Proximity to Daily Life: Parallel Musical Functions in the Austrian Biedermeier and Early Thai Rattanakosin Eras

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Abstract

In every culture and time period, music has always been a medium of expression that gathers people together. In Thailand, the *Sadhukarn*, ceremonial music from the early Rattanakosin era (1782-1851), expressed a bodily and mental salutation to heavenly spirits, reinforcing a unified belief system before the start of an event. In a parallel era in Central Europe, the music of the Biedermeier period (1815-1848) also had a unifying function as it grew out of societal conditions in which the distinction of classes became less pronounced. In order to more fully engage with these concepts, a concert was devised featuring an ensemble of instruments that would commonly have been played in a Viennese salon during the Biedermeier era. The repertoire studied and performed for this research were serenades written for the relatively rare and under-performed combination of guitar, violin, and viola by Biedermeier-era composers Leonard von Call, Wenzeslaus Matiegka, and Anton Diabelli, as well as a newly created arrangement of the Thai *Sadhukarn* for the same combination of instruments. Upon investigation of the role that music written in the Austrian Biedermeier and Thai Rattanakosin cultural contexts had in the broader community, it was found that both cultures were strongly driven by the middle class, resulting in a conception of music that emphasised accessibility and functionality, highlighting its proximity to daily life. The performance of these works aimed to transfer knowledge about the social function of this music to contemporary audiences of today.

Keywords: Biedermeier style, chamber music performance, Rattanakosin era, social context, Thai music

Introduction

Chamber music has proved itself resilient through the ages and has historically survived through the harshest of conditions. In contrast to large-scale productions such as symphony orchestras, operas, and ballets, which require a framework of economic stability, chamber music has the advantage of mobility and flexibility, which renders it adaptable to various occasions and situations. It has consistently been able to weather the shifting tides of change, be it political conflicts, economic downturns, or global health crises. The present and ongoing need for more options in chamber music has propelled our interest in diversifying the genre, moving beyond the well-known territory of more standard chamber ensembles of the 18th and 19th century–such as the string quartet and piano trio–and bringing attention to chamber music repertoire outside of the typical mainstream fare.

As of today, little is known about music for violin, viola, and guitar, a genre that grew out of middle-class domestic music-making practices and salon culture in early 19th century Vienna. The period from 1815-1848, known as the "Biedermeier" period, saw the growth and expanding influence of the newly affluent middle class. In the previous decade, the Napoleonic Wars (1803-1815) had left many aristocratic families in financial ruin, weakening their political influence, as well as their ability to give patronage to the arts. The void they left was filled by financiers and industrialists, who grew in prominence and began to have a heightened role in shaping the culture of the times.

This social shift occurred in tandem with changes in musical life. Emulating the aristocratic music salons of the past, the middle class also began to feature music in their homes, whether as entertainment at parties and gatherings, or as a way for young men and women to show their skill and accomplishment to climb up the social ladder. Music in that period was a highly ubiquitous social activity; there was at least one amateur musician in every household in Vienna, and music publishers sought to ensure that attractive and accessible music would be readily available to the Viennese public. Popular instruments for the home included flute, violin, viola, guitar, and keyboard instruments.

The aftermath of the French Revolution and the ensuing political tensions of the day resulted in the Austrian government's strict censorship of all the arts. Publications, theatrical works, and music with text containing the slightest implications of political or religious undertones were heavily policed by the state during this time. With limited options for social activities, music in the home provided a welcome diversion alongside card-games and dancing. Wordless instrumental music perfectly met the need in Viennese society for harmless pastimes. Thus, the Biedermeier ethos in music was characterised by simplicity and accessible elegance; music and the arts offered an escape from turbulent global events and the various turmoil of contemporary life. Bringing the concept of Biedermeier into the context of Thailand, similar ideas can be found in the role and function of Thai music in the same period. In Thailand, the Biedermeier period correlates to the early Rattanakosin period. Occurring between the reigns of King Rama II (1767-1824) and King Rama III (1788-1851), the Rattanakosin period was a golden age of culture in which many writers and poets contributed important works.

The lifestyle of the Siamese people in the early Rattanakosin period reflected the beliefs, religion, and rituals of Buddhism and its teachings on impermanence as a way of bringing humans into awareness of the reality of death (Tsomo, 2006, p. 31). Daily life revolved around the temple, which acted as a centre for preserving and disseminating culture and knowledge. Traditions and rituals were always related to the societal context; every social event carried the significance of auspiciousness and holiness, thus strengthening the morale of the people. Rattanakosin-era entertainments such as drama, music, and dance allowed people to feel involved and connected (Puchadapirom, 2003), promoting sentiments of unity among the people gathering and participating in the event.

In defining culture, American anthropologist Clifford Geertz refers to "a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (Geertz, 1993, p. 89). The 'symbolic forms' in this case being the medium of music, the principal aim of this research is to explore the proximity of musical practices and daily life, observing parallels between the European Biedermeier and Thai Rattanakosin cultures.

Conceptual Framework

In order to study the music, culture, and social context of the Biedermeier period (1815-1848) in Austria, the compositions selected for the research and performance are pieces written for the violin (originally flute), viola, and guitar combination written by three different composers of the Biedermeier period. The instrumentation, and especially the use of the guitar, is a point of particular interest; before the advent of technological innovations on that piano the led to a surge in piano literature in the 19th century, the guitar was a popular domestic instrument that was ideally suited for chamber music; no other period in music history produced more chamber music with guitar than the Biedermeier period. The chosen repertoire was written by composers Leonhard von Call, Wenzeslaus Matiegka, and Anton Diabelli, all of whom had idiomatic knowledge of the guitar and were active in Vienna, Austria during the height of Biedermeier era. An additional component of the research is to find connections between the cultures surrounding Biedermeier music and Thai classical music from the same time, the Rattanakosin era. After exploring and documenting the connections between the two, the research team will present the findings in a lecture recital. The performance of the pieces will aim to accessibly communicate the ideas to the audience. The research will focus on three stages: literature review, practice, and performance/presentation. The first stage, literature review, will focus on how the European historical context between the years of 1815-1848 affected musical life in the Biedermeier era, and compare the findings with the role of music in societal culture of the Thai early Rattanakosin period using the anthropology concept of Clifford Geertz. In the second stage, practice, musical works with the instrumentation of violin, viola and guitar by various composers based in Vienna during the Biedermeier era will be examined and selected for study and performance. Using the same combination of instruments, violin, viola, and guitar, an arrangement of a Thai musical work from the Rattanakosin period will be created in order to investigate a performance-based approach to understanding the two musical

