

GRADUATE PIANO RECITAL



TEERANAI JIRASIRIKUL

**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
2012**

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Graduate Recital Document
entitled
GRADUATE PIANO RECITAL

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

on
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ACKNOWLEDGEMENTS

This recital would not have been possible without the following people who provided assistance and support. I would like to thank Associate Professor Dr. Sugree Charoensook, who founded the College of Music, enabling me to study to such a high level of piano performance in Thailand.

First I would like to express my gratitude to my major advisor, Assist. Prof. Dr. Eri Nakagawa, for her kindness and support. Her hard work has inspired me to fight against obstacles. I would also like to express my gratitude to my teacher and advisor for my Graduate Recital, Dr. Tretip Kamolsiri, whose teaching has always been invaluable throughout years of the master program.

Secondly I would like to express special thanks to Dr. Pornphan Banternghansa, for taking the time to be the Master's Thesis Committee. I would also like to express my love and gratitude to my dear parents for their love and support throughout my studies.

Finally I would like to thank all of my friends at Mahidol for their help and support.

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GRADUATE PIANO RECITAL

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ABSTRACT

The purposes of this study was to learn how to organize a piano recital, to know how to prepare the pieces for a recital, and to improve performance skills and music interpretation by studying composers' biographies and history of piano pieces. The pieces that are chosen for this recital are written by five composers of different nationalities in order to study varieties of musical styles.

The piano recital was presented at the Music Auditorium College of music, Mahidol University on Thursday, 29th March 2012 at 1:00 p.m. The program consists of 5 pieces:

1. *The Baby's Family* Vol.1 by Heitor Villa-Lobos
2. *Valses Nobles et Sentimentales* by Maurice Ravel
3. *A Little Suite for Christmas*, A.D. 1979 by George Crumb
4. *The Lark* by Mily Balakirev
5. *Mephisto Waltz* No.1, S.514 by Franz Liszt

The total time is approximately 73 minutes including an intermission.

KEY WORDS: GRADUATE PIANO RECITAL / TEERANAI JIRASIRIKUL/
HEITOR VILLA-LOBOS/ MAURICE RAVEL/ GEORGE CRUMB/
MILY BALAKIREV/ FRANZ LISZT

62 pages

การแสดงเดี่ยวเปียโนระดับมหาบัณฑิตศึกษา

GRADUATE PIANO RECITAL

ธีรณัย จิระสิริกุล 5137777 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: ERI NAKAGAWA, D.A., TRETIP KAMOLSIRI, D.M.A.

บทคัดย่อ

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การแสดงเดี่ยวเปียโนครั้งนี้จัดแสดง ณ วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล วันศุกร์ที่ 29 มีนาคม พ.ศ. 2555 เวลา 13:00 น. รายการแสดงมีดังนี้

1. *The Baby's Family* ชุดที่ 1 โดย Heitor Villa-Lobos
2. *Valses Nobles et Sentimentales* โดย Maurice Ravel
3. *A Little Suite for Christmas, A.D. 1979* โดย George Crumb
4. *The Lark* โดย Mily Balakirev
5. *Mephisto Waltz No.1, S.514* โดย Franz Liszt

รวมเวลาแสดงประมาณ 73 นาที

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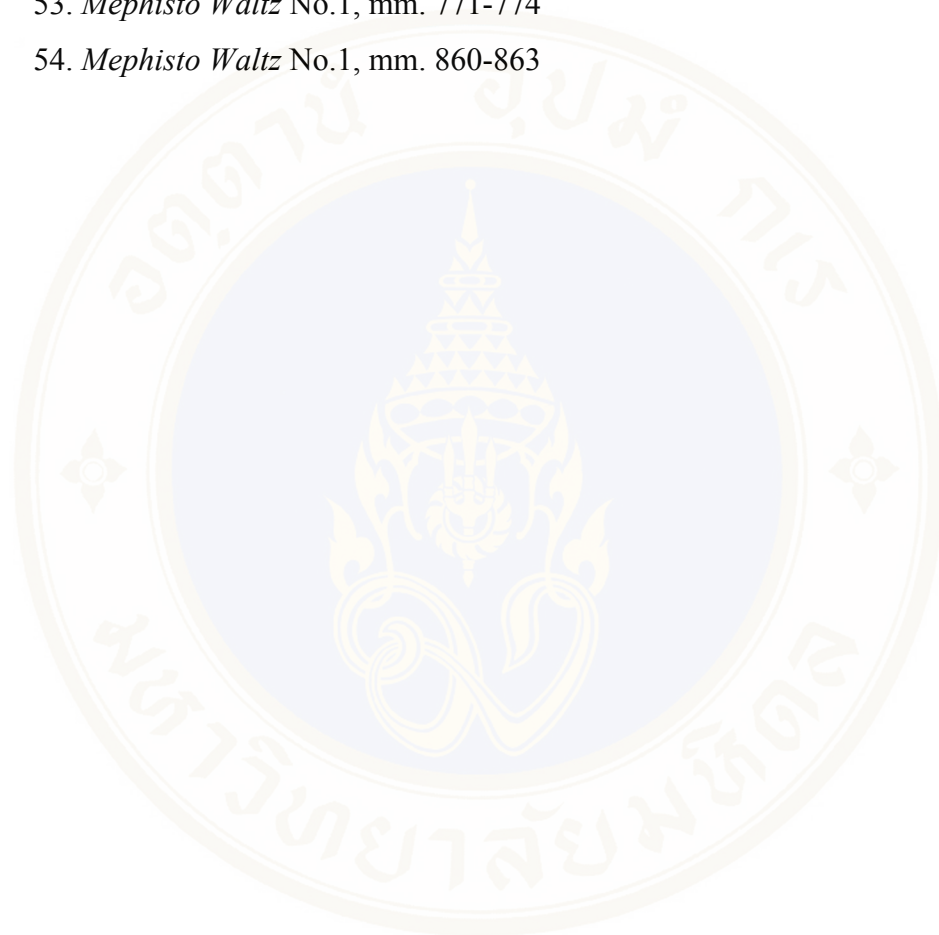
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CHAPTER I

INTRODUCTION

1.1 Importance, Information and Technique regarding the Graduate Recital

The best way to show musical skills of a musician perhaps may be through a performance, therefore recitals are very important for all musicians especially for music students who are performance major and would like to become professional musicians. The recital can help one to improve performance skills and develop musical knowledge by doing a research which consists of the information on composers and their styles, the background of pieces, as well as the history and technique of the instruments. This research aims to enhance the understanding of performance practice in each piece. Also in a solo recital, the soloist must have good preparation and sufficient amount of practice time before the recital in order to present the best possible manner for a successful performance.

For this recital, five pieces are chosen from different composers of different nationalities, presenting various styles and compositional techniques. The first one is *Prole do Bebê*, Vol.1 by Brazilian composer, Heitor Villa-Lobos's. The second is *Valses Nobles et Sentimentales* by French composer, Maurice Ravel. The third is *A Little Suite for Christmas*, A.D. 1979 by American composer, George Crumb. The fourth is *The Lark* by Russian composer, Mily Balakirev and the last one is *Mephisto Waltz* No.1 by Hungarian composer, Franz Liszt.

1.2 Objectives

1.2.1 To study different compositions by different composers of different nationalities in Romantic and Contemporary periods.

1.2.2 To learn and understand the style, structure, and technique of each composition.

1.2.3 To develop and improve performance skills, as well as performance techniques that are required in the selected repertoire.

1.2.4 To present the music, which has been rarely performed by professional and amateur pianists especially in Thailand.

1.2.5 To give a public concert and present the musical understanding of each repertoire, style, and personal interpretation of each work.

1.3 Scope

To perform the following compositions on a professional level and present proper program notes including the composers' biographies, the background of pieces, and the style and interpretation of each piece.

1.3.1 *Prole do Bebê*, Vol.1 by Heitor Villa-Lobos

1.3.2 *Valses Nobles et Sentimentales* by Maurice Ravel

1.3.3 *A Little Suite for Christmas*, A.D. 1979 by George Crumb

1.3.4 *The Lark* by Mily Balakirev

1.3.5 *Mephisto Waltz* No.1, S.514 by Franz Liszt

1.4 Expectations

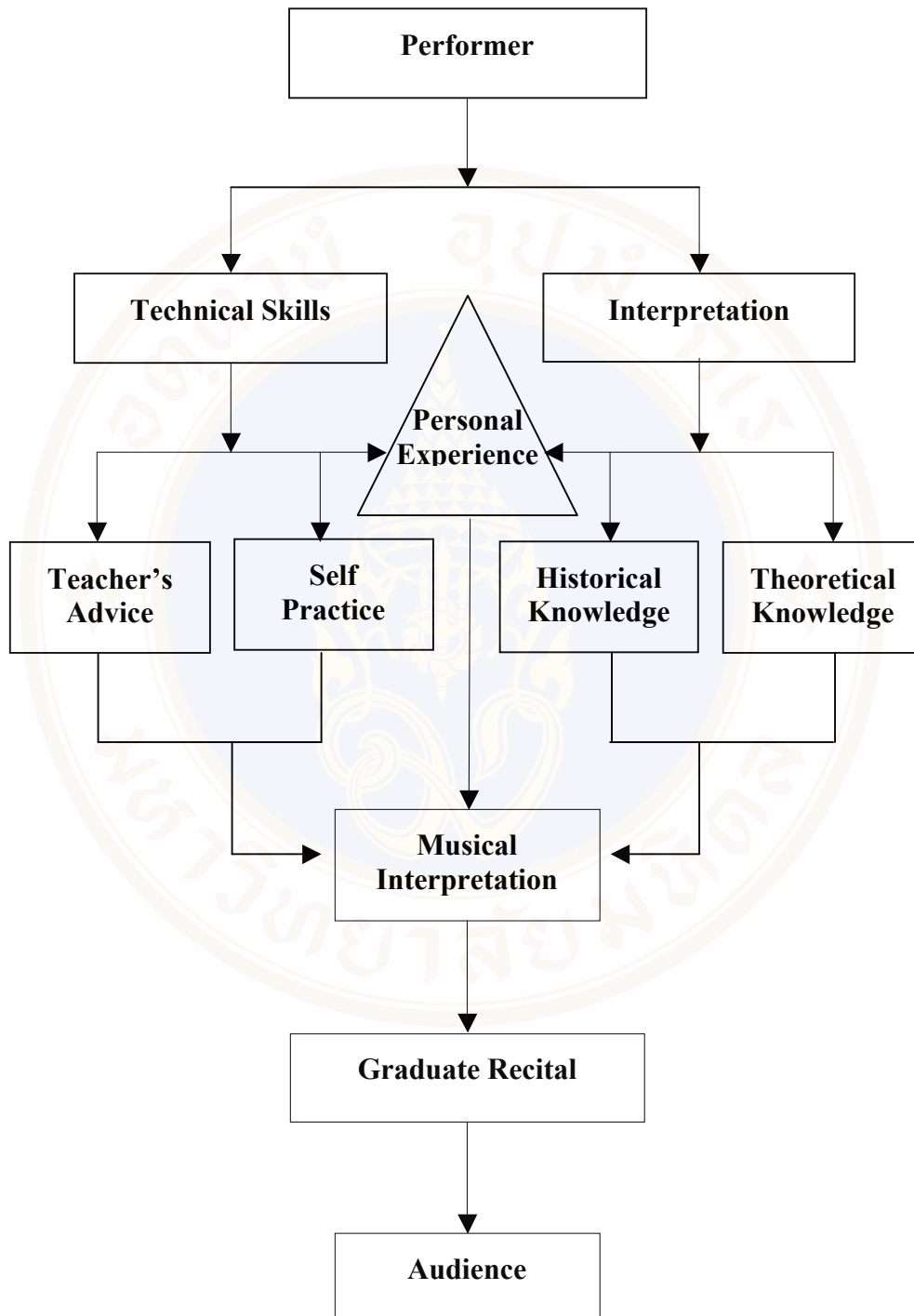
1.4.1 To understand the style of music written by several composers of different nationalities.

