้ มีวัตถุประสงค์เพื่อพัฒนาศึกษภาพในการบรรเลงของผู้แสดง และเพื่อศึกษาค้นคว้าข้อมูลในเชิงวิจัยของประวัติผู้ประพันธ์เพลง, รูปแบบและลักษณะของบทเพลง, เทคนิคในการบรรเลง และวิธีการจัดการแสดงเดี่ยวเครื่องดนตรีโอโบ เพื่อใช้เป็นแหล่งข้อมูลประกอบการแสดงหรือเป็นข้อมูลทางวิชาการต่อไป

ผู้แสดงได้คัดเลือกบทเพลงจาก 4 ยุคสมัย ตั้งแต่ยุคบาโรก จนถึงศตวรรษที่ 21 โดยผ่านคีตกวี 4 ท่าน และมีความแตกต่างกันในด้านยุคสมัย, เทคนิคและการตีความบทเพลง บทประพันธ์ที่คัดเลือกมาได้แก่

1. Double Concerto for Oboe and Violin in C Minor by J.S. Bach
2. Fantaisie Pastorale for Oboe and Piano op.37 by Eugene Bozza
3. Concerto in C Major, K.314 by Wolfgang Amadeus Mozart
4. Four Personalities for Oboe and Piano by Alyssa Morris

การแสดงใช้เวลาทั้งหมด 53 นาที ไม่รวมเวลาพักครึ่งระหว่างการแสดง โดยจัดขึ้นที่หอแสดงดนตรี (MACM) วิทยาลัยดุริยางคศิลป์มหาวิทาลัยมหิดล ในวันที่ 11 มีนาคม 2558 เวลา 13.00-14.00 น.

47 หน้า

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background Information of Graduate Recital

The Master of Arts degree in major Music Performance at the College of Music, Mahidol University is a full-time graduate study program that provides intensive training for students in music performance, research and academic writing. Students in this degree program are expected to perform at a higher level than undergraduate study and demonstrate expert research and academic writing skills pertaining to their major instrument.

The Graduate Recital is a requirement for all music performance majors in the Master of Arts degree. The performance demonstrates the technical, interpretive, and creative skills of the performer, as well as his knowledge of important background information about the pieces in the recital. It also shows the performer's ability to organize and prepare a full professional recital. The Graduate Recital document supports the Graduate Recital. It provides historical and analytic background about the selected pieces, the practice methods, and other supportive information.

This Graduate recital program includes repertoire for the oboe from different style periods including Baroque, Classical, late Romantic and contemporary and was selected by discussion with the private teacher.

The repertoire for the recital program includes:

1. *Double Concerto for Oboe and Violin in C Minor* by Johann Sebastian Bach (1685-1750)

2. *Fantaisie Pastorale for Oboe and Piano op.37* by Eugene Bozza (1905-1991)

3. *Concerto in C Major, K.314* by Wolfgang Amadeus Mozart (1756 - 1791)

4. *Four Personalities for Oboe and Piano* by Alyssa Morris (b.1980)

## 1.2 Objectives

1.2.1 Study and work on different styles of compositions from, Baroque, Classical, late Romantic and contemporary and also different kinds of technique, expression and understanding structure, styles, and composition.

1.2.2 Develop performance skills, and understand how to organize the graduate oboe recital and also how to write program notes with correct information about composers and the selected compositions.

1.2.3 Present pieces with accurate information, carefully, completely and refined by giving a professional recital by focusing on proper musical expression, style and interpretation.

## 1.3 Scope of the study

Study, perform and present professional the selected compositions, produce detail program and biography of the composer and also the paper of the program notes for the piece.

1.3.1 *Double Concerto for Oboe and Violin in C Minor* by Johann Sebastian Bach

1.3.2 *Fantaisie Pastorale for Oboe and Piano op.37* by Eugene Bozza

1.3.3 *Concerto in C Major, K.314* by Wolfgang Amadeus Mozart

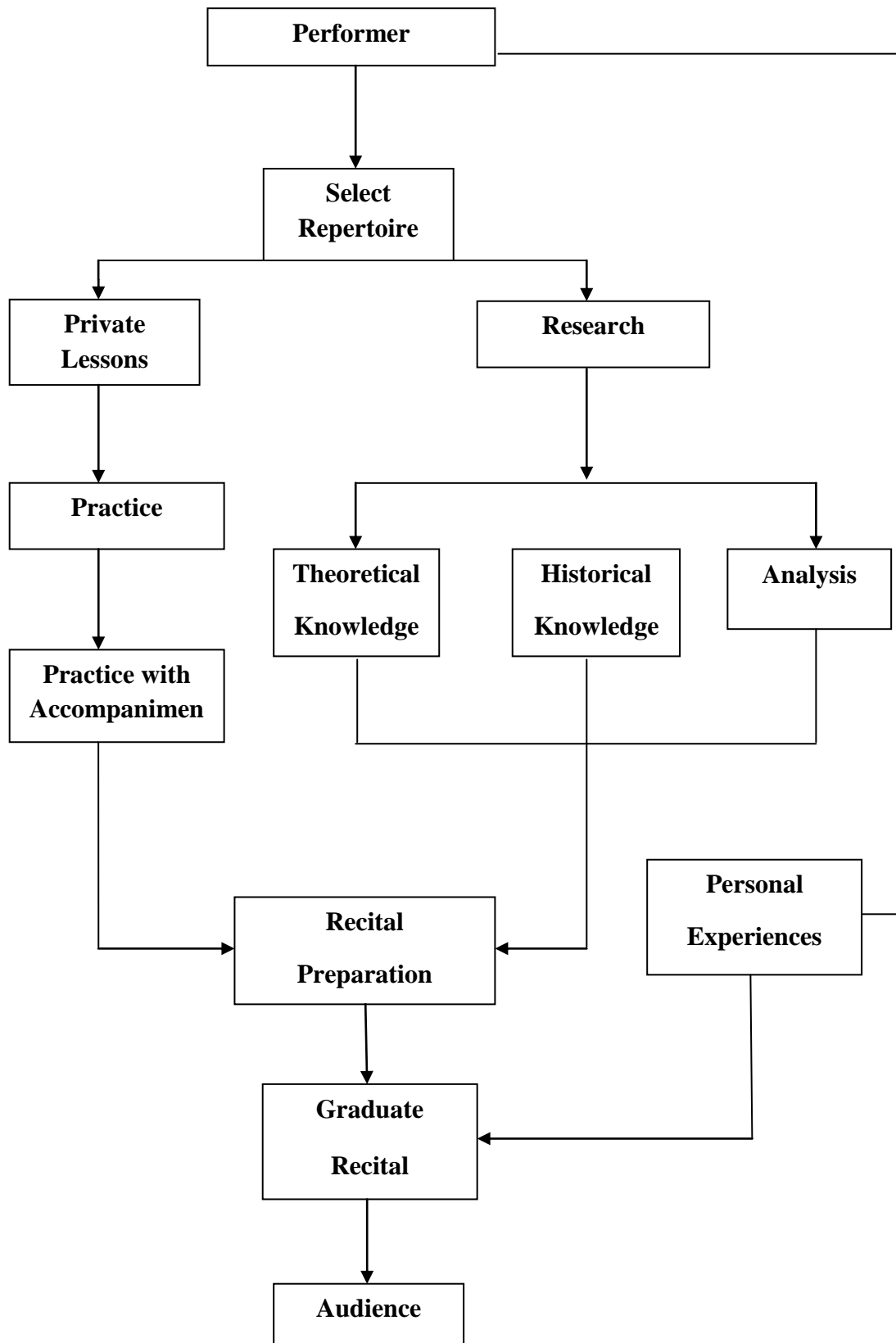
1.3.4 *Four Personalities for Oboe and Piano* by Alyssa Morris

## 1.4 Expectations

1.4.1 A well-performed recital, with a minimum of mistakes that demonstrates a professional level of technical, interpretive, and creative skills.