cultures. Rehearsal of the selected and arranged pieces will be in process during this stage, focusing on elements of performance practice in the respective periods. The third and last stage will feature a lecture recital, combining the musical selections with a spoken presentation of the research findings interspersed throughout, using each piece as a topic of discussion to direct the audience's attention to specific elements from the research (see Figure 1).

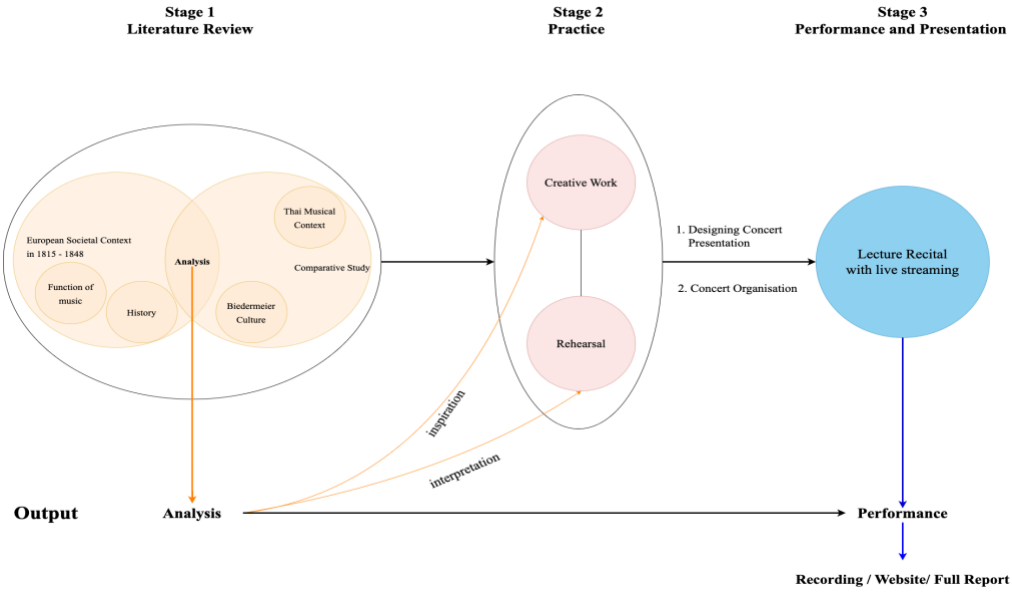

Figure 1. Conceptual framework.

On The Biedermeier Era

The term *Biedermeier* was coined in the late 19th century as a somewhat derogatory reference looking back to the seemingly conservative years in the first part of the century. *Gottlieb Biedermeier* was the name of a fictional character that was invented by two contributors to the satirical magazine *Fliegende Blätter* in the 1850s. The name, roughly meaning "God-loving common man" in German, began as a humorous epithet of the ordinary every man, and was subsequently used to refer to German and Austrian culture and artistic aesthetics during a time characterised by conservatism, political stability, and the rise of the middle class.

The Biedermeier era began in 1815 with the defeat of Napoleon and the Congress of Vienna and ended with the Revolutions of 1848. Although the conservative attitudes of the time may seem at odds with the free-spirited and emotionally charged works of art, literature, and music that are usually associated with 19th century Romanticism, the Biedermeier sensibility was very much a socio-political response to the tumultuous events of the preceding years. In Austria, attempting to restore order after the Napoleonic Wars, the government made heavy use of police, secret police, and informers to discourage political dissent and problematic intellectual notions. Travel was restricted for Austrian citizens, and strict censorship was enforced in the arts as well; the aim was to create a stable

administration by compelling people to live simple lives. This caused people to retreat into their homes, and a new focus on domestic life permeated the culture of the times. As such, the art of this period reflects a mood of escapism and a post-war search for peace and restoration. Paintings by well-known painters of this era, such as those by Joseph Franz Danhauser, Peter Fendi, and Ferdinand Georg Waldmüller, often depict domestic scenes, families with children, and simple ordinary everyday life (see Figure 2).

The concept of functionality also influenced the music of this period. Music was already a popular pastime in Vienna, and now that the newly affluent members of the middle class were able to afford instruments, music lessons, and sheet music to play in their homes, music became an indispensable part of social life. The number of amateur musicians abounded in this period, increasing the demand for small chamber works that could be performed in salon concert settings. Common genres included sonatas, theme and variations, programmatic pieces, lieder, and orchestral transcriptions for piano. Dance music such as the waltz, polka, *ländler*, *galopp*, and *tanze* were abundant, with well-known composers such as Franz Schubert, Johann Strauss Sr., and Joseph Lanner writing in these genres as well. In addition to providing entertainment in the home, music was also a means of climbing the social ladder; for young women, singing and playing the piano were ways to be put forth in society for a favorable marriage, while for young men, playing music served a "recommendation in good society" (Hanson, 1985, p. 118). The rise of the middle class – the dominance of the "ordinary common man" – gave birth to new customs and trends surrounding music, and it is from this more socially focused context that the distinctive aesthetics of the Biedermeier style emerged.