1.4.2 To deeply understand formal and harmonic structures of the music as well as the composer's biography, and background of the music.

1.4.3 To prepare, and organize a piano recital and the recital documents sufficiently.

1.4.4 To offer beneficial information related to the pieces to the audience who would gain their interest in the selected pieces.

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

2.1 Prole do Bebê Vol.1 by Heitor Villa-Lobos

Heitor Villa-Lobos, a well-rounded Brazilian composer, who was born in Rio de Janeiro in 1887. He started to learn music with his father, who was an amateur cellist. After his father's death in 1899, he learned how to play the guitar by reading his father's book. Later, he became a cafe musician, earning his living by playing the cello.

In 1907, Villa-Lobos began his first travel to the northeastern states of Brazil. He became interested in collecting folk musical themes, which were later used in his compositions. He returned to Rio de Janeiro in the same year for a short period and attended the National Institute of Music, where he studied harmony with Frederico Nascimento. However, he found himself was not suited to study in the academy and continued his journey to the northern and northeastern regions to explore the Brazilian folk musical culture.

He ended his travels in 1912, settled down in Rio de Janeiro and married pianist Lucilia Guimarães. He began his serious music career, composing and playing as a freelance cellist in theatres and movie house orchestras. In 1915, Villa Lobos gave a public performance of his works for the first time. Because his style was such innovative for that period of time, his compositions were highly criticized by the conservative music critics. (Lains, n.d.) Villa Lobos's compositions were far more complex in terms of compositional technique, formal structure and harmony than those of his contemporary composers, such as the famous Brazilian composer Ernesto Nazareth (1863-1934).

Villa-Lobos was also inspired by European musical culture. In 1917, he met Darius Milhaud in Rio de Janeiro and both exchanged inspirations of French and Brazilian music. Milhaud later composed *Saudades do Brasil*, Op.67, a suite of 12 dances for piano inspired by South American rhythms.

In 1918, Villa-Lobos met Arthur Rubinstein, internationally famed pianist, who later premiered his composition, *Prole do Bebê*. Rubinstein became a good friend and helped out when Villa-Lobos faced financial difficulties. Rubinstein was also the one who suggested him to go to Europe.

In 1923, Villa-Lobos traveled to Paris, where his music was successfully accepted. By 1927, at the age of forty, he became a successful composer. He conducted many of the greatest European and American orchestras such as Janssen Symphony Orchestra and Boston Symphony Orchestra. He became Professor of Composition at the International Conservatory of Paris and a member of the Comité d'Honneur (Honors Committee).

He returned to Brazil in 1930 and started his plan of designing a music education system for Brazilian children. In 1932, he became Director of Musical and Artistic Education for the state of Rio de Janeiro. He focused on improving choral teaching and developing school choirs. He composed a number of choral pieces, which he adapted from folk tunes.

In 1944, Villa-Lobos accepted the invitation from American conductor Werner Janssen to conduct his works with Boston Symphony Orchestra in the United States. Years after that, he made several trips to Paris and New York. He visited Israel in 1954. Villa-Lobos lived the last period of his life in his hometown, Rio de Janeiro, where he died on November 17, 1959.

Prole do Bebê Vol. 1 (1918) is considered as one of the most important piano works by Villa-Lobos. He composed three sets of *Prole do Bebê* or Baby's Family. The first set was composed in 1918, the same year when he met pianist Artur Rubinstein, who made audiences be acquainted with "O Polichinelo" the seventh piece of the set.

The second set, *Prole do Bebê* Vol.2 (1921), "Os bichinhos", is related to baby's toy animals made of various of materials. The third set, *Prole do Bebê* Vol.3 (1926), "Esportes", is concerned with baby's games but the original has been lost.

This first set of *Prole do Bebê* contains eight pieces. The name of each piece represents a different kind and material of dolls. The eight dolls are the symbol of the racial diversity of Brazil. The complex rhythms and technical difficulties make these works not really suitable for children to perform.

The eight pieces are as follow:

1. Branquinha (A Boneca de Louça)
2. Moreninha (A Boneca de Massa)
3. Caboclinha (A Boneca de Barro)
4. Mulatinha (A Boneca de Borracha)
5. Negrinha (A Boneca de Pau)
6. A Pobrezinha (A Boneca de Trapo)
7. O Polichinelo
8. A Bruxa (A Boneca de Pano)

The first piece, Branquinha (A Boneca de Louça) - Little White Doll (The Porcelain Doll), reflects innocent, delicate feelings of children. This piece has a simple formal structure in ternary form (A B A) including introduction and coda. The introduction is written pianistically, and played by both hands alternately in martellato. A long pedal tone D, while the martellato chords are played in parallel motion, creates the atmosphere like impressionistic music (Example 1). The theme in section A, starting in measure 16, is presented by a five-note motive. The composer wrote *il canto infantile* (singing like a child) for the motive, which represents the Little White Doll (Example 2). The section ends in two ironic dissonant chords, plucked as a guitar, *secco* and *sforzato*. (Tarasti, 1995, p. 269)

Example 1: *Prole do Bebê* Vol. 1, “Branquinha,” mm. 3-6

Example 2: *Prole do Bebê* Vol. 1, “Branquinha,” mm. 16-19

The B section start in measure 39, the theme is first heard as a chromatic variant in the middle voice, then grace notes of a fourth, which is based on the B

pentatonic scale, producing a bell-like sound. The repetition of A, the recurrence of the first theme appears in measures 60-77 in augmentation with grace notes jumping in two octaves, representing the shining color of porcelain (Example 3). In the coda, the two ironic chords are played again and the piece end with unresolved D minor ninth chord.

Example 3: *Prole do Bebê* Vol. 1, “Branquinha,” mm. 60-63

The second piece is Moreninha (A Boneca de Massa) - Little Brunette Doll (The Paste Doll). Lively, energetic, rapid sixteenth notes in rolling thirds move throughout the whole piece with changing keys. The rolling sixteenth notes emphasize on every downbeat, creating a four-note motive, which are used in a later section. The structure is a theme and variation; the theme is based on G sharp Dorian (Example 4). In the first variation, the theme shifts to bass and is transposed to D-sharp Aeolian. In the second variation, the theme is transposed to D Mixolydian and adds notes below making the parallel fourth intervals. The last variation is like the original theme but in C-sharp Mixolydian. In addition, the four-note motive, which was mentioned before, appears again in the tenor voice (Example 5).

Example 4: *Prole do Bebê* Vol. 1, “Moreninha,” mm. 3-6

Example 5: *Prole do Bebê* Vol. 1, “Moreninha,” mm. 1 and 39-40

The image displays two musical excerpts. The first, on the left, is labeled 'Animato molto marcato' and features a piano part with a treble clef and a 4/4 time signature. The melody consists of a sequence of eighth notes with a dynamic marking of *p* and the instruction *sempre legato*. The second excerpt, on the right, is labeled '3rd variation' and shows a more complex piano part with a treble clef and a 4/4 time signature. It includes a variety of note values, rests, and dynamic markings, with a '3' indicating a triplet.

The third piece is Caboclinha (A Boneca de Barro) - Little Mestizo Girl (The Clay Doll). Mestizo is the offspring between American Indian and Spaniard. The piece is based on an ostinato motive in sixteenth notes, which are moving in a major second smoothly with accents on offbeat like a “Rumba pattern” (3+3+2) (Example 6). Rumba is rhythmic pattern that originated in Africa and traveled with the slave to Cuba by the Spanish colonizer. In addition, Rumba referred as a “women’s dance” because it presents the women’s body shape, arms, foot, and leg lines beautifully. (Paula, 2007)

Example 6: *Prole do Bebê* Vol. 1, “Caboclinha,” mm. 1-4

The image shows the first four measures of the piece 'Caboclinha'. The score is for piano and is in 2/4 time. The tempo is marked 'Un poco moderato' and the dynamics are *mf* *soavemente*. The right hand plays a continuous sixteenth-note ostinato pattern. The left hand has a few notes, including a triplet in the third measure.

The structure of this piece is A B C D A D with an introduction and postlude. The tonality is not quite clear, however in the first A section starts in B-flat major. The melody is in the highest voice. In B section, the melody is shifted into the tenor voice. C section in which the ostinato motive recurs with parallel thirds, contains an unexpected modulation and it has plenty of augmented triads (Example 7). In D section, it seems the doll starts hopping with a marked *piu animato* before the first melody recurs in the left hand. The ostinato motive remains and gradually fades away to the end. The piece ends in A minor.

Example 7: *Prole do Bebê* Vol. 1, “Caboclinha,” mm. 41-44

The image shows measures 41-44 of the piece 'Caboclinha'. The score is for piano and is in 2/4 time. The tempo is marked *poco animato*. The right hand features a complex rhythmic pattern with many beamed notes and rests. The left hand has a steady accompaniment of eighth notes.

The fourth piece, *Mulatinha* (A Boneca de Borracha) - Little Mulatta Doll (The Rubber Doll) is based on a pentatonic scale. This movement is the one that the composer's style was considered far more complex at that time. Villa-Lobos used a composition technique called polyrhythm. The meter is 6/8, but the music is actually written differently, which could be seen clearly in the introduction. The right hand plays rhythms in triple time while the left hand plays duple time (Example 8). In addition, there are a lot of tempo changes in this movement, imitating flexible and unpredictable motions of the rubber doll.

Example 8: *Prole do Bebê* Vol. 1, "Mulatinha," mm. 1-4

Un poco animato

This piece is not clear tonal center; it is built on pentatonic, chromatic, whole tone, C major scale (or white keys), and other triad, which used with no function. The piece is divided into four sections; the first one is from the beginning to measure 20, the second in measures 21-41, the third in measures 42-65 and the fourth from 66 to the end. In the beginning the left hand plays the first theme, which is based on pentatonic scale (Example 8). This theme appears again two times; first in the second section, measures 23-30 with double octaves. The second one appears in the third section, measures 59-62 in a different key (Example 9).

Example 9: *Prole do Bebê* Vol. 1, "Mulatinha," mm. 23-30 and 59-65

The fifth piece, *Negrinha* (A Boneca de Pau) - Little Black Doll (The Wooden Doll), is full of rapidly repeated notes, which are played in alternate hands in *martellato* imitating the sound of knocking wood (Example 10). This technique reminds us of a piece like Prokofiev's *Toccata*. The piece could be divided into three sections. The first section is in A-flat major, the second in D Dorian and the third in C Ionian or C major. Chromatic and whole-tone scales are used in measures 5-10 and measures 59-62 (Example 11).

Example 10: *Prole do Bebê* Vol. 1, "Negrinha," mm. 1-3



Example 11: *Prole do Bebê* Vol. 1, "Negrinha," mm. 59-62



In the second section, there is a simple melody written in the middle voice. Thereafter, the tempo is accelerated in last section by *affrettando* and *piu animato* through the end.

The sixth piece, *A Pobrezinha* (A Boneca de Trapo) - The Poor Little Doll (The Rag Doll), is slow and quiet, and consists of an ostinato which is a five-tone motive moving up and down over and over again. Villa-Lobos used this type of five-note ostinato elsewhere in this set. (Tarasti, 1995, p. 271) The melody in parallel fourths above the ostinato motive is not particularly Brazilian, but it might be from children's song collection from any country (Example 12). (Tarasti, 1995, p. 271) The structure of this piece is an introduction, A B B A and coda. The form is symmetrical by itself; the introduction is similar to the coda. A and B sections are mostly similar but their tonalities are different; A section is in B Mixolydian while B section is in B Dorian. This piece is one of the most beautiful ones in the whole set.