1.4.2 A supportive research document that shows a breadth of knowledge in music and is written with academic skill and integrity.

### 1.5 Conceptual Framework



## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Double Concerto for Oboe and Violin in C Minor BWV 1060 by Johann Sebastian Bach**

##### **2.1.1 Biography of Johann Sebastian Bach**

Johann Sebastian Bach was a Baroque German composer. He was born on March 21, 1685 and died on July 28, 1750. Bach is a famous composer, and he has written many well-known works from this period, such as the 6 Cello Suites. Many people have to learn music theory by studying the works of Bach. For example, *The Well-Tempered Clavier*, a set of preludes and fugues in all twenty-four keys, teaches people about counterpoint. However when he was alive, everyone knew him as an organ player more than a composer.

Bach was born in Eisenach in a family of musicians. When he was ten years old, Bach studied violin from his father, Johann Ambrosius Bach. However, shortly after he lost both his mother and father, and he had to stay with his elder brother, Johann Christoph Bach. When he was fifteen years old, he began working as an organist. In 1705 Bach married his first wife at the age of twenty years old. They had seven children, but unfortunately his wife died in 1720. He married again and with the second wife, they had thirteen children. Bach had three sons that followed in his footsteps as composers and musicians: Wilhelm Friedemann, Carl Philipp Emanuel, and Johann Christian.

When he was 23 years old he was appointed as the organist of the court of the Duke of Weimar. During this time he wrote much music. He had a problem serving two courts in the same time. He composed wedding music for Ernst August and Leopold von Anhalt-Köthen's sister-in-law and many other music services which made Wilhelm Ernst very upset. Wilhelm Ernst turned down Bach by refusing to accept him as the Kapellmeister when the position was available. Bach was offended

and stopped composing cantatas that year (1716). Later, Bach was offered a job as Kapellmeister from Leopold von Anhalt-Köthen. Wilhelm Ernst, his present employer refused Bach's resignation and imprisoned him for a month, then released him with the notice of "without honor". Bach's wife died and buried on 7<sup>th</sup> July 1720. He married again on 3<sup>rd</sup> December 1721 with a gifted soprano in the court, Anna Magdalena Wiclen. (Williams, P. 2007)

Prince Leopold married to his cousin, Friederica Henrietta von Anhalt Bernburgone week after Bach's marriage. Unfortunately she was an anti-musical person which created a bad atmosphere for his job.

#### Cöthen

In 1717, Bach became the chapel master for the church in the court of the music lover Prince Leopold of Anhalt-Cöthen. Here he directed and composed many works, mostly secular. For example, it was during this period that Bach composed several famous works including, such as the six Brandenburg Concertos, the orchestral suites, the cello suites, and sonatas and partitas for solo violin. In 1723 Bach left from Anhalt-Cöthen and moved to Leipzig. He became director of music at St. Thomas.

"During this period, Bach's major works included St. John Passion (1723), St. Matthew Passion (1727), Suite No. 3 in D (1729), Magnificat in D Major (1731), Christmas Oratorio (1734), Italian Concerto (1735), Goldberg Variations (1741-1742, originally called "Aria With Diverse Variations," but later nicknamed after Bach's student Johann Gottlieb Goldberg), The Well-Tempered Clavier (second book, 1742), the Musical Offering (1747), and The Art of the Fugue (unfinished, 1749)". (Farlow, J.O. 2001)

Bach's life ended up in Leipzig. He took the audition for a new post in Thomaskirche on 7<sup>th</sup> February 1723. Bach was successful with the audition and signed the contract on 5 May 1723 as a cantor of the Thomasschule at Thomaskirche in Leipzig. In this position, he had to supply for musical services for 4 major churches in the city that were Thomaskirche, Nicholaikirche, Peterskirche and Neuekirche and rehearse the school choir. (Sadie, S. 2001)

Bach wrote his last work, Mass in B minor , in 1749. On July 28, 1750, Bach died in Leipzig. Many historians use Bach's death to mark the end of Baroque period in music.

### **2.1.2 Double Concerto for Oboe and Violin in C Minor BWV 1060 by Johann Sebastian Bach**

In 1729, Bach was the director of the Leipzig Collegium Musicum, a tiny orchestra made from professionals. They had weekly concerts, and he was required to compose new music for the orchestra to perform. In this period, he presented the orchestra's Wednesday afternoon and Friday evening concert through Bach's Concerto in D minor for two Harpsichords. (Bromberger, E. 2012) Research shows that the double harpsichord concerto was recycled from a work that Bach had written several years earlier. The concerto in C minor was reconstructed from the original to perform in this concert, but the manuscript has disappeared. He made this version to avoid the high e3's of the violin and oboe. It was Bach's custom to transposed keyboard concertos down a tone when they were arranged for violin and oboe. (Lehrer, C.D. 2000)

The Double Concerto for Oboe and Violin in C Minor was written for solo oboe, Violin, and small string orchestra

This concerto has three movements in the typical fast - slow - fast format:

- *Allegro*

- *Adagio*

- *Allegro*

#### **First Movement**

The first movement, marked Allegro, has a time signature of 4/4. was written in The *Ritornello* theme is in the key of C Minor. In the beginning, the *tutti* soloist and accompaniment present the main theme. The *Ritornello* form is a musical paragraph that is always returning. It is like a Rondo, but the theme reappears in different keys. (Hill, R. 1952)

**Allegro** (♩ = 92)

Violin I  
Oboe (or Violin II)  
Piano

Figure 2.1 Ritornello theme from the beginning of Bach’s Double Concerto for Oboe and Violin in C Minor, BWV 1060, first movement.

In this movement, although the *ritornello* theme sometimes appears by the oboe and violin playing together, the oboe usually plays the melody, and the violin plays the counter melody.

### Second Movement

The second movement of the concerto is marked *Adagio*, and was in the relative major key of Eb. The time signature is 12/8, but the filling is like 3/8. This movement is a *fugue* between the oboe and violin, which often play the main theme in imitation. (Lehrer, C David. 2000)

**Adagio** (♩ = 100)

*p espress.*

Figure 2.2 The beginning theme of Bach’s Double Concerto for Oboe and Violin in C Minor, BWV 1060, second movement.

### Third Movement

The finale is an *allegro* of a lively character, and it returns back to the home key of C Minor. The time signature is 2/4. This movement also was written in *Ritornello* form.

Figure 2.3 *Ritornello* theme from the beginning of Bach's Double Concerto for Oboe and Violin in C Minor, BWV 1060, third movement.

In the rehearsal mark C and F of this movement, the oboe performs the main melody, and the violin has a counter melody written in six duplet sixteen note in one beat.

Figure 2.4 The six-duplet sixteen notes of Violin in rehearsal mark C and F of Bach's Double Concerto for Oboe and Violin in C Minor, BWV 1060, third movement.

### **2.1.3 Performance Practice**

Double Concerto for Oboe and Violin in C Minor, BWV 1060 by Johann Sebastian Bach is chamber music. The performers should play and think together, and communicate in order to make the music nice and beautiful.

Overall, the ornamentation is an important technique of Bach's double concerto, which is common in the Baroque period. The rule of the trill technique in this period is that the performer needs to trill from the upper or appoggiatura note.