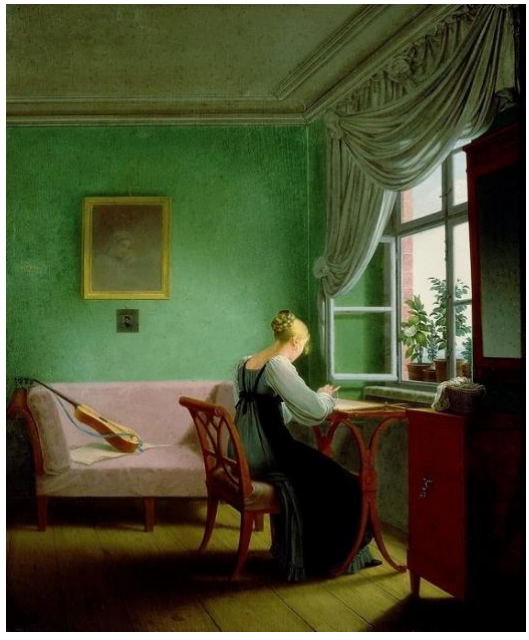

Figure 2. Kersting, G. F. "Embroidery Woman" (1817). ed. Dorota Folga-Januszewska (2006). National Museum in Warsaw. Galleries and Study Collections.

The Influence of Biedermeier Culture on Music

Throughout history until the present there have been various discourses regarding the function and the aesthetics of European art music that cause its creators and consumers to question whether this music can have appeal be for the masses, or just an initiated few. The genesis of this discourse can be traced to the drastic changes in the political landscape and social customs during the Biedermeier era. This era is particularly of interest for its reaction to and dismantling of previous structures that had been in place.

The Middle Class. Whereas the aristocracy had been the primary patrons of the arts in the previous century, the costly Napoleonic Wars rendered them no longer able to afford the opulent entertainment of the past. As they met their financial ruin, the 18th century model of the court musician crumbled, making way for a democratisation of the music industry, and setting the stage for modern practices of musical life that continue on to this day. With the rise of the middle class came the idea of the musician as a free agent, not dependent on commissions from the wealthy ruling classes. Musicians began earning a living through public performances, teaching, composing on commission, and publishing music. Needing to compete in an open market, musicians increasingly became niche specialists; whether on one instrument, in the case of performers, or in one genre, as in the case of composers (Burkholder et al., 2014, p. 588). Conservatories gave easier and more open access to music education, and music journals and criticism circulated ideas about music to the public.

Censorship. In addition to the socio-economic shifts of power among the classes, political factors also had a significant impact on the music of this period. The French Revolution had powerfully challenged the institution of monarchy in Europe, and as a result, the Austrian government, still under monarchs, was strict with censorship. For the arts, this meant that all literary, theatrical, or musical works that contained any hint of political undertones or revolutionary ideas had to be censored (Hanson, 1985, pp. 41-7). Under these restrictive circumstances, the artistic output that emerged from this period favored the simple and idyllic. This aesthetic of simplicity was an early permutation of escapism (Yates, 2001, p. 558), a theme that continued to be present in the Romantic aesthetic of the idealised and the transcendent that would bloom later in the century. The government also kept an organised system of both public and secret police to regulate the behavior of the citizens and prevent potentially problematic public gatherings, which contributed to the effect of the home becoming the center of cultural life in this period.

Salon Music. The Biedermeier era was distinctive for its culture of private consumption of music at home. The salon concert was highly popular, especially in the earlier part of the century. Taking over patronage of the arts from the aristocracy, wealthy bankers and middle-class bureaucrats began shaping the musical outlook of the times. An emblematic example of the impact of salon culture can be found in the works of Franz Schubert, whose intellectual middle-class friends famously organised salon concerts known as *Schubertiades* (see Figure 3). While also writing more formal genres of music for his aristocratic patrons, Schubert generated many lieder, dances,

and piano duets for informal entertainment among his circle of friends. *Schubertiades* included meals, games, and dancing, all of which were "equally important" as the music-making, according to eyewitnesses (Hanson, 1985, p. 121). The duality of serious art music and music for lighthearted entertainment in Schubert's prolific output gives a telling insight into the musical customs of this time. This puts Schubert in marked contrast to Beethoven, who also lived in Vienna during the Biedermeier era but whose serious late works were falling out of fashion with the tastes of the Viennese public towards the end of his life (Hanson, 1985, p. 184). Salon culture also contributed to the introspective quality of Romantic music. Fryderyk Chopin was known for his strong preference for giving private salon concerts over public performances (Goldberg, 2020). The development of *Nachtmusik* (night-music) – which began in the 18th Century as a genre of frothy party music related to the *serenade/serenata* (evening music) – into the dark, moody nocturnes made famous by Chopin, occurred largely in the informal, intimate, and improvisatory atmosphere of the salon (Taruskin, 2005, pp. 64-75).

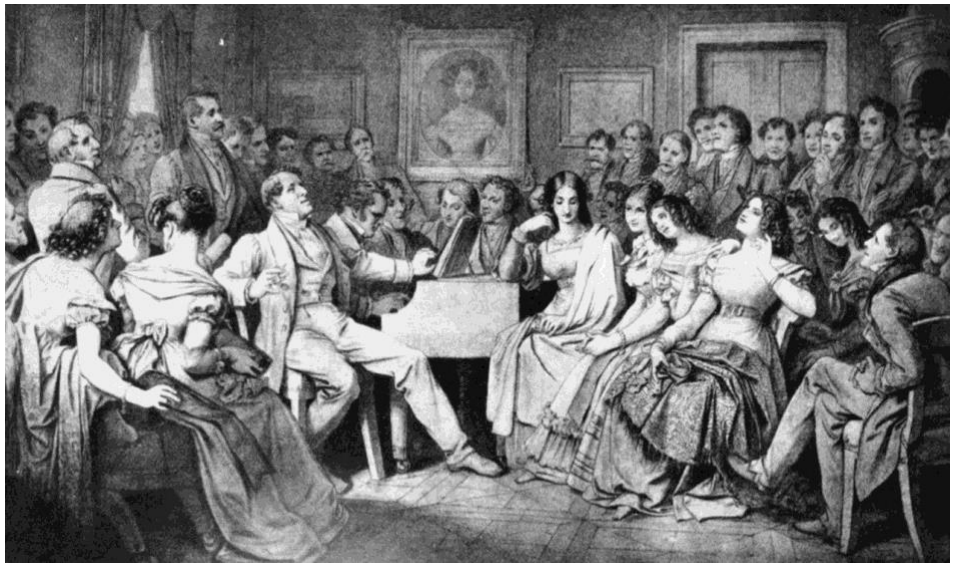

Figure 3. Schwind, Moritz. "A Schubert Evening at the Home of Josef Spaun" (1868), Vienna, Historisches Museum der Stadt Wien (History Museum).

