

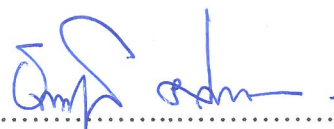
GRADUATE TROMBONE RECITAL

THANAPOOM SRIWISSET

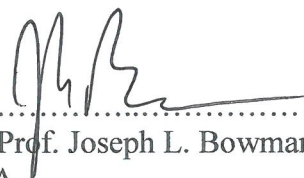
**A GRADUATE RECITAL DOCUMENT SUBMITTED IN
PARTIAL FULLFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2015**

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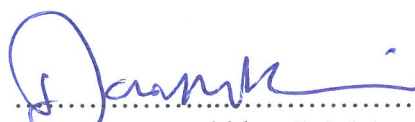
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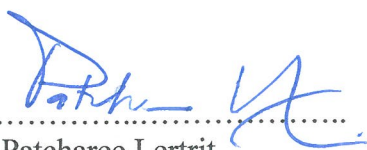
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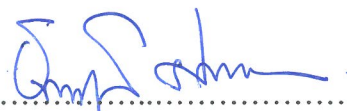
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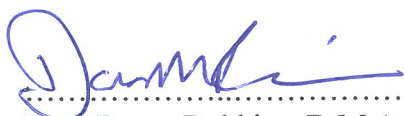
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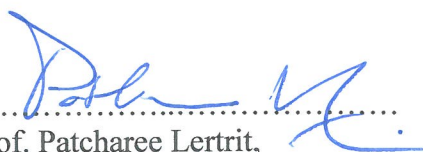
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Thanapoom Sriwiset

GRADUATE TROMBONE RECITAL

THANAPOOM SRIWISSET 5538107 MSMS/M

M.A. (MUSIC)

GRADUATE RECITAL DOCUMENT

ADVISORY COMMITTEE: JOSEPH BOWMAN, D.M.A., DAREN ROBBINS, D.M.A.

ABSTRACT

The objective of this graduate trombone recital is to learn how to organize a professional recital and to develop sufficient performance ability. The musical repertoire in this recital was selected from the 20th Century, a period that requires a variety of highly technical skills and the ability of a professional trombonist to express musical style, rhythm, and tone colors.

The trombone recital was given at the Music Auditorium of the College of Music, Mahidol University on December 14, 2015. The program consisted of 4 pieces:

1. Sonatina for Trombone or Tuba and Piano by Halsey Stevens
2. Concertino for Bass Trombone and Trombone Choir by Eric Ewazen
3. Concertino Basso for Bass Trombone and Concert Band by Richard Lieb
4. subZero Concerto for Bass Trombone and Orchestra by Daniel Schnyder

The concert lasted approximately 50 minutes, without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL/ THANAPOOM SRIWISSET/
TROMBONE

38 pages

รายงานการแสดงเดี่ยวทรอมโบนระดับมหาบัณฑิตศึกษา

GRADUATE TROMBONE RECITAL

ธนภูมิ ศรีวิเศษ 5538107 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: JOSEPH BOWMAN, D.M.A., DAREN ROBBINS, D.M.A.

บทคัดย่อ

จุดประสงค์ของการแสดงเดี่ยวทรอมโบนในระดับมหาบัณฑิตศึกษานั้นมุ่งเน้นไปที่การแสดง ออกในรูปแบบของมืออาชีพและพัฒนาทักษะการแสดงเดี่ยว เพลงที่ใช้ในการแสดงเดี่ยว ได้คัดเลือกบทเพลงจากยุคศตวรรษที่ 20 ซึ่งต้องอาศัยเทคนิคและความสามารถขั้นสูงของนักทรอมโบนในการแสดงออกถึงอารมณ์ของบทเพลง จังหวะลีลาและลักษณะของน้ำเสียง

การแสดงเดี่ยวทรอมโบนจัดแสดง ณ หอแสดงดนตรีวิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล วันที่ 14 ธันวาคม 2558

รายการแสดงประกอบด้วยบทเพลงดังต่อไปนี้

1. Sonatina for Trombone or Tuba and Piano ประพันธ์โดย Halsey Stevens
2. Concertino for Bass Trombone and Trombone Choir ประพันธ์โดย Eric Ewazen
3. Concertino Basso for Bass Trombone and Concert Band ประพันธ์โดย Richard Lieb
4. subZERO Concerto for Bass Trombone and Orchestra ประพันธ์โดย Daniel Schnyder

รวมเวลาแสดงทั้งหมด 50 นาที

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CHAPTER I INTRODUCTION

1.1 Important background information of the Graduate Recital

The Graduate Recital is the last required object in field of study by the College of Music, Mahidol University for all graduate students who study music performance. The intent of the recital is to present and showcase their musical abilities, musical knowledge and expression of the musical repertoire to the audience as a professional musician level. The recital should provide a performing session of approximately fifty minutes with a short intermission and contain a high level of music repertoire.

It is important to research all details to acquire knowledge of each selected repertoire especially the history of the composer, the composition's background and its inspirations to present the proper musical style and the characteristics of each piece. A successful an elaborate analysis of the piece, consistent self-practice and rehearsal with the accompaniment either of piano or trombone choir, frequent rehearsal as an ensemble will allow the performer to reach the critical performance ability.

For this Graduate Trombone Recital, repertoire was selected to focus on 20th Century trombone music requiring a variety of trombone skills. These will be presented as follows:

Sonatina for Trombone or Tuba and Piano by Halsey Stevens

Concertino for Bass Trombone and Trombone Choir by Eric Ewazen

Concertino Basso for Bass Trombone and Concert Band by Richard Lieb

subZero Concerto for Bass Trombone and Orchestra by Daniel Schnyder

1.2 Objective

1.2.1 To study the 20th century musical elements that require a variety of technical skill and the specified musical character, also the historical background and compositional structure.

