

GRADUATE VIOLA RECITAL



SUPPAPORN SUWANPAKDEE

**A GRADUATE RECITAL DOCUMENT
SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2011**

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Graduate Recital Document
entitled
GRADUATE VIOLA RECITAL

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was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Arts (Music)

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GRADUATE VIOLA RECITAL

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ABSTRACT

The objectives of this graduate viola recital are to develop the player's performance by researching performance skills, including learning how to organize a recital, and write academic program notes with important information in relation to the composers and the chosen compositions.

In this graduate viola recital, the program was selected from the Baroque through Contemporary periods. Additionally the pieces are considerable different in style, and performance practice. The graduate viola recital was presented at the MACM, Music Auditorium, College of Music, Mahidol University on Wednesday, March 30th, 2011, from 1:00 p.m. to 2:30 p.m. The program includes:

1. Sonata for Viola da Gamba (Viola) and Harpsichord, BWV 1027, by Johannes Sebastian Bach
2. *Elégie pour Alto*, op. 30, by Henri Vieuxtemps
3. *Märchenbilder*, Fairy-Tale Pictures for Viola and Piano, op. 113, by Robert Schumann
4. *Prayer's Cave*, by Anothai Nitibhon
5. Concerto for Viola and Orchestra in G Minor, by Cecil Forsyth

The total approximate time was 90 minutes with intermission.

KEY WORDS: GRADUATE VIOLA RECITAL/ SUPPAPORN / VIOLA

36 pages

การแสดงเดี่ยวไวโอล่าระดับบัณฑิตศึกษา

GRADUATE VIOLA RECITAL

ศุภพร สุวรรณภักดี 5237832 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: JAMES OGBURN, Ph.D., CHRISTOPHER
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บทคัดย่อ

การแสดงเดี่ยวไวโอล่าระดับบัณฑิตศึกษานี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพและทักษะ
การแสดงของผู้แสดงเดี่ยวโดยผ่านทางกระบวนการวิจัย และเพื่อให้ผู้แสดงเรียนรู้การจัดการแสดงอีกทั้ง
เขียนสูจิบัตรโดยเนื้อหาเกี่ยวข้องกับบทประพันธ์ที่ผู้แสดงเลือก ประวัติศาสตร์ทางดนตรีของ
บทประพันธ์ รวมถึงประวัติของผู้ประพันธ์เพลง

ในการแสดงเดี่ยวไวโอล่าในระดับบัณฑิตศึกษาครั้งนี้ ผู้แสดงได้เลือกบทประพันธ์
ตั้งแต่สมัยบาโรคจนถึงศตวรรษที่ 21 ซึ่งทำให้เห็นถึงความแตกต่างในรูปแบบการประพันธ์และ
วิธีการฝึกซ้อมค่อนข้างมากในแต่ละยุคสมัยของดนตรี การแสดงเดี่ยวในครั้งนี้ได้ถูกแสดงขึ้น ณ
หอประชุมดนตรี วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันพุธที่ 30 มีนาคม พ.ศ. 2554 เวลา
13.00 – 14.30 น. ซึ่งรายการแสดง มีดังนี้

1. Sonata for Viola da Gamba (Viola) and Harpsichord, BWV 1027
ประพันธ์โดย Johannes Sebastian Bach
2. Elégie pour Alto, op. 30 ประพันธ์โดย Henri Vieuxtemps
3. Märchenbilder, Fairly-Tale Pictures for Viola and Piano, op. 113 ประพันธ์โดย
Robert Schumann
4. Prayer's Cave ประพันธ์โดย อ.ดร. อโณทัย นิตินน
5. Concerto for Viola and Orchestra in G Minor ประพันธ์โดย Cecil Forsyth

