GRADUATE PIANO RECITAL BY JEERANUCH TORARIT

JEERANUCH TORARIT

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
2006

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Graduate Recital Document
Entitled

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BY JEERANUCH TORARIT

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was submitted to the Faculty of Graduate Studies, Mahidol University
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ACKNOWLEDGEMENT

I wish to express my sincere gratitude to Dr. Eri Nakagawa, my advisor, Mr. Surat Kemaleelakul and Dr. Nopanand Chanorathaikul for their constant attention, invaluable comments and professional advice at every stage of this study.

I would like to thank Assoc. Prof. Narongchai Pidokracht for his help and support in preparing my graduate documents.

I would like to thank all of my friends and staff at the College of Music for their help and support.

Finally, I would like to record my deep gratitude to my parents, my beloved family for their greatest support and understanding that made this study possible and valuable.

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GRADUATE PIANO RECITAL BY JEERANUCH TORARIT

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ABSTRACT

The objectives of this graduate piano recital were to develop the performer's performance skills, to learn how to organize a piano recital and to learn how to write a professional program notes with proper information about the composers and the selected compositions.

In this graduate piano recital, compositions by five composers, contrasting in style and compositional techniques, were selected namely:

1. *Italian Concerto* BWV 971 by Johann Sebastian Bach
2. Sonata in B Minor Hob.XVI/32 by Franz Joseph Haydn
3. "Cadiz" from *Suite Espagñola* No. 4 *and* "Asturias" from *Suite Espagñola* No. 5 by Isaac Albéniz
4. Etude in G-flat Major, Op.10, No.5, Etude in A-flat Major, Op.25, No.1 by Frédéric Chopin
5. *Forest Scenes* Op.82 by Robert Schumann

The total approximate time was 60 minutes without intermission.

The graduate piano recital took place at Mahidol University Music Auditorium on Wednesday, 1st March, 2006, from 7.00 p.m. to 8.30 p.m.

KEY WORDS : MASTER'S DEGREE RECITAL/ JEERANUCH TORARIT

84 P.

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การแสดงเดี่ยวเปียโนระดับบัณฑิตศึกษาโดยนางสาวจีรนุช ธรฤทธิ์ (GRADUATE PIANO RECITAL BY JEERANUCH TORARIT)

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บทคัดย่อ

การแสดงเดี่ยวเปียโนระดับบัณฑิตศึกษานี้มีวัตถุประสงค์เพื่อศึกษาการจัดแสดงและพัฒนาศักยภาพการบรรเลงเปียโนของผู้แสดง รวมไปถึงการจัดทำข้อมูลเกี่ยวกับบทประพันธ์ที่คัดเลือกมาแสดง เพื่อใช้เป็นแหล่งข้อมูลทางวิชาการต่อไป

ผู้แสดงได้คัดเลือกบทประพันธ์ของคีตกวี 5 ท่าน จากต่างยุคต่างสมัย มีลักษณะการประพันธ์แตกต่างกัน และต้องอาศัยทักษะการบรรเลงที่แตกต่างกันด้วย บทประพันธ์ที่คัดเลือกมาแสดงได้แก่

1. *Italian Concerto* BWV 971 บทประพันธ์ของ Johann Sebastian Bach

2. Sonata in B Minor Hob.XVI/32 บทประพันธ์ของ Franz Joseph Haydn

3. “Cadiz” from *Suite Espagñola* No. 4 และ “Asturias” from *Suite Espagñola* No. 5 บทประพันธ์ของ Isaac Albéniz

4. Etude in G-flat Major, Op. 10, No. 5 and Etude in A-flat Major, Op. 25, No.1 บทประพันธ์ของ Frédéric Chopin

5. *Forest Scenes* Op. 82 บทประพันธ์ของ Robert Schumann

รายการแสดงมีความยาวประมาณ 1 ชั่วโมงโดยไม่นับรวมเวลาพักครึ่งระหว่างการแสดง

การแสดงเดี่ยวเปียโนระดับบัณฑิตศึกษานี้จัดขึ้นที่หอแสดงดนตรี วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันพุธที่ 1 มีนาคม 2549 ระหว่างเวลา 19.00 – 20.30 น.

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CHAPTER I
INTRODUCTION

1.1 The Importance and Background of the Graduate Piano Recital

In order to arrange for a recital, there must be various factors for consideration, preparation of the venue, seeking for a proper musical instrument and equipment, selection of musical pieces including the public relations. The performer should carefully study and prepare necessary arrangements as mentioned for the readiness of the recital.

The recital program includes seven pieces by five composers with different styles and technique. They are intentionally selected for the performer to overcome technical difficulty on the piano as a main objective.

Having taught piano for many years, the performer has founded that most students can not play the piano correctly because they do not realize that there are four periods in classical music: Baroque, Classic, Romantic and Contemporary . In each period, there are different styles of composition which affect performance technique. It is why the performer would like to present various pieces that belong to different periods in this recital.

The recital program is as follows:

Italian Concerto BWV 971 by Johann Sebastian Bach

Sonata in B Minor Hob.XVI/32 by Franz Joseph Haydn

"Cadiz" from *Suite Espagñola* No. 4 *and* "Asturias" from *Suite Espagñola* No. 5 by Isaac Albéniz

Etude in G-flat Major Op.10, No.5, Etude in A-flat Major Op. 25, No.1 by Frédéric Chopin

Forest Scenes Op. 82 by Robert Schumann

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1.2 Objectives

1.2.1 To study the structure of the pieces as well as musical and technical problems of the pieces from baroque, classical, romantic and the twentieth-century periods.

1.2.2 To develop and acquire the technique necessary to perform each piece.

1.2.3 To present these pieces which have been carefully studied and refined by giving a performance, projecting proper musical expression, styles and interpretation.

1.3 Framework of the Graduate Piano Recital

Study and present only the following items

1.3.1 *Italian Concerto* BWV 971 by Johann Sebastian Bach

1.3.2 Sonata in B minor Hob. XVI/32 by Franz Joseph Haydn

1.3.3 "Cadiz" from *Suite Espagñola* No. 4 and "Asturias" from *Suite Espagñola* No. 5 by Isaac Albéniz

1.3.4 Etude in G-flat Major Op. 10, No. 5 and Etude in A-flat Major Op. 25, No.1 by Frédéric Chopin

1.3.5 *Forest Scenes* Op. 82 by Robert Schumann

1.4 Expected benefits from the Graduate Piano Recital

1.4.1 To acquire the skills to analyze the structure and technical problems of pieces from different periods and to be able to perform them in proper styles, expression and interpretation.

1.4.2 To develop and acquire the different technique necessary not only for performing these pieces in the recital program but also in learning other pieces.

1.4.3 To be able to write and present a professional program note.

1.4.4 To know the method how to organize a piano recital performance as a conceptual or theoretical way

1.4.5 To be the source and reference data for future music performance.

1.4.6 To be able to assist and prepare one's students for their future performance accordingly.

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1.4.7 To acquire self confidence in performing in public.

1.5 Process of presenting the Graduate Piano Recital

1.5.1 Selection and study of the pieces

1.5.2 Proposing the pieces to adviser

1.5.3 Acceptance by the adviser

1.5.4 Review of literature

1.5.5 Presentation of the proposal and obtainment of its approval

1.5.6 Study of the pieces including lessons and self-practice at home 3 hours a day.

1.5.7 Performance in the hearing examination

1.5.8 Performance in a piano recital.

1.5.9 Submission of the Graduate Recital Documents which contain

1. Paper work
2. DVD recording of the performance
3. CD recording of the performance

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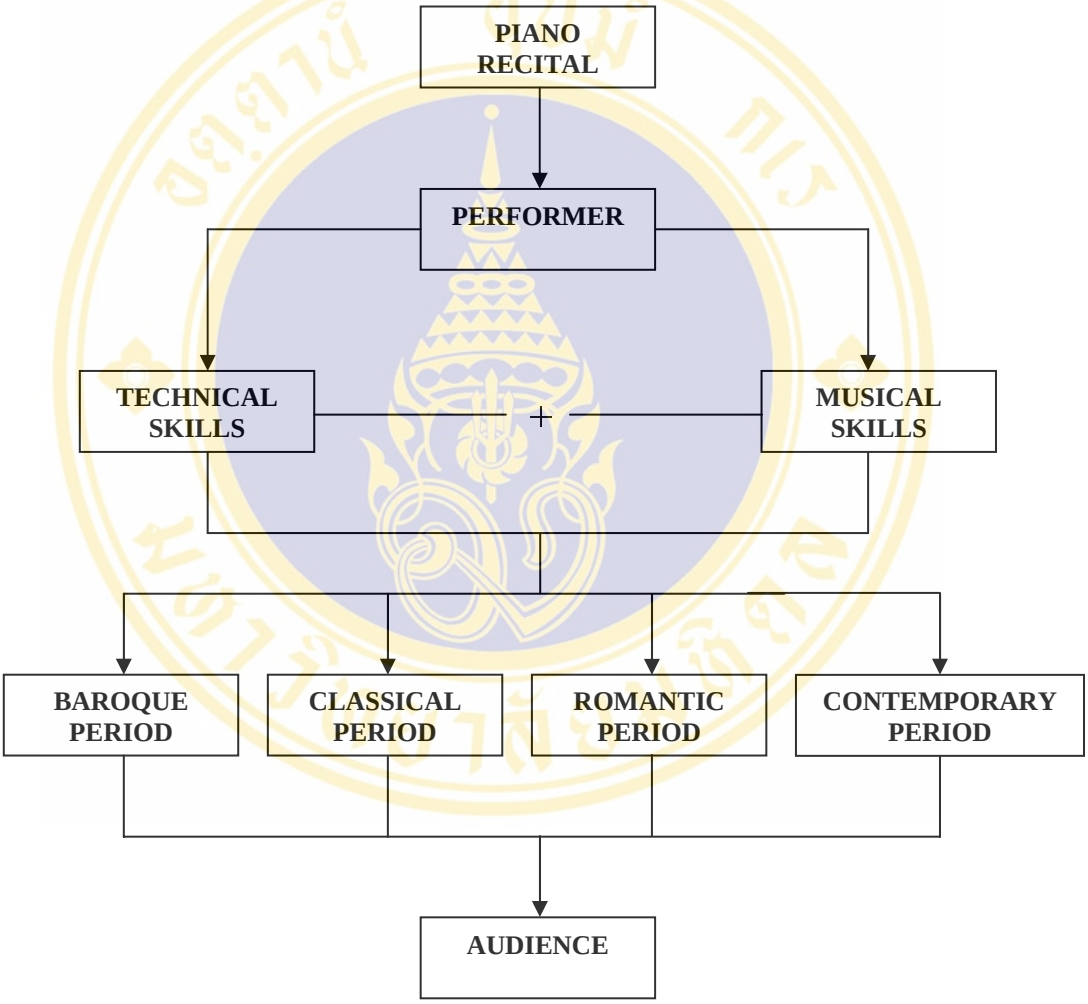
1.6 Conceptual Framework of the Graduate Piano Recital



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CHAPTER 2
REVIEW OF RELATED LITERATURE

2.1 *Italian Concerto* BWV 971 by Johann Sebastian Bach

Johann Sebastian Bach (1685-1750) was born in Eisenach in eastern Germany. He was the most significant member of the vast musical Bach's family. Both his parents died by the time he was ten. His brother, Johann Christoph, was an organist and taught Bach both to play and to build the instrument. He was so influential to Baroque era that most of the music academics consider the year that Bach died was the end of the Baroque era. He composed all types of music in his period except opera. His works can be categorized into three types: works for keyboard music, works for orchestra and other instruments, and works for chorus.

Towards the end of his life Bach was troubled with cataracts, which made him work increasingly difficult. Two operations failed to cure the problem, and in the last few months of his life Bach was practically blind. In the summer of 1750, weakened by the operations, he died of a stroke, leaving his fellow musicians to mourn one of the greatest composers of the time.

Bach's compositional style was characterised by contrapuntal texture, linear tonic/dominant harmonic progressions and consistent motor rhythms, which combine to create a sense of forward momentum. As with most other Baroque composers, Bach's music is motivically dense, melodic and rhythmic patterns introduced at the beginning of a work are continually transformed by contrapuntal and melodic inversion, augmentation, diminution and stretto.

Italian Concerto was written in 1735 in the ordering number BWV 971. The piece was composed for the harpsichord with two manuals. The composer marked piano and forte in music. Crescendo and diminuendo were not found in the piece. The piece is in a concerto style with imagination of playing both orchestra and solo instruments.

The first movement is without tempo mark but usually indicated as Allegro in 2/4 time. It is in F major and in concerto grosso form. The second movement is marked Andante in D minor in 3/4 time. The right hand plays an

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improvisatory melody in cantabile style while the left hand plays ostinato accompaniment keeping the main tempo firmly. The third movement in F major is the most difficult one because of Presto tempo. It is necessary to maintain the regular tempo for the whole movement which is mostly built with scales.

2.2 Sonata in B Minor, Hob. XVI/32 by Franz Joseph Haydn

Franz Joseph Haydn was an Austrian composer lived between 1732 -1809. Most of his creative life was spent in the service of the Esterhazy family, writing the piece for their need. He composed symphonies, concertos, chamber music, piano music, masses and operas. He is often described as the father of the symphony and string quatet.

Haydn's keyboard sonatas can be categorized in three periods ;

The first period was in 1750-1760 during Haydn's staying in Vienna, including the Following 14 sonatas:

- Sonata in C Major Hob. XVI/1
- Sonata in B-flat Major Hob. XVI/2
- Sonata in C Major Hob. XVI/5
- Sonata in G Major Hob. XVI/6
- Sonata in C Major Hob. XVI/7
- Sonata in G Major Hob. XVI/8
- Sonata in F Major Hob. XVI/9
- Sonata in C Major Hob. XVI/10
- Sonata in G Major Hob. XVI/11
- Sonata in A Major Hob. XVI/12
- Sonata in E Major Hob. XVI/13
- Sonata in C Major Hob. XVI/15
- Sonata in E-flat Major Hob. XVI/16
- Sonata in B-flat Major Hob. XVI/17

The second period was in 1761-1771 during Haydn's working with The Esterhazy Family including 30 sonatas:

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- Sonata in C Major Hob. XVI/3
- Sonata in D Major Hob. XVI/4
- Sonata in D Major Hob. XVI/14
- Sonata in B-flat Major Hob. XVI/18
- Sonata in D Major Hob. XVI/19
- Sonata in C Minor Hob. XVI/20
- Sonata in C Major Hob. XVI/21
- Sonata in E Major Hob. XVI/22
- Sonata in F Major Hob. XVI/23
- Sonata in D Major Hob. XVI/24
- Sonata in E-flat Major Hob. XVI/25
- Sonata in A Major Hob. XVI/26
- Sonata in G Major Hob. XVI/27
- Sonata in E-flat Major Hob. XVI/28
- Sonata in F Major Hob. XVI/29
- Sonata in A Major Hob. XVI/30
- Sonata in E Major Hob. XVI/31
- Sonata in B Minor Major Hob. XVI/32
- Sonata in D Major Hob. XVI/33
- Sonata in E Minor Major Hob. XVI/34
- Sonata in C Major Hob. XVI/35
- Sonata in C-sharp Minor Major Hob. XVI/36
- Sonata in D Major Hob. XVI/37
- Sonata in E-flat Major Hob. XVI/38
- Sonata in G Major Hob. XVI/39
- Sonata in A-flat Major Hob. XVI/43

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- Sonata in G Minor Major Hob. XVI/44
- Sonata in E-flat Major Hob. XVI/45
- Sonata in A-flat Major Hob. XVI/46
- Sonata in F Major Hob. XVI/47

The third period was in 1784-1794. There were eight pieces:

- Sonata in G Major Hob. XVI/40
- Sonata in B-flat Major Hob. XVI/41
- Sonata in D Major Hob. XVI/42
- Sonata in C Major Hob. XVI/48
- Sonata in E-flat Major Hob. XVI/49
- Sonata in C Major Hob. XVI/50
- Sonata in D Major Hob. XVI/51
- Sonata in E-flat Major Hob. XVI/52

Sonata in B minor Hob. XVI/32 was composed in 1776. It was in the second group of Haydn's piano sonatas. He composed this piece from the time of his appointment by the Esterhasy. During this period he exploited the passionate quality of minor, striving for something more ambitious that encompasses a greater degree of intensity, yet he also maintained the traditional external form. The piece consists of three movements. The first movement, Allegro is in sonata form. It is in B minor and in 4/4 time. The second movement in the form of Minuet and Trio shows cantabile style. The Menuet is in B major and the Trio in the parallel key. The third movement is Presto in B minor in 2/4 time. All movements consist of scales, arpeggios and octaves.

2.3 Two Pieces from *Suite Espagñola* by Isaac Albéniz

Isaac Albéniz lived in 1860-1909. He was born in Camprodon near Gerona in Catalonia. He was taught how to play the piano by his sister while he was only one year old and then made his first public appearance at the age of four.

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In term of compositional style, he was influenced by a number of well-known composers of the day. He began to incorporate elements of traditional Spanish folk music into his composition.

Suite Espagñola were composed in 1889. It is a collection of impressions of various places in Spain, expressed in dance and song forms indigenous to the respective areas.

This suite consists of eight pieces composed for both piano and guitar.

- "Granada"
- "Cataluna"
- "Sevilla"
- "Cadiz"
- "Asturias"
- "Aragon"
- "Castilla"
- "Cuba"

"Cadiz"

"Cadiz" is the name of the town that Albéniz had a concert in 1872. The piece has a melody and accompaniment always switching between the left hand and the right hand. It is in D-flat major in 3/4 time based in ternary form. The middle section is modulated to C-sharp minor. The piano imitates the sound of guitar and Spanish castanets.

"Asturias"

"Asturias" is the name of a province in Spain. It is well known for its green landscapes. This piece is in G minor in ternary form. The time signature is 3/4. At the beginning of the piece, the left hand plays a staccato melody while the right hand playing an accompaniment with repeated notes. The most difficult part is moving two hands quickly to very low and high registers as maintaining the tempo. At the middle section, the texture becomes simpler but still requiring deep expression with more flexible tempo.

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2.4 Two Etudes by Frédéric Chopin

The Polish composer Frédéric Chopin was born in Zelasowa Wola in 1810 and studied music from the age of six. By the time he was seven, he had begun his career as a concert pianist and had his first piece published. He entered the Warsaw Conservatory, and after diligent study emerged with honours in 1829. He died in Paris in 1849.

Chopin's music combined a unique rhythmic sense (particularly his use of rubato, chromatic inflections and counterpoint). This mixture produces a particularly fragile sound in the melody and the harmony, which are nonetheless under pinned by solid and interesting harmonic technique. The vast majority of Chopin's 170 compositions are for the piano.

An etude (from the French word "étude" meaning study) is a short musical composition designed to provide practice in particular technical skills in the performance of instruments.

Piano etudes have been composed since the 18th century, most notable by Carl Czerny, but it was Chopin who transformed the etude into an important musical genre. The etudes that are most widely admired are those which transcend their practical function and come to be appreciated simply as music. Chopin etudes are considered not just technically difficult, but also musically very powerful and expressive. Chopin wrote 24 Etudes in two sets of 12 Etudes (op. 10 and op. 25) as well as Trois Nouvelles Etudes (Three New Etudes).

Etude in G-flat Major, Op. 10, No. 5

It is also known as "Black Key". This etude features entirely pentatonic right-hand triplets (only on the black keys) with ingratiating effect. The melodic and thematic material is entrusted to the left hand, while the right hand carries on the given etude-figure.

Etude in A-flat Major, Op. 25, No. 1

In this etude, the melody is placed in the top voice, accompanied by arpeggios in both hands. It has a nickname "Aeolian Harp" by Robert Schumann.

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2.5 *Forest Scenes* Op. 82 by Robert Schumann

Robert Schumann, the composer and music critic of the early Romantic Period, lived between 1810-1856. He began his piano lesson when he was six. But the injury caused by the endless and relentless practice at the piano had his hand crippled and his career as pianist ended. Hence, he turned to composing. Schumann's works were often influenced by extra musical references. Schumann's genius can be best seen in his rendition of art songs and several short pieces for piano. A lot of these pieces, which called "character piece" were grouped or linked by sharing the same names or were associated with the tales or by thematic connection. Schumann composed many pieces as follow;

Papillons Op. 2 (1829-1831)
Intermezzos Op. 4 (1832)
Impromtus on a Theme of Clara Wieck Op. 5 (1832)
Davidsbundlertanze Op. 6 (1832)
Carnaval Op. 21 (1834)
Phantasiestucke Op. 12 (1836)
Kinderscenen op. 15 (1838)
Kreisleriana Op. 16 (1838)
Arabeske Op. 18 (1839)
Blumenstuck Op. 19 (1839)
Humoreske Op. 20 (1839)
Novelletten Op. 21 (1838)
Nachstucke Op. 23 (1839)
Faschingsschwank aus Wien Op. 26 (1839)
Romanzen Op. 28 (1839)
Charakterstucke fur die Jugend Op. 68 (1848)
Marches Op. 76 (1849)
Waldscenen Op. 82 (1848-1849)
Bunte Blatter Op. 99 (1836-1849)
Phantasiestucke Op. 111 (1851)
Albumblatter Op. 124 (1832-1845)

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Gesange der Fruhe Op. 133 (1853)

Forest Scenes Op. 82 is a set of nine pieces with a main subject.

- **"Entering the Forest":** This is in B-flat major describing the feeling of fresh environment of the forest and mountain. The introduction part creates the climate of entering the forest with the flexible and free tempo which is Schumann's unique style. The balance between all parts is important since the melody alternates between right and left hands.

- **"Hunter on the Look-Out":** The piece describes the excitement of the hunter who waits behind the bush for the animal to come out. It is in D major in 4/4 time. The piece consists of triplet notes.

- **"Solitary Flower":** This is in B-flat major in 2/4 time. The piece describes the nature and beautiful flowers blooming in the fields like moving around by the wind. The piece is homophonic with question-and-answer phrases between soprano and alto in the right hand. The balance between two voices and the control of the tempo must be carefully maintained.

- **"Haunted Spot":** This is in D minor in 4/4 time. The piece describes the awfulness at a haunted hut at night. The pianissimo melody sounds frightening, and the gradual increase of dynamics creates mysterious atmosphere.

- **"Pleasant Scenery":** The piece is in B-flat major describing happy time staying in the pleasant nature on the way. The piece uses triplet notes in a fast strict tempo. Playing of the piece requires the strength and accuracy of fingers. There is sometimes a period of relaxation in a slower tempo (Etwas langsamer) that makes the piece more suggestive and expressive.

- **"At the Inn":** The piece is in E-flat major describing the warmness, calmness and peacefulness in the shelter at night after wandering in the forest for the whole day. The feeling of relaxed mood is shown in rhythmic patterns at the moderate speed with tempo rubato. The performer should take care of the sound balance in both hands, similar to the first piece.

- **"Prophet Bird":** The piece is in G minor suggesting a sense of ambiguity or questioning by dotted rhythmic patterns and pauses. The pedal should be released gently to make no immediate stop of sound at the end of each phrase. The middle section contains a chorale-like phrase to give a feeling of sacred music.

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- "Hunting Song": The piece is in E-flat major in 6/8 time describing the animal hunting by horse riding, and imitating the sound of horn as a signal for hunting. The most important point in playing the piece is controlling of a steady tempo.

- "Farewell the Forest": The piece is in B-flat major expressing the feeling of the person who is leaving the forest. The melody, which should be with bright tones, suggests to remember good things with sadness to be apart. The melody and accompaniment in the right hand need to be carefully voiced and controlled in two-against- three polyrhythm.

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CHAPTER 3
METHODOLOGY OF PRESENTING A GRADUATE RECITAL

3.1 Performing Information

The performer selected five pieces which are

3.1.1 *Italian Concerto* BWV 971 by Johann Sebastian Bach

3.1.2 Sonata in B Minor Hob.XVI/32 by Franz Joseph Haydn

3.1.3 "Cadiz" from *Suite Espagñola* No. 4 *and* "Asturias" from *Suite Espagñola* NO. 5 by Isaac Albéniz

3.1.4 Etude in G-flat Major Op. 10 No. 5 and Etude in A-flat Major Op. 25, No.1 by Frédéric Chopin

3.1.5 *Forest Scenes* Op. 82 by Robert Schumann

3.2 Objectives

3.2.1 To study the structure of the pieces as well as musical and technical problems of the pieces from baroque, classical, romantic and the twentieth-century periods.

3.2.2 To develop and acquire the technique necessary to perform each piece.

3.2.3 To present these pieces which have been carefully studied and refined by giving a performance, projecting proper musical expression, styles and interpretation.

3.3 Instrument

A 9-foot Fazioli grand piano

3.4 Process of Presenting the Graduate Recital

3.4.1 Discussion with the advisor in selecting pieces.

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3.4.2 Study and selection of the pieces according to the recommendation of the advisor.

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

3.4.4 Study and practice of the selected pieces.

3.4.5 Collection of the information about the selected pieces including music books, CDs articles and papers for presenting the proposal of the Graduate Recital, the Graduate Recital Documents and the programme notes. Sources are gathered from:

- Library of College of Music, Mahidol University
- Central Library, Chulalongkorn University
- Faculty Library, Faculty of Fine and Applied Arts, Chulalongkorn University
- Personal books and documents

3.5 Editions Used in Study of the Pieces.

- Johann Sebastian Bach's *Italian Concerto* BWV 971, Dover Edition
- Franz Joseph Haydn's Sonata in B Minor Hob.XVI/32, Dover Edition
- Isaac Albéniz's *Suite Espagñola*, No.4 "Cadiz" and No. 5 "Asturias" from A Kalmus Classic Edition.
- Frédéric Chopin's Etude in G-flat Major Op. 10, No. 5, Etude in A-flat Major Op. 25, No.1 from *Complete Preludes and Etudes for Solo Piano*, Dover Edition
- Robert Schumann's *Forest Scenes* Op. 82, Peters Edition

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3.6 Preparation process for the Recital Presentation

3.6.1 Set the study and practice schedule

PIECES	2005										2006	
	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb
J.S. Bach : *Italian Concerto* BWV971												
F. Haydn : Sonata in B Minor Hob.XVI/32												
I. Albéniz : *Suite Espagñola*												
"Cadiz"												
"Asturias"												
F. Chopin : Etudes												
Op. 10, No. 5												
Op. 25, No. 1												
R. Schumann : *Forest Scenes* Op. 82												

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3.6.2 Hearing examination.

3.6.3 Reservation of the auditorium and aural/visual recording at College of Music, Mahidol University.

3.6.4 Preparation of the programme notes using summarized information from the outline of the Graduate Recital Documents.

3.7 Presentation

The audiences are given the programme notes before the performance begins. The programme is divided into two sections with a 10-15 minute intermission.

3.8 Programme and approximate times

3.8.1 *Italian Concerto* BWV 971 by Johann Sebastian Bach
approx. 14 minutes

3.8.2 Sonata in B Minor Hob.XVI/32 by Franz Joseph Haydn
approx. 12 minutes

Intermission

3.8.3 “Cadiz” from *Suite Espagñola* No. 4 by Isacc Albéniz
“Asturias” from *Suite Espagñola* No. 5 by Isaac Albéniz
approx. 8 minutes

3.8.4 Etude in G-flat Major Op. 10, No. 5 by Frédéric Chopin
Etude in A-flat Major Op. 25, No. 1 by Frédéric Chopin
approx. 6 minutes

3.8.5 *Forest Scenes* Op. 82 by Robert Schumann
approx. 20 minute

Total approximate time: 60 minutes without intermission.

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CHAPTER 4
MUSIC SCORES

1. *Italian Concerto* BWV 971 by Johann Sebastian Bach

2. Sonata in B Minor Hob.XVI/32 by Franz Joseph Haydn

3. “Cadiz” from *Suite Espagñola* No. 4 and “Asturias” from *Suite Espagñola* No.5 by Isaac Albéniz.

4. Etude in G-flat Major Op. 10, No. 5 and Etude in A-flat Major Op. 25, No.1 by Frédéric Chopin.

5. *Forest Scenes* Op.82 by Robert Schumann

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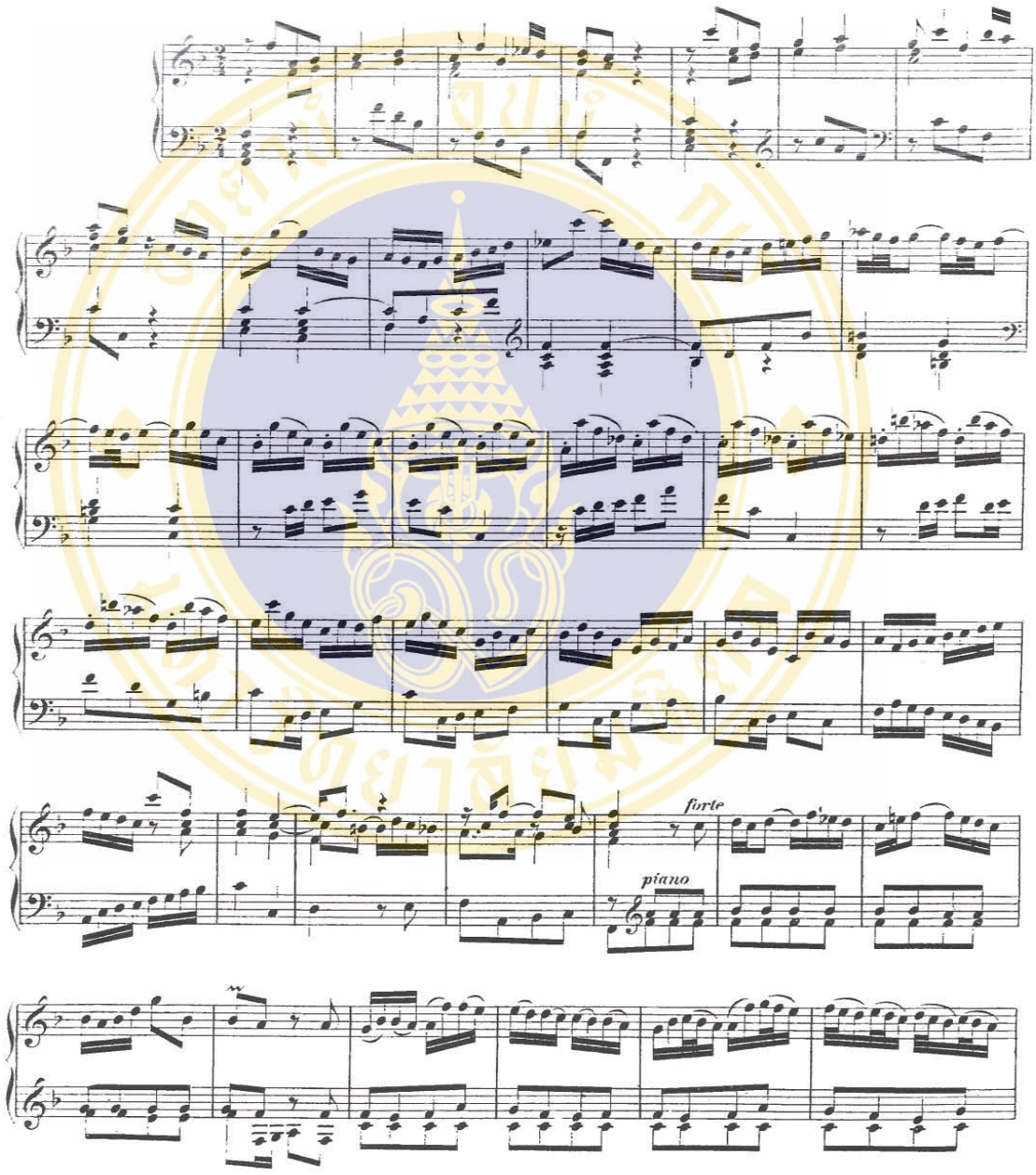
Italian Concerto