1.2.2 To discover the composer's individual musical expression, style and interpretation.

1.2.3 To develop and increase performance experience by presenting a professional recital.

1.3 Scope

To perform the selected repertoire in proper styles, and to provide the composer's background and program notes of the following repertoire:

1.3.1 *Sonatina for Trombone or Tuba and Piano* by Halsey Stevens

1.3.2 *Concertino for Bass Trombone and Trombone Choir* by Eric Ewazen

1.3.3 *Concertino Bass for Bass Trombone and Concert Band* by Richard Lieb

1.3.4 *subZero Concerto for Bass Trombone and Orchestra* by Daniel Schnyder

1.4 Expectations

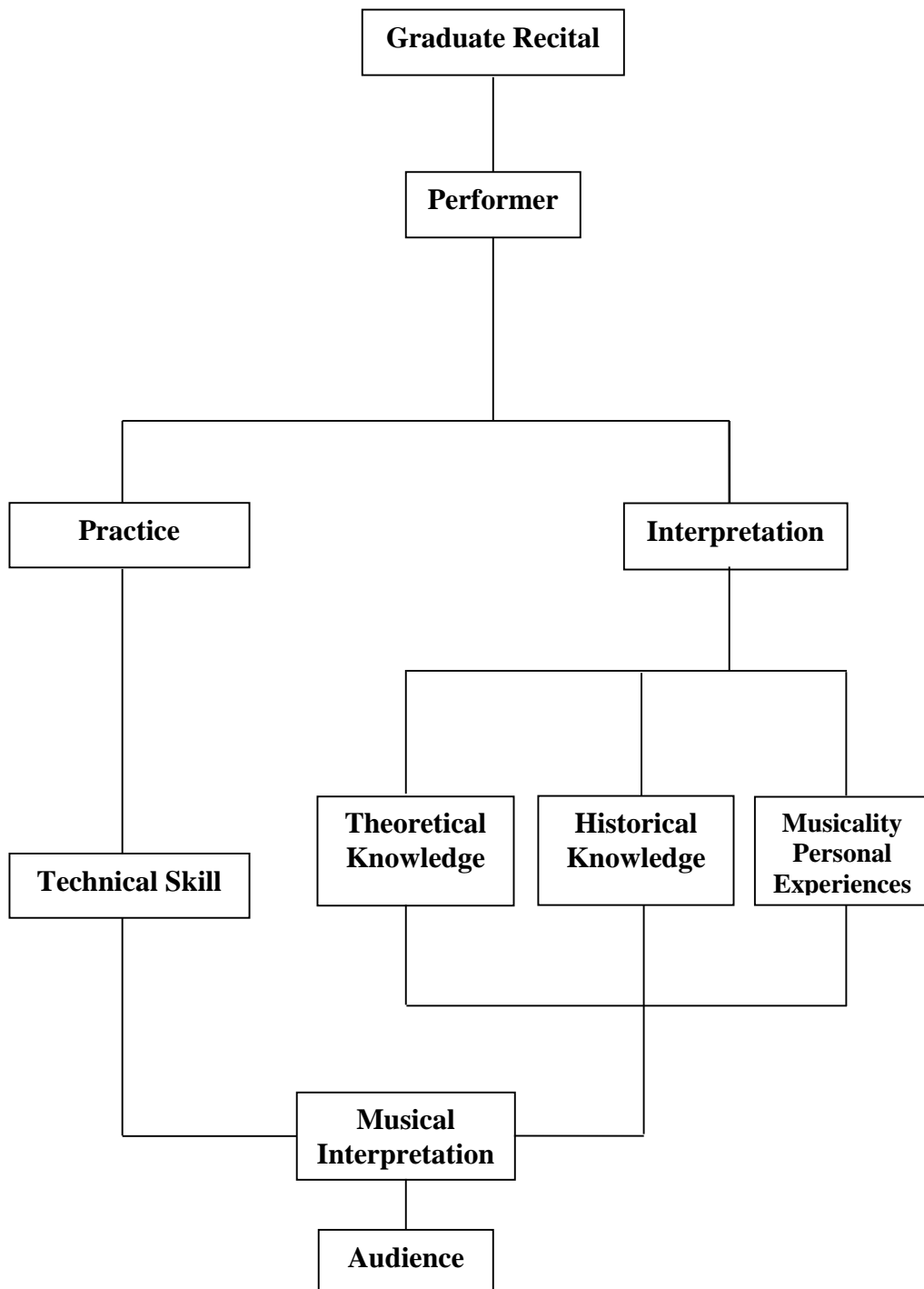
1.4.1 To understand the selected repertoire in every detail, each composer's biography and inspiration, the musical structure, style and expression.

1.4.2 To reach the musical and technical skill required for the selected repertoires.

1.4.3 To understand the organization of a music recital academically.

1.4.4 To present a critical performance to the audience at a professional level.

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

2.1 Sonatina for Trombone or Tuba and Piano by Halsey Stevens

Halsey Stevens is a composer, author and educator in early 20th century. He was born on December 3, 1908 in Scott, New York, the seventh of eight children of Horace B. and Mary Colenia Stevens. He began to write songs and small pieces for piano at an early age before he has studied composition with William Berwald (1926-31) and Piano with George Mulfinger (1935-37) at Homer (NY) Academy, and in 1944 he has studied composition with Ernest Bloch at the University of California Berkeley. He married Harriett Elizabeth Merritt on September 2, 1939 and had three children: Christopher, Ann, and Joanna. He was a faculty member of Syracuse University and Dakota University (1937-41), from 1941 to 1946 he was the director of the College of Music, Bradley University, faculties on University of Redlands (1946) and the University of Southern California from 1946 until his retirement in 1976 as an Assistant Professor, Associate Professor and Chairman Department of Composition. He also was a visiting professor at Pomona College in 1954, The University of Washington in 1958, Yale University 1960-1961, The University of Cincinnati in 1968, and Williams College in 1969

Steven's honors include two Guggenheim Fellowships (1964-65, 1971-72), Friends of Harvey Gaul Award (1960), National Institute of Arts and Letters Grant (1961), Doctor of Letters degree (honoris causa) from Syracuse University in 1966, USC Distinguished Faculty Award (1973), Ramo Music Faculty Award (1974), and the Abraham Lincoln Award (American Hungarian Foundation, 1978). (Stevens)

His compositions include works for orchestra, chamber music, and works for chorus, keyboard and solo instruments. Several of his works were written on commission from various universities and orchestras, and performed in America and many countries. They have been recorded and published, including a number of choral works and solo instrumental pieces and also the Sonatina for Trombone or Tuba and

Piano. Steven was a member of the American Composers' Alliance, BMI, American Musicological Society, Phi Mu Alpha, National Association of Composers, USA, and the American Association of University Professors. (Stevens) In addition to his work as composer and educator, he authored a book entitled *The Life and Music of Béla Bartók* to understand the music of Bartók and his life. After a long battle with Parkinson's disease, Halsey Stevens passed away in January 20, 1989.