Example 12: *Prole do Bebê* Vol. 1, “A Pobrezinha,” mm.7-10

The seventh piece is O Polichinelo - The Punch. The name of this piece does not need explanation since it is universally known as the clown in puppet theaters. (Tarasti, 1995, p. 271) The piece again uses martellato technique, which is superimposed on white and black keys in two hands. The tempo indication *vivo* means really great speed and vivacity, which is found in Brazilian folk music. (Tarasti, 1995, p. 271) The piece begins with the right hand playing parallel triads in C major while the left hand playing chords on black keys. Two hands in martellato touch create the atmosphere of bitonality sound (Example 13).

Example 13: *Prole do Bebê* Vol. 1, “O Polichinelo,” mm.12-14

The melody in measure 29-44 is based on diatonic C major appearing on the top voice of triads in the right hand. Villa-Lobos encouraged Rubinstein to use this piece for his encore by authorizing a repeat and adding a rapid glissando at the end. (Stevenson, n.d.)

The eighth piece, A Bruxa (A Boneca de Pano) - The Witch (The Cloth Doll), is dominated with second and third intervals. In this piece, there are two melodies as the main materials of this piece. The first melody starting in measure 4, is accompanied by chromatic ostinato (Example 14). The first melody is transformed in measures 49-52, 75-87 and in the coda, measures 96-103.

Example 14: *Prole do Bebê* Vol. 1, “A Bruxa,” mm.4-6

The musical score for Example 14 shows measures 4, 5, and 6. The right hand (treble clef) has a melody with accents (>) and a 'ben cantando' marking above it. The left hand (bass clef) has a bass line with triplets (3) and a 'con Ped.' marking below it. The key signature has one sharp (F#) and the time signature is 6/8.

The second melody occurs the first time in measure 17. The melody is played in the left hand in descending pentatonic and ascending diatonic scales on black and white keys (Example 15). In measure 29, the melody is transposed and given into tenor voice. In measures 39 and 53, there are motives of the second melody appearing together with running sixteenth notes above.

The texture appears more miscellaneous than other pieces in this series and it seems to anticipate the heavier style of the second series. (Tarasti, 1995, p. 271)

Example 15: *Prole do Bebê* Vol. 1, “A Bruxa,” mm.17-18

The musical score for Example 15 shows measures 17 and 18. The right hand (treble clef) has a melody with a 'poco rit.' marking above it and a 'sf > p legatissimo' marking below it. The left hand (bass clef) has a bass line with a 'pp' marking below it. The key signature has one sharp (F#) and the time signature is 6/8.

2.2 Valses Nobles et Sentimentales by Maurice Ravel

Maurice Ravel, a French composer, pianist and conductor, had an outstanding skill in orchestration and harmony. His style represents Impressionistic music. He was born on March 7, in 1875 in Ciboure, France. His father, Joseph Ravel, a Swiss engineer, took Maurice to Paris where he studied at the Conservatoire in 1889-95. During his first year in Paris, he visited the Paris World Exhibition. There, like Debussy, Ravel was first introduced to the Javanese gamelan music, which influenced his music. During the same event, he was impressed by the new style of Russian music presented by Rimsky Korsakov, which gave a great influence on Ravel's work. In 1889, Ravel met a Spanish pianist Ricardo Viñes, who introduced Ravel to Spanish music.

In July 1895, Ravel left the Conservatoire to find his distinctive style of his composition. In 1897, Ravel decided to return to the Conservatoire to study composition with Fauré while studying counterpoint and orchestration with André Gédalge. In 1897-8, he composed and published some of his works; he debuted himself as a composer. His first significant published works are *Menuet antique* and *Habanera* for two pianos, the latter of which was transcribed to the third movement of *Rhapsodie espagnole*. The next important work was a piano piece included *Pavane pour une infante défunte* and *Jeux d'eau*. In 1903, he left the Conservatoire to start a career as freelance musician.

Around 1905, Ravel joined a social movement of innovative young artists, musicians, and poets called *Les Apaches*. At the same time, he met Igor Stravinsky and both of them developed a friendship while they were working in Paris. In 1912, he finished his orchestral work, *Daphnis et Chloé* for ballet. It was his largest and most important work, regarded as his masterpiece.

During the First World War, Ravel served in the army as an ambulance driver. Although he didn't compose much due to the deep sorrow over the death of his mother, *Le tombeau de Couperin* was one of his most favorite work composed during that period.

In 1928, Ravel made a huge success from his North America tour and met George Gershwin. This opportunity made Ravel explore the American jazz and blues, which influenced his compositions such as Piano Concerto in G (1931).

Ravel was among composers who were rejected by the new fashion of the French musical establishment, called *Les Six* or *French Six*, led by Eric Satie. They looked down Ravel's music for being old-fashioned.

During 1932, Ravel was injured from a car accident that made him lose his memory and lost the ability to communicate. Later he consented to an experimental brain surgery, however his condition led him into a coma and died shortly in 1937 at the age of 62.

Valses Nobles et Sentimentales was composed for piano in 1911 and premiered on May 9, 1911 by Louis Aubert, whom Ravel dedicated the piece to. Later in 1912, Ravel orchestrated the *Valses Nobles et Sentimentales* for the ballet, *Adelaïde ou Le langage des fleurs*. *Valses Nobles et Sentimentales* is a set of eight waltzes that

were inspired by Franz Schubert's waltz collections, *Valses Sentimentales*, Op. 50 (D.779, 1823) and the *Valses Nobles*, Op. 77 (D. 969, 1827). However, there is no obvious musical connection between the waltzes by two composers. It is possible that Ravel was inspired simply by the poetic sound of the title. (Dubbiosi, 1967, p. 93)

In the eight waltzes of *Valses Nobles et Sentimentales*, most of them require pianists to play softly with one's inner feeling rather than giving excitement and flamboyance. Each waltz has its own character, Ravel used compositional technique that tied the eight waltzes by a unique musical element created for each waltz and transferred between waltz to waltz.

The first waltz, *Modéré*, is in ternary form (A B A) and is in the key of G major. It opens with tone cluster chords or unresolved chords with the shifted accent on the third beat. Ravel often uses hemiola to make sense of traditional waltz accompaniment figure "um-pah-pah" less important. This hemiola appears in the tenor voice of measures 7-10. Then traditional waltz figures come in measures 11- 14. (Example 16)

Example 16: *Valses Nobles et Sentimentales*, Waltz No.1, mm. 11-14



In this waltz, Ravel uses the traditional harmonic progression while the harmony could be analyzed by the modern harmonic language. For example in the transition back to A (mm. 57-59), the harmony progresses on the circle of fifth pattern, in which each chord serves as a tension chord while the ascending chromatic line on the top notes (Example 17).

Example 17: *Valses Nobles et Sentimentales*, Waltz No.1, mm. 57-60

The second waltz, *Assez lent*, is a beautiful and sentimental piece. This waltz is in sonatina form laced with the idea of *ritornello*. (Hinson, 1988, p. 6) The structure of this waltz includes an introduction and binary pattern (A B). The whole section is repeated one more time. The introduction opens with minor-major seventh and augmented chords, which are arranged in a parallel motion (Example 18). Ravel uses unresolved dissonant triads for changing tone color and setting the mood of *Assez lent- avec une expression intense* before the melody starts.

Example 18: *Valses Nobles et Sentimentales*, Waltz No.2, mm. 1-4

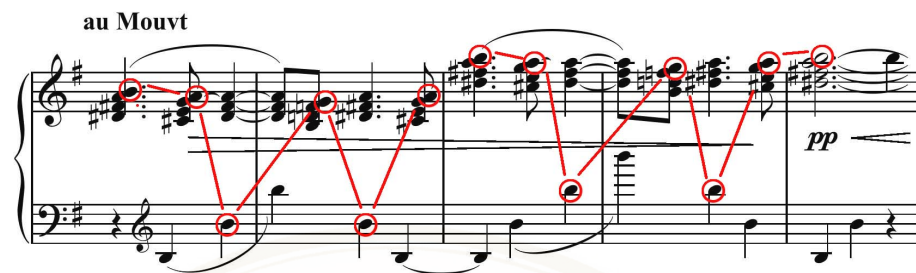
Assez lent_ avec une expression intense ♩=104
en dehors

In A section, the melody is based on Aeolian mode beginning on a middle D (Example 19) while the tonality changes to E-flat major in section B. Ravel's usage of tonality and modality creates various colors.

Example 19: *Valses Nobles et Sentimentales*, Waltz No.2, mm. 9-12

a Tempo
doux et expressif

The third waltz, *Modéré*, is in Aeolian mode on E. The form is in A B1 B2 A. In the section A, the light, articulated melody is played in the high register, contrasting with the section B, in which warm, smooth chords are played in the lower register. In measures 48-52, there is a concealed melody altered between both hands (Example 20). Hemiola in the last two measures leads to the fourth waltz.

Example 20: *Valses Nobles et Sentimentales*, Waltz No.3, mm. 48-52

In fourth waltz, *Assez animé*, the hemiola figure from the third waltz remains throughout this waltz. The form is ternary. Fast tempo and rapid arpeggio as well as soft dynamics create this waltz more animated. The tonality is not quite clear, however, the waltz ends with perfect cadence in A-flat major.

The fifth waltz, *Presque lent*, is in the key of E major. It is quite slow, soft and gentle, sounding like a music-box tune. The form is ternary. The piece starts on a G-sharp, the enharmonic note in the last chord of the fourth waltz in A-flat. Ravel frequently uses the clashing sound of second intervals in this waltz.

The sixth waltz, *Vif*, is the fastest waltz in this set. The form of the sixth waltz is ternary. B section is a variation of A section. There are many hemiola effects occurring throughout this waltz. In the long transition in measure 37-44, the first two notes of each bar ascend by step from B to G-sharp to go back to A section. The last two measures (mm. 59-60) set as a connecting episode to the seventh waltz.

The seventh waltz, *Moins vif*, is the longest waltz of the set. It has the widest dynamic contrasts. Ravel found it is the most characteristic of the series because it contains both brilliant moods and languidness with the rhythmic hesitation of the Viennese waltz. (Hinson, 1988, p. 6) The form is ternary. In A section, the playful melody is based on A major key. A dramatic section begins in measure 39 building up until measure 59, in which the pause on the second beat makes an exciting feeling and energy going through the end of this section (Example 21). Later, this section is repeated again without alternation.

Example 21: *Valses Nobles et Sentimentales*, Waltz No.7, mm. 57-61

The musical score for Example 21 consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature has two sharps (F# and C#). The right-hand staff features a melodic line with slurs and accents, starting with a dynamic marking of *ff*. Above the right-hand staff, the tempo markings "Un per retenu" and "au Mouvt" are indicated with a dashed line. An *8va* marking is present above the first measure of the right-hand staff. The left-hand staff provides a harmonic accompaniment with chords and some melodic fragments.

The famous compositional technique used in this waltz is bitonality in B section (mm. 66-110), for example, the right hand plays in E major in duple time while the left hand plays in F major in triple time. This occurs again through the entire B section (Example 22).

Example 22: *Valses Nobles et Sentimentales*, Waltz No.7, mm. 68-71

The musical score for Example 22 consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature has two sharps (F# and C#). The right-hand staff features a complex melodic line with many accidentals and slurs. The left-hand staff provides a harmonic accompaniment with chords and some melodic fragments.

The eighth waltz, *Épilogue, Lent*, is the slowest waltz in this set. Ravel attempts to combine each of previous waltzes into a unity. For example, in measure 41, the fourth waltz comes in, and measures 50-51, the sixth and seventh ones recur (Example 23). The pedal-point on G sustains for the most of the last 33 measures. The recapitulated material is heard over the pedal-point, and both die away into silence.

