1965

A Piano Recital Analysis

Seunghyun Choi
Eastern Illinois University

A PIANO

RECITAL ANALYSIS

(TITLE)

BY

Seunghyun Choi

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1965
YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

Aug. 14 1965
DATE

September 2, 1965
DATE

TABLE OF CONTENTS

ACKNOWLEDGEMENTS

I wish to express my sincere gratitude to my adviser, Dr. Catherine Smith, for her inestimable advice and assistance in the preparation and writing of this paper. I wish to thank also my graduate committee, Dr. Alan R. Aulabaugh, Dr. Earl W. Boyd, Dr. Robert Y. Hare, and Dr. George S. Westcott, for their commentary and criticism.

MASTER'S RECITAL

SEUNGHYUN CHOI, pianist

FINE ARTS THEATRE
AUGUST 10, 1965
8:00 P. M.

Fantasie in C minor — Johann Sebastian Bach

Sonata No. 52 in E-flat major — Franz Joseph Haydn

- Allegro
- Adagio
- Finale Presto

Romances, op. 28 — Robert Alexander Schumann

- Einfach
- Sehr markiert

INTERMISSION

Excursions, op. 20 in C minor — Samuel Barber

- Un poco Allegro
- In slow blues tempo

Sonatine in F-sharp — Maurice Ravel

- Modere
- Mouvement de Menuet
- Anime

In partial fulfillment of the Degree
Master of Arts with a major in performance

SCHOOL OF MUSIC
EASTERN ILLINOIS UNIVERSITY

INTRODUCTION

This paper contains an analysis of the musical form, interpretation, and performance problems of five piano pieces that were presented in recital on August 10, 1965. The author has included brief biographies of the composers.

The compositions presented are as follows:

Fantasie in C minor----------Johann Sebastian Bach

Sonata No. 52 in E-flat major----------Franz Joseph Haydn

Allegro (Moderato)
Adagio
Finale Presto

Romances Op. 28----------Robert Alexander Schumann

Einfach
Sehr markiert

Excursions Op. 20 in C minor----------Samuel Barber

Un poco allegro
In slow blues tempo

Sonatine in F-sharp----------Maurice Ravel

Modéré
Mouvement de Menuet
Animé

FANTASIE IN C MINOR--JOHANN SEBASTIAN BACH

A. Life

Johann Sebastian Bach, the greatest master of the Baroque Period, was born in Eisenach on March 21, 1685. Bach's family had been famous for two centuries in music for providing so many organists, Kapellmeisters, and cantors. When Bach was nine years old, his parents died. He went to live with his older brother, Johann Christoph, who didn't want him. While he was staying with his brother, he studied clavichord and organ with his brother. Although his brother forbade him to copy music, Bach secretly copied an entire library of music by moonlight for six months and almost ruined his eyesight.

Bach's individual life started at the age of fifteen when he left his brother's home for Lüneberg to become a choirboy. He walked on foot on holidays to Hamburg and Celle to hear the great organist Reincken. He studied violin and the works of Böhm, organist at Lüneberg.

In 1703, Bach was a violinist in the Weimar court orchestra. In 1704 he became an organist at Arnstadt, and in October, 1705 he went on foot fifty miles to Lübeck to hear Buxtehude and stayed there three months. In 1707, he became the organist at Mühlhausen, and on October 17, he married his cousin, Maria Barbara Bach.

In 1708, Bach became a court organist at Weimar, and in 1714 he became court concertmaster. He wrote many contatas in Weimar. In 1717 he became a Kapellmeister at Cöthen because of his close friendship to

Prince Leopold. He devoted himself to writing orchestral, chamber, and instrumental music while he was there. In 1721, one year after Maria Barbara's death, he married Anna Magdalena Wilken. "The Little Clavier Book of Anna Magdalena" was written for her study of clavier.

In May, 1723, Bach left Cöthen for Leipzig where he remained for twenty-seven years. He was cantor, organist, Latin and music teacher, and composer. Most of his sacred music was written there. He died in Leipzig on July 28, 1750.

B. Style

The uncomparable genius, J. S. Bach, can only be recognized from listening to and studying his prolific output. He composed music in every possible form except the opera.

Bach who "displays his talent for melodic and rhythmic invention and harmonic audacity"[1] is the greatest master in polypony and contrapuntal style music. His music contains not only the contrapuntal concept but also lyric idea such as those found in his church music.

> Whatever the instrument called for, Bach always expresses his own eloquent personality. . . . his music is not overtly emotional. As a musical craftsman, he has too much aristocratic reserve to make common display of his joy and sadness. He does not insistently impose his emotions on the music, and in his discourse he avoids speaking too freely of his sentiments.[2]

The keyboard works of Bach were written for clavichord or harpsichord. Most of his best-known works were written during the Cöthen period such as the little pieces for his wife and children, Inventions, French Suites, English Suites, Partitas, and The Well-Tempered Clavier, Volume I.

---

[1]John Gillespie, Five Centuries of Keyboard Music (Belmont, California: Wadsworth Publishing Company, 1965), p. 130-131.

[2]Ibid., p. 133.

The name, Johann Sebastian Bach, will be perpetuated by the monumental work The Well-Tempered Clavier. It contains forty-eight preludes and fugues, and is a testament for the system of equal temperament as well as the contrapuntal ingenuity of the composer. The work is in two volumes. The first volume was completed in 1722, and the second in 1744. Each volume contains twenty-four preludes and fugues in all the major and minor keys in chromatic ascending order.

> When Bach wrote in fugal form, he always created a theme with some identifiable characteristic. This might be a subtle emotional quality or a rhythmic principle, either of which could then provide the basic mood or motion for the whole movement. Consequently, his fugues portray every sentiment, from profound melancholy to spontaneous gaiety.[1]

C. Analysis

Fantasie C minor (1700-8) 4/4 Rounded binary form

The name, Fantasie, neither implies a form nor does it necessarily indicate a piece of an improvisatory character. Willi Apel says the following:

> In the 16th and 17th centuries the name fantasia occurs frequently with instrumental pieces which are written in a more or less strict contrapuntal style, apparently lacking any feature of 'free flight of fancy'. Although the use of the name fantasia for such pieces seems strange from the modern point of view, it is entirely reasonable from that of the 16th-century musician, to whom the fantasia was a free variety of the strictly contrapuntal and learned ricercare.[2]

The Bach Fantasie in C minor is written in a free contrapuntal style.

---

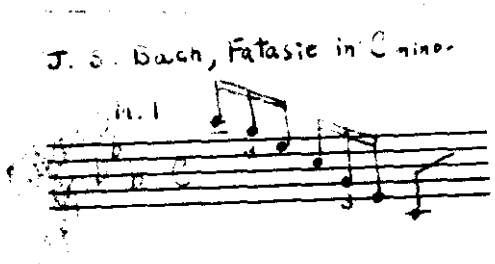
[1] Ibid., p. 133-134.

[2] Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1960), p. 257.

This Fantasie is written in rounded binary form. The first section begins in C minor (measure 1) and ends in G major (measure 16), and the second section starts in G minor (measure 17) and ends in C minor (measure 40), with the first section returning at measure 34.

The descending triplet, broken-chord figure completed by a scale figure (measure 1) and its reversed figure (measure 5) are the most predominant feature in this piece.

Example 1



Example 2

Intervals of octaves and scale figures are frequently used throughout the piece. This is also a highly chromatic piece and is full of appoggiaturas.

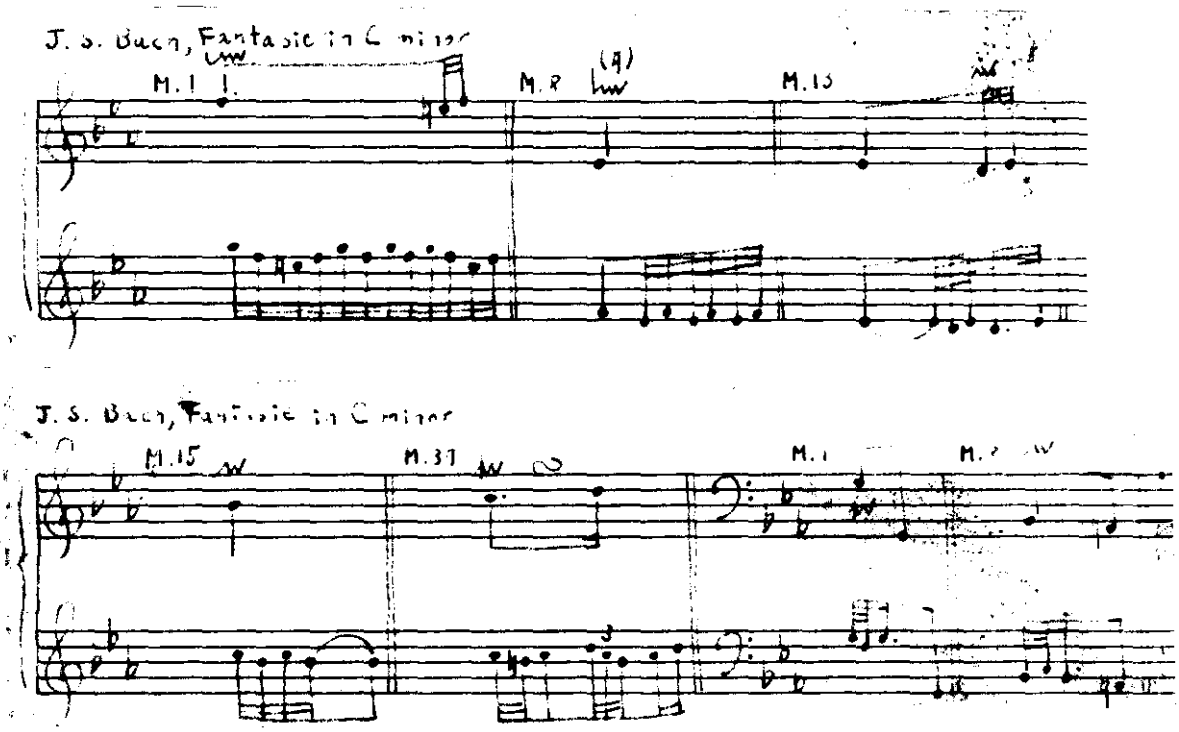
The ornaments , , , , and are used, giving this composition more vitality.

