

**GRADUATE VIOLA RECITAL
BY ANNOP RUANGMANEE**

ANNOP RUANGMANEE

**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
2009**

COPYRIGHT OF MAHIDOL UNIVERSITY

Graduate Recital Document
Entitled

**GRADUATE VIOLA RECITAL
BY ANNOP RUANGMANEE**

.....
Mr. Annop Ruangmanee
Candidate

.....
Dr. Wichian Sittiprapaporn,
Ph.D.
Major-Advisor

.....
Mr. Juris Madrelich
Diploma
Co - Advisor

.....
Prof. Banchong Mahaisavariya ,
M.D.
Dean
Faculty of Graduate Studies

.....
Dr. Christopher Schaub
D.M.
Chair
Master of Arts Programme in
Music
College of Music

Graduate Recital Document
Entitled

**GRADUATE VIOLA RECITAL
BY ANNOP RUANGMANEE**

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

on

21 September 2009

.....
Mr. Annop Ruangmanee
Candidate

.....
Dr. Chaipruck Mekara
D.M.
Chair

.....
Mr. Juris Madrevich,
Diploma
Member

.....
Dr. Wichian Sittiprapaporn,
Ph.D.
Member

.....
Prof. Banchong Mahaisavariya,
M.D.
Dean
Faculty of Graduate Studies
Mahidol University

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

ACKNOWLEDGEMENTS

I would like to thank Assoc. Prof. Sugree Charoensook for giving me a valuable chance to further my M.A. in musical study here at the College of Music, Mahidol University.

I would like to thank Mr. Juris Madrevich for his precious instruction, advices and all time support.

I would like to thank Dr. Wichian Sittiprapaporn for all the advices, suggestions and supporting in doing my research document.

I would like to thank all my music teachers and lecturers for all their encouragement, valuable guidance as well as the discipline and the patience for being a good musical performer.

I would like to thank all of my friends in Thailand Philharmonic Orchestra and the staffs at the College of Music for their help and support.

Finally, I would like to express my deepest thanks to my parents and the members of my family for their love, support, patience and understanding.

Annop Ruangmanee

GRADUATE VIOLA RECITAL BY ANNOP RUANGMANEE

ANNOP RUANGMANEE 4938761 MSMS/M

M.A. (MUSIC)

GRADUATE VIOLA RECITAL DOCUMENT ADVISORS:

WICHIAN SITTIPRAPAPORN, Ph D,

JURIS MADREVICH, DIPLOMA

ABSTRACT

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

In this graduate viola recital, the organization of the musical program was selected from the music pieces by four composers, contrasting in style and compositional techniques, namely as followed:

1. Suite No.1 in G major BWV 1007 by J.S. Bach
Allemande
Courante
2. Concert in D major by F.A. Hoffmeister
3. Sonata no.2 in E flat major, Op 120 by Johannes Brahms
4. Adagio (from Act II of The Limpid Stream) by Dmitri Shostakovich

The total approximate time was 70 minutes without intermission.

The graduate viola recital took place at the MAMC, College of Music, Mahidol University on Monday 21 September 2009, from 1.00 p.m. to 2.30 p.m.

KEY WORDS: MASTER'S DEGREE RECITAL/ ANNOP / VIOLA

32 pages.

การแสดงเดี่ยวไวโอล่าระดับบัณฑิตศึกษา โดย อรรณพ เรืองมณี

(GRADUATE VIOLA RECITAL BY ANNOP RUANGMANEE)

อรรณพ เรืองมณี 4937861 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการควบคุมสารนิพนธ์ : วิเชียร สิทธิประภาพร, Ph D.

Juris Madrevich, Diploma

บทคัดย่อ

การแสดงเดี่ยวไวโอล่าระดับบัณฑิตศึกษานี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพในการแสดงของผู้แสดงและผู้ฟังให้ผู้แสดงเรียนรู้กระบวนการจัดการแสดงตลอดจนเรียนรู้การจัดทำประวัติโดยย่อของคีตกวีและข้อมูลเกี่ยวกับบทประพันธ์ที่คัดเลือกมาแสดงเพื่อใช้เป็นแหล่งข้อมูลทางวิชาการต่อไป

ในการแสดงเดี่ยวไวโอล่าครั้งนี้ ผู้แสดงได้คัดเลือกบทประพันธ์ของคีตกวี 4 ท่าน จากต่างยุคต่างสมัย มีลักษณะการประพันธ์แตกต่างกันและต้องอาศัยทักษะการบรรเลงที่แตกต่างกันด้วย บทประพันธ์ที่คัดเลือกมาแสดง ได้แก่

1. Suite No.1 in G major BWV 1007

โดย J.S. Bach

Allemande

Courante

2. Concert in D major

โดย F.A. Hoffmeister

3. Sonata no.2 in E flat major, Op 120

โดย Johannes Brahms

4. Adagio (from Act II of the Limpid Stream) โดย Dmitri Shostakovich

รายการแสดงมีความยาวประมาณ ชั่วโมง 10 นาทีโดยไม่นับเวลาพักครึ่งระหว่างการแสดง

การแสดงเดี่ยว ไวโอล่าระดับบัณฑิตศึกษานี้ จัดขึ้นที่หอแสดงดนตรีวิทยาลัยดุริยางคศิลป์

มหาวิทยาลัยมหิดล ในวันจันทร์ ที่ 21 กันยายน 2552 ระหว่างเวลา 13.00 –14.30 น.

คำสำคัญ: การแสดงเดี่ยวระดับบัณฑิตศึกษา/ อรรณพ/ ไวโอล่า

32 หน้า

CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
ABSTRACT (ENGLISH)	iv
ABSTRACT (THAI)	v
CHAPTER	
1 INTRODUCTION	1
1.1 Importance and background of the Graduate recital	1
1.2 Objectives	1
1.3 Scope	2
1.4 Expectation	3
1.5 Conceptual Framework	3
2 LITERATURE REVIEW	4
2.1 Johann Sebastian Bach	4
2.2 Franz Anton Hoffmeister	7
2.3 Johannes Brahms	9
2.4 Dmitri Shostakovich	11
3 METHODOLOGY OF PRESENTING THE GRADUATE RECITAL	15
3.1 Performing information	15
3.2 Instruments	15
3.3 Process of presenting a Graduate Recital	15

CONTENTS (CONT.)

	Page
3.4 Preparation process for the Recital.	16
3.6 Presentation	17
3.7 Program and approximated time	17
4 PROGRAM NOTES	18
4.1 Performers' Biography	18
4.2 Details of the program	19
4.3 Composer, Biographies	19
5 CONCLUSION AND RECOMMENDATIONS	25
5.1 Conclusion	25
5.2 Suggestions	25
REFERENCES	27
APPENDIX	28
BIOGRAPHY	32

CHAPTER 1

INTRODUCTION

1.1 Importance and background of the Graduate Recital

Recital Performance is a very important part for all music students majoring in music performance who aim to become as the professional musicians. A recital is a showcase of performer's musical abilities to express their interpretation in the compositions to the audiences so that they could understand the beauty and meaning of those pieces in which the composers wanted to convey. As a result, it depends sharply on the musicians' responsibility to be very well-prepared for the recital. They should practice carefully every day and study every detail of the pieces they played including history, the form, the style and techniques of each piece so that they could understand the pieces well and minimize mistakes on the recital performance. Furthermore, communicating with the accompanist is also important. They must practice together frequently to enable the accompanist to understand the pieces as much as the soloist and develop good communications, coordination and harmony in performing.