*Stevens composed music that was essentially tonal but not without modern influences, particularly Stravinsky and Copland. Though undeniably "American" in his musical language, the European sway is tangible. Stevens himself has acknowledged the pivotal influence of Bela Bartók. In fact, Stevens learned Hungarian in order to be able to read Bartók's letters in their original language for a book he wrote about the composer in 1953: *The Life and Music of Bela Bartók* - the first major study of Bartók and a work that is still considered definitive to this day. He has also stated that Brahms, Hindemith, Prokofiev, Mozart, Johann Sebastian Bach and to a lesser extent Ravel and Schoenberg had served as important models for his music. (Polatkan)*

2.1.1 Composition Analysis

Sonatina for Trombone or Tuba and Piano is a piece in three movements followed by fast (Moderato con moto), slow (Andante affettuoso) and fast (Allegro).

In the first movement (Moderato con moto) the meter is 3/4 but the rhythm plays against the written meter. The melody from the beginning is really light and flowing with *espressivo* build up to the loudest point of this movement in the middle section starting from measure 64 to measure 99, then the melody calms down again with softer dynamic and gentle articulations as at the beginning until the end.

The second movement (Andante affettuoso) starts with the accompaniment until the solo comes in at measure 4 pick up to measure 5 to provide the theme. The motive always appears in the accompaniment part as the solo plays the melody. The ending from measure 38, starts with the accompaniment again then the solo comes three measures later all most the same melody as the opening, at measure 45 is *poco ritenuto* which means to play a little bit slower and stretch out until the last measure.

The third movement (Allegro) presents a precisely rhythmic melody between the solo and accompaniment to cooperation with each other perfectly, through the movement the tempo is fast and moving forward until the end. The meter 3/8 appears often in between 2/4 meter but the Eighth-note remains the same value. A smoothly melodic line with *Dolce* happens around the middle of movement to represent another theme. At measure 184 there is the optional bar *Ossia* excises, in the original the player has to play the down beat (low F) but in optional allow player to stop at that point and available to have an extra breath.

2.1.2 Performance Practice

Sonatina for Trombone or Tuba and Piano by Halsey Stevens is one of the most often selected repertoires for a recital. The first movement quite stretch forward by playing with the regular slide positions, but playing with the alternate positions help player to avoid glissando sound, reduce arm motion and play more comfortably.



Figure 2.1 Alternate position.



Figure 2.2 Alternate position.

The most important thing in the second movement is the intonation. In case of slow melodic line in scale fashion up and down in this movement, to play in tune is necessary. The relation to that is about slide adjustment, placement, slide agility and listening, frequently to make sure that the note is really in tune a tuner and self-recording is needed in practical process.

In the third movement to keep the rhythm going on and synchronize each part between the solo and accompaniment seems to be the most important object to consider, rehearse together in slower tempo first to get the note grouping and the rhythm in mind then speed it up to reach the actual tempo marked or faster, alternate positions are still available for a smoother and more natural slide direction.

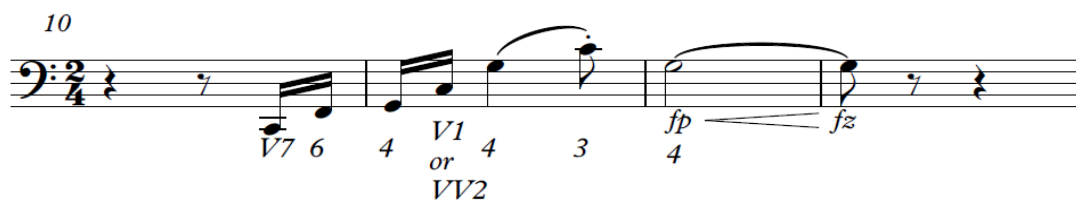


Figure 2.3 Alternate position.

2.2 Concertino for Bass Trombone and Trombone Choir by Eric Ewazen

An American well known composer, teacher and pianist, Eric Ewazen was born on March 1, 1954 in Cleveland, Ohio. He received the bachelor's degree at the Eastman School of Music, Master and Doctoral degree at the Juilliard School under Samuel Adler, Milton Babbitt, Gunther Schuller, Joseph Schwantner, Warren Benson, and Eugene Kurtz. He has been a faculty member of the Juilliard School since 1980. He was Composer in Residence at the International Trombone Association Convention at the University of Illinois in May 1997 and also he is a former vice president of the league of Composers International Society for Contemporary Music (ISCM) from 1982–1989. Currently he is the Composer in residence with the St. Luke's Chamber Ensemble and lecturer for the New York Philharmonic's Musical Encounters Series. His compositions have been commissioned and performed by many chamber ensembles and orchestras, the soloist in performances of his music include members of major orchestras such as the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Philharmonic and the Metropolitan Opera Orchestra.

His recorded works are *Symphony in Brass* (Summit Brass on Summit Records), *Colchester Fantasy* (American Brass Quintet on Summit Records), *Ballade*

for Clarinet, Harp and String Orchestra (CRS Records), *Dragon II* (Dave Taylor on New York World Records), *Sonata for Violin and Piano* (Eugene Becker on Clique Track), *Roaring Fork Quintet for Wind Instrument* (Borealis Wind Quintet on Helicon Records), *The Tiger* (Robert White and Samuel Sanders on Hyperion Records) and on Cala Records' Legends of the New York Philharmonic Series, *Sonata for Trombone and Piano* (Joseph Alessi and Jonathan Feldman) and *Trio for Trumpet, Violin and Piano* (Philip Smith). Well-Tempered Productions has released an all-Ewazen compact disc featuring with the American Brass Quintet and the St. Luke's Chamber Ensemble. His music is published by Boosey and Hawkes, Southern Music Publishing, Brass Rind Editions, Baker Music Publishing, Encore Music, Triplo Press, Manduca Publications and the ITA Manuscript Press. (Ewazen, 1998)

Concertino for Bass Trombone and Trombone Choir was commissioned by David Taylor, who premiered the work with the Illinois Trombone Choir, under the direction of Elliot Chasanov at the 1997 International Trombone Association. The work is gratefully dedicated to David Taylor, with whom I have had the pleasure of collaborating on several different music projects since 1980. (Ewazen, 1997)

2.2.1 Composition Analysis

The structure of the piece is similar to Ternary Form (ABA) but before the A section there is a slow Introduction (*Lento*) consisting of the melody in the Solo part along with chords changing in the Choir for 17 bars. From the beginning to the end, the piece goes through without the break between each section.