BWV 971



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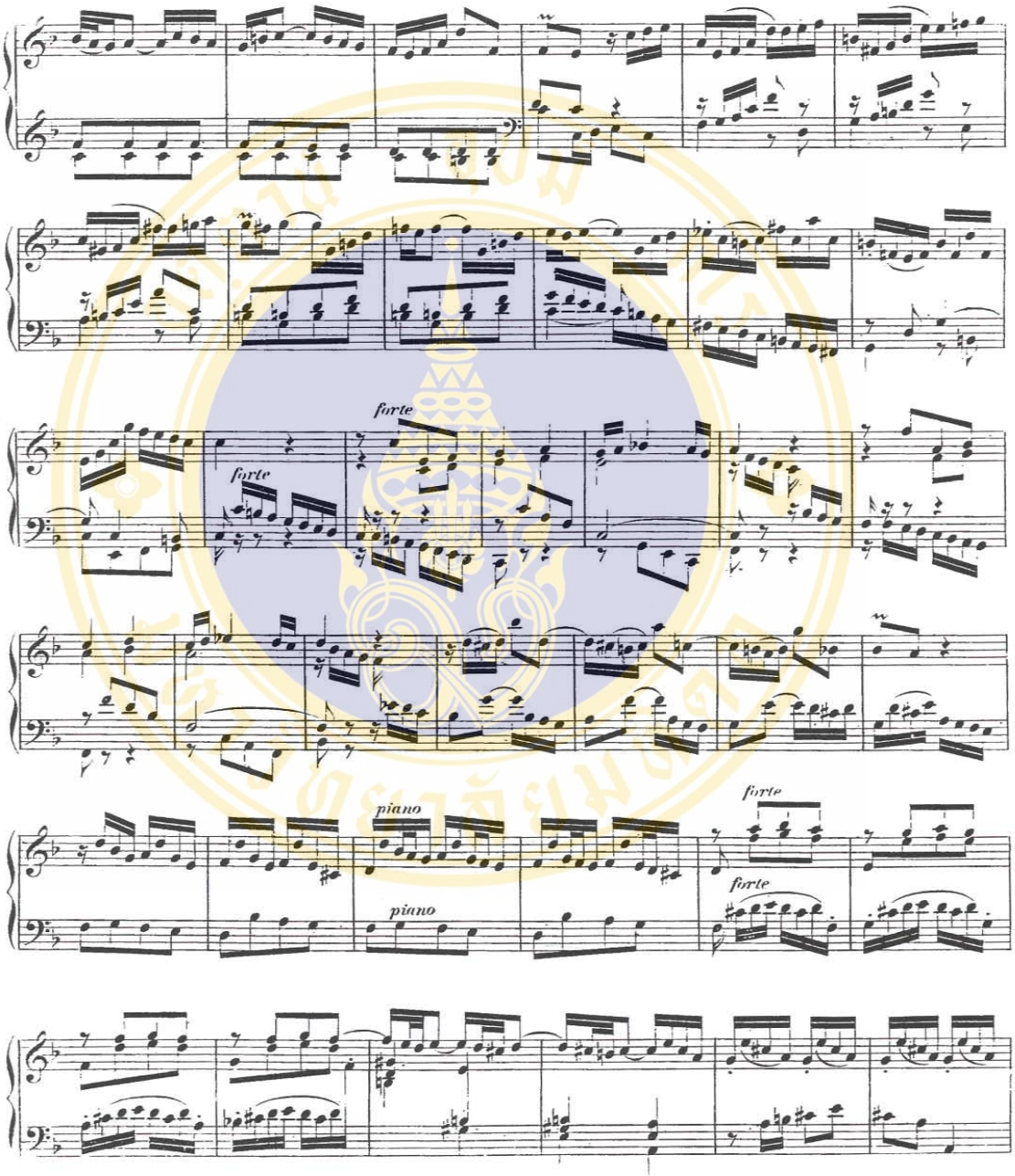

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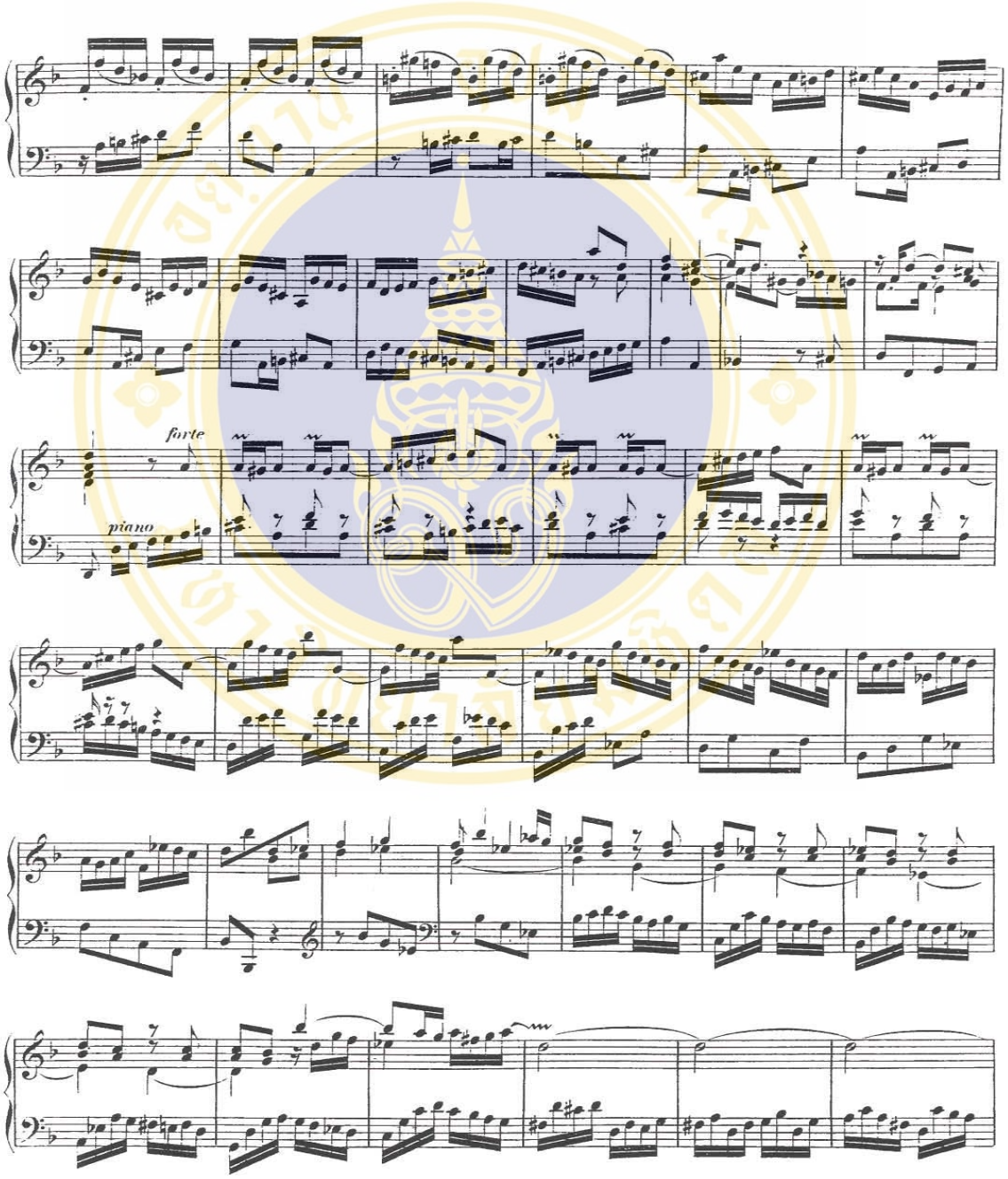

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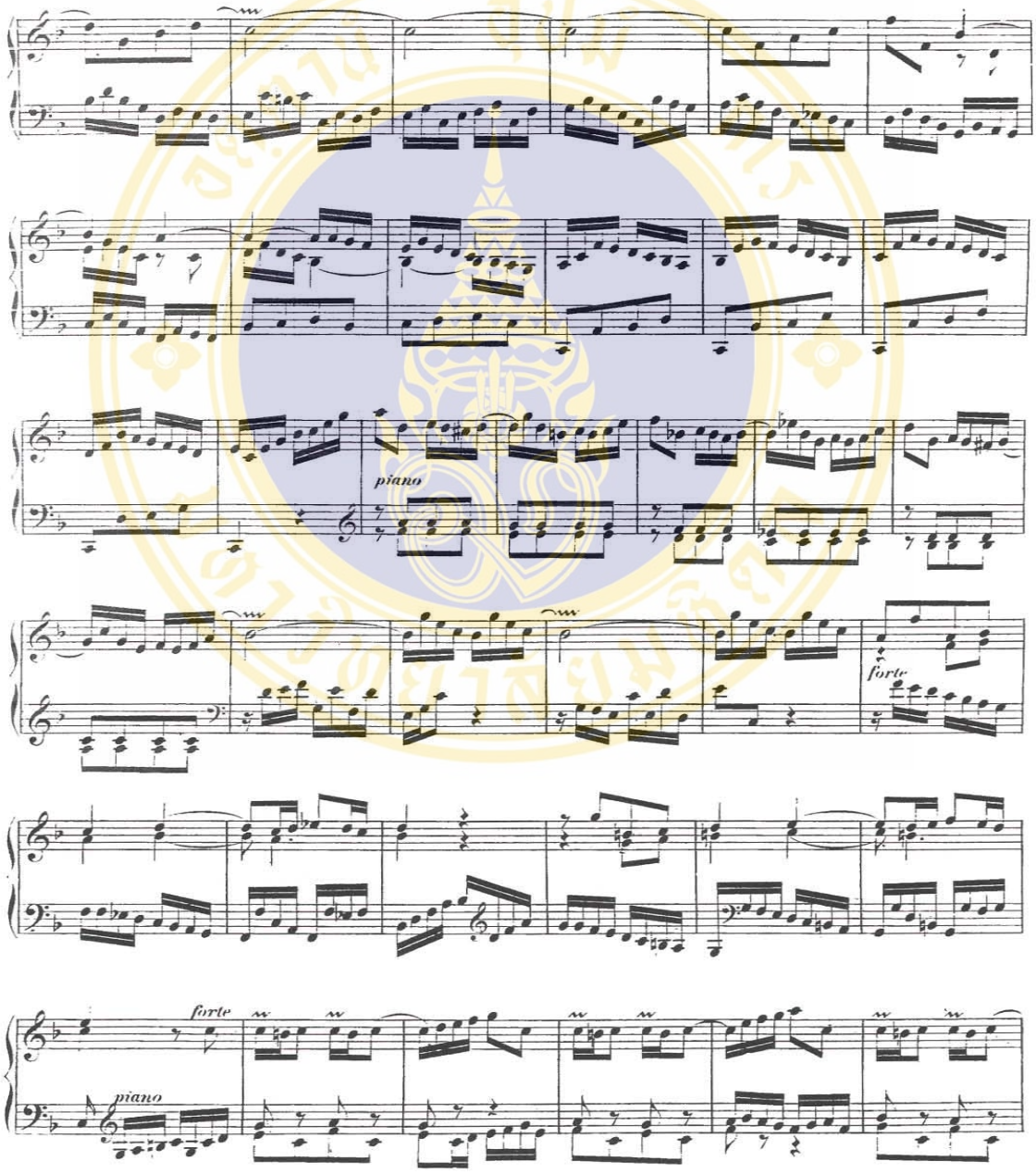

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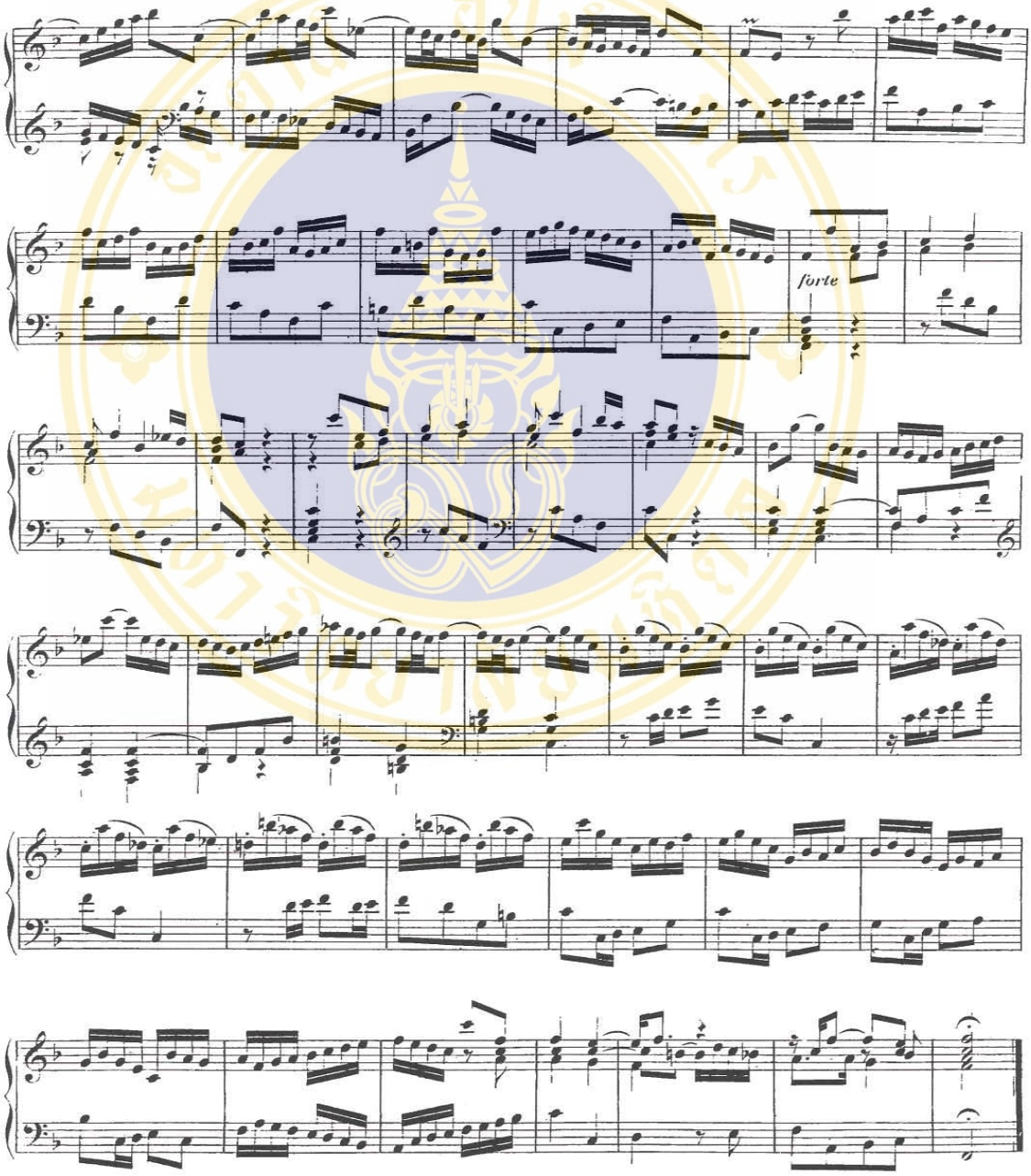

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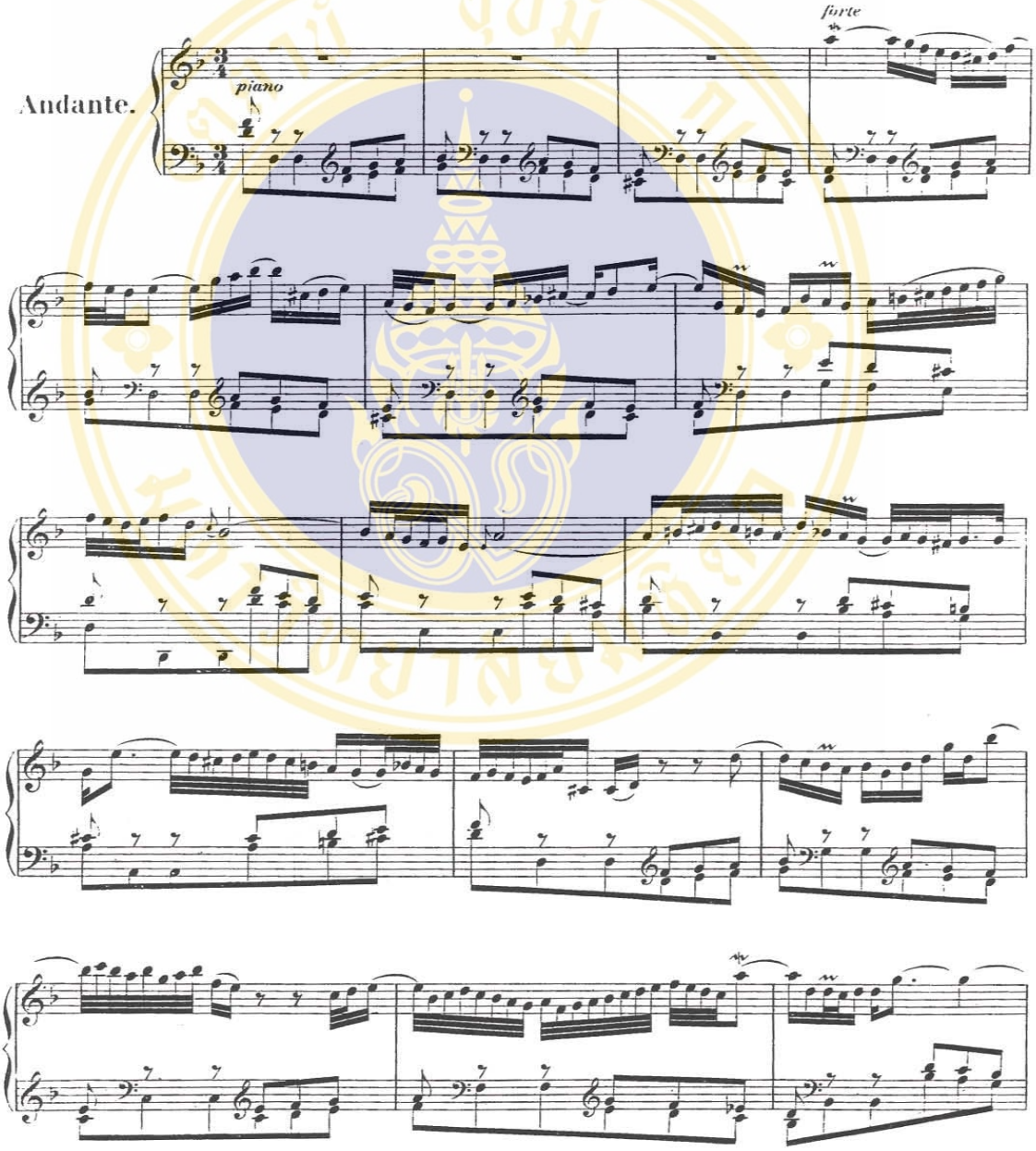

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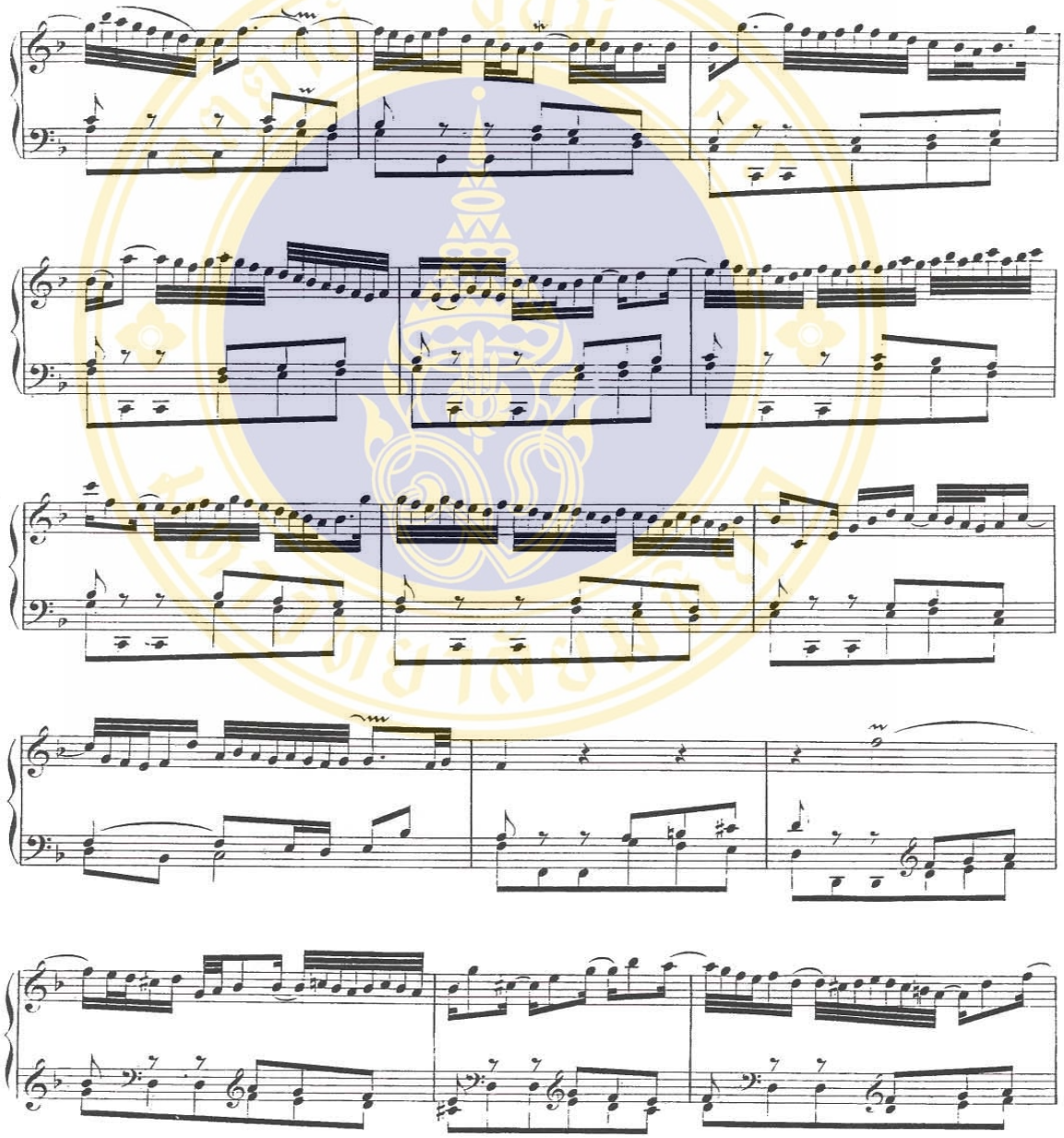

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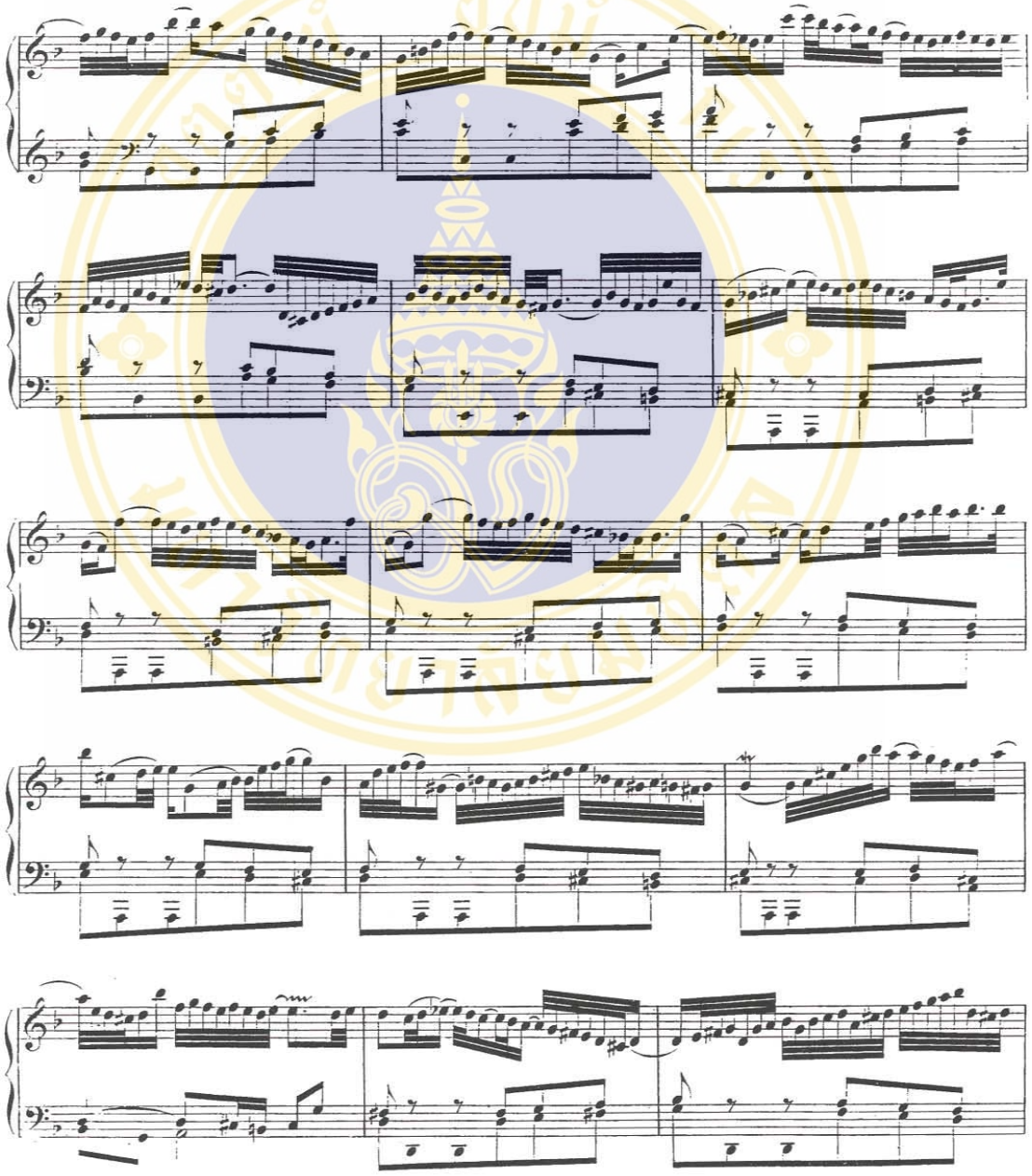

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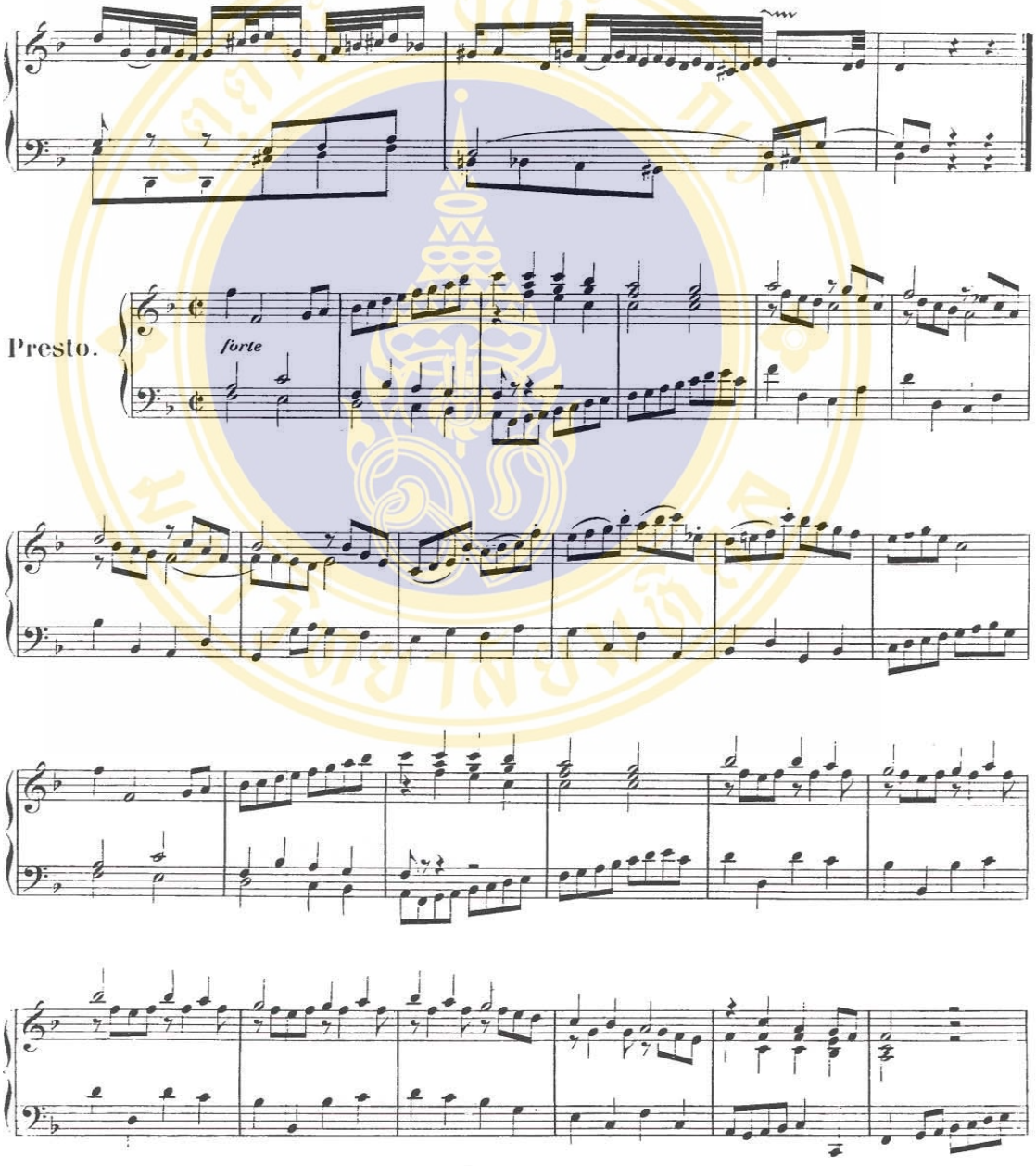

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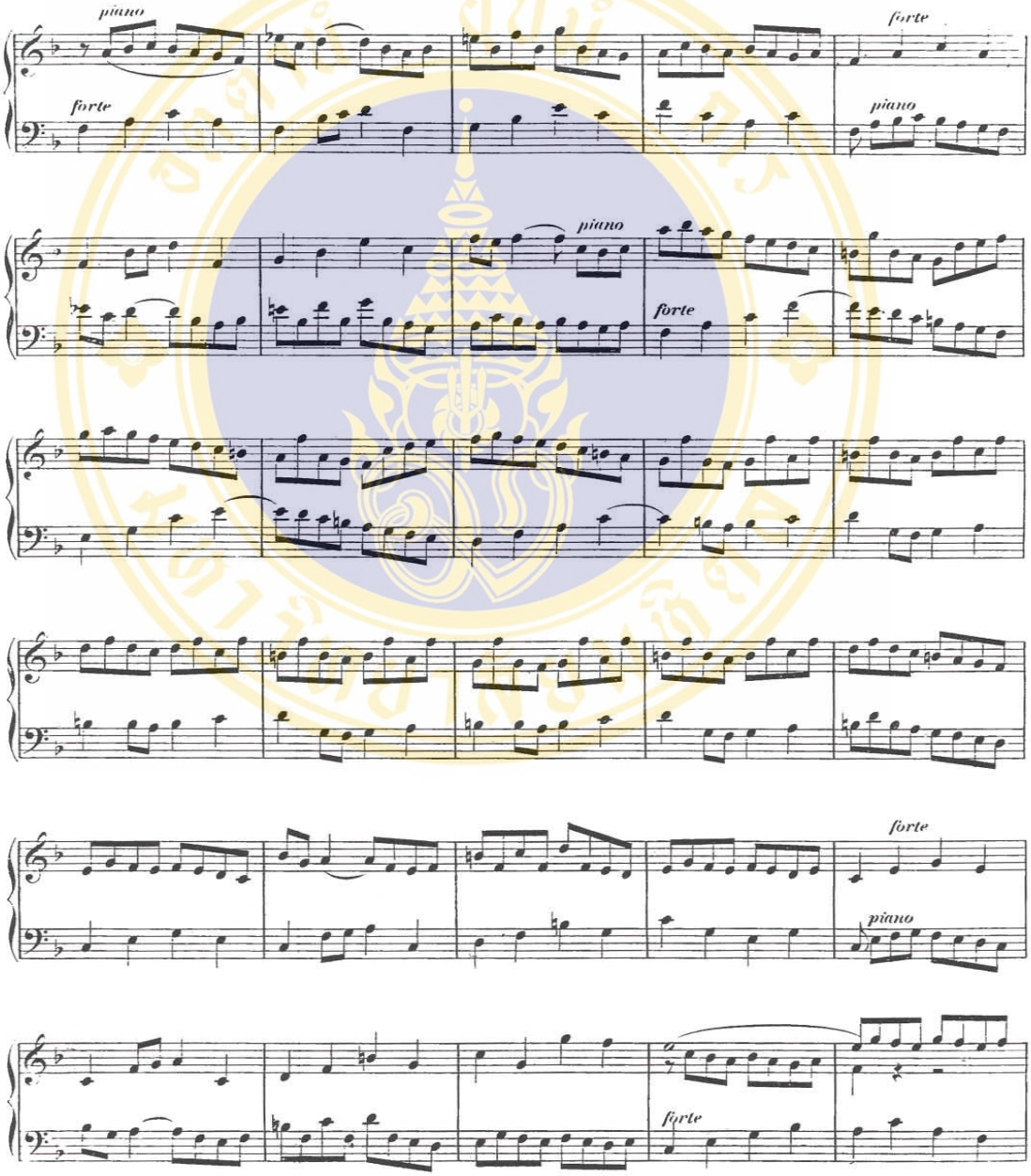