For this Graduated Viola Recital, I have chosen pieces that varying in different kinds of technique, expressions, style and tone color, in order to exhibit the utmost abilities of the viola player in the recital. These were presented as follows:

- Suite No.1 in G major BWV 1007 by J.S. Bach
 - Allemande
 - Courante
- Concert in D major by F.A. Hoffmeister
- Sonata no.2 in E flat major, Op 120 by Johannes Brahms
- Adagio (from Act II of The Limpid Stream) by Dmitri Shostakovich

1.2 Objectives

- 1.2.1 To study and work on different musical pieces that contain a variety of technique, expression, style and tone color
- 1.2.2 To develop and acquire the advance techniques essential to perform each piece
- 1.2.3 To present these pieces by giving a professional recital, projecting proper musical expression, styles and interpretation

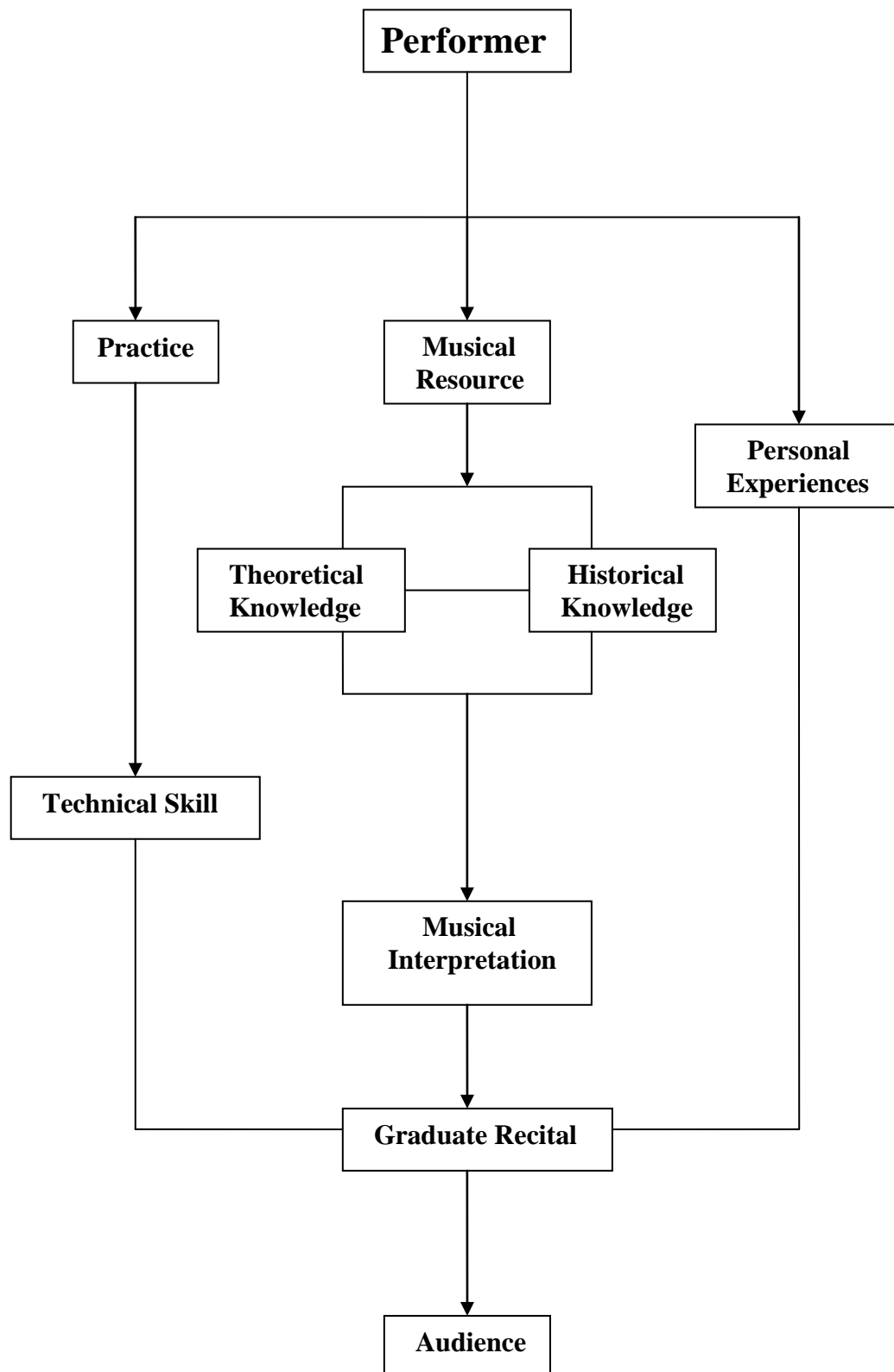
1.3 Scope

The professional recital would be performed and presented according to the selected pieces from professional compositions, supplied with concise biography of the composers and the proper program notes for each piece.

1.4 Expectations

- 1.4.1 Truly understand the musical structure and be able to perform them professionally with proper style, expression, and interpretation.
- 1.4.2 Develop and acquire different techniques necessary for the performer.
- 1.4.3 Understand the organization of a music recital academically.
- 1.4.4 Provide information for those who are interested in studying these pieces.

1.5 Conceptual Framework



CHAPTER 2

LITERATURE REVIEW

2.1 Johann Sebastian Bach (1685 – 1750)

Johann Sebastian Bach is musician considered by many people the greatest of all time. Though people recognize him as a composer, he was known as a virtuoso organist in his day. Bach's compositional style was religious and numerological symbols that have amazed many musicians from his age up to the present time.

J.S bach was born in 1685 in Eisenach. He was the youngest son of the court trumpeter, Johann Ambrosius Bach, in the service of Duke of Eisenach. When he was a child, his father taught him to play the violin and also harpsichord. He became the organist at St. Michael's Church by the invitation of his married oldest brother, Johann Christoph. In 1700, Bach was in the church choir at the Michaelis monastery at Lüneberg where he first met the organist and composer Georg Böhm. Though he got the good voice, he stayed as an instrumentalist. Bach became organist at the Neue Kirche in Arnstadt (1703-1707), after taking a short-lived post in Weimar in 1703 as a violinist). At that time, he visited Hamburg to hear J.A. Reincken at the organ of St. Catherine's Church¹.

In 1703, Bach was a lackey and violinist at the court of Weimar and took up the post of organist at the Neukirche in Arnstadt, after competing unsuccessfully for an organist's post in Sangerhausen in 1702. Shortly, he served at St. Blasius in Mühlhausen as organist in June 1707. Four months later, he married with his cousin, Maria Barbara Bach, that fall in nearby Dornheim.

While staying in Mühlhausen, Bach composed his famous Toccata and Fugue in D minor (BWV 565) and his first cantatas. However, it quickly outgrew the musical resources of the town. In 1708, he served as the Duke of Sachsen-Weimar's court organist and he also played in the orchestra which finally became its leader in 1714. Here, many of his finest works for the instrument and many organ compositions including his Orgel-Büchlein were composed. In 1717, Bach was appointed Kapellmeister at Cöthen. At that time, he was refused to leave Weimar and was allowed to do so only after being imprisoned by the duke for almost a month.