In the second movement, the melody is a long phrase where the performer needs to have good breathe support and control of the air because sometimes the melody has wide intervals, and the phrases are long.

The Finale of this piece is a fast movement, and has many running notes often these are scales and arpeggios. Sometimes, the player is thinking too much about think the fingering more than air support and the music do not flow and is not smooth enough. So, one should think about the air support more than the fingering, even in technical passages.

## ***2.2 Fantaisie Pastorale for Oboe and Piano op.37 by Eugene Bozza***

### **2.2.1 Biography of Eugene Bozza**

Eugene Joseph Bozza was a twentieth century French composer. He was born on April 4, 1905 and died on September 28, 1991. Bozza studied composition, conducting, and violin at the Paris conservatory. Bozza has many works including symphonies, operas, ballets, solo and ensemble, and his music is performed around the world.

Bozza was born in Nice, France. He is the son of violinist Umberto Bozza. Bozza and his parents moved to Italy when the First World War began. Bozza started to learn violin with his father when he was five years old and in 1916, he began to study violin at the Royal Conservatory of Saint Cecilia in Rome. He graduated in 1919 and came back to France in 1922. That year, he began studying violin with Edouard Nadaud at the Paris Conservatoire, and he finished in 1924.

“In 1925 he was hired as solo violinist for Orchestre Padeloup. After touring France, Holland, Austria, and Greece for five years with this orchestra, he resigned, and in 1930 returned to the Conservatory where he began his training in conducting with Henri Rabaud. In 1931 he was awarded the Premier Prix for conducting. Following his graduation he was hired as the conductor for the Ballets Russes de Monte Carlo. By 1932 he was at the Conservatory again, studying composition with Henri Busser. He finished this study in 1934 with yet another Premier Prix, this time in composition. In 1934 he was also awarded the coveted Grand prix de Rome for his oratorio *Legende de Rukmini*”. (Kuyper-Rushing, L. 2013)

### ***2.2.2 Fantaisie Pastorale for Oboe and Piano op.37 by Eugene Bozza***

Although the oboe was popular as a solo instrument in the eighteenth century, in the nineteenth century there are only a few works for solo oboe, as it became primarily an orchestral instrument. From this period, only Robert Schumann's *Three Romances* (1849) has become a permanent work in the oboist's standard solo repertory. During the twentieth century, the oboist reemerged as a solo instrument from the orchestra and came back to the concert stage. One reason is because of the solos written for the Concours of the Paris Conservatoire. In 1898, a new jury requirement was added to the curriculum that posed modern technical challenges to the student and improved the wind repertoire. The written for the Concours explored the soloist skills on the newly designed oboe. Proving capable of meeting the technical and interpretive demands of the modern French composer, the oboe has since reestablished its status as a popular solo instrument with composers of all nationality and renown. (Bartucca, S. 2013)

*Fantaisie Pastorale* for Oboe and Piano op.37 was composed in 1939 as a Concours piece for the Paris Conservatory. This piece is a single movement with two contrasting sections. The first section can be further divided into two parts. The first part of the slow section has cadenza like melodies and free tempos. The next part of the slow section, the melodies become more lyrical and beautiful like an aria, and together with the piano accompaniment, more rhythmic. This part is the Pastorale of

this piece. The last section is fast in 3/8, and it shows off the technique of the oboe, and is the conclusion of this piece

### Slow Section, Part 1

The first section of the slow movement has two sections. The first section is from bar 1 to rehearsal number 3. It has a time signature of 4/4 tempo, and the tempo marking is *Lento*. This section contains a lot of rubato, some free melodies that are played like a cadenza. It is also very technically challenging because of the difficult fingerings. This movement has many long phrases, which means it is difficult to control the breathing.

The piano accompaniment begins this first section of the slow movement with a slow and calm eighth note chord. The oboe solo begins at bar 3 with soft low E in dynamic *p*. From the beginning until rehearsal number 2, all of the melodies are like a cadenza, played freely with a variety of tempos. They also have a wide range from low B to high F, finally ending with a soft, high E.

Figure 2.5 Slow movements rehearsal mark number 2 of Fantaisie Pastorale for Oboe and Piano op.37 by Eugene Bozza

### Slow Section, Part 2

The second theme of the slow movement starts at rehearsal number 3, marked *moderato* (eighth note = 80). This section becomes more lyrical and beautiful melodically. The rhythms and tempo are more clearly defined, and more musical content is more expressive. The climax of this movement is after rehearsal number 4 where the melody starts on low Eb and goes up to high Gb with expressive motion.

The image displays a musical score for rehearsal mark number 4 of the slow movement from 'Fantaisie Pastorale' for Oboe and Piano by Eugene Bozza. The score is written for two staves: Oboe (top) and Piano (bottom). The Oboe part begins with a piano (*p*) dynamic and features a melodic line with triplets and a crescendo leading to a forte (*f*) dynamic. The Piano part provides accompaniment with chords and moving lines. Both parts are marked with 'Animando' and conclude with 'Un poco rit.'. The key signature has two flats (Bb and Eb), and the time signature is 3/8.

Figure 2.6 Highlight of slow movement rehearsal mark number 4 of *Fantaisie Pastorale* for Oboe and Piano op.37 by Eugene Bozza

### Fast Section

The feeling of this movement is in one tempo, which makes it easier to play. The fast section begins at rehearsal mark number 6, marked *Allegro ma non troppo*, and changes the time signature to 3/8. A new theme begins in the piano accompaniment for 9 bars, and the oboe takes over the melody at bar 10 in rehearsal mark number 6 with an E minor scale in a joyful character. Between rehearsal numbers 12 and 13, the oboe and piano accompaniment have to play against in tempo oboe play in sixteenth note and piano accompaniment play eight note. The end of this movement changes time signature to 2/4 and 3/4 with a very fast running chromatic scale.

The image displays two systems of musical notation for Oboe and Piano. The first system, starting at measure 15, includes staves for Oboe (labeled 'OSSI4'), Oboe, and Piano. The Oboe part begins with a *mf* dynamic and features a melodic line with sixteenth-note runs and a trill. The Piano accompaniment consists of rhythmic patterns in both hands. The second system, starting at measure 24, continues the Oboe and Piano parts. The Oboe part shows a chromatic scale with a *sfz* dynamic, while the Piano part features a *ff* dynamic and complex rhythmic textures, including triplets and sixteenth-note passages.

Figure 2.7 End of fast movement of Fantaisie Pastorale for Oboe and Piano op.37 by Eugene Bozza

### 2.2.3 Performance Practice Bozza

*Fantaisie Pastorale* for Oboe and Piano op.37 by Eugene Bozza is a challenging piece in terms of both expression and technicality. This piece is a French piece and *Pastorale* means nature in English. In the first movement, the piece has no key signature but it contains many accidentals. Some parts are chromatic and some parts use diatonic scales. Therefore, it is very difficult to control the fingering. In many places, the first part is a slow cadenza. The performer should play very freely and take time while concentrating on the difficult fingering.

The slow section in the second part has tempo markings with piano accompaniment. This section is the *pastorale*. The player needs to play with a simple

and natural character. The melodies are long, so the performer has to use more air support and have good breath control.

The piano accompaniment is very difficult, especially in the fast passage. It has many syncopated rhythms that create conflict between the solo oboe and piano. The pianist should have good rhythm and keep the tempo steady.