Elitism. The proliferation of the musically initiated middle class resulted in divided tastes in music, the beginnings of a self-aware elitism in music. The educated middle class tended toward nationalism, favoring art music of a serious calibre by Austrian and German composers (Hanson, 1985, p. 183), while musical philistines were fond of fashionable genres such as the Viennese waltzes of Johann Strauss Sr. and Jr. and music imports such as Italian opera (Hanson, 1985, p. 188). In tandem with the prominence of intimate salon concerts was a new cult of the virtuoso performer, exemplified by international artists such as Niccolò Paganini who astounded audiences with his dazzling displays of technique. Whereas the 19th-century salon was initially a respectable and prestigious venue associated with

the educated and culturally elite, after a while, the salon fell into disrepute. Over time, salon concerts came to be associated with music that was shallow and superficial – the petty bourgeoisie's cheap imitation of the grand bourgeoisie. Adding to the stigma surrounding salon concerts was the fact that they were often run by women, causing salon music to be considered effeminate and inferior (Hanson, 1985, p. 78). The derogatory connotation of the term "Biedermeier" stems from the rapidly changing and often paradoxical values of the 19th century, and in fact many of these negative undertones associated with so-called salon music have lasted until the present day. Beginning with an attitude of escapism and a search for simplicity in a post-war period, and going on to empower a new class of the educated elite, the cultural shifts of Biedermeier era housed the seeds of many new developments in the 19th century, several of which still have residual influence on the way we perceive European art music today.

Comparative Study: Biedermeier and Thai Cultural Societal Context

American anthropologist Clifford Geertz's definition of culture as "a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (Geertz, 1993, p. 89) forms the basis for an exploration of the role that music has played in the lives of the people, in the respective cultures of both the Biedermeier era and in the Thai Rattanakosin period. In 1782, during the early Rattanakosin period, King Phraphutthayotfa Chulalok (King Rama I, 1737-1809) moved the capital of Thailand – then known as Siam – to Bangkok (Phongpanitanon, 1989, pp. 193-5). This was the starting point of the revival, reformation, and transformation of Siam. In 1805, a complete written version of Thai laws appeared for the first time, attesting to the strength of the government's administration during this transitional time.

The effects of the Napoleonic wars were felt in Southeast Asia through the expanding power of European nations and their interest in colonising new territories to strengthen their economies. For instance, it was during this era that the French became interested in Vietnam to use as an army base to expand its power into the Yunnan province of China (Duk, 1996, p. 18). Historian Sujit Wongthes has mentioned that, in order to avoid British colonisation during the reign of King Rama I, the Siamese people began to adapt and incorporate elements of Western culture into their society (Wongthes, 2010, p. 132). After King Rama I's reign focusing on administration and rebuilding stable social structures, the reigns of the subsequent kings Rama II and Rama III saw a golden age in culture and the arts. As in Biedermeier Austria, the rise of the bourgeoisie resulted in a powerful middle class that drove the economy and culture in Thailand (Wongthes, 2010, p. 123). It was during this time of cultural flourishing that the idea of music for listening and individual appreciation began to clearly materialise (Wongthes, 2010, p. 125).

Thai Music

From the Ayutthaya period (1350-1767) up until the early Rattanakosin period, the fields of art, literature, music, and drama were becoming increasingly

standardised. *Pi Phat* (ปี่พาทย์) ensembles were widely used in ceremonial events in which the main repertoire was vocal music, and the *Mahori* (วงมโหรี) ensemble became standard in the middle of the Ayutthaya period. Although Thai people already had had contact with Western culture from the middle of the Ayutthaya period, Western music styles appear not to have influenced Thai music until the reign of King Rama IV of Bangkok (1851-67), when the military band tradition became prominent (Roongruang, 2001, p. 327). Thai classical music composed for royal functions and aristocratic courts is well documented, but beyond the court were many other kinds of music that related directly with the lives of the people. The *Pi Phat* ensemble played an important role and function in connecting Thai people's culture, beliefs, and lifestyles. Music was always a part of temple festivals, rituals, and other important traditions, guaranteeing that people would approach music in some form or another.

An example of late Ayutthaya/early Rattanakosin music is a theatrical work for *Pi Phat* ensemble, the *Homrong-yen* (โหมโรงเย็น), or *Evening Prelude*. The playing of this prelude was how a performance was announced to the public. The *Evening Prelude* ensemble score of Prince Damrong Rajanubhab (1892-1915) was revised in 1935, funded by the Fine Arts Department of Thailand and published in 1954 by J. Thibouville-Lamy & Company (Wongthes, n.d.). The music consists of seventeen songs, beginning with *Sadhukarn*. It was notated in the Western music notation system and the publication included descriptions in both Thai and English by Phra Chenduriyang (Peter Feit, 1883-1968), offering a comparison of Thai and Western music tuning systems and featuring principles of Thai music in brief (see Figure 4).

Figure 4. Cover of score, *Evening Prelude* by Prince Damrong Rajanubhab, Princess Galyani Vadhana Institute of Music Library Archives.

Music professor Natcha Pancharoen has referred to the outgrowth and the functioning of creative work as a source of inspiration for people in each generation, contributing to new dimensions of sustainability in music; creative work is the extension of knowledge to practice and thus at its core is pragmatically driven

(Pancharoen, 2016). The empowerment of the middle class as creative agents was a phenomenon in both Biedermeier and early Rattanakosin society, and the effects of the cultural shifts caused by these developments can still be felt today.