In the A section as *Allegro Molto* tempo marked, the music is very moving forward. Most of the melody's material is the Arpeggio, meter 4/4 appeared sometime shortly between 3/4 and the tempo doesn't change until measure 142 is the end of section. Section B starts immediately at measure 143 in a slow tempo (*Lento*) like that of the Introduction. At measure 155, 156 and 157, the rhythm is slightly tricky because the Solo plays triplets while the Choir plays eighth-note in the same bar. Start from measure 197 to measure 209 the melody moves almost scalewise up and down in sixteenth-note until the last five bars of this section speeds up (*Accelerando*) to the next section. The last section is similar to A in terms of melodic and rhythmic

material. It includes a short cadenza for 10 bars from measure 273 until measure 282, the Choir comes in at measure 283 to continue while the Solo still holding the middle C sustained from a *Cadenza*, and from this point, the music is building up by increase the dynamic from *p* to *ff* in both the solo and the Choir to the end.

The piece is one-moment work which falls into three basic sections. Following a brief, evocative, chorale-like introduction, the first main section is a rapid, exhilarating rhapsody, with the soloist displaying its virtuoso technique, and the choir providing a churning accompaniment. The second section is peaceful, calm, and once again chorale-like. The soloist plays lyrical, sometimes recitative styled lines, against a chordal background in the trombone choir. The work culminates in a return to the energetic first themes, a dramatic cadenza, and a final heroic coda. (Ewazen, 1997)

2.2.2 Performance Practice

This piece is one of challenging repertoires for Bass Trombone which require embouchure strength and intervallic accuracy. Consistent practice will allow the player to gain strength, and always run thought it to become familiar and more comfortable when performing. In many places has to play a long distant interval, the player need to make sure it is come out all equally and in tune. Play the passage slowly note by note in both short and long and also glissando to each one as smooth as possible to check the airflow, remember how is the embouchure and the air goes then plays as the regular written.



Figure 2.4 Play the note one by one.



Figure 2.5 Play the note one by one as short.



Figure 2.6 Play the note as glissando.

At B section is literal legato melody, using the legato tonguing “Noo” or “Doo” to reduce the glissando sound and even use it when the natural slur happens to provide the same attack and the melody goes very smoothly.



Figure 2.7 Use legato tonguing.

2.3 Concertino Basso for Bass Trombone and Concert Band by Richard Lieb

Richard (Dick) Lieb is a composer, conductor and arranger was born on March 7, 1930 in Gary, Indiana. He finished High School in Denver, Colorado and received the bachelor’s degree at the Eastman School of Music. He was a Bass Trombone player in various ensembles and orchestras such as The Kai Winding Septet, the Radio City Music Hall Orchestra and the Doc Severinsen Orchestra on the Johnny Carson “Tonight Show” at the National Broadcasting Company (NBC).

As a composer and arranger, he has written and arranged for the Radio City Music hall, the American Broadcasting Company (ABC) documentaries and daytime dramas, the tonight Show, Frederick Fennell on Mercury Record, Sesame Street specials, the Broadway show “Dream.” Richard Lieb worked for various orchestras, ensembles and artists such as the Doc Severinsen with the Phoenix, Buffalo Orchestra, Milwaukee Orchestra and Minnesota Orchestras, Lincoln Center's American Song Book, New York Percussion, Trio New York pops, Buddy Rich, Rosemary Clooney, and Bucky and John Pizzarelli.

His orchestration three ballets composed by Richard Alder were performed by the Chicago City Ballet, Miami City Ballet and the Ballet Arlington of Fort Worth Texas. He has created many arrangements for the Harvard Jazz Band, the Fables of Faubus by Charles Mingus, I’ll be Around by Alec Wilder, and Tonight’s chorale and Dance. (Laanen, 2015)

Dick Lieb is a studio trombone player in New York City who wrote this work for his friend, Alan Raph, one of the most well known studio bass trombonists in New York. It is cast in a jazzish mode, with a nice ballad section in the middle and a cadenza. The piece contains an alternative solo part for tenor trombone and also has a piano accompaniment. While not among the most significant works for bass trombone, it has the advantage of having an accompaniment which can be played by most high school band. (Yeo, 1996-2013)

2.3.1 Composition Analysis

Concertino Basso is a solo piece for Bass Trombone and Concert Band. A work is in one-movement which divided basically into three sections. The first section is an Allegro moderato in three-four rhythm, with the solo Bass Trombone playing a broad accented statement of the melody that features frequently the interval of a fourth. The second section is very consonant, harmonically, and shows off the lyrical quality the Bass Trombone can produce even in its lower registers. The third section is an Allegro, faster than the first section and in four-four rhythm. The melodic material is more scale-wise in motion than the first section, although somewhat similar in style.

This last section is interrupted by a cadenza which develops melodic material and returns to a very fast finish. (Fischer, 2003)

The first section *Allegro moderato* starts introduction by the accompaniment for 12 bars and the solo is entrance at measure 13 or rehearsal mark A to present the melody as the first theme of this piece. Most of the melodic material contains the interval of a fourth and sometimes the third and the fifth. The melody switches back and forth between the solo and the accompaniment in different melodic line and rhythm along this section and slower *ritenuto* before starting the next section.

The second section is melody of the second theme in slow tempo, very gentle and smooth melody in low register with *espressivo* marked on the Bass Trombone solo along with chords changing in the accompaniment in different rhythmic against each other and sometime the melody appeared on the accompaniment while the solo take a short rest.

The last section is very fast tempo at 136-144 beats per minute tempo marked as *Allegro*. This section start at rehearsal mark H by the accompaniment run over rehearsal mark I for 3 bars then the solo starts from this point to present the third theme. The scalewise up and the intervallic down are combined together for the melody here. The cadenza after rehearsal mark M is the development of the first theme, no bar line or time signature in this section. The ending at rehearsal mark Q much more faster and moving forward with *accelerando* marked then immediately slow at last three bars and *poco ritenuto* until the end.

2.3.2 Performance Practice

Most the melodic lines in this piece are set in the low register, the note consistency and the air flow especially to have enough air to provide the whole phrase of the melody needs to take into consideration by the trombonist. The key to playing a melody in the first section is to think about the phrase, play long and keep the air stream flowing to connect each note and just put a little attack on the head note rather than play it short and heavy note by note.

Breathing Practice

Breathing, hand in front of aperture: First breathe in four counts and out four counts: <<<< = Breathe IN; >>>> Breathe OUT.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Then breathe in THREE counts and out FOUR: [Remember that the hand in front is to give an audible signal: louder sound of air past the fingers equals MORE AIR!]