รวมเวลาแสดงทั้งหมด 90 นาทีโดยประมาณ

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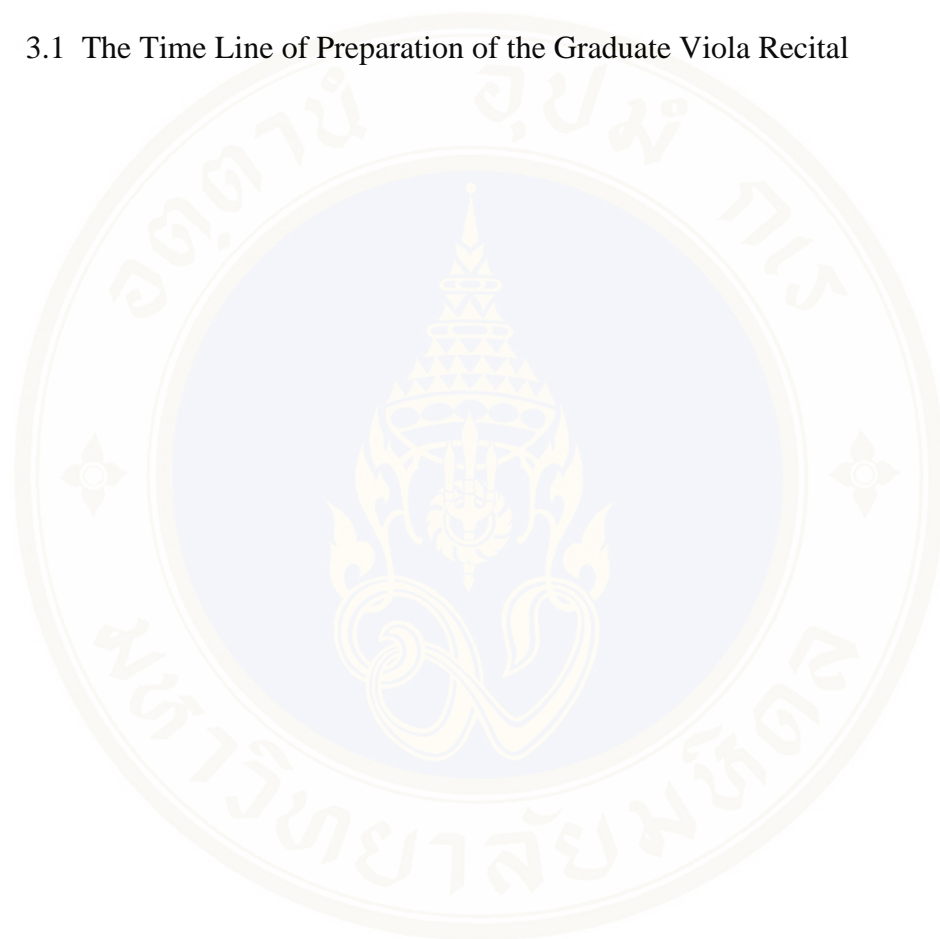
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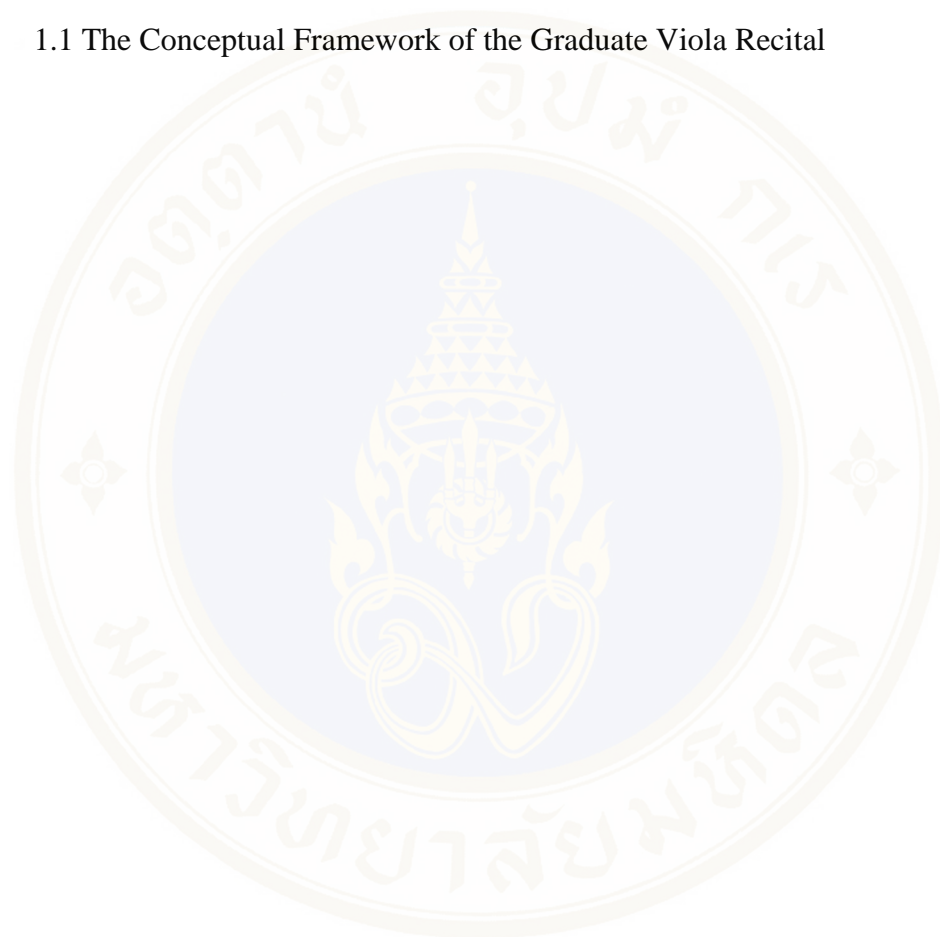
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CHAPTER I

INTRODUCTION

1.1 Importance and Background of the Graduate Recital

The Master's Recital is different from the Undergraduate Recital in concept, knowledge, and preparation of the music. The performer has to study in more detail the literature, interpretation of music, and particularly the performance practice of the selected pieces. Performance practice shows how the musician expresses and transfers ideas to the audience from an historical perspective. In addition, the process of thinking helps makes a system plan which is very important for the performance. To begin, the pieces or compositions are chosen from various eras, then studied and learned in terms of interpretation that is based on primary and secondary sources, as well as feasibility. Moreover, the accompaniment is also at the heart of the performance, so a performer should understand how to work with an ensemble with reasonable comprehension.

In this Graduate Viola Recital, I have selected pieces of various styles and from the important viola repertoire. The program is as follows:

- Sonata for Viola da Gamba (Viola) and Harpsichord, BWV 1027, by Johannes Sebastian Bach (1685 - 1750)
- *Elégie pour Alto*, op. 30, by Henri Vieuxtemps (1820 - 1881)
- *Märchenbilder*, Fairy-Tale Pictures for Viola and Piano, op. 113, by Robert Schumann (1810 - 1856)
- *Prayer's Cave* for Viola Solo, Violins, Violoncello and Piano, by Anothai Nitibhon (1978 - present)
- Concerto for Viola and Orchestra in G Minor, by Cecil Forsyth (1870 - 1941)

1.2 Objectives

1.2.1 To study performance practice in different eras.

1.2.2 To develop skills of viola technique and interpretation by researching the techniques in each era, and through the personal experiences of the performer.

1.2.3 To adapt the knowledge necessary for performance of the music repertoire.

1.2.4 To improve the experience of performance from preparation through the performance on stage.

1.3 Scope

This recital will be a live performance and the performer will present program notes which consist of biographies of the composers and performers, as well as program notes of each piece, which will include the background history and viola techniques required to perform the pieces. The program consists of various composers' styles and well-known repertoire for viola from the Baroque to the present. The pieces include:

- Sonata for Viola da Gamba (Viola) and Harpsichord, BWV 1027, by Johannes Sebastian Bach
- *Elégie pour Alto*, op. 30, by Henri Vieuxtemps
- *Märchenbilder*, Fairy-Tale Pictures for Viola and Piano, op. 113, by Robert Schumann
- *Prayer's Cave* for Viola Solo, Violins, Violoncello and Piano, by Anothai Nitibhon
- Concerto for Viola and Orchestra in G Minor, by Cecil Forsyth

It is beyond the aspect of this paper to discuss every aspect the composers or the pieces selected for performance.