Notes on the Performance and Repertoire

In the Biedermeier era, the democratisation of music and the increase in the number of capable musicians and amateurs resulted in changing practices concerning music notation. Whereas performers of previous centuries had largely been expected to use their best judgment and apply their own taste in regards ornamentation and other issues of execution (Brown, 1999, p. 459), the expanding domain of music necessitated more clarity and specificity in composers' markings and indications. This has resulted in modern-day practices of score study and the investigation of composers' intentions as an integral aspect of interpretation. Nevertheless, these changes towards more precise notation were affected over a long period of time. Notational practices in the early 19th century were still largely inconsistent, a situation that was exacerbated by ongoing disagreement between theorists, composers, and performers (Brown, 1999, p. 467), as well as variability within a composer's own habits (Brown, 1999, p. 506). Approaching Biedermeier-era music as a performer, this has been an important insight to keep in mind. The music studied and performed for this research contains a plethora of symbols for ornamentation, and decisions had to be made on the method of their execution amid conflicting opinions from historical sources.

In addition to ornamental considerations, bowing articulations for the violin and viola were an important point of investigation. The springing spiccato was not yet a widely used stroke in the early 19th century, and the upper half of the bow was more extensively used instead (Brown, 1999, p. 262). For the purposes of this research, following what was likely to be the preferred style in the Biedermeier era, on-the-string bow strokes in different parts of the bow were explored to achieve various articulations. A stroke best described as a cross between brush-stroke and *martelé*, applicable at the beginning of the second and fourth quarters of the bow, became useful as an alternative to the modern spiccato, allowing for a full and singing sound while also providing detachment and space between the notes. Not limited in utility to the Biedermeier repertoire, this stroke also proved suitable for imitating the Thai *ranad*, a mallet percussion instrument, in the arrangement of *Sadhukarn* that was created as a part of this research.

Repertoire. Of particular interest for this research was chamber music with guitar, a genre that was at its peak in the Biedermeier era before the technological innovations that led to the rise of the piano and its dominance in later 19th century chamber music. The search for composers who were active in Biedermeier Vienna and had particularly idiomatic knowledge of the guitar led to the selection of the following composers and repertoire: Leonhard von Call (1767-1815) - Serenade, Op. 75, Wenzeslaus Matiegka (1773-1830) - Serenade (Trio), op. 26 and Anton Diabelli (1781-1858) - IIIème Grande Sérénade, Op. 66.

The selected pieces were composed for flute, viola, and guitar. Music for combinations of instruments that could easily be found in the home were popular at

that time, suiting the culture of domestic music-making either as a pastime or as entertainment for social gatherings. Owing to the flexible nature of this musical culture, it was common practice for the treble part of these pieces to be performed interchangeably on flute or violin. The flute parts were played on the violin for this research.

The serenade was a popular genre of music during the Biedermeier era. Originating from the Italian word *serenata*, meaning evening, the usage of serenade as a musical term evolved throughout the centuries. In the Middle Ages, it referred to quiet evening love songs, usually performed with lute. In the Baroque era, it denoted a genre of outdoor instrumental music with voice, similar to the cantata. During the Classical period, Mozart wrote several famous serenades for celebratory occasions, also usually taking place outdoors. In the 19th century, it was absorbed into concert music, but retained the light-hearted nature of the original intention.

The structure of the Serenade, Op. 75 by Call is straightforward, using simple musical forms. It has five movements, following a multi-movement structure typical of the serenade genre: an Andante in sonata form (see Table 1), a Menuetto and Trio, a slow and lyrical Adagio, a bright Allegro, and a concluding Marcia. The earliest of the three serenades, the piece was selected as a standard example of the uncomplicated and lighthearted Biedermeier ethos.

Matiegka's Serenade, Op. 26 was selected for its notable differences in contrast to the serenade by Call. It is in three movements, borrowing from the more soloistic concerto tradition, and features more virtuosity in the writing for each instrument as well as interesting modifications to standard compositional form, especially in the second movement. While marked as a Scherzo-Trio, the movement can be considered as being in sonata form rather than the generic compound binary form of a traditional scherzo–owing to the A section containing two main themes, the latter of which is in the dominant key. Moreover, the B section can be heard as a development section as the theme is obviously derived from the first main theme. The A' or recapitulation section correlates to sonata form in that the two main themes repeat in the tonic key (see Table 2).

Occupying somewhat of a middle ground between the traditional serenade of Call and the more innovative one by Matiegka, the compositional structure of IIIème Grande Serenade, Op. 66 by Anton Diabelli follows a five-part structure like the Call but in a more decorated style. The piece includes five movements: Andante sostenuto e cantabile, Menuetto moderato-Trio, Andante cantabile, Rondo Pastorale-Allegretto, and Marcia-Allegro. The first movement, marked Andante sostenuto e cantabile, is especially dramatic, featuring a lengthy dominant pedal and non-diatonic chord progressions that mark a break away from the galant-style harmonies of the 18th century and begin to head into the chromatic expressions of the 19th century. Modifications are present in the form, as well; for example, the third movement, Andante cantabile, demonstrates an expansion of binary form, with a transition between sections A and B as well as a coda section after B. All the material is then repeated, but in different key signatures (Table 3).

Responding to the research objectives, the researchers also presented an arrangement of *Sadhukarn* from Thai traditional music to represent the relationship between Biedermeier and Thai cultures, and to situate the event in a Thai context. Connected to Buddhist and Hindu beliefs, the term *Sadhukarn* means "Utterance to a

triple gem." Originating from the Rattanakosin period (1782-1851), Sadhukarn was traditionally performed in royal ceremonies and general rituals such as ordinations, house-blessing, and homage to music teachers. The playing of Sadhukarn signals that the event will begin and is a performance to summon deities to the auspicious ceremony.