Bach left Weimar and secured a post in December as Kapellmeister at Cöthen because of politics between the Duke and his officials. His new service was for Prince Leopold, a talented musician, who had passion in art. Bach's wife abruptly deceased in 1720. He had to take care of four children (three others had died in infancy) on his own. Later in December 1721, he married a second wife, soprano Anna Magdalena

¹ [http:// www.classicalarchives.com/bach.html](http://www.classicalarchives.com/bach.html)

Wilcke. She was a daughter of a court trumpeter at Weissenfels. Magdalena had total 13 children and only five included Wilhelm Friedemann and Carl Philipp Emanuel survived. Since Prince Leopold's bride was not interested in the arts at all, the support given to music at the Cöthen court was declined. Only the six Brandenburg Concertos (BWV 1046-51) survived from the Cöthen years. There at Leipzig and Kantor of the Thomasschule, Bach was a candidate for the prestigious post of Director Music in 1722. In a short while later, Bach was offered the post until his death after the preferred candidates Telemann and Graupner had withdrawn in April 1723².

In Leipzig, Bach composed many of his religious and secular cantatas including four or five cantata cycles, the Magnificat and the St. John and St. Matthew Passions. Since 1726, Bach gradually became a famous composer when his editions of some of his keyboard and organ music were published. As time went by, Bach got more and more dissatisfied with his post because of its meager financial rewards and also because of his onerous duties and insufficient facilities. He thus headed on other projects. Bach's interest in composing church music dramatically declined from 1729. Most of his religious works, including the b Minor Mass and the Christmas Oratorio, consist of parodies or arrangements of earlier music. In 1736, Bach was also a music director at the Dresden Court, in the service of Frederick Augustus II. There, he was allowed to freely compose anything he desired, though his duties were unclear and obviously few. In the 1740s, he made his trips to Berlin many times. At Potsdam, the king had given Bach to improvise on a theme. This brought about the composition of the Musical Offering a compendium of fugue, canon, and sonata based on the royal theme. In the work of Bach's last decade, they were predominated by contrapuntal artifice. His musical thinking was affected by Lorenz Mizler's learned Society of Musical Sciences. The Canonic Variations for organ was one of Bach's works presented to the society. In May 1747, the composer was overwhelmingly accepted by King Frederick II of Prussia. There, he wrote the gloriously abstruse Musical Offering (BWV 1079). Bach's last works was his 1749 Mass in B minor. After that he died because of diabetes on July 28, 1750³.

During his last year, he had so severe problem with his eyesight that he was twice operated on by John Taylor in March and April 1750. The operations and the treatment may have caused Bach's death. On 31 July, he was buried at St. John's cemetery.

Bach's musical works covered every musical genre of his time except for opera and oratorio (his three 'oratorios' being oratorios only in a special sense). His works can be said to open up new dimensions in every faculty of creative work with musical quality and technical demands. At his time, his creative pieces of works were mostly influenced by many external factors such as his places of work, his employers, density and complexity of his music. His works were criticized by J.A. Scheibe that they are too involved and lacking in immediate melodic appeal. However, his chorale harmonizations and fugal works were adopted as models for new generations of

² <http://www.answers.com/topic/johann-sebastian-bach>

³ <http://www.classicalmusicube.com/bachtube.html>

musicians. Because of the changes in musical style taking place around him as well as his great contemporary Handel (whom chance prevented his ever meeting), Bach was considered the last great representative of the Baroque era in an age which was already replaced by a new 'enlightened' one.

Suite No.1 in G major BWV 1007 (Allemande and Courante)

Bach's six suites for unaccompanied cello were thought to be written between 1717 and 1723 during the time he was in the service of Prince Leopold of Anhalt-Cöthen and had two superb solo cellists, Bernard Christian Linigke and Christian Ferdinand Abel, at his disposal. However, none of the earliest copy of the suites from 1726, and the autographs exists nowadays. Therefore the chronological order of his works is hard to be proven, although these suites were speculated to be composed in numerical order from the way that they technically and musically evolve and deepen.

Typically, Baroque suite is a collection of dance movements, especially in binary form with each half repeated. The examples of common elements of the suite were the Allemande (German dance). It is a moderately slow duple-meter dance; the Courante, a faster dance in triple meter; the Sarabande, a Spanish-derived dance in a slow triple meter with emphasis on the second beat; and a Gigue (Jig), which is rapid, jaunty, and energetic. Bach's works were abstracted from these typical dance forms and added an improvisatory Prelude that sets the tone for each suite, and a galanterie, an additional dance interposed between Sarabande and Gigue. In the first two suites, Bach uses a pair of Minuets. Bach created the first, and the finest, solo works for a relatively new instrument out of this music.⁴

Abstracted from Allemande (of which every single note must be played clear and the musical phrases are continually connected) and Courante (which must be played with more enthusiastic and cheerful as emphasizing on some musical phrases), Bach uses abbreviated phrases to build larger-scale crescendos and decrescendos. In turn, these phrases aggregate into still larger structures.

In G major, the first suite brings the feeling of pure simplicity. It serves as a splendid opening to these masterful works. For the Prelude, it is similar to the C major Prelude, which opens Book One of the Well-Tempered Clavier. Each piece sets an outstanding atmosphere without melodies. Only strong rhythmic patterns, cunningly evolving harmonies, and evocative textures are inserted. Such quality can be said to be a remarkable characteristic of Bach's cello writing, with a unique rhythmic quality farther from the character of the original dances. One may think that Bach's suite may have been inspired by viola writing in France and cello writing in Italy. However, except for the five suites that followed, Bach's suite was nothing like it before the first suite, and little like it after.⁵

⁴ [http:// www.classicalarchives.com/work/2977.html](http://www.classicalarchives.com/work/2977.html)

⁵ [http:// www.classicalarchives.com/work/2977.html](http://www.classicalarchives.com/work/2977.html)

In this performance, only the Allemande (German dance) part and the Courante were taken to perform since Bach's Suite is a good representation of Baroque music. Both selected parts showed Bach's distinctive composing style which is not too difficult to play and has no special techniques to convey the musical feelings.

The Allemande is required to play slur notes and smooth melody phrases techniques. On the other hand, Courante part needs staccato techniques and fast finger movement along the stings lines. Also Courante needs the slur bowing while some notes are short yet require powerful stretching.

This song was placed in the first program so as to exhibit the beginning of the musical development for later period.

2.2 Franz Anton Hoffmeister (1754 - 1812)

Franz Anton Hoffmeister was known as a music publisher and a very prolific composer.

Franz Anton Hoffmeister was born in May 1754 in Rothenburg am Neckar. When he was just 14 years old, he went to Vienna to study law. There he was finally entranced by the city's rich and varied musical life. He changed his mind to devote his life to music. In the 1780s, he became one of the city's most famous composers, with a substantial and varied collection of works.