## **2.3 *Concerto for Oboe in C Major, K. 314* by Wolfgang Amadeus Mozart**

### **2.3.1 Biography of Wolfgang Amadeus Mozart**

Wolfgang Amadeus Mozart was born on 27 January 1756 and died on 5 December 1791. He was an Austrian composer, violinist and keyboard player. Mozart is a famous composer because of his talent; he wrote his first song when he was six years old. Mozart composed more than 700 pieces including operas, some of his most famous works are the operas *Don Giovanni* and *The Magic Flute*.

Mozart is one of the members of the First Viennese School which includes Franz Joseph Haydn and Ludwig van Beethoven. In the eighteenth century, the German speaking countries Austria and Germany are the classical music leaders in the world.

“Wolfgang Amadeus Mozart was not only one of the greatest composers of the Classical period, but one of the greatest of all time. Surprisingly, he is not identified with radical formal or harmonic innovations, or with the profound kind of symbolism heard in some of Bach's works. Mozart's best music has a natural flow and irresistible charm, and can express humor, joy or sorrow with both conviction and mastery. His operas, especially his later efforts, are brilliant examples of high art, as are many of his piano concertos and later symphonies. Even his lesser compositions and juvenile works feature much attractive and often masterful music”. (Cummings, R. 2008)

Mozart was born in Salzburg, Austria. His father was composer Leopold Mozart and his mother Anna Maria. When he was three years old, his father

recognized his talent because of his good ear for he could dictate the score when he has listened a song. His father then taught him to play the harpsichord when he was 5 years old and next, Mozart studied violin, organ and orchestration.

In 1769, Mozart and his father traveled to Italy to learn about the opera and then, he composed *Don Giovanni*, *Così fan Tutte* and *The Magic Flute*. In 1781, he married Maria Constanze Weber, and they had six children.

During 1782–1783, Mozart became inspired by the works of J. S. Bach and G.F. Handel as a result of the influence of Baron Gottfried van Swieten, who owned many manuscripts of works by the Baroque masters. Mozart's study of these works first led to a number of works that imitated Baroque style. This later had a powerful influence on Mozart's personal musical language, for example the fugal passages in *The Magic Flute*.

Around 1786 he ceased to appear as often in public concerts, and his earnings dropped. In general, this was a difficult time for musicians in Vienna. In 1788, Mozart and his family moved from central Vienna to cheaper lodgings in the suburb of Alsergrund. Mozart began to borrow money, most often from his friends.

“Mozart made long journeys hoping to improve his fortunes: a visit in spring of 1789 to Leipzig, Dresden, and Berlin, and a 1790 visit to Frankfurt, Mannheim, and other German cities. The trips produced only isolated success and did not solve Mozart's financial problems”. (Braunbehrens, V. 1986)

Mozart died in 1791. At the time, he was composing his last piece “Requiem in D minor,” but it is not finished.

### **2.3.2 Classical Concerto Style**

Music in the classical era became popular in the middle class. Stylistically, the melodies were more tuneful and well balanced. The harmonies were created vertically with clear tonal structures and also dynamic levels become wider. This style made it challenging for the composer to find his own voice in this because using their own skills and creates the music altered in melodic, harmonic, dynamic and rhythmic context. In addition, the classical concerto was creatively adapted into a new form.

The term concerto first appears in the Baroque period to describe works where an instrument or group of instruments played independently from the orchestra.

During this period, the form evolved from the concerto grosso, in which a group of instruments play solo against the orchestra to the solo concerto. In the classical period, the solo concerto became popular instead of the concerto grosso, which was not revived until the 20th century. Therefore, the solo concerto became known simply as concerto. (Charles, R.1967)

**Structure of classical concerto consists of three movements.**

**First Movement:** The first movement is in sonata allegro form. This form includes three parts, which are the Exposition, Development and Recapitulation. The piece begins in the main key and the main theme is first presented by the orchestra and then the soloist plays the representative section again. This is called a double exposition. Development is the second part of the first movement in sonata allegro form. The development usually uses the key from the final cadence of the exposition and then modulates through several key areas using materials from the exposition, expanding and inventing new ideas from these themes. The recapitulation is the conclusion of the first movement of sonata allegro form. The recapitulation returns to the home key of the piece and uses the same material as the exposition. (Webster, J. 2005) At the end of the recapitulation, it is conventional to insert a cadenza to show off the talent of the soloist. There is a symbol in the cadenza which is the Fermata. In traditional performance practice, cadenzas were improvised by the soloist, basing the musical ideas on themes developed from the movement. In these cadenzas, players can impress the audience by showing off their technical mastery of the instrument.

**Second Movement:** The second movement is like an aria of an opera. It contains many lyrical melodies, and the key shifts in several places. Unlike the first movement, the oboe presents the main melody.

**Third Movement:** The final movement uses rondo form. In the rondo form, section A is repeated several times as the theme with new sections presented between each repetition. It follows the basic form: A B A C A.

### **2.3.3 *Concerto for Oboe in C Major, K. 314* by Wolfgang Amadeus Mozart**

The Concerto in C Major K.314 by Wolfgang Amadeus Mozart one of the most popular and famous works for the oboe throughout the world. It is often performed with orchestras and has become a standard audition piece for every orchestra internationally. The concerto was composed in 1777 for Giuseppe Ferlendis from Bergamo, an oboist in the Salzburg Archiepiscopal Court Orchestra. When Mozart lived in Mannheim, he had an opportunity to meet the oboist named Friedrich Ramm, and he gave his manuscript to Ramm. A few months later Ramm performed his piece in five concerts, and it had a good reaction from audiences. In 1920, Bernhard Paumgartner(1887-1971) discovered the manuscript in Salzburg.

During the period Mozart was in Mannheim, he transcribed the concerto for flute to fulfill a commission from a Dutch amateur, Ferdinand Dejean (Flute Concerto No. 2 in D, K. 314 [K. 285d]). It is this version that was known until the original parts of the oboe concerto were discovered in Salzburg in 1920 (Giegling, F. 2011)

The Concerto in C Major, K.314 was written for solo oboe and small orchestra. The orchestration includes two oboes, two French Horns, and strings,

This concerto has three movements:

- *Allegro aperto*
- *Adagio non troppo*
- *Allegretto*

#### **First Movement**

The first movement is written in *sonata allegro* form, and follows the classical concerto tradition of beginning the first theme with an orchestral ritornello. This piece has three solo parts, and the orchestra closes the fourth part. There is a cadenza in bar 178 and this movement ends with orchestra. The Ritornello/Solo 1 follows the sonata form structure, and is the *exposition*. Ritornello/Solo 2 is the *development*. And Ritornello/Solo 3 is *recapitulation* back to the main theme with the same key



Figure 2.8 The Opening solo of the first movement of *Concerto for Oboe in C Major*, K. 314 by Wolfgang Amadeus Mozart, mm 32 – 46

Table 2.1 The First Movement structure of Mozart's *Concerto for Oboe in C Major*, K. 314.

Measures	Ritornello	Measures	Solo	Roman Numeral	Key
1-31	R1	32-96	S1	I	C
97-105	R2	106-120	S2	V	G
120-173	R3	122-173	S3	I	C
174-188	R4			I	C
179	Cadenza				

### Second Movement

*Adagio non troppo* is the second movement of the concerto, and is written in the new key of F Major. Mozart introduces the melody of the aria in the solo oboe part with orchestral accompaniment. The melodic line is influenced by the opera aria. In bar 85, the soloist performs a cadenza in ritornello no. 3.



Figure 2.9 The Opening theme of the second movement of *Concerto for Oboe in C Major, K. 314* by Wolfgang Amadeus Mozart, mm 32 – 46

Table 2.2 The Second Movement structure of Mozart’s *Concerto for Oboe in C Major, K 314*.