In traditional Thai culture, this music has several functions: it serves as a greeting and dedication to music gurus of the past, welcomes the audience, and provides the musicians an opportunity to warm up before a performance. *Sadhukarn* is a good entryway piece for musicians who are learning to play Thai music for the first time; the complex structure requires a high level of concentration from the performers. The researchers programmed this piece first in the lecture recital so that the concert would begin following the implication of *Sadhukarn*. In arranging this music, originally written for *Pi Phat* (ปี่พาทย์) Thai traditional ensemble, for guitar-violin-viola trio, the researchers sought a dialogue between Western Classical instruments and the idioms of Thai music.

While *Sadhukarn* is music that has sacred and ceremonial implications, it also serves very practical purposes for the performers and for the public. In addition, it is a piece of music that can be enjoyed for its own sake. Much in the same way, the serenades of Call, Matiegka, and Diabelli were pieces that would have been for practical use either in private settings or as entertainment for a social gathering. The three pieces vary in the range of complexity, offering a view of the diversity of musical output during this time; Biedermeier-era music served a wide range of levels from the amateur to the professional, and was written for enjoyment and leisure. In both the Rattanakosin and Biedermeier eras, the changes in social life and the importance of the public sphere had an increasingly significant impact on musical genres.

Table 1.
L.v. Call, 1st Movement Analysis

Form: Sonatina	**Exposition**		**Development**		**Recapitulation**	
	Theme 1	Theme 2	Theme	Transition	Theme 1	Theme 2
Measure	1-26	27-52	53-62	63-66	67-90	91-120
Expression			Andante			
Key Signature	A major	E major	C major	E major	A major	A major
Time Signature			3/8			

Table 2.
W. Matiegka, 2nd Movement Analysis

Form: Scherzo & Trio	**Scherzo**									**Trio**			
	Exposition (A)			Development (B)		Recapitulation (A')				A	B	A'	Coda
	Theme 1	Theme 2	Transition	Theme	Transition	Theme 1	Theme 2	Transition	Coda				
Measure	1-20	21-43	40-62	63-81	82-100	101-127	128-150	151-169	170-187	188-203	204-231	232-239	240-254
Expression							Presto						
Key Signature	C major	G major	G major	Eb Major	Dominant preparation to G	G major	C major	Dominant preparation to C	C major	F major	F major	F major	F major
Time Signature							3/4						

Table 3.
A. Diabelli, 3rd Movement Analysis

Form: Binary	**Section A**	**Transition 1**	**Section B**	**Coda 1**	**Section A'**	**Transition 2**	**Section B'**	**Coda 2**
Measure	1-28	29-43	44-51	52-73	77-88	89-96	97-104	105-123
Expression				Andante				
Key Signature	D major	A minor	A major	A major	D major	D minor	D minor	D major
Time Signature				2/2				

Sadhukarn: Arrangement for violin, viola and guitar

The comparative study of the Austrian Biedermeier and the early Thai Rattanakosin periods showed that both eras were defined by cultural transition. Both Vienna and Bangkok saw the phenomenon of the middle class rising in power and driving society; concepts of nationalism and liberalism were growing stronger as the bourgeoisie became the new leaders of culture and economy. The impact that these changes had on culture and lifestyle created reverberations in musical practices as well. In addition to documenting the transitioning style of the early 19th century from Classical elegance to Romantic expression, the chamber music of Biedermeier Vienna also reflects the need for music to be innovative and attractive in order to be marketable to an increasingly musically adept and literate public. In Rattanakosin-era Bangkok, the wealth and stability of the middle class created a culturally flourishing environment which resulted in an increased appreciation of the arts. Music played an important role in ceremonies, rituals, and auspicious events, in addition to providing entertainment in temple fairs and other daily activities.

Arrangement. Awareness of the essence of the original traditional music was the principal guide for the style, tempo, and musical idioms. The arrangement transformed music written for the *Pi Phat* ensemble to be played on violin, viola and guitar. Traditional *Pi Phat* instrumentation consists of the following: *Pi Nai*, a wooden wind instrument with a cylindrical bore and six finger holes; *Ranad Ek*, a high-pitched xylophone on boat-shaped wooden resonators; *Gong Wong Yai*, circular gong-chimes with 16 tones, which plays a primary role in a traditional performance of *Sadhukarn* by providing a stable rhythm in the background; *Gong Wong Lek*, circular gong-chimes with 16 tones, smaller than *Gong Wong Yai*; *Ranad Thume*, a low-pitched xylophone with 16 keys on metal box-shaped resonators; *Thume Lek*, a metallophone that consists of flat metal slabs placed over a rectangular wooden resonators; and additional optional percussion instruments: *Ching*, *Tapone*, *Klong Thad*, *Charb Yai* or *Mong*. The arrangement kept the melody and the essential roles of each part. The melody was described by simultaneous variations of monophonic or heterophonic lines in the *Sadhukarn.* At the beginning, the *Pi Nai, Gong Wong Yai* and *Thume Lek* parts were selected to form the introductory material (Figure 5). Throughout the piece, the violin, viola, and guitar alternated roles providing melody and rhythmic patterns, showing the idea of heterophony (Figure 6). The octave pattern repeatedly appears in each part, corresponding to repetitions in Thai traditional music of the same musical idioms in different variations (Figure 7).

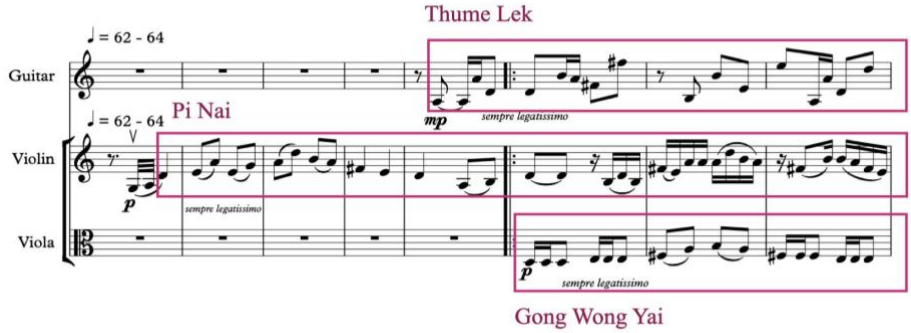

Figure 5. Introduction, selected parts from *Pi nai*, *Gong Wong Yai* and *Thume Lek*.