Nowadays, Hoffmeister's reputation mostly rests on his activities as a music publisher. He established one of Vienna's first music publishing businesses in 1785. For over 15 years, Hoffmeister had published many musical works by many prominent Viennese composers such as Albrechtsberger, Clementi, E.A. Förster, Pleyel, Vanhal, Paul Wranitzky, Beethoven, Mozart and Haydn. Mozart by several important first editions including the G minor Piano Quartet K.478, and the single String Quartet in D K.499, the 'Hoffmeister' Quartet was represented in his catalogue.⁶

His publishing activities reached its zenith position in 1791. After that time, he took a back seat to composition. Most of his composition were operas which were staged in the early 1790s. Because of this as well as a lack of business sense, his business was abruptly declined in production. In 1799 Hoffmeister together with the flautist Franz Thurner kicked off on a concert tour as far as London. He apparently had time for composition later in 1806 after his 20-year-old business was taken over by the Chemische Druckerey.

⁶ http://www.naxos.com/composerinfo/Franz_Anton_Hoffmeister/22174.htm

Hoffmeister was highly respected as a composer by many contemporaries as evidenced from the entry in Gerber's *Neues Lexikon der Tonkünstler* published around the time of his death in 1812.⁷ His variety of works was said to prove his brightness in composition. He was widely accepted and well-renowned through his original content of works. For many people, his works exhibit not only rich in emotional expression but also uniqueness in their interesting and appropriate use of instruments.

Mostly, Hoffmeister's prominent works are the composition for flute, not only concertos but also chamber works with the flute as a leading instrument. Apart from flute music, at least eight operas, he wrote over 70 symphonies, string quartets, numerous concertos (at least 25 of these are for the flute), a large amount of string chamber music (dozens of other chamber pieces, some attractive teaching pieces, and some operas, one of which was produced in at least six cities), piano music, and several collections of songs were composed during his time.⁸

Viola Concert in D major

One of the most well-renowned pieces of Hoffmeister's works is viola concerto, *Concert in D Major* which is one of the first major concertos with the viola as a virtuoso solo instrument. These pieces of work show a beautiful melody in the classical tradition⁹.

This piece of musical work consists of 3 movements. The first one is *Allegro* which emphasizes the double stop notes. The 2nd one is *Adagio* with slightly increasing in tempo. This movement part focuses on the smoothness of the note and music phrase. The last one is *Rondo Allegretto* with several notes in a phrase. It thus needs good rehearsal to memorize and play the whole song smoothly and harmoniously.

Since it is one of the most important songs for viola player, **Viola Concert in D major** was inevitably selected. The song displays excellent style of Classical period which focuses on the scales playing without too many dynamics. As it was developed from the Baroque, the tempo was also slightly changed but not as much as the color of the music that portrays more relaxing but well-organized than those in Baroque time.

⁷ http://www.mozartforum.com/Contemporary%20Pages/Hoffmeister_Contemp.htm

⁸ <http://www.classicalarchives.com/composer/2695.html>

⁹ <http://www.sheetmusicplus.com/title/HOFFMEISTER-Concerto-for-Viola-and-Orchestra-in-D-major/3364124>

2.3 Johannes Brahms (1833 - 1897)

Johannes Brahms has been included into the group of the prominent composers in the classical period, so called "Three Bs"¹⁰ consisted of Bach, Beethoven, and Brahms. Of all the major composers of the late Romantic era, Brahms was the one, who really felt most attached to the Classical ideal as obviously found in the music of Haydn, Mozart, and especially Beethoven. For once, Hans von Bülow even characterized Brahms' Symphony No. 1 (1855-1876) as "Beethoven's Tenth."¹¹ Most of Brahms' symphonies, choral and vocal works, chamber music, and piano pieces are fully packed with strong emotional feeling but still he didn't neglect to thoroughly manifest the structural plan.

Johannes Brahms was born in Hamburg as the son of a double-bass player in the Hamburg Philharmonic Society. He began his musical career as a pianist since he was young. In order to help earning money for the family, he started to play in restaurants, taverns, and even brothels. During his early twenties he seemed like to enjoy associations with some prominent violinists in that time Eduard Reményi and Joseph Joachim, but it seemed to be Schumann, both his friend and adviser, who inspired him in his career the most. Since both had shared the same esteem, they got along understandingly. However, after Schumann's death in 1856, Brahms became the closest confidant and lifelong friend of the composer's widow, pianist and composer Clara Wieck Schumann. Brahms eventually settled in Vienna, where he followed the success of Beethoven as he also occupy a position similar to that once held by Beethoven too. He had his blend of classicism in form with a romantic harmonic idiom and those finally made him turn to be the champion of those opposed to the musical innovations of Wagner and Liszt. Although Brahms had a successful life as the spectacular musician and composer, thus he had a failure love life. He was involved in several romantic entanglements but never wed. Finally, Brahms died of liver cancer on April 3, 1897.

In every genre he composed, Brahms produced works that have become distinctive to the repertory. The German Requiem (1863-1867) is his most ambitious work and the only work that illustrated the reinterpretation of an age-old form. His four symphonies got praised as containing "lushly scored, grand in scope, and deeply expressive" and became a pace of legend in the symphonic literature as consisting of massive in structure and all the result of long periods of work and revision

Brahms' concertos: the two piano concertos (1856-1859 and 1881) and the Violin Concerto (1878) are very challenging to those soloists with both considerable technical skill and determination. . His concertos consist of two magnificent and demanding Piano Concertos, a Violin Concerto and a splendid Double Concerto for violin and cello.

¹⁰ <http://www.classicalarchives.com/brahms.html>

¹¹ <http://www.classicalarchives.com/brahms.html>

Brahms completed almost two dozen pieces of chamber music which most of them seized many people's recognitions. Brahms chamber music has turned to be the distinguished musical masterpieces of the Romantic era, varying with sophisticated and exquisitely melody. There are two late sonatas, written in 1894, for clarinet or viola and piano, Op. 120, each version deserving attention, with a Trio for clarinet, cello and piano, Op. 114 and a Quintet for clarinet and string quartet, Op. 115, written three years earlier.

Brahms did not give much attraction to piano as much as it appealed to Beethoven since Brahms only wrote three, compared to Beethoven of 32. Yet, his voluminous body of music for the piano also showed a particular talent for the composition. Moreover, Brahms had a shining ability in compose of variations, and this is suitably demonstrated in the famous Variations on a Theme of Handel, Op. 24, with which he made his name at first in Vienna, and the Paganini Variations, Op. 35, based on the theme of the great violinist's Caprice No. 24¹² and likewise produced a passel of national dances and character pieces such as ballades, intermezzi, and rhapsodies. Brahms wrote four symphonies, massive in structure, and all the result of long periods of work and revision. Collectively, those symphonies had played a very important role in constituting one of the essential bodies of work in the realm of nineteenth century keyboard music. Moreover, there are other well known pieces such as Music for four hands, piano duets, include the famous Hungarian Dances, often heard in orchestral arrangement.¹³

Besides those famous concerto and sonatas, he also composed several vocal and choral music pieces for example, the Liebeslieder Waltzes, Op. 52, for vocal quartet and delightful piano duet, the solo songs Four Serious Songs, Op.121 and the Wiegenlied (Cradle Song), one of a group of Five Songs, Op. 49¹⁴. After the Five Romances The charming Vergebliches Ständchen (Vain Serenade) appears in a later set of Five Romances and Songs, Op. 84. Major choral works by Brahms include the monumental German Requiem, Op. 45, a setting of biblical texts, the Alto Rhapsody, Op. 53, with a text derived from Goethe, and the Schicksalslied (Song of Destiny), Op. 54, a setting of Hölderlin.