> The mordent of the first measure should be taken with F natural, not F sharp, the old rule for all ornaments being to use the diatonic second below or above unless otherwise marked by an accidental. Short trills like the one for the right hand at the end of the first measure sound best when played with an exact number of notes, in this case twelve, beginning with the auxiliary note above. Long trills, on the contrary, are best executed with an

> indefinite number of notes, quite independently of the movement of other parts. An unusual ornament, ww , occurs at the beginning of the eighth measure. The correct performance is to lengthen the first auxiliary note, F natural, before starting the trill, regardless of the clashing dissonance with the F sharp of the bass.[1]

The specific realisation of the ornaments are shown below:

Example 3



The A section is divided into two parts. The first part consists fundamentally of Figure 1 and Figure 2 with the complementing scales. Figure 1 was repeated three times, first in C minor triad (measure 1), then E diminished chord (measure 2), and finally D diminished chord (measure 3). After one measure of scalar bridge (measure 4) Figure 2 with the complementing scales is repeated three times, first in C minor chord (measure 5), then on a C seventh chord (measure 6), and

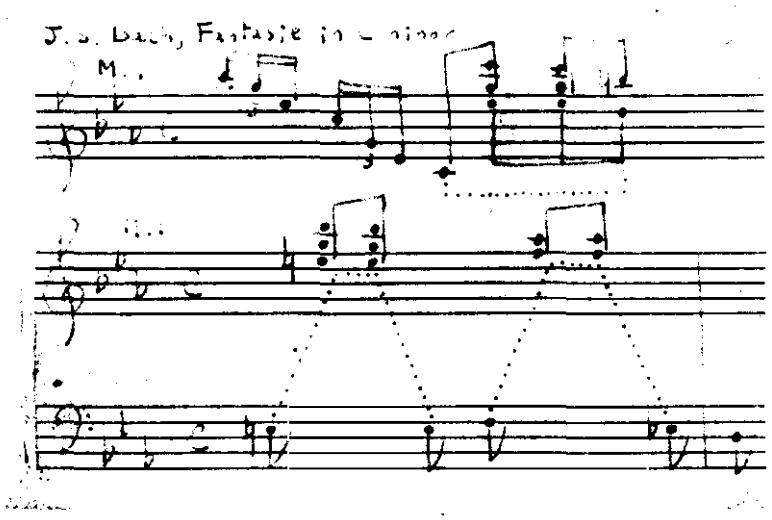
---

[1]Ernest Hutcheson, The Literature of the Piano (New York: Alfred A. Knopf, 1948), p. 55.

finally E diminished chord (measure 7). Suddenly at measure 8, regular sixteenth notes rather than triplets are used as an accompaniment figure for the first and the second beat, giving a strong break in the continuity and flow of the piece. This is the first and last usage of this rhythm in this piece. Measure 8 ends on a G diminished chord, and it leads to the second part of the A section.

The second part departs from the energetic patterns of the first to a peaceful rather suspended character. This character is determined by the slow chromatic changes of harmony first outlined by broken-chords and then scales. Not only is this section related to the first by the triplet sixteenth note figure but also by the following figure:

Example 4



The second part of the A section begins on an E diminished chord (measure 9) and ends on a D major chord (measure 16) which is the dominant key of the Fantasie. Crossed hands are used for this part from measure 9 to measure 13. Triplet accompaniment figures and fragments of vivid chromatic scales add elegance to this part.

The B section (measure 17) takes up the figures of the A section, but now begins on the minor dominant G. The B section is divided into three parts. In the first part, Figure 1 with the complementing scales enters on a G minor chord (measure 17), F-sharp diminished chord (measure 18), and B diminished chord (measure 19). From measure 19 to 24 Figure 1, Figure 2, and fragments of chromatic scale move back and forth in different harmony in syncopated rhythm. At the chromatic passage (measures 21 to 23) the rhythmic pattern is changed by adding thirty-second notes, the only such occurrence in this composition.

The second part of the B section (measure 25) starts on an A diminished chord, and extends beyond the original design. The bridge (measures 32 to 33), which is a highly chromatic passage, leads to the final third part.

The third part of the B section (measure 34) is a return of six measures of the A section in C minor; it also ends in C minor (measure 40). It is an exact repetition until measure 36 except the little change of accompaniment in measure 36. In measures 37 to 38 the sound is thickened by adding notes towards the end of this composition. The two-voice simultaneous playing of both voices in measures 39 to 40 heightens the dignity of the climax.

D. Performance Problems

The Fantasia contains many fanciful elements including arpeggios, both diatonic and chromatic scales, ornaments, contrasts between sections, rapid crossing of the hands, and alternation of rhythm. Some of these elements present problems in performance.

The text edited by Hans Bishoff, published by Edwin F. Kalmus in New York City, was used by the writer. Bishoff indicates a possible tempo (Allegro moderato ♩. = 66.), dynamics, phrasing, articulation, and the fingering, fifth finger over fourth which was a common fingering in Bach's time (measure 12).

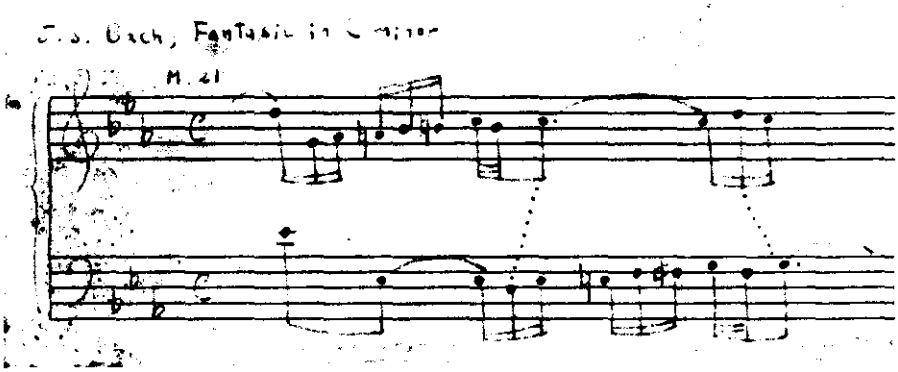
In dynamics, Bishoff marks f energico for the first part of the A section, p tranquillo for the second part of the A section. Similar suggestions are applied for the rest of this piece. In addition to those markings he indicates more specific and detailed dynamics throughout the piece.

Bishoff does not mark long phrases, but indicates note groupings by phrase marks. For the skips he marks slurs and staccatos.

The first part of the first section needs short and sparing pedalling to achieve a more energetic sound. Still more pedal is needed in the second part of the first section for the peaceful and gentle feeling needed. The chromatic passages need no pedalling in order to avoid a blurred sound. The above pedallings should be applied for the rest of the Fantasia.

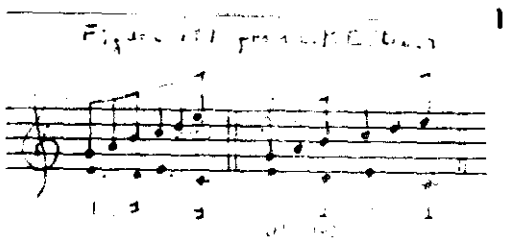
Alternation of rhythm occurs measure 21 to 23.

Example 5



In Example 5 the dotted lines indicate simultaneous playing of both hands. A similar example is found in "The Interpretation of Bach's Keyboard Works" by Erwin Bodky.

Example 6



In above Example 6, number 1 has quarter note value, and number 2 has eighth note value. It is quite possible that Example 5 is a written-out ornament; however, the above discussion still applies.

The Fantasie differs somewhat from Bach's fugal works, but he maintains his contrapuntal style in this piece. Each figure must be projected. "A sturdy touch, not too legato, is appropriate, ..."[2] and that sound reminds us of the harpsichord. "A recital program might fitly open with this manly, energetic piece."[3]

---

[1]Erwin Bodky, The Interpretation of Bach's Keyboard Works (Cambridge, Massachusetts: Harvard University Press, 1960), p. 197.

[2]Hutcheson, op. cit., p. 55.

[3]Ibid.

SONATA NO. 52 IN E-FLAT MAJOR—FRANZ JOSEPH HAYDN

I. ALLEGRO (MODERATO)
II. ADAGIO
III. FINALE PRESTO

A. Life

Franz Joseph Haydn, the first master of the classic period, was born on March 31, 1732 in Rohrau, Lower Austria. In 1740 he went to Vienna where he spent most of his life.

In 1761 Haydn was engaged as a Kapellmeister at Prince Esterhazy's palace in Eisenstadt. Most of the symphonies, quartets, trios, divertimentos, serenades, concertos, sonatas, operas, and masses were written while he was working for the Esterhazy family for the next three decades.

The relationship between Mozart and Haydn started in 1772. They influenced each other, and Haydn learned much from Mozart. Chromaticism, extension of development section, and second themes which contrast with the first in his later works--these are influences by Mozart.

In 1791 Haydn went to London to write a set of new symphonies which he conducted at orchestral concerts. He received an honorary doctor of music from Oxford University, and he wrote the Oxford Symphony to acknowledge this honor. He again visited London in 1794, but thereafter stayed in Gumpendorf, a suburb of Vienna.

Haydn was requested to write the Austrian National Anthem by the Minister of the Interior. It was officially introduced in all the theaters of the Empire on the Emperor's birthday, February 12, 1797. Haydn, who was a religious man throughout his life, died on May 31, 1809 in Vienna.

B. Style

Haydn's creative musical years started in 1750, and ended in 1803. His life can be divided into five periods:

(1) youth, the first period (1750-1759)[1]
(2) a phase of transition, the second period (1760-1769)[2]
(3) Storm and Stress, the third period (1770-1779)[3]
(4) maturity, the fourth period (1780-1789)[4]
(5) consummate mastery, the fifth period (1790-1803)[5]

In the fifth period Haydn wrote only the three piano sonatas, numbers 50-52 of the Collected Edition, but these three are among the finest sonatas. "It is curious that Haydn, who was not a pianist, should have composed more than fifty piano sonatas and several short piano pieces."[6] He was the first composer to use consistently slur and phrase marks for piano music. "Some important authentic slurs are to be found in the Italian Concerto and in the Goldberg Variations"[7] in J. S. Bach's works.

Haydn crystalized the sonata form, which partially originated with K. P. E. Bach, and utilized it in instrumental music. Also he "enlarged the outline of the symphony, the sonata and the string quartet bringing to them altogether new structural dimensions."[8]

---

[1]Karl Geiringer, Haydn (New York: W. W. Norton & Company, Inc., 1946), p. 188.

[2]Ibid., p. 202.

[3]Ibid., p. 223.

[4]Ibid., p. 247.

[5]Ibid., p. 272.

[6]Gillespie, op. cit., p. 161.

[7]Bodky, op. cit., p. 204.

[8]Milton Cross and David Ewen, Encyclopedia of the Great Composers and Their Music (Garden City, New York: Doubleday & Company, Inc., 1962), Vol. I, p. 362.

> For the first movement of his more mature sonatas, Haydn frequently used two themes, which, however, are not always markedly contrasting. Many Haydn themes are built in irregular periods of three, five, or seven measures, and he shows a tendency to suppress the importance of the second subject or theme. As a matter of fact, in passages where Mozart automatically introduces a new (second) theme, Haydn often seeks some fresh guise in which to present his first theme, thus reserving any new material for a less obvious occasion. With his personal predilection for clarity, Haydn often neatly separates the three sections of his first movement by a retard, a silence, a measure or two of chordal passages, or an organ point. One favorite Haydn device occurs in the development section; he builds the first part of the development section around the second theme and then goes on to develop the first theme, leading to the recapitulation. His development section is usually short, although at times it may contain the emotional climax of the entire movement.[1]

Haydn's music is basically homophonic. He "makes free use of counterpoint when he sees fit."[2] He uses many folk melodies for thematic material. "Wit, gaiety, kindness, laughter, sunny humor, mischief"[3]--these are the characteristics of his music. Also "poetic revelation, nobility and majesty"[4] abound in his music.

C. Analysis

Sonata No. 52 (1798) 3 Movements

E-flat major E major E-flat major

Sonata No. 52 in E-flat major "is a masterwork that displays his lifetime efforts at keyboard composing."[5] It was composed for the pianist,

---

[1]Gillespie, op. cit., p. 162.

