

GRADUATE PIANO RECITAL BY 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


COPYRIGHT OF MAHIDOL UNIVERSITY


Graduate Recital Document
Entitled


**GRADUATE PIANO RECITAL
BY JEERANUCH TORARIT**






.....
Ms. Jeeranuch Torarit
Candidate


.....
Assist. Prof. Dr. Eri Nakagawa, D.A.
Major-Advisor


.....
Mr. Surat Kemaleelakul, B.M., M.M.
Co-Advisor


.....
Assist. Prof. Dr. Nopanand Chanorathaikul,
D.M.A.
Co-Advisor


.....
Prof. Dr. M.R. Jisnuson Svasti,
Ph.D.
Dean
Faculty of Graduate Studies



.....
Mr. Surat Kemaleelakul, B.M., M.M.
Chair
Master of Arts Programme in Music
College of Music

Graduate Recital Document
Entitled

**GRADUATE PIANO RECITAL
BY JEERANUCH TORARIT**

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


On
1 March, 2006




.....
Ms. Jeeranuch Torairt
Candidate



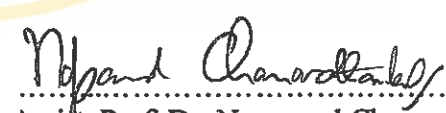
.....
Assist. Prof. Dr. Eri Nakagawa, D.A.
Chair



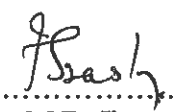
.....
Mr. Surat Kamaleelakul, B.M., M.M.
Member



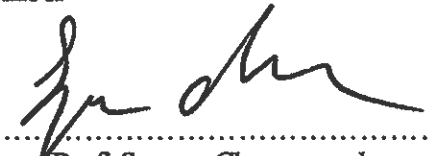
.....
Dr. Tretip Kamolsiri, D.M.A.
Member



.....
Assist. Prof. Dr. Nopanand Chanorathaikul,
D.M.A.
Member



.....
Prof. Dr. M.R. Jisnuson Svasti, Ph.D.
Dean
Faculty of Graduate Studies
Mahidol University



.....
Assoc. Prof. Sugree Charoensook,
M.M.E., D.A.
Dean
College of Music
Mahidol University

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.

Jeeranuch Torarit

GRADUATE PIANO RECITAL BY JEERANUCH TORARIT

JEERANUCH TORARIT 4336338 MSMS/M

M.A.(MUSIC)

GRADUATE PIANO RECITAL DOCUMENT ADVISORS : ERI NAKAGAWA, D.A., SURAT KEMALEELAKUL, M.M., NOPANAND CHANORATHAIKUL, D.M.A.

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 Española* No. 4 and "Asturias" from *Suite Española* 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.

การแสดงเดี่ยวเปียโนระดับบัณฑิตศึกษาโดยนางสาวจีรนุช ธรฤทธิ (GRADUATE PIANO RECITAL BY JEERANUCH TORARIT)

จีรนุช ธรฤทธิ 4336338 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการควบคุมรายการงานการแสดงเดี่ยว : Eri Nakagawa, D.A., สุรัตน์ เขมาลีลากุล M.M.,
นภันท์ จันทร์อรรถกุล, D.M.A.,

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 Espagnola* No. 4 และ “Asturias” from *Suite Espagnola* 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 ชั่วโมง โดยไม่นับรวมเวลาพักครึ่งระหว่างการแสดง การแสดงเดี่ยวเปียโนระดับบัณฑิตศึกษานี้จัดขึ้นที่หอแสดงดนตรี วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันพุธที่ 1 มีนาคม 2549 ระหว่างเวลา 19.00 – 20.30 น.

84 หน้า.

CONTENTS

	Page
ACKNOWLEDEMENT	iii
ABSTRACT (ENGLISH)	iv
ABSTRACT (THAI)	v
CHAPTER 1 INTRODUCTION	
1.1 The Importance and Background of the Graduate Piano Recital.....	1
1.2 Objectives.....	2
1.3 Framework of the Graduate Piano Recital.....	2
1.4 Expected Benefits from the Graduate Piano Recital.....	2
1.5 Process of Presenting the Graduate Piano Recital.....	3
1.6 Conceptual Framework of the Graduate Piano Recital.....	4
CHAPTER 2 REVIEW OF RELATED LITERATURE	
2.1 <i>Italian Concerto</i> BWV 971 by Johann Sebastian Bach.....	5
2.2 Sonata in B minor Hob.XVI/32 by Franz Joseph Haydn.....	6
2.3 “Cadiz” from <i>Suite Española</i> No. 4 and “Asturias” from <i>Suite Española</i> No. 5 by Isaac Albéniz.....	8
2.4 Etude in G-flat Major Op. 10, No. 5 and Etude in A-flat Major Op. 25, No. 1 by Frédéric Chopin.....	10
2.5 <i>Forest Scenes</i> Op. 82 by Robert Schumann.....	11
CHAPTER 3 METHODOLOGY OF PRESENTING	
3.1 Performing Information.....	14
3.2 Objectives.....	14
3.3 Instrument.....	14
3.4 Process of Presenting the Graduate Recital.....	14
3.5 Editions Used in Study of the Pieces.....	15
3.6 Preparation Process for the Recital Presentation.....	16

CONTENTS (Cont.)