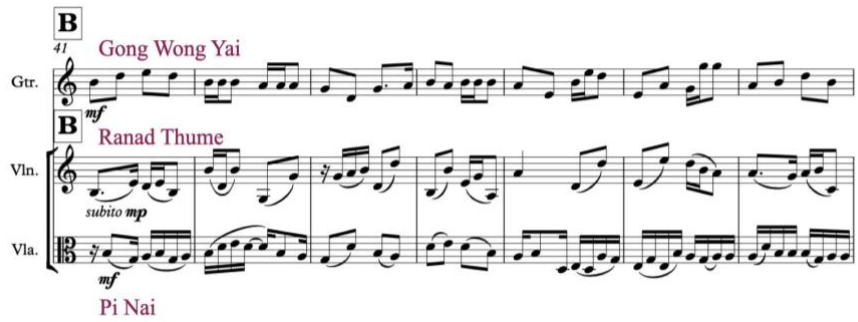

*Figure 6***.** Alternation of roles by each instrument.

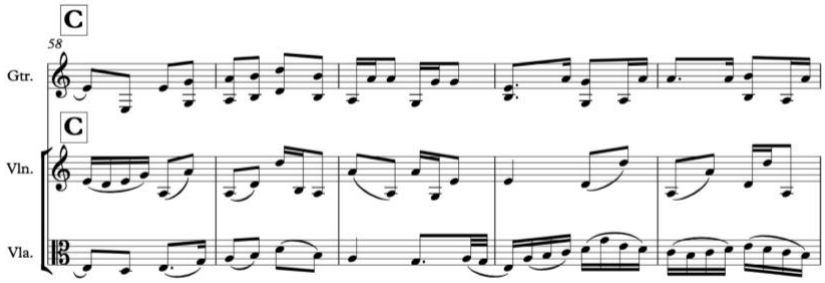

Figure 7. Variations of octaves.

The arrangement featured the common Thai musical idiom *Lon* (ล่อน), which is playing with articulation without interrupting the other lines. Another idiom, *Luk Khat* (ลูกขัด) is a syncopation applied to the melody for a more exquisite flavour and exciting sound (see Figure 8). In the coda, musicians gradually play faster, an element of Thai performance practice known as *Lok Mhod* (ลูกหมด). It signals to the

audience that the music is coming to an end. The character of the music becomes more exciting and shows the musician's skill in playing (see Figure 9). At the very end, there is a gradual slowing of the tempo; it is the last section of *Lok Mhod* (see Figure 10).

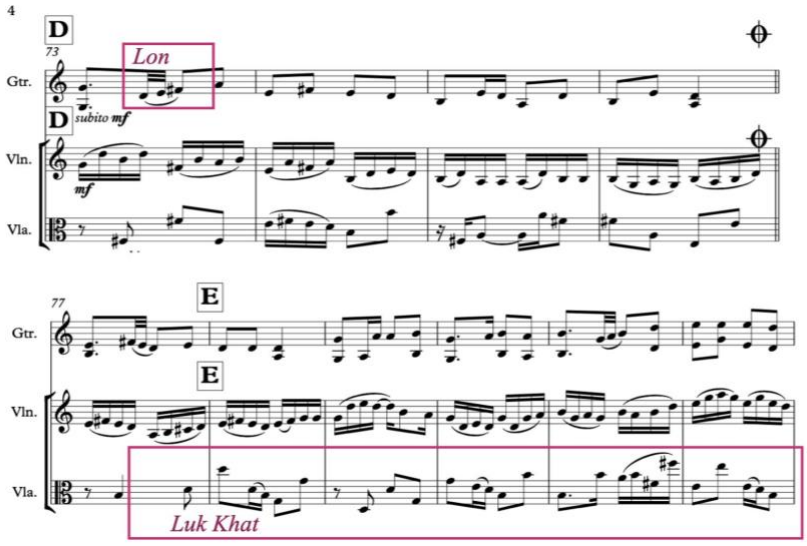

Figure 8. Example of element of Thai traditional music *Lon* (ล่อน) and *Luk Khat* (ลูกขัด).

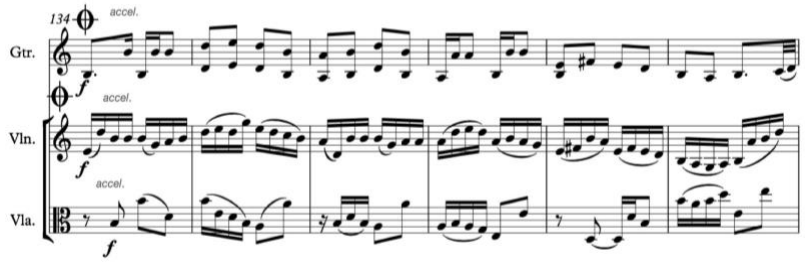

Figure 9. Demonstration of *Lok Mhod*, represented as accelerando in Western music notation.

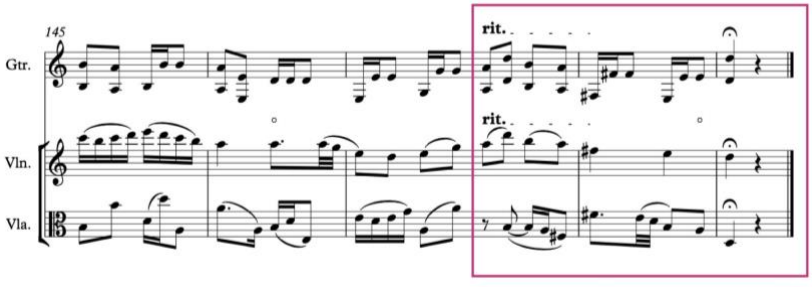

Figure 10. Demonstration of *ritardando*, gradual slowing of tempo until the end.