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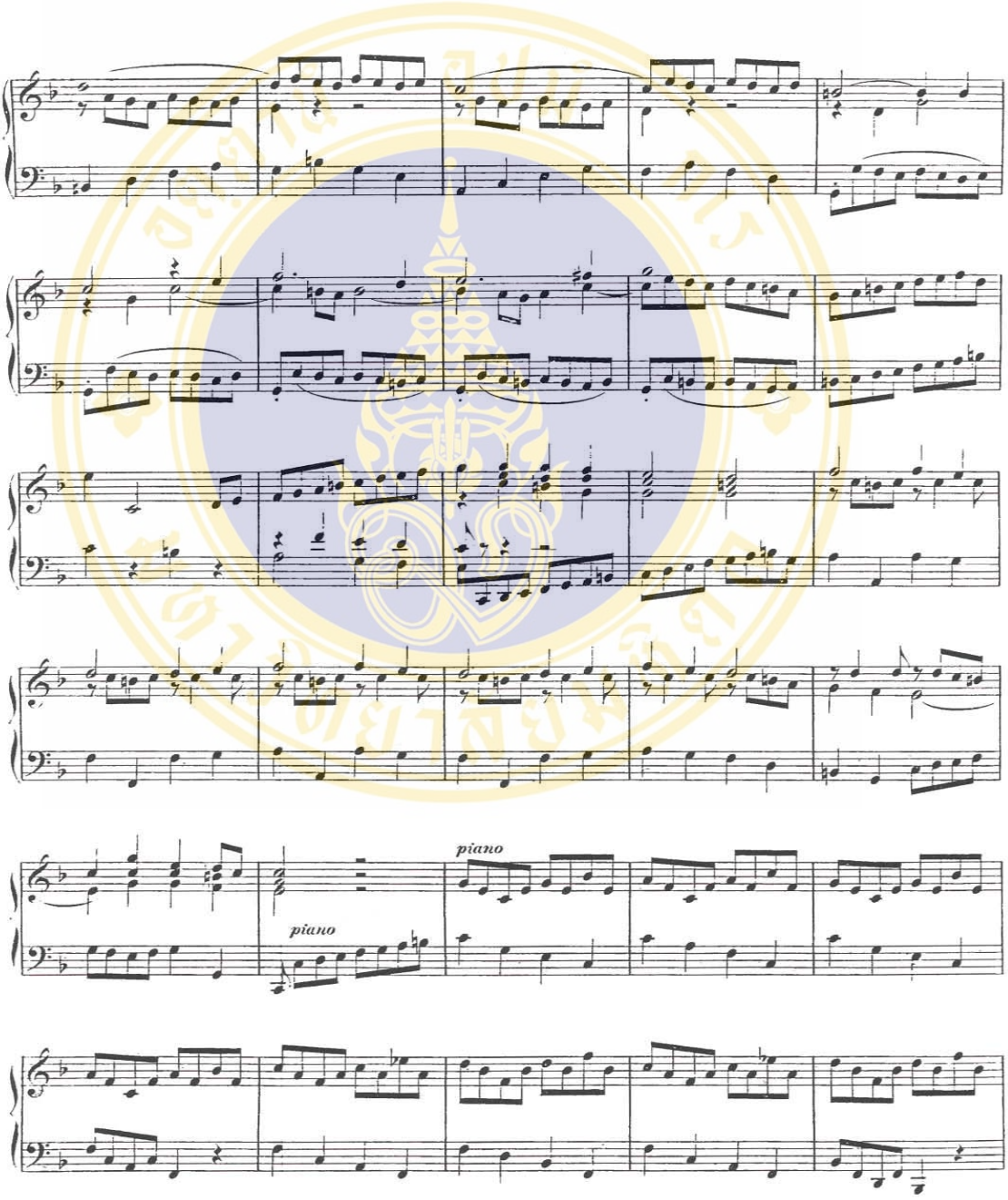

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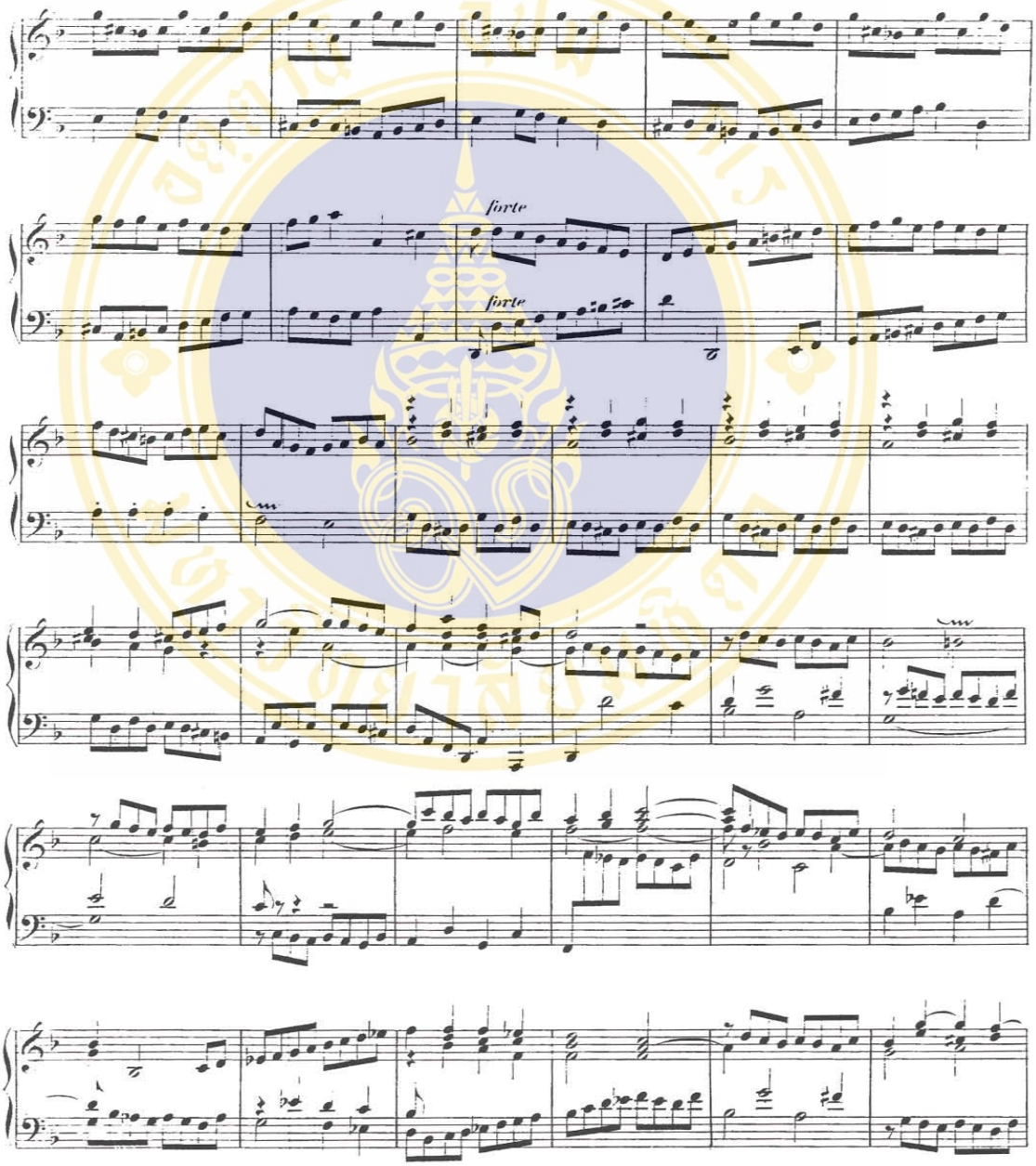

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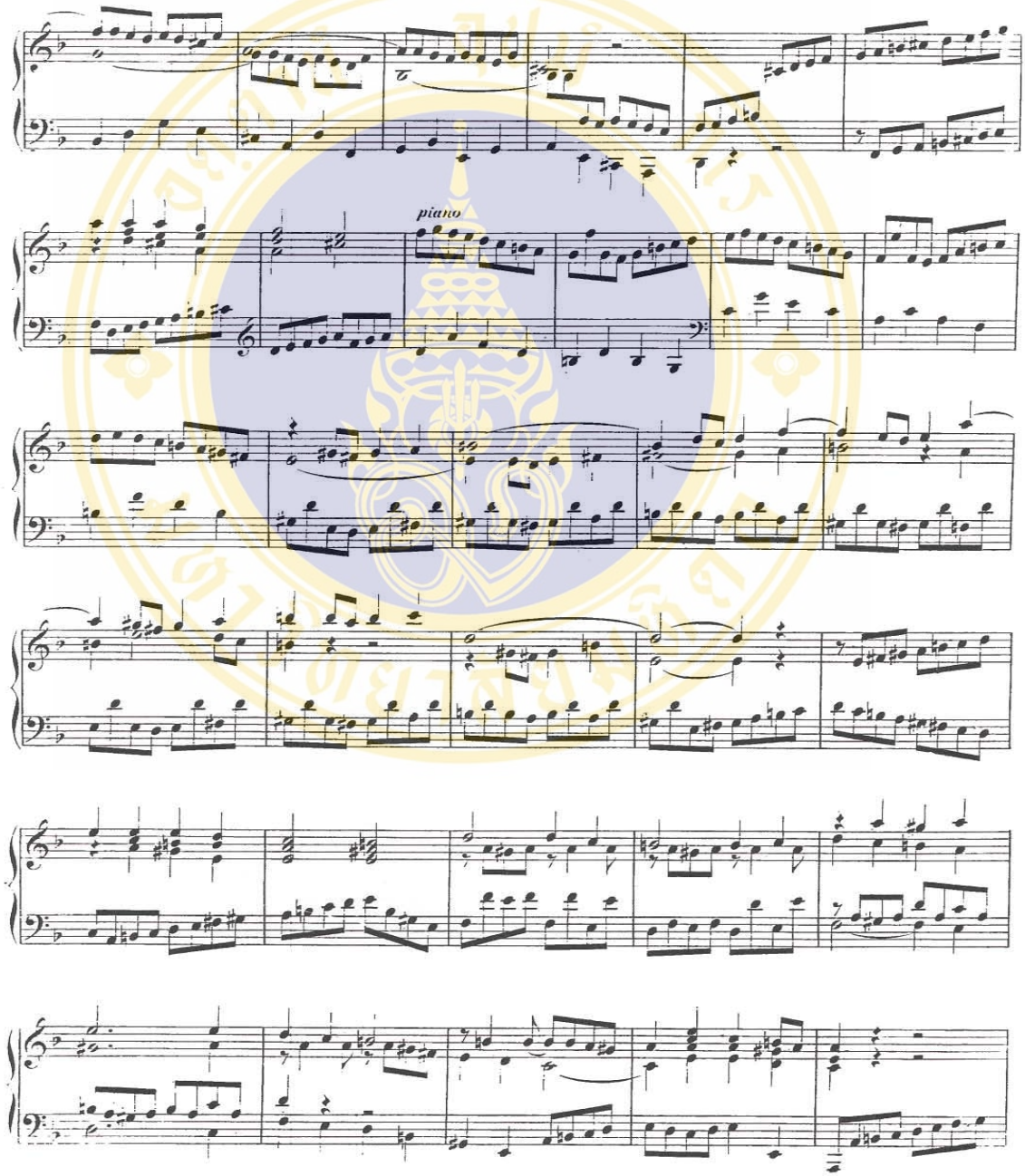

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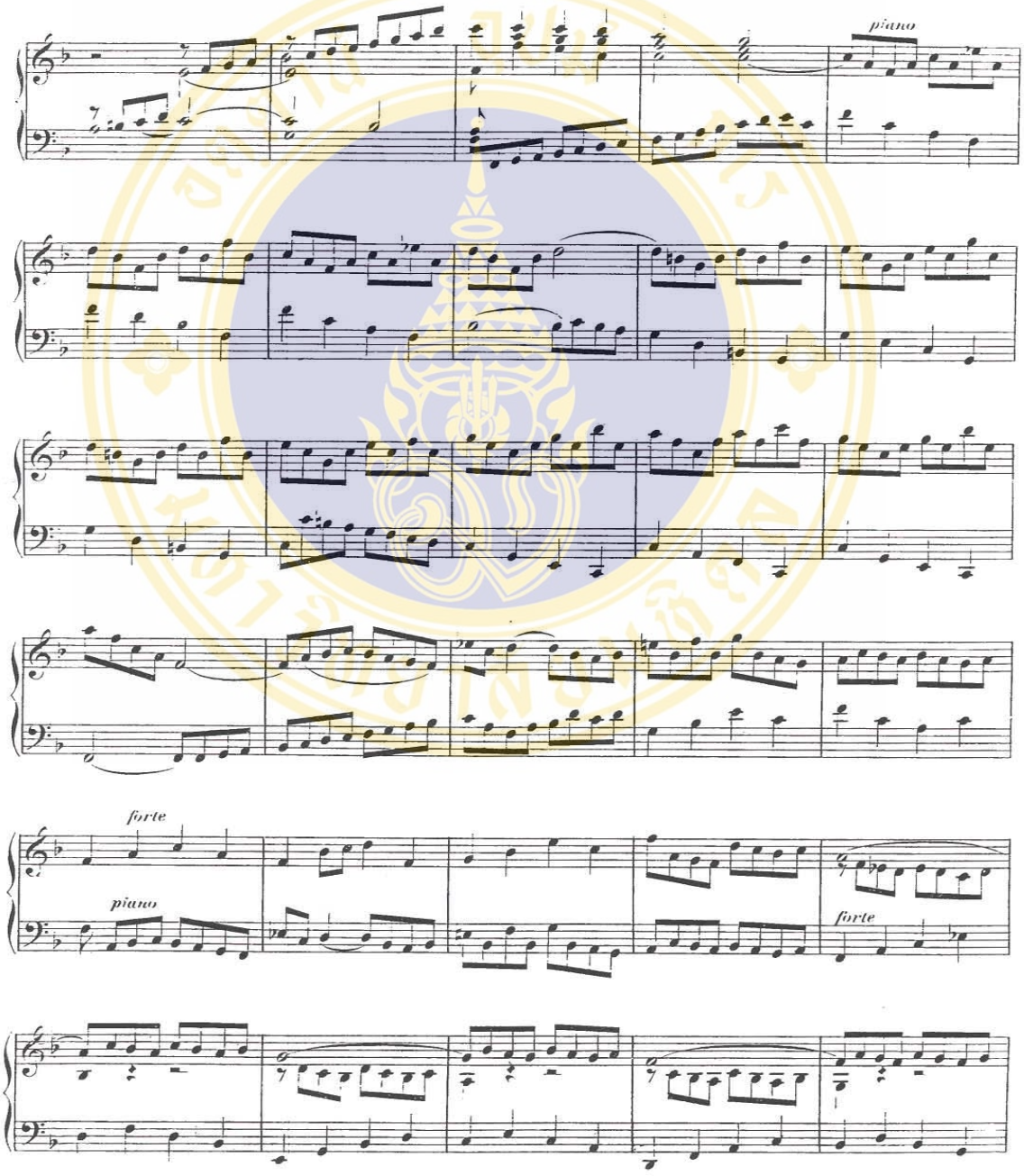

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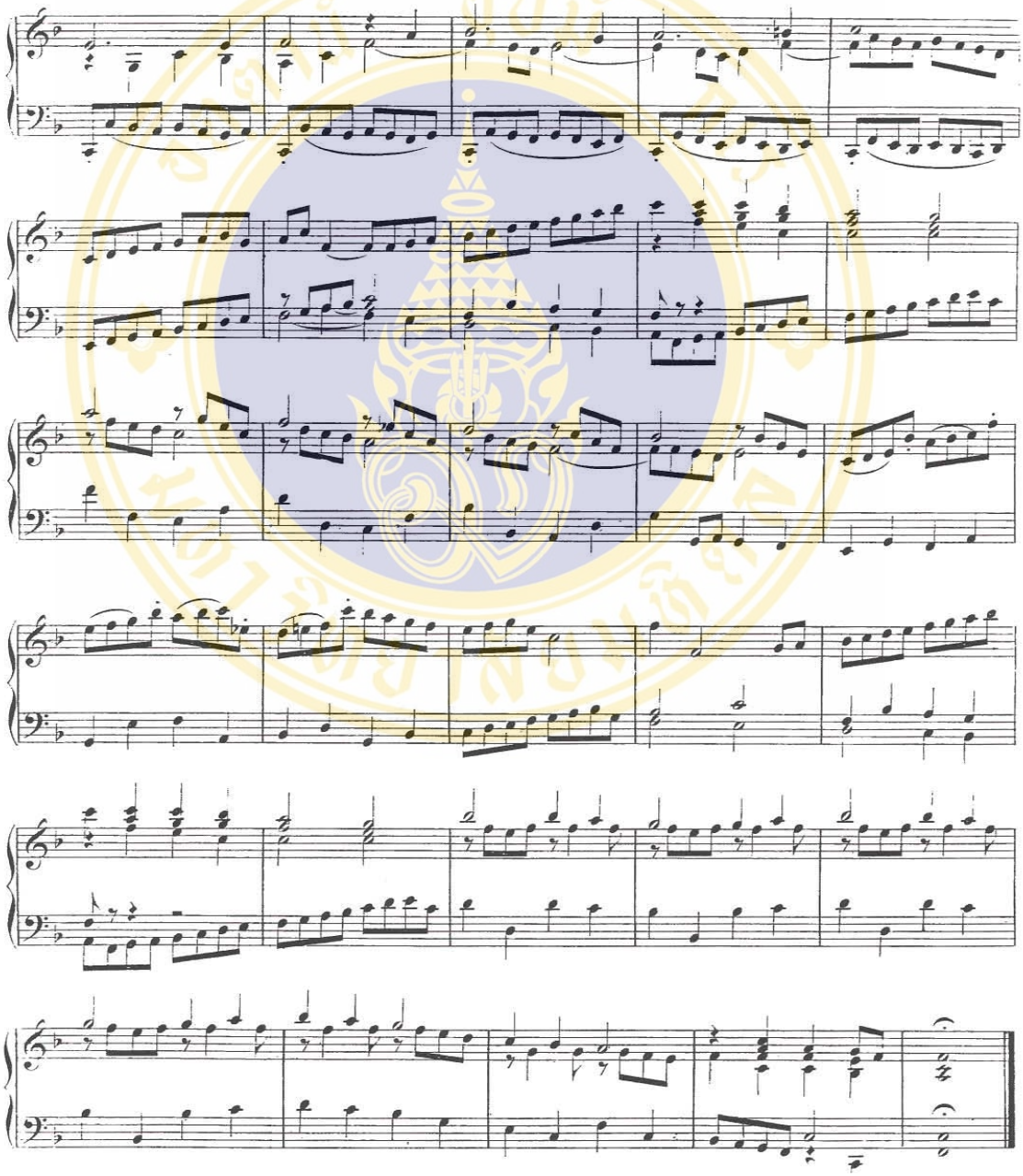

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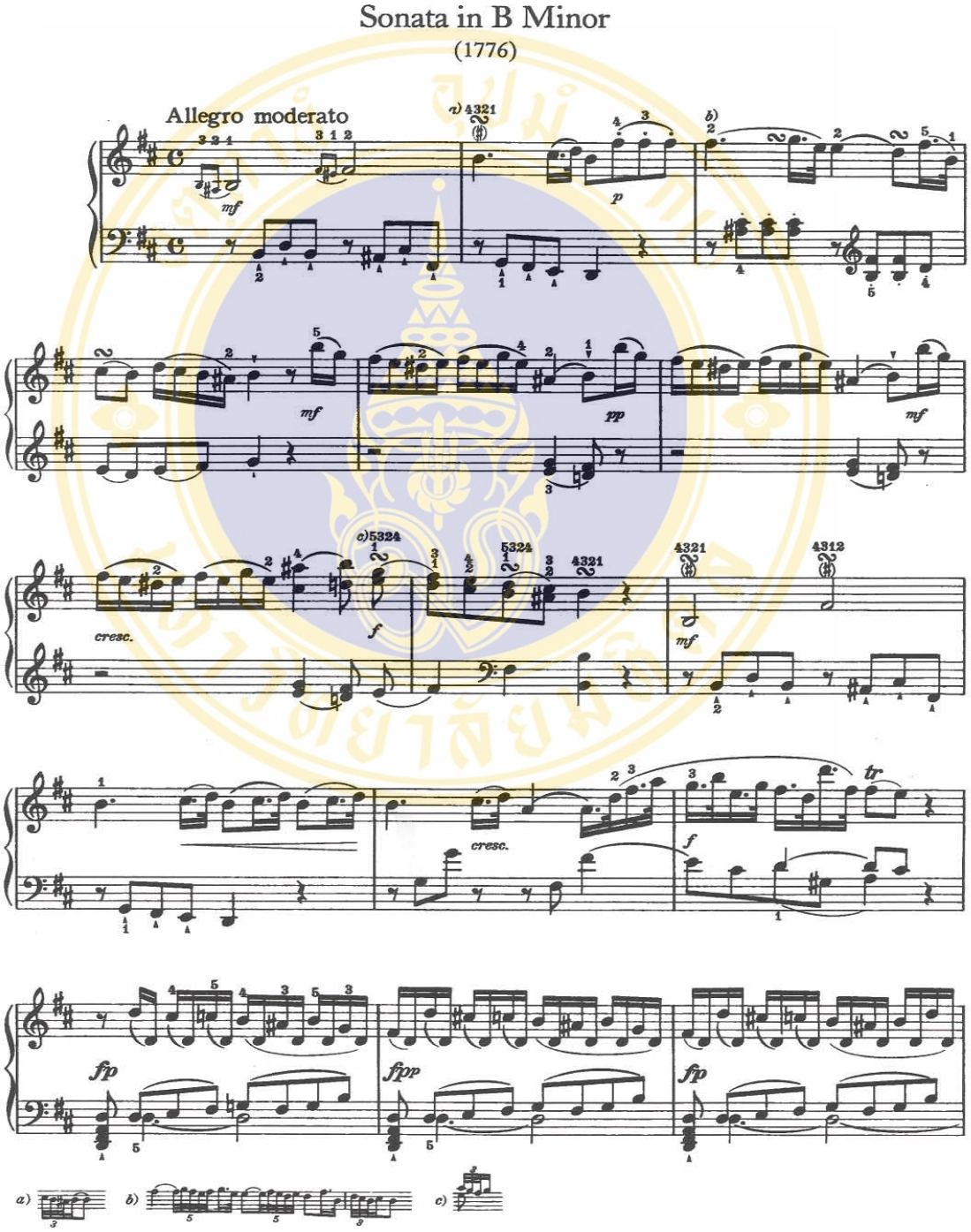

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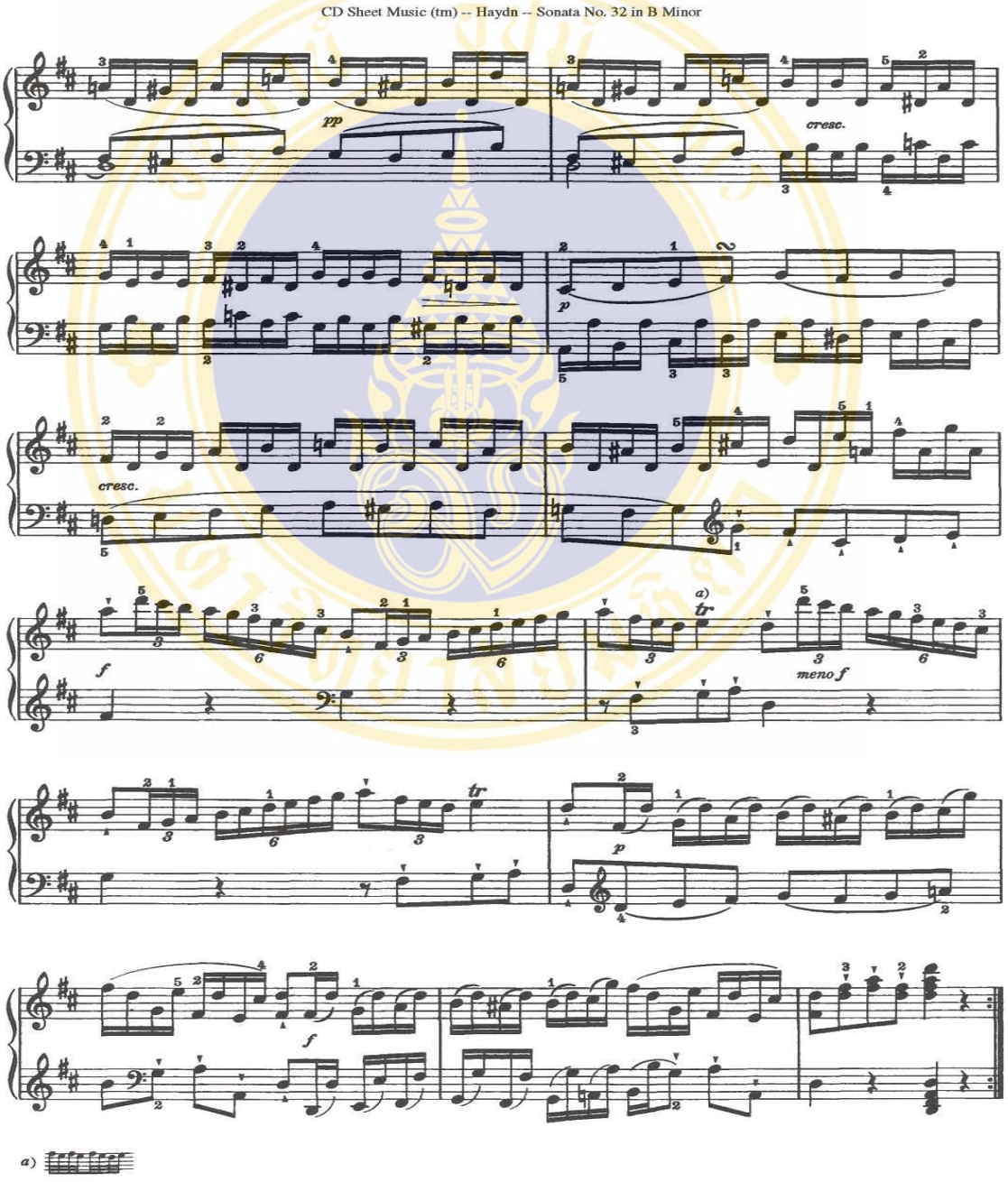

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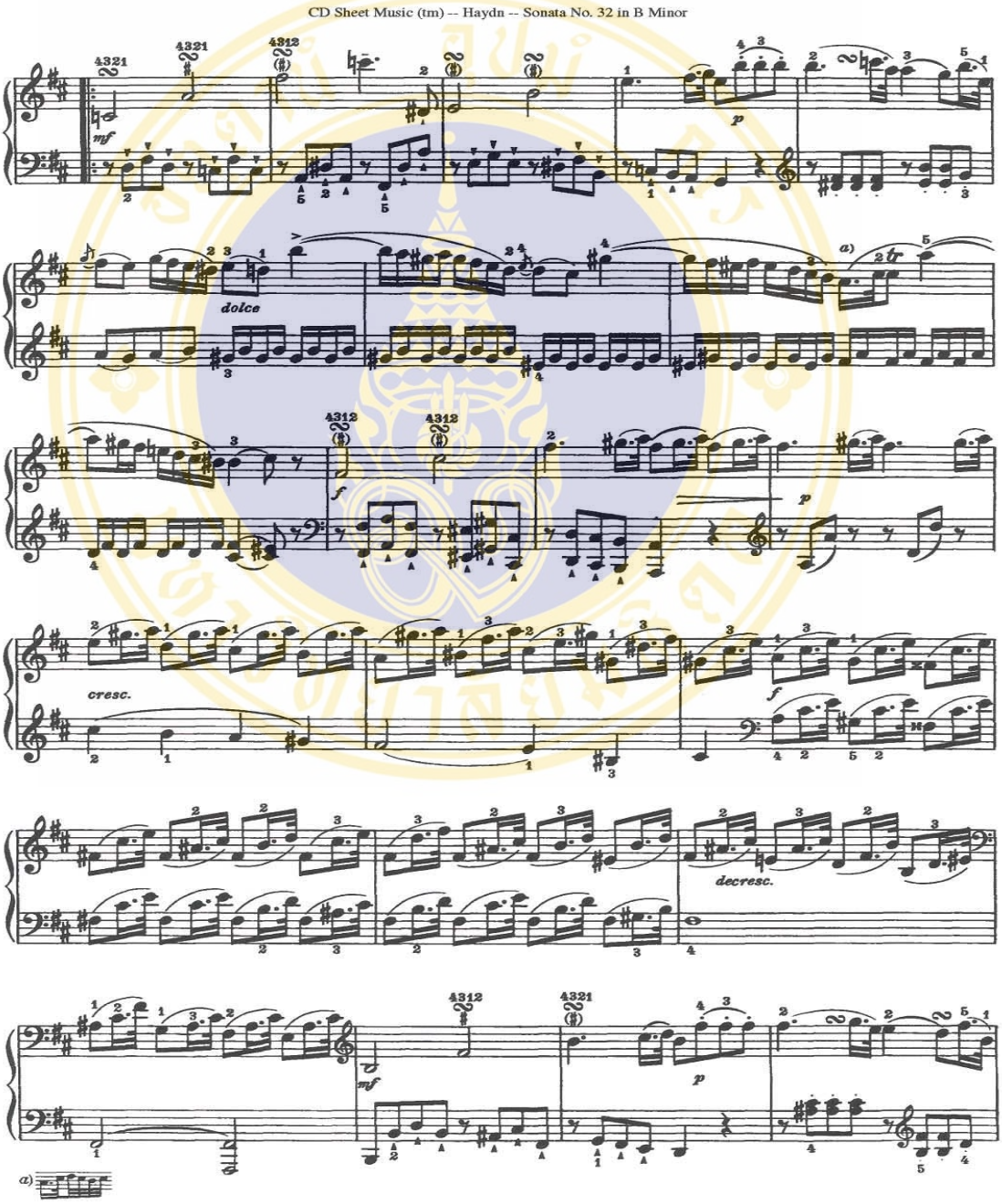

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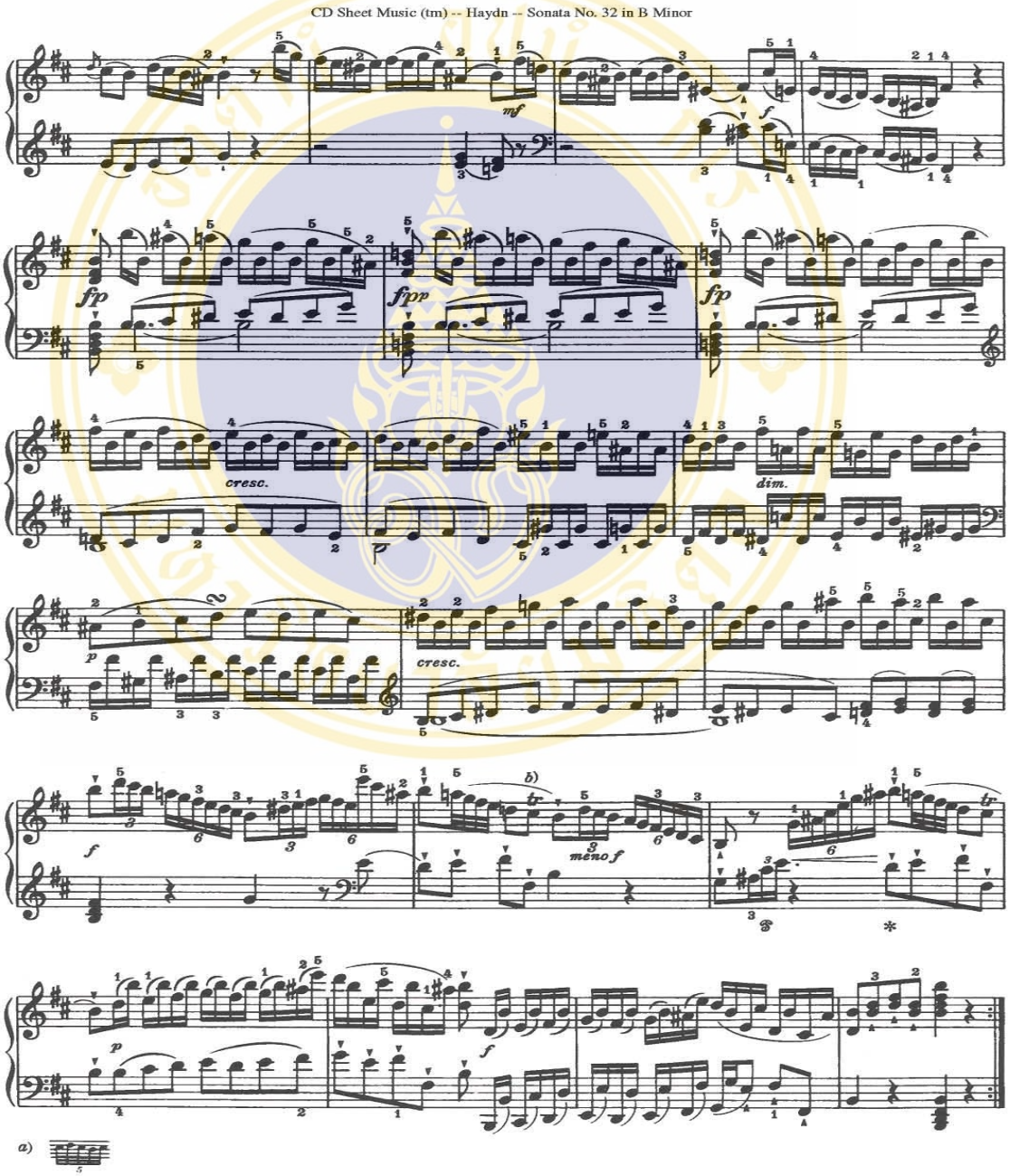