	Page
3.7 Presentation.....	17
3.8 Programme and Approximate Time.....	17
CHAPTER 4 MUSIC SCORES	18
CHAPTER 5 CONCLUSION AND SUGGESTIONS	
5.1 Conclusion.....	80
5.2 Suggestions.....	81
REFERENCES	83
BIOGRAPHY	84

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 Española* No. 4 and “Asturias” from *Suite Española* 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

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 Española* No. 4 and “Asturias” from *Suite Española* 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.

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.

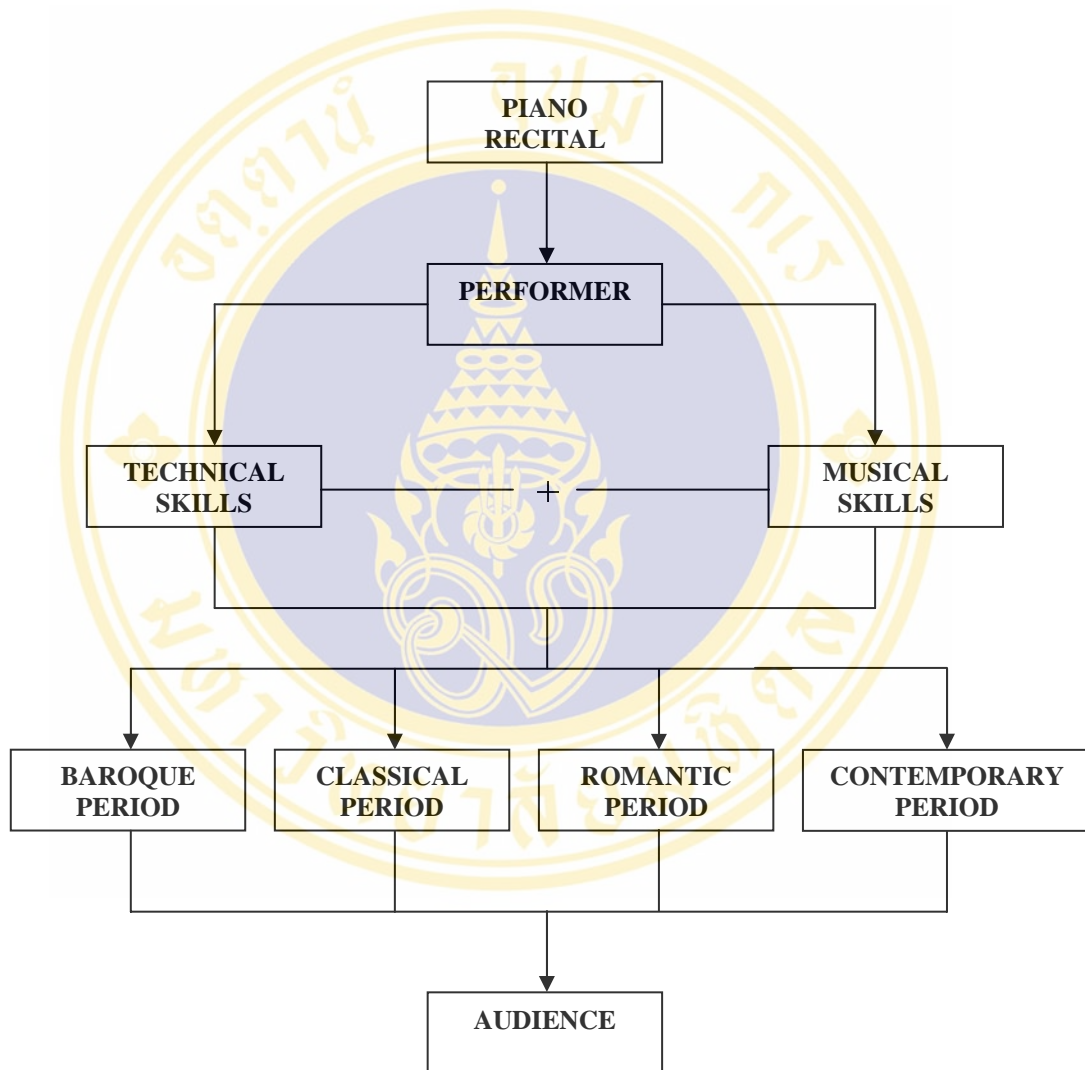
1.5.7 Performance in the hearing examination

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

1.6 Conceptual Framework of the Graduate Piano Recital



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

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 quartet.

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:

- 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

- 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 Española* 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.

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 Española 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.

2.4 Two Etudes by Frédéric Chopin

The Polish composer Frédéric Chopin was born in Żelazowa 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 underpinned 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.

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)
- Impromptus on a Theme of Clara Wieck Op. 5 (1832)
- Dauidsbundlertanze 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)
- Albumblätter Op. 124 (1832-1845)

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.