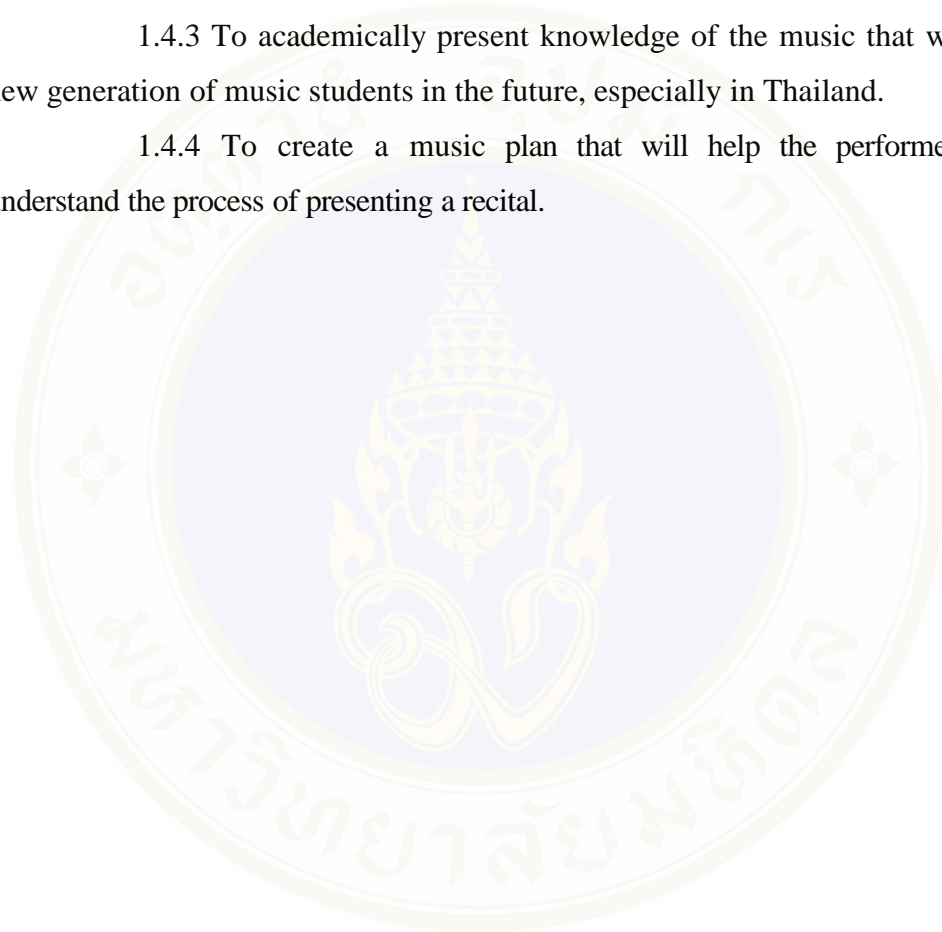
1.4 Expectations

1.4.1 To clearly understand the musical styles in different eras from the Baroque to Contemporary periods.

1.4.2 To develop and acquire the different viola technique and music interpretation necessary to perform the pieces well.

1.4.3 To academically present knowledge of the music that will benefit a new generation of music students in the future, especially in Thailand.

1.4.4 To create a music plan that will help the performer to clearly understand the process of presenting a recital.



1.5 Conceptual Framework

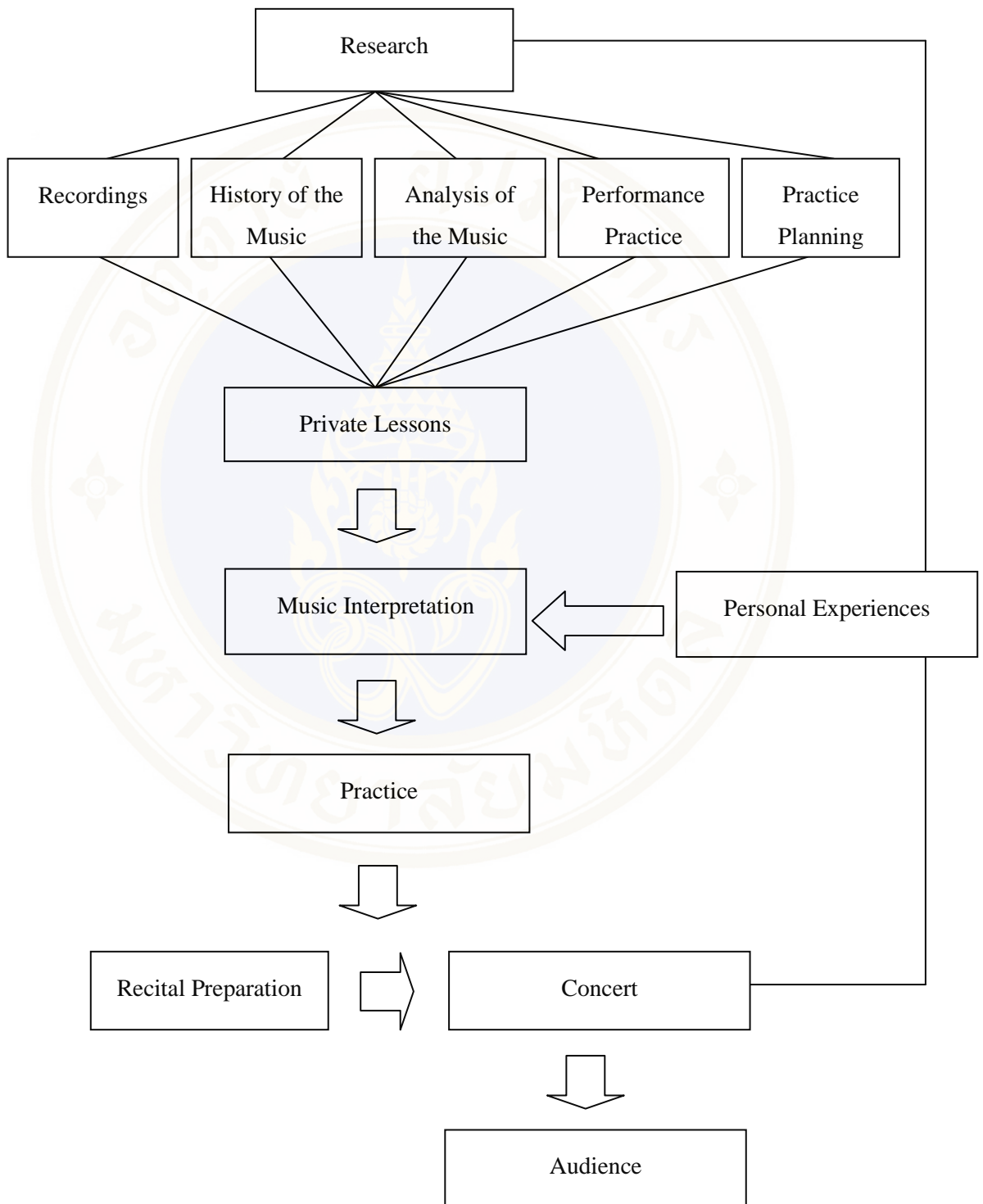


Figure 1.1 The Conceptual Framework of the Graduate Viola Recital

CHAPTER II

LITERATURE REVIEW

2.1 Sonata for Viola da Gamba (Viola) and Harpsichord, BWV 1027, by Johann Sebastian Bach

The Sonata in G major, BWV 1027 is one of three sonatas for Viola da Gamba and Harpsichord written by Johannes Sebastian Bach. This Sonata also exists with the instrumentation for two Flutes and Basso continuo, BWV 1039. It consists of four movements.¹

The first movement, *Adagio*, is in the compound time, 12/8. Most of the movement involves rapid sixteenth notes that alternate between the viola and harpsichord parts. The difficult aspect of this movement is not the sixteenth notes, but rather the long notes in the viola line because the performer has to keep the bow in one sustained stroke.