5 1 2 3 1 2 3 4 1 2 3 1 2 3 4

9 TWO counts in... 1 2 1 2 3 4 1 2 1 2 3 4

13 ONE count... 1 1 2 3 4 1 1 2 3 4

17 Advanced: 1/2 count in... and... 1 2 3 4 and... 1 2 3 4

Figure 2.10 Breathing exercise. (Brink, 2015)

2.4 subZero Concerto for Bass Trombone and Orchestra by Daniel Schnyder

Daniel Schnyder is a Saxophonist, Flutist and Composer was born on March 12, 1961 in Zurich, Switzerland and lives in New York City. He studied saxophone and composition at the Berklee College of Music in Boston and flute with Heinrich Keller at the Conservatory of Winterthur. Daniel Schnyder is the Composer in Residence of the Radio Symphony Orchestra Berlin, the Composer in Residence of the Orchestre de Chambre de Lausanne, the Composer in Residence of the Milwaukee Symphony Orchestra and he regularly writes music for the New York Absolute Ensemble under Kristjan Järvi.

His composition idea is combining Arab music, African music and also Asian music elements with Jazz and Classical music together. His music is well

known in both Jazz and Classical music circles and includes symphonies, instrumental music, operas, oratorios, orchestra pieces and chamber music works. Various numbers of his work have been performed and recorded by many orchestras and famous artists such as Emmanuel Pahud, Eroica Trio, Schweizer Klaviertrio, Radek Baborak, Borislav Strulev, Ole Edvard Antonsen, Reinhold Friedrich, David Taylor, Carmina Quartett, David Jolley and Stefan Schulz. Daniel Schnyder received the first prize at the 1996 International Trumpet Guild's Composition Contest and his Trumpet Sonata was one of selected official repertoires in the Concours Maurice André pour Trompette 2003, Paris. His chamber music was also given awards by the International Flute Association, the International Clarinet Association, the City of Zurich, Pro Helvetia, the National Art Council of Switzerland, the American Symphony League and Meet the Composer.

Among his credits as a composer are commissions to write new works for the Orpheus Chamber Orchestra in New York, the Tonkuenstler Orchestra in Vienna, the Radio Symphony Orchestra in Berlin, The Norrlands Operan in Sweden, the Chicago Sinfonietta, the Vienna Art Orchestra, the Tonhalle Orchestra Zurich, the Opera of Bern, the NDR Orchestra in Hannover, the NDR Big Band in Germany, the Milwaukee Symphony Orchestra, the New York based new music group "Absolute Ensemble" under the direction of Kristjan Jaervi, the St. Paul Chamber Orchestra, the Chicago Jazz Philharmonic, the American Composers Orchestra, the Postclassical Ensemble in Washington, DC, the Pacific Symphony Orchestra and Opera Philadelphia besides many others. The Album "Absolution" featuring Daniel Schnyder's Trombone Concerto received a Grammy nomination for "Best Classical Small Ensemble Recording" in 2002. (Schnyder, 2005-2015)

As a Soloist, he has solo with the orchestras and jazz bands and frequently performs with his special chamber music project for saxophone and string quartet, combining composition and improvisation, jazz and traditional chamber music. He played his "Oriental Suite" and performed his "Songbook for Saxophone and Orchestra" in Germany and Switzerland on a tour with the NDR Radio Philharmonic in November 2006 and with the MDR Orchestra in 2008. In Fall, 2008 he toured with the Saarlaendische Rundfunk Orchestra as a soloist.

subZero Concerto for Bass Trombone and Orchestra was originally written for David Taylor and the Absolute Ensemble under direction of Kristjan Järvi and premiered on September 16, 1999 at the Miller Theater at Columbia University, New York.

2.4.1 Composition Analysis

Daniel Schnyder's subZERO is a work done in three movements titled "I. subZERO", "II. Sama' i Thaqil" and "III. ZOOM OUT". The first movement, subZERO, proposed as a sonata form by its composer, functions more as a modified set of strophic variations. Movement two, Sama' i Thaqil, makes use of an ancient Turkish drum pattern which is at times spliced with a Cuban son rhythm to create a beautifully exotic palette. Also discussed in this movement are some troublesome instrumentation problems that surface when using the piano reduction. Finally, in ZOOM OUT, the third movement of this work, the composer takes inspiration from the Broadway musicals that surround his home in New York. (Hoormann, 2007)

The first movement "I. subZERO" from the beginning to measure 12 is the main melody of this piece in fast tempo at 132 beats per minute tempo marked, provided the first theme that appears again at measure 144 to measure 151 and more at measure 230 to measure 306. The next melody starts from measure 13 is slower *lento* but the music is still moving forward build up to the second theme at measure 67. From measure 102 presented a new melody as the Development section here. Returning to beginning again like the Recapitulation at measure 144 to the end, which includes a *cadenza* from measure 155 to measure 204.

In the second movement "Sama' i Thaqil" consist two parts "AB" like binary form but includes the Introduction from the beginning. Section A starts at measure 40 until measure 80, a bucket mute requested for this section. From measure 81 to the end is B section which plays without mute. The ending of this movement continues to the third movement *attacca*.

The last movement “ZOOM OUT:” the first section starts from the beginning to measure 30 in fast tempo at 132 beats per minute tempo marked. The tempo is pulled back as *lamentoso* marked by measure 31 as the second section. The ending section from measure 61 returns to a fast tempo again and plays thought until the end.

2.4.2 Performance Practice

subZERO Concerto for Bass Trombone and Orchestra is a work combination of Modern music, Classical music and Jazz music elements together. Various trombone technical skill is necessary to perform this piece as well.

The first movement measure 3 to measure 5 or in any places the falling note appeared, glissando sound should be fast and quick by its style and to help the player stay with the beat.

The image shows a musical score for Solo Bass Trombone. It consists of three staves of music in 4/4 time. The first staff (measures 3-5) features a series of eighth notes with dynamics *f*, *mf*, and *f*. The second staff (measures 6-8) starts with a glissando marked *mp* and ends with a note marked *f*. The third staff (measures 9-11) continues with a glissando marked *lamentoso* and *poco rit.*, ending with a note marked *mf*.

Figure 2.11 Play the glissando fast and quick.

At the low sixteenth-note passage in measure 108 and measure 115, to make all notes come out the player needs to concentrate on airflow by play the note longer, keep the note connect to each one like legato will help the player easier to provide the sound.

114



Figure 2.12 Play as legato.

The rhythm in *cadenza* is complicated in several places practice slowly first to get the rhythm in mind then play together with the accompaniment.