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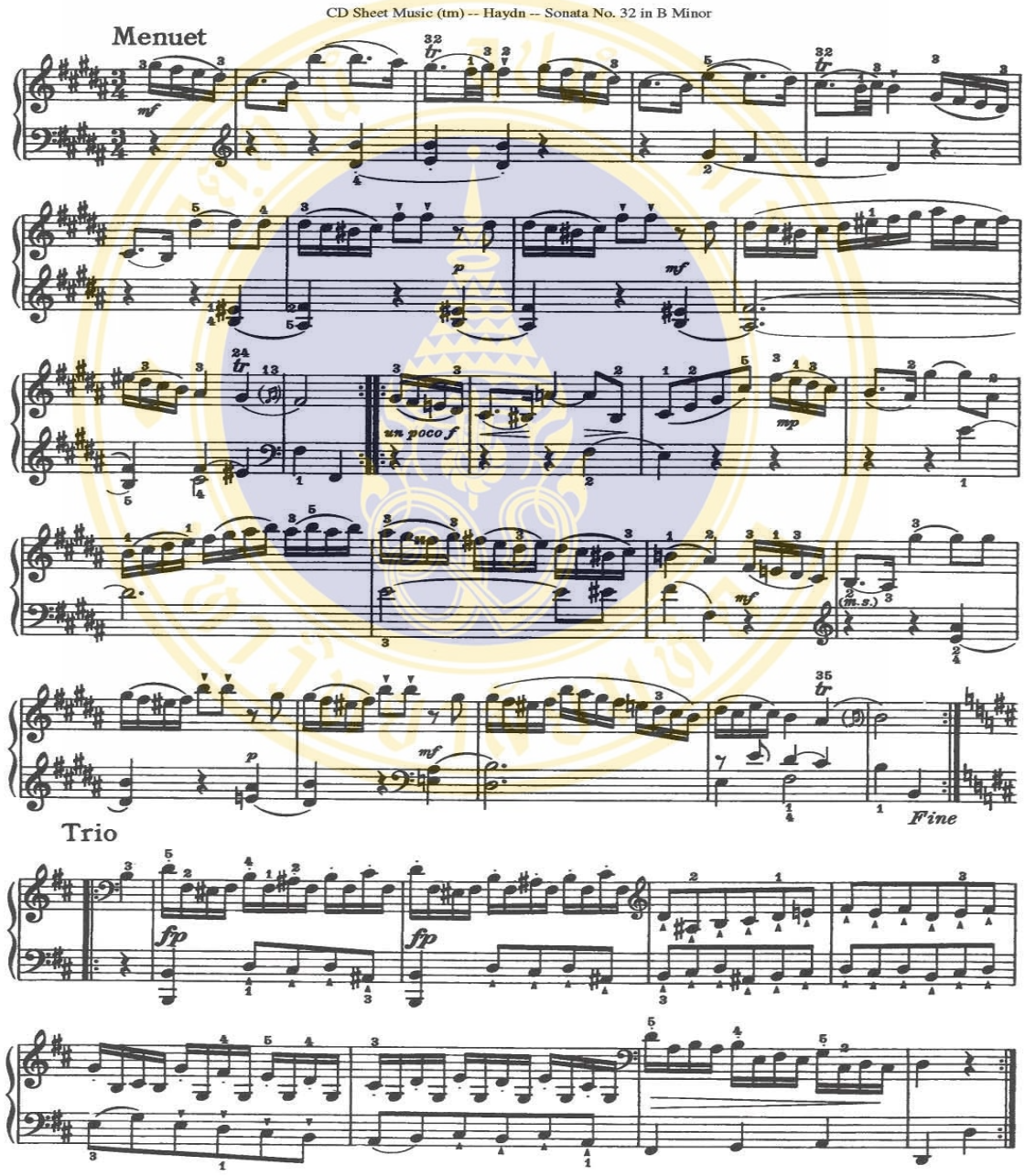

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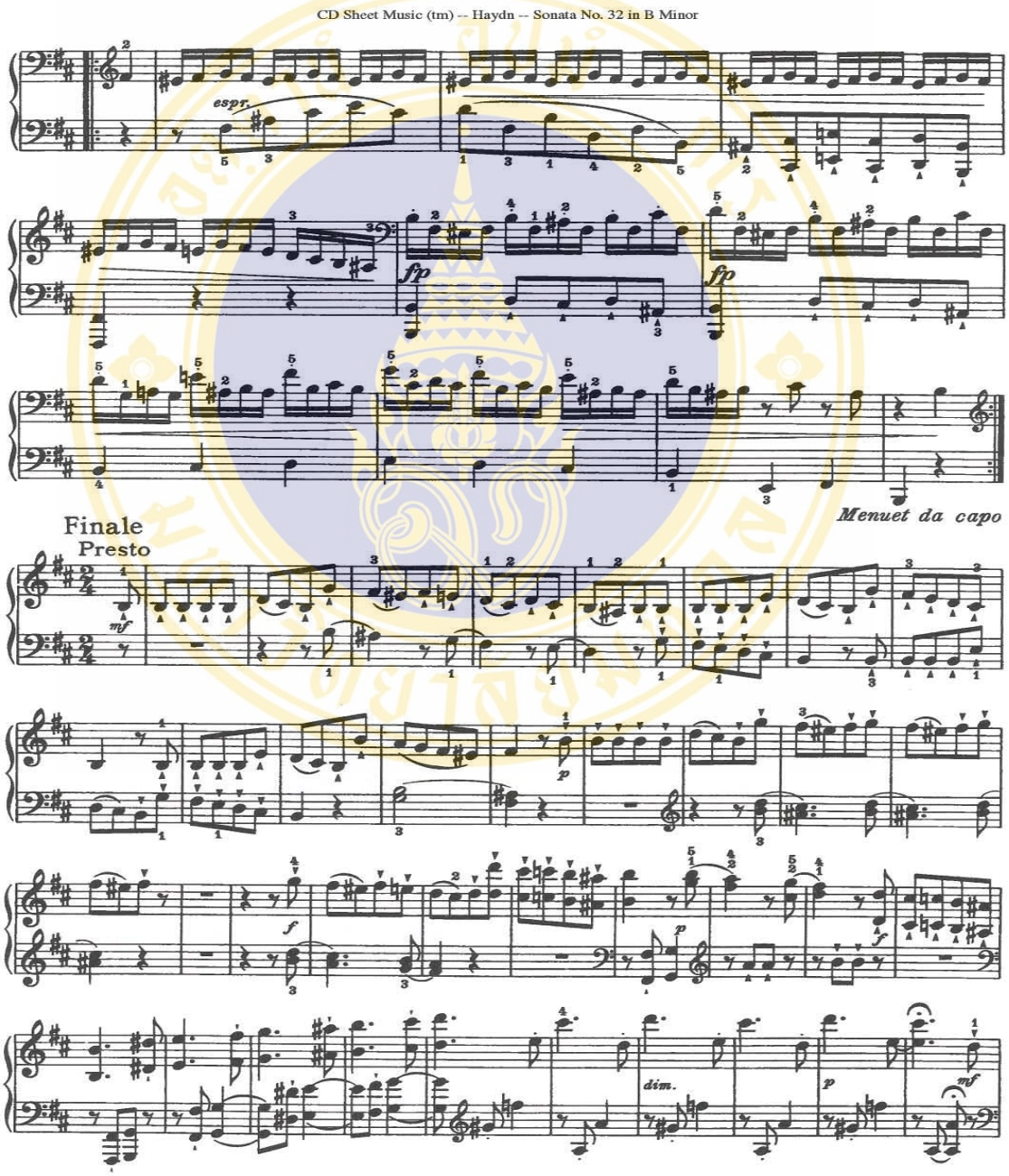

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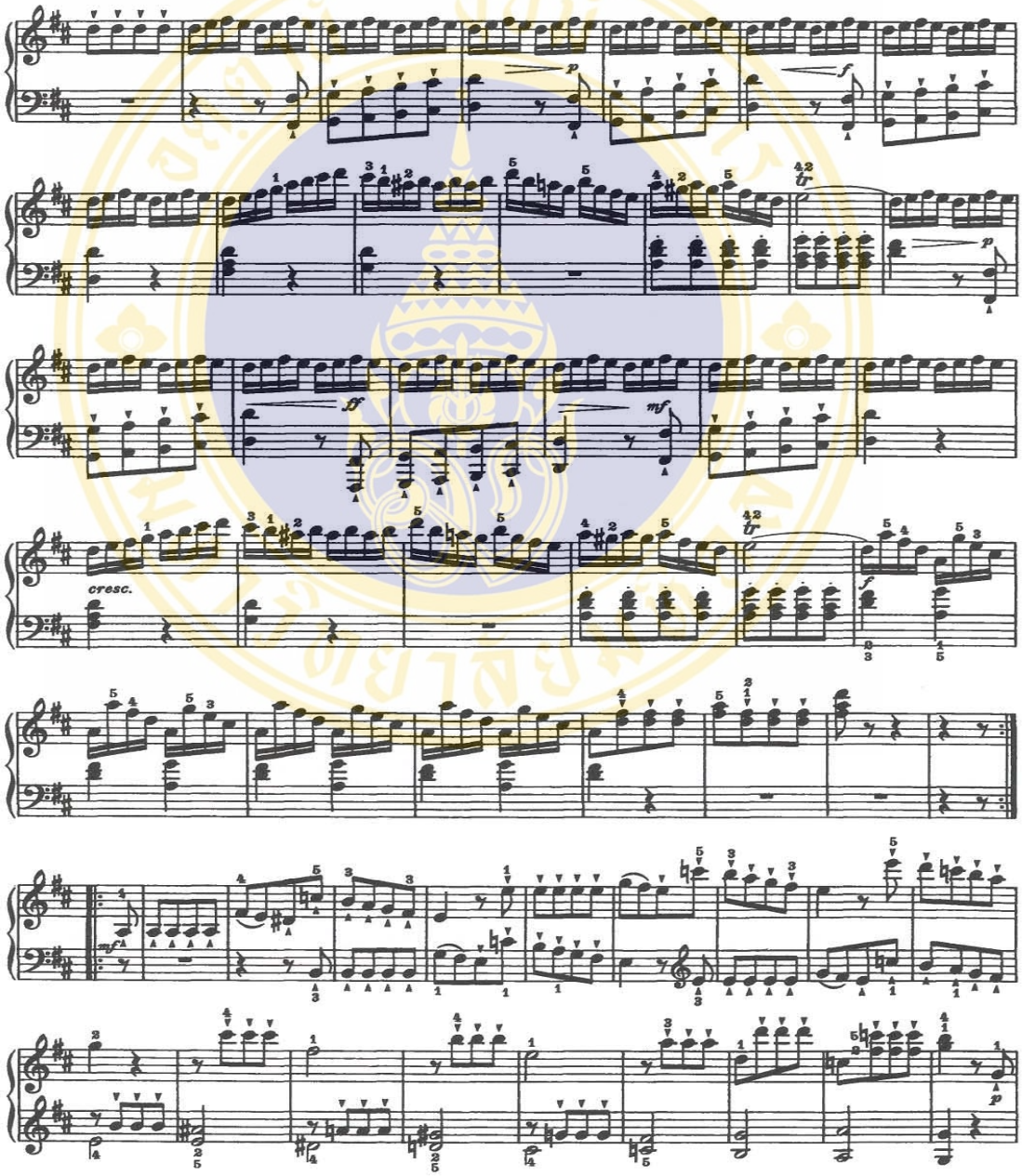
CD Sheet Music (tm) -- Haydn -- Sonata No. 32 in B Minor



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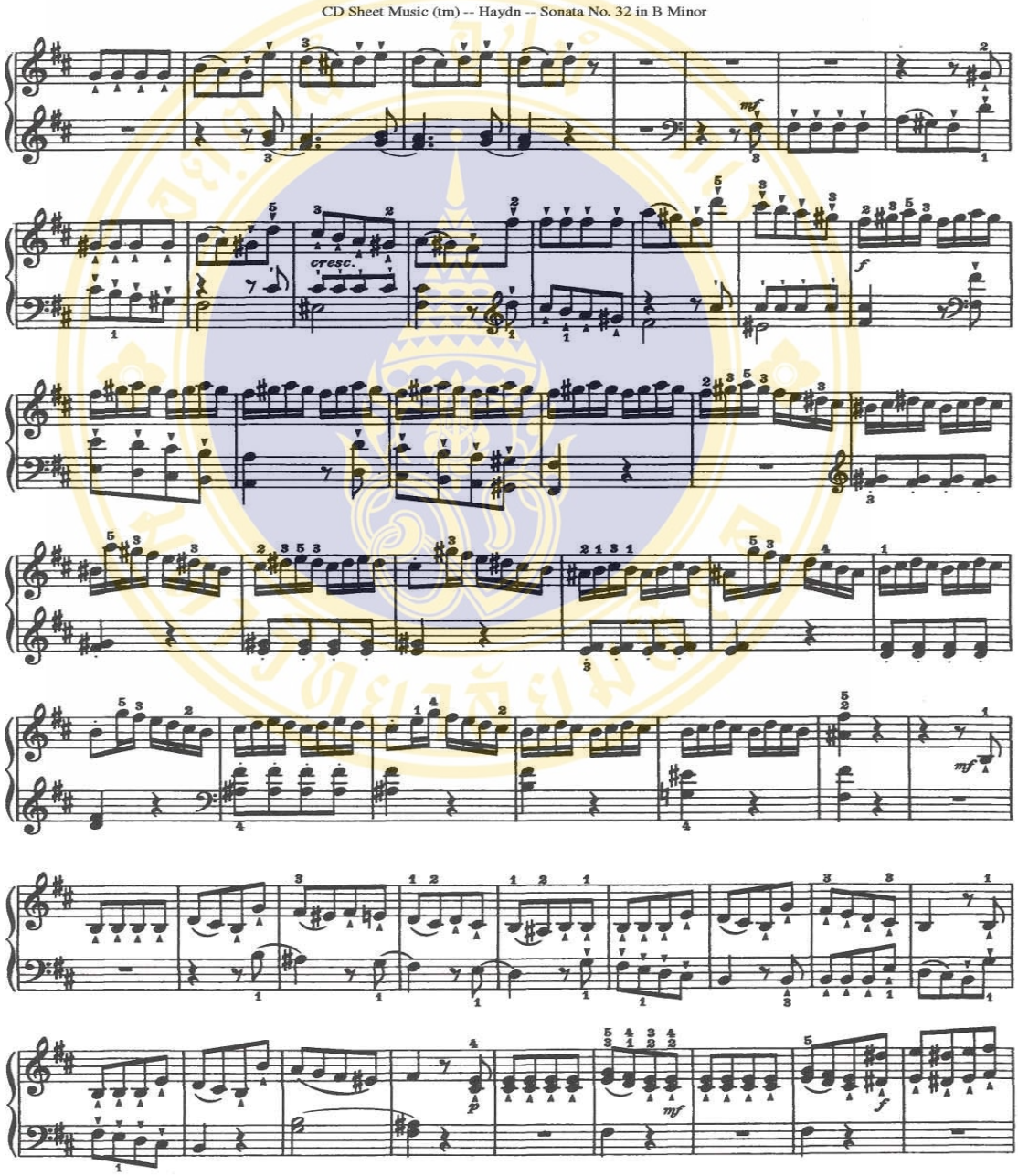

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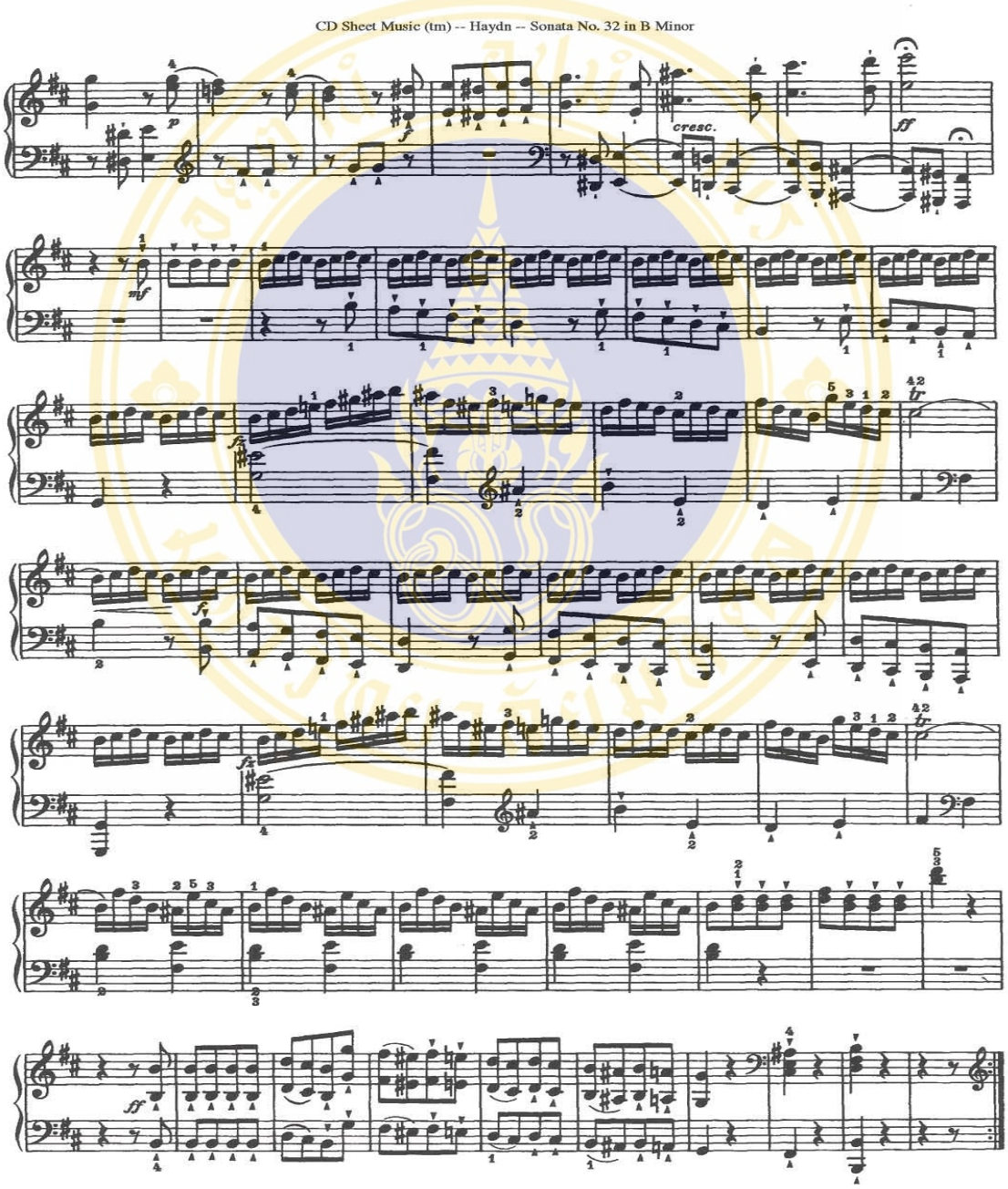

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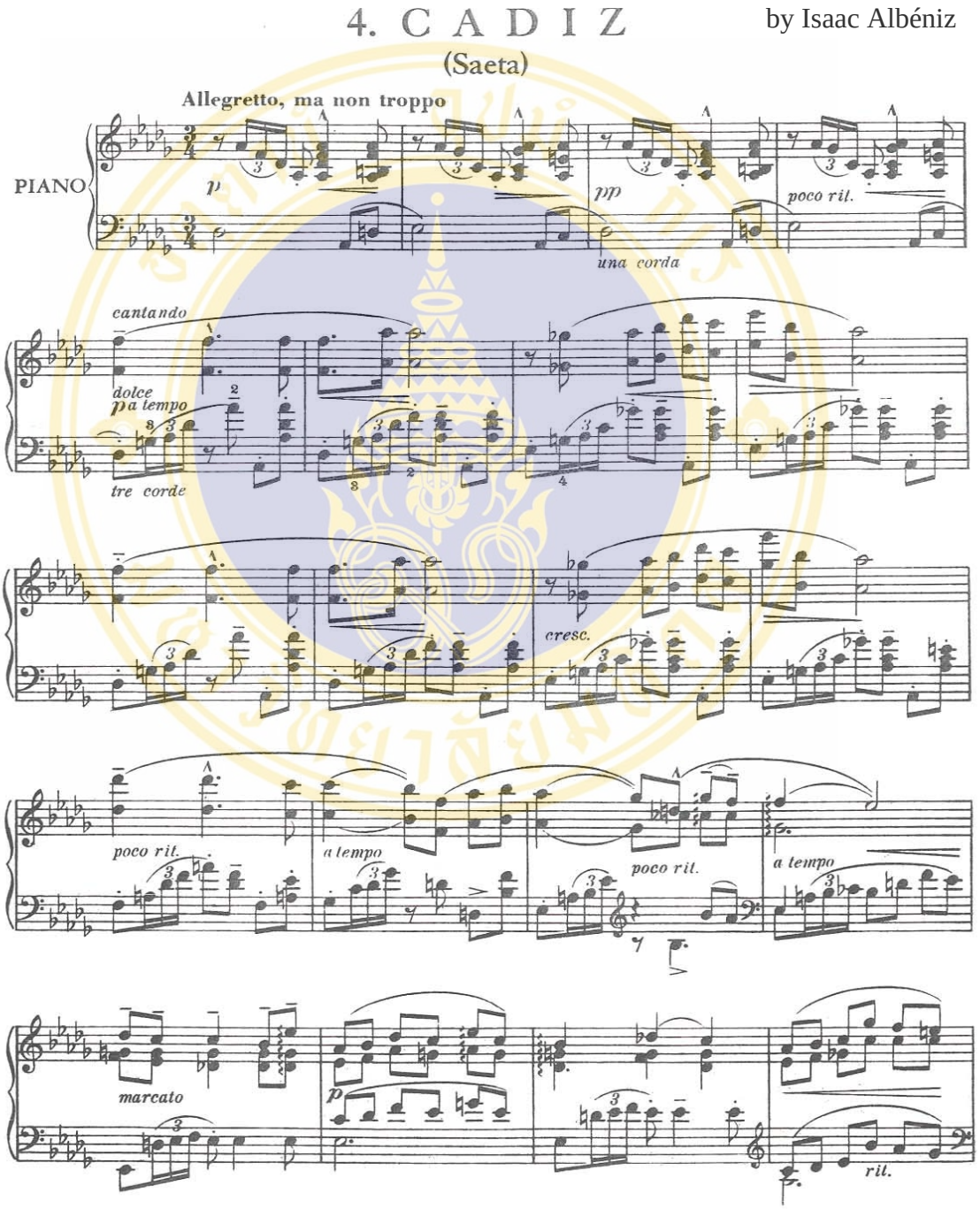
Suite Espagñola No.4, No.5



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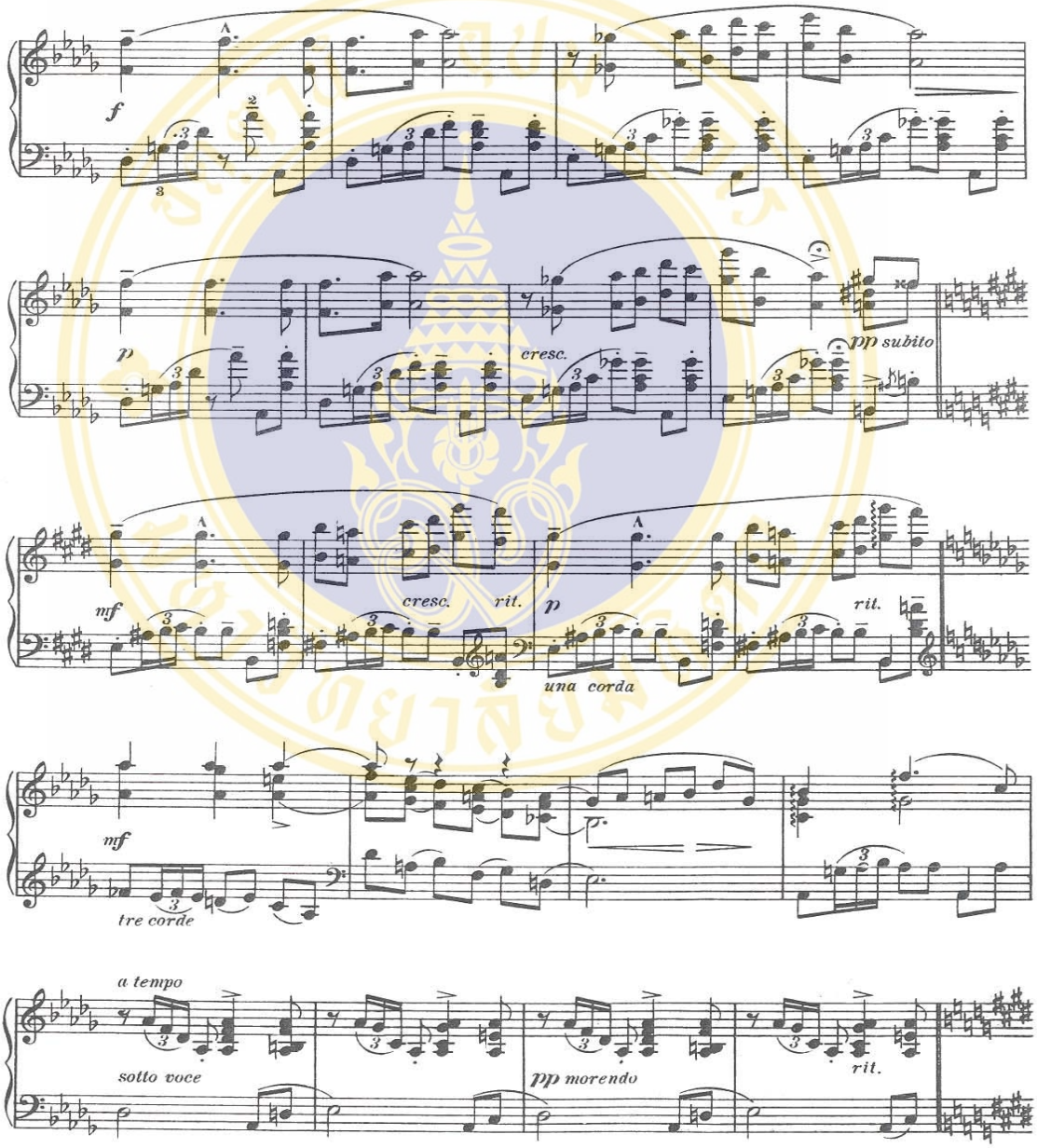

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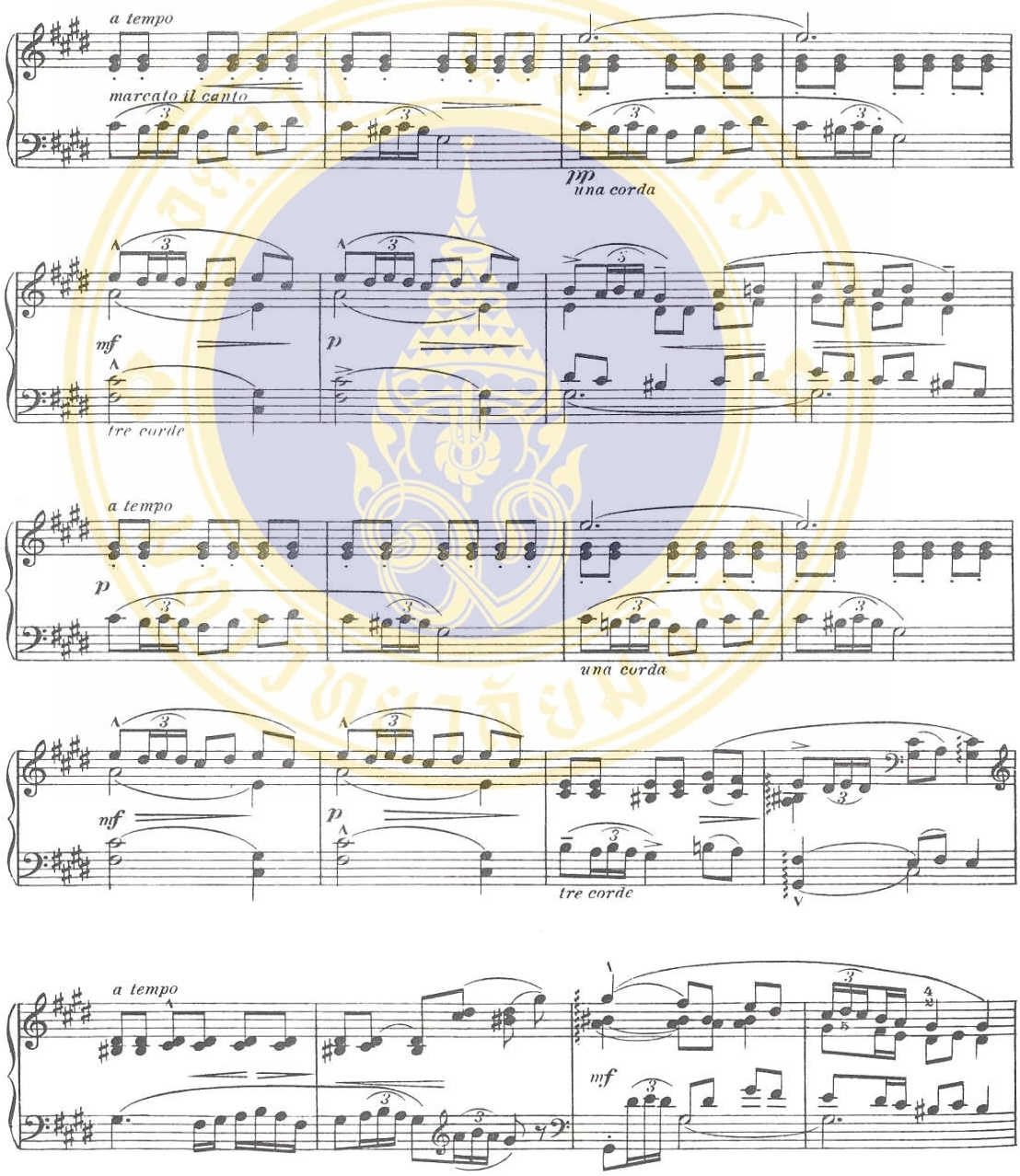