As Thai music always contains the idea of heterophony, each line in the arrangement performs different roles and functions. The melody transforms under constant variations but is always spoken clearly in the music while the accompaniment changes rhythmic patterns. Performance terms from Thai traditional music, such as *Luk Khat* and *Luk Mhod*, were included in the score to help musicians with interpretation. In creating the arrangement, the researchers endeavoured to keep the essence of Thai traditional music from the original score of the *Evening Prelude* by Prince Damrong Rajanubhab. Transforming the instrumentation from the *Pi Phat* ensemble to the violin, viola, and guitar trio gave a new experience of Thai music to the audience, creating an auditory juxtaposition of Thai musical idioms performed on Western instruments and Austrian Biedermeier chamber music performed in Thailand.

Performance. The research findings were presented in a lecture recital, held on the 2nd March, 2022 in the Thailand Asian Music Centre at Princess Galyani Vadhana Institute of Music (PGVIM). Taking inspiration from Biedermeier culture, the performance concept endeavored to emulate the relaxed and informal environment of the Biedermeier salon concert, and to disseminate knowledge about the research findings in a simple and engaging manner. Paying tribute to Thai musical practices, the concert began with the musicians already in their places and performing *Sadhukarn* while audience members were still taking their seats and was followed by a spoken introduction to the concert and explain the connection between Thai and Biedermeier music. Each of the following pieces on the program was preceded by spoken portions in which specific topics regarding various aspects of Biedermeier culture were introduced. The Serenade, Op. 75 by Call was preceded by a discussion of the changing styles of music from 18th century Classicism to 19th century Romanticism, the growing middle class in both Thailand and Vienna as well as Biedermeier concert practices and salon music culture. Matiegka's Serenade Op. 26 followed an explanation of the type of salon concerts that were made popular by more well-known composers such as Schubert, who had been familiar with Matiegka's work. Diabelli's IIIème Grande Sérénade focused the discussion on middle-class musicians who no longer had to rely on the patronage system of the past and pursued entrepreneurial activities in the music industry in addition to composition.

The concert took place on-site and was streamed live on Facebook and YouTube. Academic documentation, audio recordings, and a video recording of the full concert can be found on the website: www.pgvim.ac.th/research/biedermeier (Figure 11).

Figure 11. Performance on 2nd of March 2022 at Thai-Asian Music Centre, PGVIM.

Conclusion

Through the study, rehearsal, and performance of the pieces investigated for this research, it was found that the music of both the Austrian Biedermeier era and the parallel Thai Rattanakosin period played significant roles in social functions. The rise of the middle class as the new driving force of culture was a phenomenon that occurred in both contexts. In Biedermeier Vienna, where music was a popular pastime, the newly affluent middle class was able to purchase instruments and devote time to music lessons. This led to an increase in amateurs and an expanded market for music publishing. Salon concerts flourished during this time; music played an important role in providing entertainment for social gatherings in the home. In early Rattanakosin Thailand, where music was integrated with functions and rituals in daily life, the rise of the bourgeoisie occurred in tandem with a cultural golden age, resulting in an abundance of literary and artistic works and the emergence of the idea that music could be listened to and enjoyed on its own. In a transitional phase between two important musical eras, the style of Biedermeier music contains elements of both the preceding Classical era in its preference for the tasteful and restrained, and the succeeding Romantic era in its lyricism and dramatic expression. The distinctive aesthetic of Biedermeier music reflects a focus on simplicity and elegance, as music was widely used as pleasant entertainment during a post-war era in Europe in which the prevailing sentiment was to seek a restoration of stability and a new order of peace. The escapist undertones in this very intentional invocation of simplicity have resonance with Thai Buddhist beliefs of transience and the search for meaning beyond the various turmoil of the material world.

Although there was a plethora of compositions being published during the Biedermeier era to meet the demands of the market for the growing number of amateur musicians, the guitar-violin-viola trio was the focus of this research to represent an ensemble of typical household instruments. The research brought attention to bring attention to three composers' contrasting approaches to writing for the guitar-violin-viola trio, and especially in the genre of the serenade, which has been

the quintessential music for entertainment throughout history. These pieces would likely have been performed in domestic settings or social functions, contributing to a culture of music being practiced and performed for enjoyment. Thai Rattanakosin-era ceremonial music, also, had practical functions for allowing musicians to get into the spirit of music-making together. In both cultural contexts, music was an integral part of daily life that facilitated social activities.

The pieces selected for study required careful examination of notation and performance practice in order to be performed effectively. Several issues of performance had to be resolved, such as adapting early 19th-century articulation practices for modern instruments and understanding the changing nature of ornamentation in the transitional period between the Classical and Romantic eras. In the previous centuries, matters of style had largely been left to the taste and the discretion of the performers, but the rise of amateur musicians in the Biedermeier period necessitated more precision from composers and a new focus on the scholarship of composers' intent. The Biedermeier period marked the beginnings of new attempts to standardise and clarify, but notational practices were still largely inconsistent during the time. Considering these discrepancies, as well as the transitional nature of this period, elements of both Classical and Romantic performance practice were incorporated into the interpretation of the works.

Such adjustments made by the performers, however, can be seen as a simulation of how Biedermeier music may have been practiced in its day. The Biedermeier era was a time in which music very much belonged in the hands of the public; the relatively informal settings in which much of the music of the time was being played created spaces in which music could be shared and enjoyed as a part of daily life. Similarly, Thai customs from the early Rattanakosin era brought music closer to the daily practices of public life, as it was included in a range of formal and informal events. While acknowledging and affirming the lofty ideals that music can convey, the exploration of the more practical side of music was an important focus of this research. The unique ability of music to gather people together around common shared beliefs and values can be seen in two completely disparate cultures, Biedermeier Vienna and early-Rattanakosin Thailand. The music of these cultures are precious for being close to the practices of daily life – it is thus that music will continue to live on beyond memory and history.

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Biography

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