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2012

## Program Notes for a Graduate Recital in Piano

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Program Notes for a Graduate

Recital in Piano

By

Amy J. Chin

Program Notes Submitted

in Partial Fulfillment

of the Requirements for the Degree

Master of Music

In

Piano Performance

Minnesota State University, Mankato

Mankato, Minnesota

April 2012

Program Notes for a Graduate Recital in Piano

Amy Jun Ming Chin

This program notes has been examined and approved by the following members of the program notes committee.

Dr. David Viscoli, Advisor

Dr.Linda B. Duckett

Dr. Karen Boubel

## Preface

The purpose of this paper is to offer a biographical background of the composers, and historical and theoretical analysis of the works performed in my Master's recital.

This will assist the listener to better understand the music performed.

## Acknowledgements

I would like to thank members of my examining committee, Dr. Linda Duckett, Dr. Karen Boubel, and my piano professor and advisor, Dr. David Viscoli, for their time, efforts and assistance in helping me with this paper.

Additionally, I would like to specially say thank you to Dr. Viscoli for all his guidance, patience and advice he has given me over the past 6 years that I've been at MSU, Mankato. His knowledge and input have tremendously shaped my style of playing to become the pianist I am today. I cannot thank him enough for all that he has done for me.

I would also like to express my heartfelt gratitude to my father, mother and sisters for their unconditional love to me. They have stuck with me through thick and thin times and have provided countless valuable advice and motivation. I also wouldn't be able to make it here today without their generous financial support throughout the past six years.

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## Chapter 1

*Johann Sebastian Bach*

Partita no. 3 in A minor, BWV 827

### Biography

Johann Sebastian Bach was born on March 21<sup>st</sup>, 1685 in Eisenach, Germany. Although most of his family members were composers as well, he was the most important member as he was a genius at combining and balancing exceptional performing musicianship with extreme creativity, technical mastery and intellectual control (Wolff, 2012).

Bach was the eighth and last child born to Johann Ambrosius and Maria Elisabeth Bach. Johann Ambrosius was Eisenach's town music director and court trumpeter. By the age of ten, both of Bach's parents were dead and he was sent to live with his older brother, Christoph, in Ohrdruf. It is believed that Christoph gave lessons to the young Bach as Christoph himself was an organist (Gordon 54-61).

Bach left Ohrdruf in 1700 as Christoph no longer had room for him (Wolff, 2012). Bach continued to the town of Lüneburg where he was admitted to a school ran by the Michaelkirche. He was awarded a paid scholarship for singing in the choir and accompanying (Gordon 54-61).

In 1702, Bach applied for an organist position in the town of Sangerhausen but he was unsuccessful in obtaining it. Bach later secured his first paid position as the organist of Arnstadt's Bonifaciuskirche in 1704. Although Bach had time to compose while being

an organist, he was at conflict with the church's administration over the lack of participation from the groups of students who were hired to perform. He lost patience with them and asked for four weeks of leave to set off for Lübeck. He left in mid-October 1705 and did not return until February of 1706. When Bach returned to his position, he was still in conflict with the church. He later found another job in the summer of 1707 as the town composer and organist at the church of St. Blasius. He resigned a year later to accept a more important position as the court organist to Duke Wilhelm Ernst of Weimar (Gordon 54-61).

By 1714, Bach was promoted to become the Konzertmeister of the court. Although Bach had a professional relationship with his employer, they both had disputes and the Duke sought out a new Kapellmeister without the consent of Bach. While still working for the duke in August 1717, Prince Leopold offered Bach a position of Kapellmeister. However, the duke refused to release Bach and even went as far as to imprison him before finally releasing him on the grounds of disgrace (Gordon 54-61).

Prince Leopold managed to secure Bach, and Bach was happy to serve him as the Prince loved and understood music. However, when the prince got married, it resulted in a diminishing interest in the arts in the court. Bach then left to secure a less important position in Leipzig during late April of 1722. The position required Bach to teach Latin and to fill the position of the civic director of music. His responsibilities included training students at the school, being involved in the music programs at four churches, and arranging music for all civic events which were happening in town. Although Bach was happy to do so, others did not think that Bach deserved such a high degree of responsibility. In an attempt to secure independence, Bach insisted that he should be the



director of the collegium musicum, a position overlooking professional musicians and students who held concerts weekly (Gordon 54-61).