Measure	Ritornello/Solo	Material	Roman Numeral	key
1-18	R1/S1	Theme A	I	F
18-26		Transition	V	C
26-40		Theme B	V	C
40-50	R2/S2	Transition	V	C
50-64		Theme A'	I	F
64-78		Theme B'	I	F
78-90	R3	Coda	I	F
85	Cadenza			

### Third Movement

The third movement is the conclusion of the concerto. This movement is in Rondo form with a 2/4 time signature, and the key returns to C Major. The main theme is first presented with the solo oboe, and this theme returns several times throughout

the movement. The third movement also has two cadenzas. The first is short and second is a longer cadenza. Mozart composed this movement with a joyful character.

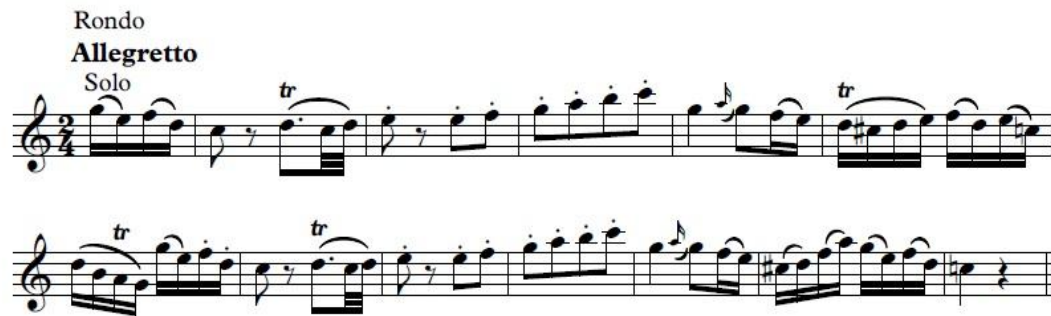


Figure 2.10 The Rondo theme of the third movement of Mozart's Concerto for Oboe in C Major, K.314

Table 2.3 The third Movement structure of Mozart's Concerto for Oboe in C Major, K 314.

Measure	Ritornello/Solo	Material	Roman Numeral	Key
1-55	S1/R1/S2/R2	Theme A	I	C
55-90	S3	Transition	I – V	C – G
90-123	S3/R3	Theme B	V	G
123	Short Cadenza			
123-147	S4/R4	Theme A	I	C
147-167	R4/S5	Transition	I – IV	C – F
167-218	S5/R5	Theme C	ii - I	d – C
218-236	R5/S6/R6	Theme A	I	C
250	Cadenza			
236-285	S7/R7/S8/R8/S9/R9	Coda	I	C

### 2.3.4 Performance Practice Mozart

Mozart Oboe Concerto K.314 is a very standard piece for every oboist to study and perform. It is also a standard piece for auditions in any orchestra throughout the world.

It is stylistic in this period for the composer to not write the articulations in the music, leaving the decisions about how to articulate up to the performer. A typical example for playing a group of running sixteenth notes in a classical concerto style is to use the articulation slur 2 and tongue 2. One common, technical problem that performers often have is that the tongue and fingers are not always coordinated. The way to practice to overcome this problem is to play the first note longer and the second note can be played a bit shorter. Also, one needs to practice with a metronome.

The trill is one of the main techniques of this concerto, which is typical in the classical period. It is common that in this style that one should trill starting from the upper note. Many times in third movement, there are running sixteenth notes passages that also have trills. In these places, it is easy to make a mistake, so the performer needs to practice slowly until he can remember the passage and play it with a natural feeling.

One of the most infamous examples of the trill technique is found in the opening of the piece. “Do not trap yourself by beginning trills too quickly. It makes the trill much more difficult to execute gracefully.” (Ferrillo, J. 2006). The player should relax the fingers when practicing the trill.



Figure 2.11 Orchestra Excerpts for Oboe (Ferrillo, J.2006 Orchestra Excerpts for Oboe.)

## ***2.4 Four Personalities for Oboe and Piano by Alyssa Morris***

### **2.4.1 Biography of Alyssa Morris**

Alyssa Morris was born in 1984. She holds an undergraduate degree from Brigham Young University in oboe performance, where she studied with Dr. GERALYN GIOVANNETTI. Moreover, she will receive her master's degree from BYU in 2015. Morris has performed as a concerto soloist with the BYU Wind Symphony and the Philharmonic Orchestra. She was a winner of the 2007 BYU concerto competition, and was the recipient of the 2007 Dean's award. In addition, she placed first place in the Utah State Fair Music Competition in 2004, 2005, and 2006. Morris has performed throughout the United States and Europe. (Morris, A. 2014)

In addition to performing, Morris has adored composing music since she studied the piano in 1991. She credits the Reflections Arts competition for cultivating her love of composition. She started writing music for the Reflections competition when she was ten. She has acquired multiple awards for her writing. In 2009, Morris was commissioned by Martin Schuring and the Ocotillo Winds to write "Motion", a piece for woodwind quartet. In addition, she composed "Forecast", a work for oboe and four percussions in 2011. (Morris, A. 2007)

Morris has been teaching oboe lessons for fourteen years. Her students consistently receive superior ratings at the State Solo and Ensemble festivals and are a member of the Utah Youth Symphony, the Lyceum Orchestra, and the Utah Valley Youth Symphony. (Morris, A. 2014)

Morris lives in Orem, Utah with her family. She has two kids, Kimball and Audrey. They are always beside her with their love and concerns.

### **2.4.2 Four Personalities for Oboe and Piano by Alyssa Morris**

Morris was commissioned to write and publish the work entitled "Four Personalities" for oboe and piano. It has been performed at International Double Reed Conventions since 2008. This piece, along with many others of her works for chamber ensembles, is currently being performed throughout the world. (Morris, A. 2014) Morris's works have been recorded on the Centaur and MRS Classics labels. Recently,

her works were performed at the IDRS convention in New York City, two of which are new works that she composed last year.

This piece has four movement based on the Hartman personality test. A color code was invented by Dr. Taylor Hartman to indicate certain traits inherent in different personalities. The test consists of four colors with the following characteristics:

- *Yellows: The fun lover*
- *Whites: The peacekeepers*
- *Blues: The Do-gooders*
- *Reds: The power Wielders*

### First Movement

The composer explains that this movement, “Yellow” conveys a fun loving feeling. The joy that comes from doing something just for the sake of doing it is what motivates and drives yellow. (Morris, A. 2007) The first movement plays in fast swing tempo, time signature 4/4 in the key C Minor. The movement begins with solo oboe for 15 bars and bar 16 piano accompaniments takes over the melody.



Figure 2.12 The Theme of the first movement of Morris’s Four Personalities for Oboe and Piano, mm 1 - 15

In bar 4, Morris uses a special technique called a “pitch bend.” It happens only one time in this movement.



Figure 2.13 The Pitch bend technique of the first movement of Morris's Four Personalities for Oboe and Piano, mm 4

This movement requires the performer to play with a swing feeling in some places. For example, the eighth notes should be swung at the beginning, but in bar 53 returns back to a straight eighth note feeling. The swing feeling then returns again in bar 61. The end of this movement in bars 79-88; the solo is marked "ad lib." This means that the performer should play with more freedom.