[2]Hutcheson, op. cit., p. 65.

[3]Cross and Ewen, op. cit., p. 374.

[4]Ibid.

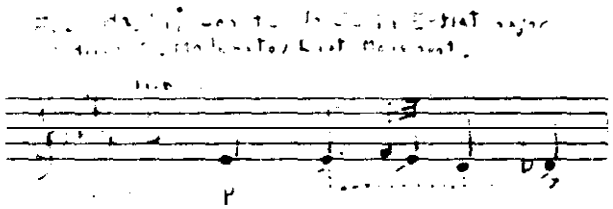
[5]Gillespie, op. cit., p. 165.

Theresa Jansen. It was written in his usual order of three movements; fast (sonata-allegro), slow (song form), and fast (sonata-allegro).

1st Movement: Allegro (Moderato) E-flat major 4/4 Sonata-allegro form

In the exposition the massive chord, the opening of the A^1 theme in E-flat major, begins the movement. The echo following and the two-measure bridge (measures 4 to 5) lead to the A^2 theme (measure 6) in E-flat major which is related rhythmically to the A^1, but is now chromatic. The following interval and the rhythmic pattern from the second beat of measure 6 is a prominent feature of this entire movement:

Example 7



From measure 9 the A^1 and A^2 are repeated and extended. B^1 theme (measure 17) in B-flat major has the same rhythmic pattern and interval as A^1, but this time it has more scale passages. A harmonic digression (measures 20 to 27) follows before Haydn leads to the B^2 theme in B-flat major. B^2 (measure 27) is also rhythmically related to A^1 but it "lightens the prevailing mood."[1] A chromatic bass descent (measures 29 to 32) leads to the codetta (measures 33 to 43) in B-flat major. The codetta theme (measures 33 to 37) is a new harmonization and presentation of the A^1 theme. Relationship between first and closing theme is common in the classic period, and relationship between all thematic material in an exposition is often found in Haydn.

---

[1] Ibid., p. 166.

The development begins at measure 44 with the key change to C major, achieved through the Italian sixth chord. The development section is a pianistic working out of material already presented, now full of scales, arpeggios, and broken-chords. Haydn wrote wonderful modulations through this section. The B^2 theme comes first in C major (measure 46). Through F major and its deceptive cadence, G minor and C minor passages Haydn arrives at the A^2 theme (middle of measure 57) in F minor. Then moving chromatically to A-flat major and G major he goes to the B^2 theme (measure 68) in E major which is humorously prepared by a strong dominant of C minor from measures 64 to 67.

This is reminiscent of other fausse reprises in Haydn's music. There is a double entendre here in that he seems to prepare for the recapitulation in C minor the wrong key but does not move to this key. Instead he moves to the key he favors through the entire sonata, the distantly related key of E major, enharmonically the Neapolitan of the tonic. Beginning in measure 72 Haydn starts a chromatic descent from the key of G minor to B-flat, the dominant, for the recapitulation. This descent uses the rhythmic figure and interval, Example 7 from A^2.

The recapitulation is quite regular and exposes interesting changes to accommodate the needed tonic key arrangement. From measure 86 through 93 Haydn emphasizes the dominant B-flat to maintain the tonic center. He enhances this passage by tossing back and forth the A^2 theme from a treble range to the deep bass.

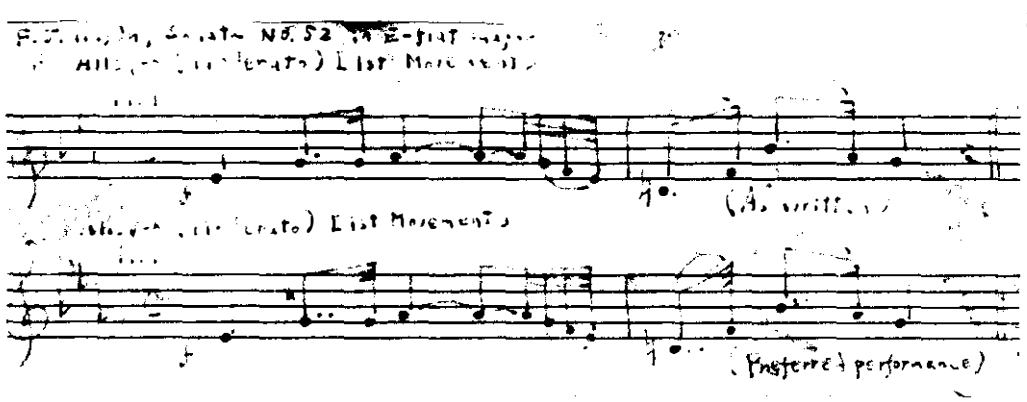
This movement consists mostly of sixteenth and thirty-second notes, and the "pulse unit is often in eighth notes."[1] "During the

---

[1]Alan Richard Aulabaugh, "An Analytical Study of Performance Problems in the Keyboard Sonatas of F. J. Haydn" (unpublished Ph. D. dissertation, Department of Music in the Graduate College of the State University of Iowa, 1958), p. 33.

eighteenth century, certain types of rhythmic patterns were customarily altered in performance."[1] "The opening measures of this sonata are more dramatic when performed with rhythmic alternation than when performed as written,"[2] as follows:

Example 8



2nd Movement: Adagio E major 3/4 Song form (A B A)

This second movement is written in E major. "This apparently daring tonal arrangement is prepared by the use of E major in the development group of the first movement."[4] The initial rhythmic motive, double dotted eighth notes and thirty-second notes, dominates the whole movement. "This strong rhythmic pattern, the little cadenza figures, the light ornamentation, all contribute to the luster of this movement."[5]

The first A section is a regular binary form. The A^1 theme in E major at the beginning of the movement ends in B major (measure 8). The

---

[1] Ibid., p. 72.

[2] Ibid., p. 74.

[3] Ibid.

[4] Ibid., p. 13.

[5] Gillespie, op. cit., p. 166.

bridge section (measures 9 to 12) was written in a design of consecutive seventh chords which lead to the A^2 theme in E major, and the theme ends in E major.

The B section is in the parallel, E minor (measure 19) as indicated by the change of key signature to one sharp. This section is also a binary form which consists of B^1 (measures 19 to 26) and B^2 (measures 27 to 32). Rhythmically the B section is more intense than the A section, and it consists of rhythmic fragments of the initial four measure theme of the A section. The dominant of G major in measure 20 changes the key center to G major, and it continues through measure 25. E minor returns at measure 26 and the seventh chords prepare the return to the last A section in E major.

The key signature of E major (measure 33) and the initial melody indicate the return of the A section. This section is a restatement of the first A except that it is highly ornamented with rapid broken-chords, appoggiaturas and runs, and has a final cadence extended to four measures.

3rd Movement: Finale Presto E-flat major 2/4 Sonata-allegro form

The third movement is one of great gaiety and boisterousness requiring considerable virtuosity. The energetic rhythms are punctuated by syncopations indicated by slurs and "fz" marks. "The rest and pause are used here with great effectiveness."[1]

In the exposition, the rhythmic first theme in E-flat major is accompanied by eighth notes with an underlying E-flat pedal point. It is repeated in F minor with the same kind of accompaniment, and then in B-flat major with the octave melody in the left hand and an accompanying figure of

---

[1] Ibid.

sixteenth notes. The third time the melody is extended beyond the original design. The lyric transitional theme in E-flat major (measure 28) descends chromatically to an F chord, the dominant of B-flat, the key of the second theme group (measure 44), which is characterised by a syncopated rhythm.

The second theme group consists of many diverse elements and is interrupted first by a slow chromatic progression, measures 53 to 59, and later by the low "F^2" in measure 77.

The closing theme in B-flat major (measure 78) is based on the dominant seventh chord, and the seventh of the chord is used as pedal point. The themes at measures 44 to 48 and 78 to 90 are closely related by their syncopations. The two display passages, measures 65 to 77 and 91 to 94 add charm to this exposition. A little codetta combining eighth and sixteenth notes is written from measure 91 in B-flat major.

The development section starts at measure 103 with first the closing theme, and then the chromatic scale patterns which are related to measures 46 to 48 in the exposition. The first theme (measure 124) is presented with an Alberti bass accompaniment in A-flat major but breaks into concerto-like scale passages which move from A-flat to E-flat (measure 140). An extension of the broken-chord passage at measures 69 to 77 in the exposition follows, ending with a low "G^2" with a fermata. This would seem to lead us to C major but Haydn again fools us and used the "G" as the leading tone in A-flat.

The second theme appears in A-flat major at measure 175, then drops to F minor. After a playful pause, Haydn takes the chromatic scale figure from the second theme, inverts it and modulates eventually to the dominant seventh of E-flat for the recapitulation. The hesitation on

various harmonic changes plus the Adagio tempo and fortissimo final chord with embellishments serves to create a suspense preparing the recapitulation. All these devices show the fantastic imagination of the composer.

At the beginning of the recapitulation (measure 204) the original tempo returns. The first theme returns in E-flat major (measure 204), and F minor (measure 212), and B-flat major (measure 220), and then the transition theme in E-flat major (measure 232). The second theme (measure 246) returns in E-flat major, and the bridge section (measure 251) starts in E-flat major and ends in B-flat major. The closing theme (measure 282) is based on the dominant seventh chord of E-flat major, and the seventh is used as a pedal tone. The codetta (measures 295 to 307) in E-flat major closes this movement.

As a whole, Haydn uses many dynamic contrasts and dramatic gestures. Rhythmic articulation is needed to keep the pulse of this Sonata. The scales, broken-chords, and arpeggios demand a fluent technique. The pauses used in the first and the third movements add an important effect. Haydn's characteristic use of the same material for the first and the second theme in sonata-allegro form is also found in the first movement. Extensive chromaticism which probably shows a Mozart influence was used frequently in the third movement.

This Sonata "has its distinctly personal characteristics,"[1] and it "reveals the extraordinary fantasy of the composer."[2] "With this masterpiece--in which virtuosity, harmonic audacity, lyric suavity, and technical maturity marvelously intermingle--and with the two other sonatas of 1794-1795, Joseph Haydn takes leave of the piano sonata."[3]

---

[1] Ibid., p. 165.

[2] Ibid.

[3] Ibid., p. 166.

ROMANCES OP. 28--ROBERT ALEXANDER SCHUMANN

I. Sehr markiert
II. Einfach

A. Life

Robert Alexander Schumann, a central figure in nineteenth-century musical romanticism, was born on June 8, 1810 in Zwickau, Saxony. Schumann began to study piano and to compose at the age of six. In spite of his enthusiasm and his talent in music, his parents ignored his wishes to be a concert artist. In 1828 his strong-willed mother forced him to attend the University of Leipzig for law study; later he transferred to University of Heidelberg.

Schumann neglected law study, and at the same time began to take piano lessons from the celebrated teacher Friedrich Wieck. In 1829 Schumann wrote to his mother for permission to study music. Wieck also promised her that he would make Schumann into one of the foremost pianists of the day in three years. Reluctantly, she gave her approval.