Most of Bach's works were reflected by the many positions he held. For example, he wrote most of his organ music when he held an organist position at Arnstadt. He wrote most of his chamber music while he was a court musician in Cöthen, and his main vocal works while he was a Kantor in Leipzig (Gordon 54-61).

Bach wrote most of his earlier music in his career for the organ since it had pedals which had an active voice in addition to the counterpoint parts played by the hands. During his time, he also had other string keyboard instruments such as the clavichord and harpsichord. Although it is said that Bach preferred the clavichord, he often used the harpsichord for concert pieces. Bach did not come to know the early piano until later in life. Bach criticized the piano as he did not favor the weaker upper register and heavier action (Gordon 54-61)

During the final years of his life, Bach had increasing trouble with his vision. This restricted his ability to work and eventually he went completely blind. He underwent for a couple of eye surgeries in March and April of 1749 but they were unsuccessful. Furthermore, his physical health was on the decline as well. He died on the evening of July 28<sup>th</sup>, 1750 after suffering a stroke (Wolff, 2012).

Only a limited number of his works were actually published while he was still alive. The six partitas appeared in very limited editions: No. 1 in 1726, Nos. 2 and 3 in 1727, No. 4 in 1728, and Nos. 5 and 6 in 1730. In 1731, these partitas were then printed into the Clavierübung I. Clavierübung II was released in 1735. It contained the Italian Concerto, and Overture in the French Manner. Clavierübung III was released in 1739 and

was solely for Chorale Preludes written for organ. Last but not least, Clavierübung IV was released in 1742 which contained the Goldberg Variations (Gordon 54-61).

Bach's keyboard works were written in a variety of styles. Many of his works were meant to be teaching tools for his students (Gordon 54-61).

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### J.S Bach's Partitas

The first great works, which came during his time at Leipzig in 1725, were his French Suites (BWV 812-817) and the Partitas (BWV 825-830). These works can be found in the Clavierbüchlein for Anna Magdalena. The Partitas are a set of dance movements and 'galanteries'. Each partita begins with a large-scale movement, each titled differently. Then the next few movements are in similar form to the English Suites. They are Allemande, Courante, Sarabande, galanteries, and Gigue. These movements are in binary form, each having its own thematic idea, and each marked with a repeat. It is often typical that the end of the first movements modulates to the dominant. The second part then returns to the tonic (Wolff, 2012).

The Allemande, a French term designated for Germany, is a characteristic dance that evolved from the seventeenth-century. It has figural writing in broken counterpoint, in duple time, in moderate tempo, and has an upbeat to each section (Gordon 54-61).

The Courante, or Corrente, derived from the French and Italian terms 'to run', is a more upbeat, and quick dance. It is usually in triple meter, has a broken contrapuntal texture, and contains hemiolas (Gordon 54-61).

The Sarabande is a slow movement in triple time. The slow expressive nature of the Sarabande allows Bach to include lots of ornamentations such as trills and mordants (Gordon 54-61).

The Galanterie or optional section of the partita may include Minuets, Bourrées, Gavottes, Burlesques, Scherzos, Rondeaux, and Capriccios. Each of these movements has its own characteristics (Gordon 54-61).

The Gigue can be found in the French and Italian type. It is usually the last movement of the suite. It is in compound meter, with triplets, and has imitative fugue-like entrances. The second part of the gigue sometimes opens with the inversion of the subject introduced in part one. It is a fast movement (Gordon 54-61).