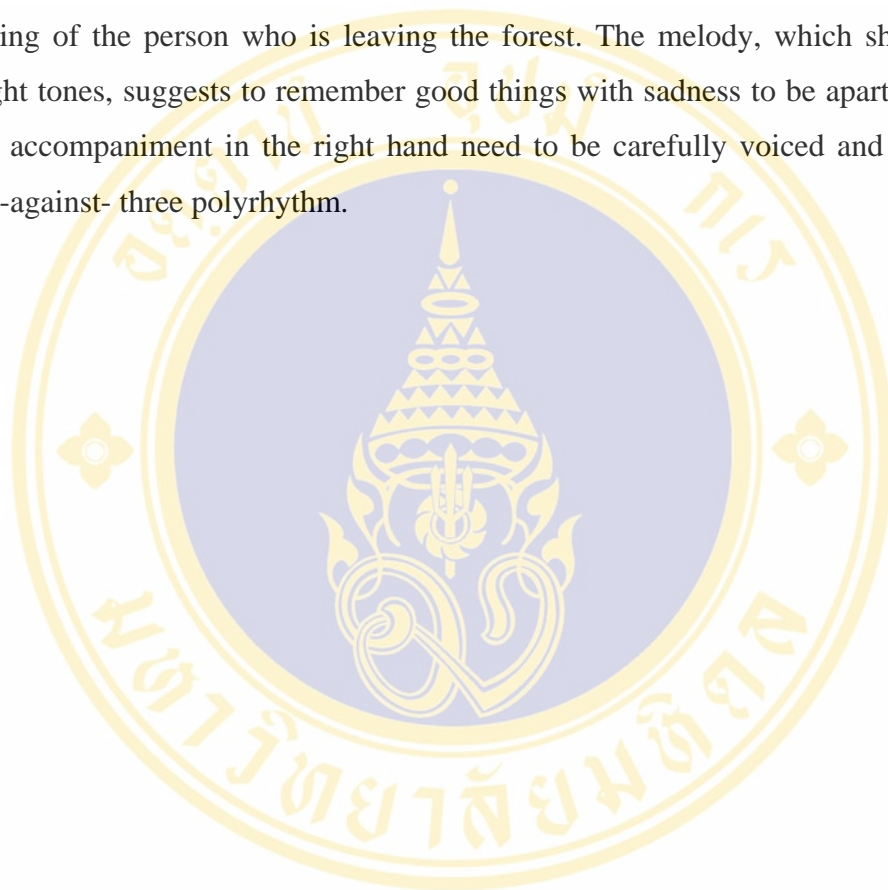
- **“Pleasant Scenery”**: The piece is in B-flat major describing happy time staying in the pleasant nature on the way. The piece uses triplet notes in a fast strict tempo. Playing of the piece requires the strength and accuracy of fingers. There is sometimes a period of relaxation in a slower tempo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

- **“At the Inn”**: The piece is in E-flat major describing the warmth, 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.

- **“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.



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 Española* No. 4 and “Asturias” from *Suite Española* 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.

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 Española*, 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

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	Mar	Apr	
J.S. Bach : <i>Italian Concerto</i> BWV971															
F. Haydn : Sonata in B Minor Hob.XVII/32															
I. Albéniz : <i>Suite Española</i> "Cadiz"															
"Asturias"															
F. Chopin : Etudes Op. 10, No. 5 Op. 25, No. 1															
R. Schumann : <i>Forest Scenes</i> Op. 82															

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 Española* No. 4 by Isacc Albéniz
“Asturias” from *Suite Española* 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.

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 Española* No. 4 and “Asturias” from *Suite Española* 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

Italian Concerto
BWV 971

The image displays a musical score for the Italian Concerto, BWV 971, by Johann Sebastian Bach. The score is presented in six systems, each consisting of a piano (treble clef) and bass (bass clef) staff. The music is written in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, semi-transparent watermark of Mahidol University is overlaid on the score. Dynamics are indicated by the words "forte" and "piano" in italics. The score concludes with a double bar line and repeat dots.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like "forte" and "piano". A large, semi-transparent watermark of Mahidol University is centered over the page.

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are present: *forte* is written above the first staff of the third system, and *piano* is written below the first staff of the same system. The piece concludes with a final cadence in the sixth system. A large, semi-transparent watermark of Mahidol University is centered in the background of the page.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as slurs, accents, and dynamic markings like "piano" and "forte". A large, faint watermark of Mahidol University is visible in the background.

The image displays a page of musical notation for a piano piece, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamics. A large, faint watermark of Mahidol University is visible in the background.

The first system shows a complex melodic line in the treble clef and a supporting bass line in the bass clef. The second system features a *forte* dynamic marking in the treble clef. The third system continues the melodic development. The fourth system shows a more active bass line. The fifth system features a dense texture in the treble clef. The sixth system concludes the piece with a final cadence in both staves.

Andante.

piano

forte

The musical score is presented in five systems, each with a treble and bass staff. The tempo is marked 'Andante.' and the initial dynamic is 'piano'. The first system concludes with a 'forte' dynamic marking. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.

The image displays five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation is highly detailed, featuring intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs, accents, and fermatas. A large, semi-transparent watermark of Mahidol University is centered over the page, featuring the university's emblem and name in Thai and English.

The image displays five systems of musical notation for a piano piece. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is dense, featuring intricate melodic lines in the treble and harmonic accompaniment in the bass. The piece is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. A large, semi-transparent watermark of Mahidol University is centered over the page, partially obscuring the musical notation. The watermark includes the university's name in Thai and English, along with its emblem.