Figure 2.14 The ad lib of the first movement of Morris's Four Personalities for Oboe and Piano, mm 79 – 87

### Second Movement

"White" is about a peacekeeper. A peacemaker is someone who is kind, adaptable, and a good listener. His thoughts are motivated by peace, and sometimes "White" personalities struggle with indecisiveness. (Morris, A. 2007) This movement marked Moderato with Indecisive; with Hesitation to indicate the tempo, has jazzy melodies and rhythms. There are two main time signature 6/4 and 5/4, and the form is Ternary Form: A B A'. The first theme begins in bar 5. The time signature is 6/4, and has the main rhythm of triplet sixteenth and eighth notes that comes several times. The second theme starts in bar 23 and changes to the time signature 6/4. The melody is more lyrical than the first theme, and uses the triplet sixteenth and eighth note rhythmic material in bar 28. The movement goes back to the first theme in bar 36, but

changes key to same key as bar 34 in the piano. In this way, the return acts as a recapitulation.



Figure 2.15 The A Theme of the Second movement of Morris’s Four Personalities for Oboe and Piano, mm 5 - 12



Figure 2.16 The B Theme of the Second movement of Morris’s Four Personalities for Oboe and Piano, mm 23 – 30

Table 2.4 The Second Movement structure of Morris’s Four Personalities for Oboe and Piano

Measures	Section	Time Signature
1-22	A	5/4
23-35	B	6/4
36-51	A'	5/4

### Third Movement

“Blue” this movement talk about sad. Blue brings great gifts of service, sincerity and thoughtfulness. Intimacy, creating relationships and having purpose is what motivates and drives blue (Morris, A. 2007) this movement is slow tempo have many time signature 3/4, 2/4, 4/4, 5/4, 7/4 and 6/4. Begin movement with freely tempo by solo oboe for 6 bars. In bar 7 piano accompaniment will start and together with oboe. The melody is very simple like a singing melody but use many interval and have a wide range of sounds low Bb to high E.



Figure 2.17 The Theme of the Third movement of Morris’s Four Personalities for Oboe and Piano, mm 1 – 6

The Highlight of this movement in bar 13 – 19 that is play a beautiful melody up to high E in *ff* dynamic and come to Eb in *pp* like a whisper.

The image shows measures 13 through 15. The Oboe part features a melodic line that rises in pitch and intensity, marked with *mp*, *mf*, and *ff*. The piano accompaniment provides a harmonic and rhythmic foundation, also marked with *mp*, *mf*, and *ff*. The time signature changes from 5/4 to 6/4 and then back to 5/4.

Figure 2.18 The Highlight of the Third movement of Morris’s Four Personalities for Oboe and Piano, mm 13 - 15

### **Forth Movement**

“Red” is fast tempo meaning of power, red is aggressive, assertive, visionary, confident and proactive. (Morris, A. 2007) The first movement is very fast in time signatures 3/4 in the key E Minor. Begins with piano accompaniment in eighth note and oboe come in bar 9. In bar 57 has a lyrical melody in high register up to high G. The last section of this movement in bar 111 has change tempo to Vivace until the end.

### **2.4.3 Performance Practice**

*Four Personalities* for Oboe and Piano by Alyssa Morris is a good piece to learn about technique in the fast movements and how to play musical, beautiful, and lyrical melodies in the slow movements.

This piece is in a jazzy style with a swing feeling in the first movement. Rhythmically, the performer should make sure the eighth notes have a swing feeling. This piece has many syncopated rhythms, so one should practice with a metronome to play the rhythms accurately.

The second movement contains several wide intervals in the melodic lines. Some intervals are over an octave. It is very difficult to play in tune but if practiced slowly, one can learn to hear and adjust the correct pitch of these wide intervals.

For the slow movement, the performer needs to play with soft and beautiful attacks. This is especially important in bar 19 because Morris writes that the player perform “like a whisper.” Therefore, the performer should play with a soft sound and a light attack. This can be achieved by using enough air support and relaxing embouchure.

The running parts in the middle and the end of the fourth movement are scales in G Major. However, the parts are very fast and have many sequential rhythmic patterns. The performer should practice very slowly and concentrate on every note. In some places, the performer has to use short high note fingerings to make the passage easier to play technically.

### **Interesting Points**

Interview with Alyssa Morris, September 17, 2014

*In your biography on your website, it says that you study music performance for both degrees. Have you ever studied composition before? And what is your plan for your future? Do you prefer to be a performer or composer, or both?*

I received my undergraduate degree in oboe performance and will also receive my graduate degree in oboe performance in April 2015. I will be auditioning for DMA programs, also oboe performance, this coming January/ February. I have studied composition by way of orchestration classes, counterpoint, songwriting, and other various composition classes at the university. I also studied composition for a time with Dr. Thomas Root. My hope is to work toward a university job where I can teach oboe and also music theory. I will continue to compose also. It is hard to choose which I prefer: composing and performing- I think in many ways one facilitates the other- in all ways except for time! If only there were more hours in the day

*What is your inspiration to compose the Four Personality piece?*

My inspiration for the Four Personalities- when I was in High School, I was very fascinated with the Hartman test, and I think it carried over to my music in college. As I was writing the piece, I took the test and re took it for fun, and to help with the writing process.

*Do you have any suggestion how to perform Four Personality fluently?*

For performing the Four Personalities: I think one important thing to say about the piece, is that because it is about personalities, I think it is open to personal interpretation, to incorporating ones own personality into the music. I also think, because some of the movements are influenced by jazz, that it would be helpful to listen to many styles of Jazz: big band, old school jazz vocalists (Sinatra, Nat King Cole, Ella Fitzgerald) and combo Jazz from Louis Armstrong to Miles Davis to recent. One of my personal favorites, for vocal Jazz, is Ella Fitzgerald's version of "Blue Skies." Her scatting is incredible. (A. Morris, personal communication, September 14, 2014)

## **CHAPTER III**

### **METHODOLOGY**

#### **3.1 Performance Information**

The program of the Graduate Oboe Recital was selected based on the level of the performer, under the suggestion of the advisor.

Performer selected consists of four pieces, which are:

1. *Double Concerto for Oboe and Violin in C Minor* by Johann Sebastian Bach (1685-1750)
2. *Fantaisie Pastorale for Oboe and Piano op.37* by Eugene Bozza (1905-1991)
3. *Concerto in C Major, K.314* by Wolfgang Amadeus Mozart (1756 - 1791)
4. *Four Personalities for Oboe and Piano* by Alyssa Morris (b.1980)

#### **3.2 Objectives**

3.2.1 To understand how to write professional program notes and a graduate thesis.

3.2.2 To develop my performance skills with proper information about the composers and the selected pieces.

3.2.3 To learn how to organize an oboe recital.

3.2.4 To study different style of composition including works from the Baroque, Classical, Romantic and contemporary style periods. This involves learning different kinds of technique for each work and also to understand the structure and musical style for each piece.

3.2.5 To present pieces with the most accurate information as it was presented in the recital document. Also to perform a professional recital with proper musical expression, interpretation, and styles.

### **3.3 Instrument**

3.3.1 Oboe and Accompaniment

3.3.2 Oboe, Violin and Accompaniment

### **3.4 Process of the Preparation of the Recital Document**

3.4.1 Discuss the selection of repertoire with the private teacher.

3.4.2 Create a research plan for the program notes, and then present it to the advisors.

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

3.4.4 Study and collect the information about selected pieces to present the outline of the thematic paper, the source for the thematic paper, and research for the program notes are from

The sources consist of:

- Library of College of Music, Mahidol University
- Books, Journals, and documents
- Internet Pages

3.4.5 Private practice, rehearsal with the piano accompaniment, and rehearsal with violin and piano accompaniment for the J.S. Bach double concerto.