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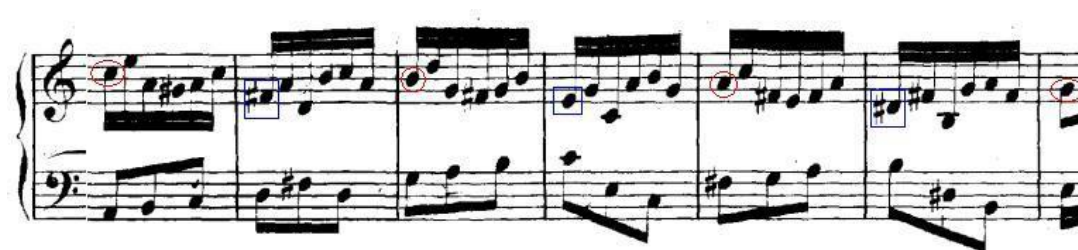
### Partita no.3 in A minor, BWV 827

Bach's Partita no. 3 was composed during 1727 when he held a teaching and director position in Leipzig. The work itself should not be interpreted in the pedagogical sense, but more in a musical sense. Bach taught his students to obtain a cantabile style of playing and thus would like the partita to be played in a cantabile style. Bach demands an expressive touch, not overly "romantic", but rather to the performer's personal idea of the piece (Steglich, 1970).

Partita no. 3 in A minor starts with a Fantasia. It is a quick tempo piece in 3/8. It contains mostly runs. It is also almost imitative with the subject starting out in the right hand followed by the left hand in measure 3. The movement continues with the subject going back and forth between the hands throughout the movement. Bach also inserts many falling sequences in this movement. For example, in measures 10-13, the right hand sequence drops from A to the G and the second sequence idea drops from F to E (Example 1).

**Example 1: Measure 10-13**

Another clear falling sequence is in measures 25 – 30. He drops the C to B to A, and also the F# to E to D# (Example 2).

**Example 2: Measure 25-30**

Bach also writes in contrary motion quite a bit. When the right hand has a falling passage, the left hand has a rising idea. This can be clearly seen at the end of the movement in measures 115-120 (Example 3).

**Example 3: Measure 115-120**

The second movement, an Allemande, follows the traditional Allemande characteristics. The movement is in 4/4, has lots of arpeggios and broken chords, is in two parts with repeats, and has an upbeat to each of its parts (Example 4). It starts out in

A minor, and ends at the dominant at the end of the first part. The second part of the movement starts out in the dominant and then modulates back to the tonic. The movement is very lyrical and has long phrase lines.

#### Example 4: Allemande

Andante (♩ = 12.)

ALLEMANDE.

The musical score for 'ALLEMANDE.' is presented in two systems. The first system begins with a forte (f) dynamic and features a series of slurs and accents over the right-hand melody. The second system continues the piece, marked with a crescendo (cresc.) and includes various fingering numbers (1-5) for both hands.

The Corrente is a fast movement in  $\frac{3}{4}$ . It has dotted rhythms in both hands, which were meant to be played lightly to imitate ‘the run’. As in the first movement, Bach uses a lot of sequences. This time it is a rising sequence. For example, in measure 5-8, it starts off with A-C-D-F-G-B-C (Example 5).

**Example 5: Rising Sequence in Corrente measure 5-8**

The end of the first section also ends in the dominant. The second section begins in the dominant. It has many more rising sequences. Bach inserts a dominant pedal-point idea in measures 51-52 in the left hand accompaniment before ending the movement in the tonic.

The Sarabande follows the Corrente. It is in triple time, in a slow tempo, and has lots of ornaments such as trills and mordants. Bach inserts a triplet sixteenth-note idea throughout the movement and when he uses regular sixteenth-notes. This stretches out the rhythm, as seen in measure 6 (Example 6). He also plays with both ideas by having the regular sixteenth-note against the triplet sixteenth-note, as seen in measure 22 (Example 7).

**Example 6: 16th note triplets and regular 16th notes**

### Example 7: 16th note triplets vs. regular 16th notes



In this partita, Bach picks the Burlesca and Scherzo for his galanterie. The Burlesca is a fast movement in  $\frac{3}{4}$  time. It is very similar to the Corrente with lots of runs and sequential ideas. The Scherzo is in  $\frac{2}{4}$  time. It is also a fast simple movement with minimal ornamentation, sequences and contrary motion ideas.

Bach ends the piece with a Gigue in  $\frac{12}{8}$  time. This meter makes the eighth-notes sound like triplets. It also has an imitative fugue-like, entrance in the left hand (Example 8, measure 3). There are also arpeggios in the left hand beginning in measure 8 to the end of the first part of the gigue. The second part of the gigue (Example 9) is an inversion of the first part of the gigue (Example 8). He continues the arpeggio idea throughout the second part of the Gigue. Because of the inversion, the right hand now also plays the arpeggio idea (beginning in measure 27). He expands on this idea by having the right hand play in contrary motion to the left hand as seen in measures 39-41(Example 10).