In the *Allegro ma non tanto*, this movement is fast but not too fast or lively. There are a considerable amount of transformations between the instrument parts.

In the *Andante*, the arpeggio is the most important gesture for this movement. Bach wrote in the key of G major, but it is started with an E major triad and contains several modulations throughout. It contains strange sounds and interesting harmonies.

The Allegro Moderato is the fastest movement of the sonata. From music historical evidence, the movement inspired Bach to write the *Brandenburg Concerto grosso* No. 3, BWV 1048. The movement brings the key back G major.

¹ David D. Boyden, "viola," in *The New Grove Dictionary of Music and Musician*, 2nd ed., 19, (New York, NY: Macmillan Publishers Limited, 1980), 809.

For the keyboard, the editor, Hans Eppstein wrote a realization of the figured bass in the autograph and this piece was a transcription for the modern viola. The sound is different from the ancient instrument, viola da gamba because the gamba was played similarly to a modern cello, with the instrument between the knees – the modern viola play similarly to a modern violin. The sound of the modern viola is quite different from the gamba and the performer should understand the nature of the gamba in order to mimic the sound. On the other hand, one aspect of the viola's sound, the articulations, is quite similar to the viola da gamba.

2.2 *Elégie pour Alto*, op. 30, by Henri Vieuxtemps

Henri Vieuxtemps was born in 1820 and died in 1881.² He began his studies on the violin with his father and, at age 14, studied with De Bériot. By the time he was 17 he had already performed throughout Europe and Russia. Vieuxtemps appeared in London in 1841 after he started his career. He spent five years in Russia as a performer, soloist, and professor of the violin where he contributed to the development of violin playing in Russia. During his work in Russia, he also did three successful tours to America. Additionally, Vieuxtemps was a violist and string quartet player. He is well-known as a violinist and composer of violin music, but not many people know that he played the viola and wrote viola compositions.

Elégie, French for elegy, is a sad poem or song, especially remembering someone who has died. *Elégie pour Alto*, op. 30, was written in 1854 during the romantic period. There are a lot of diminished third intervals in the composition. This piece is short with a virtuosic character. He composed in extreme ranges from the low to high registers. The player has to understand shifting techniques as well because the notes often change register quickly.

² Stanley Sadie, "Henri Vieuxtemps," in *The New Grove Dictionary of Music and Musician*, 2nd ed., 19, (New York, NY: Macmillan Publishers Limited, 1980), 752.

2.3 Märchenbilder, Fairy-Tales Pictures for Viola and Piano, op. 113, by Robert Schumann

Märchenbilder, op. 113, is a romantic composition. Robert Schumann wrote this composition in Düsseldorf, Germany in a few days, in the beginning of March 1851.³ This composition refers to four pieces for piano and viola and is available in violin *ad libitum*. Schumann recorded the exact date on it; he wrote the first movement on the first of March and finished all other movements on the fourth of March. In his diary, he mentioned this work on the first of March as “viola stories,” the second of March as “fairy tale stories,” the third of March as “fairly tales,” and the fourth of March as “Four fairy tales.” All movements of this piece were dedicated to Wilhelm Joseph von Wasielewski, the concertmaster of the Düsseldorf Orchestra.⁴

This piece has various musical and viola techniques. It is composed of four movements.

The first movement, *Nicht schnell* it is in D minor and the tempo is not fast. The feeling of this movement is human sorrow. The melody and harmony alternate between the piano and viola in literal repetition. Dynamics bring out the musical shape.

The *Lebhaft* is lively and in F major and the character is strong like the marching of soldiers. Ricochet or “to bounce” the bow is a specific technique that the performer has chosen for playing the major third interval thirty-second notes; it will clearly make a sharp sound. Moreover, syncopation is an important element of the movement.

The movement *Rasch*, or swiftly, is in D minor. It consists of many triplet arpeggio passages and fast and floating manners, The performer must practice this movement by “Chunking,” a practice technique where technical sections are practiced slowly in the small group by using the technique, each group is played slow

³ Gerald Abraham and Eric Sams, “Schumann” in *The New Grove Dictionary of Music and Musician*, 2nd ed., 16, (New York, NY: Macmillan Publishers Limited, 1980), 831.

⁴ Robert Schumann, *Märchenbilder für Klavier und Viola, Opus 113*. Edited by Wiltrud Haug – Freienstein. (München: G. Henle Verlag, 2000), iv.

one time and very fast three times In addition, the player should practice with the rhythmic pattern for both hands.

Langsam, mit melancholischem Ausdruck, is the last movement of the fairy-tale in a slower tempo with a melancholy expression in the key of D major. The piano and viola will switch to play the melody, theme, and counterpart. In the middle of the movement the viola acts as accompaniment.

The piano plays the broken arpeggios before the main theme returns again. Moreover, Schumann works with chromatic harmonies, making the piece more interesting to the audience.

2.4 *Prayer's Cave* for Viola Solo, Violins, Violoncello and Piano, by Anothai Nitibhon

Anothai Nitibhon was born in Bangkok, Thailand on the 12th of November 1978. Her Bachelor's degree is from Chulalongkorn University, Thailand, where she was awarded the golden prize, first class honor. Then, Anothai continued her studies in the Master's program in Music Composition at the University of Edinburgh, in Scotland, under Professor Nigel Osborne. She continued her studies by pursuing a Ph.D. in Music Composition at the same university. Her compositions have been performed regularly in the United Kingdom, Germany, Hong Kong, Bosnia-Herzegovina and United States of America. After she received a Ph.D., she received a position as full-time Lecturer and Assistant Dean of Student Affairs at Silpakorn University, from 2008 until present.⁵

For this contemporary piece, *Prayer's Cave*, Anothai got the idea from the speech of Bhuddhadasa Bhikkhu thus;

*“All compounds are transient,
All compounds are unsatisfactory,
All things are not selves (anatta)
Only with freedom from birth,*

⁵ Anothai Nitibhon, personal communication, Jan. 25th, 2011.

*Freedom from suffering comes”*⁶

This fourth work in the portfolio was written as a memoir from a journey to Korea in 2007, where she heard the sound of the prayers pleading for wishes to be granted. Each prayer unconsciously repeats other prayers in the act of praying, confirming that all human beings ultimately share the same suffering, hopes, and wishes.