The image displays a musical score for piano, consisting of five systems of music. Each system includes a treble and bass clef staff. The second system is marked with the tempo *Presto.* and the dynamic *forte*. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. A large, semi-transparent watermark of Mahidol University is centered over the page, partially obscuring the musical notation.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'piano' and 'forte'. A large, faint watermark of Mahidol University is visible in the background.

System 1: Treble clef starts with a *piano* dynamic, followed by a *forte* dynamic in the bass clef. The system concludes with a *forte* dynamic in the treble clef and a *piano* dynamic in the bass clef.

System 2: Treble clef starts with a *piano* dynamic, followed by a *forte* dynamic in the bass clef.

System 3: Treble clef starts with a *piano* dynamic, followed by a *forte* dynamic in the bass clef.

System 4: Treble clef starts with a *piano* dynamic, followed by a *forte* dynamic in the bass clef.

System 5: Treble clef starts with a *forte* dynamic, followed by a *piano* dynamic in the bass clef.

System 6: Treble clef starts with a *forte* dynamic, followed by a *piano* dynamic in the bass clef.

The image displays a page of musical notation for a piano piece, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamic markings like "piano". A large, semi-transparent watermark of Mahidol University is visible in the background of the page.

The image displays a page of musical notation for the piece "Jeeranuch Torarit". It consists of six systems of piano accompaniment, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a steady eighth-note accompaniment. The second system features a *forte* dynamic marking. The third system includes a *mf* marking. The fourth system shows a *p* marking. The fifth system includes a *f* marking. The sixth system concludes with a *f* marking. A large, faint watermark of Mahidol University is visible in the background of the page.

The image displays a page of musical notation for a piano piece, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamics. A large, faint watermark of Mahidol University is visible in the background.

The first system shows a melodic line in the treble clef and a supporting bass line in the bass clef. The second system includes the dynamic marking *piano* above the treble staff. The subsequent systems continue the melodic and harmonic development of the piece, featuring various rhythmic patterns and chordal textures.

The musical score is presented in six systems, each containing a treble and bass staff. The key signature is one flat (B-flat major or D minor). The first system begins with a *piano* dynamic marking. The second system continues with similar melodic and harmonic patterns. The third system shows a continuation of the piece. The fourth system features a *forte* dynamic marking in the treble staff and a *piano* marking in the bass staff. The fifth system has a *forte* marking in the bass staff. The sixth system concludes the piece with a *forte* marking in the bass staff. The watermark of Mahidol University is centered behind the score.

The image displays a page of musical notation for piano, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamics. A large, semi-transparent watermark of Mahidol University is centered over the page.

Sonata in B Minor (1776)

Allegro moderato

mf *p* *mf* *pp* *mf* *cresc.* *f* *mf* *cresc.* *f* *fp* *fp* *fp*

a) b) c)

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

The musical score consists of six systems of piano and bass staves. The first system features a piano (pp) dynamic and a crescendo (cresc.) marking. The second system includes a piano (p) dynamic. The third system also features a crescendo (cresc.) marking. The fourth system includes a forte (f) dynamic and a trill (tr) marking. The fifth system includes a piano (p) dynamic. The sixth system includes a forte (f) dynamic. The score is written in B minor and 4/4 time, with various fingerings and articulations indicated throughout.

a) 

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

The image displays a page of sheet music for Haydn's Sonata No. 32 in B Minor. It consists of six systems of music, each with a piano (treble clef) and bass clef staff. The score includes various musical notations such as notes, rests, and ornaments. Performance instructions like *mf*, *dolce*, *cresc.*, *f*, and *decresc.* are present. Fingerings and articulation marks are also indicated throughout the piece. A large, faint watermark of Mahidol University is visible in the background of the page.

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

The musical score consists of six systems of piano and bass staves. The first system includes dynamics *mf* and *f*. The second system includes *fp* and *ffp*. The third system includes *cresc.* and *dim.*. The fourth system includes *p* and *cresc.*. The fifth system includes *f* and *meno f*. The sixth system includes *p* and *f*. The score is heavily annotated with fingering numbers (1-5) and includes a small diagram labeled 'a)' at the bottom left.

a)

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

Menuet

Musical score for the Menuet section of Haydn's Sonata No. 32 in B Minor. It consists of five systems of two staves each. The music is in B minor, 3/4 time, and includes various dynamics such as *mf*, *p*, and *mp*. It features numerous ornaments, trills, and fingerings. The section concludes with a double bar line and the word *Fine*.

Trio

Musical score for the Trio section of Haydn's Sonata No. 32 in B Minor. It consists of two systems of two staves each. The music is in B minor, 3/4 time, and includes dynamics such as *fp*. It features various fingerings and articulations.

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

Finale
Presto

Menuet da capo

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

The image displays a page of sheet music for Haydn's Sonata No. 32 in B Minor. It consists of seven systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is written in a grand staff (treble and bass clefs), while the violin part is in a single staff with a treble clef. The key signature is B minor (two flats) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*, *f*, *mf*, and *cresc.*. Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with 'tr'. There are also some performance instructions like 'v' (vibrato) and 'A' (accents). The background features a large, faint watermark of Mahidol University.