In 1830 Schumann lived with Wieck to study piano; consequently he became acquainted with Wieck's daughter Clara. He practiced the piano seven hours a day, and tried to develop independence of fingers by expanding the fourth finger in a sling while practicing with the others. This artificial position did not bring about independence, but induced paralysis. He was forced to give up his ambition to be a piano virtuoso, and turned to composition.

In 1834 Schumann founded the Neue Zeitschrift für Musik (New Journal About Music) and worked as its editor until 1844. He contributed tremendously to the history of criticism through his essays and criticism, particularly in the matter of recognizing new musical personalities, and introducing them to the world. At the same time Schumann had an imaginary society of artists with common interest which he called Davidsbund (David's Band).

The love affair of Robert Schumann and Clara Wieck, who was a brilliant concert pianist of the day, is one of the most beautiful stories in music history. Fredrich Wieck opposed their marriage continuously and fiercely from the beginning. Schumann finally brought a law suit against Fredrich Wieck and won his case. On September 12, 1840, he and Clara were united in one of the happiest marriages in all music history. Clara introduced his works through her very popular concerts, and Schumann dedicated most of his best work to her.

Schumann had been fearful of his insanity from time to time through his life. One cold rainy winter evening, Schumann attempted suicide by jumping into the Rhine River, but was saved. The following week he was confined to an insane asylum in Endenich near Bonn where he remained for two years until he died on July 29, 1856.

B. Style

Schumann is one of the most individual of composers. Until 1840 he devoted himself exclusively to music for the piano which was "Schumann's natural medium of expression."[1] "A large proportion of Schumann's piano

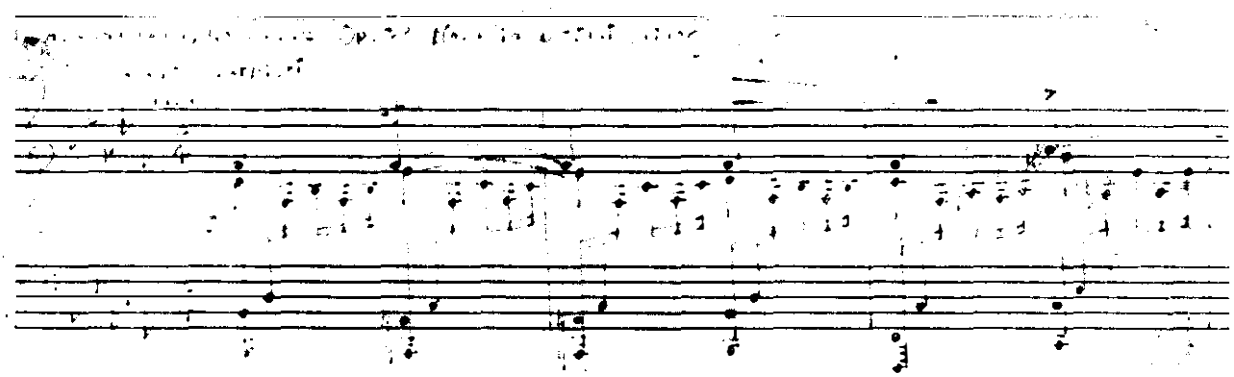
---

[1]Hutcheson, op. cit., p. 154.

pieces contain personal and literary allusion and references."[1] His piano pieces are filled with the most romantic warmth, imagination, lyrical and poetic ideas.

Lyricism of Schumann is one of his most important traits. A favorite device of his is the prolongation of one note of a melody by repeating it with different harmonizations, but with the same rhythmic patterns of accompaniment until it moves to a different interval. One of the examples is found in Romance Op. 28, No. 1 as shown below:

Example 9



His melodic lines progress slowly towards a climax. Also his subtle use of counterpoint and imitative melodic passages brings unique individuality to his works. Schumann enhances his melodies with pianistic accompaniment patterns which require great skill in proper voicing or proportioning.

Schumann's harmony is very chromatic. Ernest Hutcheson states, "He avoids the outworn accompaniments and Alberti basses of the classical period. Scales rarely appear in his composition. The technique is chordal with exclusion of commonplace arpeggios."[2] Schumann shows his rhythmical

---

[1] Ibid., p. 155.

[2] Ibid., p. 156.

ingenuity in dotted rhythms and syncopations. "In the use of the pedal Schumann is boldly experimental, constantly trying out new ideas of resonance and echo."[1] He gives all his directions in German except for a few indispensable Italian words.

Schumann developed a new form of musical expression, the large composition consisting of many smaller pieces which are united. "He is at his best in short movements like those of the Carnaval, Opus 9, Kinderszenen, Opus 15, etc."[2] "The composer tells us that it was his custom to write the music first and invent the names later. They are not program music, and the titles serve merely to induce appropriate moods for performance."[3]

C. Analysis

Three Romances	Op. 28	(1839)	No. 2 F-sharp major A B A Coda	No. 1 B-flat minor A B A Coda

"Romance" and "song without words" belong to a similar category of music. They denote:

> A romantic conception of the music . . . are not actually programmatic, even if they are sometimes impressionistic in style. . . . The romance can be as preponderantly vocal in style as the typical 'song without words', and both may be purely instrumental in texture. Either may be spirited or deeply emotional in point of expression.[4]

---

[1] Ibid., p. 157.

[2] James Friskin and Irwin Freundlich, Music for the Piano (New York: Holt, Rinehart and Winston, Inc., 1954), p. 166.

[3] Hutcheson, op. cit., p. 155.

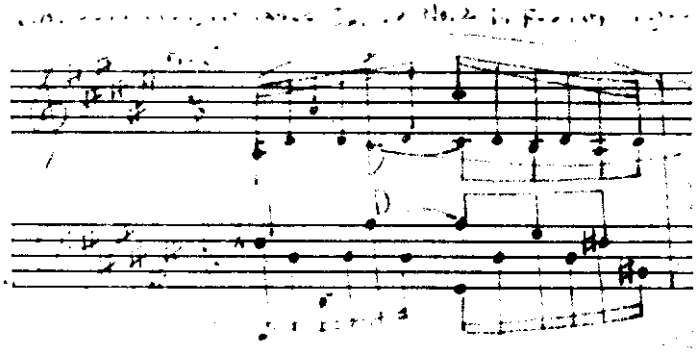
[4] Kathleen Dale, Nineteenth-Century Piano Music (London: Oxford University Press, 1954), p. 230.

Romance Op. 28, No. 2 Einfach F-sharp major 6/8 Ternary form (A B A Coda)

This Romance Op. 28, No. 2 is "one of Schumann's most endearing pieces, a perfect gem of poesy."[1] It is best-known by its beautiful and charming "cantabile melody which is placed in the expressive middle register of the keyboard to be played by the thumb of each hand while the fingers execute the murmuring accompaniment."[2]

In the A section (measure 1) eight measures of melody which are played as a duet on the interval of third, is repeated. Schumann uses a hemiola device for the melody (e.g., measure 5).

Example 10



Harmonically the A section is diatonic, but it maintains a few chromatic progressions. Tonic, dominant, and sub-dominant are used almost exclusively in the A section.

In the B section (measure 17) the melody moves from the middle to the top voice. A contrast is also achieved through the extreme chromaticism and the frequent use of diminished chords which result from the chromatic harmonies. The B section is more intensive than the A section because of 1) the chromaticism, 2) the octave doubling of the bass notes

---

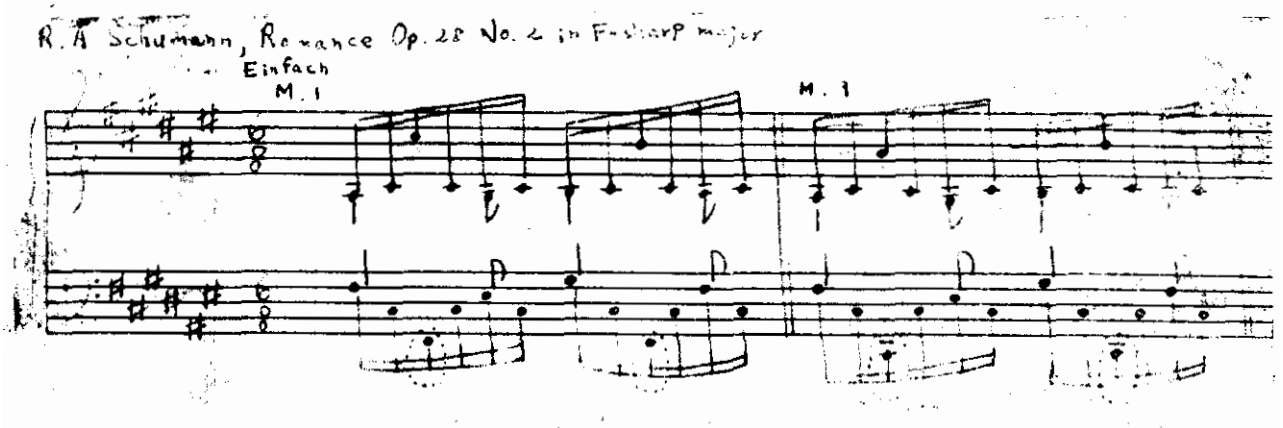
[1]Hutcheson, op. cit., p. 180.

[2]Dale, op. cit., p. 230.

which are played in the lower range of the piano, and 3) the hemiola device which is an apparent 3/4 now.

The A section returns at measure 26 with a dominant note replacing the tonic in the accompaniment.

Example 11



From the second half of measure 29, the contour of the original design begins to change, preparing the coda.

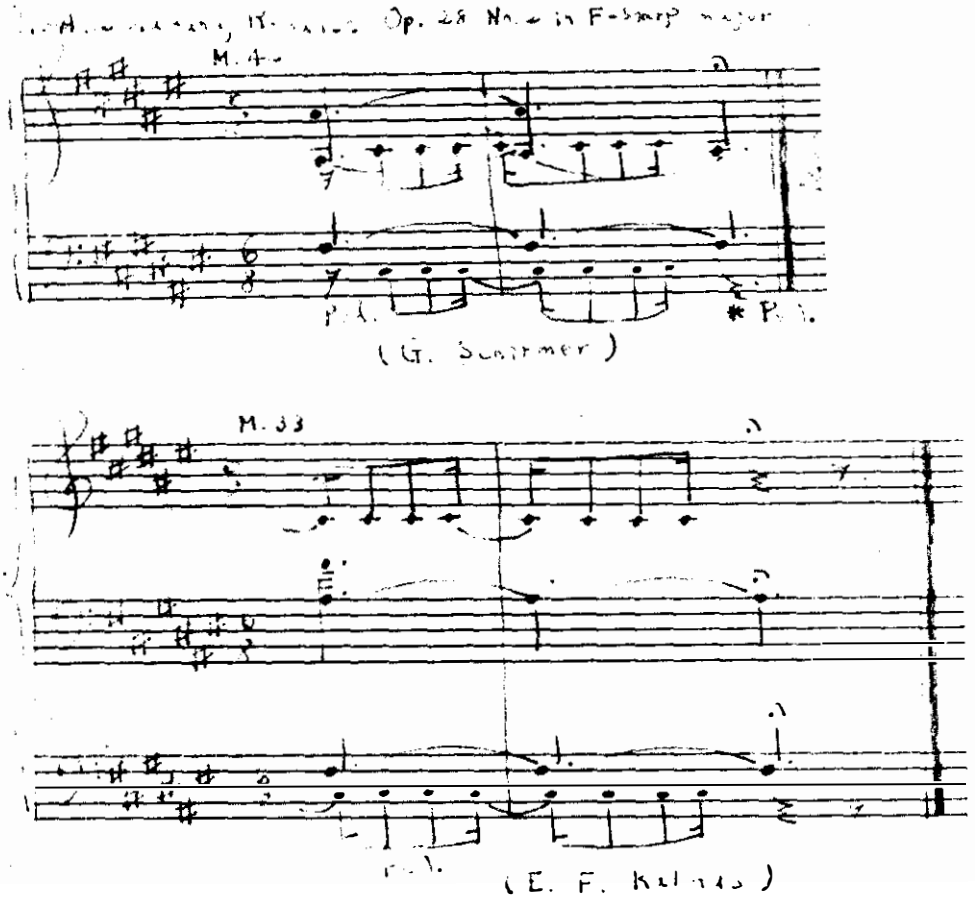
A long pedal point (F-sharp and A) is played from the second beat of measure 32 on the interval of a third. The murmuring sound stops completely, and the highly chromatic coda section begins at measure 33 over the pedal point. The coda theme (measures 33 to 34) is imitated six times in different octaves and different keys. Diminished harmonies are frequently used in this section. The unison playing of measure 37 and the ornaments in the same measure add energy toward the climax. The melody of the opening two measures of the A section returns at measure 40. The melodic pattern of measure 2 is prolonged through three measures by an octave doubling.