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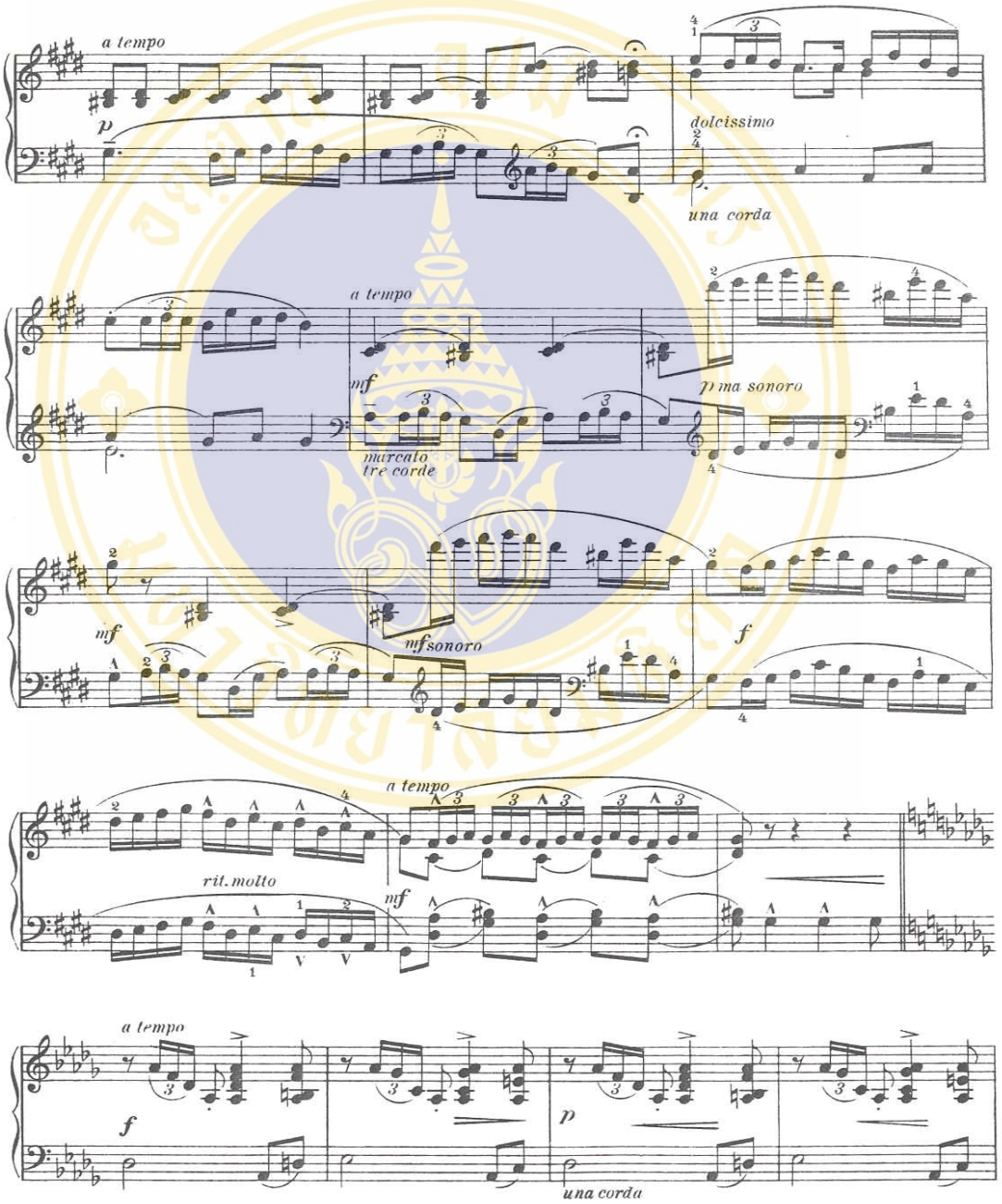

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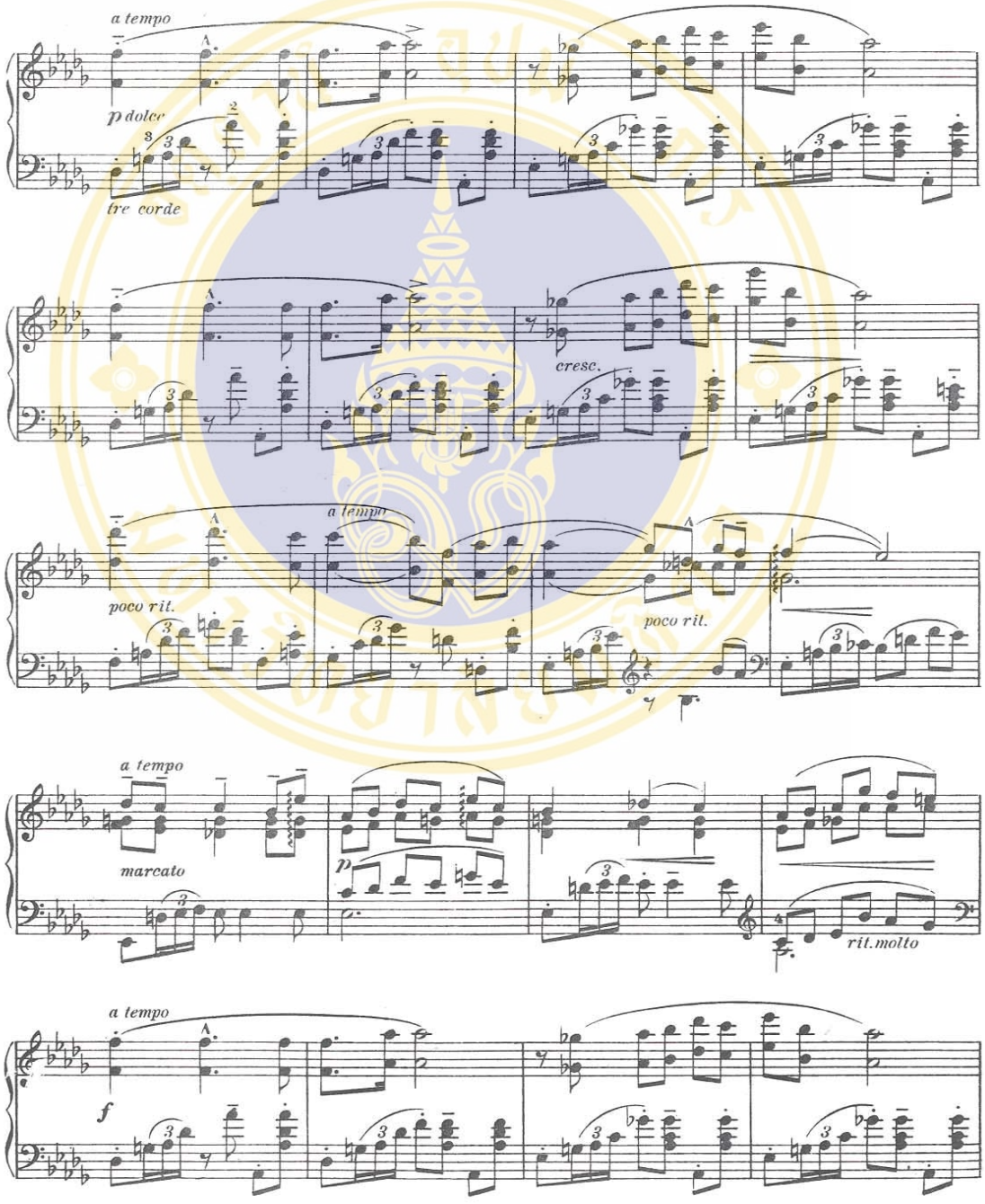

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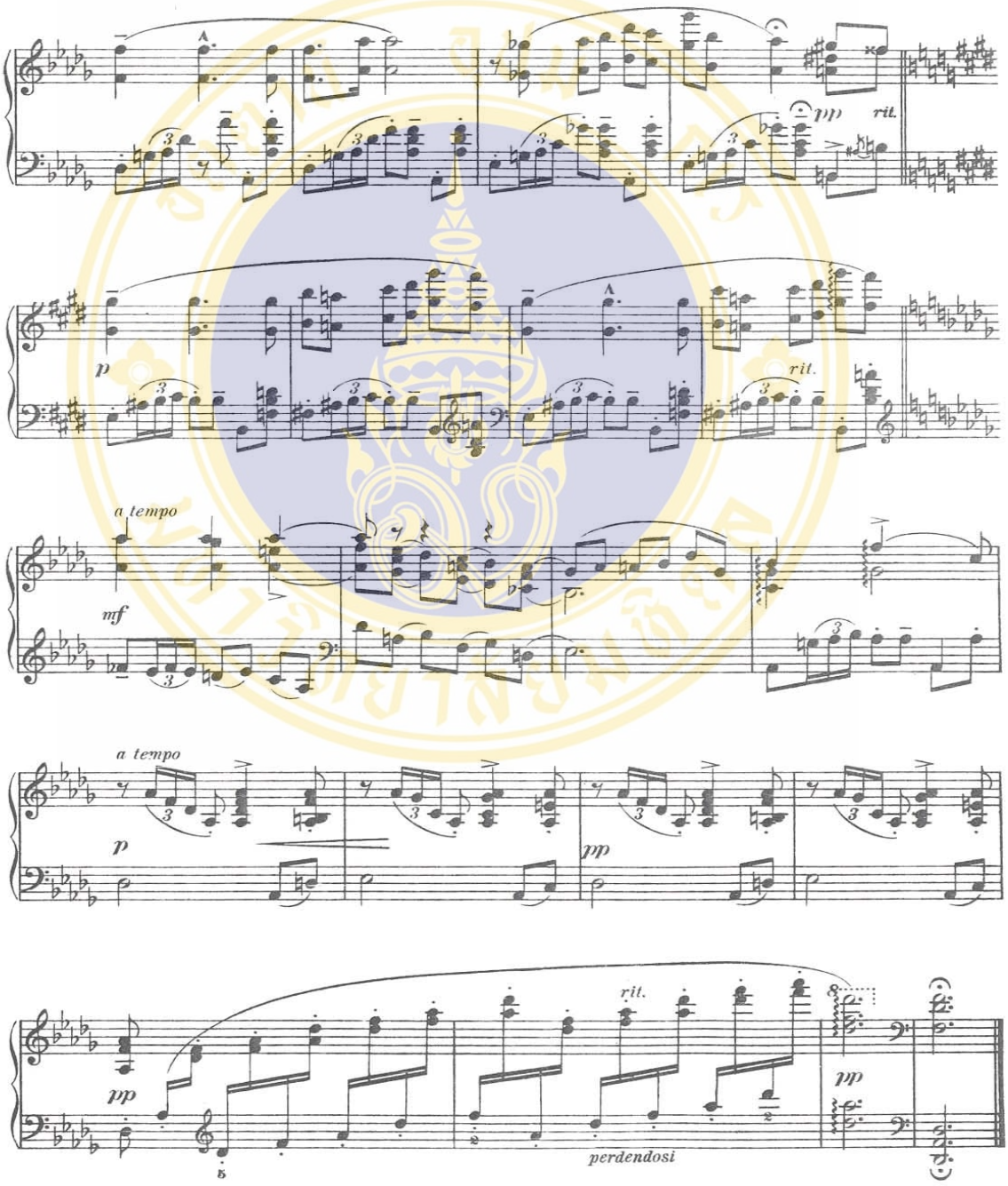

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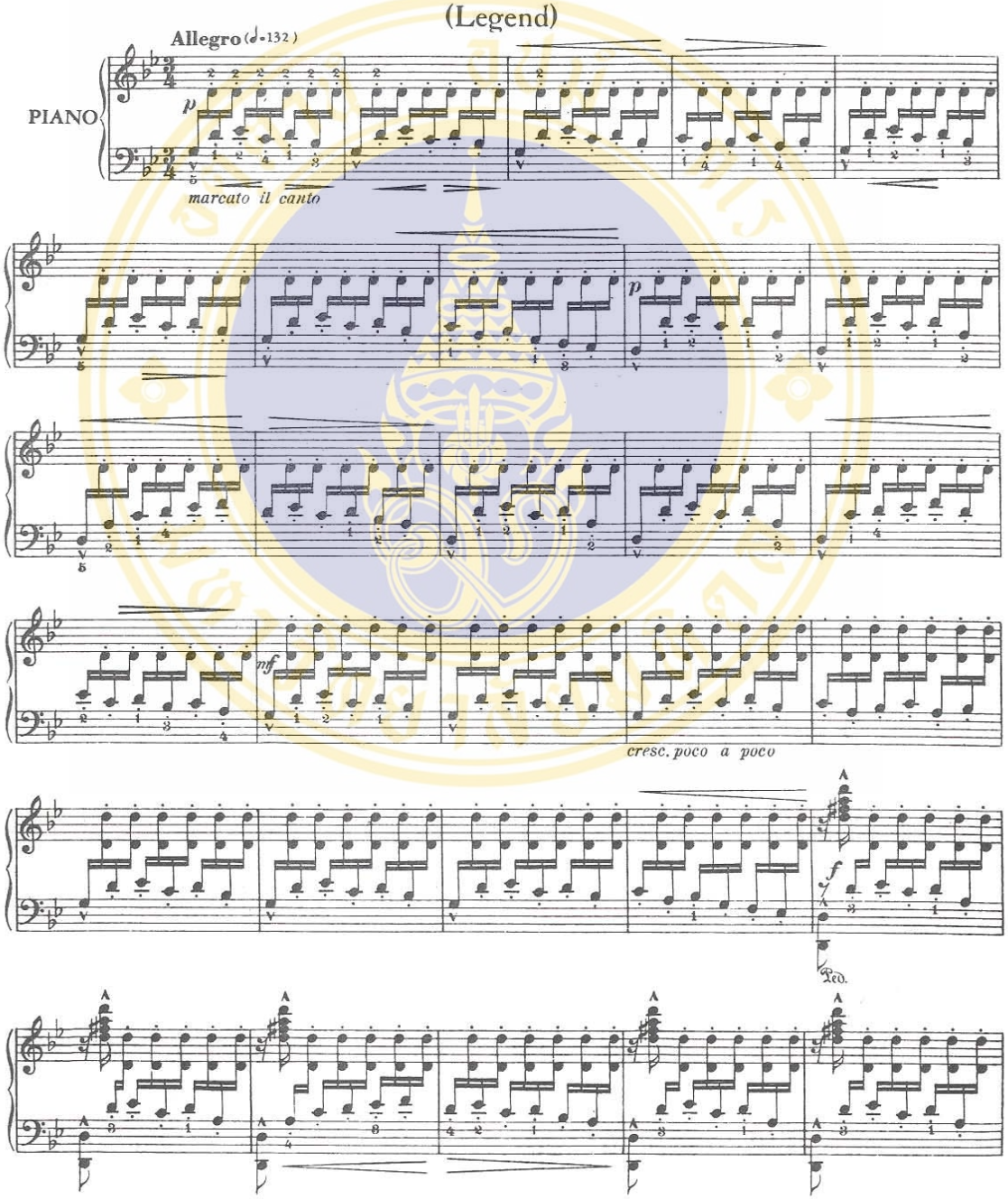

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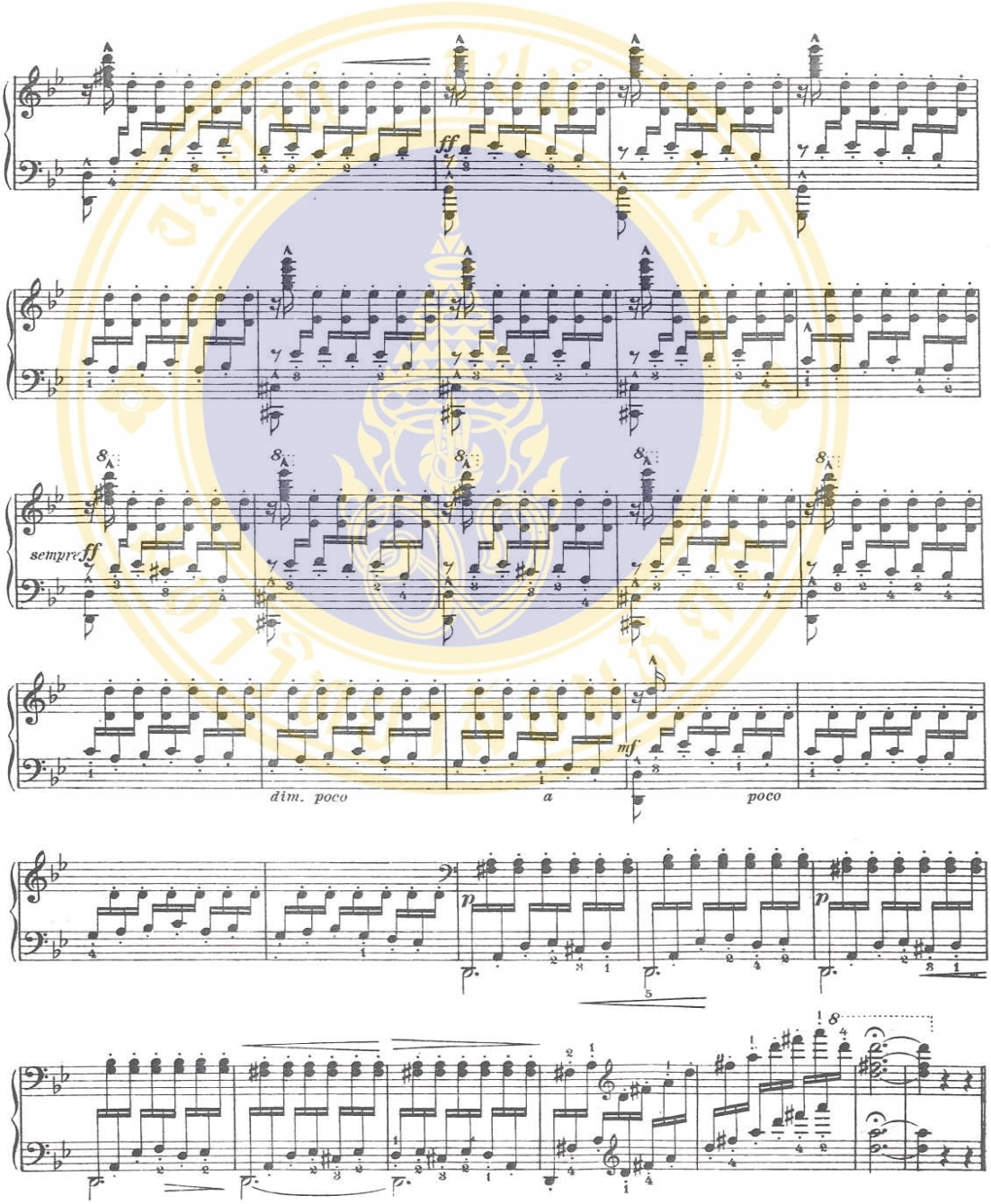

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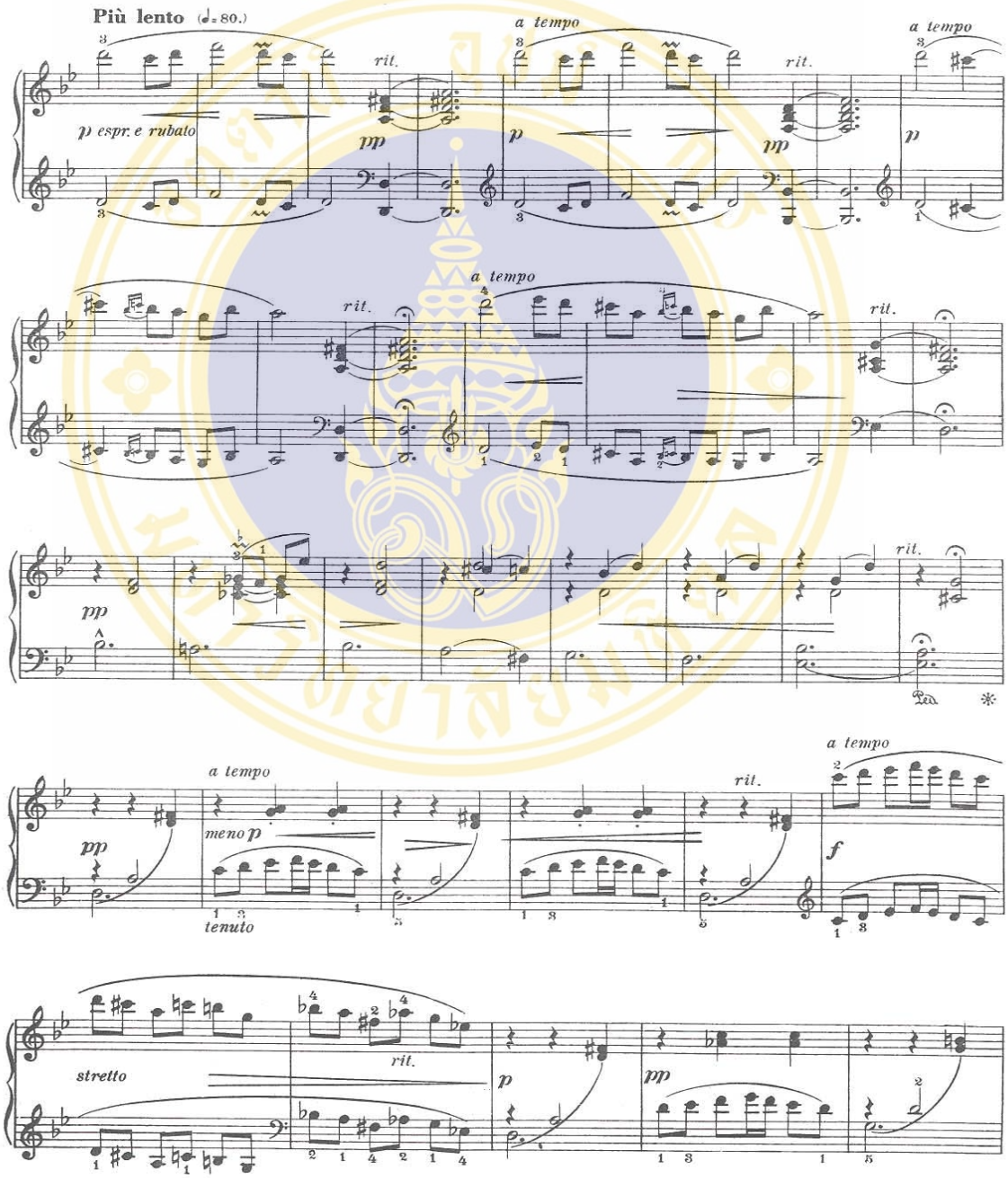

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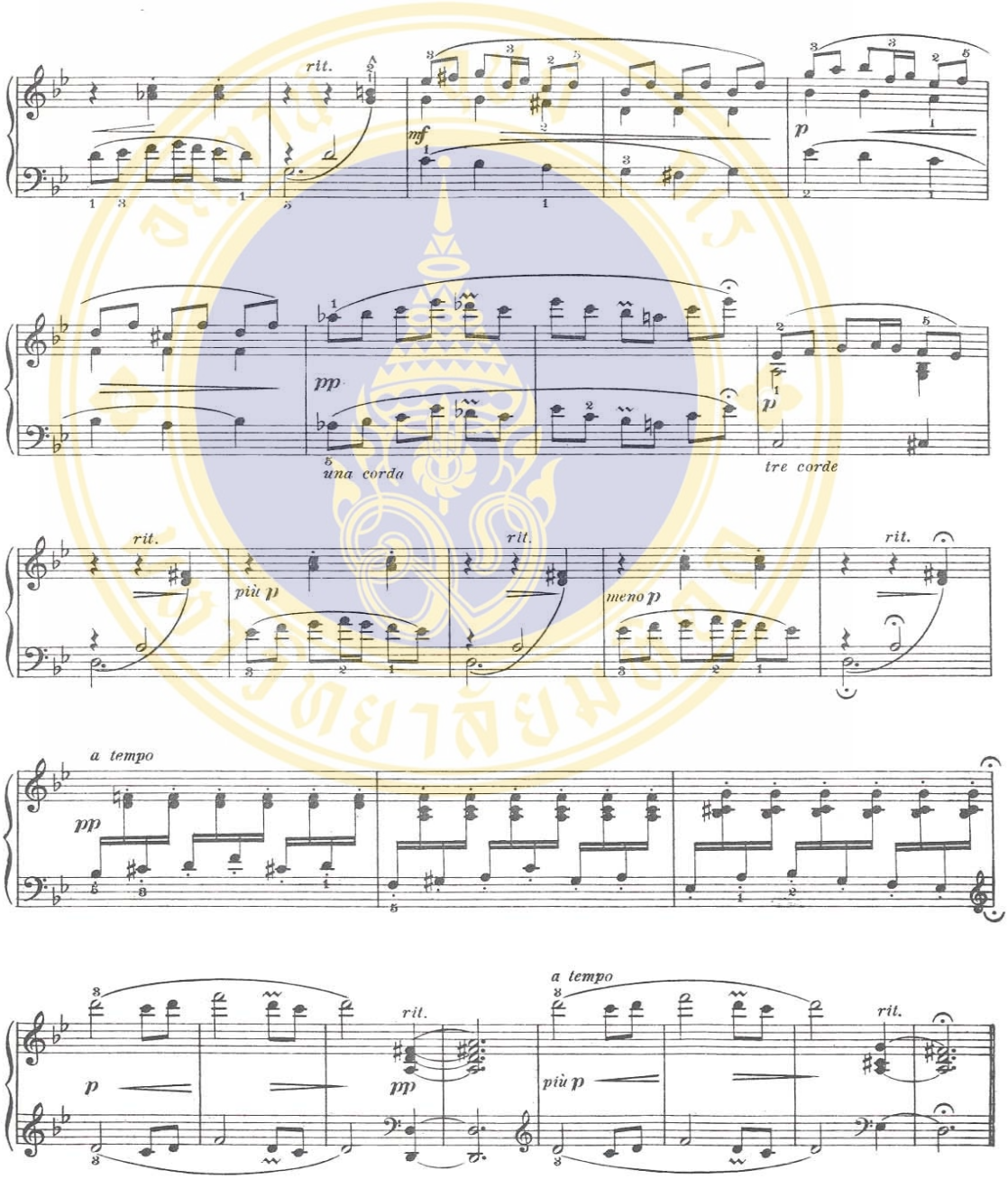

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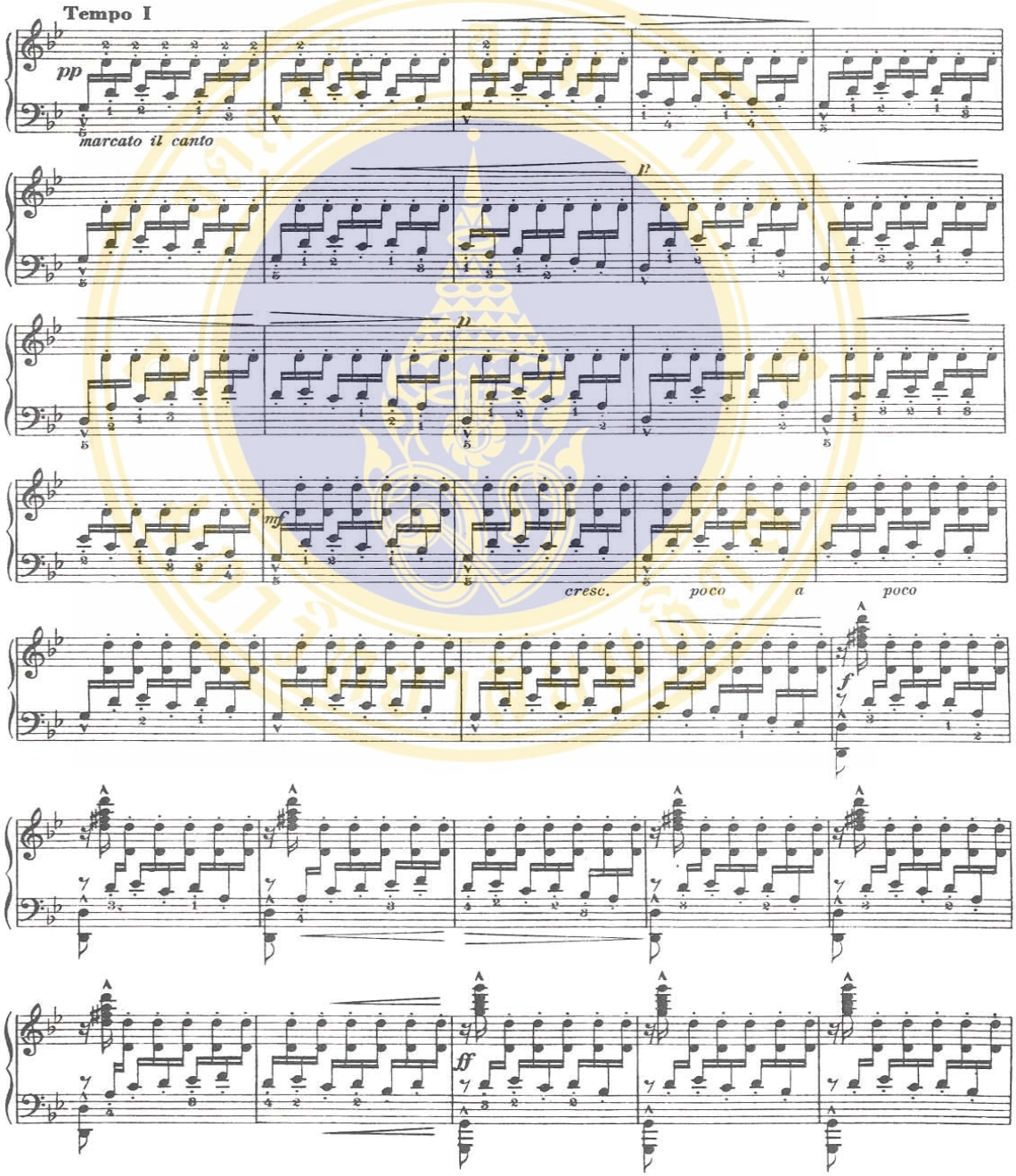

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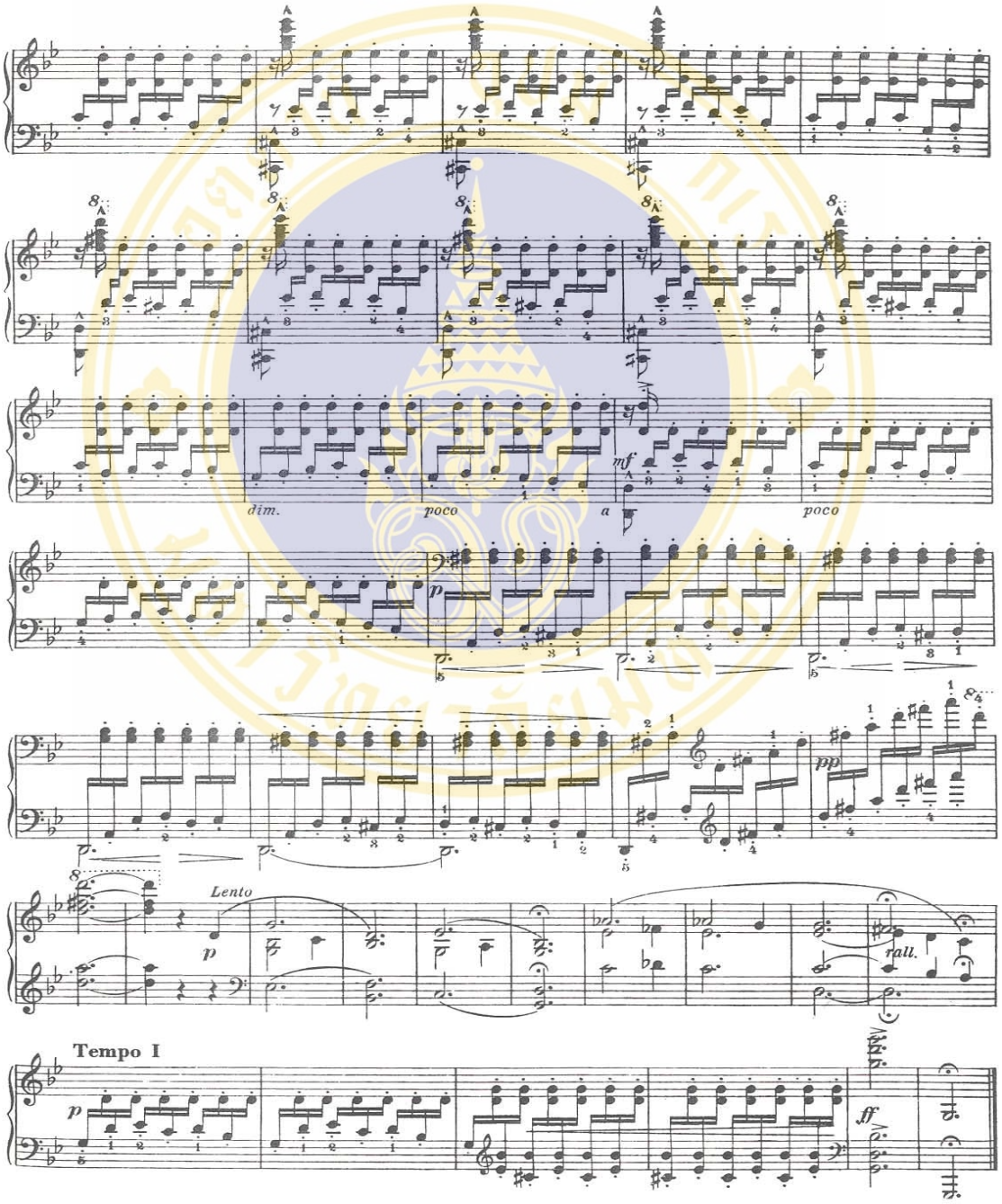