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

The image displays seven systems of sheet music for Haydn's Sonata No. 32 in B Minor. Each system consists of a piano (right) and bass (left) staff. The music is written in B minor and 3/4 time. The notation includes various rhythmic values, accidentals, and articulation marks. Dynamics such as *mf*, *cresc.*, and *f* are indicated throughout. Fingering numbers (1-5) are provided for many notes. A large, semi-transparent watermark of Mahidol University is visible in the background of the page.

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

The image displays seven systems of sheet music for Haydn's Sonata No. 32 in B Minor. Each system consists of a piano (treble) staff and a bass staff. The music is written in B minor, indicated by two sharps (F# and C#) in the key signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *cresc.*, and *ff*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat dots.

Suite Española No.4, No.5

4. CADIZ

by Isaac Albéniz

(Saeta)

Allegretto, ma non troppo

PIANO

p *pp* *poco rit.*

una corda

cantando

dolce
pa tempo

tre corde

cresc.

poco rit. *a tempo* *poco rit.* *a tempo*

marcato *p* *rit.*

The musical score consists of five systems of piano notation. Each system has a treble and bass staff. The first system begins with a forte (*f*) dynamic and features a triplet in the bass line. The second system starts with piano (*p*) and includes a crescendo (*cresc.*) and a sudden piano (*pp subito*) dynamic. The third system begins with mezzo-forte (*mf*) and contains markings for crescendo (*cresc.*), ritardando (*rit.*), piano (*p*), and ritardando (*rit.*), along with the instruction *una corda*. The fourth system starts with mezzo-forte (*mf*) and includes the instruction *tre corde*. The fifth system begins with *a tempo* and includes *sotto voce*, *pp morendo*, and *rit.* markings. The score is overlaid with a large, faint watermark of Mahidol University.

The image displays a musical score for piano, consisting of five systems of notation. Each system includes a grand staff with a treble and bass clef. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'a tempo' at the beginning of each system. The first system includes the instruction 'marcato il canto' and 'pp una corda'. The second system includes 'mf' and 'tre corde'. The third system includes 'p' and 'una corda'. The fourth system includes 'mf' and 'tre corde'. The fifth system includes 'mf'. The score features various musical notations such as triplets, slurs, and dynamic markings.

a tempo
p
dolcissimo
una corda

a tempo
mf
marcato
tre corde
piu sonoro

mf
mf sonoro
f

a tempo
rit. molto
mf

a tempo
f
p
una corda

The image displays a musical score for piano, consisting of five systems of notation. Each system includes a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is marked with various performance instructions and dynamics:

- System 1:** Treble clef starts with *a tempo*. Bass clef starts with *p dolce* and *tre corde*. Both staves feature triplet patterns.
- System 2:** Treble clef continues with *a tempo*. Bass clef includes a *cresc.* (crescendo) marking.
- System 3:** Treble clef is marked *a tempo*. Bass clef includes *poco rit.* (poco ritardando) markings.
- System 4:** Treble clef is marked *a tempo*. Bass clef includes *marcato* and *rit. molto* (ritardando molto) markings.
- System 5:** Treble clef is marked *a tempo*. Bass clef starts with a forte *f* dynamic.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), *ppoco rit.*, *cresc.*, and *rit. molto*. The piece concludes with a *rit. molto* marking in the final system.

The musical score consists of five systems of notation. The first system features a piano part with a treble clef and a bass clef, both in a key signature of three flats and a 3/4 time signature. It includes a melodic line with slurs and a bass line with triplets. Dynamics include *mf* and *rit.*. The second system continues the piano part with similar notation and dynamics, including *p* and *rit.*. The third system introduces a violin part with a treble clef and a key signature of three flats, marked *a tempo* and *mf*. The piano part continues with triplets. The fourth system features the violin part with a key signature change to two flats and a 7/8 time signature, marked *a tempo* and *p*. The piano part continues with triplets and a dynamic of *mp*. The fifth system shows the violin part with a key signature of two flats and a 7/8 time signature, marked *pp* and *rit.*. The piano part continues with triplets and a dynamic of *mp*, with the instruction *perdendosi* at the end.

5. A S T U R I A S

(Legend)

PIANO

Allegro (♩=132)

marcato il canto

cresc. poco a poco

The musical score is written for piano in 3/4 time with a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system is marked 'PIANO' and 'Allegro (♩=132)'. The second system has the instruction 'marcato il canto'. The fourth system has 'cresc. poco a poco'. The score features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various dynamics and articulation marks throughout.

The image displays six systems of musical notation for a piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, semi-transparent watermark of Mahidol University is centered over the page.

System 1: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamics: *ff*.

System 2: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamics: *ff*.

System 3: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamics: *sempre ff*.

System 4: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamics: *mf*. Performance instructions: *dim. poco*, *a*, *poco*.

System 5: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamics: *p*.

System 6: Treble clef staff with notes and rests. Bass clef staff with notes and rests. Dynamics: *p*.

Più lento (♩ = 80.)

p espr. e rubato

rit. *mp* *a tempo* *p* *rit.* *mp* *a tempo* *p*

rit. *a tempo* *rit.*

mp *rit.*

a tempo *rit.* *a tempo*

meno p *rit.* *f*

tenuto

stretto *rit.* *p* *pp*

The musical score is written for piano in a key with two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system begins with a tempo marking of 'Più lento' and a quarter note equal to 80 beats per minute. The music features a variety of dynamics including piano (*p*), mezzo-piano (*mp*), and fortissimo (*f*), along with expressive markings like 'espr. e rubato' and 'tenuto'. Tempo changes are indicated by 'a tempo' and 'rit.' (ritardando). The score includes numerous slurs, ties, and fingering numbers (1, 2, 3, 4, 5) for both hands. A large, semi-transparent watermark of Mahidol University is visible in the background of the page.