In the text there are some differences between the G. Schirmer edition, edited by Harold Bauer, published in New York City, being used by the writer, and the Edwin F. Kalmus edition published in New York City. In

the Schirmer edition the Romance is written in two staves, and it contains forty-three measures because of the written out repeat of the A section (measures 9 to 16), and the extra one measure, measure 33, which sustains the pedal point. All the ornaments in measure 37 are written out, whereas the Kalmus edition uses signs.

In the Kalmus edition the Romance is written in three staves, and it contains thirty-four measures because of the use of repetition marks in the A section. Instead of using the pedal point of the Schirmer, the Kalmus edition uses a fermata which brings a dramatic pause before the coda enters. A remarkable difference is found in pedalling. An example of this is shown below in Example 12. The examples are taken from the last two measures of the Romance in both editions.

Example 12



The duet melody of the A section, the more moving melody of the B section, and the highly chromatic melody of the coda are filled with beauty and simplicity. Schumann's favorite devices of the dotted rhythm and hemiola rhythm give charm to the melody. Regular sixteenth notes are used throughout the piece.

Romance Op. 28 No. 1 Sehr markiert B-flat minor 2/4 Ternary form (A B A Coda)

This Romance is written in ternary form with smaller forms within each large section. This piece contains eleven small sections which are partly indicated by repetition marks at double bars. The following diagram presents the construction of the piece.

A				B			
a :‖:	b	a	:‖:	c :‖	d	c	d ‖
(M. 1)	(M. 9)	(M. 15)		(M. 25)	(M. 33)	(M. 45)	(M. 53)
B^b minor	F minor	B^b minor		$F^\#$ major	$F^\#$ major	$F^\#$ major	$F^\#$ major
	Dominant						

A				
a ‖	b ‖	a ‖		Coda ‖
(M. 67)	(M. 75)	(M. 83)		(M. 91)
E^b minor	B^b minor	B^b minor		B^b minor
	Dominant			

This is a work of triplet sixteenth note movement surging below a rather narrow-ranged melody in quarter note movement. In the opening Schumann prolongs the "F" of the melody for two and one-half measures through pulsing rhythms with changing harmonies. Again from the second beat of measure 4 to measure 6, the "B-flat" is repeated in the same way. In performance the phrasing must be determined by the performer since there are no phrase markings in measures 1 to 24 and measures 66 to 111. The sf marks

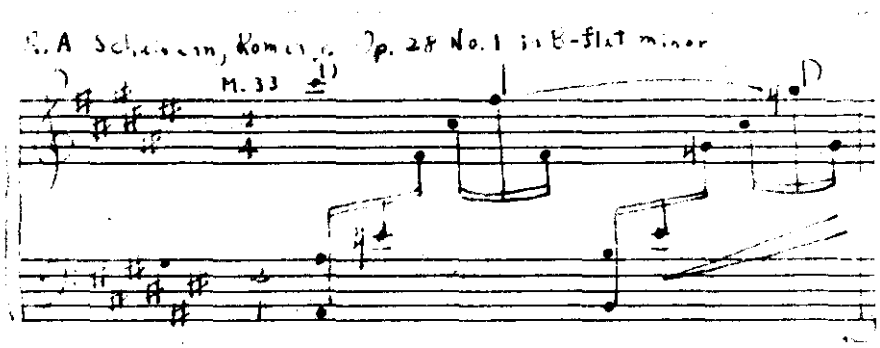
and the accent marks help to determine phrasing. For an example, in measures 1 to 8 the first phrase ends with the first beat of measure 3, and the next phrase extends from the second beat of measure 3 to measure 8, which is unusual in a melody of eight measures. The melody is supported by the never-ceasing triplet sixteenth broken-chord accompaniment figure which is divided between the two hands throughout the piece.

The harmonies are extremely chromatic as can be heard in the bass line movement of the first six measures. At measure 25 the B section appears in F-sharp major, the enharmonic sub-mediant key. This lower tertian relationship is a favorite harmonic movement of romantic composers. At measure 62 the key signature is changed to B-flat minor, the sub-dominant of the Romance; finally at measure 83 the key signature returns to B-flat minor. Parallel fifths appear in measures 31 to 32 and 51 to 52.

The dotted rhythm of the "b" section, measures 9 to 11, evokes an intensive feeling. The dotted rhythmic pattern comes on the first beat, and one measure later on the second beat; then at measure 13 two consecutive dotted rhythmic patterns return together.

In measures 33 to 40, and 53 to 60 the rhythmic pulse of the melody is changed from the forceful and straightforward rhythm into a syncopated rhythm. Schumann's notation of melodic rhythm in measures 33 to 44, and 53 to 60 seems to be incorrect:

Example 13



In the preceding example Schumann suggests that the first eighth note has the value of four sixteenth notes, and the last eighth note has the value of two sixteenth notes. Schumann uses only one ritardando mark in the entire piece. This appears on the second beat of measure 43 to 44 in the first half of the B section. The ritardando passage is an effective bridge between the sections, giving a relaxation from the ceaseless flow of the piece. This piece is written more idiomatically for the instrument than the Romance Op. 28, No. 2.

EXCURSIONS OP. 20 IN C MINOR--SAMUEL BARBER

I. Un poco allegro
II. In slow blues tempo
III. Allegretto
IV. Allegro molto

A. Life

Samuel Barber, one of the major American composers of our time, was born on March 9, 1910 in West Chester, Pennsylvania. His family background was fortunate for a person interested in a musical career. His mother was an excellent pianist, and his uncle, Sidney Homer, was a successful song composer. Moreover, Louise Homer, the celebrated contralto of the Metropolitan Opera, was his aunt.

At the age of six, Barber began to study piano with William Hatton Gree, a Leschetisky pupil, and a year later he began to write music. He studied piano, voice, and composition at Curtis Institute of Music, from which he received an honorary doctor of music in 1945.

His first important work The School for Scandal, a concert overture, was completed when he was twenty-two. In 1934 he made his debut as conductor in Vienna. On March 24, 1935 the first successful performance of a Barber work took place when the New York Philharmonic Symphony, under Werner Janssen introduced the Music for a Scene from Shelly. In 1937 the Symphony in One Movement was performed at the Salsburg Festival in Austria, the first time the work of an American was performed at the Festival.

Barber has won a number of important awards. In 1928 he won the $1,500 Bearns Prize of Columbia University. He used the money for his first

trip to Europe. He won the Bearns Prize again in 1935. He received the American Prix de Rome in 1935, the Pulitzer Prize for music in 1935, 1936, and 1958, the Guggenheim Fellowship in 1945, and the New York Music Critics Award in 1946.

From 1931 to 1933 Barber taught piano at the Curtis Institute of Music, and from 1939 to 1942 he taught orchestration and organized a small chorus at the Institute. In 1943 Barber was inducted into the United States Army and assigned to the Air Force. While he was in the Army, he composed Commando March, and a symphony for the Air Force. Since his departure from the Army in 1945, he has been living in "Capricorn," a home which is located in a beautiful hilly landscape with a view of Croton Lake, near Mt. Kisco, New York.

Barber has concentrated on symphonic works and operas. Besides the Excursions, his Piano Sonata Op. 26 (1948) is a well-known piano work.

B. Style

Barber has been influenced by literature as in The School for Scandal, and the Music for a Scene from Shelly, and by the singing voice. The latter influence is felt in the songful lyricism of his works.

Barber was more romantic in style in his early music, but now is freer, and employs a more contemporary technique. Sometimes he uses American folk tunes in his music, and reproduces them in a unique manner. Barber's themes are now more complicated than those of his earlier days.

Barber is freer now in his treatment of tonality and dissonances. His subtle use of chromaticism, continual shifting between major and minor, and polyharmonies bring strong individuality to his music. A few times he

has employed the twelve-tone technique. "His contrapuntal writing has vitality."[1]

Barber's rhythm is very strong and individual. He uses many syncopated rhythms and cross rhythms. He frequently alternates time signature in a piece.

> Barber's feeling for form is very strong, and it is in this respect that his music shows the closest ties with the past. The large works are firmly rooted in the principles of sonata construction. Yet even here one seldom (except perhaps in the earliest pieces) has the impression of a slavish reliance upon well tested models: instead, all sorts of changes are rung on the traditional procedures, and the resulting structures usually seem the logical ones for imaginative and well integrated treatment of the material. A favorite method is to build a whole movement out of material presented in its introduction.[2]

C. Analysis

Excursions Op. 20 (1944) 4 Movements

C minor G major G-flat major F major

"These are 'Excursions' in small classical forms into regional American idioms. Their rhythmic characteristics, as well as their source in folk material and their scoring, reminiscent of local instruments, are easily recognized."[3] The Excursions, a "witty and effective"[4] work has no conventional key relationship between the movements, but it was combined in a traditional four-movement sonata construction; the first movement, In poco

---

[1]Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton & Company, Inc., 1961), p. 549.

[2]Nathan Broder, Samuel Barber (New York: G. Schirmer, Inc., 1954), p. 56-57.

[3]Samuel Barber, Excursions (New York: G. Schirmer, Inc., 1945), p. 2.

[4]Hutcheson, op. cit., p. 360.

allegro, the second movement, in slow blues tempo, the third movement, Allegretto, and the fourth movement, Allegro molto. Thus the four movements are in the traditional tempo relationship of a classic symphony: fast, slow, fast, and fast. Interestingly enough, Barber never uses the ritardando mark in these Excursions, an indication of the steady rhythmic energy with which he interprets American life.