**Example 8: Opening of Gigue**

Gigue.

**Example 9: Opening of second part of Gigue****Example 10: Contrary motion in measure 39-41**



## Chapter 2

### *Ludwig Van Beethoven*

#### Sonata in E-flat Major, op. 31 no. 3

### Biography

Ludwig van Beethoven, born on December 17th, 1770 in Bonn, Germany is probably the most well-known composer in the history of music. His style of composition extended the Viennese Classical sonata form, which was heavily influenced by Mozart and Haydn. Most of his compositions had a “behind-the-scenes” story as he went through personal phases of his life and this resulted in the writing of some of his most profound compositions. Through his achievements and influences, he became known as one of the most important composers of the Classical period and the 19<sup>th</sup> century (Kerman, 2012).

Beethoven was born into a family of musicians. Beethoven’s father, Johann van Beethoven, started out as a boy soprano and moved on to become a tenor as he matured. Johann van Beethoven was also a good pianist and violinist, so much so that he was able to give lessons as a source of income. The young Beethoven received piano and violin lessons from his father. At eight years old, Beethoven went through a few instructors before settling down to his first important teacher, Christian Gottlob Neefe, in 1779. Neefe had become the court’s organist in February 1781. In June 1782, when Neefe had to take a break, he appointed Beethoven to take over the position in his absence. Beethoven was only eleven and a half years old then. Neefe made a statement about Beethoven in a magazine article stating “Ludwig van Beethoven, a boy of 11 years and of

most promising talent. He plays the piano very skillfully and with power, reads at sight very well, and I need say no more than that the chief piece he plays is *Das wohltemperirte Clavier* of Sebastian Bach, which Herr Neefe put into his hands ... So far, Herr Neefe has also given him instruction in thoroughbass. He is now training him in composition and for his encouragement has had nine variations for the piano, written by him on a march [by Ernst Christoph Dressler], engraved at Mannheim. This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun” (Kerman, 2012).

Beethoven built his reputation as a virtuoso in Bonn and its surrounding areas. Because of his increased performance activity, his compositions diminished from 1785 to 1789. Neefe believed that Beethoven should travel to gain more experience. In the spring of 1787, Beethoven visited Vienna. It is believed this is where Beethoven met Mozart for the first time and took a few lessons under him. The news of his mother’s deteriorating health (she subsequently died on 17 July 1787) forced Beethoven to cut short his trip and head back to Bonn. In his first surviving letter, Beethoven wrote about the things which happened over the summer, his mother’s health, and also how he was beginning to see a decline in his own health. During his time in Bonn, he met many privileged friends, one of them being Count Waldstein. When he met Beethoven, he convinced Beethoven to go to Vienna to study under Haydn (Kerman, 2012).

In 1792, Beethoven arrived in Vienna, the city that would then become his permanent home. He was slightly under twenty-two years old. Within weeks of his arrival, he received lessons from Haydn. Unfortunately, his lessons with Haydn did not last for more than a year. In 1794, Haydn introduced Beethoven to Johann Georg

Albrechtsberger, the best-known teacher of counterpoint in Vienna. Albrechtsberger taught Beethoven contrapuntal exercises in free writing, imitation, two, three and four-part fugues, choral fugues, double counterpoint, double fugue, triple counterpoint and canon (Kerman, 2012).

Beethoven made his first performance as a pianist in Vienna in 1795. In 1798, he was told that he was becoming deaf. Beethoven went through periods of time where his deafness was temporary and he did not think much of it, as he did not expect a young man like himself to go deaf. Beethoven sought treatment for his condition but his illness was thought to be rare and incurable. Because of this, he was worried about his professional and social life. In a letter he wrote to his long time friend Wegeler, he stated “I must confess that I am living a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf. If I had any other profession it would be easier, but in my profession it is a terrible handicap. As for my enemies, of whom I have a fair number, what would they say” (Kerman 2012)?