Tempo I

pp
marcato il canto

pp

pp

mf
cresc. *poco a poco*

ff

The musical score is presented in a grand staff format, consisting of seven systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and ornaments. Dynamics include *dim.*, *poco*, *mf*, *p*, *Lento*, *rall.*, and *ff*. The tempo marking **Tempo I** is placed above the final system. A large, semi-transparent watermark of Mahidol University is overlaid on the score.

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

74 Etudes

Vivace (♩ = 116)
brillante

Op. 10-Nr 5

5

1 *f* *p* *cresc.*

(Ped. *) Ped. * Ped. * Ped. *

4 *f* *p*

Ped. * Ped. * Ped. * (Ped. *)

8 *poco rall.* *a tempo* *pp* *f* *p* *cresc.*

Ped. * (Ped. *) Ped. * Ped. * Ped. *

12 *f* *p* *cresc.*

Ped. * Ped. * Ped. * Ped. *

16 *p* *cresc.*

Ped. * Ped. *

Etudes 75

20

24

28

31

34

ped. * *ped.* * *ped.* * *ped.*

poco *a* *poco* *cresc.*

cresc.

sempre legaliss.

cresc.

dim.

f *

Detailed description: This is a page of musical notation for a piano etude. It consists of five systems of music, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 8/8. The first system (measures 20-23) features a complex melodic line in the treble with many slurs and accents, and a bass line with chords and single notes. The second system (measures 24-27) includes dynamic markings like 'poco', 'a', 'poco', and 'cresc.', along with fingering numbers and slurs. The third system (measures 28-30) continues the melodic development with 'cresc.' and 'ped.' markings. The fourth system (measures 31-33) features 'sempre legaliss.' and 'cresc.' markings. The fifth system (measures 34-35) ends with 'dim.' and 'f' markings. A large, faint watermark of Mahidol University is visible in the background.

61 *poco rall.*
1 5 5 4 5 5 4
2 1 2 1 2 1 2
cresc. - - - - -

65 *pp* *delicatis.* *smorz.* *p*
8 *Leg.* * *Leg.* * *Leg.*
5 3 2 1 4 3 2 1
a tempo 8
legato

69 *poco cresc.* *p*
8
4 3

73 *poco cresc.* *f*
8
4 5 4 1 5 4 1 5

77 *ff* *cresc. - - - - -*
3 2 5 1 4 2 3 2 5
5 3 1 5 3 1 5 2 1 5 2 1 5 3

81 *ff*
8
5 4 5 4 5 4 5 4
5 4 5 4 5 4 5 4

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

Allegro sostenuto (♩ = 104)

Op. 25-Nr 1

The image displays a page of musical notation for the Etude in A-flat Major, Op. 25, No. 1. The score is written for piano and includes measures 13, 3, 5, and 7. The tempo is marked 'Allegro sostenuto' with a quarter note equal to 104 beats per minute. The key signature is A-flat major (three flats). The score features intricate piano techniques such as triplets, sixteenth-note runs, and slurs. Dynamic markings include piano (*p*) and forte (*f*). The notation is presented in a grand staff format with treble and bass clefs. A large, semi-transparent watermark of Mahidol University is visible in the background of the page.

9 *p*

Two staves of music in G minor. The right hand plays a continuous eighth-note pattern. The left hand plays a similar eighth-note pattern. The system ends with a fermata over the final measure.

♩. * ♩. *

11

Two staves of music in G minor. The right hand plays a continuous eighth-note pattern. The left hand plays a similar eighth-note pattern. The system ends with a fermata over the final measure.

♩. * ♩. * ♩. * ♩. *

13

Two staves of music in G minor. The right hand plays a continuous eighth-note pattern. The left hand plays a similar eighth-note pattern. The system ends with a fermata over the final measure.

♩. * ♩. * ♩. * ♩. *

15

Two staves of music in G minor. The right hand plays a continuous eighth-note pattern. The left hand plays a similar eighth-note pattern. The system ends with a fermata over the final measure.

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

17

Two staves of music in G minor. The right hand plays a continuous eighth-note pattern. The left hand plays a similar eighth-note pattern. The system ends with a fermata over the final measure.