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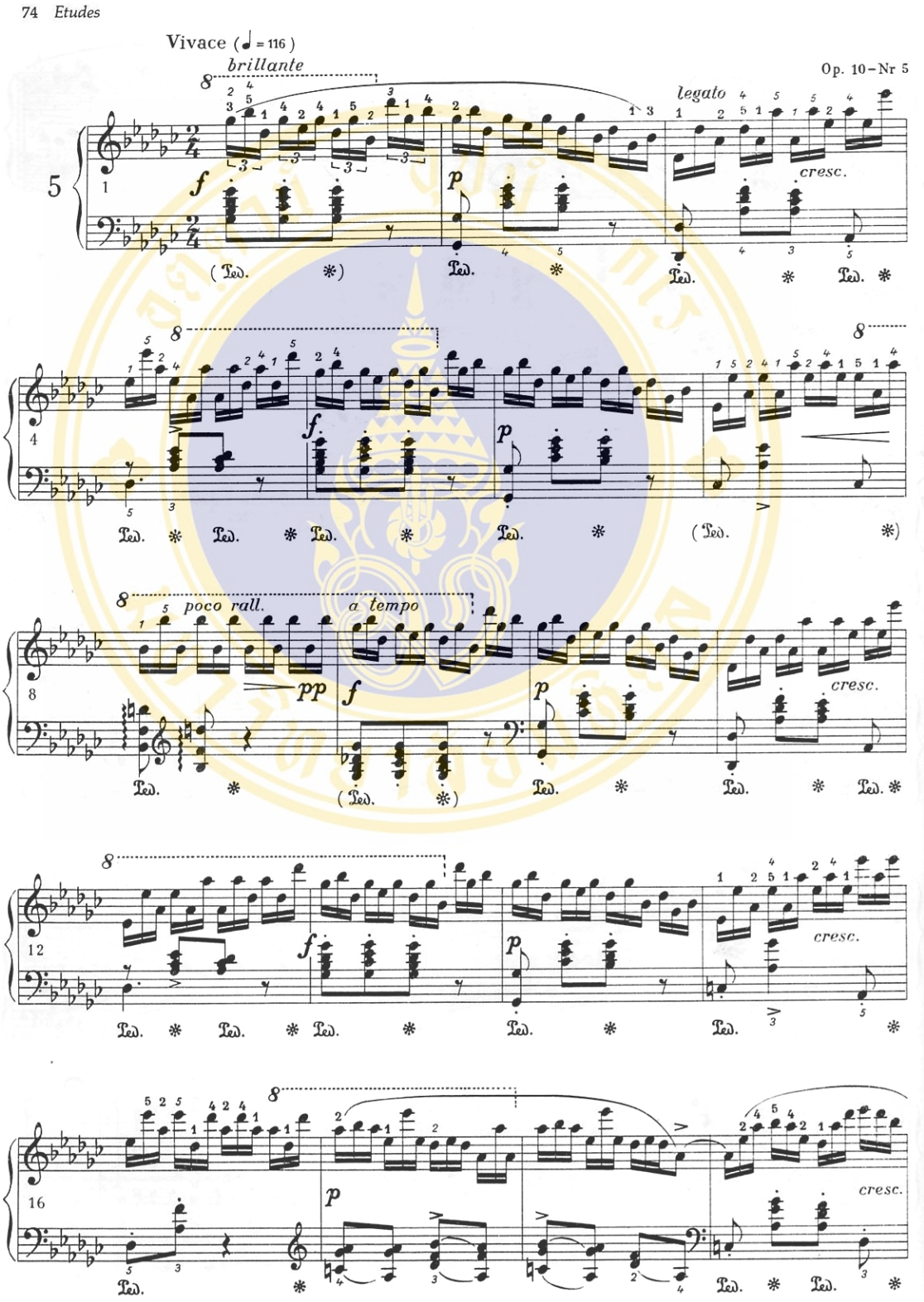
Etude in G-flat Major Op. 10, No. 5



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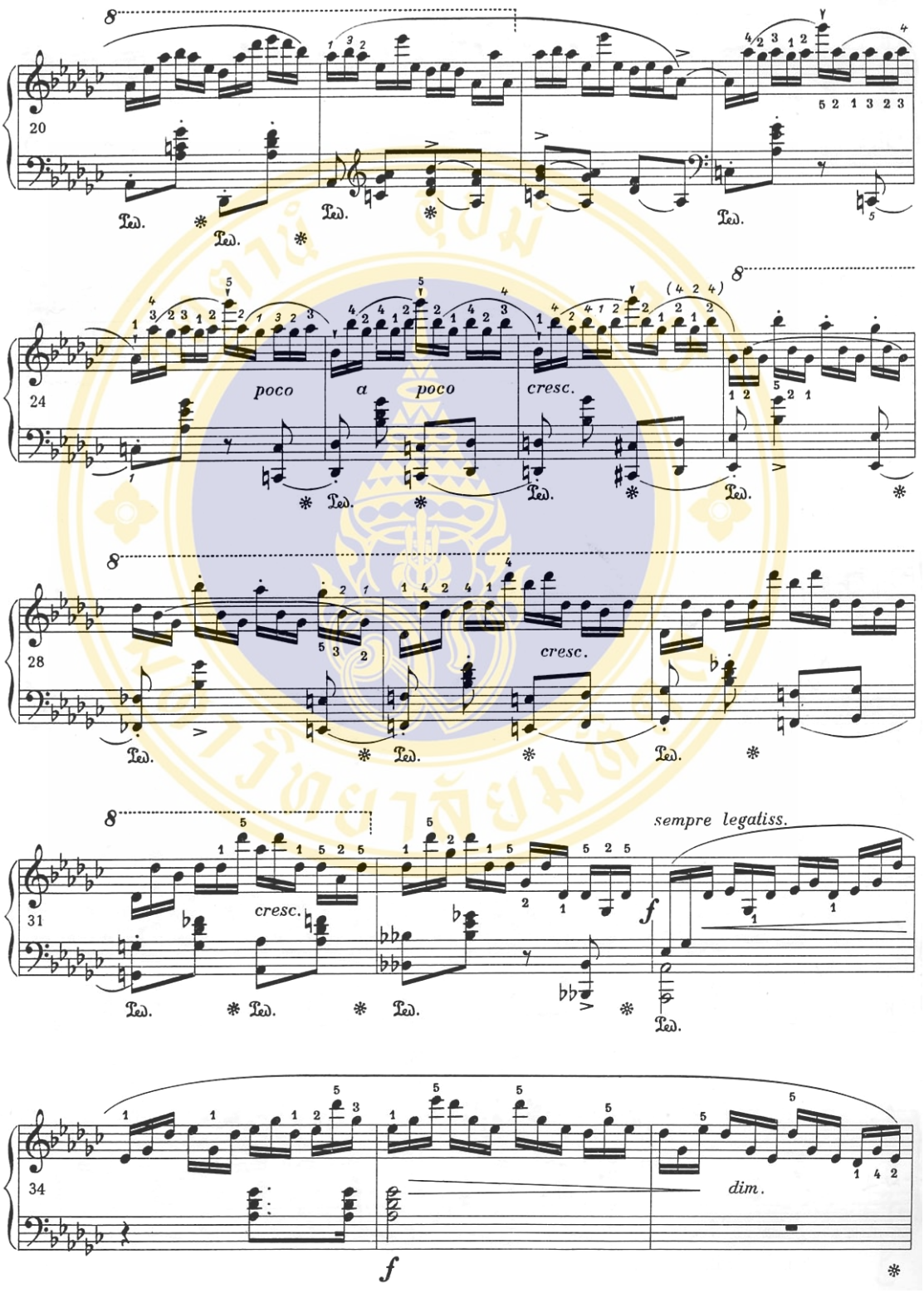

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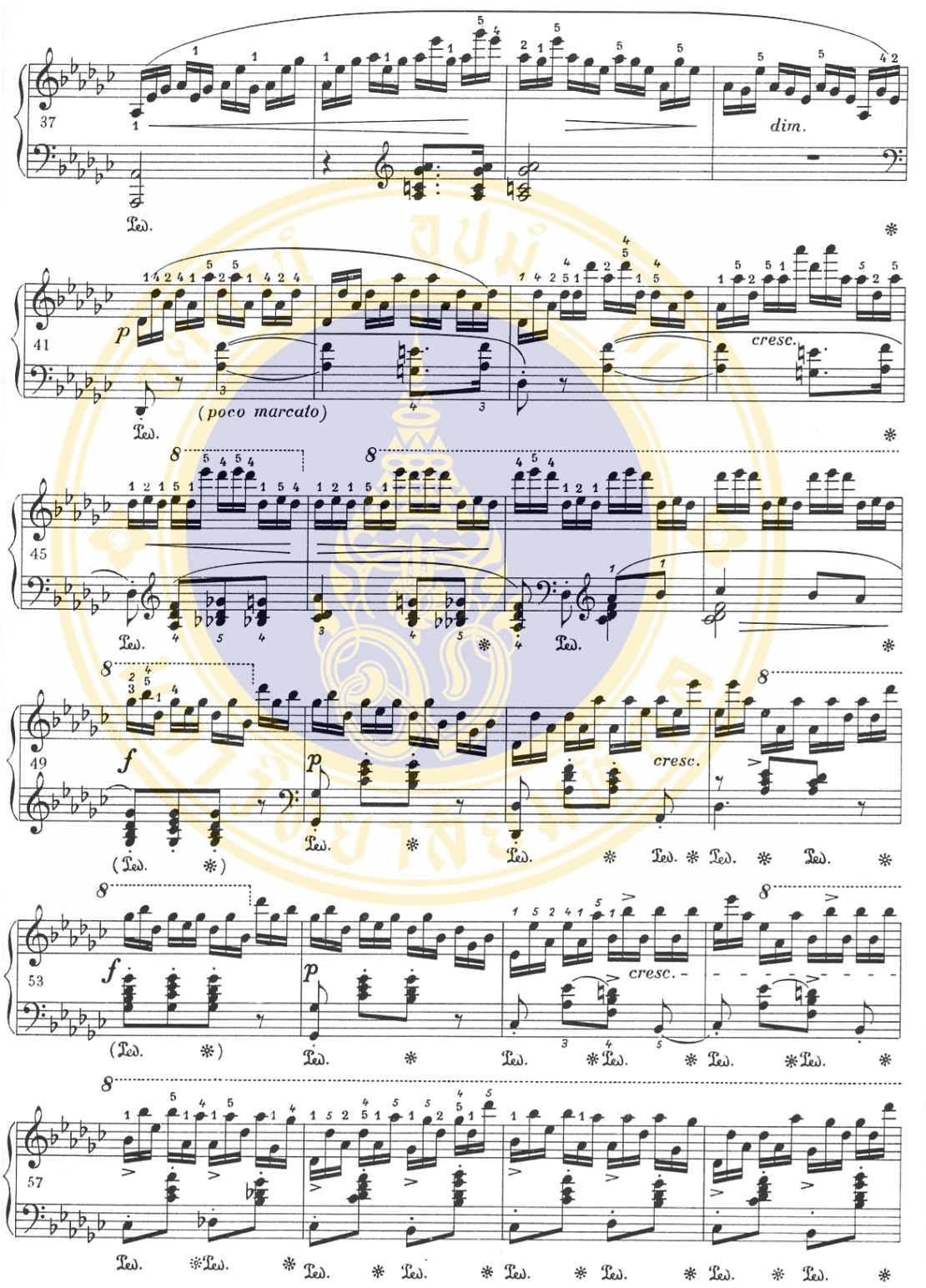

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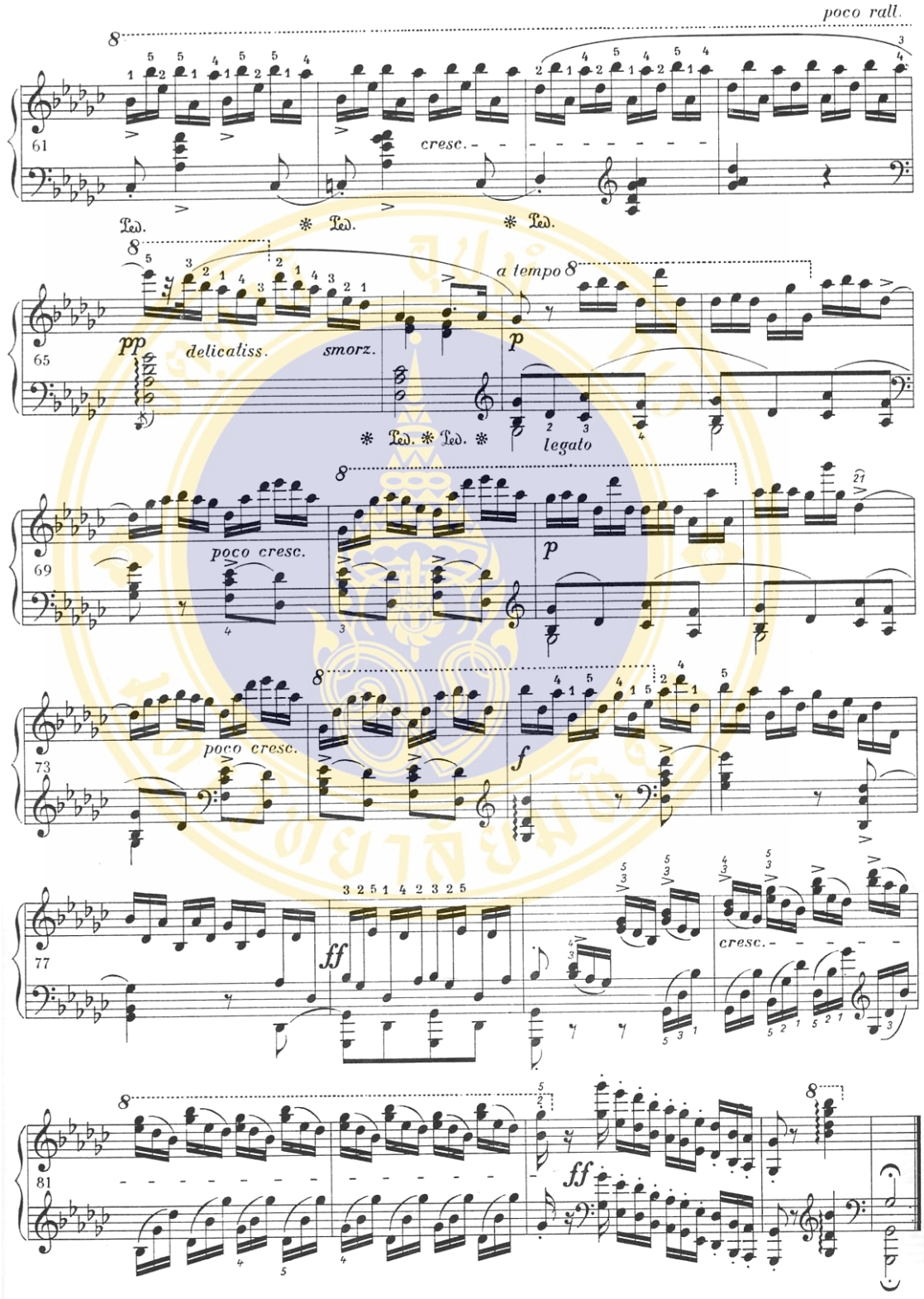

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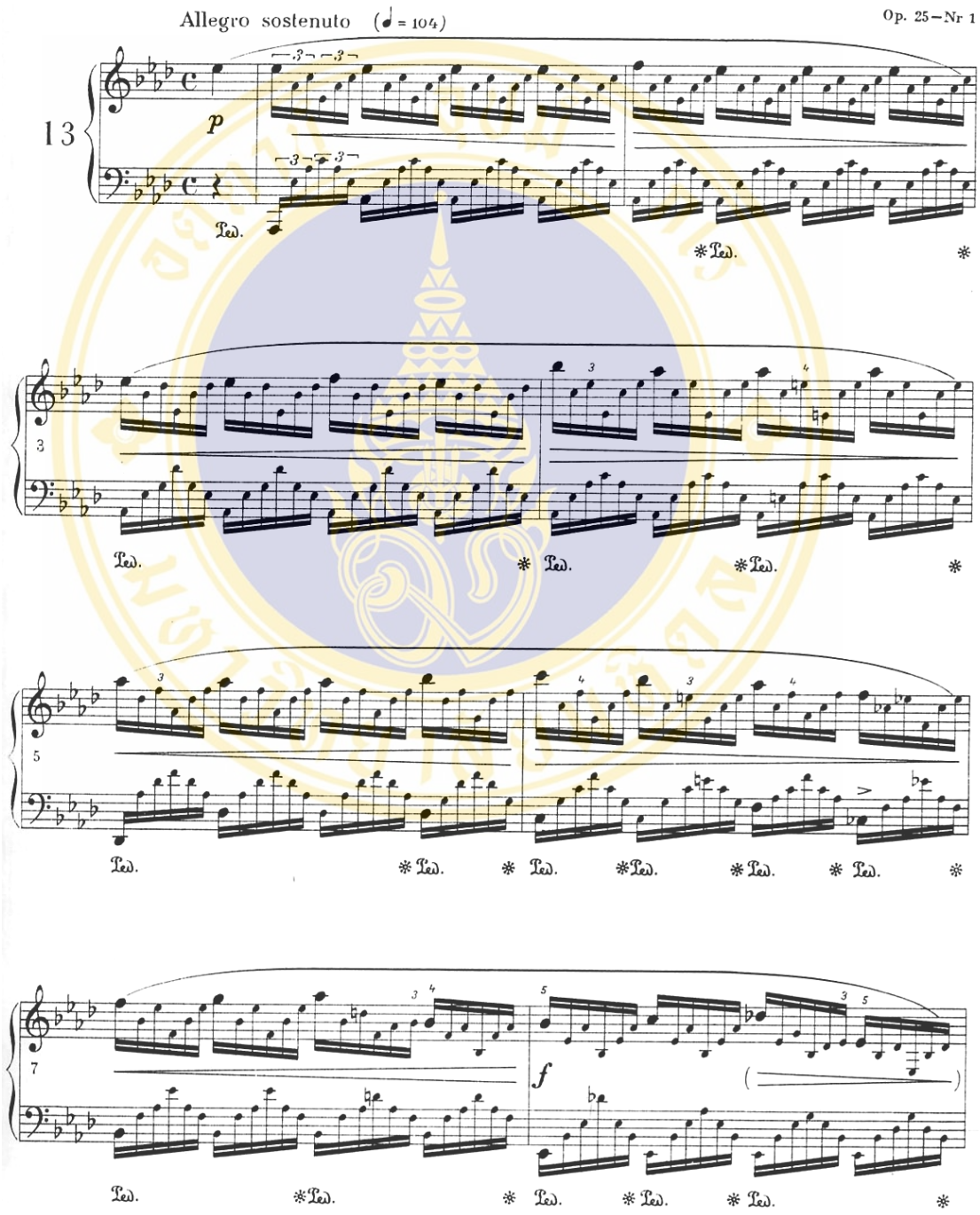
Etude in A-flat Major Op. 25, No. 1



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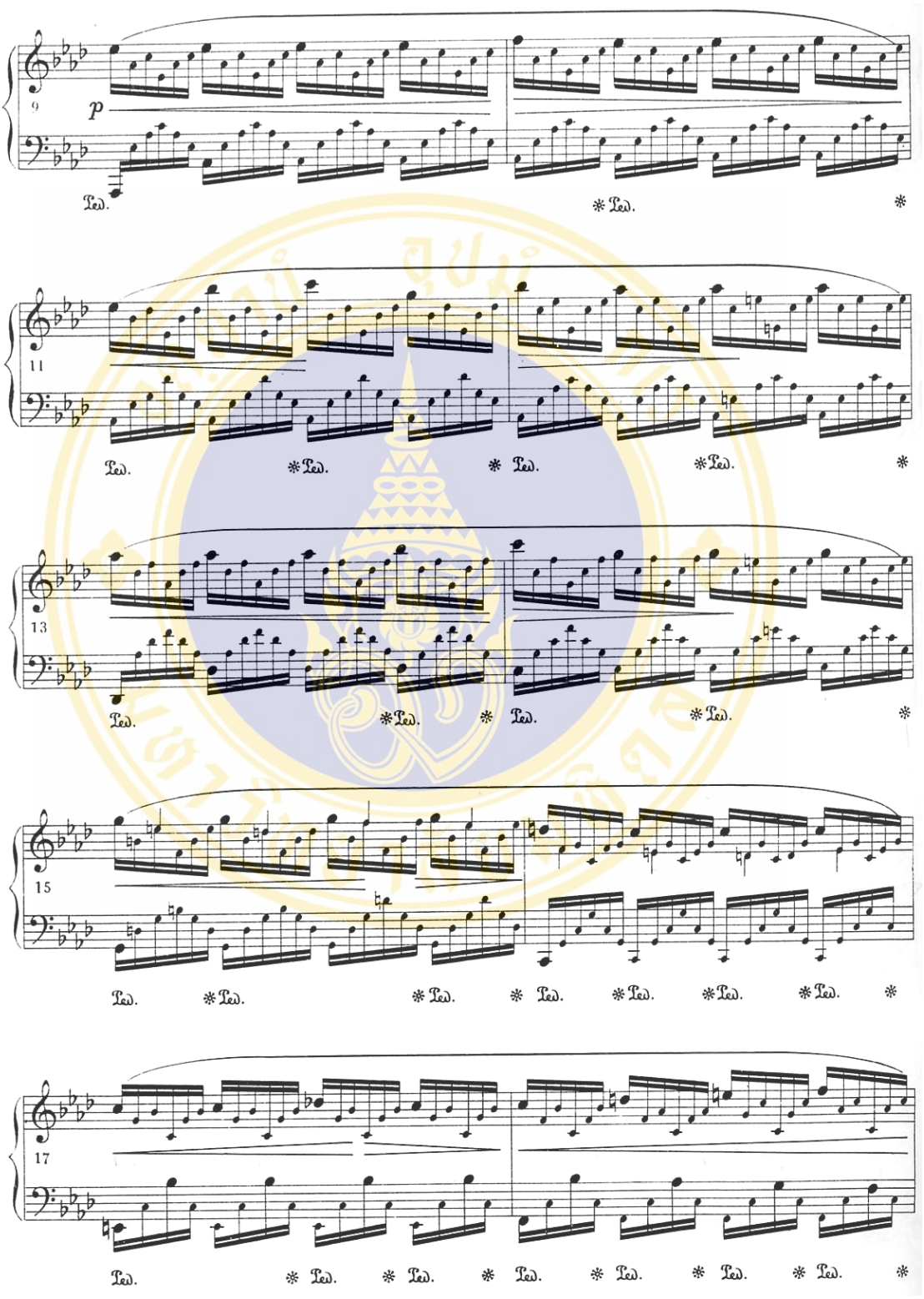

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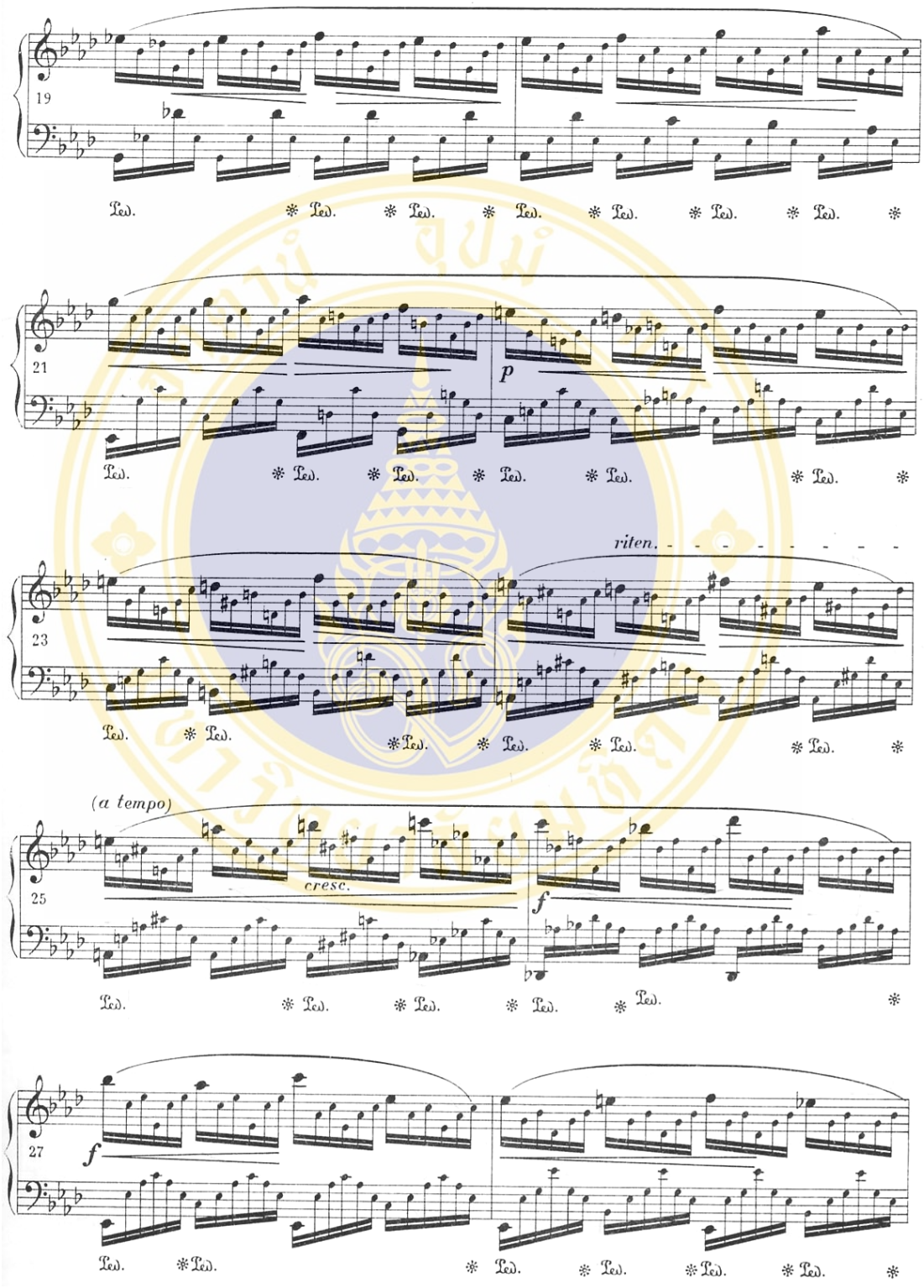

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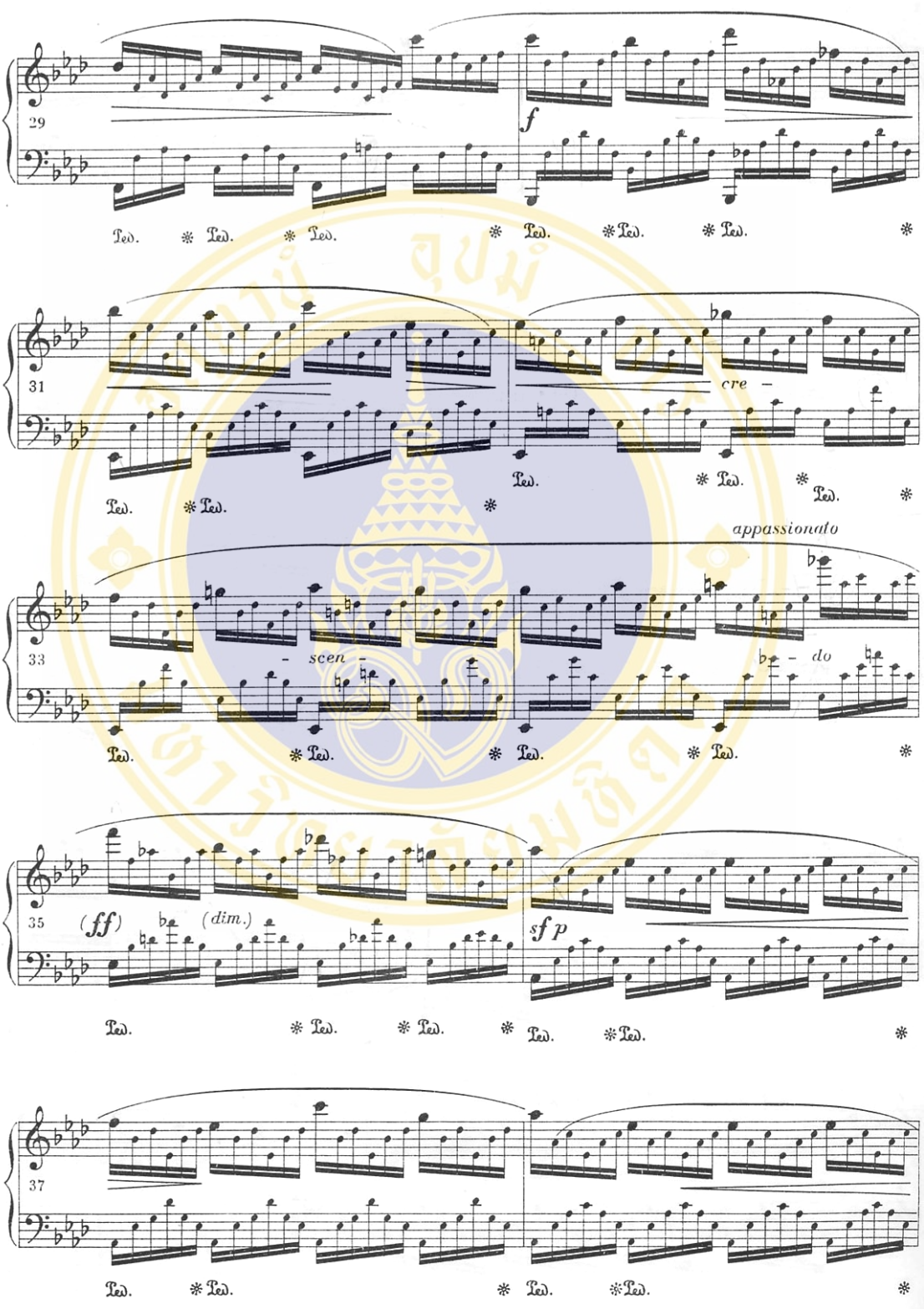

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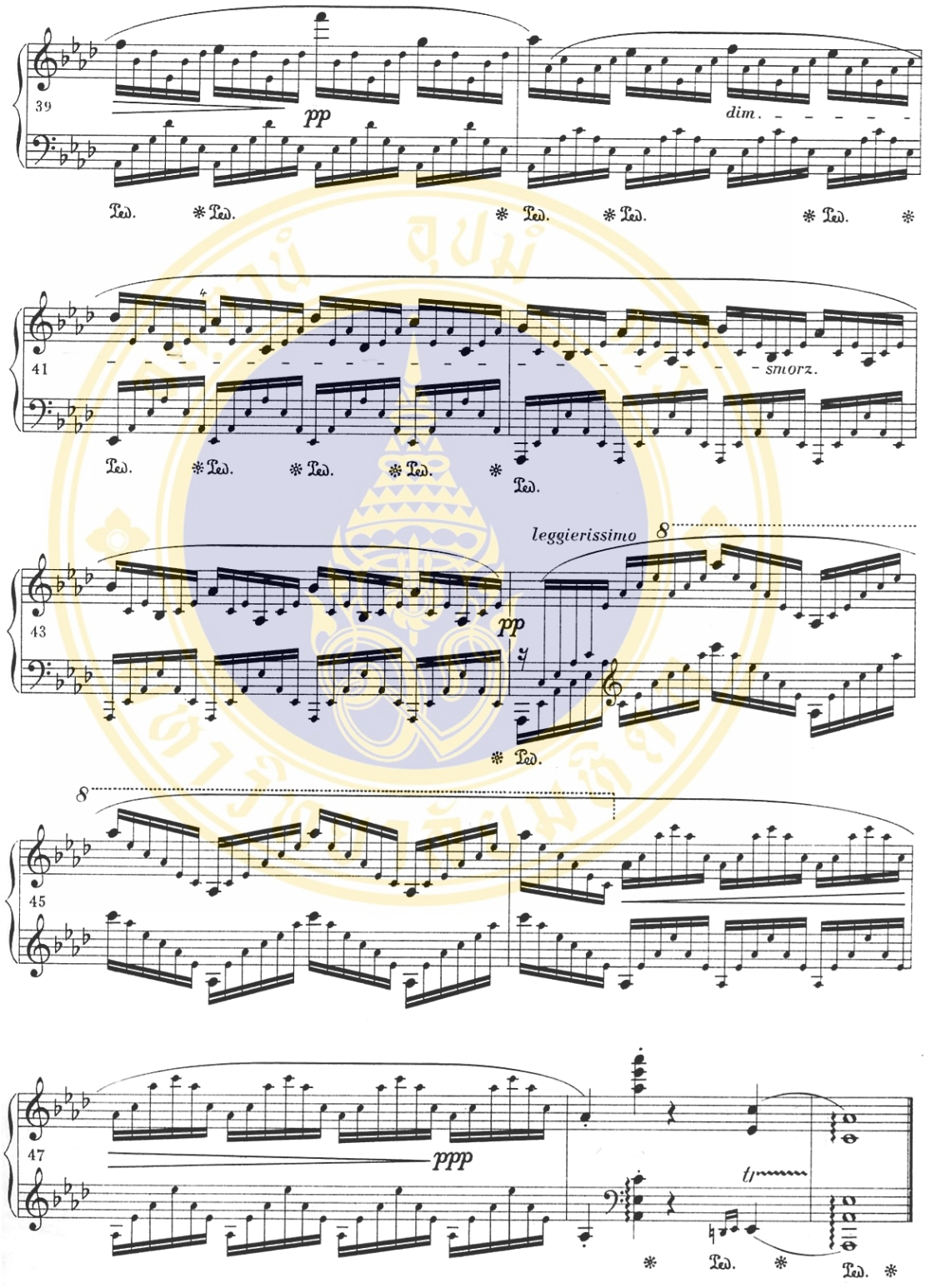