Sonata no.2 in E flat major, Op. 120

In 1888 after finishing the Violin Sonata No. 3 in D minor, Op. 108, Johannes Brahms returned to the duo sonata just once more. In 1894, in quick succession, he composed a pair of sonatas for clarinet or viola and piano that were published together the following year as Op. 120¹⁵. As being inspired by the clarinetist Richard Mühlfeld, Brahms had composed these two works and dedicated them to him. The two Op. 120 sonatas, the first of which is in F minor, the second of which is in E flat major, are as like to one another as assemble of rich-textured melody. Yet, they also

¹² http://www.naxosmusiclibrary.com/quick_tour.asp?webpage

¹³ <http://www.allmusic.com>

¹⁴ <http://www.naxos.com/composerinfo/johannes.../27097.htm>

¹⁵ <http://www.classicalarchives.com/work/5742.html>

containing with more truly songful than any of the string sonata. Since the clarinetist's need to breathe, then it caused them not at all be able to fill with the kind of hair-raising drama that has made the D minor Violin Sonata so famous. Because of their opposite modalities, they complement one another as perfectly as do the Tragic Overture and the Academic Festival Overture of 15 years earlier.¹⁶

The No. 2 in E flat major, Op. 120 has three movements: Allegro amabile, Allegro appassionato-sostenuto, and Andante con moto-Allegro-Più tranquillo. The wealth of long-limbed, lyrical melody in the opening and closing movements led Brahms to abandon the idea of a slow movement in favor of a scherzo-type middle movement in E flat minor; the central trio section, a B major Sostenuto serves nicely to fill the gap left by that missing slow movement. The finale is a theme and variations in which the clarinet and piano join together create smooth and silky melody with full of overlapping, arpeggiated interchangeably like spider webs. This piece required the player to play emotionally and carefully because it consisted of several positions changed all through the song.¹⁷

The Sonata no.2 in E flat major, Op. 120 had been selected as a representative of the music in the Romantic era. The piece shows the beautiful melody which requires emotional involvement of the players to practice and perform harmoniously. Moreover, it also exhibits the development in late Romantic period which different from classical era but still containing with some trace of connection. The soloist of this music piece is required to practice very hard with accompanying player because the composer had added some correspondence parts between both of them throughout the song.

2.4 Dmitri Shostakovich (1906-1975)

Dmitry Shostakovich was a Russian composer during the Soviet era, whose 15 symphonies and 15 quartets was considering as the prominent examples of these classic forms among those greatest pieces from the twentieth century. His style evolved from the brash humor and experimental character of his first period, exemplified by the operas *The Nose* and *Lady Macbeth of Mtsensk*, into both the more introverted melancholy and nationalistic fervor of his second phase (the Symphonies No. 5 and No. 7, "Leningrad"), and finally into the defiant and bleak mood of his last period (exemplified by the Symphony No. 14 and Quartet No. 15).¹⁸

Shostakovich was born in St. Petersburg, in 1906 to a cultured family. He began his first musical education with his pianist mother before moving to Shteynberg at the Petrograd Conservatory (1919-25). After the graduation piece with Symphony

¹⁶ <http://www.mindawn.com/albums/2443?PHPSESSID=bf03a>

¹⁷ <http://www.classicalarchives.com/work/5742.html>

¹⁸ <http://www.classical.net/music/comp.lst/shostakovich.php>

no.1 at the Petrograd Conservatory, Shostakovich had made himself shine to the international attention, but yet he still loved to be at home rather moved.

Similar to many others Soviet composers of his generation that needed to merge the musical revolutions of that time with the ideas to revolved the socialism, thus they inspired him to compose two symphonies, no.2 ('To October') and no.3 ('The First of May'), and add up choral at their ends. Later on, Shostakovich tried to compromised and blended the contemporary Western musical style, encouraging by Prokofiev and Krenek mostly with his sharp grotesqueness and mechanical movement to his operatic satire *The Nose*. Though, he also illustrated his talent of irony by portraying them in the ballet: *The Age of Gold* and *The Bolt*, as well as the cinema: *New Babylon*.

In 1936 when he turned 30, he finally came up with two operas and three full-length ballets, theatre and films, orchestra symphony and string quartet. However, the most successful pieces that caused him most fame is the quick-witted, nervy years was his second opera *The Lady Macbeth of the Mtsensk District*, in which the emotion and acid parody are brought together in a score of immense brilliance. "*Lady Macbeth*" was received with acclaim in Russia, western Europe and the USA and rapidly attacked him in the Soviet press and seemed to confirm Shostakovich as essentially a dramatic composer. However, in that same year "*Lady Macbeth*" was fiercely attacked in "*Pravda*," as well as he started to compose Symphony no.4. Thus, after the success of *The Lady Macbeth*, Shostakovich decided to begin the symphony, no.5 (1937), which seemed to be much more conventional in its form and tunefulness. Thus, there were many international public and audiences seemed to give him more favorability and turned him from the theatre to the concert hall. Since that, he had produced no more operas or ballets, excepting a comedy and a revision of *Lady Macbeth*; instead he devoted himself to symphonies, concertos, quartets and songs.¹⁹

During the War year and the the German invasion of Russia in 1941, he composed more symphonies, including no.7 of which among his later four symphonies, was considered to be an epic with an uplifting war-victory program, beginning as so-called Leningrad, while the others display more openly a dichotomy between optimism and introspective doubt, expressed with varying shades of irony. The work became an enormous success the world over, but eventually fell into obscurity.²⁰

It has been easy to explain this in terms of Shostakovich's position as a public artist in the USSR during the age of socialist realism, but the divisions and ironies in his music go back to his earliest works and seem inseparable from the very nature of his harmony, characterized by a severely weakened sense of key. Even so, his position in official Soviet music certainly was difficult. In 1948 he was condemned again, and for five years he wrote little besides patriotic cantatas and private music (quartets, the 24 Preludes and Fugues which constitute his outstanding piano work).

¹⁹ <http://www.pbs.org/wnet/gperf/education/shostakovich.html>

²⁰ <http://www.classicalarchives.com/artist/3351.html>

After Stalin's death in 1953, Shostakovich returned to the symphony and came up with no.10. Then later on during the crucial years in revolutionary history (1905 and 1917), Shostakovich gave both Nos.11 and 12 as a programmed works on but then no.13, "Babi Yar," a 1962 work based on poems by Yevgeny Yevtushenko was his most directly critical work. The last two symphonies and the last four quartets, as well as other chamber pieces and songs, belong to a late period of spare texture, slowness and gravity, often used explicitly in images of death: Symphony no.14 is a song cycle on mortality, though no.15 remains more enigmatic in its open quotations from Rossini and Wagner.²¹

In 1966 Shostakovich wrote his Second Cello Concerto, a work on an even higher level than his solid First. That year, Shostakovich was diagnosed with a serious heart condition. Yet, he still continued to compose, but the subject of death becoming prominent, and illustrated in his more sparsely scored and darker works. And finally Shostakovich died on August 9, 1975.

Adagio (from Act II of The Limpid Stream)

The Limpid Stream (1934 - 1935) was Shostakovich's third and final ballet in which it exhibited more senses of classical ballet than his two predecessors; The Age of Gold with its jazz and symphonic elements, and The Bolt with deliberate avoidance of big tunes. Shostakovich had described The Limpid Stream in his term as a "happy, bright, entertaining and, most important, danceable." He seemed to try very hard to I deliberate a clear and simple language so as to be easy to get in touch with both performers and audiences.