♩. * ♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

Musical score for measures 19-20. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The music features a continuous eighth-note pattern in both the treble and bass staves. Measure 19 starts with a treble clef and a bass clef. Measure 20 continues the pattern. Below the staves, there are eight dynamic markings: *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, *

Musical score for measures 21-22. The music continues with the eighth-note pattern. Measure 21 starts with a treble clef and a bass clef. Measure 22 continues the pattern. A dynamic marking of *p* (piano) is placed above the treble staff in measure 22. Below the staves, there are seven dynamic markings: *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, *

Musical score for measures 23-24. The music continues with the eighth-note pattern. Measure 23 starts with a treble clef and a bass clef. Measure 24 continues the pattern. A dynamic marking of *riten.* (ritardando) is placed above the treble staff in measure 24. Below the staves, there are seven dynamic markings: *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, *

Musical score for measures 25-26. The music continues with the eighth-note pattern. Measure 25 starts with a treble clef and a bass clef. Measure 26 continues the pattern. A dynamic marking of *cresc.* (crescendo) is placed above the treble staff in measure 25, and a dynamic marking of *f* (forte) is placed above the treble staff in measure 26. A tempo marking of *(a tempo)* is placed above the treble staff in measure 25. Below the staves, there are six dynamic markings: *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, *

Musical score for measures 27-28. The music continues with the eighth-note pattern. Measure 27 starts with a treble clef and a bass clef. Measure 28 continues the pattern. A dynamic marking of *f* (forte) is placed above the treble staff in measure 27. Below the staves, there are seven dynamic markings: *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, * *Leg.*, *

29 *f*
Teo. * Teo. * Teo. * Teo. * Teo. * Teo. * Teo. *

31 *cre -*
Teo. * Teo. * Teo. * Teo. *

33 *scen do*
Teo. * Teo. * Teo. * Teo. *

35 *(ff) (dim.) sf p*
Teo. * Teo. * Teo. * Teo. * Teo. *

37
Teo. * Teo. * Teo. * Teo. *

39 *pp* *dim.*
Ped. * Ped. * Ped. * Ped. * Ped. *

41 *smorz.*
Ped. * Ped. * Ped. * Ped. * Ped.

43 *leggierissimo* *pp*
* Ped.

45 *8*

47 *ppp* *tr*
* Ped. * Ped. *

Waldscenen
(Forest Scenes)
Op. 82

Eintritt.

Nicht zu schnell. M. M. ♩ = 132.

The musical score is written for piano in G minor, 3/4 time. It consists of six systems of music, each with a treble and bass staff. The score begins with a first ending bracket. Dynamics include *pp*, *mf*, *pp*, *cresc.*, *pp*, *mf*, and *p*. The piece features a mix of chords and melodic lines, with some passages marked with accents and slurs. A large, faint watermark of Mahidol University is visible in the background of the score.

The image shows four systems of piano music. The first system includes markings for *mf*, *p*, and an asterisk. The second system includes *pp*. The third system includes *pp*. The fourth system includes *mf*, *pp*, and an asterisk. A large, faint watermark of Mahidol University is visible in the background.

Jäger auf der Lauer.

Höchst lebhaft. $\text{♩} = 76$.

The image shows two systems of piano music. The first system is marked with a dynamic of *p* and a '2.' indicating a second ending. The second system continues the piece. A large, faint watermark of Mahidol University is visible in the background.

The image displays a page of musical notation for the piece "Jeeranuch Torarit". It consists of seven systems of piano accompaniment, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a *cresc.* marking. The second system features a *p* marking. The third system includes a *p* marking and a *cresc.* marking. The fourth system has a *p* marking. The fifth system includes a *p* marking and a *rit.* marking. The sixth system includes a *p* marking and a *rit.* marking. The seventh system includes a *ten.* marking and a *p* marking. The notation is set in a key signature of one sharp (F#) and a time signature of 3/4. A large, faint watermark of a university logo is visible in the background.

Einsame Blumen.

Einfach. $\text{♩} = 96.$

3.

The musical score consists of seven systems of piano and bass staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Einfach.' with a quarter note equal to 96 beats per minute. The score includes dynamic markings such as *p* (piano), *dimin.* (diminuendo), and *sp* (sforzando). There are also performance instructions like '3.' at the beginning and 'rit.' (ritardando) at the end. The piece concludes with a double bar line and the instruction 'rit. * rit. *'.

pp

Red. *

Verrufene Stelle.

Die Blumen, so hoch sie wachsen, Sind blass hier, wie der Tod; Nur eine in der Mitte Steht da im dunkeln Roth.	Die hat es nicht von der Sonne: Nie traf sie deren Gluth; Sie hat es von der Erde, Und die trank Menschenblut.
---	---

F. Hebbel.

Ziemlich langsam. $\text{♩} = 60$.

4. pp

pp

cresc.

markirt

cresc.

Red. *

pp

1 2 3 4 5

The image displays a page of musical notation for piano, consisting of six systems of staves. Each system contains a treble clef staff and a bass clef staff. The notation includes various note values, rests, and dynamic markings such as *p*, *cresc.*, and *pp*. A large, faint watermark of Mahidol University is visible in the background. At the bottom of the page, there are two symbols: a musical note with a flat sign and a star symbol.

Freundliche Landschaft.

5. Schnell. $\text{♩} = 144.$

p

Mit Pedal.

Etwas langsamer.

In Tempo.

p

ped. *

ped. *

The image shows a page of a musical score for a piano piece titled 'Freundliche Landschaft'. The score is written for piano and consists of seven systems of music. The first system is marked '5.' and includes the tempo 'Schnell. ♩ = 144.' and the dynamic 'p'. Below the first system, the instruction 'Mit Pedal.' is written. The second system continues the piece. The third system is marked 'Etwas langsamer.' and the fourth system is marked 'In Tempo.' with a dynamic 'p'. The fifth and sixth systems include the instruction 'ped.' followed by an asterisk, indicating a pedal point. The score is written in a key signature of two flats and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some passages being more melodic and others more rhythmic. The overall mood is light and cheerful, consistent with the title 'Freundliche Landschaft' (Friendly Landscape).