Example 23: *Valses Nobles et Sentimentales*, Waltz No.8, mm. 41 and mm. 50-51

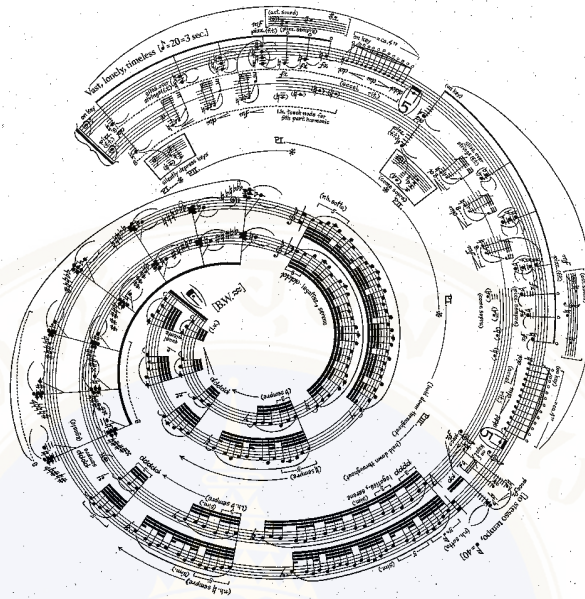
The musical score for Example 23 is titled "Waltz No.4 au Mouvt". It consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The key signature has two sharps (F# and C#). The right-hand staff features a melodic line with triplets and a dynamic marking of *ppp*. The left-hand staff provides a harmonic accompaniment with chords and some melodic fragments. A "sourdine" marking is present below the left-hand staff.

The image shows a musical score for two waltzes. The first section is labeled 'Waltz No. 6' and the second is 'Waltz No. 7'. The score is written for piano, with a treble clef and a key signature of one sharp (F#). The first piece starts with a 'p' (piano) dynamic and a 'sourdine' instruction. The second piece starts with a 'pp' (pianissimo) dynamic. The score includes various musical notations such as notes, rests, and slurs.

2.3 A Little Suite for Christmas by George Crumb

George Crumb is an American composer whose music is frequently performed in worldwide nowadays. Being post avant-garde style, Crumb's music includes programmatic, symbolic, mystical and theatrical elements. Since his first mature compositions, Crumb has attempted to create a wide variety of timbres and found his own style by discovering new sounds especially on his piano music such as plucking strings, muting strings with paper clips and playing overtone harmonics by damping strings with fingers. This made him differ from other composers.

Crumb was born on October 24, 1926, in Charleston, West Virginia to a musical family. His mother, Vivian Crumb, was a cellist and his father, George Henry Crumb Senior, was a fine clarinetist and conductor. Both of them played in the Charleston Symphony Orchestra. Crumb began his musical training at the age of seven. He had his first clarinet lessons with his father, then studied piano, which became his main and most preferred instrument. He also helped his father's work as a copyist for all of the musical needs in the town, which sets up the groundwork for his beautiful calligraphy and meticulous scores of his later work. For example in *Makrokosmos*, Volume I, curving staves in a spiral to reflect the idea behind the music. Crumb makes the way of notation creative (Example 24).

Example 24: *Makrokosmos* Vol. I, “Spiral Galaxy,”

Between 1948-1950, Crumb studied at Mason College of Music in Charleston, West Virginia, where he received Bachelor's degree in piano and composition. In the summer of 1951, Crumb moved to Urbana Champaign in Illinois to further his studies and obtained a Master's degree in composition from the University of Illinois, Urbana Champaign. He studied composition with Eugene Weigel but he also found time to play the viola. He believed that it was essential for composers to learn many instruments. (Giliespie, 1986, p. 10)

Crumb moved to Ann Arbor in 1953, where he began his doctoral study at the University of Michigan. Crumb studied composition under Professor Ross Lee Finney who directly influenced Crumb's career and his music. Finney's goal was focused to Crumb on teaching precision and notational clarity as well as approaching music rather than abstract manner. (Cohen, 2002, p. 3) For example, in Crumb's *A Little Suite for Christmas*, he specifies which part of the finger has to be used on pizzicato; f.t. means finger tip and f.n. means finger nail (Example 25).

Example 25: *A Little Suite for Christmas*, “Canticle of the Holy Night,”
mm.1-2 (Crumb, [music score], 1980)



During his study, Crumb was interested in the poems of Garcia Lorca (1899-1936), the Spanish poet. Later, most of his vocal works, such as *Ancient Voices of Children* (1970); *Madrigals, Books 1-4* (1965, 69) are based on Lorca's poems. In 1959, Crumb finished his D.M.A. in composition with his final project *Variazioni* for large Orchestra.

Crumb began his teaching career in 1954- 55 at Hollins College in Virginia. During 1959-1964, he accepted an assistant professorship at the University of Colorado in Boulder, where he met pianist David Burge who became a significant figure in the development and support for Crumb's music. *Five Pieces for Piano* (1962) was written for Burge, who was interested in Crumb's unique compositions so he played this work on a national performance tour, promoting the composer's music., Burge commented on Crumb's *Five Pieces for Piano* that “ Crumb created a new kind of timbres counterpoint in these piano pieces, contrasting sounds made by playing on the keys in the traditional manner with other made in non-traditional ways.” (Burge, 1983, p. 66) The *Five Pieces for Piano* was a turning point in Crumb's compositional career. It represents Crumb's discovery of his musical characteristics and it is recognized as his first mature composition.

Until eight years after Crumb's first mature composition, he didn't compose any piano pieces. He returned to compose piano solo pieces, such as *Makrokosmos, Volume I* (1972), dedicated to David Burge. Different from *Five Pieces for Piano*, *Makrokosmos* was written with extended techniques using symbolic notations and amplified piano. His next three pieces for piano were *Makrokosmos, Volume II – IV* composed in 1973-1979.

In the same year when his *Markorkosmos* Volume IV was completed, Crumb began a new composition, *A Little Suite for Christmas, A.D. 1979*, for solo piano. This work is less complex than *Five Pieces* and *Markrokosmos*. He did not use amplified piano or symbolic notations.

A Little Suite for Christmas, A.D. 1979 was composed for pianist Lambert Orkis. The suite consists of seven pieces, which are conceptually related to the Nativity frescoes of the Arena Chapel in Padua, Italy. The chapel was painted and finished in 1350 by Giotto di Bondone, tracing through a series of separate panels, the lineage and conception of Jesus, incidents in his life, his crucifixion and resurrection. These frescoes, instrumental in initiating the transition from a Medieval to Renaissance ‘style’ of expression, were revolutionary not only for their bold use of colors and formal balance, but also, for their humanistic portraiture. (Bland, 1980)

In *A Little Suite for Christmas*, only two of the seven pieces are based on the painting, which are “The Visitation” and “Adoration of the Magi”. The other five pieces are related to a seasonal observance of the Nativity.

“The Visitation”, is the first movement of this suite. It is inspired by the Nativity fresco by Giotto. The piece starts with two solemn whole-tone clusters followed by the clangorous sound of “Bell Chiming” (Example 26). The variety of the ringing bell figures could be seen throughout the movement. For example, the harmonics occurring by muted strings in measure 19 or the rapid notes in measures 20- 35, imitates the bell ringing sound (Example 27). The resonance of the ringing sounds is made by the damper pedal without changing from the beginning to the end.

Example 26: *A Little Suite for Christmas*, “The Visitation,” mm.6 and mm.19 (Crumb, [music score], 1980)

(10) $\text{♩} = 184$
ff *sub mf* *molto fffz*
l.h. loco sempre

(5) $\text{♩} = 92$ (act. sound)
fffz *mp*
 (quasi tamburi)
 touch 5th partial nodes in precise rhythm!

Example 27: *A Little Suite for Christmas*, “The Visitation,” mm.23-25
(Crumb, [music score], 1980)



“Berceuse for the Infant Jesu” is a traditional cradlesong. (Bland, 1980)
This movement is organized into three phases; all the phases end with the harmonics.
The right hand plays the simple melody based on a black-key pentatonic scale while
the left hand accompanies with the fourth- and fifth-interval ostinato pattern, imitating
a rocking motion. The rocking rhythm gives the feeling of berceuse or lullaby
(Example 28).

Example 28: *A Little Suite for Christmas*, “Berceuse for the Infant Jesu,”
mm.1-2 (Crumb, [music score], 1980)

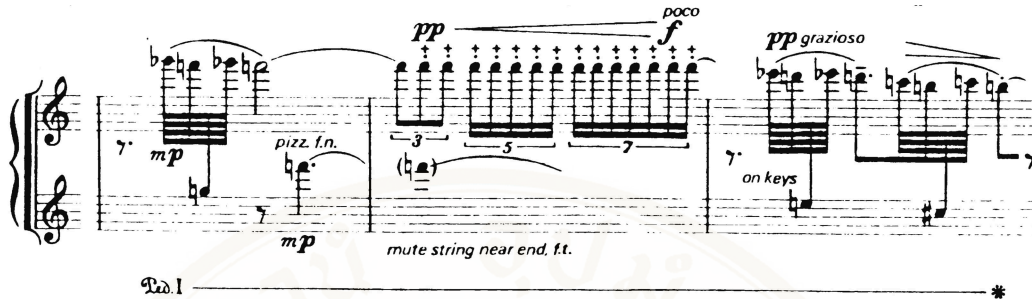
2. Berceuse for the Infant Jesu

Andantino, quasi lontano ($\text{♩} = 60$)

Ad. I + Ad. III sempre

“The Shepherds’ Noel” can be divided into three small sections like ternary form (A B A). The opening starts with descending motives of rapid notes in a half step. Long sustaining damper pedal is applied for ringing sound. The first motive is followed by the ascending glissando on the string. In the middle section, playful grace notes and rhythms alternating in both hands make the feeling of jumping and dancing. In addition, there is no pedal mark in this section, making a contrast from the previous section. In the last phase, Crumb created a variety of timbers by plucking technique and a crescendo on a repeated single note with muted string (Example 29).

Example 29: *A Little Suite for Christmas*, “The Shepherds’ Noel,” mm. 13-15 (Crumb, [music score], 1980)

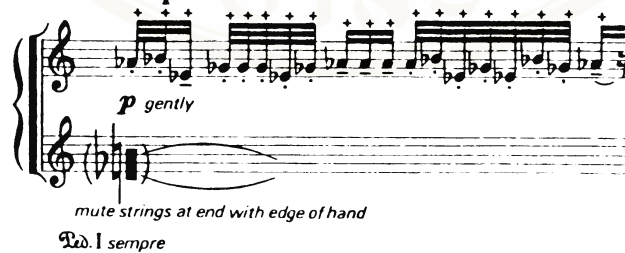


“Adoration of the Magi” is a blend of ritualistic repetition and extreme dynamic contrast. (Bland, 1980) The introduction is built on a pentatonic scale in the right hand while mute tone is created by pressing strings with the edge of the left hand (Example 30). This pentatonic theme represents the “Wise man” from the East who brought three gifts to the infant Jesus. The three things that the Wise man gave to infant Jesus are presented in three voices of *poco piu lento*. The striking on the bass strings creates the thunderous background along with the canonic theme in a high register (Example 31). This texture reminds us the term ‘heterophony’ that usually appears in the East and Orient music.