3.4.6 Start writing the document and make a plan for the advisor approval.

3.4.7 Set the proposal defense date by consulting all advisors.

3.4.8 Reserve a room for the recital with the facilities officer, College of Music, Mahidol University.

### 3.5 Process of the Preparation of the Graduate Recital

3.5.1 Select the pieces with the private teacher.

3.5.2 Discuss the repertoire and make the practice planning.

3.5.3 Individual practice and rehearse with the accompanist.

3.5.4 Give pre-recital hearing to an audience to know how it feels to perform the program. Also to practice controlling the performance anxiety of the performer when exposed to the public.

### 3.6 Time Line of Preparation of the Graduate recital

3.6.1 Plan to study and practice schedule.

Pieces	2014-2015						
	Sep.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.
<i>Double Concerto for Oboe and Violin in C Minor by J.S.Bach</i>		→				→	
<i>Fantaisie Pastorale for Oboe and Piano op.37 by Eugene Bozza</i>			→				→
<i>Concerto in C Major, K.314 by Wolfgang Amadeus Mozart</i>		→				→	
<i>Four Personalities for Oboe and Piano by Alyssa Morris</i>			→				

3.6.2 Proposed for hearing examination by

3.6.3 Confirm the recital date and time with the facilities manager at the College of Music

3.6.4 Prepare the program notes.

3.6.5 Announce the concert poster and advertise on internet social networks.

### **3.7 Presentation**

This Graduate Oboe Recital will be presented in two sections with intermission. The audience is given the program notes before the performance starts.

### **3.8 Program and approximated time**

Double Concerto for Oboe and Violin in C Minor (14 min)	J.S. Bach (1685-1750)
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Fantaisie Pastorale for Oboe and Piano op.37 (7 min)	Eugene Bozza (1905-1991)
--	-----------------------------

Intermission for 10 min

Concerto in C Major K.314 (20 min)	Wolfgang Amadeus Mozart (1756-1791)
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Four Personalities for Oboe and Piano (12 min)	Alyssa Morris (b.1980)
--	---------------------------

Total approximate time 53 minutes not including the intermission.

## CHAPTER IV

### PROGRAM NOTE

#### 4.1 Biography of Performers

##### **Pratchaya Khemnark, *oboe***

Pratchaya Khemnark was born in 1988. He started to play music at the Suankularb Wittayalai Nonthaburi School 10 years ago. He played alto saxophone at that time. During 3 years in marching band, he joined a competition in Yamaha all Thailand Marching band Competition 2003 and participated other competitions. After that, he began saxophone class with Aj. Siriwat Chatmaetee at Dr.Sax school of music and joined 15<sup>th</sup> World Saxophone Congress at College of Music, Mahidol University in 2009. In high school, he studied at the College of music, Mahidol University (pre-college program) and changed his major instrument to Oboe.

He studied oboe with Dr. Keri E. McCathy, Chawarit Jaroencheep, Dumri Banvittayakit, Shigeki Sasaki, Dr. Amy M. Galbraith and Cooper Wright. He performed with famous orchestras in Thailand such as Siam Philharmonic Orchestra, Thailand Philharmonic Orchestra, Bangkok Symphony Orchestra, and the Thai Youth Orchestra. With these orchestras, he has had several opportunities to perform internationally. In 2009, he performed with the Mahidol Wind Symphony in Australia and with the Mahidol Pop Orchestra when it performed in Singapore in 2010. In 2011, he performed in the opera “mae naak” with Bangkok Opera and Siam Philharmonic Orchestra in England. In addition, he appeared with the Thailand Philharmonic Orchestra when it performed in Indonesia, Japan, and New Zealand.

In 2012, he earned the principal oboist position of the Siam Sinfonietta. This group had recently won the first prize of “*Summa Cum Laude*” International Youth Music Festival in Vienna, Austria.

Now, Pratchaya is currently a member of the Thailand Philharmonic Orchestra. He also teaches in the music department of the College of Dramatic Art (Bangkok, Thailand).

**Thanakarn Limtham, *piano***

Thanakarn Limtham was born in 1991. He started his piano lesson at the age of 4 with M.R. Sirivan Kasemsant Na Ayudhya at the Yamaha Music School. In 2006, he was accepted by College of music, Mahidol University studied with Ms. Signe Klava (Pre-College Program). In December 2009, he won 3rd place at the Kasetsart University's Haydn and Mendelssohn Competition studied with Dr. Nopanand Chanorathaikul.

In 2010, Thanakarn began to study with Dr. Wen-Hui Lily Lin and had participated in 1st International Chopin Piano Competition Singapore, held at Singapore. In May 2011, he was the finalist in Thailand 1st Mozart International Piano Competition and has awarded Nocturne Prize from The Ninth Bangkok Chopin Piano Competition in October.

In August 2012, He was the finalist in 1st Ars Nova International Piano Competition held at Singapore, and was the only one Thai competitor who was selected to perform in the final round (Open Category).

Thanakarn is a recipient of the Mahidol University, College of Music's Merit Scholarship during his studied and received the degree of Bachelor of Music with First Class Honors (Piano Performance) in 2014

In July 2014, Thanakarn was one of the first 3 Asians that passed and got a scholarship to participated in International Performing Arts Institute camp in Piano Collaborative of Music Theater Department at Kiefersfelden, Germany.

**Kanyaluk Pukpom, *piano***

Kanyaluk Pukpom is an graduate student, currently studying piano at the College of Music, Mahidol University. She began her piano lesson when she was 10 years old at Yamaha Music School in Ratchaburi. In 2005-2006, she passed Trinity Examination. A year later in 2007, Kanyaluk was accepted into the Pre-College Program at Mahidol University and studied with Mr. Sebastien Koch, Dr. Eun-Young

Suh. In 2010 She continued to study as Performance Major with Dr. Wenhui Lily Lin. In 2011 she was Awarded 'Yamaha' Scholarship. Since 2012, she has been studying with Dr. Eri Nakagawa. She graduated in Bachelor Degree of Music in 2013. Nowadays she continued studied with Dr Eri Nakagawa as graduate degree.

### **Karuna Boonyuen, Violin**

Karuna Boonyuen was born on November 2, 1989. She started her piano lesson when she at age of 4. She began her violin with Yodchai Submahajaroen. She also took lesson with Somchai Wattanaprasobsook and joined the church music club in Chingmai, that was the beginning of her music life. She continued her studied at College of Music, Mahidol University (Pre-Collge program). She studied with mr. Juris Mardevis for 1 years. Currently she was Master student of College of Music, Mahidol University and studied with mrs. Inga Causa

Karuna was the member of many orchestra such as Mahidol Pop Orchestra, Dr. Sax Chamber Orchestra. She also was the member of the Thailand Philharmonic Orchestra.

## **4.2 The Program**

***Double Concerto for Oboe and Violin in C Minor by J.S.Bach***  
**(1685-1750)**

- *Allegro*

- *Adagio*

- *Allegro*

***Fantaisie Pastorale for Oboe and Piano op.37 by Eugene Bozza***  
**(1905-1991)**

***Concerto in C Major, K.314 by Wolfgang Amadeus Mozart***  
**(1756 - 1791)**

- *Allegro aperto*

- *Adagio non troppo*

- *Allegretto*

***Four Personalities for Oboe and Piano by Alyssa Morris (b1980)***

- *Yellows*

- *Whites*

- *Blues*

- *Reds*

**4.3 Program Details****Double Concerto for Oboe and Violin in C Minor BWV 1060****By Johann Sebastian Bach (1675 – 1750)**

Johann Sebastian Bach was a Baroque German composer. He was born on March 21, 1685 in Eisenach in a family of musicians and died on July 28, 1750. Bach is a famous composer, and he has written many well-known works from this period, such as the 6 Cello Suites. Many people have to learn music theory by studying the works of Bach. For example, *The Well-Tempered Clavier* is a set of preludes and fugues in all twenty-four keys that teaches people about counterpoint. However when he was alive, everyone knew him as an organ player more than a composer.