1st Movement: Un poco allegro C minor 4/4 "Boogie-woogie" style

Dissonant harmonies, mixture of major and minor triads, syncopated rhythms, cross rhythms, the monotonous ostinato bass, improvisation-like passages (measures 9, 23, 53) and free contrapuntal technique indicates that this movement is written in boogie-woogie style, a style of jazz music. The piece is fundamentally in two-part counterpoint, typical of the twentieth century. The movement is also reminiscent of train sounds, a reminder of the importance of the train in settling the American West.

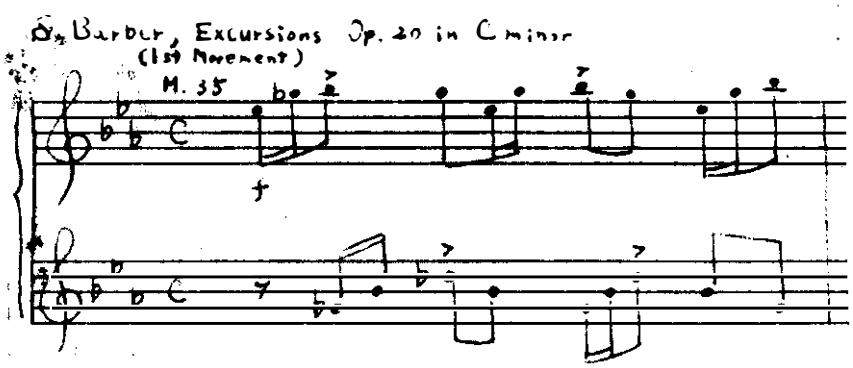
This movement is divided into four sections; the A^1 section (measures 1 to 25), the A^2 section (measures 26 to 57), the A^3 section (measures 58 to 90), and the Coda (measures 91 to 113). Each section uses the same material but alters and extends it in various ways.

In the A^1 section, after introducing the ostinato bass in C minor (measure 1), Barber adds a right-hand figure in broken sixths in C minor (measures 2 to 3) over the ostinato bass. The main melody in C minor (measures 4 to 9) which is written in free counterpoint against the bass line enters over the ostinato bass. The melody develops in a typical boogie-woogie fashion, starting with a single note repeated, expanding to encompass a triad, then a seventh chord and finally a ninth chord before it

erupts into an arpeggio leading to the crossed rhythmic use of the raised third, E natural. The broken-chord nature of the melody is also typical of this style composition. Because of the repetitious patterns, the melody continues through six measures. The syncopated rhythm of the melody which combine eighth and sixteenth notes in various ways gives great vitality to this piece. In measures 13 to 23 this same material is repeated with a four measure extension to the six-measure melody.

In the A^2 section the main melody, now in E-flat minor (measure 29), is transformed through different harmonizations, rhythms and intervals. Barber frequently uses polyharmony in this movement. One example occurs at measures 29 to 34 when he uses E-flat minor in the right hand against C minor in the left. In measures 35 and 37, Barber achieves a humorous effect by using a small pattern in exact imitation between the hands. A fragment of the main melody in E-flat minor occurs in the right hand, and an eighth rest later the left hand imitates it an octave lower.

Example 14



From measure 38 to 52 the <u>ostinato</u> bass is written in F and from measure 38 Barber writes development-like passages by using fragmentary material of the main melody until the end of the A^2 section. The sound

becomes increasingly dissonant toward the end of the section as the texture thickens with added dissonant intervals, block chords and a resultant change of dynamics. Barber uses a four-measure transition which again emphasizes the major third in a three against four rhythm.

In the A^3 section, the main melody is again transposed to E-flat major (measure 58). Barber adds zest to the melody by beginning it on the second half of the fourth beat. From measures 68 to 89 the ostinato bass is written in G and the original main melody returns at measure 71 in F minor. Again Barber uses polyharmony, and from measure 74 he writes a development-like passage. This section brings the most exciting moments through the *ff* dynamics, ascending broken-chords, dissonant block chords, and the energetic cross rhythms. Suddenly all these devices are replaced with the pianissimo tremolo passage.

The entire coda is built over an ostinato bass in C with the block chords of minor sevenths, major and minor triads alternated in the right hand. The cross rhythms and the dynamics effectively produce the fading sound of a train receding in the distance. The constant repetition of the introductory figure against the ostinato figure in the last six measures completes the movement effectively.

As a whole, the A^2 and the A^3 sections seem to be the development of the original material. However, the original melody in C minor does not return in the tonic key after the A^1 section, and the original design of the A^1 section is constantly changed throughout the movement.

There are many differences between the right and the left hand. Against the monotonous ostinato bass figure of the left hand, the right hand moves in great rhythmic variety with broken-chords, repeated tones, and block chords.

Polyharmonies and strong dissonances caused by cross-relations (e.g., measure 44) are frequently used. For the change of key center, Barber shifts harmonies (e.g., measures 37 to 38) and he also uses enharmonic notes for harmonic changes (e.g., measures 43 to 44).

This piece has several alternations of time signatures, using 4/4, 3/2, 3/4, and 7/8, which change the rhythmic pulse, although the tempo stays the same. The syncopated rhythms and the cross rhythms give an effective jazz flavor.

2nd Movement: <u>In slow blues tempo</u> G major 4/4 "Blues" style

This movement is "a rich and elegant blues."[1] Elements of jazz music are also found in this movement: the frequent use of blue notes in melody (flatted 3rds, 5ths, 7ths), dissonant harmonies, syncopated rhythms, cross rhythms, mixture of major and minor chords, and a free contrapuntal technique.

This movement is written in the key of G with a strong sub-dominant relationship as shown in measures 5 to 6, 19 to 20, 37, 44 to 45, and the final open fifth on G. This movement is divided into two sections, A^1 section from measures 1 to 26, and the A^2 section from the last note of measure 26 to the end of the movement. Each section uses the same material of the opening six measures with different harmonizations, rhythms and intervals, but there is one melody which never changes its original figure. The melody as shown in Example 15 encompasses a diminished fifth and is chordal in structure.

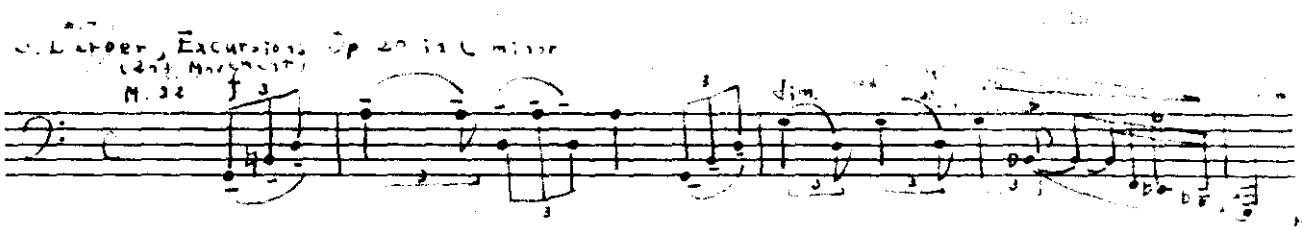
---

[1]Broder, <u>op. cit.</u>, p. 68.

Example 15

The following melody which expresses well the characteristic blues mood closes both sections.

Example 16



Cross rhythms, syncopated rhythms, dotted rhythms, abrupt changes to triplets and regular rhythmic patterns make a varied background for the blues melody. The rhythmic and harmonic structure of measures 7 to 8 shows the typical "break" found in blues movements. The A^2 section is more complicated rhythmically than the A^1 section. More dotted rhythm appears in the A^2 section. Harmonic movement is simpler and more direct than in the first movement. Pedal points are frequently used.

SONATINE IN F-SHARP--MAURICE RAVEL

I. Modéré
II. Mouvement de Menuet
III. Animé

A. Life

Maurice Ravel was born on March 7, 1875, in Ciboure, France, which is the Basque region of France. Except for his early childhood which was spent in Ciboure, Ravel lived most of his life in Paris.

When he was seven years old, he began to take piano lessons from Henri Ghys. At eleven, he studied harmony with Charles René. In 1889, at the age of fourteen, he entered the Paris Conservatoire where he studied for sixteen years. He studied piano, harmony, counterpoint, and composition with Gédalge, Pessard, Bériot, Faure and Satie. He was especially interested in the contemporary music of Chabrier, Satie, Debussy, and various Russians.

In 1902 Ricardo Viñes introduced the Pavane pour une Infante defunte (Pavan for a Dead Princess) and the Jeux d'eau (The Fountain). Both compositions were warmly received by the critics, but his Quartet in F Minor, introduced by the Heyman Quartet in 1904 received wide acclaim as a truly outstanding work.

By this time Ravel had joined a group of composers known as "Société des apaches" (Society of the Apaches). The composers in this group were: Viñes, Delage, Schmitt, Ducasse, de Falla, and Stravinsky. This group advanced the music of the "Russian Five" and glorified Debussy. Ravel was greatly influenced by Russian music as well as by Debussy's music.

In 1905 his fourth as well as earlier attempts for the "Prix de Rome" failed because of biased judgment. In Paris, a great scandal ensued and brought great public rage. Théodore Dubois, the director of the Paris Conservatoire, was forced to resign. In 1920 Ravel refused to accept the decoration of the Legion of Honour. It was his revenge against the scandal of 1905.

During World War I, he entered the military service. Shortly after the war he bought the villa "Le Belvédère" where he spent the rest of his life. The villa became a gathering-place for all his students and friends.

In 1928 Ravel received an honorary doctor of music degree from Oxford Univereity. Also in 1928 he visited the United States on a concert tour and conducted thirty-one successful performances of his own works. In 1929 Ravel was commissioned by Paul Wittgenstein, the Viennese pianist who had lost an arm in the war, to compose a piano concerto for the left hand only, and it was completed in 1931. This is one of Ravel's more popular works. In the fall of 1932, Ravel had a car accident which caused paralysis. On December 19, 1937 Ravel underwent brain surgery, and never regained consciousness. Ravel, who never married, died on December 28, 1937 in Paris.

B. Style

Ravel, besides being a leader of the modern French school, is the main representative, along with Debussy, of impressionism.

Impressionism, "eminently French in character,"[1] is influenced by the paintings of the French impressionists, Monet, Manet, and Renoir.

---

[1]Apel, op. cit., p. 350.

The music "seems to hint rather than to state,"[1] and is "vague and intangible."[2] Tone color is very important. The impressionist loves water; therefore, there are many pieces which describe or allude to water.

Whole-tone scales, pentatonic scales, antiquated modes, parallelism, free use of dissonances, avoidance of traditional cadences, irregular rhythms by alternation of time signature in a piece, cross rhythms, irregular and fragmentary construction of phrases, particular methods of pedalling, and doubling of his melodies by an octave or two—all these are characteristics of Ravel's music. "Ravel's harmonic innovations, like Debussy's, extended rather than destroyed the classical harmonic system."[3]

The chief difference between Ravel's music and Debussy's is that Ravel uses classic forms with impressionistic flavour, and "Ravel's is the more driving rhythm."[4] Also more chromaticism is found in Ravel's music. "His classical inclinations, his general feeling for form, his dance-like rhythm, his 'verve' and elegance are traits hardly compatible with impressionism in its purest sense."[5]

Ravel is known as an important composer for the piano of the present century. He is "more resourceful than Debussy, and more highly

---

[1] Ibid.

[2] Ibid.