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Waldscenen

(Forest Scenes)

Op. 82

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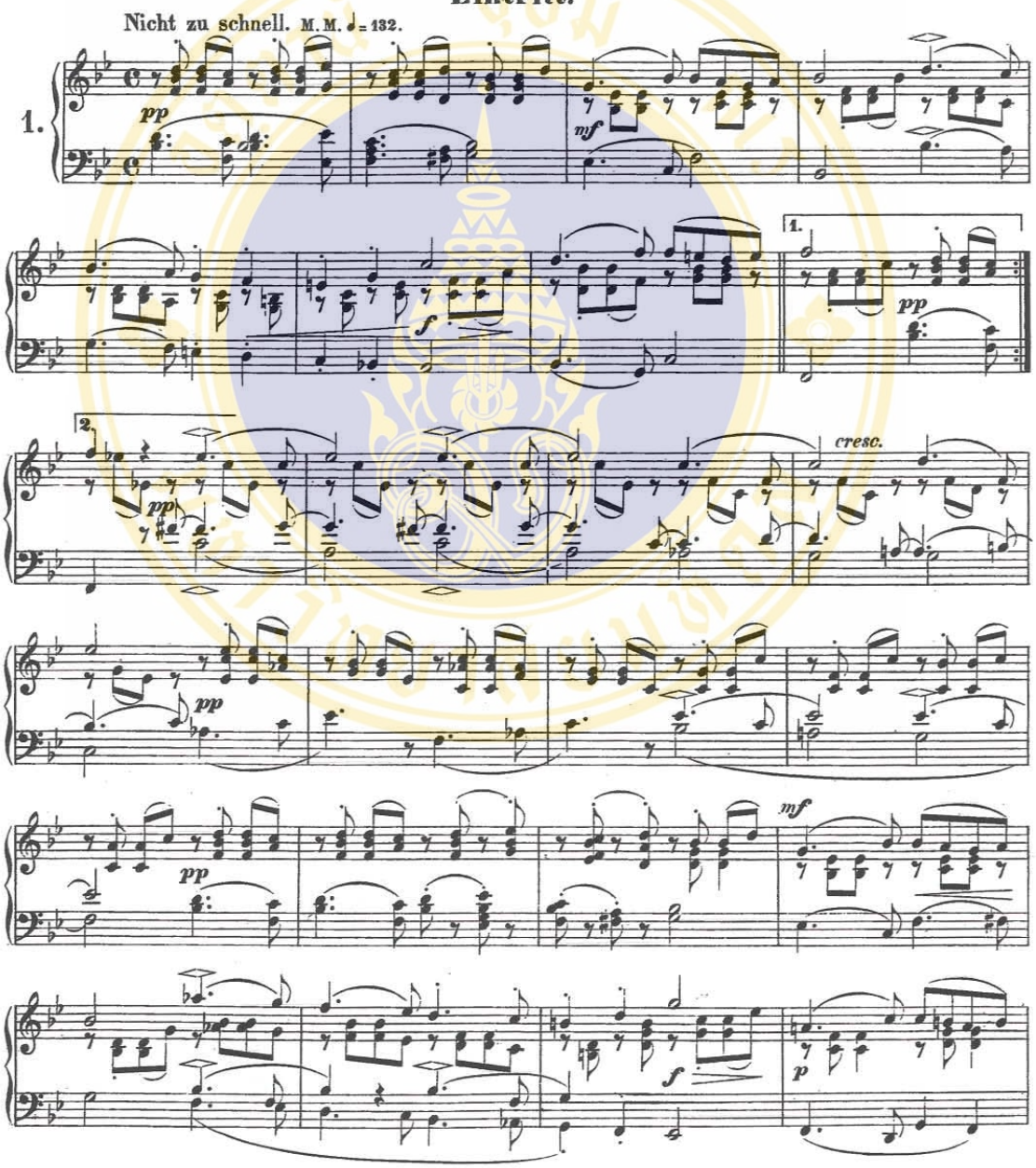

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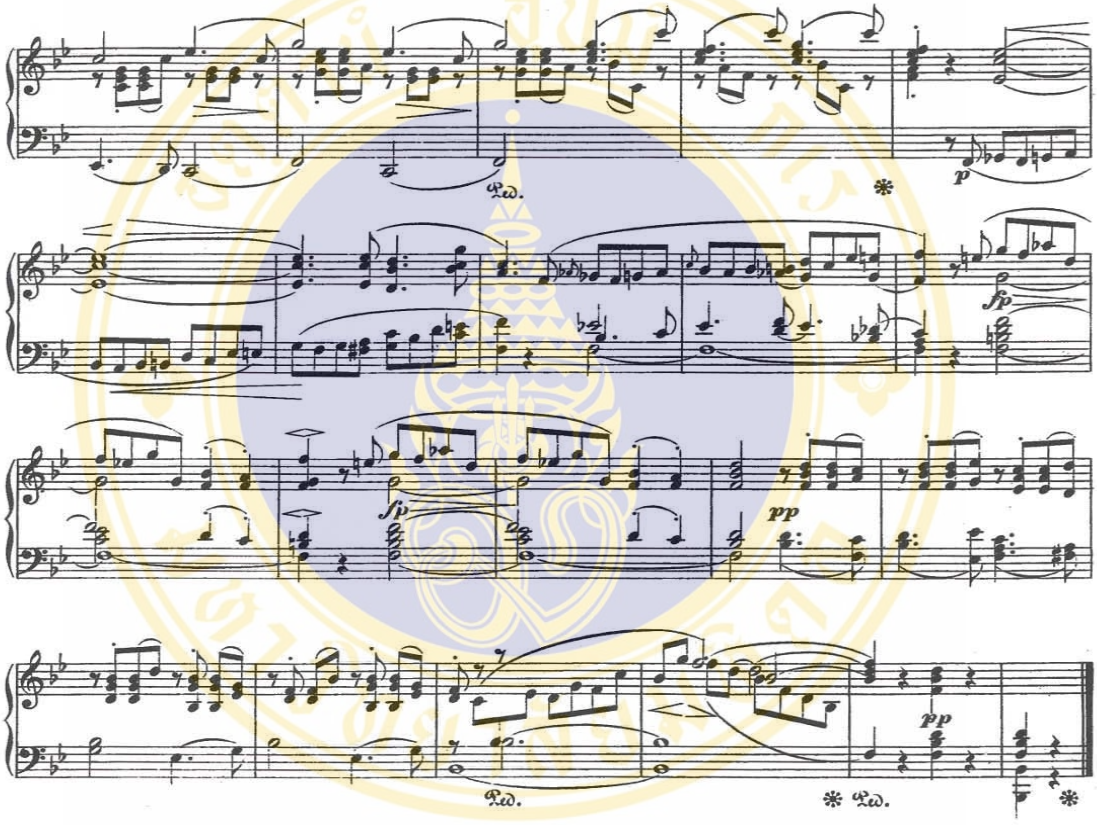

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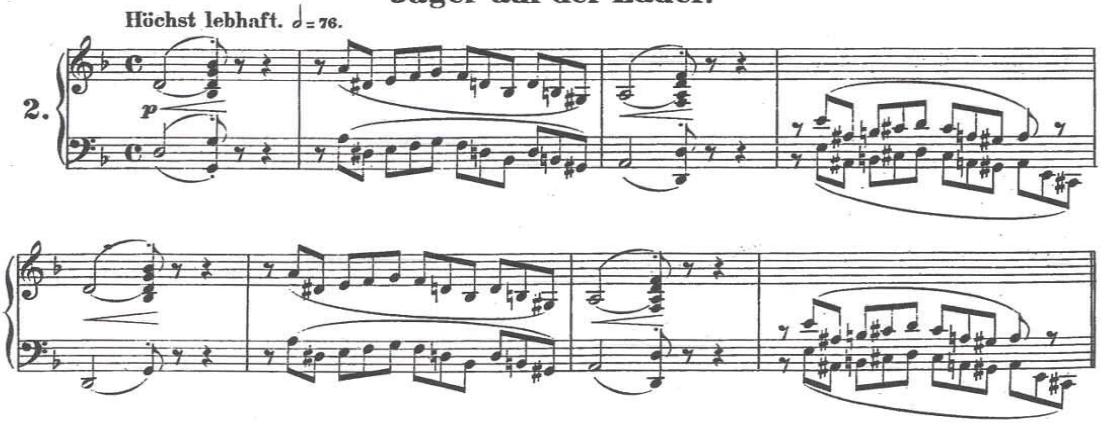

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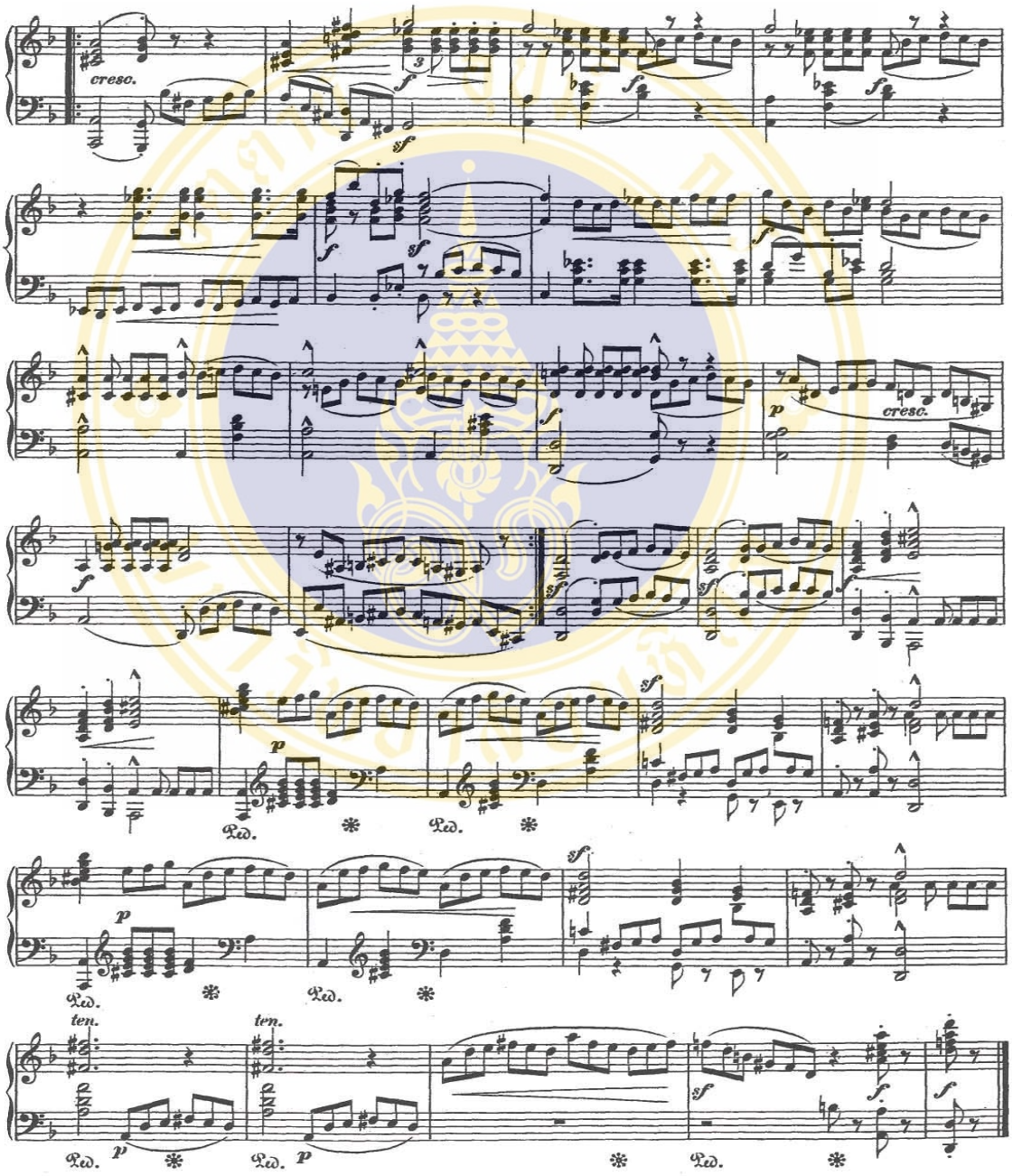

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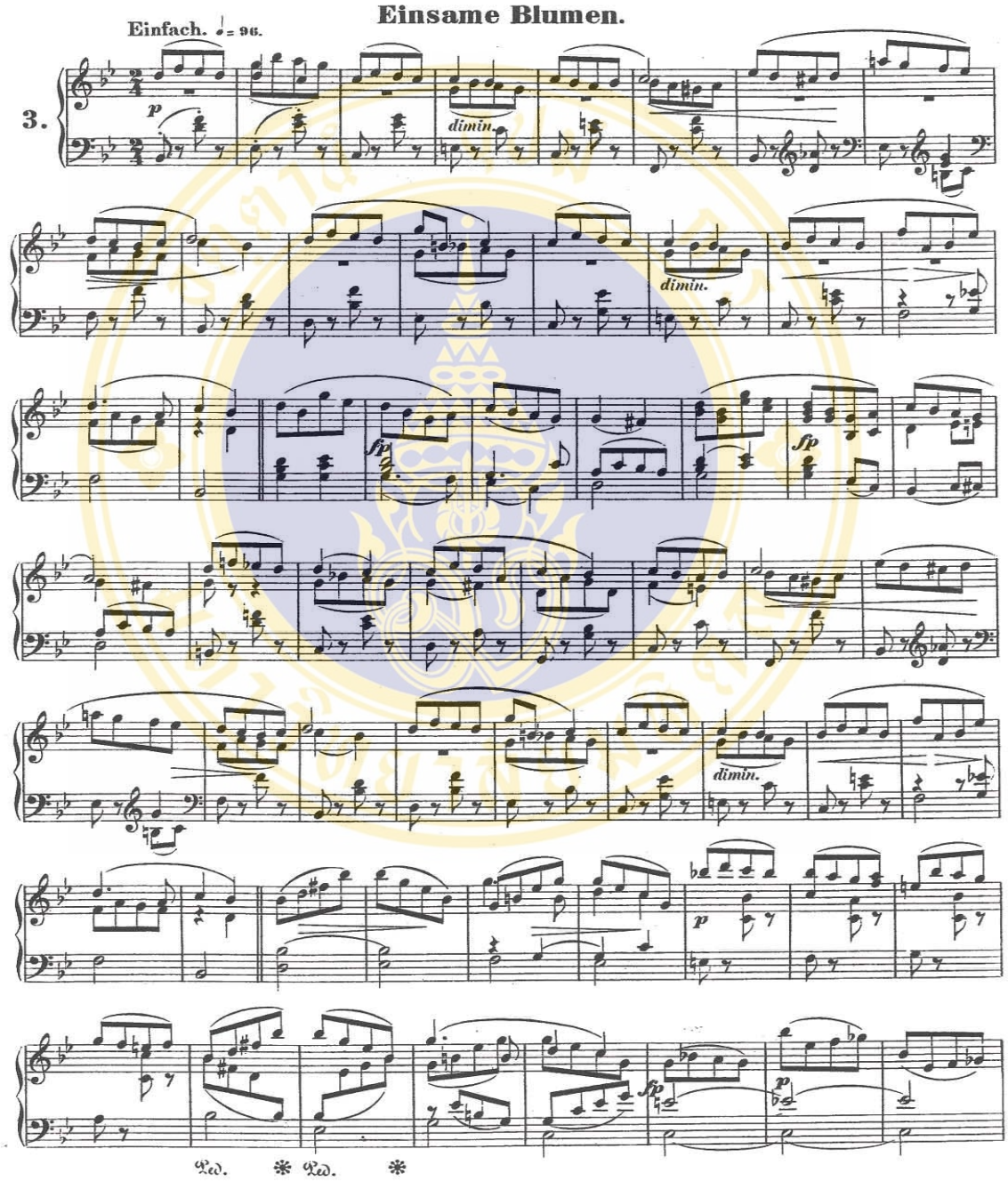

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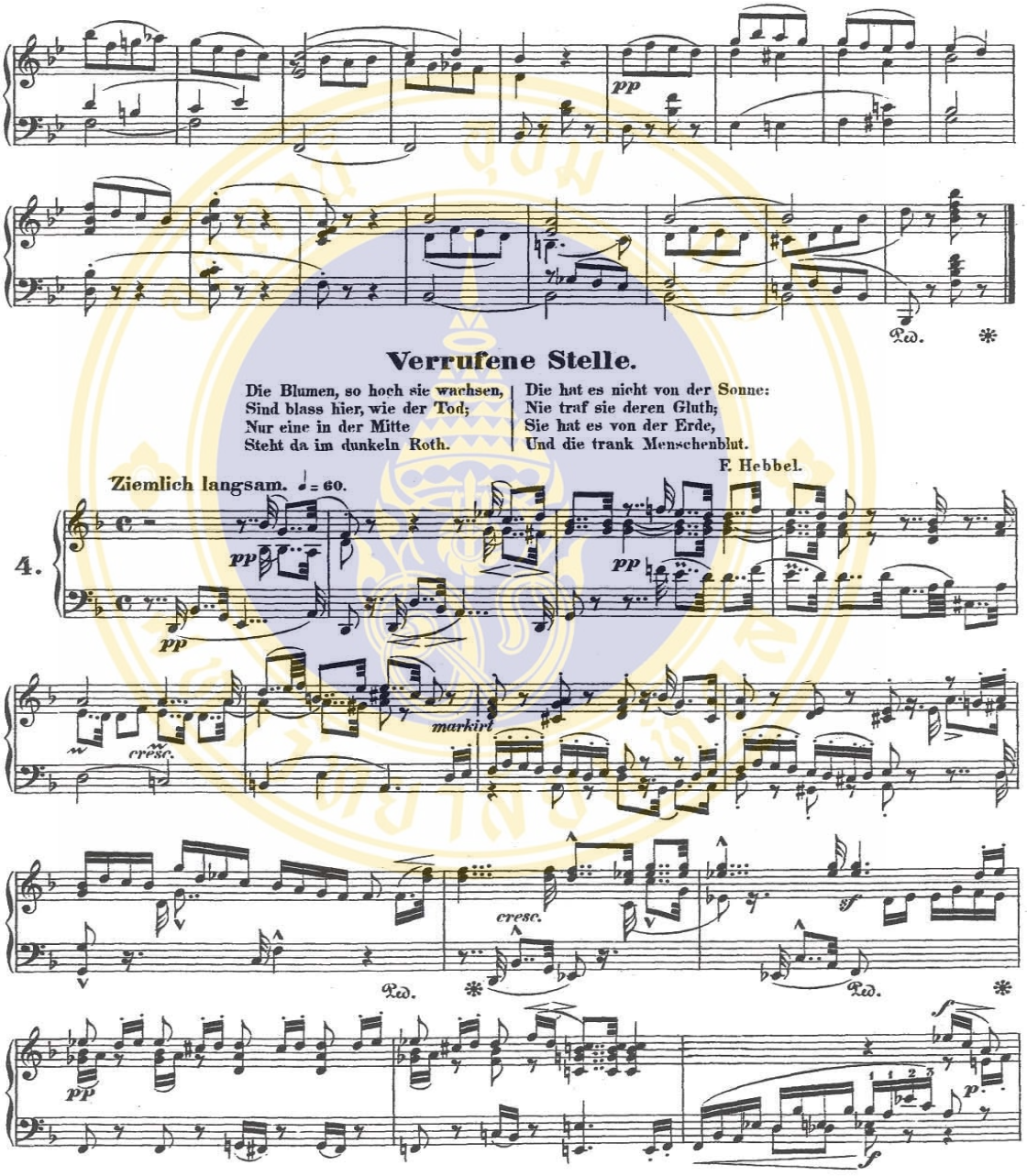

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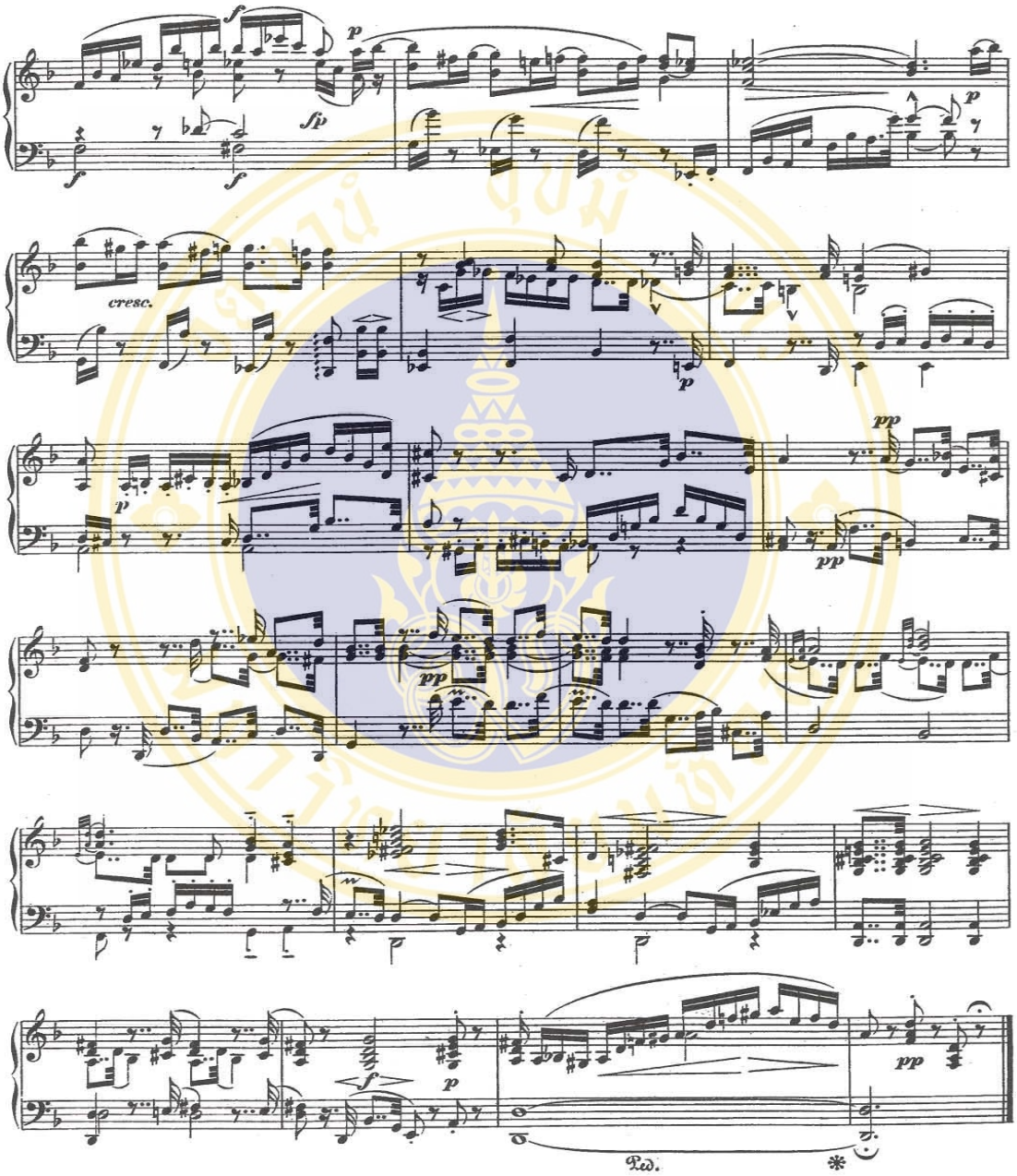

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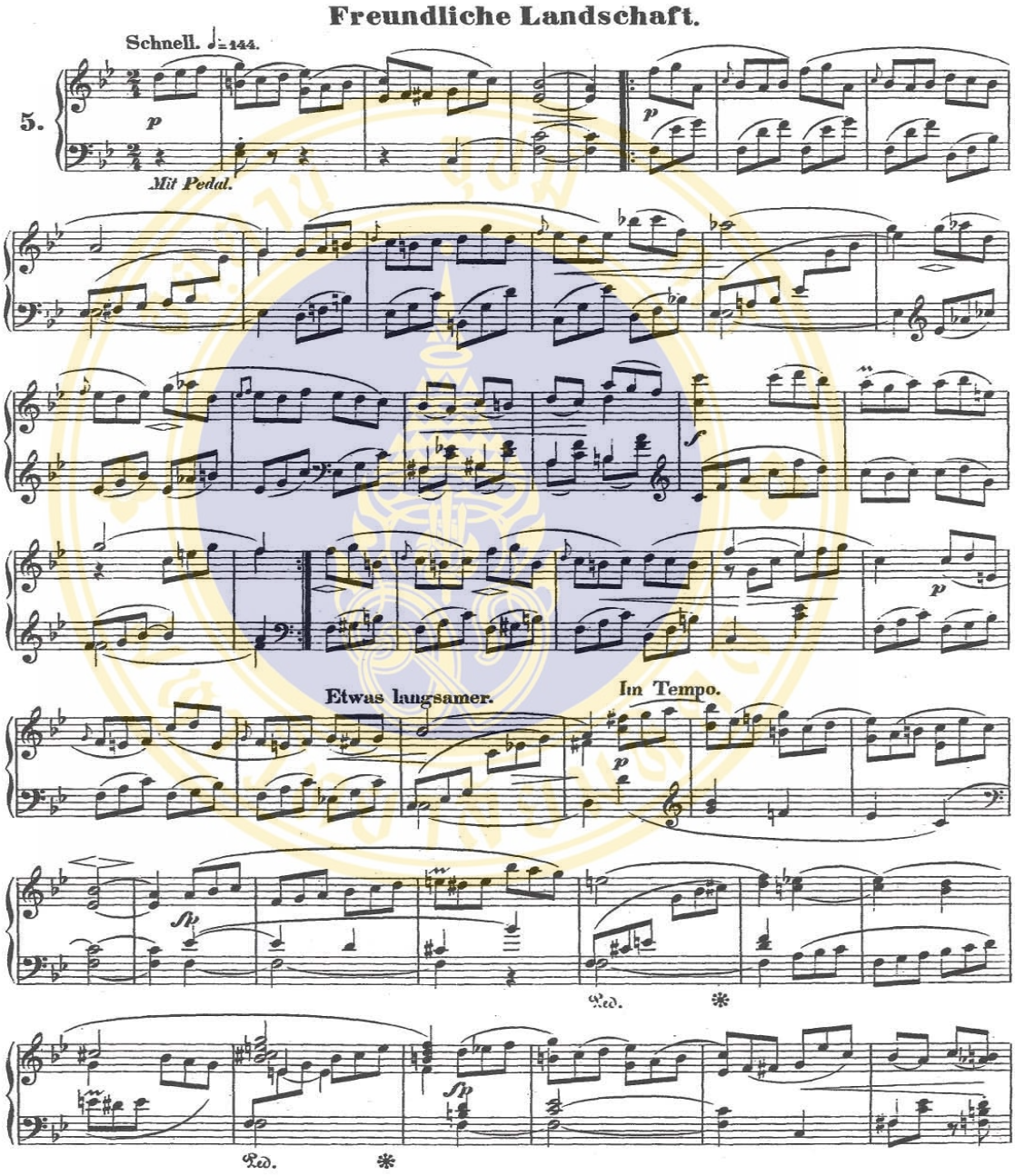

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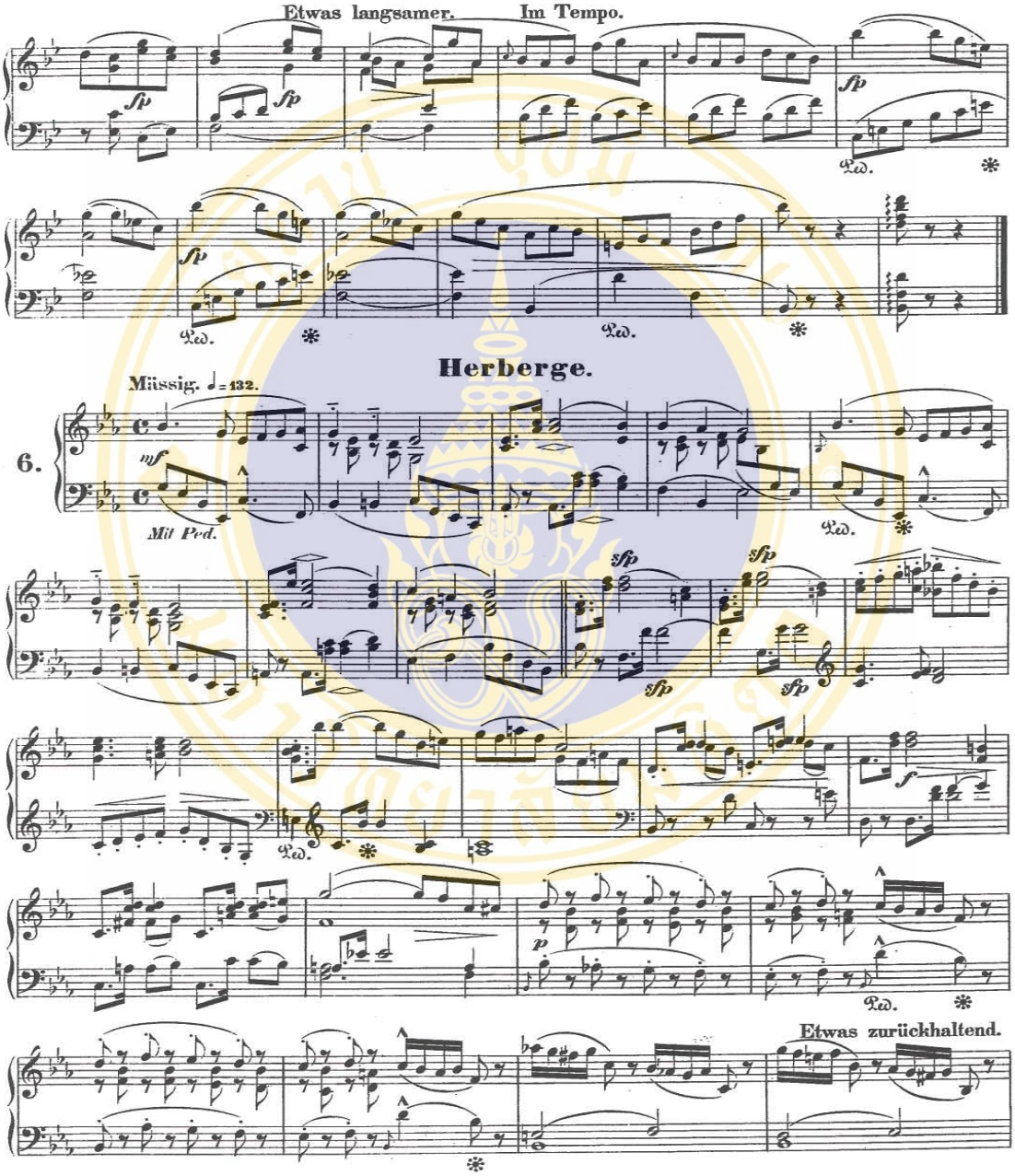