The piece was originally written for a viola solo and viola ensemble, commissioned by a viola ensemble in Thailand. The other edition for string quartet, was recorded by the Edinburgh Quartet in 2004. The “breathing-like” style plays a leading role in this piece, rather than the more rhythmical style of the previous work. In the *Prayer’s Cave*, melodic lines, although emerging the same, transform themselves as they grow.

The solo part must be played as sung, showing the influence of the sung prayer inspiration. In the accompanying parts and musical textures used in *Dukkha*, suffering makes an appearance within variable textures.

2.5 Concerto for Viola and Orchestra in G minor, by Cecil Forsyth

Cecil Forsyth was an English composer who was born on December, 30th 1870, in Greenwich, England. He graduated from the University of Edinburgh and Royal College of Music, London where he studied viola with Villiers Stanford and Hubert Parry. He was a viola tutti player in the Queen’s hall orchestra and also Savoy theatre. He produced 2 of his own comic operas. After the First World War, he spent his life in New York City. He died in New York City, USA on December 7th, 1971.

Forsyth also wrote educational books in orchestration (New York, 1914), choral orchestration (London, 1920), a treatise on English opera, Music and Nationalism (London, 1911), and A digest of Music History (1923).

⁶ Bhuddhadasa Bhikkhu, Handbook for Mankind, (Bangkok: Bhudda Drama Education Association Inc, 1996), 108.

Forsyth composed his Viola Concerto in G minor and it was premiered in 1903 under baton of Emile Ferir, at the Proms. This concerto consists of three movements.⁷

Allegro con spirito – It begins with appassionato recitative between the solo viola and orchestra. It starts with the spirit theme, mother land. The second theme of this movement is *religioso* in character. In the middle of this theme rhythmic double stops and triplets appear. The cadenza, Forsyth wrote with brilliant composing, and arpeggios crossing the string. After that it modulates to the relative major, G major. This movement closes with a soloist accompanied by the orchestra.

Andante un poco sostenuto – this movement expresses long lines. The player must understand how to sing well for phrasing. It is very *appassionato* in the middle of the movement before releasing tension like a dream in the last section. Instead of singing, the player has to plan the bow distribution very carefully.

Allegro con Fuoco – Articulation is the most important aspect of the final movement. For example; in the dotted rhythms the performer have to be precise, very rhythmic, and must use a sharp bow stroke. The player must take care for rhythm, so they must practice with a metronome including subdividing the rhythm. There are a lot of double stops and chords in various bowings. The bow distribution is a point to plan for bow usage. The second theme is *dolce*, sweet, and soft in *legato* quarter notes.

⁷ Cecil Forsyth. Concerto for Viola and Orchestra in G minor. (Mainz: Schott Musik International Press, 1904), 1.

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing Information

The performer chooses five viola compositions. The pieces are from different musical eras, from the Baroque through the Contemporary periods, and include the following:

3.1.1 Sonata for Viola da Gamba (viola) and Harpsichord, BWV 1027, by Johann Sebastian Bach

3.1.2 *Elégie pour Alto*, op. 30, by Henri Vieuxtemps

3.1.3 *Märchenbilder*, Fairy-Tale Pictures for Viola and Piano, op. 113, by Robert Schumann

3.1.4 *Prayer's Cave* for Viola Solo, Violins, Violoncello and Piano, by Anothai Nitibhon

3.1.5 Concerto for Viola and Orchestra in G Minor, by Cecil Forsyth

3.2 Instruments

The viola, piano, and string ensemble were used in this program.

3.3 Process of Preparation of the Recital Document

3.3.1 Discussion with the advisors and instructor for selecting the repertoire.

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

3.3.3 Discuss with the advisors and instructor about the final decision regarding the program.

3.3.4 Search for the sources of information pertaining to the repertoire for the presentation of the thematic paper. These sources should consist of:

- Books
- Dissertations
- Journals
- Recordings
- Internet Pages

3.3.5 Start to write the document and make a plan for advisor approval.

3.3.6 Edit the document, particularly the grammar.

3.3.7 Set the proposal defense date by consulting all advisors.

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

3.4 Process of Preparation of the Recital

3.4.1 Select the pieces with private instructor.

3.4.2 Discuss the repertoire and make the practice planning.

3.4.3 The pieces are studied and researched in terms of recordings, history of music, analysis of music, and performance practice.

3.4.4 Set up the viola to make sure that it is ready for concert, including the strings and bow.

3.4.5 Plan for practicing individually and coordinate the instrumentalists who accompany the following program: piano and string ensemble.

3.5 Time Line of Preparation of the Graduate Recital

3.5.1 Plan to study and practice schedule.

Table 3.1 The Time Line of Preparation of the Graduate Viola Recital

Repertoires	2010									2011		
	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	
1. Concerto for Viola and Orchestra in G minor, by Cecil Forsyth - <i>Allegro con spirito</i> - <i>Andante un poco sostenuto</i> - <i>Allegro con fuoco</i>												
2. <i>Märchenbilder</i> , Fairly–Tale Pictures for Viola and Piano, op. 113, by Robert Schumann - <i>Nicht schnell</i> - <i>Lebhaft</i> - <i>Rasch</i> - <i>Langsam, mit Melancholischem Ausdruck</i>												
3. <i>Elégie pour Alto</i> , op. 30, by Henri Vieuxtemps - <i>Andante con moto</i>												

Repertoires	2010								2011			
	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	
4. Sonata for Viola da Gamba (Viola) and Harpsichord, BWV 1027, by Johann Sebastian Bach - <i>Adagio</i> - <i>Allegro ma non troppo</i> - <i>Andante</i> - <i>Allegro Moderato</i>										→	→	→
5. <i>Prayer's Cave</i> for Viola Solo, Violins, Violoncello and Piano, by Anothai Nitibhon											→	→

3.5.2 Propose a pre-recital hearing exam in March, 2011.

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

3.5.4 Prepare the program notes.

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

3.6 Presentation

This Graduate Viola Recital will be presented formally. There are two sections in the program, separated by an intermission of 15 minutes. The audience is given the program notes before the performance starts.