The Limpid Stream caused Shostakovich to succeed in his stated goal in order to illustrate the three acts with the meeting and interaction of a group of city-bred Soviet artists with the workers on a collective farm in Kuban, called The Limpid Stream. The opening act began with the resolution of misunderstanding between the two groups, then a love interest in the second act while the final act exhibited a series of general dances. The overall tone of the piece is simple, melodious and pleasant.

After its premier on June 4, 1935 through early February 1936 performing at Leningrad's Malii Theater, the Limpid Stream had put Shostakovich on spotlight to the audiences. In late November 1934, the work also began playing in Moscow at the Bolshoi Theater. Compared with the one unsuccessful performance of The Bolt in 1934, this represented a resounding success for Shostakovich. Finally, together with the simultaneous success of Lady Macbeth, both had shaded the light to 29 years old Shostakovich moved to the position of the leading Soviet composer.

While it is entirely possible that Shostakovich was being ironic, the cult of Stalin was at its height, and his approval or disapproval could make or break an artist. In the case of The Limpid Stream, Stalin disapproved. Although the Communist Party's official newspaper's condemnation of Lady Macbeth on January 26, 1936 was

²¹ <http://www.pbs.org/wnet/gperf/education/shostakovich.html>

the first direct sign of Stalin's virulent condemnation of Shostakovich, this negative notice was followed nine days later by a second article condemning *The Limpid Stream*. While *Lady Macbeth* had been condemned for its pornography, *The Limpid Stream* was condemned for being false to the goals of Soviet art. Both were virtual crimes in the eyes of the Party, and Shostakovich went from being the leading Soviet composer to a being a marked man.²²

Later in 1951, Levon Atovmyan decided to compile and arrange the second of these ballet suites. The music is indeed light and entertaining to the point of banality, even triviality. Finally, the tone of the original ballet had changed, influenced by a modern-day melodic styles with a combination of original Russian musical style, and there are no senses of irony left. The amazing thing about the suite, however, is that much of the music is drawn for the most part from Shostakovich's ballet, *The Limpid Stream* of 1935, a work which had been condemned by *Pravda* in 1936. Recycled and re-named, however, the music, amazingly, became acceptable to the Party.

The Second Suite's six movements are as follows: Waltz, Adagio (from Act II of *The Limpid Stream*), Polka, (from *Jazz Suite No. 1*), Sentimental Romance, Spring Waltz (from *Michurin*), and Finale.²³

In this performance, Adagio as part of the Act II of the *Limpid Stream* ballet was selected to perform. According to its dramatic and full with tragedy emotion, it requires several techniques in practicing and playing so as to convey all the emotional moment to the listeners. The sadness of the characters was needed to be stress through the tragic melody beautifully. Since the music was composed for ballet, therefore it already implied for the story to be told mirroring by the musical notes. Also, it is also a very nice example of the modern music that shows different techniques that developed from the previous eras.

²² <http://www.classicalarchives.com/work/173537.html>

²³ <http://www.classicalarchives.com/work/259180.html>

CHAPTER 3

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing information

The Performer has selected six pieces which are:

- | | | |
|-------|---|------------------------|
| 1.3.1 | Suite No.1 in G major BWV 1007 | by J.S. Bach |
| | Allemande | |
| | Courante | |
| 1.3.2 | Concert in D major | by F.A. Hoffmeister |
| 1.3.3 | Sonata no.2 in E flat major, Op 120 | by Johannes Brahms |
| 1.3.4 | Adagio (from Act II of The Limpid Stream) | by Dmitri Shostakovich |

3.2 Instruments

Viola

3.3 Process of presenting a Graduate Recital

- 3.4.1 Discussed with the advisor.
- 3.4.2 Studied and selected the pieces according to the recommendation of the advisors.
- 3.4.3 Discussed with the advisors for the final decision and approval.
- 3.4.4 Studied and collected the information about selected pieces for presenting the outline of the Thematic Paper, the sources for the Thematic Paper and the program are from notes:
 - Library of College of Music, Mahidol University
 - Books and document at home
 - Internet
- 3.4.5 Schedule for practice time and rehearsal.

3.4 Preparation process for the recital

3.5.1 Set the study and practice schedule.

Process	2008			2009								
	Sep	Nov	Dec	Jan	Feb	Mar	Apr	May.	June	July	Aug	Sep
Concert in D major by F.A. Hoffmeister												
Sonata no.2 in E flat major, Op 120 by Johannes Brahms												
Suite No.1 in G major BWV 1007 Allemande Courante by J.S. Bach												
Adagio (from Act II of The Limpid Stream) by Dmitri Shostakovich												

3.5.2 Proposed for hearing examination by September 14th, 2009.

3.5.3 Contacted and reserve the MACM Hall, College of Music, Mahidol University for the performance.

3.5.4 Announced the concert

3.5.5 Prepared the program note using summarized information from the outline of the Thematic Paper.

3.5.6 Schedule for the dress rehearsal at the Music Campus for General Public, College of Music, Mahidol University at Siam Paragon on September 20, 2009

3.5.7 Perform the graduate viola recital at the the MACM Hall, College of Music, Mahidol University on September 21, 2009.

3.6 Presentation

This Graduate Recital was presented formally. The audience was given the program notes before the performance began. The program was set into the first half and the second half with a 10 – minute interval intermission.

Before presenting the hearing presentation, the dress rehearsal was scheduled to take place at the Music Campus for General Public, College of Music, Mahidol University at Siam Paragon, 1 day before the performance of hearing examination at the MACM Hall, College of Music, Mahidol University.

3.7 Program and approximated time

Suite No.1 in G major BWV 1007	J.S. Bach	(13 mins)
Allemande		
Courante		
Concert in D major	F.A. Hoffmeister	(23 mins)
<i>Intermission</i>		
Sonata no.2 in E flat major, Op 120	Johannes Brahms	(26 mins)
Adagio	Dmitri Shostakovich	(8 mins)
(from Act II of The Limpid Stream)		

Total approximate time is 70 minutes not including the intermission.

CHAPTER 4

PROGRAM NOTES

4.1 Performers' Biographies

Annop Ruangmanee (Viola)

Mr. Annop Ruangmanee was born in April 19, 1984. Annop began his musical study when he was 7 years old with piano and electone (organ) lessons at the Siam Kollakarn Chiang Mai. Until 10 years old, Annop decided to change for the string instrument which is Violin and his first violin teacher was Ajarn Sompong Wongdee. Later on Annop came to study and improved his musical talent with many other teachers as Ajarn Samak Kajaikam and Ajarn Jorn Chareonpun orderly. Furthermore, he also had a chance to get practice and be trained by Ajarn Sutin Srinarong and Ajarn Phana Nakwatchara sometimes as well.

After graduated his B.A. in Musical Performance from Payap University, Chiang Mai, by selecting Viola as his major instrument, he has furthered his graduate study, concentration in Musical Performance again at Collage of Music, Mahidol University since 2006. He still has Viola as his major instrument and trained under the advice of Ajarn Juris Madrevich. At the present, Annop is a member of the TPO - Thailand Philharmonic Orchestra and as well as taking part as the part time teacher at the Music Campus for General Public, College of Music, Mahidol University at Siam Paragon, teaching both violin and viola for many students.