To practice a big interval in measure 331 and measure 333, play glissando and remember how the air and embouchure changes then play as written.

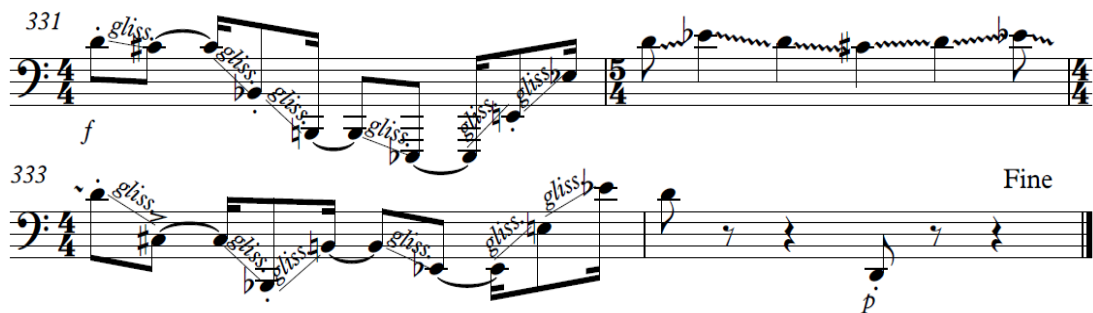


Figure 2.13 Play as glissando.

The second movement is quit stretch forward, most of the melody line is aiming to the low register. Make sure every note comes out equally in terms of attack and dynamic.



Figure 2.14 Low register.

The last movement at tempo marked 132 beats per minute, to play the sixteenth-note as the melody is extremely fast. The key to success is to play a single tonguing really light or play with multiple tonguing.

$\text{♩} = 132$
 2 T K T K T K T T K T K T T T T K
f
 5 T K T K T K T T K T T T K T K T T
mf
 8 T T K
mf *f*
 12 T K T K T T K T K T K T K T K T K T K T
mf
 15
mf

Figure 2.15 Multi tonguing.

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing Information

Four pieces are selected:

3.1.1 *Sonatina for Trombone or Tuba and Piano* by Halsey Stevens

3.1.2 *Concertino for Bass Trombone and Trombone Choir* by Eric Ewazen

3.1.3 *Concertino Basso for Bass Trombone and Band* by Richard Lieb

3.1.4 *subZero Concerto for Bass Trombone and Orchestra* by Daniel Schnyder

3.2 Objectives

3.2.1 To study the 20th century musical elements that require a variety of technical skill and the specified musical character, also the historical background and compositional structure.

3.2.2 To discover the composer's individual musical expression, style and interpretation.

3.2.3 To develop and increase performance experience by presenting a professional recital.

3.3 Instruments

Bb Bass Trombone with F and Gb 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 Self-practice either solo or with the accompaniment.

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

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

- Music Library of College of Music, Mahidol University.
- Explore Internet.
- Musical Score and the booklet of CD recording.

3.5 Preparation process for the Recital

3.5.1 Daily practice schedule.

Pieces	2015				
	Aug	Sep	Oct	Nov	Dec
- <i>Sonatina for Trombone or Tuba and Piano</i> by Halsey Stevens		→			
- <i>Concertino for Bass Trombone and Trombone Choir</i> by Eric Ewazen	→				
- <i>Concertino Basso for Bass Trombone and Band</i> by Richard Lieb			→		
- <i>subZero Concerto for Bass Trombone and Orchestra</i> by Daniel Schnyder	→				

3.5.2 Contact and reserve the recital venue at MACM Hall, College of Music, Mahidol University.

3.5.3 Propose for hearing examination.

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

3.6 Presentation

The recital will be presented as like a formal recital, which separated into two sections with 15 minutes intermission, and program notes will be prepared.

3.7 Program and approximated time

- *Sonatina for Trombone or Tuba and Piano* approx. 10 minutes
Halsey Stevens
- *Concertino for Bass Trombone* approx. 10 minutes
and Trombone Choir
Eric Ewazen

Intermission

- *Concertino Basso for Bass Trombone and Band* approx. 10 minutes
Richard Lieb
- *subZero Concerto for Bass Trombone* approx. 20 minutes
and Orchestra
Daniel Schnyder

Approximately 50 minutes, without intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performer Biographies

Thanapoom Sriwiset

Thanapoom Sriwiset was born in May 1989 in Ubon Ratchathani. He joined the school band at age of nine as a Trumpet player. He switched to the Trombone when he was in the Middle-School at Benchama Maharat and promoted to the Band leader a year later. At age of fifteen he was selected to join the Southeast Asian Youth Wind Ensemble and Orchestra 2005 as a Wind Ensemble Bass Trombone player, and in the same year he became a student of the College of Music, Mahidol University under Dr. Sean Scott Reed and Professor Philip Brink. Thanapoom was a member of Mahidol symphonic Band, Mahidol Wind Symphony, Mahidol Jazz Orchestra, Mahidol Pop Orchestra and Mahidol Symphony Orchestra during his study at the Campus. He received the scholarships from the College in 2008 as the Young Artists Entrance and the Merit Scholarship in 2009. He provided a solo performing with the Laai Thai Wind Orchestra, Ubon Ratchathani and appeared again in the Southeast Asian Youth Wind Ensemble and Orchestra 2008 and 2010 in the position of the Orchestra Bass Trombone player. In 2011, he got the Second prize of the Thailand Trombone Competition in the Thailand Brass and Percussion Conference 2011.

Thanapoom finished his Bachelor's degree in Trombone Music Performance with the Second Class Honors in 2012 at the College of Music, Mahidol University under Professor Philip Brink. In the same year, he has awarded the scholarship from the Austrian Agency for International Cooperation in Education and Research (OeAD-GmbH), Centre for International Cooperation & Mobility (ICM) under the Austrian government and went to study in Graz with Professor Thomas Eibinger (Principal Trombone at the Grazer Philharmonic Orchestra and Principal

Trombone at the Teatro dell'Opera in Rome) at the University of Music and Performance Graz, Austria. He joined the University Orchestra and Opera as well as a Bass Trombonist and performed a solo recital frequently. In 2013, he performed with the Grazer Philharmonic Orchestra in the Graz Opera House under the chief conductor maestro Dirk Kaftan.