3.7 Program and approximate duration

3.7.1 Johannes Sebastian Bach

Sonata for Viola da Gamba (viola) and
Harpsichord, BWV 1027

approx. 17 minutes

3.7.2, Henri Vieuxtemps

Elégie pour Alto, op. 30

approx. 8 minutes

3.7.3 Robert Schumann

Märchenbilder, for Viola and Piano, op. 113

approx. 25 minutes

3.7.4 Anothai Nitibhon

Prayer's Cave for Viola solo, Violins,
Violoncello and Piano

approx. 9 minutes

Intermission

3.7.5 Cecil Forsyth

Concerto for Viola and Orchestra in G Minor

approx. 28 minutes

The total approximate duration was 90 minutes.

CHAPTER IV

PROGRAM NOTES

4.1 Performers' Biographies

Suppaporn Suwanpakdee (Viola)

Suppaporn Suwanpakdee was born in Ratchaburi, Thailand, on the 1st of October, 1986. He received the award for outstanding youth in art and music organized by the national bureau, Ministry of Education, Thailand, in 2004. In 2007, Suppaporn received a scholarship for outstanding student from the Office of Student Affairs, Silpakorn University, while he was a student. At that time he studied violin and viola with Tasana Nagavajara. He graduated with a Bachelor's Degree in Music from Silpakorn University with first class honors in 2008. Suppaporn received many opportunities to attend master classes and lessons with famous professors and artistic musicians, including Prof. Roland Baldini, Leo Collard Philips, Prof. Dr. Juliet White Smith, Juris Madrevic, Vladislav Shomakov, Danny Keasler, and now he is studying viola lesson with Asisst. Prof. Choochart Pitaksakorn, a national artist of Thailand.

Suppaporn participated in the Silpakorn Summer Music School from 2004 through 2009. He also received a scholarship to perform with LIYO Symphony Orchestra in 2005. In 2010, he joined South-east Asian Youth Orchestra and Wind Ensemble (SAYOWE). In addition, he performed with many orchestras in Thailand including Thailand Philharmonic Orchestra (TPO), Galyani Vattana Orchestra (GVO), Bangkok Symphony Orchestra (BSO), Chulalongkorn Symphony Orchestra (CSO), and the Silpakorn Orchestra.

In addition to this, Suppaporn gets inspiration from his respected lecturers, Anothai Nitibhon and Anant Nakkong, about his work to bring music to the communities around Thailand and South-east Asia. For example, he works for the Marginalized People Project, which creates music workshops and reconciliation between the Buddhist and Muslim communities. He likes to perform contemporary works including experimental music.

At present, he is a Visiting Lecturer of Violin/Viola at the College of Music, Mahidol University where he is also a member of Thailand Philharmonic orchestra. Suppaporn plans to graduate with a Master's Degree, in 2011.

Anothai Nitibhon (Piano)

Anothai studied music theory with Assistant Professor Colonel Choochart Pitaksakorn and had piano lessons with Apisit Songsasen, Suwanna Wangsobhon, and Suda Panomyong. As a performer she also appeared as a soloist in a concert Chulalongkorn University Orchestra while she was an undergraduate student. Additionally, she continued expanding her musical abilities as a composer during her studies. Then, Anothai continued her education overseas at the University of Edinburgh, Scotland, where she received a Ph.D. in Composition. Currently, Anothai attends music festivals as a performer of contemporary music.

4.2 The Program

- Sonata for Viola da Gamba (Viola) and Harpsichord, BWV 1027, by Johannes Sebastian Bach (1685 - 1750)
- *Elégie pour Alto*, op. 30, by Henri Vieuxtemps (1820 - 1881)
- *Märchenbilder*, Fairy-Tale Pictures for Viola and Piano, op. 113, by Robert Schumann (1810 - 1856)
- *Prayer's Cave* for Viola Solo, Violins, Violoncello and Piano, by Anothai Nitibhon (1978 - present)
- Concerto for Viola and Orchestra in G Minor, by Cecil Forsyth (1870 - 1941)

4.3 Program Details

Sonata for Viola da Gamba (Viola) and Harpsichord, BWV 1027, by Johannes Sebastian Bach

The viola da gamba, a bass-string instrument in the viol family, was invented in Europe in 15th century. It was extremely popular in the Renaissance and Baroque period. Due to the similarity of sound produced by Gamba and cello, it is sometimes called “bass viol”. During a performance, the Gamba player has to hold it between his/her knees because its size is large compared to violin, and there is no end-pin as with the cello.

The Sonata for Viola da Gamba No.1: BWV 1027 is one of three sonatas for viola da gamba and harpsichord (BWV 1027-29). They were written, while Bach worked as a *Kapellmeister* (music director) for Leopold, Prince of Anhalt-Cöthen.

The transcription for viola and piano will include four movements as follows:

Adagio – is in slow movement with the harmony of the Baroque sound.

Allegro ma non tanto – this movement is not too fast, lively. There are considerable transformations between the instrument parts.

Andante – the broken chords are throughout the movement.

Allegro Moderato – is the fastest movement of the sonata. It is also a fugue, the imitated passages between the viola and piano.

***Élégie pour Alto*, op. 30, by Henri Vieuxtemps**

Henri Vieuxtemps was a great violinist and talented composer in the Romantic era. He was born in 1820 and died in 1881. Vieuxtemps had his first violin lesson with his father, at age 14 and later studied with Charles De Bériot when he was 17. He was well-known as a violinist from the Franco-Belgian violin school of the 19th century and a composer of violin music. However, not many people know that he played the viola and wrote viola compositions too. He performed concerts throughout Europe and Russia. Vieuxtemps appeared in London in 1841 after he became a professor. He spent five years in Russia, where he contributed to the development of violin playing, as well as performed as a soloist. Eventually he became Professor of

Violin. During his work in Russia, he also did three tours to America with great success. Additionally, Vieuxtemps was a string quartet player.

The brilliant show piece, *Elégie* Op. 30 is an original piece for viola (or cello) and piano. Elegy is defined as a sad poem or song, remembering someone who has died or something in the past. *Elégie pour alto*, op. 30 was written in 1854. This piece in F minor is brilliant and the harmony is expressive. To begin with the piano depresses a chord, following with melody on the viola line. There are a lot of diminished third intervals in the composition. This piece is short in length and has a virtuosic character. He composed using an extremely wide range on the viola, from lowest to highest register. At the end of the piece the composer reveals a virtuoso passage that reflects life's desperation.

Märchenbilder, Fairly-Tales Pictures for Viola and Piano, op. 113, by Robert Schumann (1810 - 1856)

Märchenbilder, or German for *fairy-tale pictures*, was composed in 1849 by composer, Robert Schumann. At that time, he also completed important works including *Märchenerzählungen* Op. 132 and *Fantasiestücke* Op. 88. Both imply a fantasy or mystical character. *Märchenbilder* was written between the Violin Sonatas in A minor Op. 105 and Violin Sonata in D minor Op. 121. The fourth symphony in D minor was written near that time.