Sumida Ansvananda (Piano)

Sumida Ansvananda received the FTCL diploma in the year 2004 and earlier she had also received the AmusTCL diploma from Trinity College, London. She received her Bachelor of Arts from the Faculty of Arts, Chulalongkorn University and had the opportunity to study piano with Ajarn Suda Banomyong from her early years and later with Dr. Indhuon Srikananda Balakauskas

Sumida is an active musician and has an extensive experience as a solo pianist, an accompanist and a chamber musician in numerous concerts, competitions and festivals, both in Thailand and abroad. Sumida received several prizes and awards including the Special Prize from the Sixth Bangkok Chopin Competition and the Trinity Award 2003 for the highest score in LTCL examination. She had attended many master classes with world-famous pianists such as Boris Berman, Dominique Merlet and Rebecca Penneys. Sumida had received gracious generosity and support from HRH Princess Galyani Vadhana to persue her Master of Music degree in piano performance at the San Francisco Conservatory of Music. She just graduated this M.A. in May under the tutelage of Yoshikazu Nagai and intended to come back to help creating new generations of Thai musicians in the future.

4.2 Details of the program

Suite No.1 in G major BWV 1007	J.S. Bach
Allemande	
Courante	
Concert in D major	F.A. Hoffmeister
Sonata no.2 in E flat major, Op 120	Johannes Brahms
Adagio (from Act II of The Limpid Stream)	Dmitri Shostakovich

4.3 Composers' Biographies

Johann Sebastian Bach

J.S. Bach was one of the greatest composers who played the important role in the Baroque period. Bach was born in Eisenach in 1685 as the youngest son of Johann Ambrosius Bach, a court trumpeter in the service of the Duke of Eisenach. Among many composers, Bach was well-known for the sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and had shown an enthusiasm and seeming freedom. Bach's use of counterpoint was brilliant and innovative, and the immense complexities of his compositional style — which often included religious and numerological symbols that seem to fit perfectly together in a profound puzzle of special codes — still amaze musicians today. Many consider him the greatest composer of all time.

This Suite No.1 in G major BWV 1007 received very high popularity among many music players especially the Cello players. The Baroque style Suite No.1 is typically a collection of dance movements, usually in binary form with each half repeated. Allemande and Courante parts are very different in styles.

Allemande is a German dance with moderately slow duple-meter dance tempo. Every note must be played clearer and the musical phrases are continually connected.

Courante is an Italian dance with faster in triple meter. It needed to be played with more enthusiastic and cheerful as well as emphasizing on some musical phrases. Bach uses short, arpeggiated phrases to build larger-scale crescendos and decrescendos, and these phrases in turn aggregate into still larger structures.

Franz Anton Hoffmeister

Hoffmeister was the composer in the Romantic period. Franz Anton Hoffmeister was born in Rothenburg am Neckar in May 1754. Hoffmeister studied law in Vienna. He did well enough at law school to pass his examinations and qualify to practice, however, he chose a career in music. Hoffmeister's reputation today however rests almost exclusively on his activities as a music publisher. Hoffmeister continued to do some editorial work, including major series of issues of music by Bach, Haydn, and Mozart. Hoffmeister wrote over 70 symphonies, string quartets

(including some that for a while were thought to have been written by Haydn), dozens of other chamber pieces, some attractive teaching pieces, and some operas, one of which was produced in at least six cities. His music is pleasant and distinguished by nicely flowing melodic lines, although it lacks originality. A revival of his music in the late twentieth century was particularly sparked by flute players who admire his 12 flute quintets (with violin, two violas, and cello) and other flute music.

The Concert in D major is one of the outstanding pieces among a few pieces that composed especially for Viola as the solo instrument. It is considered to be very important piece for every Viola players because it has been used as the major requirement for many symphony auditions, so most of the viola players should be able to play this song. This music piece is consisted of 3 movements. The first movement is Allegro, emphasizing on the double stop notes. The 2nd movement is Adagio with more increasing in tempo. The focus of this part is the smooth of the continuing notes and music phrases. There are several position changes to between high and common positions so as to show the different feelings. The last section is Rondo Allegretto with several notes in a phrase. Its Rondo form made repeated on the A section several times to show the clearer notes with enthusiastic mood. It also showed the excellent style of Classical period which emphasizing on the scales playing with not too many diatomic. Because it was developed from the Baroque, so the tempo was also changes a little bit but not as much as the color of the music that portray more relaxed but organized than Baroque period.

Johannes Brahms

Among classical composers, Johannes Brahms has been included into the group of the prominent composers so called "Three Bs" triumvirate of Bach, Beethoven, and Brahms. But of all the major composers of the late Romantic era, Brahms was the one most attached to the Classical ideal as marked in the music of Haydn, Mozart, and especially Beethoven. Johannes Brahms was born in Hamburg as the son of a double-bass player in the Hamburg Philharmonic Society. Brahms was at once a traditionalist and an innovator. His music is firmly rooted in the structures and compositional techniques of the Baroque and Classical masters.

He was a master of counterpoint, the complex and highly disciplined method of composition for which Bach is famous, and also of development, a compositional ethos pioneered by Beethoven. Brahms composed for piano, chamber ensembles, symphony orchestra, and for voice and chorus. In every genre in which he composed, Brahms produced works that have become staples of the repertory.

The Sonata no.2 in E flat major, Op. 120 was composed after Brahms had finished the Violin Sonata No. 3 in D minor, Op. 108 and decided to return to the duo sonata just once more. Finally, he had come out with a pair of sonatas for clarinet or viola and piano as Op. 120, consisting of two parts, the first of which is in F minor and the second of which is in E flat major.

The Sonata no.2 in E flat major, Op. 120 has three movements: Allegro amabile, Allegro appassionato-sostenuto, and Andante con moto-Allegro-Più tranquillo. Those 3 parts has shared the similarity in consisting of several positions changed and a lot of diatonic marks from pp to ff played all through the song.

Another outstanding feature is that all 3 movements contain variation rhythm changing both increasing faster and descending slower in tempo and rubato playing all the time. The finale is a theme and variations in which the clarinet and piano join together to create smoothen harmony with overlapping, arpeggiated like spiderwebs. The pieces had shown the development in late Romantic period which different from classical era but still see some connection. It also requires the soloist to practice with accompany players a lot because the composer had added some correspond parts between them through the song.

Dmitri Shostakovich

Dmitry Shostakovich was a Russian composer in the Modern period, whose 15 symphonies and 15 quartets are among the greatest examples of these classic forms from the twentieth century. Shostakovich was born in St. Petersburg, in 1906, and educated at the Petrograd Conservatory. His style evolved from the brash humor and experimental character of his first period, exemplified by the operas *The Nose* and *Lady Macbeth of Mtsensk*, into both the more introverted melancholy and nationalistic fervor of his second phase (the Symphonies No. 5 and No. 7, "Leningrad"), and finally into the defiant and bleak mood of his last period (exemplified by the Symphony No. 14 and Quartet No. 15). He could effectively communicate a melancholic depth and profound sense of anguish, as one hears in many of his symphonies, concertos, and quartets. Typical traits of Shostakovich's style include short reiterated melodic or rhythmic figures, motifs of one or two pitches or intervals, and lugubrious and manic string writing. Shostakovich's most popular works are his 15 symphonies and 15 string quartets. His works for piano include two piano sonatas, an early set of preludes, two piano trios, a piano quintet, and a later set of 24 preludes and fugues. Other works include two operas, six concerti and a substantial quantity of film music.