He made his final performance as a pianist in 1814. By 1819, he was completely deaf and communicated through conversation books (Gordon 143-169). Beethoven died in Vienna on March 23<sup>rd</sup>, 1827. An estimated ten thousand people attended his funeral. By the time of his death, Beethoven had composed 32 piano sonatas, nine symphonies, his only opera, Fidelio, two masses, a significant amount of chamber music, 16 string quartets, trios and numerous other miscellaneous pieces (Kerman, 2012).

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Beethoven's Piano during the Time he composed His Sonata Op.31 #3

From about 1770, there were two types of piano developing at the same time; one in Vienna that was regarded as a *fortepiano*, and another in England that was regarded as a *pianoforte*. The differences between the two pianos are prominent (Bilson 263-271).

The Viennese piano was light in structure, and had an extremely quick and responsive action. Each hammer was joined directly to its key at the rear and was faced towards the player. When the key was pressed, the hammer would strike up toward the string (Bilson 263-271).

The English piano on the contrary had a heavier, louder sound, and a much fuller tone. Public concerts in England demanded a larger instrument so that its sound would fill its large-sized halls. It contained a heavy action in which the hammers were not facing the player and were not directly joined to the key, but to a bar suspended above the keys. When the keys were pressed, an in-between mechanism brought the hammer up to strike the keys (Bilson 263-271).

The rivalry between these two instruments continued on into the 19<sup>th</sup> century. By about 1800, the development of the English piano was now largely done in France by Erard and Pleyel, and then moved on to the United States by Steinway. The Viennese piano also continued developing. It was now considerably larger with more range and volume but retained its light action and clear, transparent bass. However, it did not manage to compete with the English piano in terms of volume and fullness of tone (Bilson 263-271).

Beethoven's compositions definitely tested the limits of the light-actioned Viennese piano (Gordon 143-169). He was more interested in a thicker bass texture, and therefore he preferred the English piano. John Broadwood shipped a six-octave grand piano to Beethoven as he preferred the bigger tone of the English piano (Wilkins).

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### Beethoven's Piano Sonatas

Sonatas were perhaps the most important vehicle of creativity for Beethoven. From the beginning, Beethoven illustrated his ideas of structure, key relationships, emotions, and sonority through the sonatas (Gordon 143-169).

Twelve of Beethoven's sonatas are in four movements. Previously, four movement works were restricted to quartets and symphonies. However, Beethoven thought of his sonatas as important as symphonies, so he gave them four movements (Gordon 143-169).

Beethoven also ventured away from the form of traditional sonatas. He lengthened expositions through additional thematic ideas, development of material, and often contrast between two thematic ideas. Developments became more dramatic and often contained more than one theme. Recapitulations were often used to re-introduce the theme in different forms (Gordon 143-169).

The slow movements were used by Beethoven to express his personal feelings. He moved away from writing slow, lyrical melodies and replaced them with heavy, slow, motivic gestures. In later works, the slow-movements almost become the main focal point of the entire sonata work. This can be found in sonatas Op. 106, 109 and 111 (Gordon 143-169).

The additional movement in the sonata was the third movement, which was a dance movement. Beethoven would either employ a scherzo, or a minuet and trio for this movement (Gordon 143-169).

The fourth and final movements of Beethoven's sonatas were meant to be larger, and more serious movements compared to the traditional sonatas. They were most often written as rondos or sonata-allegro. Sometimes, he mixed both of these ideas together (Gordon 143-169).

### Sonata in E-flat major, Op. 31 no. 3

Beethoven composed the Sonata Op.31 No.3 during the summer of 1802 in Vienna. It consists of four movements: Allegro, Scherzo: Allegretto vivace, Menuetto and Trio, and Presto con fuoco. It is an unusual Sonata, as it does not have a slow movement, illustrating Beethoven's individual style of writing.

The first movement of the sonata is in sonata-allegro form. Beethoven begins the sonata with a rhythmic motive of a dotted eighth-note followed by a sixteenth-note and quarter (Example 11). This motivic idea is used to "announce" important parts of the piece; such as measure 33 as a transition to the upcoming B theme in measure 46, measure 88 to introduce the development, measure 137 to introduce the recapitulation, and measure 220 to introduce the coda.