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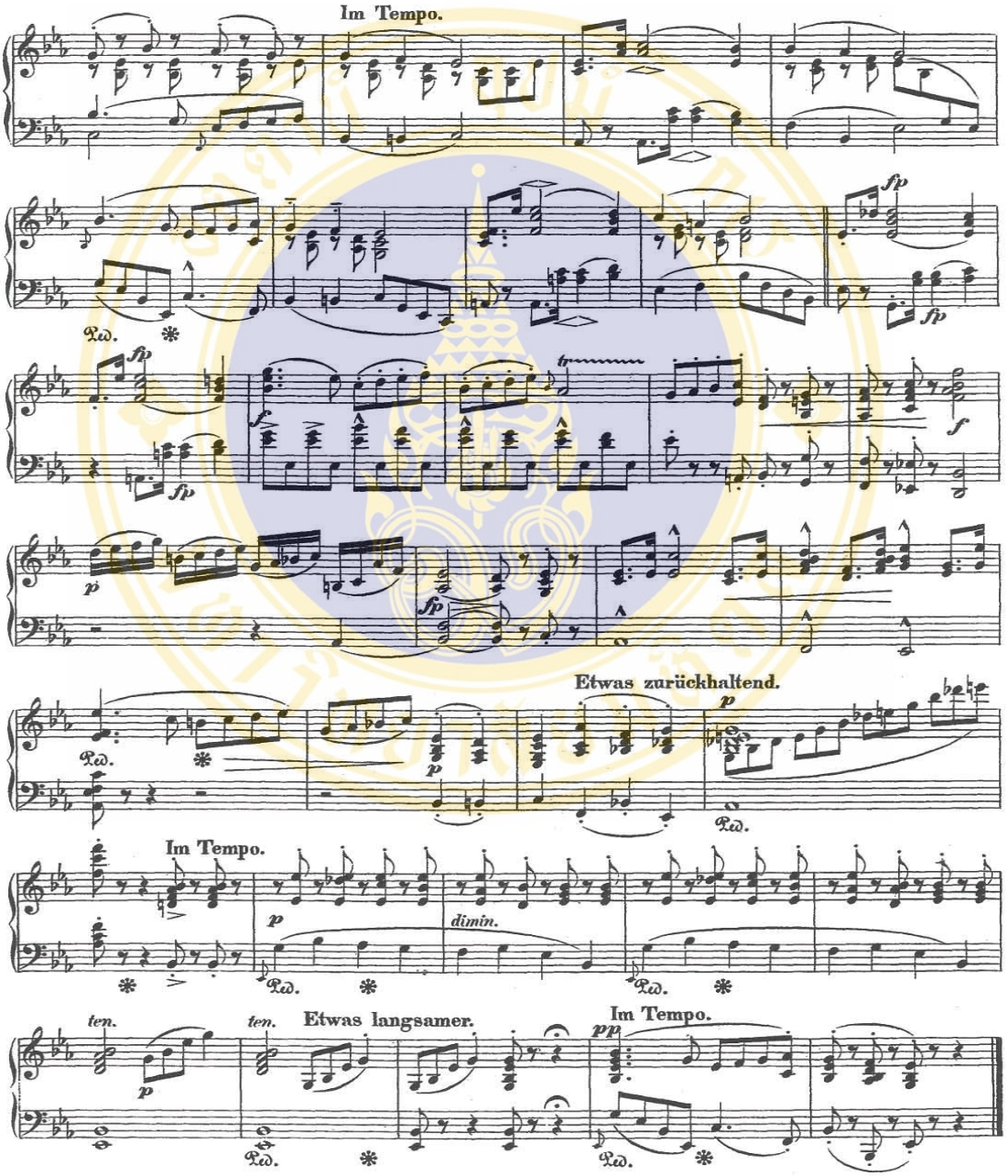

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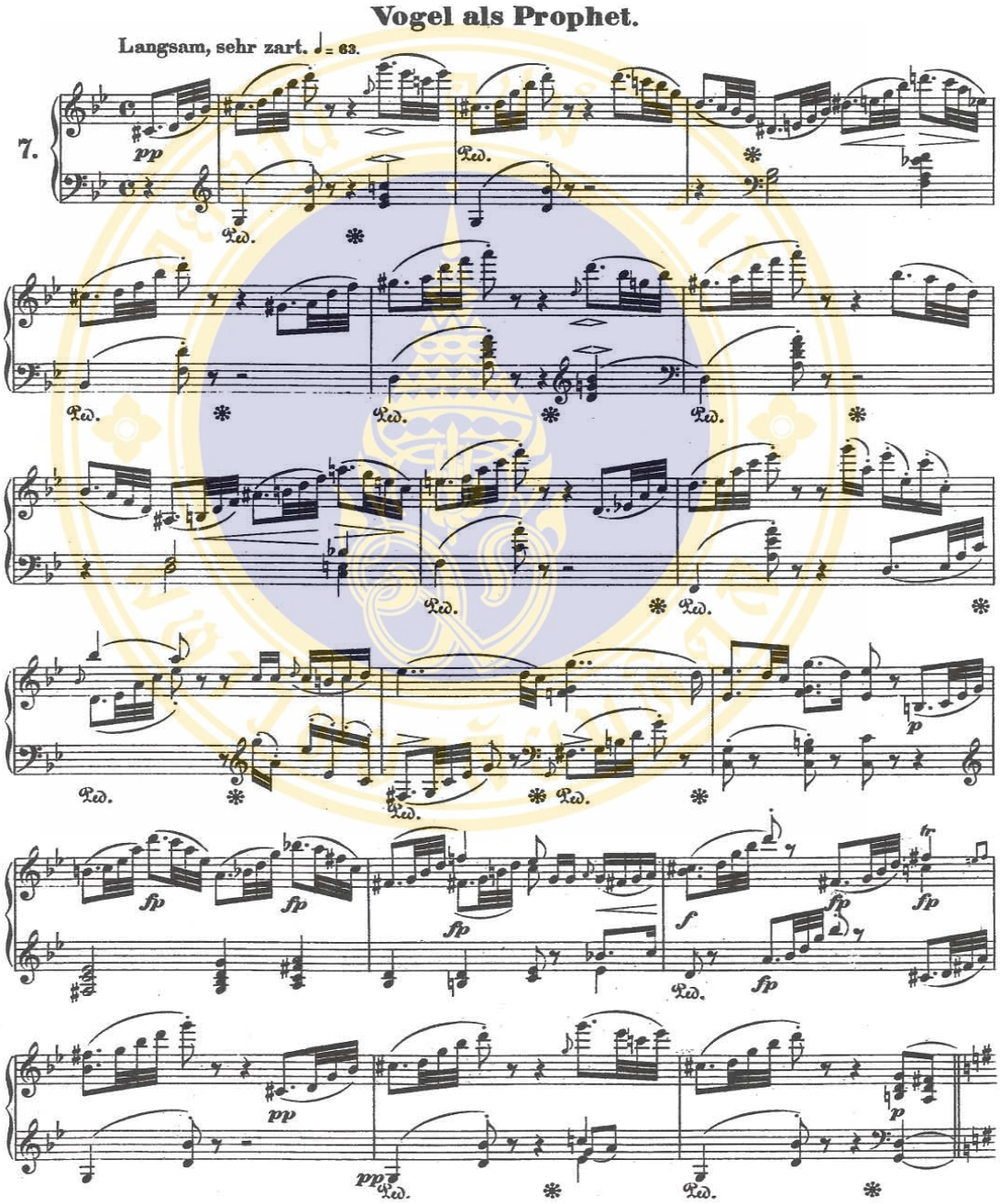

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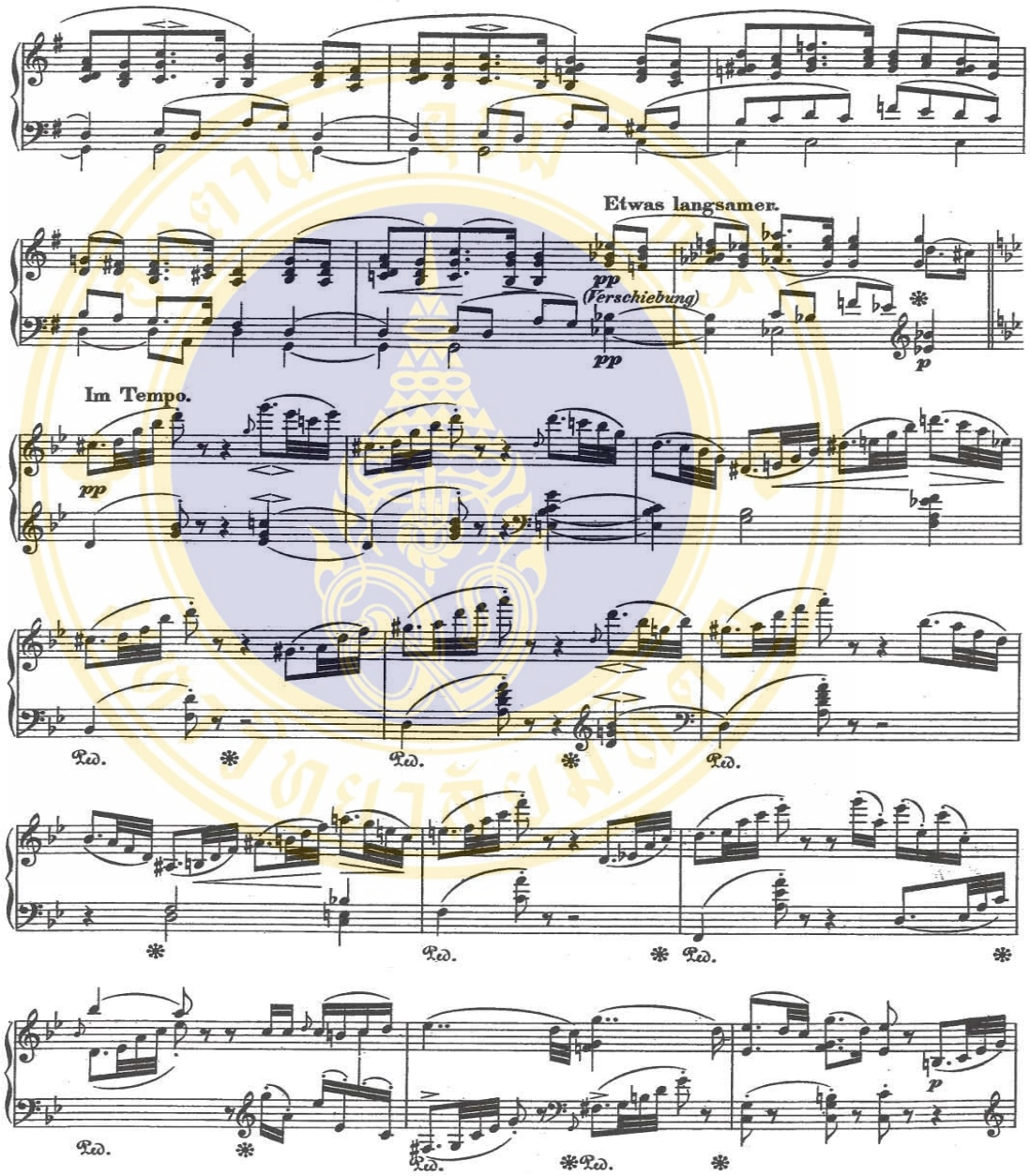

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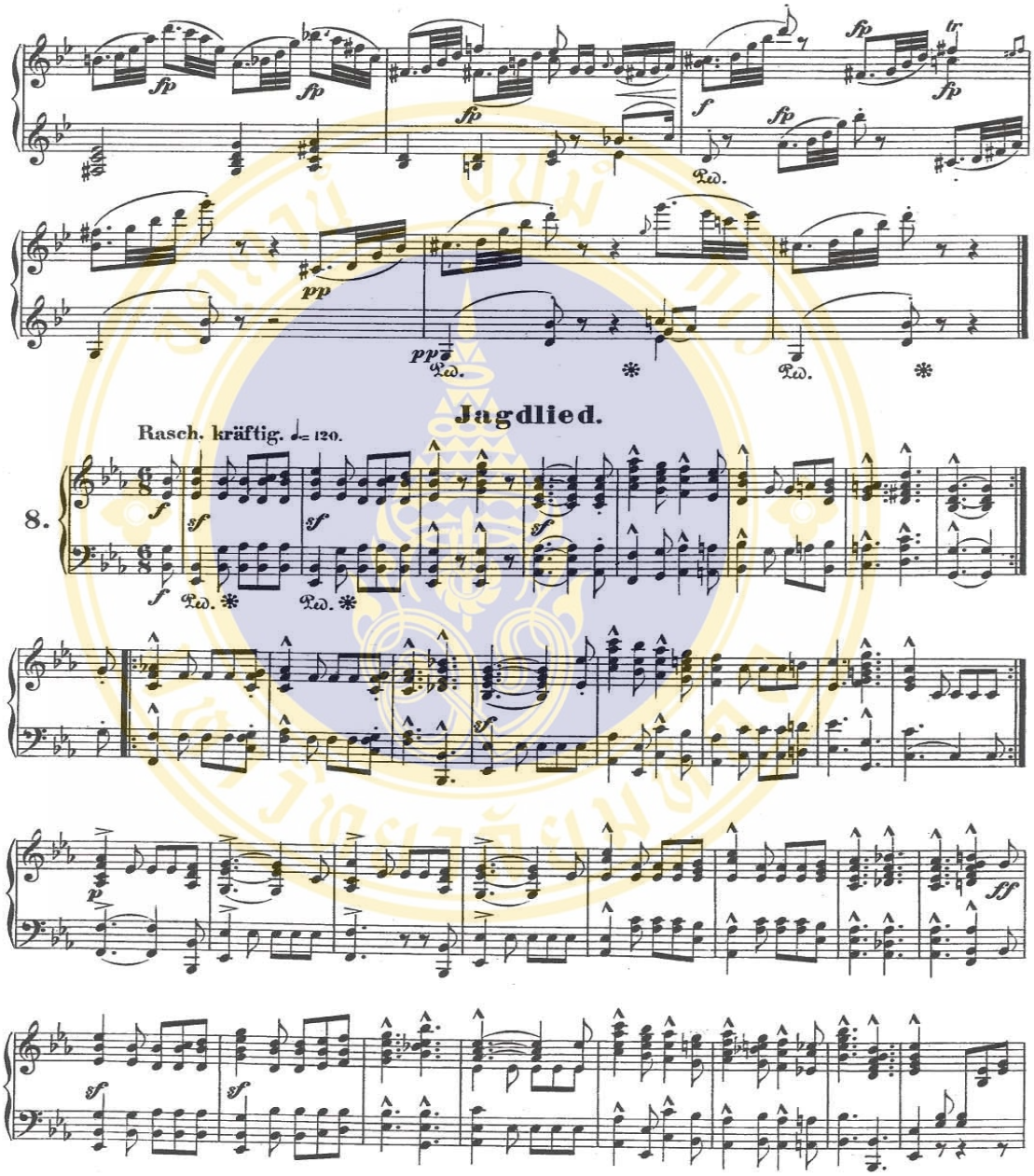

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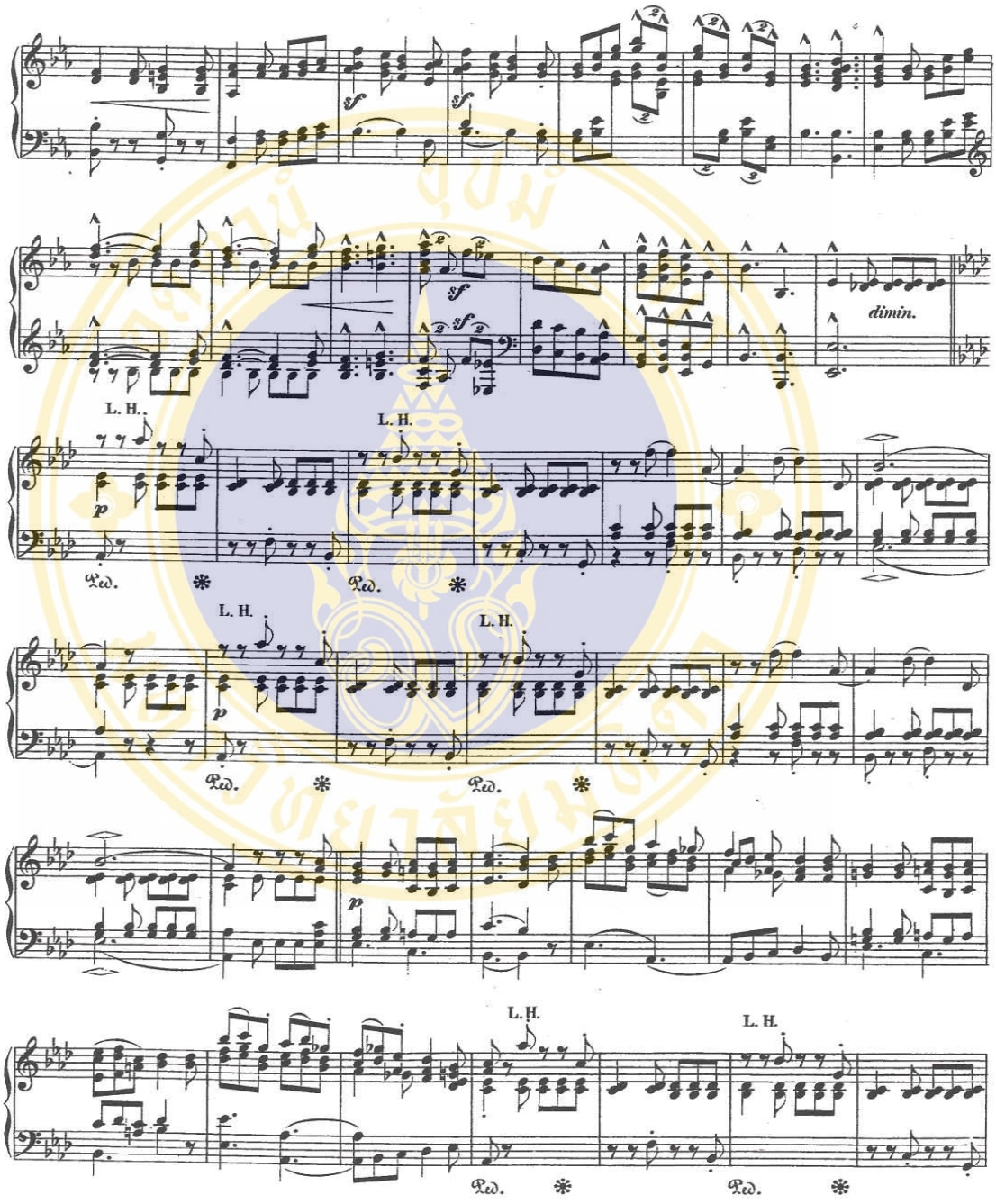

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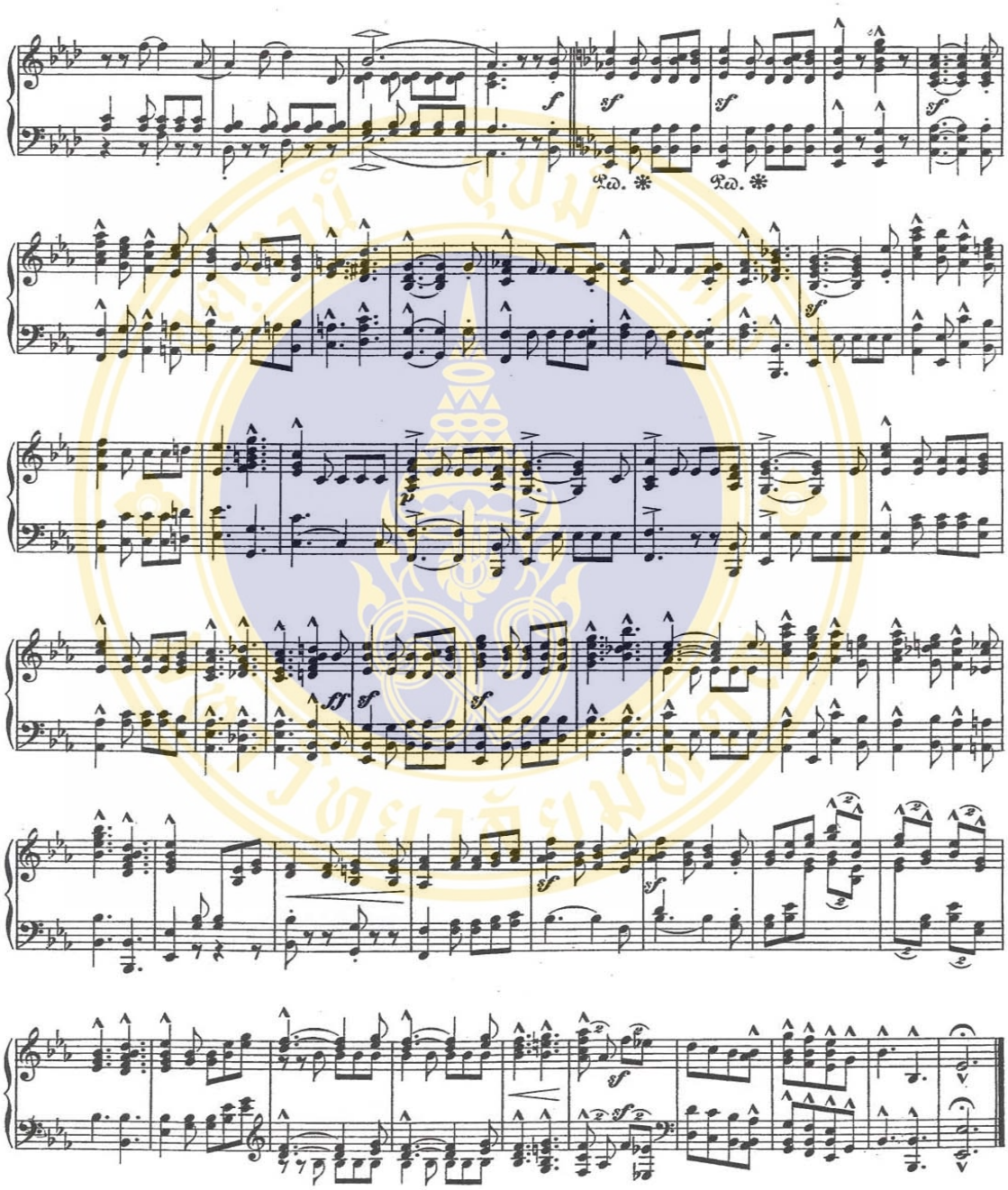

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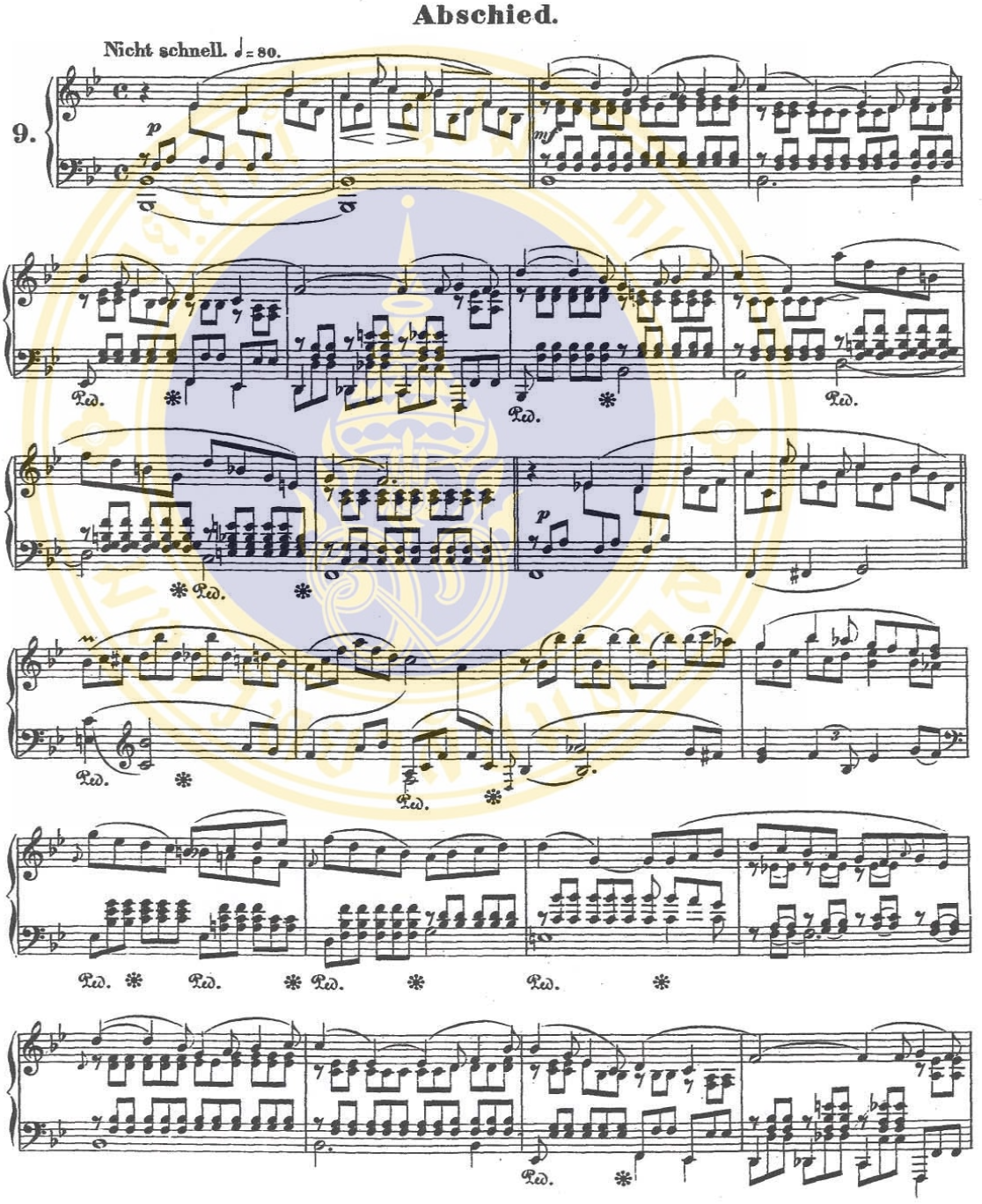

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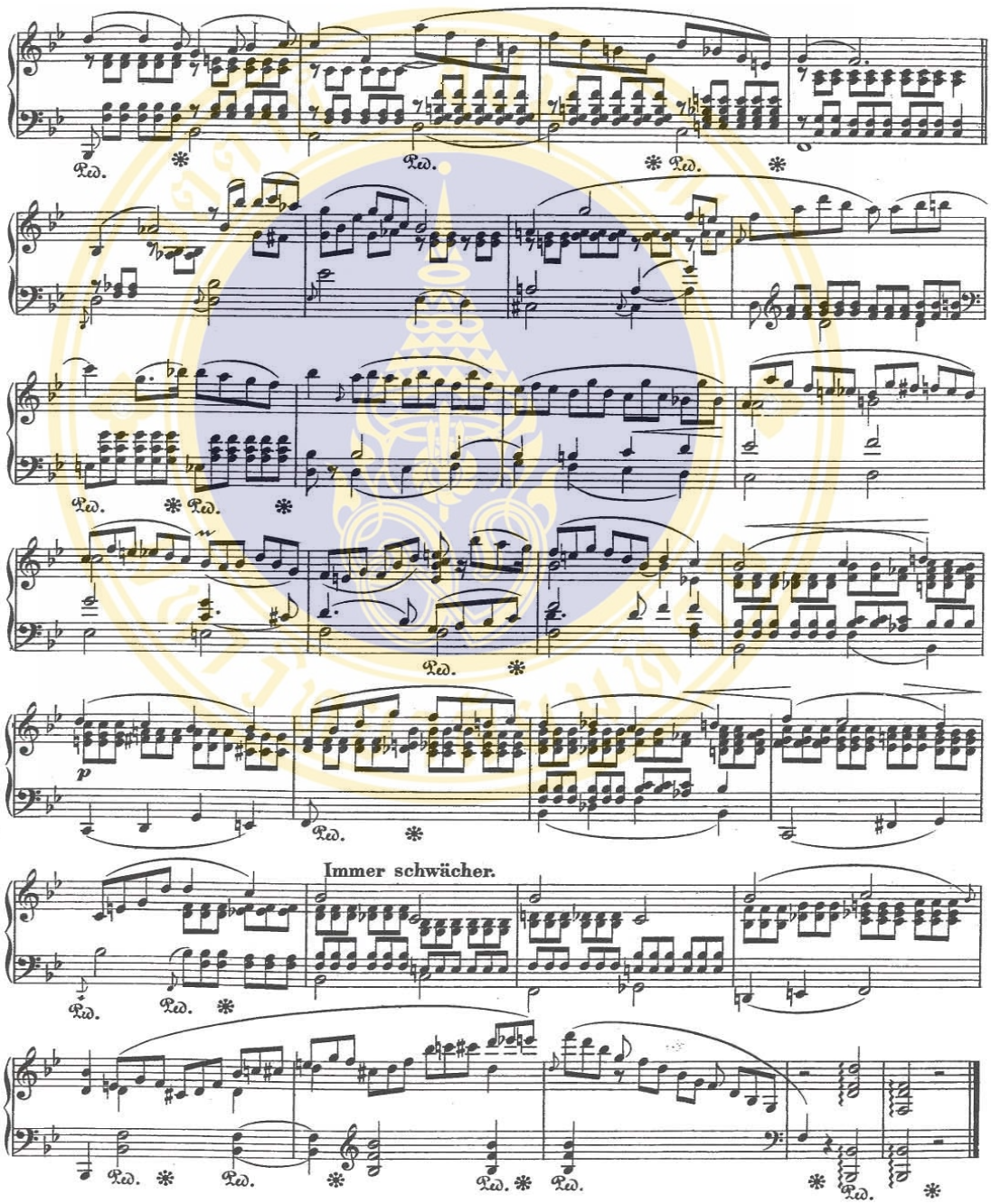

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CHAPTER 5
CONCLUSION AND SUGGESSTIONS

5.1 Conclusion

Graduate Piano Recital by Jeeranuch Torarit was given on Wednesday, March 1st, 2006 at Mahidol University Music Auditorium. The recital programme was attatched to this paper.

The recital committee included Dr. Eri Nakagawa chairperson, Mr. Surat Kemaleelakul and Dr. Nopanand Chanorathaikul as well as Dr. Tretip Kamolsiri as the external committee. The complete recital was recorded on CD and VCD. Approximately 80 people came to the recital. Here is the concert review by the performer.

The concert started at 7:00 pm, which was a suitable period of time for a concert. It was convenience for the audience to arrive the auditorium in time after finishing their works. There was still enough time around 15 minutes for them to read the program notes before the concert. For those who came late, the television monitoring the concert was provided outside of the door in order not to enter and disturb during the concert.

The staff at the college's Activity and Recording Departments kindly made all arrangements for the concert such as stage setting, lighting system, sound recording system, etc. A short preview slide presentation was also prepared, showing the audience what they should do or should not do during the concert.

The car parking in an ample area was also convenient for the audience. It was very fortunate for the performer to have the opportunity to present this graduate recital in the auditorium. The audience also seems appreciated it.

The solo recital of 60-minute program requires the good concentration as well as physical and mental strength to control the quality of performance from the beginning to the end.

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The performer was comfortable and satisfied with the order of the program. The change of pacing between slow and fast in the program appeared to be enjoyable for the audience.

The first half of the program began with *Italian Concerto* by Johann Sebastian Bach. The performer was able to give the lively character in playing the first movement, making the enthusiastic opening of the concert. Then she tried creating a good contrast in the slow, beautiful and romantic second movement, and finished with the fastest third movement, showing its brilliant and exciting character.

Haydn's sonata was selected for the second piece of concert. The performer thought that the powerful sound and expression in the piece with well-propotioned structure kept the audience's attention well.

The second half of concert began with two short Spanish pieces by Isaac Albéniz and two etudes by Frédéric Chopin. The performer was happy with the performance of those four pieces by giving fresh sound and active mood.

The performer chose to end the recital with *Forest Scenes* by Robert Schumann, the grand set of nine pieces. The performer preferred playing several short pieces to one long piece. It was because she believed that playing a long and continuous piece without a break might be boring for the audience and tiring for the performer to control the quality of sound. The last piece of the set, "Farewell", was a slow piece with a quiet ending, but the performer was able to demonstrate its sweetness to the audience, and they seemed appreciated it.

5.2 Suggestions

After the whole process of giving a recital, there are some suggestions and opinions to be given.

5.2.1 Giving a recital with careful preparation and hard work is very beneficial to every music student.

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5.2.2 Attending this recital was very beneficial to everyone in the audience since they could understand that hard work makes us a success and promotes our self-development.

5.2.3 Careful study and practice should be done in order to give a successful concert. Good preparation will make the performer feel more confident and secured with the performance.

5.2.4 The program should include a variety of pieces, selected from different styles and periods.

5.2.5 The duration and order of the program should be arranged well. The first half and the second half should be approximately the same length.

5.2.6 The performer should check the acoustics of the hall before the actual performance wherever the recital is taken place.

5.2.7 It would be very helpful for the performer to rehearse on the piano that will be used for the performance. Work on touch, pedaling, and other details in order to adjust your playing to be suitable for the piano and the hall.

5.2.8 The performer should contact the college staff two or three week before the recital regarding the reservation of the required recording facilities.

5.2.9 The public relations should be made at least two weeks before the recital in order to have many people in the concert.

5.2.10 The results of this recital should be carefully reviewed and considered for improvement in the future.

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