Example 30: *A Little Suite for Christmas*, “Adoration of the Magi,” beginning. (Crumb, [music score], 1980)

4. Adoration of the Magi

Semplice (♩=120)

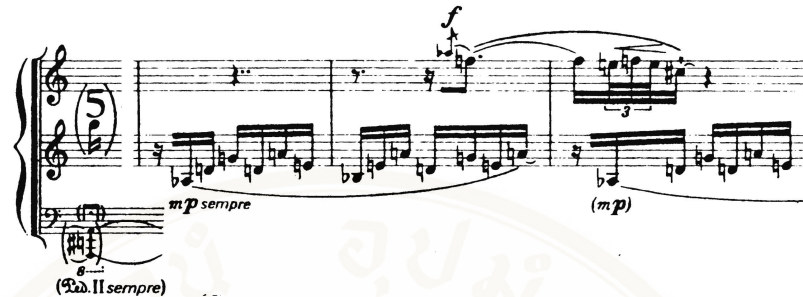


Example 31: *A Little Suite for Christmas*, “Adoration of the Magi,” 3rd system. (Crumb, [music score], 1980)

“Nativity Dance” is the fifth movement and it is dynamically most intense in this suite. The piece reflects the dancing and pageantry of a Medieval “Mystery Play”. (Bland, 1980) Frequently changes of rhythms are similar to *The Rite of Spring* by Igor Stravinsky (1882-1971). This movement is based on the material of the previous movement. For example, whole-tone clusters at the opening are the same as the beginning of “The Visitation” (Example 32). In addition, the rocking pattern of the left hand in measures 16- 21 (Example 33) is similar to the left-hand accompaniment in “Berceuse for the Infant Jesu” (Example 34).

Example 32: *A Little Suite for Christmas*, “Nativity Dance,” mm.1-2 and “The Visitation,” mm.1-2 (Crumb, [music score], 1980)

Example 33: *A Little Suite for Christmas*, “Nativity Dance,” mm.16-18
(Crumb, [music score], 1980)



Example 34: *A Little Suite for Christmas*, “Berceuse for the Infant Jesu,”
mm.1-2 (Crumb, [music score], 1980)

2. Berceuse for the Infant Jesu

Andantino, quasi lontano ($\text{♩} = 60$)

Ped. I + Ped. III sempre

Cluster chords require the sostenuto pedal, which is depressed silently in the low register. This will free the string from the dampers for making natural vibrations to create resonance through the movement.

“Canticle of the Holy Night” or “Song of the Holy Night” has a melody, which is quoted from English *Coventry Carol* in 1591. This movement is required to be played more on the strings than on the keys. Before the piece starts, like “Nativity Dance”, Crumb specified certain keys to depress silently with the sostenuto pedal to hold the in dampers up. The effect of using the sostenuto pedal is combined with other technique on the string including pizzicati and glissandi while some chords are played silently (Example 35). This technique is to imitate the sound of “minstrel’s harp like”.

Example 35: *A Little Suite for Christmas*, “Canticle of the Holy Night”
mm.15 (Crumb, [music score], 1980)

The image shows a musical score for Example 35. It consists of three staves. The top staff is a single line with a 4/4 time signature, a *pp* dynamic marking, and a 3-measure rest at the end. Below it is the instruction: "(like a minstrel's harp) glissando over strings (f.t.)". The middle staff is a grand staff (treble and bass clefs) with a *mp* dynamic marking and a *pizz. ft.* instruction. The bottom staff is a single line with a 4/4 time signature and a 3-measure rest at the end. Below it is the instruction: "lh silently depress keys!". At the very bottom, a bracketed instruction reads: "(change pedal immediately after each glissando)".

“Carol of the Bells” is the last movement. This movement is written with bell-like figures. It begins with glissandi on the bass strings followed by harmonics on the bass strings. After a three-second pause, clangorously metallic tones like Glockenspiel resound on pentatonic scale. The texture is heterophony and it reminds us Gamelan music (Example 36). This kind of heterophony is repeated three times and followed by the “Bell Chiming” figure, which is the same figure in the very first movement “The Visitation”. The very end has the relationship with the very beginning, making this set cyclic (Example 37).

Example 36: *A Little Suite for Christmas*, “Carol of the Bells,” first system. (Crumb, [music score], 1980)

The image shows the first system of the musical score for Example 36, titled "7. Carol of the Bells". The tempo and mood are "Giocoso, giubilando; quasi meccanico (♩=120)". The score is in 4/4 time and consists of three staves. The top staff has a *(a tempo)* marking and a *(ff) sempre* dynamic marking. The middle staff has a *ff* dynamic marking and a *metallic, quasi Glockenspiel* instruction. The bottom staff has a *ppp* dynamic marking and a *p sub!* instruction. The score includes various performance instructions such as "glissando over str., ft.", "on keys", "touch nodes for 5th part. harm.", and "ritardando molto". There are also numerical markings like "6", "6", and "3" above the staves.

Example 37: *A Little Suite for Christmas*, “Carol of the Bells,” last system.
(Crumb, [music score], 1980)

tempo II (♩ = 184)

ff *sub. mf* *mp* *molto* *ppp*

(loco)

(ritardando molto -)

on kry's

ppp

(rit. I sempre)

2.4 The Lark by Mily Balakirev

Mily Alexeyevich Balakirev (1837-1910) was a leader in the Russian nationalist music in the nineteenth century. He was a great figure to develop music in Russia and in the music history. It is well known that he was a member of the “Mighty Handful” or “Russian Five”.

Balakirev was born in Nizhny-Novgorod, Russia in 1837. He had his first piano lessons with his mother. When he was ten, he took piano lessons with John Field’s pupil, Alexander Dubuque, who gave him the principles of correct technique on piano. (Garden, 1967, p. 23)

Balakirev continued his musical education with German pianist and conductor Karl Eisrich, who worked at Alexander Ulibishev’s, household. There, Balakirev had opportunities to play and listen to the music of Mozart, Beethoven, Chopin and Glinka, which influenced Balakirev’s music. In 1852, he composed his first two pieces: Septet for String, Flute, Clarinet and Piano, and “Grande Fantaisie on Russian Folksongs for piano and orchestra”.

In 1855, Balakirev composed his *Piano Fantasia on Themes from Glinka's Life for the Tsar*. In the same year, Ulibishev took him to St. Petersburg and introduced him to Glinka, who was delighted with Balakirev’s transcription and appreciated the young musician’s talent. (Garden, 1967, p. 31) Glinka offered advice

and gave encouragement to Balakirev. The relationship between the two became stronger at that time. After Glinka's death, Balakirev decided to continue his senior's ideas of music style that reflected Russian national spirit.

In April 1858, Balakirev met Mussorgsky and Cui, later became a Balakirev's pupils. He started composing the overture *King Lear*, incidental music to Shakespeare's tragedy, which was not finished until 1861. The work became popular and helped him earn the reputation.

In 1862, Balakirev and Gavriil Lomakin, a choir conductor, established the Free School of Music, which resisted to the European idea of music education. The Free School of Music not only was built for education, but also promoted new works of Balakirev and other young composers such as Alexander Borodin, Cesar Cui, Modest Mussorgsky and Nikolai Rimski-Korsakov. Vladimir Stassov, a Russian critic, described the new group of Russian composers as "The Mighty Handful."

Balakirev turned his ears to listen to the folk music of the region, and he started collecting Russian folksongs and harmonizing it. The folk themes became important sources for his composition. The 'oriental' music idiom can be found in *Islamey* (1869) subtitled *Oriental Fantasy*, which was premiered by Nicholas Rubinstein. The piece used Caucasian and Armenian folk melodies. It was one of the most difficult display pieces of the century. It was the piece that Ravel was seeking to match when he wrote "Scarbo." (Gordon, 1996, p. 425)

Balakirev was forced to resign from his directorship in 1872 due to the disapproval of his haughty manner and his excessive promotion of nationalism. Financial suffering resulted Balakirev to take a job in the Warsaw Railway and lose his interest in music. However, Balakirev slowly resumed in the musical world. In 1880-83, he held several jobs, such as director and conductor of the Imperial Musical Society. He finished his symphonic poem *Tamara* in 1882. Between 1895-1910 he composed two symphonies, a piano sonata and two movements of his Piano Concerto No.2 in Eb major. Balakirev died in May 1910 before the concerto was finished; the finale was completed and orchestrated by Lyapunov.

The Lark (Zhavoronok) was composed in 1864. It is a solo piece for piano that Balakirev transcribed from a Glinka's song in the album of *A Farewell to St.*

Petersburg (1840) for voice and piano. For the lyrics, Glinka used the text from Nestro Kukolnik's poems. The translation from Russian text into English is:

Between the sky and the earth a song is heard
An unending stream of sound pours louder, louder.
Unseen is the singer in the field where sings so loudly
Above his mate the sonorous skylark.

The wind carries the song, to whom, it does not know.
She to whom it is sung, she will understand who it is from.
Pour on, my song of sweet hope
Someone remembers me and sighs furtively.

The Glinka's original song is in the key of E minor and used strophic form (A1, A2) with an introduction and postlude. In the Balakirev's version, the form was remained similar to the original song, but the texture was rephrased in the pianistic way. He changed the key to B-flat minor, and used two materials from Glinka's song, which became the main motives in his transcription. The first one is the trilling motive which was in the introduction of the original song (Example 38) and the other is the vocal theme which appeared twice in A1 and A2 of the original (Example 39).

Example 38: *A Farewell to St. Petersburg* No.10, mm. 1-2

Moderato

The musical score for Example 38 consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat minor) and a common time signature. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature, marked *mf*. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The music features a trilling motive in the piano accompaniment.

Example 39: *A Farewell to St. Petersburg* No.10, mm. 6-9

semplice e con molta anima

The musical score for Example 39 consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat minor) and a common time signature, marked *p*. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature, marked *p*. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The vocal line is written in the top staff with the lyrics: "Между небом и землей песня раздаётся,". The piano accompaniment is written in the grand and bass staves.

Balakirev used these two materials with their fragments and mixed them together. For example, in the introduction of the Balakirev's transcription, the piece opens by the solo vocal melody in two measures followed by the trilling motive in the next two measures (Example 40). This introduction is recitative-like.

Example 40: *The Lark* for piano, mm.1-4

In the first A section, like the original, the vocal theme is accompanied by broken chord patterns (Example 41). Later Balakirev used arpeggios and a scale in a kind of cadenza on the dominant function as a transition to the second A section.

Example 41: *The Lark* for piano, mm.13-17

In the second A section, not like the original, Balakirev used highly technical and pianistic style in his transcription by giving a variation on the vocal melody. He superimposed two main materials with broken chords and brilliant running notes. The vocal melody is played alternately between the hands (Example 42).

Example 42: *The Lark* for piano, mm. 34- 37

brillante, la melodia ben marcata

vocal melody –

trilling motive

Before the coda, once again a cadenza-like passage appears, first with rapid broken chords, and then a chordal tremolo between F major and E-flat minor, which sounds like a trill, being the dominant function back to the tonic. The Coda has the trilling motive of Glinka’s song but the keys changes to the parallel major (Example 43).

Example 43: *The Lark* for piano, mm. 65- 66

2.5 Mephisto Waltz No.1 (S.514) by Franz Liszt

Franz Liszt was born on October 22, 1811 in Raiding, Hungary. He was a Hungarian piano virtuoso, composer and arranger. Liszt's father, Adam Liszt, was a talented musician. He gave the first piano lesson to Franz when he was five years old. Franz began to show his interest in church and Gypsy music.

Franz composed his first piece at the age of eight. When he was nine he had his first public debut as a concert pianist at Sopron and Pozsony (now Bratislava and Slovakia). His playing impressed local Hungarian barons. They gave money to pay for his musical education for the next six years. Franz and his father move to Vienna together. He had piano lessons with Carl Czerny, who had been a pupil of Ludwig van Beethoven. At that time, he gave several concerts in Vienna with great success.