He performed a solo and duet with Professor Philip Brink in Tuba Mania International Festival 2014. In 2015, he performed with the Thai Youth Orchestra and Mahidol Trombone Ensemble in the Music Element Low Brass Festival and Competition 2015 as a soloist. Currently, Thanapoom is the Trombone mentor at the Thai Youth Orchestra and holding a position at the Thailand Philharmonic Orchestra as a Bass Trombonist since 2010.

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 de Tiresias by Francis Poulenc directed by Patarasuda Anuman-Rajadhon. In 2014, he composed music for SITA DREAMS which combined two epic stories (Ramayana and Wagner's The Ring) written and directed by Vipatsaya U-poon. Currently, He works as Accompanist in Grand Opera Thailand.

In 2011, Morakot participated in making a low-budget film together with Vipatsaya U-poon (short film director, script writer and journalist) contributing as an amateur cinematographer and composer. The first short film "Dark Wave" received a popular vote in "Dhammada Festival". The latest short film "The Black Box" was a collaboration with the famous actor and artist Soontorn Meesri.

Morakot finished his Bachelor Degree in Composition from College of Music, Mahidol University. He had studied with Atibhop Pataradetpisan and Valeriy Rizaev.

Karuna Boonyuen

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

Kraisit Suwanlao

Kraisit Suwanlao was born in 1990 in Bangkok, Thailand. In 2008, he passed the audition and he was admitted to the college of Music, Mahidol University. Then, he studied a Bachelor's and a Master's Degree of Music major in Percussion performance percussion performance with Ms.Wannapha Yannavut. While studying at Mahidol University, he has many opportunities to play as a concert percussionist. He was percussionist in the Mahidol University Orchestra (2008), Mahidol Wind Symphony (2008- 2009), South East Asian Youth Wind Ensemble (SAYOWE- 2008), the Integrated Percussion Ensemble (2008- 2009). In the World Saxophone Congress XV, he was the principal of the percussion in Mahidol Wind Symphony. Currently, He is percussionist in the Thailand Philharmonic Orchestra (2009- present)

Koonniti Bojarus

Koonniti Bojarus was born in April 9th, 1993. He began his musical studies at Benjama Maharat School in Ubon Ratchathani. He was admitted to the College of Music, Mahidol University and studied with Ms. Thayarat Sopolpong and Ms. Wannapha Yannavut. Currently, he is studying a Bachelor's degree of Music major in Percussion performance with Mr. Kyle Acuncius. Koonniti has experienced many performance opportunities at Mahidol University and he is also a principal percussionist of Princess Galyani Vadhana Youth Orchestra.

Tanapong Chaiburus

Tanapong Chaiburus was born in Chiang Mai, Thailand. He starts playing trombone at the age of 11 at Montfort College with Pinai Preechaporn. After that, he attended to College of Music, Mahidol University for Bachelor's Degree of Music major in Trombone performance and graduated with first class honor in 2008. While in the college, he had studied with Dr. Sean Scot Reed, Sukanit Sasomsin, Sompop Puengpreeda, Kitti Sawetkittikul and Philip Brink. He also was the member of Mahidol Wind Symphony, Mahidol Symphony Orchestra, Mahidol Pop Orchestra, Mahidol Jazz Orchestra, Siam Philharmonic Orchestra, Siam Sinfonietta, Mahidol Brass Band and Old Pro Trombone Ensemble. Tanapong was joined Southeast Asian Youth Orchestra and Wind Ensemble music camp in 2003-2005, 2007-2008 and 2010.

In 2013 while studying in Master's Degree, he encountered with FTSD (Focal Task-specific Dystonia) and changed his major from Trombone performance to Conducting. He continued to study conducting with Dr. Erin Bodnar and Dr. Thanapol Setabrahmana and graduated in 2015. He conducted in several ensembles, such as Mahidol Wind Symphony, Mahidol Symphonic Band, Mahidol Brass Band, Old Pro Trombone Ensemble and Harsona Trombone Octet.

The Mahidol Trombone Ensemb

The Mahidol Trombone Ensemble, under the direction of Ajarn Philip Brink, has served as a learning environment and performance outlet for all trombone students, past and present, at the College of Music. Students who are still near to the College come to play with the ensemble, which has taken part in the Thailand Brass

and Percussion Conferences over the last several years. For those players interested in composing and arranging, the ensemble serves in that capacity as well. Many former faculty members, such as Drs. James Ogburn and Roger Peterson, have written works for the ensemble and have enjoyed having those works performed.

4.2 Details of the Program

Program

Sonatina for Trombone or Tuba and Piano	Halsey Stevens (1908-1989)
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I. Moderato con moto

II. Andante affettuoso

III. Allegro

Concertino for Bass Trombone and Trombone Choir	Eric Ewazen (b.1954)
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— Intermission —

Concertino Basso for Bass Trombone and Concert Band	Richard Lieb (b.1930)
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subZERO Concerto for Bass Trombone and Orchestra	Daniel Schnyder (b.1961)
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I. subZERO

II. Samā' ī Thaqīl

III. ZOOM OUT

Halsey Stevens is a composer, author and educator in early 20th century. He was born on December 3, 1908 in Scott, New York, the seventh of eight children of Horace B. and Mary Colenia Stevens. He began to write songs and small pieces for piano at an early age before he has studied composition with William Berwald (1926-31) and Piano with George Mulfinger (1935-37) at Homer (NY) Academy, and in 1944 he has studied composition with Ernest Bloch at the University of California Berkeley. He married Harriett Elizabeth Merritt on September 2, 1939 and had three children: Christopher, Ann, and Joanna. He was a faculty member of Syracuse University and Dakota University (1937-41), from 1941 to 1946 he was the director of the College of Music, Bradley University, faculties on University of Redlands (1946) and the University of Southern California from 1946 until his retirement in 1976 as an Assistant Professor, Associate Professor and Chairman Department of Composition. He also was a visiting professor at Pomona College in 1954, The University of Washington in 1958, Yale University 1960-1961, The University of Cincinnati in 1968, and Williams College in 1969

His compositions include works for orchestra, chamber music, and works for chorus, keyboard and solo instruments. Several of his works were written on commission from various universities and orchestras, and performed in America and other countries. They have been recorded and published, including a number of choral works and solo instrumental pieces and also the Sonatina for Trombone or Tuba and Piano. He was a member of the American Composers' Alliance, BMI, American Musicological Society, Phi Mu Alpha, National Association of Composers, USA, and the American Association of University Professors. In addition of his work as composer and educator, he authored a book entitled *The Life and Music of Béla Bartók* to understand the music of Bartók and his life. After long battle with Parkinson's disease, Halsey Stevens passed away in January 20, 1989.