[3] Eric Blom, Grove's Dictionary of Music and Musicians (London: Macmillan & Co. Ltd., New York: St. Martin's Press, 1954), Vol. VII, p. 60.

[4] Machlis, op. cit., p. 138.

[5] Apel, op. cit., p. 350.

skilled in using the complete range of the instrument."[1] "He helped introduce a new technique of producing sonorities and colors for the piano (particularly in the uppermost register) which influenced even Debussy in all his later writing for the piano."[2]

C. Analysis

Sonatine (1903-1905) 3 Movements

F-sharp D-flat F-sharp

(enharmonic dominant)

The Sonatine was first performed by Gabriel Grovlez on March 31, 1906, at the National Society of Music. A sonatina is "a diminutive sonata, with fewer and shorter movements than the normal type, also, usually of lighter execution, designed for instruction (Clementi, Kuhlau)."[3] "Recent composers, however, such as Busoni and Ravel, have written sonatinas of considerable technical difficulty and artistic aspiration."[4]

Ravel uses classic form for this Sonatine, which is one of his early piano works. There are several unifying devices for the three movements of the Sonatine. The intervals of a falling fourth and rising fourth and fifth occur at the beginning of the main theme of each movement.

---

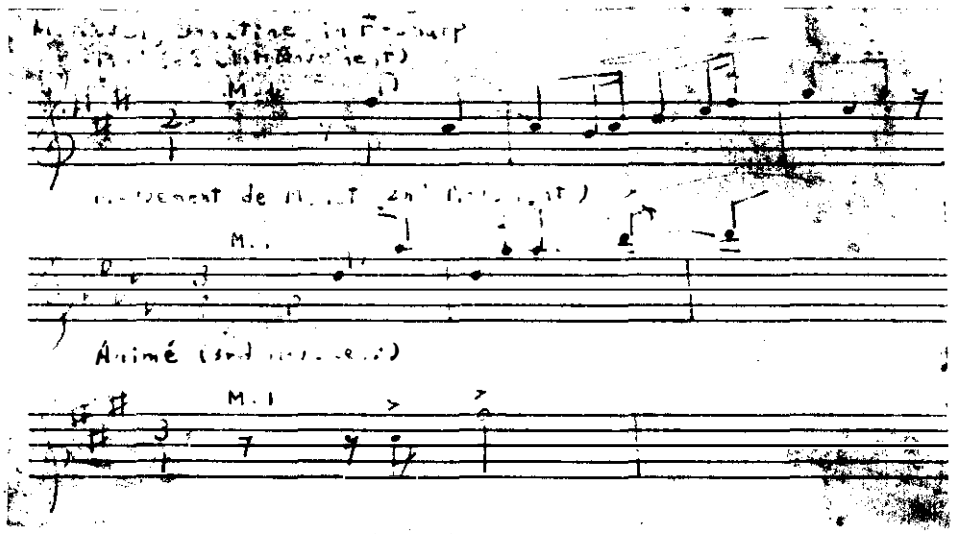
[1]Norman Demuth, Ravel (London: J. M. Dent and Sons Ltd., New York: Farrar, Straus and Cudahy Inc., 1956), p. 172.

[2]Cross and Ewen, op. cit., Vol. II, p. 620.

[3]Apel, op. cit., p. 698.

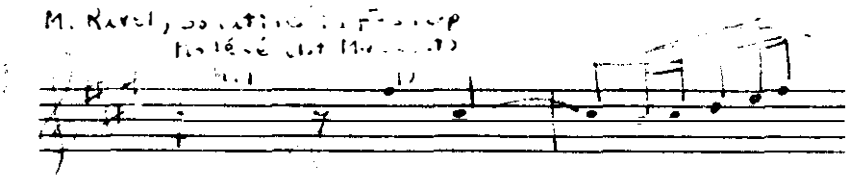
[4]Ibid.

Example 17



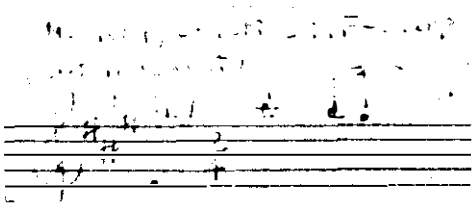
Cyclic motives are used in this Sonatine. Two patterns in the first theme of the first movement are used as motives. Sometimes the notes, the rhythms, and the intervals are exactly the same, but at other times they are varied. The motives are as follows:

Example 18 Motive I.



Motive I also occurs beginning at measure 37 as the B^1 theme in the third movement.

Example 19 Motive II.



Motive II reappears in the second movement as a melody and an accompanying left-hand figure in measure 45 preparing for the return of the first theme.

It continues as accompaniment of this theme for two measures. From measure 60 in the third movement, this motive II is frequently used.

1st Movement: Modéré F-sharp (Aeolian mode) 2/4 Sonata-allegro form

The first theme is characterized by a falling fourth and a rising fifth built on broken-chords, and is doubled an octave below. Chordal vocabulary of the accompaniment consists of parallel minor triads and parallel dominant ninth chords. The entire first theme is heard in the treble clef.

The transition of two measures, measures 11 and 12, has the dominant seventh and dominant thirteenth of A major and leads to the second theme. The transition is built on cyclic motive II.

The unaffected second theme in A major, the relative major, at measure 13 has a melody of small range partly because of the initial repetitions. Whereas the first theme was accompanied by parallel minor triads, the second theme is accompanied by parallel major triads and later in the development section by parallel fourths. In the accompaniment of the second theme, the left hand has parallel fifths, and it is "filled in with the tenths above the root in the right hand."[1] The eighth note movement of the second theme slows down the motion of the piece from the preceding thirty-second notes.

In measure 20, echoes of cyclic motive II appear in a repetition of the same rhythm with enlarged intervals. Two measures before the first ending there is a closing theme which is built on falling fourths. Like the second theme, the bass accompaniment consists of parallel fifths. The

---

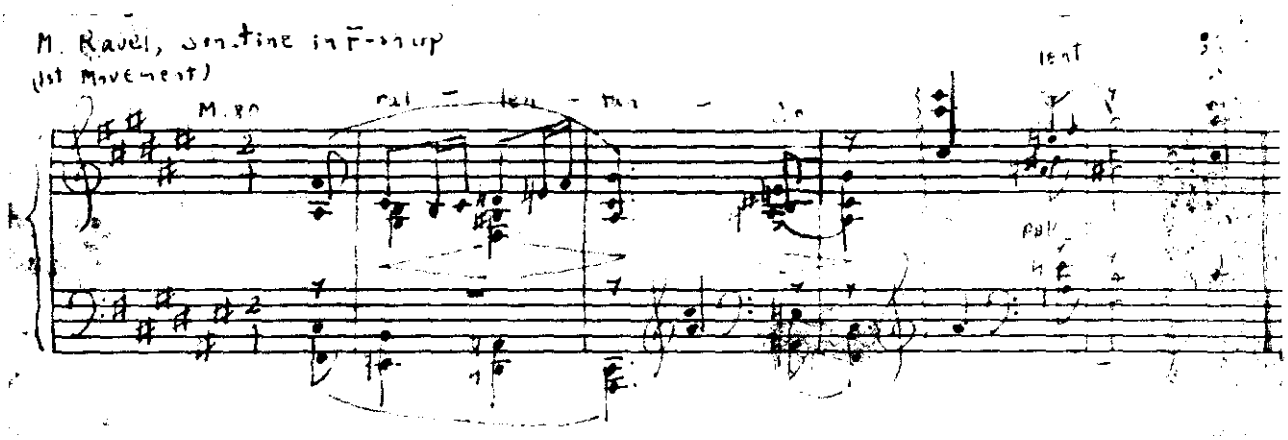
[1]Demuth, op. cit., p. 58.

falling fourth movement of the closing theme is taken over into the transition leading to the development.

"A short development section is abundant with classic elements blended with twentieth-century elements."[1] Ravel develops the first theme at measure 31, the cyclic motive II at measure 38, and the second theme at measure 40 in this section. The first theme in C-sharp minor at measure 31 is doubled at the octave below. The remainder of the development section from measures 34 to 55 is written in 6 minor. The accompaniment of this section consists of consecutive eighth notes.

In the recapitulation, the first theme returns in F-sharp minor and the second theme returns in F-sharp major which is the tonic major. The transition measures (from 66 to 67) just before the second theme are marvelously written with broken-chords. The remainder of the recapitulation is regular until the final cadence. The four measures of final cadence are "typical Ravel of the maturity."[2] The cadence serves a dual function of a plagal movement to the lowered seventh (E, C-sharp, B) plus the movement to the tonic major.

Example 20



---

[1]Gillespie, op. cit., p. 340.

[2]Demuth, op. cit., p. 58.

This movement begins in F-sharp minor and ends in F-sharp major. "Harmonically, the whole movement is easy to follow and consists of no contrapuntal writing."[1] The exposition, development, and recapitulation sections are well-balanced. It is a "textbook" example of sonata-allegro form.

2nd Movement: Mouvement de Menuet	D-flat	3/8	A	B	A	Coda
			D-flat f e-flat	D-flat	D-flat c-sharp	D-flat

The second movement is a menuet without trio. Usually a menuet is a ternary form consisting of menuet, trio and menuet. The key relationship with the first movement is up a perfect fifth enharmonically (C-sharp = D-flat). The first theme, which begins with a rising fifth, ends with a modal cadence in F minor. It is characterised by rhythmic syncopation because of the emphasis on second and third counts. The accompaniment consists of parallel fifths and sevenths.

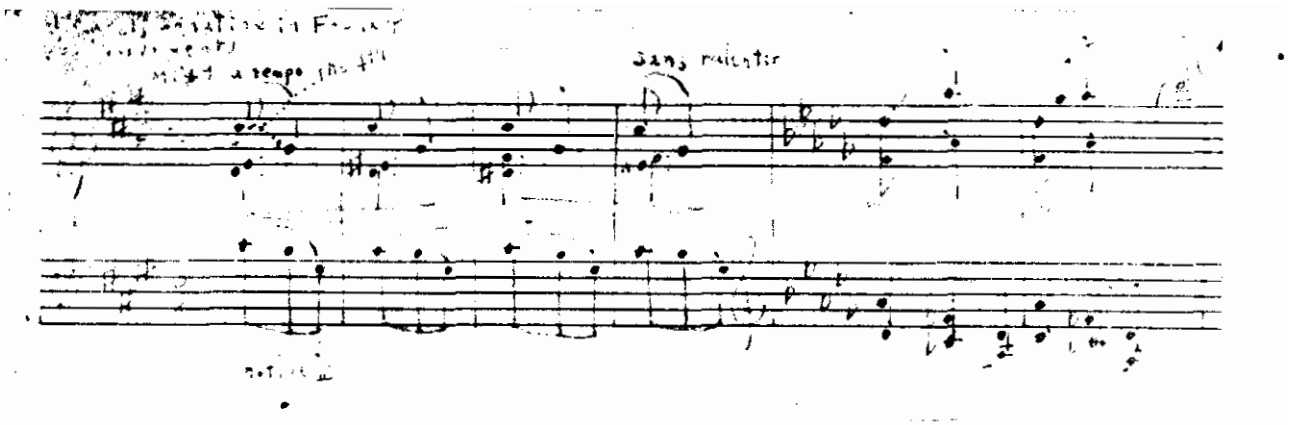
The second part of the first theme, beginning at measure 13 in F minor, has exquisite ornaments and starts with a rising fifth. The phrase shape, rhythmic patterns, and to some extent, melodic contours indicate this as a variation of the first part. This phrase is interrupted by a new variation at measure 23 in the key of E-flat minor. The fifth measure of this is intruded upon by a left hand melody which is strong and continuous enough to be described as a second theme. The harmony suddenly shifts up a half step from F minor to F-sharp major. The transition section (measures 39 to 52) is built on seventh chords. It consists mainly of cyclic motive II

---

[1] Ibid., p. 57.

in both melody and accompaniment, and leads directly to the first theme in D-flat major. In returning to D-flat major, the relationship is enharmonically designed.