Märchenbilder is a master chamber work by Schumann. The work is an excellent duet for viola and piano. *Märchenbilder* has more mystical qualities than Schumann's earlier works, due to the suffering in his life. It includes four movements of different character, color, tempo, and particularly artistic expressions. The tonal center of all the movements is based around D. The first three movements are in D minor and the last one is in D major.

Nicht Schnell – not fast: This movement demonstrates the flowing theme by using imitation in the viola and piano. The music has a magical character and feels inward, filled with human sorrow.

Lebhalf – lively: The movement highlights F and B-flat major. The melodic lines feel like a running horse or soldier fanfare from the beginning of this short, spirited rondo.

Rasch – swiftly: Begins with fast triplets, which appears in the viola line followed by a lyrical melody. The melodic line alternates between viola and piano accordingly. Interestingly, the harmony brings a feeling of fate and expectation to the listener.

Langsam, mit melancholischen Ausdruck – slowly and with melancholy expression: The viola and piano repeat the theme leaving a dark impression on the listener. It happens calmly and peacefully. Abandon suffering is a conclusion of these fairy-tales. Please close your eyes and imagine what this is like.

Prayer's Cave for Viola Solo, Violins, Violoncello and Piano, by Anothai Nitibhon

Anothai Nitibhon was born in Bangkok, Thailand, on the 12th of November, 1978. Her Bachelor's degree is from Chulalongkorn University, Thailand, where she was awarded the golden prize, first class honors. Then, Anothai continued her studies in the Master's program in Music Composition at the University of Edinburgh, Scotland, studying under Professor Nigel Osborne. She continued her studies by pursuing a Ph.D. in Music Composition at the same university. Her compositions have been performed regularly in the United Kingdom, Germany, Hong Kong, Bosnia-Herzegovina and the United States of America. After she received a Ph.D., she received a position as full-time Lecturer and Assistant Dean of Student Affairs at Silpakorn University, from 2008 until the present time.

For this piece, *Prayer's Cave*, Anothai got the idea from this speech of Bhuddhadasa Bhikkhu:

*“All compounds are transient,
All compounds are unsatisfactory,
All things are not selves (anatta).
Only with freedom from birth,
Freedom from suffering comes”*

Anothai wrote this composition when she went to South-Korea in 2007, and in particular the experience of the sounds of prayers pleading for wishes to be granted.

Each prayer is repeated as an act of confirming that all human beings ultimately share the same suffering, hopes and wishes.

Prayer's Cave has several arrangements, including one for viola solo and another for viola ensemble, commissioned by the *Viola Lover's Ensemble* in Thailand. The adaptation for string quartet was later prepared for the Edinburgh Quartet's workshop in 2004. The viola solo and string quartet arrangements employ a "breathing-like" style, rather than a more rhythmical style that the *Viola Lover's Ensemble* arrangement uses. In the *Prayer's Cave* has melodic lines emerging that transform as they grow.

Concerto for Viola and Orchestra in G Minor, by Cecil Forsyth

Cecil Forsyth was a British composer. He was born in Greenwich, England in 1870 and graduated with a Bachelor's degree in general education from the University of Edinburgh. Then, he attended the Royal College of Music in London, where he studied viola with Villiers Stanford and Hubert Parry. He was a violist in the orchestra at the Queen's Hall and also Savoy theatre. In 1914 he moved to New York City where he lived until his death in 1971. To improve academic knowledge, he also wrote important educational books, including *Orchestration* (New York, 1914), *Choral Orchestration* (London, 1920), and *Treatise on English Opera, Music and Nationalism* (London, 1911).

Forsyth's *Concerto for Viola and Orchestra in G Minor* was premiered in 1903 under the baton of Emile Ferir at the Proms. The concerto consists of three movements.

The first movement, *Allegro con spirit*, begins with passion as a recitative between the solo viola and orchestra. It starts with the spirit of a folk-song. The second theme of the movement has a prayer-like character. In the middle, it is very rhythmic and feature double stops and triplet rhythms.

The second movement, *Andante un poco sostenuto*, expresses long lines. It shows the passion in the middle of the movement before releasing tension like a dream in the last section.

The final movement, *Allegro con fuoco*, begins with a melody that is like a folk-song, and the second theme is a simple sweet melody that is indicative of English

music. The virtuosic nature of the viola part is displayed in sweeping gestures of chords and rhythmic motion.



CHAPTER V

CONCLUSION AND SUGGESTIONS

5.1 Conclusion

The Viola Master's degree Recital by Suppaporn Suwanpakdee was performed on Wednesday, March 30th, 2011 at MAMC Hall, College of Music, Mahidol University. The recital program included:

Sonata for Viola da Gamba and Harpsichord, BWV 1027

J.S.Bach

- *Adagio*
- *Allegro ma non tanto*
- *Andante*
- *Allegro Moderato*

Elégie pour Alto, op. 30

H. Vieuxtemps

Märchenbilder für Klavier und Viola, op. 113

R. Schumann

- *Nicht Schnell*
- *Lebhalf*
- *Rasch*
- *Langsam, mit melancholischen ausdruck*

Prayer's Cave

A. Nitibhon

Intermission 15 minutes

Concerto for Viola and Orchestra in G minor**C. Forsyth**

- *Allegro con spirito*
- *Andante un poco sostenuto*
- *Allegro con fuoco*

The recital committee members were Dr. James Ogburn as major advisor and Dr. Christopher Schaub as co-advisor. The external committee member was Asst. Prof. Col. Choochart Pitaksakorn, national artist, and Dr. Natthawut Boriboonviree. The recital was recorded on CD and DVD. Approximately 150 people attended the recital.

5.2 Suggestions

In the process of preparing a recital, the performer received suggestions and opinions given by the advisors, committee members and the audience. Those suggestions are separated into three categories as follows:

- 5.2.1 Performer's self-preparation
- 5.2.2 The program and management
- 5.2.3 Audience feedback

5.2.1 The performer's self-preparation

The performer normally knows that successful performance is not easy. First of all, the performer needs to have good discipline, determination to study, and individual practice with the correct interpretation of the music. These things will help the performer to perform with confidence. Secondly, the performer will prepare him/her self both physically and mentally. Physically, the performer should have an advance study of the proper techniques. Mentally, the performer may make a mistake or feel unprepared, so the player's consciousness should be calm. Moreover, organized management of the performance makes confidence for the player. Management will be addressed in terms of staffing and advertising.