Double Concerto for Oboe and violin in c minor BWV 1060 has three movements: fast slow fast. First movement *Allegro* was written in Ritornello form. The slow movement is imitation melody between oboe and violin. The Finale *Allegro* back to Ritornello form and lively character.

**Fantaisie Pastorale for Oboe and Piano op.37****By Eugene Bozza**

Eugene Joseph Bozza was a twentieth century French composer. He was born on April 4, 1905 and died on September 28, 1991. Bozza started to learn violin with his father when he was five years old and in 1916, he began to study violin at the Royal Conservatory of Saint Cecilia in Rome. He graduated in 1919 and came back to France in 1922. That year, he began studying violin with Edouard Nadaud at the Paris Conservatoire, and he finished in 1924. Bozza has many works including symphonies, operas, ballets, solo and ensemble, and his music is performed around the world.

*Fantaisie Pastorale* for Oboe and Piano op.37 was composed in 1939 as a Concours piece for the Paris Conservatory. This piece is a single movement with two contrasting sections. The first section can be further divided into two parts. The first part of the slow section has cadenza like melodies and free tempos. The next part of the slow section, the melodies become more lyrical and beautiful like an aria, and together with the piano accompaniment, more rhythmic. This part is the Pastoral of this piece. The last section is fast in 3/8, and it shows off the technique of the oboe, and is the conclusion of this piece.

### **Concerto for Oboe in C Major, K. 314**

#### **By Wolfgang Amadeus Mozart**

Wolfgang Amadeus Mozart was born January 27, 1756 in Salzburg, Austria and died on December 5, 1791. He was an Austrian composer, violinist and keyboard player. Mozart is famous because he showed talent at a very young age, and he became a child prodigy in his day. He had an incredible ear, and he wrote his first song when he was six years old. Mozart composed more than 700 pieces including operas. Some of his most famous works include the operas *Don Giovanni* and *The Magic Flute*.

The Concerto in C Major K.314 is a one of the most popular and famous works for the oboe throughout the world. It is often performed with orchestras and has become a standard audition piece for every orchestra internationally. The concerto was composed in 1777 for Giuseppe Ferlendis from Bergamo, an oboist in the Salzburg Archiepiscopal Court Orchestra. In 1920, Bernhard Paumgartner(1887-1971) discovered the manuscript in Salzburg.

This concerto has three movements. The first movement, *Allegro aperto*, is written in *sonata allegro* form, and contains the techniques of trills, rapid tonguing, and fast running scalar passages. The second movement is like an Italian opera aria with beautiful and lyrical melodies. The main key is F major. The finale is in rondo form, and the main theme has a joyful character.

## **Four Personalities for Oboe and Piano**

### **By Alyssa Morris**

Alyssa Morris is an oboist and composer. She was born in 1984. She holds an undergraduate degree from Brigham Young University in oboe performance, where she studied with Dr. Geralyn Giovannetti. Moreover, she will receive her master's degree from BYU in 2015. She received a first place winner of the Utah State Fair Music Competition in 2004, 2005, and 2006. Now she has performed in many parts of the United States and Europe.

She has acquired multiple awards for her writing. Alyssa was commissioned by Martin Schuring and the Ocotillo Winds to write "Motion", a woodwind quartet in 2009. In addition, she composed "Forecast", a work for oboe and four percussions in 2011. Alyssa lives in Orem, Utah with her family. She has two kids, Kimball and Audrey.

Four Personalities for oboe and piano has been performed at the International Double Reed Conventions since 2008, and is performed throughout the world, along with many other of her works for chamber ensembles. Alyssa's work was recorded on the Centaur and MRS Classics labels. Her works were performed at the IDRS convention in New York City, two of which are new works which she composed last year. This piece has three movements based on the Hartman personality test: Yellow, White, Blue and Red.

## **4.4 Date, Time and Venue for the Performance**

Date: 11 March 2015  
Time: 13.00  
Venue: MACM, Music Auditorium College of Music, Mahidol University, Salaya Campus.

## CHAPTER V

### CONCLUSION AND RECOMMENDATIONS

#### 5.1 Conclusion

The Graduate Oboe Recital by Pratchaya Khemnark was performed on Wednesday, March 11<sup>th</sup>, 2015 at MACM Hall, College of Music, Mahidol University. The recital program included:

**Double Concerto for Oboe and Violin in C Minor**

**J.S. Bach**  
**(1685-1750)**

*Allegro*  
*Adagio*  
*Allegro*

**Fantaisie Pastorale for Oboe and Piano**

**Eugene Bozza**  
**(1905-1991)**

— Intermission 10 minutes —

**Concerto in C Major**

**Wolfgang Amadeus Mozart**  
**(1756-1791)**

*Allegro aperto*  
*Adagio non troppo*  
*Allegretto*

**Four Personalities for Oboe and Piano**

**Alyssa Morris**  
**(b.1980)**

*Yellows*  
*Whites*  
*Blues*  
*Reds*

The recital committee members were Dr. Amy Galbraith Ogburn as major advisor and Dr. James Ogburn as co-advisor. The external committee member was Asst. Prof. Silapachai Kongtahn.

## **5.2 Recommendations**

### **5.2.1 Performance Preparation**

This recital program contained two concertos from the Baroque and Classical periods, along with a Romantic solo and a Contemporary music piece, all of which require a high level of performing. The oboist should have many oboe reeds for support in order to play the different styles of pieces. In addition to private lessons and self-practice, the candidate should schedule regular rehearsal times with the accompanists.

On the performance day everything took place according to the performer's plan, except for the acoustics of the concert hall. The acoustics were different from the practice room and gave the performer less confidence in regard to his tone quality as well as the balance between the oboe and piano. Therefore, the performer should find an opportunity for reed making and rehearsing with the pianist in the concert hall prior to the recital day.

One month before the recital date, the player should do a performance run through. This helps the performer know how it will feel and what to expect in the actual recital. The performer should keep the body safe from injury and stay healthy by getting enough sleep and drinking a lot of water.

On the recital day, the performer should warm-up before, but it is not necessary to play so much in the sound check time. This is because the performer needs to save energy to play the recital without anxiety, and to focus the style and musical ideas of the recital piece.

### **5.2.2 Recital Document Preparation**

The Graduate Recital Document is a requirement of the Faculty of Graduate Studies and requires the candidate to study the repertoire in-depth in historical and analytical ways. For the proposal defense, the candidate had to complete the first three chapters and present them orally to the committee.

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

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## **APPENDIX**

## Graduate Oboe Recital by Pratchaya Khemnark: Poster



Mahidol University  
College of Music

Proudly Present March 11, 2015 | 1:00 pm

# GRADUATE OBOE RECITAL

By Pratchaya Khemnark

Work by

- ◆ Johann Sebastian Bach
- ◆ Eugene Bozza
- ◆ Wolfgang Amadeus Mozart
- ◆ Alyssa Morris

Guests

- ◆ Thanakarn Limtham (Piano)
- ◆ Kanyaluk Pukpom (Piano)
- ◆ Karuna Boonyuen (Violin)

At MACM Auditorium College of Music, Mahidol University (Salaya Campus)

**Graduate Oboe Recital by Pratchaya Khemnark: DVD**

## **BIOGRAPHY**

<b>NAME</b>	Mr. Pratchaya Khemnark
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