Etwas langsamer. *Im Tempo.*

sf *cres.* *

sf *cres.* *

Herberge.

6. *Mässig. ♩ = 132.* *Mit Ped.* *sf* *sf* *cres.* *

sf *sf* *cres.* *

cres. *

Etwas zurückhaltend.

*

The musical score is presented in six systems, each with a piano (p) part on the left and an organ part on the right. The piano part consists of chords and arpeggiated figures, while the organ part features more complex rhythmic patterns with grace notes. Performance instructions include 'Etwas langsamer.' (slightly slower) and 'Im Tempo.' (in tempo). Dynamic markings such as *pp* (pianissimo) and *p* (piano) are used. A specific instruction '(Verschiebung)' is noted in the second system. The organ part includes several grace notes marked with 'gr.' and asterisks. The score is set in a key with one sharp (F#) and a common time signature.

First system of a piano score. The right hand features a complex melodic line with many sixteenth and thirty-second notes, marked with *sp* (sforzando) and *f* (forte). The left hand provides a harmonic accompaniment with chords and moving lines, marked with *pp* (pianissimo) and *f*. The key signature has two flats, and the time signature is 3/4.

Rasch. kräftig. $\text{♩} = 120$.

Jagdlied.

Second system of the piano score, starting with a measure number '8'. The right hand has a rhythmic melody with eighth and sixteenth notes, marked with *f* and *sf*. The left hand has a steady accompaniment of eighth notes, marked with *f*. The tempo is marked 'Rasch. kräftig. $\text{♩} = 120$ '. The key signature has two flats, and the time signature is 3/4.

The image displays six systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation includes various rhythmic patterns, chords, and melodic lines. Key markings include:

- System 1:** Standard piano notation with dynamic markings like *mf* and *f*.
- System 2:** Features a *dim.* (diminuendo) marking in the right hand.
- System 3:** Includes *L.H.* (Left Hand) markings and a *p* (piano) dynamic marking.
- System 4:** Contains *L.H.* markings and *Ad.* (Adagio) markings with asterisks.
- System 5:** Features *L.H.* markings and *p* dynamic markings.
- System 6:** Includes *L.H.* markings and *Ad.* markings with asterisks.

The image displays a page of musical notation for piano, consisting of six systems of staves. The music is written in a minor key and features complex harmonic textures with many chords and melodic lines. A large, faint watermark of Mahidol University is visible in the background. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *f*. There are also some specific markings like ω and $*$ in the first system.

Abschied.

9. Nicht schnell. ♩ = 80.

The musical score is written for piano in a minor key (three flats) and common time. It consists of six systems of two staves each. The first system begins with a piano (p) dynamic marking. The second system includes a mezzo-forte (mf) marking. The score features a variety of textures, including arpeggiated chords, sixteenth-note passages, and sustained chords. There are several asterisks (*) and 'rw.' markings scattered throughout the score, likely indicating specific performance instructions or editorial notes. The tempo is marked 'Nicht schnell' with a quarter note equal to 80 beats per minute.

The image displays a page of musical notation for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as notes, rests, and dynamic markings. The text "Immer schwächer." is written above the sixth system. The page features a large, faint watermark of a university emblem in the background.

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 attached 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.

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-proportioned 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.

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.

REFERENCES

- ณรุทธิ์ สุทธิจิตต์. (2540) สังคีตนิยม: ความซาบซึ้งในดนตรีตะวันตก. (พิมพ์ครั้งที่ 3)
กรุงเทพมหานคร: สำนักพิมพ์แห่งจุฬาลงกรณ์มหาวิทยาลัย.
- ปานใจ สาณะเสน. (2541) วรรณคดีเปียโน. กรุงเทพมหานคร:
สำนักพิมพ์แห่งจุฬาลงกรณ์มหาวิทยาลัย
- Freundlich, I., & Friskin, J. (1973) Music for the Piano. New York: Dover.
- Gilder, E. (1993) The Dictionary of Composers and their Music. New York: Wings Books.
- Kirby, F. E. (1995) Music for the Piano: A short History. Oregon: Amadeus Press.
- Magrath, J. (1995) The Pianist's Guide to Standard Teaching and Performance Literature. Van Nuys: Alfred.
- Sadie, S. (1980) The New Grove Dictionary of Music and Musicians. London: Macmillan.
- Samson, J. (1991) The Late Romantic Era: From the mid-19th Century to World War I. New Jersey: Prentice Hall.
- Slonimsky, N. (1992) Baker's Biographical Dictionary of Musicians. (8th ed). New York: Schirmer.

BIOGRAPHY



NAME	Ms. Jeeranuch Torarit
DATE OF BIRTH	16 May 1978
PLACE OF BIRTH	Bangkok, Thailand
INSTITUTES ATTENDED	Chulalongkorn University Bachelor of Fine and Applied Arts With First Class Honours Mahidol University Master of Arts (Music)
OFFICE ADDRESS	64 Tessabansai 3 Road Thonburi Bangkok 10600 Thailand Tel. (662)4660371