5.2.1.1 Plan strict emphasis on physicality within the process of individual practicing.

5.2.1.2 The performer should brainstorm musical ideas for the pieces and practice the understanding of the music.

5.2.1.3 The advisors suggest how to improve the performance.

5.2.1.4 The performer should run the program a few times before the recital and rehearse adequately with the string ensemble.

5.2.2 The program and management

5.2.2.1 The program was selected well. The performer's expression shows the ability to play a variety of styles and a mixture of rhythms from the Baroque to the Contemporary periods. In addition, the advisors agreed that the recital program was difficult, but the player could interpret the program and perform it well. Also, the repertoire was interesting for the audience.

5.2.2.2 For the management section of this recital, the performer should make clear the word definitions in the program notes. Additionally, the performer should arrange more rehearsal time with the string orchestra. Secondly, the player used good public relations by using social networking, posters and invitation cards.

5.2.2.3 The staffing was not enough. For instance, the performer should plan for a few staff members to be in the front of the hall for the open and close of pieces. There were some disruptions when the audience members entered the hall while the performer was playing.

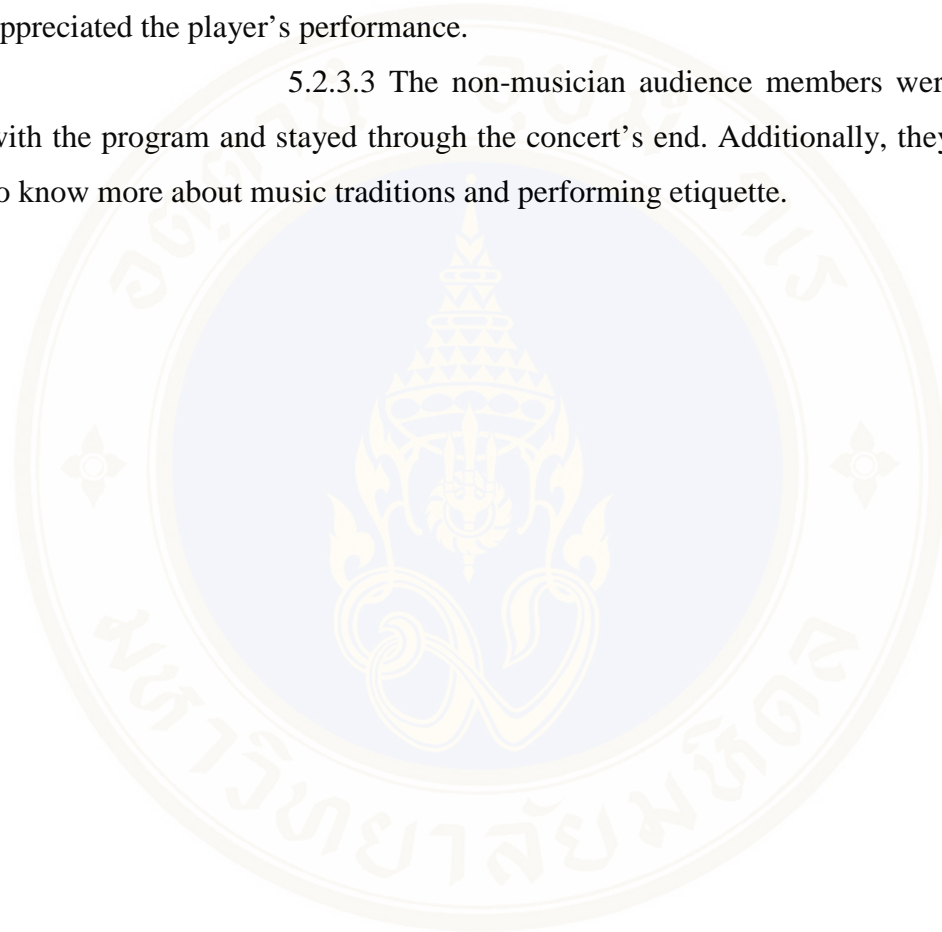
5.2.3 The audience feedback

5.2.3.1 The advisors suggested a program that was difficult and interesting, particularly in terms of styles and the composer's nationalities. Firstly, the performer could show the meaning of the music (expression) clearly. It should show the strong difference in styles and how they were appropriate for good interpretation. Also, intonation was a problem because of tension in the left hand and confidence with the high notes. Furthermore, the player performed better than in the hearing exam jury.

On the other hand, the player was nervous at the first, but gradually gained confidence as the recital progressed.

5.2.3.2 The audience members who are musicians would like to know how to select the pieces and organize the recital. Moreover, they suggested that the performer should be aware that the string tuning was flat. They also appreciated the player's performance.

5.2.3.3 The non-musician audience members were impressed with the program and stayed through the concert's end. Additionally, they would like to know more about music traditions and performing etiquette.



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Viola Master's Recital by Suppaporn Suwanpakdee, Performance DVD

- 1. Sonata for Viola da Gamba and Harpsichord,
BWV 1027** **J.S.Bach**
 - *Adagio*
 - *Allegro ma non tanto*
 - *Andante*
 - *Allegro Moderato*

- 2. Elégie pour Alto, op. 30** **H. Vieuxtemps**

- 3. Märchenbilder für Klavier und Viola, op. 113** **R. Schumann**
 - *Nicht Schnell*
 - *Lebhalf*
 - *Rasch*
 - *Langsam, mit melancholischen ausdruck*

- 4. Prayer's Caves** **A. Nitibhon**

- 5. Concerto for Viola and Orchestra in G Minor** **C. Forsyth**
 - *Allegro con spirito*
 - *Andante un poco sostenuto*
 - *Allegro con fuoco*



Viola Master's Recital by Suppaporn Suwanpakdee, Performance CD

- 6. Sonata for Viola da Gamba and Harpsichord,
BWV 1027** **J.S.Bach**
- *Adagio*
 - *Allegro ma non tanto*
 - *Andante*
 - *Allegro Moderato*
- 7. Elégie pour Alto, op. 30** **H. Vieuxtemps**
- 8. Märchenbilder für Klavier und Viola, op. 113** **R. Schumann**
- *Nicht Schnell*
 - *Lebhalf*
 - *Rasch*
 - *Langsam, mit melancholischen ausdruck*
- 9. Prayer's Caves** **A. Nitibhon**
- 10. Concerto for Viola and Orchestra in G Minor** **C. Forsyth**
- *Allegro con spirito*
 - *Andante un poco sostenuto*
 - *Allegro con fuoco*



Viola Master's Recital Invitation Card by Suppaporn Suwanpakdee



Viola Master's Recital Program Notes by Suppaporn Suwanpakdee



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