Franz Liszt and his family moved to Paris in 1823 to enter the Paris Conservatoire. He was refused admission because he was a foreigner. However he studied with Anton Reicha, a theorist, and Ferdinando Paer, the director of the Theatre in Paris. There Liszt first Paris debuted on March 7, 1824 and it was marvelous. The other concert quickly followed. He also visited London in June. In 1826 he toured France and Switzerland, returning to England again in the following year.

When his father died, Liszt returned to Paris, and earned his living as a piano teacher. During this period he became active in his career as a virtuoso pianist. He had contacts with many of the leading artists at that time, including Victor Hugo, Alphonse de Lamartine and Heinrich Heine. In 1830-1832 he met three people who have a great influence on his artistic life. At the end of 1830 he met Hector Berlioz and heard his *Symphonie fantastique*. Berlioz gave him the way to orchestrate the romantic orchestra and the idea of diabolism, which remained with him for the rest of his life. In March 1831, he heard Niccolo Paganini playing and he became interested in virtuoso technique. He transcribed some of Paganini's violin effects to the piano. At that time he also met Frederic Chopin, who introduced him to the poetic style of music.

In 1834 Liszt debuted as a mature composer with a solo piano piece, *Harmonies poetiques et religieuses*, based on the poems by Lamartine. In the same year he met Marie de Flavigny, countess d'Agoult, whom Liszt began an affair with.

In 1835 Madame d'Agoult left her husband and family to join Liszt in Switzerland, where they had a first daughter, Blandine. Liszt commemorated his years with Madame d'Agoult in the first two books of solo piano pieces named *Annees de pelerinage*. He also wrote the *Transcendental Etudes* (1838, 1851). He transcribed six Paganini's pieces, three Beethoven symphonies, and some of Schubert's for piano. He made these transcriptions to make the works more available and to spread the appreciation of their music, which was still greatly neglected at that time. (*Franz Liszt*, 2010)

Liszt's second daughter, Cosima, was born in 1837 and his son, Daniel, in 1839, but after that year the relationship with Madame d'Agoult became strained. She returned to Paris with the children. Liszt then returned to his career as a virtuoso pianist and his brilliant success brought him great adulation. However, he still continued composing. He visited Hungary in 1839-40, where he had spent time in his childhood, and that was an important event. He became interested in the music of Gypsies and lead him to compose his *Hungarian Rhapsodies* and other piano works composed in Hungarian style.

He became music director of the Weimar court in Germany in 1843. In February 1847, Liszt met the princess Carplyne Sayn-Wittgenstein. She persuaded him to give up his career as a virtuoso for concentrate on composition. He gave his last concert at Yalizavetgrad (Kirovograd) in September of that year. Later Liszt was joined by the princess and they resided together in Weimar. Then Liszt had time to compose a lot of music, such as 12 symphonic poems, *Faust Symphony* (1854; rev. 1857-61), *Symphony to Dante'Divina Commedia* (1855-56). He also composed major works for piano such as Piano sonata in B minor (1852-1853), the Piano concerto No.1 in E flat major (1849; rev. 1853 and 1856) and Piano concerto No.2 in A major (1839; rev.1840-61).

The avant-garde composers of that time regarded Weimar as the city where modern composers could be heard and many of them came to study with Liszt. In May 1860, the princess left Weimar and Liszt followed her. They arrived at Rome and spent time together for eight years. Liszt occupied himself more with religious music. He completed the oratorio *Dir Legend von de heiligen Elisabeth* (1857-62). He

hoped to create a new kind of religious music rather than in the flamboyant style, which was popular at the time.

In 1862 his daughter, Blandine, died at the age of 26. Liszt wrote his variations on a theme from J.S.Bach's cantata, *Weine, Klagen (Weeping, Mourning)*. In 1867 he wrote *Hungarian Coronation Mass* for the coronation of the emperor Francis Joseph I of Austria as the king of Hungary. His daughter Cosima, who at the age of 19, had married Hans von Bulow, Liszt's favorite pupil, was having affair with Richard Wagner. She had a child with Wagner, which led to dispute between the two composers lasting until 1872.

In 1869 Liszt returned to Weimar to give piano master classes and two years later he was asked to do the same in Budapest. After reconciliation with Wagner, Liszt attended the Bayreuth festivals. He was still composing but his music began starker, introverted and more experimental in style. His later works anticipated the harmonic style of Claude Debussy, Béla Bartók and even Arnold Schoenberg.

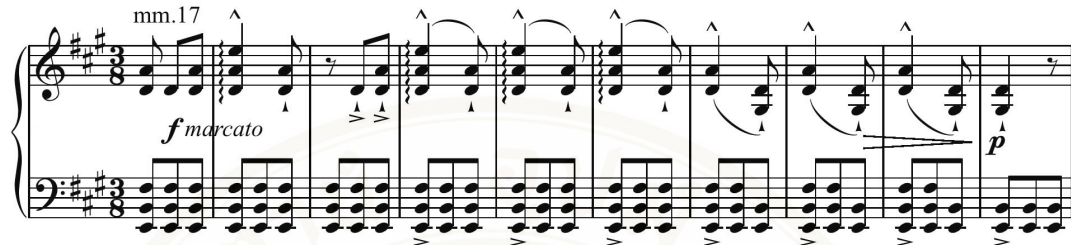
In 1886 Liszt attended concerts of his works in Budapest and Paris. He played the last concert in Luxembourg on July 19. Two days after he arrived Bayreuth, his health worsened for months, and his illness developed into pneumonia. He died on July 31.

Liszt composed four numbers of *Mephisto Waltz*. The four *Mephisto Waltzes* are four separate, distinct works that come from different times in Liszt's life. These waltzes present programmatic elements of decadence and danger, associated with the devilish virtuosity, as its title denote. (Dubbiosi, 1967, p. 41) The first *Mephisto Waltz* entitled *Der Tanz in der Dorfschenke* (The Dance in the Village Inn) was composed in 1859-60, dedicated to his successful student Carl Tausig. This *Mephisto Waltz* is the only one of the four that is performed often and considered as part of the standard piano repertoire. This solo piano piece is derived from the second part of *Zwei Episoden aus Lenau's Faust* for orchestra. The orchestral version was written before the piano version.

The first *Mephisto Waltz* can be divided into four sections: an introduction (beginning to mm. 110), section A (mm. 111-340), section B (mm. 341-650), and the final section C (mm. 651 to end). The waltz opens with the ostinato of eighth notes, which is played like a pulse. The perfect fifth interval became thicker little by little.

This refers the action of the character Mephistopheles taking the violin and tuning it. The pitches of the open strings (E-A-D-G) are found in measure 17-25 (Example 44).

Example 44: *Mephisto Waltz* No.1, mm. 17-26



The tension is created by the compression of events. In addition, an E, the dominant of A major, the key of the piece, is a pedal tone throughout the introduction. This pedal tone creates the dominant tension until the arrival of the first theme in A major in section A. In fact, there are rhythmic cells of the main theme in measure 17, measure 50, and measure 93 presented before the theme appears in measures 111-119 (Example 45).

Example 45: *Mephisto Waltz* No.1, mm. 17, 93 and 111-119

Between measures 137 and 206 in A section, Liszt used fragments from the opening theme. For example, in measures 149-150, the left hand plays the first two measures of the opening theme. In measures 153-156, the right hand plays the same rhythmic pattern of the fifth and sixth measures of the first theme (Example 46).

Example 46: *Mephisto Waltz No.1*, mm. 149-155

mm. 149

p scherzando

mm. 153

8va

After a rapid glissando (mm. 202), the first theme is repeated again in the left hand. Measures 233 to 312 are the same passage as measures 137 to 206, but in a different key. In measure 297, where the first theme recurs at the end of A section, and it gradually decreases intensity, dynamics and rhythms to B section.

In the section B (mm. 314-650), the second theme is presented with a seductive melody as well as flexible rhythms and fully augmented harmonies, which contrast with strong rhythms and diatonic harmonies of the section A (Example 47).

Example 47: *Mephisto Waltz No.1*, mm. 341-348 and mm. 393-396

Un poco meno mosso (ma poco)
mm.341 *espressivo amoroso*

p

p dolce appassionato

Ped. * Ped. * Ped. *

Ped. *

The second theme is repeated two times, giving thematic transformation. First, the grouping of notes changes from triple time (3/8) to duple time (2/4) with broken chords in the left hand (Example 48). Secondly, while the left hand still plays the melody in the tenor, the right hand ornamented it with repeated sixteenth notes in the soprano as if teasing the left-hand melody (Example 49).

Example 48: *Mephisto Waltz No.1*, mm. 484-492

Poco allegretto e rubato

p dolce amoroso

tr

leggiero

Example 49: *Mephisto Waltz No.1*, mm. 558-565

dolce espr. amoroso

8va

Section C is from measures 651 to the end. This section combines the first and second themes, but they are transformed by increasing tension and frenzy of the dance. The section begins with the first theme played in *pianissimo* in a low register (Example 50). Then fully diminished arpeggios in measures 677-681 link to the melodic variation of the second theme played in the left hand with broken chords in the right hand (Example 51).

Example 50: *Mephisto Waltz No.1*, mm. 651-656

Piu mosso

pp

Example 51: *Mephisto Waltz No.1*, mm. 682-684

p

6

6

8va

In measure 699, a varied version of the first theme appears with strong chords. A *stringendo* is marked in measure 723, and *Presto* in measure 745, where the second theme comes back (Example 52). In measure 771, jumping technique occurs in both hands, playing the second theme (Example 53). The section starting from measure 799 is the climax with the highest dynamics of the waltz. The left hand plays a part of the second theme while the right hand plays rapid ascending and descending arpeggios. A brilliant cadenza follows in measure 813, leading the tempo and dynamics gradually down to the coda.

Example 52: *Mephisto Waltz No.1*, mm. 744-748

Example 53: *Mephisto Waltz No.1*, mm. 771-774

Following energetic and climactic passages in measures 799-813, there is a free transition in measures 814-863 before the coda. This transition brings back to the tranquil feeling of the second theme in recitative-like format (Example 54). The coda, back in *Presto*, gives a dramatic ending with intense rhythm, repeated chords, arpeggios and interlocking octaves.

Example 54: *Mephisto Waltz No.1*, mm. 860-863

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing Information

The performer selected the following five compositions by five composers of different nationalities including Heitor Villa-Lobos (Brazil), Maurice Ravel (France), George Crumb (United States), Mily Balakirev (Russia) and Franz Liszt (Hungary):

3.1.1 *Prole do Bebê* Vol.1 by Heitor Villa-Lobos

3.1.2 *Valses Nobles et Sentimentales* by Maurice Ravel

3.1.3 *A Little Suite for Christmas*, A.D.1979 by George Crumb

3.1.4 *The Lark* by Mily Balakirev

3.1.5 *Mephisto Waltz No.1* (S.514) by Franz Liszt

3.2 Instrument

A 9-foot concert grand piano

3.3 Process of Preparing the Recital Document

3.3.1 Discuss the concept of the recital and pieces to select with the instructor of major performance.

3.3.2 Obtain the approval of performance instructor and advisors for the selected repertoire.

3.3.3 Make a research plan to present the outline of Recital Document. A research plan should be able to seek available sources for the selected pieces. The sources presented in this document are derived from books, journals, dissertations, audio recordings and the Internet.

3.3.4 Write the recital document and follow the plan approved by the advisors.

3.3.5 Edit the recital document including format, layout, and correction in the usage of English.

3.3.6 Schedule a date for the Oral Defense with the advisors.

3.3.7 Contact the manager of facility at College of Music, Mahidol University, to reserve a room on the specific date and time for the Oral Defense as agreed by the advisors.