Example 21



The first theme ends in D-flat major, and the embellished second half follows in the parallel enharmonic C-sharp minor. The second thematic material in D-flat major serves as the subject of the coda and is extended beyond its original design, which is played very slowly and closes the movement. All themes have a modal sound. The key relationship in this movement is designed with complete freedom, but with great logic. "This movement is a gem"[1] in this Sonatina.

3rd Movement: Animé F-sharp 3/4 Sonata-allegro form

Exposition

A				B		
A^1	A^2	A^1	A^2	B^1	B^2	B^3
f#	f#	b	c# (M. 26)	E (M. 37)	C# (M. 43)	A
Dorian		Dorian	E (Tr.-M. 34)	(Mixolydian		Whole-tone
(M. 4)	(M. 12)	(M. 18)		Aeolian)		(M. 54)
				B (M. 40)		

[1] Ibid., p. 59.

Development

CM II.....Cyclic Motive II

CM II	A^1	CM II	A^1	B^1
A	A	A	$f^{\#}$ - A	f
(M. 60)	(M. 64)	(M. 69)	(M. 82)	e
				d
				(M. 95)

Recapitulation

A^1	CM II	B^1	B^2	B^3	Coda
E. . . . . .E		$C^{\#}$ (M. 140)	F (M. 146)	$F^{\#}$	Built on falling 4th
(M. 106)	(M. 111)	$G^{\#}$ (M. 143)	$f^{\#}$ (M. 154)	Whole-tone	$F^{\#}$
E. . . . . .E				(M. 157)	Whole-tone
(M. 113)	(M. 118)				(M. 162)
$c^{\#}$ . . . . . $c^{\#}$					
(M. 120)	(M. 125)				
$F^{\#}$ . . . . . $C^{\#}$					
(M. 127)	(M. 135)				

This movement is "a tour de force of simple brilliancy, hard and metallic, a perfect miniature of virtuosic writing."[1] The above diagram presents the components of this movement. The exposition starts with an accompaniment figure which is based on the Dorian mode and a sixteenth note figure. A^1 is very rhythmic and terse. There is a two measure bridge section which is based on a broken-chord of A major seventh chord between A^1 and A^2 at measures 10 to 11. A^2 is brought out over the flexible triplets. Low F-sharp is sustained throughout the bass as pedal point. The interior parts move chromatically. A^1 returns in B Dorian mode at measure 18. The bridge section (measures 24 to 25) is built on a D major seventh chord leading to A^2. A^2 returns in C-sharp minor at measure 26, this second time the dominant, with a continuous pedal point of G-sharp. The relationship between the key and the pedal point differ from the first statement. The

---

[1] Ibid.

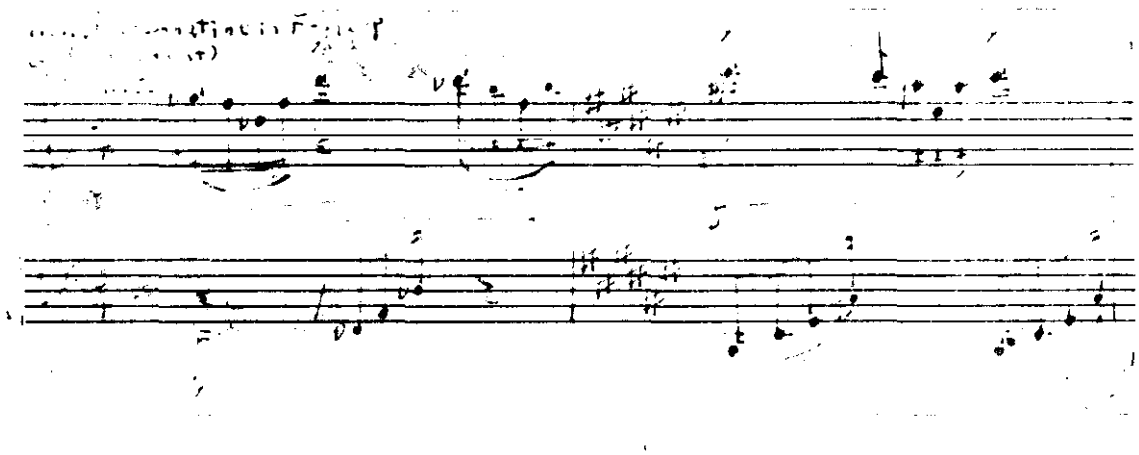
first time the pedal point was the tonic; here it is the dominant but moves to the tonic at measure 32. A bridge in E major consisting of three bars leads to B^1.

B^1 (measure 37) is built on cyclic motive I from the first movement, and is in 5/4 time. It enters first with sixteenth notes, and later block chords. B^1 is based on a combination of Mixolydian and Aeolian modes. B^2 (measure 43) is based on the descending fourth interval and ascending fifth, and a chromatic bass progression. The meters are changing with 5/4, 4/4, 2/4, and 3/4. B^3 (measure 54) which is based on motive I enters with the accompaniment figure of sixteenth notes and block major chord progressing downward by whole steps which makes whole tone scale. This is reduced to the descending fourth interval with an accompaniment of triplets and the descending triads which move whole steps downward in the left hand. These three descending chords then connect into cyclic motive II in the development section.

The development section begins at measure 60. This section is built largely on notes A, C, and E which are the cyclic motive II. Motive II is repeated consistently in either a sixteenth note or triplet figure usually as an accompaniment to A^1. An unusual sound is found at measures 83 to 90 where a bitonal effect is achieved when the cyclic motive II continues in A major but the A^1 figure enters in F-sharp minor. B^1 is also used in the development, but this time different intervals and counter-melodies are used for the accompaniment. Ravel doubles his melodic pattern at the octave in measures 95 to 99. B^1 is presented three times in different material organization in the keys of F-sharp minor, E minor, and D minor.

In the recapitulation, A^1 (measure 140) returns first. Cyclic motive II is also frequently used. B^1, B^2, and B^3 re-enter in the same order as in the exposition. Ravel changes the key signature to no sharps nor flats at measure 146, but the key center is established as F major. At measure 154 he again changes the key signature to six sharps. This change was prepared enharmonically. The example is shown below:

Example 22



Finally the brilliant key change to F-sharp major is made at measure 157 for the end. From measure 159 the interval of falling fourths and the whole tone scale descent of parallel triads is extended into a coda. This movement begins in F-sharp minor and ends in F-sharp major. Cross rhythms are used in this movement.

Sonatine is a brilliant and charming composition. All three movements begin with both hands together in the treble clef, and the entire piece is predominantly in treble clef. Each movement consists of many different sections, each of which has a new tempo mark. The tempo marks are numerous, and extremely detailed, including rall., plus lent, reprenez peu á peu le mouvement, a tempo, and sans relentir in the second movement (measures 37 to 60). Changes of tempo do not detract from the flow of the movements. They are well-balanced and complement each other.

Ravel does not mark pedalling. He "denotes the length of pedal by the value of the lower bass notes,"[1] or by connecting the slurs. Specific examples are at measure 23 in the first movement and at measures 77 to 78 in the second movement.

The particular method of pedalling, parallelism, whole-tone scale, modality, triads, added tones, seventh, ninth, and thirteenth, cross rhythms, irregular rhythms and phrases, mosaic-like melodies--all these impressionistic devices in this Sonatine are combined with the classic form. "In the realm of sonatina we can think of no other work which fits the limited frame so well."[2]

---

[1]Joan Last, Interpretation for the Piano Student (London: Oxford University Press, 1962), p. 108.

[2]Demuth, op. cit., p. 60.

BIBLIOGRAPHY

Apel, Willi. Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1960.

Apel, Willi. Masters of the Keyboard. Cambridge, Massachusetts: Harvard University Press, 1947.

Aulabaugh, Alan Richard. "An Analytical Study of Performance Problems in the Keyboard Sonatas of F. J. Haydn." Unpublished Ph. D. dissertation, Department of Music in the Graduate College of the State University of Iowa, 1958.

Barber, Samuel. Excursions. New York: G. Schirmer, Inc., 1945.

Blom, Eric. Grove's Dictionary of Music and Musicians. Vol. I, IV, VII. London: Macmillan & Co. Ltd., New York: St. Mar in's Press, 1954.

Bodky, Erwin. The Interpretation of Bach's Keyboard Works. Cambridge, Massachusetts: Harvard University Press, 1960.

Brion, Marcel. Schumann and the Romantic Age. Translated by Geoffrey Sainsbury. New York: Macmillan Company, 1956.

Brockway, Wallace, and Weinstock, Herbert. Men of Music. New York: Simon and Schuster, 1962.

Broder, Nathan. Samuel Barber. New York: G. Schirmer, Inc., 1954.

Cross, Milton, and Ewen, David. Encyclopedia of the Great Composers and Their Music. 2 Vols. Garden City, New York: Doubleday & Company, Inc., 1962.

Dale, Kathleen. Nineteenth-Century Piano Music. London: Oxford University Press, 1954.

Deems, Taylor. Music Lover's Encyclopedia. Garden City, New York: Garden City Books, 1954.

Demuth, Norman. Ravel. London: J. M. Dent and Sons Ltd., New York: Farrar Straus and Cudaby Inc., 1956.

Dolmetsch, Arnold. The Interpretation of the Music of the XVII & XVIII Centuries. London: Novello & Co. Ltd., London: Oxford University Press, 1956.

Fri kin, James and Freundlich, Irwin. Music for the Piano. New York: Holt, Rinehart and Winston Inc., 1954.

Geiringer, Karl. Haydn: A Creat ve Life in Music. New York: W. W. Norton & Company, Inc., 1946.

Gillespie, John. Five Centuries of Keyboard Music. Belmont, California: Wadsworth Publishing Company, nc., 1965.

Hutcheson, Ernest. The Literature of the Piano. New York: Alfred A. Knopf, 1948.

Last, Joan. Interpretation for the Piano Student. London: Oxford Un versity Press, 1962.

Machlis, Joseph. Introduction to Contemporary Music. New York: W. W. Norton & Company Inc., 1961.

Macpherson, Stewart. Form in Music. London: Joseph Williams, Ltd., 1930.

Schweits r, Albert. J. S. Bach. 2 Vols. Translated by Ernest Newman. London: Lowe & Brydone Printers Ltd., 1949.

Seroff, Victor. Ravel. New York: Henry Holt and Company, 1953.

Tureck, Rosalyn. An Introduction to the Performance of Bach. 3 Books. London: Oxford University Press, 1960.