Eric Ewazen was born on March 1, 1954 in Cleveland, Ohio. He received the bachelor's degree at the Eastman School of Music, Master and Doctoral degree at the Juilliard School under Samuel Adler, Milton Babbitt, Gunther Schuller, Joseph Schwantner, Warren Benson and Eugene Kurtz. He has been a faculty member of the Juilliard School since 1980. He was Composer in Residence at the International

Trombone Association Convention at the University of Illinois in May 1997 and also he is a former vice president of the league of Composers International Society for Contemporary Music (ISCM) from 1982–1989. Currently he is the Composer in residence with the St. Luke's Chamber Ensemble and lecturer for the New York Philharmonic's Musical Encounters Series. His compositions have been commissioned and performed by many chamber ensembles and orchestras, the soloist in performances of his music include members of major orchestras such as the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Philharmonic and the Metropolitan Opera Orchestra.

Concertino for Bass Trombone and Trombone Choir has been dedicated to a well known Bass Trombone soloist, David Taylor, and the University of Illinois Trombone Choir. It was premiered in the 9th International Trombone Association, recorded on Albany Records and the music has been published by International Trombone Association Manuscript Press.

Richard (Dick) Lieb is a composer, conductor and arranger was born on March 7, 1930 in Gary, Indiana. He finished High School in Denver, Colorado and received the bachelor's degree at the Eastman School of Music. He was a Bass Trombone player in various ensembles and orchestras such as The Kai Winding Septet, the Radio City Music Hall Orchestra and the Doc Severinsen Orchestra on the Johnny Carson "Tonight Show" at the National Broadcasting Company (NBC).

As a composer and arranger, he has written and arranged for the Radio City Music hall, the American Broadcasting Company (ABC) documentaries and daytime dramas, the tonight Show, Frederick Fennell on Mercury Record, Sesame Street specials, the Broadway show "Dream." Richard Lieb worked for various orchestras, ensembles and artists such as the Doc Severinsen with the Phoenix, Buffalo Orchestra, Milwaukee Orchestra and Minnesota Orchestras, Lincoln Center's American Song Book, New York Percussion, Trio New York pops, Buddy Rich, Rosemary Clooney, and Bucky and John Pizzarelli. He orchestrated three ballets composed by Richard Alder and performed by the Chicago City Ballet, Miami City Ballet and the Ballet Arlington of Fort Worth Texas.

Daniel Schnyder is a Saxophonist, Flutist and Composer was born on March, 12, 1961 in Zurich, Switzerland and lives in New York City. He studied saxophone and composition at the Berklee College of Music in Boston and flute with Heinrich Keller at the Conservatory of Winterthur. Daniel Schnyder is the Composer in Residence of the Radio Symphony Orchestra Berlin, the Composer in Residence of the Orchestre de Chambre de Lausanne, the Composer in Residence of the Milwaukee Symphony Orchestra and he regularly writes music for the New York Absolute Ensemble under Kristjan Järvi.

His composition idea is combining Arab music, African music and also Asian music elements with Jazz and Classical music together. His music is well known in both Jazz and Classical music circles and includes symphonies, instrumental music, operas, oratorios, orchestra pieces and chamber music works. Various numbers of his work have been performed and recorded by many orchestras and famous artists such as Emmanuel Pahud, Eroica Trio, Schweizer Klaviertrio, Radek Baborak, Borislav Strulev, Ole Edvard Antonsen, Reinhold Friedrich, David Taylor, Carmina Quartett, David Jolley and Stefan Schulz. Daniel Schnyder received the first prize at the 1996 International Trumpet Guild's Composition Contest and his Trumpet Sonata was one of selected official repertoires in the Concours Maurice André pour Trompette 2003, Paris. His chamber music was also given awards by the International Flute Association, the International Clarinet Association, the City of Zurich, Pro Helvetia, the National Art Council of Switzerland, the American Symphony League and Meet the Composer.

As a Soloist, he has solo with the orchestras and jazz bands and frequently performs with his special chamber music project for saxophone and string quartet, combining composition and improvisation, jazz and traditional chamber music. He played his "Oriental Suite" and performed his "Songbook for Saxophone and Orchestra" in Germany and Switzerland on a tour with the NDR Radio Philharmonic in November 2006 and with the MDR Orchestra in 2008. In Fall 2008, he toured with the Saarlaendische Rundfunk Orchestra as a soloist.

subZERO Concerto for Bass Trombone and Orchestra was originally written for David Taylor and the Absolute Ensemble under direction of Kristjan Järvi and premiered on September 16, 1999 at the Miller Theater at Columbia University, New York.

4.3 Date, Time and Concert Venue

Date: December 14, 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 December 14, 2015, at 11.00 am. The performer demonstrates the popular musical repertoire from the 20th century. All of the pieces were composed by famous composers and were performed by well known artists.

The first half of the recital started with the *Sonatina for Trombone or Tuba and Piano* by Halsey Stevens which has three movements, performed on Bass Trombone in the Tuba version. The second piece was *Concertino for Bass Trombone and Trombone Choir* by Eric Ewazen featuring the Mahidol Trombone Choir.

The second half opened with the *Concertino Basso for Bass Trombone and Concert Band* by Richard Lieb, using a piano reduction for the accompaniment part. The last piece in the program was *subZERO Concerto for Bass Trombone and Orchestra* by Daniel Schnyder which has three movements, performed on the Ensemble version which includes Violin, Piano, Marimba and Percussion.

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

5.2 Recommendations

5.2.1 Performance Procedures

There are several recommendations that can be made about doing a musical performance. The musical repertoire in the 20th Century is really interesting and more challenging than music of earlier centuries; the performer should manage his/her time to practice all the repertoires that have been selected for a recital. Approaches to practice should include many ways such as tempo(slow-fast), articulation(short-long), attack(light-hard), dynamic(soft-loud) to make everything correct as to proper musical style. A brass player gets tired faster than players on other instruments, so the practice should include short breaks of 10-15 minutes during each practice session.

To perform your best on the day of the recital, it is a good idea to run through all the pieces in the program order frequently before the recital also the performer must prepare their mind and body to be ready for a performance: having a good rest is a help for body and mind.

5.2.2 Graduate Recital Document Procedures

The Graduate Recital Document is a requirement of the Faculty of Graduate Studies and requires the candidate to study the repertoire in depth from the historical and analytical perspectives. 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 Trombone Recital by Thanapoom Sriwiset DVD

BIOGRAPHY

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