3.3.8 Pass the proposal defense.

3.3.9 Finish the document by adding conclusion after the graduate recital.

3.4 Process of Preparing the Graduate Recital

3.4.1 Select the repertoire with the advice by the instructor of major performance based on the concept mentioned in 3.1.

3.4.2 Obtain the final approval of the performance instructor and advisors for the recital repertoire.

3.4.3 Study the pieces and create a research plan.

3.4.4 Discuss the interpretation and the performance practice for each piece with the performance instructor.

3.4.5 Listen to fine recordings of the pieces for learning a variety of interpretations.

3.4.5 Make final preparations to perform the recital.

3.4.6 The practice and study schedule is as follows:

	2011-2012						
	Mar.- Apr.	May- June	July- Aug.	Sep- Oct.	Nov.- Dec.	Jan.- Feb	Mar
Prole do Bebê Vol.1							
I. Branquinha			→				→
II. Moreninha			→				→
III. Caboclinha					→		→
IV. Mulatinha			→				→
V. Negrinha					→		→
VI. A Pobrezinha			→	→		→	→
VII. O Polichinelo			→	→		→	→
VIII. A Bruxa			→				→
Valses Nobles et Sentimentales	→	→	→			→	→
A Little Suite for Christmas, A.D. 1979							
I. The Visitation	→	→				→	→
II. Berceuse for the Infant Jesu	→	→				→	→
III. The Shepherds' Noel	→	→				→	→
IV. Adoration of the Magi		→	→		→	→	→
V. Nativity Dance		→	→			→	→
VI. Canticle of the Holy Night	→	→	→		→	→	→
VII. Carol of the Bells		→	→	→		→	→
The Lark					→	→	→
Mephisto Waltz No.1, S.514				→	→	→	→

3.4.7 Contact the manager of the Music Auditorium (MACM Hall), College of music, Mahidol University, to confirm the date and time for the hearing examination and recital.

3.4.8 Prepare the program notes for the recital using summarized information from the recital document.

3.4.9 Pass Hearing Exam.

3.4.10 Run through with the dress rehearsal.

3.5 Mental Preparation

Besides the performance itself, many pianists seem to face another challenge that is performance anxiety. In order to cope with one's anxiety, mental preparation is crucial and necessary prior the concert day. The preparation for a state of mind could begin when the performer has mastered the technical skill and has memorized music. It requires time to discover and solve the concerns that might happen during the performance. In the writer's opinion, the pianist should spend at least one-month preparation ahead of the performance with the following practicings;

3.5.1 To observe and practice slowly. It will help the performer to memorize the music efficiently and to become more confident in his playing.

3.5.2 To do the meditation before every practicing session and also before the performance. Meditation may help to keep anxiety symptoms under control.

3.5.3 To run through the program at the same time as real performance. For example the performance time start at 1 pm, performer should plan to run through at 1 pm either.

3.5.4 To practice and run through, wearing the dress or suit and shoes as a real performance. It will help performer to be familiar and to become more confident.

3.6 Recital Presentation

The audience is given the program notes before the performance begins. The program is performed in two sections, separated by a 15-minute intermission.

3.7 Program and Approximated Time

3.7.1 *Prole do Bebê* Vol.1 by Heitor Villa-Lobos (1887-1959)
approx. 16 minutes

3.7.2 *Valses Nobles et Sentimentales* by Maurice Ravel (1875-1937)
approx. 17 minutes

Intermission

3.7.3 *A Little Suite for Christmas*, A.D. 1979 by George Crumb (1926-)
approx. 12 minutes

3.7.4 *The Lark* by Mily Balakirev (1837-1910)
approx. 6 minutes

3.7.5 *Mephisto Waltz* No.1, S.514 by Franz Liszt (1811-1886)
approx. 12 minutes

Total approximated time is 73 minutes without intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performer's Biography

Teeranai Jirasirikul began piano lessons at the age of 10 at Nat-Studio with Mr. Wanchana Sompakdee and Mr. Nat Yontarak. In 2004, he enrolled as a music student at College of Music Mahidol University majoring in piano performance studying with Dr. Bang Lang Do and Mr. Goesta Mueller. Currently, Teeranai is nearly completing a master degree in piano performance with Dr. Tretip Kamolsiri.

In July 2007 Teeranai received a scholarship to join in Corfu Festival at Ionian University in Greece, where he studied with Assist. Prof. Lambis Vassiliadis and Mr. Maxim Mogilevksy. In the same year he also performed in *Beethoven's 32* concert series. Teeranai was semi-finalist in the first Thailand International Piano Competition in 2008, and was awarded Mazurka and Nocturne Prizes in the 8th Chopin's Piano Competition in the same year. In 2010 Teeranai was invited as a guest soloist playing *Rhapsody in Blue* with Mahidol Wind Symphony in the event of 2010 Yamaha Australian National Band Championships in Hobart, Australia.

Teeranai performed as a pianist with Southeast Asian Youth Orchestra and Wind Ensemble (SAYOWE) in 2006, 2007 and 2010 as well as with Mahidol Wind Symphony in the 15th World Saxophone Congress held in Bangkok, Thailand.

Teeranai has become interested in conducting since 2005 and he has studied Principle Conducting with Dr. James Cherry, Mr. Goesta Mueller and Mr. Shuichi Komiyama. In 2006-2009, Teeranai was Assistant Conductor of Mahidol Wind Symphony and Mahidol Symphony Orchestra. He participated in conducting master classes with world-class conductors such as Prof. Dennis Fisher, Mr. Bundit Ungrangsee and Mr. Gudni A. Emilsson.

Teeranai has appeared as a guest conductor with several ensembles including the St. Gabriel College Band and served as assistant conductor with Siam Philharmonic Orchestra for the opera "*La Bohème*".

4.2 Program Notes

Prole do Bebê Vol.1

Heitor Villa-Lobos
(1887-1959)

- I. Branquinha (A Boneca de Louça)
- II. Moreninha (A Boneca de Massa)
- III. Caboclinha (A Boneca de Barro)
- IV. Mulatinha (A Boneca de Borracha)
- V. Negrinha (A Boneca de Pau)
- VI. A Pobrezinha (A Boneca de Trapo)
- VII. O Polichinelo
- VIII. A Bruxa (A Boneca de Pano)

Valses Nobles et Sentimentales

Maurice Ravel
(1875-1937)

- I. *Modéré*
- II. *Assez lent*
- III. *Modéré*
- IV. *Assez animé*
- V. *Presque lent*
- VI. *Vif*
- VII. *Moins vif*
- VIII. *Épilogue, Lent*

Intermission

A Little Suite for Christmas, A.D. 1979

George Crumb
(1926-)

- I. The Visitation
- II. Berceuse for the Infant Jesu
- III. The Shepherds' Noel
- IV. Adoration of the Magi
- V. Nativity Dance

VI. Canticle of the Holy Night

VII. Carol of the Bells

The Lark

Mily Balakirev
(1837-1910)

Mephisto Waltz No.1, S.514

Franz Liszt
(1811-1886)

***Prole do Bebê* Vol.1 by Heitor Villa-Lobos**

Heitor Villa-Lobos, a well-rounded Brazilian composer, who was born in Rio de Janeiro in 1887 and died in 1959. He started to learn how to play the guitar by reading his father's book. In 1907, he attended the National Institute of Music, where he studied harmony with Frederico Nascimento. However, he found himself was not suited to study in the academy. He began his journey to the northern and northeastern regions to collect folk musical themes and exploring the Brazilian folk musical culture. He gave a public performance of his works in 1915.

In 1917, Villa-Lobos met Darius Milhaud, a French composer, and exchanged inspirations of French and Brazilian music. In 1918, he met Arthur Rubinstein, internationally famed pianist, who suggested him to go to Europe. In 1923, he traveled to Paris, where his music was successfully accepted. He returned to Brazil in 1930 and started his plan of designing a music education system for Brazilian children.

Prole do Bebê Vol. 1 (1918) is considered as one of the most important piano works by Villa-Lobos. He composed three sets of *Prole do Bebê* or Baby's Family. The first set was composed in 1918 when he met pianist Artur Rubinstein. This first set of *Prole do Bebê* contains eight pieces. The name of each piece represents a different kind and material of dolls. The eight dolls are the symbol of the racial diversity of Brazil. The complex rhythms and technical difficulties make these works not really suitable for children to perform.

Branquinha (A Boneca de Louça) - Little White Doll (The Porcelain Doll), reflects innocent, delicate feelings of children. The repeated section of the first theme

is decorated with grace notes jumping in two octaves, representing the shining color of porcelain.

Moreninha (A Boneca de Massa) - Little Brunette Doll (The Paste Doll). Lively, energetic, rapid sixteenth notes in rolling thirds move throughout the whole piece. The melody is repeated three times with variation.

Caboclinha (A Boneca de Barro) - Little Mestizo Girl (The Clay Doll). The piece is based on an ostinato motive in sixteenth notes, with accents on offbeat like a “Rumba pattern” (3+3+2). Rumba is referred as a “women’s dance” because it presents the women’s body shape, arms, foot, and leg lines beautifully.

Mulatinha (A Boneca de Borracha) - Little Mulatta Doll (The Rubber Doll). Villa-Lobos used a polyrhythm and a lot of tempo changes in this movement to imitate flexible and unpredictable motions of the rubber doll.

Negrinha (A Boneca de Pau) - Little Black Doll (The Wooden Doll), is full of rapidly repeated notes, which are played in alternate hands in martellato imitating the sound of knocking wood. This technique reminds us of a piece like Prokofiev’s *Toccata*.

A Pobrezinha (A Boneca de Trapo) - The Poor Little Doll (The Rag Doll), is slow and quiet, and consists of an ostinato which is a five-tone motive moving up and down over and over again. This piece is one of the most beautiful ones in the whole set.

O Polichinelo - The Punch. The name of this piece does not need explanation since it is universally known as the clown in puppet theaters. The piece uses martellato technique, which imitates the punching of the puppet doll. Rubinstein often used this piece for his encore by adding a repeat and a rapid glissando at the end.

A Bruxa (A Boneca de Pano) - The Witch (The Cloth Doll), is dominated with second and third intervals. The texture appears more miscellaneous than other pieces in this series and it seems to anticipate the heavier style of the second series.

***Valses Nobles et Sentimentales* by Maurice Ravel**

Maurice Ravel, a French composer, pianist and conductor, was born in Ciboure, France in 1875 and died in Paris in 1937. He studied at the Paris Conservatoire in 1889-95. During his first year, Ravel was inspired by Javanese

gamelan music when he visited the Paris World Exhibition, which gave a great influence on his work. During the same event, he was impressed by the new style of Russian music presented by Rimsky Korsakov, which gave a great influence on Ravel's orchestra work. In addition, in the same year Ravel met a Spanish pianist Ricardo Viñes, who introduced Ravel to Spanish music. His first significant works are *Menuet antique* and *Habanera* for two pianos, the latter of which was transcribed to the third movement of *Rhapsodie espagnole*.

Valses Nobles et Sentimentales was composed for piano in 1911 and premiered on May 9, 1911 by Louis Aubert, whom Ravel dedicated the piece to. Later in 1912, Ravel orchestrated the *Valses Nobles et Sentimentales* for the ballet, *Adelaïde ou Le langage des fleurs*. *Valses Nobles et Sentimentales* is a set of eight waltzes that were inspired by Franz Schubert's waltz collections. However, there is no obvious musical connection between the waltzes by two composers. It is possible that Ravel was inspired simply by the poetic sound of the title.

The eight waltzes of *Valses Nobles et Sentimentales* for piano were first performed in May 1911. Ravel experimented with the swing rhythms, and lush unresolved harmony. Most of *Valses* require pianists to play softly with one's inner feeling rather than giving excitement and flamboyance. Each waltz has its own character, however, Ravel used compositional technique to tie the eight waltzes with a unique musical element created of each waltz, transferred from one waltz to next. In the last waltz, *Épilogue*, Ravel combined each material of previous waltzes into the piece.