The Limpid Stream was the third and final ballet of Shostakovich which is full of happy, bright, entertaining and danceable. Later on, the Adagio part had been compiled and arranged as part of *The Second Suite's* of six movements, which are as follows: Waltz, Adagio (from Act II of *The Limpid Stream*), Polka, (from *Jazz Suite No. 1*), Sentimental Romance, Spring Waltz (from *Michurin*), and Finale. Originally, the *Second Suite* was composed for cello. This Adagio movement is cited from Act II of *The Limpid Stream* ballet, and really emphasizing on the dramatic and tragedy emotion of the characters in the story so it requires several techniques to communicate the sad and lost feelings beautifully. Since it is music composed for ballet so it already has the story of the song to tell. It is also a very nice example of the modern music that shows different techniques that developed from the previous eras.

CHAPTERS 5

CONCLUSION AND SUGGESTIONS

5.1 Conclusion

The graduate Viola recital by Annop Ruangmanee was given on Monday, September 21st, 2009 at MAMC. The recital program was as follows:

- | | |
|--|---------------------|
| 1. Suite No.1 in G major BWV 1007 | J.S. Bach |
| Allemande | |
| Courante | |
| 2. Concert in D major | F.A. Hoffmeister |
| <i>Intermission (10 minutes)</i> | |
| 3. Sonata no.2 in E flat major, Op 120 | Johannes Brahms |
| 4. Adagio (from Act II of The Limpid Stream) | Dmitri Shostakovich |

The recital committees were composed of Dr. Wichian Sittiprapaporn, Mr. Juris Madrelich and Dr. Chaipruek Mekara as the external committee. The complete program was recorded on CD and DVD. Approximately 35 people came to the recital.

5.2 Suggestions

After the whole process of giving a recital, there are some suggestions and opinions to be given. Those suggestions are divided into three categories as follow.

1. Performer's self preparation
2. The program
3. The other organizing functions

5.2.1 The performer's self preparation

It's universal for every performer or musician around the world that in giving such a successful performance is not an easy task. On one hand, the performer must have the discipline and determination to study and practice regularly so as to be ready to perform confidently. Thus, on the other hand, even though the performer think that

he has prepared himself physically and mentally well enough, anything could happen during the recital. Therefore, the well-prepared practicing and well-organized on the program will make the performer feel more confident and secure with his performance. Here is some useful suggestion for anyone who is preparing for a graduate recital.

5.2.1.1 Set the practice schedule for yourself and follow it strictly.

5.2.1.2 The performer should not practice too much, but rather take some rest properly.

5.2.1.3 The advisors suggestions are needed regularly in order to improve the performance's ability of the performer.

5.2.1.4 About two months before graduate recital, the performer should give Recitals on the same program in different venues. There are many universities that have music departments and places to perform. If it is not possible for you to do the whole program, try to perform part of your program in public as much as you can.

For this graduate viola recital, the rehearsal recital was made at the Music Campus for General Public, College of Music, Mahidol University at Siam Paragon in order to create more confident and reduces stress

5.2.2 The program

5.2.2.1 The program should be carefully selected so as to be composed of variety styles and rhythms. The pieces should be sorted from different periods of different composers and so on. The mood of the pieces should also vary. The performer should consider performing the musical compositions that you are happy to study as well as interesting to the audiences.

5.2.2.2 The organization of the program is needed to be arranging orderly so as to create a smoothly recital. The performer should consider ordering the musical pieces not to have too much slow or fast rhythmic pieced connectedly, but rather switching slow and fast movement alternately so that the audience can enjoy the performance enthusiastically.

5.2.3 The Other organizing functions

5.2.3.1 The performer should contact the college staff two or three weeks before the recital regarding the reservation of the performance venue and the reservation of the required recording facilities.

5.2.3.2 The performer should plan to create the invitation cards, posters and program notes at least one month beforehand. The performer should contact art staffs to explain the concept of the recital, taking pictures, giving them the information of the performer's bibliography, composers' bibliography and musical pieces history, so that they could created the invitation cards, posters, and program notes harmoniously together.

5.2.3.3 Invitations should be sent out at least two weeks before the recital.

REFERENCES

Books

- Donald J. and Palisca. Claude V. (1996). A History of Western Music.
New York: Prentice-Hall.
- Kennedy, M. (1994). The Oxford Dictionary of Music. 2nd ed. Oxford: Oxford
University Press.
- Sadie, S. (1980) The New Grove Dictionary of Music and Musicians. London
Wade-Matthews. 2002 The Encyclopedia of Music. New York: Hermes House

Internet

- <http://www.allmusic.com>
- <http://www.answers.com/topic/johann-sebastian-bach>
- <http://www.classicalarchives.com/bach.html>
- <http://www.classicalarchives.com/work/2977.html>
- <http://www.classicalarchives.com/brahms.html>
- <http://www.classicalarchives.com/work/5742.html>
- <http://www.classicalarchives.com/work/173537.html>
- <http://www.classicalarchives.com/work/259180.html>
- <http://www.classicalarchives.com/artist/3351.html>
- <http://www.classicalarchives.com/composer/2695.html>
- <http://www.classical.net/music/comp.lst/shostakovich.php>
- <http://www.classicalmusictube.com/bachtube.html>
- http://www.mozartforum.com/Contemporary%20Pages/Hoffmeister_Contemp.htm
- http://www.naxos.com/composerinfo/Franz_Anton_Hoffmeister/22174.htm
- <http://www.naxos.com/composerinfo/johannes.../27097.htm>
- http://www.naxosmusiclibrary.com/quick_tour.asp?webpage
- <http://www.mindawn.com/albums/2443?PHPSESSID=bf03a>
- <http://www.pbs.org/wnet/gperf/education/shostakovich.html>
- <http://www.sheetmusicplus.com/title/HOFFMEISTER-Concerto-for-Viola-and-Orchestra-in-D-major/3364124>

APPENDIX

APPENDIX

Graduate Violin Recital by Annop Ruangmanee Performance DVD

- | | |
|--|------------------------|
| 1. Suite No.1 in G major BWV 1007 | by J.S. Bach |
| Allemande | |
| Courante | |
| 2. Concert in D major | by F.A. Hoffmeister |
| 3. Sonata no.2 in E flat major, Op 120 | by Johannes Brahms |
| 4. Adagio (from Act II of The Limpid Stream) | by Dmitri Shostakovich |

Graduate Violin Recital Invitation Card by Annop Ruangmanee

Graduate Violin Recital Program Note by Annop Ruangmanee

BIOGRAPHY

NAME	Mr. Annop Ruangmanee
DATE OF BIRTH	19 April 1984
PLACE OF BIRTH	Chiang Mai, Thailand
INSTITUTION ATTENDED	2002: Payap University, Bachelor of Art (Music) With Second Class Honors 2007: Mahidol University, Master of Arts (Music)
OFFICE	College of Music, Mahidol University, 25/25 Phuttamonthon Sai 4, Salaya, Nakornpathom 73170, Thailand Tel. (662) 800-2525
ADDRESS	541/34 Lumphoon Rd., Nonghoi, Maung, Chiang Mai, 50000
E-mail	phaiviola@hotmail.com