***A Little Suite for Christmas, A.D. 1979* by George Crumb**

George Crumb is an American composer whose music is frequently performed worldwide nowadays. Crumb was born on October 24, 1926, in Charleston, West Virginia to a musical family. Crumb began his musical training at the age of seven. He had his first clarinet lessons with his father, and then studied piano, which became his main and most preferred instrument. In 1948-1950, Crumb studied at Mason College of Music in Charleston, West Virginia, where he received Bachelor's degree in piano and composition. In 1951, Crumb obtained a Master's degree in composition to the University of Illinois and a Doctoral degree in composition to the

University of Michigan in 1953. In 1962 Crumb composed *Five Pieces for Piano* written for David Burge, who became a significant figure in the development of Crumb's music. The *Five Pieces for Piano* is recognized as his first mature composition.

A Little Suite for Christmas, A.D. 1979 was composed for pianist Lambert Orkis. The suite consists of seven pieces, which are conceptually related to the Nativity frescoes of the Arena Chapel in Padua, Italy. The chapel painted by Giotto di Bondone and finish in 1350, tracing through a series of separate panels: the lineage and conception of Jesus, incidents in his life, his crucifixion and resurrection. These frescoes, instrumental in initiating the transition from a Medieval to Renaissance 'style' of expression, were revolutionary not only for their bold use of colors and formal balance, but also, for their humanistic portraiture.

In *A Little Suite for Christmas*, only two of the seven pieces are based on the painting, which are "The Visitation" and "Adoration of the Magi". The other five pieces are related to a seasonal observance of the Nativity.

"The Visitation", is the first movement of this suite. It is inspired by the Nativity fresco by Giotto. The piece starts with two solemn whole-tone clusters followed by the clangorous sound of "Bell Chiming". The variety of the ringing bell figures could be seen throughout the movement.

"Berceuse for the Infant Jesu" is a traditional cradlesong. The left hand accompanies with the fourth- and fifth-interval ostinato pattern, imitating a rocking motion. The rocking rhythm gives the feeling of lullaby.

"The Shepherds' Noel" can be divided into three small sections. In the last phase, Crumb created a variety of timbers by plucking technique and a crescendo on a repeated single note with muted string.

"Adoration of the Magi" is a blend of ritualistic repetition and extreme dynamic contrast. The pentatonic theme represents the "Wise man" from the East who brought three gifts to the infant Jesus. This texture reminds us the term 'heterophony' that usually appears in the East and Orient music.

"Nativity Dance" is the fifth movement and it is dynamically most intense in this suite. The piece reflects the dancing and pageantry of a Medieval "Mystery

Play”. Frequently changes of rhythms are similar to *The Rite of Spring* by Igor Stravinsky (1882-1971).

“Canticle of the Holy Night” or “Song of the Holy Night” has a melody, which is quoted from English *Coventry Carol* in 1591. This movement is required to be played more on the strings than on the keys.

“Carol of the Bells” is the last movement. This movement is written with bell-like figures. The texture is heterophony and it reminds us Gamelan music. This kind of heterophony is repeated three times and followed by the “Bell Chiming” figure, which is the same figure in the very first movement “The Visitation”, making this set cyclic.

The Lark by Mily Balakirev

Mily Alexeyevich Balakirev was born in Nizhny-Novgorod, Russia in 1837 and died in St. Petersburg in 1910 at the age of 73. He had his first piano lessons with his mother. When he was ten, he took piano lessons with John Field’s pupil, Alexander Dubuque, who gave him the principles of correct technique on piano. In 1855, Balakirev composed his *Piano Fantasia on Themes from Glinka's Life for the Tsar*. Glinka was delighted with Balakirev’s transcription and offered advice and encouragement to Balakirev. After Glinka death, Balakirev decided to continue Glinka’s ideas of music style that reflected Russian national spirit. In 1862, Balakirev and Gavriil Lomakin established the Free School of Music, which resisted the European idea of music education and also promoted new works of the group of Russian composers as “The Mighty Handful” or “The Russian Five”

The Lark (Zhavoronok) was composed in 1864. It is a solo piece for piano that Balakirev transcribed from a Glinka’s song in the album of *A Farewell to St. Petersburg* (1840) for voice and piano. In the transcription, Balakirev remains the original structure of the vocal song by using their materials with fragments and mixed them together. In the first A section, Balakirev also remains the simple format of the original by using the right hand for the vocal line and the left hand for broken chord patterns. In the repetition of the first theme, Balakirev uses highly technical and pianistic style in a variation on the first theme by superimposing original materials

with broken chords and brilliant running notes. There is a cadenza-like passage appears before the coda.

Mephisto Waltz No.1 (S.514) by Franz Liszt

Franz Liszt was born in Raiding, Hungary in 1811, and died in Bayreuth in 1886 at the age of 74. He was piano virtuoso, composer and arranger. Liszt started his piano lesson with his father at the age of five and gave his public concert at the age of nine. He had piano lessons with Carl Czerny and composition lessons with Antonio Salieri. In 1830 he met Hector Berlioz and heard his *Symphonie fantastique*, which gave an influence on his orchestral music and an inspiration of the idea of diabolism, which remained with him for the rest of his life. He later became interested in virtuoso technique after hearing Niccolò Paganini playing.

Liszt composed four numbers of *Mephisto Waltz*. The four *Mephisto Waltzes* are separate, distinct works that came from different times in Liszt's life. These waltzes present programmatic elements of decadence and danger, associated with the devilish virtuosity, as its title denotes. The first *Mephisto Waltz* entitled *Der Tanz in der Dorfschenke* (The Dance in the Village Inn) was composed in 1859-60, dedicated to his successful student Carl Tausig. This *Mephisto Waltz* is the only one of the four that is performed often and considered as one of the most significant pieces in the standard piano repertoire.

The first *Mephisto Waltz* can be divided into four sections: an introduction, section A, section B, and the final section C. The waltz opens with repeated eighth notes, which are played like a pulse. The perfect fifth interval becomes thicker little by little. This refers the action of the character Mephistopheles taking the violin and tuning it. The first theme in the section A has strong rhythmic character in the key of A major. It is contrasted with the second theme in section B, which has a seductive melody with flexible rhythms in the key of D-flat major. The last section, section C, combines the first and second themes, but they are transformed by increasing tension and frenzy of the dance. Following a little cadenza in recitative-like format, the dramatic ending concludes the piece with intense rhythm, repeated chords, and interlocking octaves.

4.3 Date, Time, and Venue of the Performance

Date: March 29, 2012

Time: 1:00 p.m.

Venue: Music Auditorium (MACM Hall), College of Music, Mahidol University, Nakhon Pathom, Thailand.



CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

Writing on the Graduate Recital Document helped the performer to play the selected repertoire with more knowledge, and made him become academically prepared for the graduate recital. After a careful study of these literatures and their history, the program was chosen to represent different musical styles from five different countries. The chosen repertoire was rather new and seldom performed in Thailand.

The 65-minute-recital was opened to the public with a 10-minute intermission. The program was by five different nationalities of composer: Brazilian, French, American, Russian, and Hungarian. There were three pianos available to perform, *Yamaha*, *Steinway & Sons* and *Fazioli*. The performer chose *Fazioli* because it was the easiest of the three to play with the inside piano in Crumb's piece. Other two pianos had a high metallic bars that covered the damper; therefore, the performer could not see markings well. The touching of *Fazioli* was easier than that of others to control. On the concert day, the performer had 2 hours to rehearse with *Fazioli* on the stage. If there were something needed to be adjusted, the time would be just enough to do so and to be familiar with the acoustics.

The program started with Villa-Lobos's *Prole do Bebê*, Vol.1. The light texture and the harmonic progression sounding like impressionistic music seemed to let the audience think back to their childhood. In the beginning the performer had a little difficulty in controlling the sixteen-note martellato but soon became feeling more relaxed and enjoyed to create a variety of sounds and bring out the different characters of dolls. The second piece was Ravel's *Valses Nobles et Sentimentales*. The performer was satisfied with the performance of this piece although the controlling in the soft touch and the rhythm of each waltz could have been more flexible. After the intermission, the second half started with Crumb's *A Little Suite for Christmas*, A.D.

1979. The performer sat close to the keyboard because it was easier to play the inside piano. Almost every effect of inside piano techniques came out well except a harmonic pizzicato, which missed a pitch because of the light on the stage made the harmonic marking unclear, and the performer was not able to identify where to locate the strings. The next piece was the Balakirev's *The Lark*. The performer believed that the expressiveness and vocal quality of the melody were brought out well. The tempo was a little bit too fast but it was still under control. The last piece was Liszt's *Mephisto Waltz No.1* (S.514). Dynamic contrast, technique, and characters of the piece were showed well. Although the performer was tired by the time of the Liszt piece, the drive of the music went well.

The overall of performance satisfied the jury members. Their comments will definitely help for his future performances.

5.2 Recommendations

The performer would like to give some suggestions for pianists who would like to perform a recital. In order to study and compare different interpretations, pianists are firstly urged to study the music score and listen to recordings performed by legendary pianists as well as by contemporary pianists. By doing this, they are capable of understanding the evolution of performance practice. Consequently, pianists can apply what they have learnt from these recording for their own creative ideas.

Secondly, it is suggested to the pianists that they should not only study the historical background of the pieces but they should study other musical contexts such as folk music that related to the piece. They should not neglect other musical elements that could have been sources of inspirations to the composers.

Thirdly, pianists should maintain a good physical and mental endurance that helps them to be able to keep the energy throughout the program. There are many ways to exercise, which has already been included in the Process of Preparing the Recital. It will keep the muscle readiness during the performance.

Finally, meals are essential. Pianists might not have their usual appetite before a performance, but skipping meals is not recommended. Lighter meals perhaps would be something to consider.



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- | | | |
|-------|----------------------------------|---------|
| I. | Branquinha (A Boneca de Louça) | Track 1 |
| II. | Moreninha (A Boneca de Massa) | Track 2 |
| III. | Caboclinha (A Boneca de Barro) | Track 3 |
| IV. | Mulatinha (A Boneca de Borracha) | Track 4 |
| V. | Negrinha (A Boneca de Pau) | Track 5 |
| VI. | A Pobrezinha (A Boneca de Trapo) | Track 6 |
| VII. | O Polichinelo | Track 7 |
| VIII. | A Bruxa (A Boneca de Pano) | Track 8 |

Valses Nobles et Sentimentales by Maurice Ravel

- | | | |
|-------|-----------------------|----------|
| I. | <i>Modéré</i> | Track 9 |
| II. | <i>Assez lent</i> | Track 10 |
| III. | <i>Modéré</i> | Track 11 |
| IV. | <i>Assez animé</i> | Track 12 |
| V. | <i>Presque lent</i> | Track 13 |
| VI. | <i>Vif</i> | Track 14 |
| VII. | <i>Moins vif</i> | Track 15 |
| VIII. | <i>Épilogue, Lent</i> | Track 16 |

A Little Suite for Christmas, A.D. 1979 by George Crumb Track 17

- | | |
|------|------------------------------|
| I. | The Visitation |
| II. | Berceuse for the Infant Jesu |
| III. | The Shepherds' Noel |
| IV. | Adoration of the Magi |
| V. | Nativity Dance |
| VI. | Canticle of the Holy Night |
| VII. | Carol of the Bells |

The Lark by Mily Balakirev Track 18*Mephisto Waltz* No.1, S.514 by Franz Liszt Track 19

Graduate Piano Recital by Teeranai Jirasirikul, DVD



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