#### **Example 11: Opening Idea**



In addition, Beethoven also incorporated another rhythmic motive to hold the piece together. He used the sixteenth-note followed by an eighth note rest idea (Example 12) in measures such as 20-21, and measure 48.

**Example 12: 16th notes with 8th note rest**



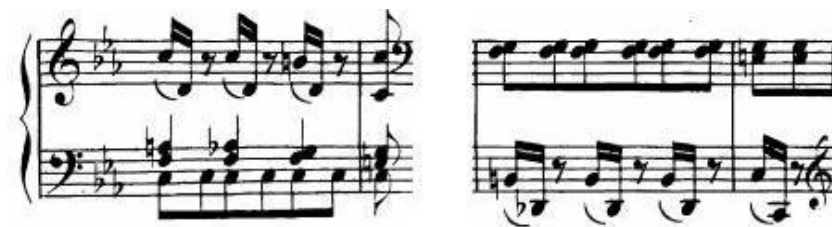
He embellished this idea in measure 59 by doubling the 16<sup>th</sup> note figure (Example 13) and extended the idea to the majority of the development section in measures 103-122.

**Example 13**



He starts out with the idea in the right hand in measures 103-104, and 107, then places the idea in the left hand in measures 109-113, and measures 117-122 (Example 14).

**Example 14**



In terms of key and harmonic changes, the work begins with an unstable IV chord with an added 6<sup>th</sup> (Example 15, measures 1 and 2) and resolves to the tonic in measure 8

with an E-flat Major chord. In the opening idea, Beethoven introduces the half-step, chromatic idea which he uses throughout the entire movement. Note the rising chromatic chords in measures 3-6 (Example 15) and measures 12-15.

### Example 15: Opening Idea



He then uses the half-step idea in appoggiaturas in measures 11 (Example 16), 18-19, harmonic progressions in measures 18 -21 (circled notes in Example 16), 31-32, 35-42 (Example 17), melodic motives in measures 48-49, 59-60, 68-72, and in the chromatic scale in measures 235-236.

### Example 16: Half-step Idea



### Example 17: Measure 35





He also uses the chromatic idea in measures 35-42, to modulate to the key of B-flat major for the B-theme in measure 46. He then uses the chromatic scale in measures 82-83 to bring the key back to E-flat major, only to introduce the opening unstable chord again for the development section beginning in measure 89. He ends the opening motivic idea with a big F# diminished chord in measure 96, and modulates to C major in measure 104. After a big C major arpeggio in measure 114, he moves to F Major in measure 116, B-flat minor in measure 124, E-flat major in 126, A-flat major in measure 128, F minor in measure 130, and then finally back to the opening theme in measure 137 and to the tonic of E-flat Major in measure 142 for the recapitulation. He then ends the entire recapitulation and coda in E-flat major.

The second movement of the sonata is a fast-paced playful scherzo. This scherzo is different from a traditional scherzo as it is in a rondo form with distinct qualities of sonata form. It also has a 2/4 meter, compared to the usual 3/4 meter for a scherzo.

Beethoven starts the scherzo with an opening theme, Theme A (Example 18) in A-flat major. He alternates this idea with other ideas which makes the scherzo seem like a rondo.

#### Example 18: Theme A

The image shows the musical notation for Example 18: Theme A. It is written for piano in A-flat major (three flats) and 2/4 time. The piece begins with a piano (*p*) dynamic. The first measure features a half-note chord in the right hand and a quarter-note bass line in the left hand. The second measure continues with a half-note chord and a quarter-note bass line. The third measure has a half-note chord and a quarter-note bass line. The fourth measure concludes with a half-note chord and a quarter-note bass line, marked with a fermata. The notation includes various musical symbols such as stems, beams, and dynamic markings.

In measures 13-18, Beethoven introduces the rhythmic idea displayed in Example 9. It also acts like a bridge as he brings back Theme A in measure 19.

### Example 19: Rhythmic Idea 1



Beethoven then introduces the second main theme, Theme B (Example 20) in measure 34, in F major. He develops this idea by modulating the theme to B-flat major in measure 39 and then extending the idea by adding rhythmic idea 1, which is now in E-flat major, into the left hand in measure 43.

### Example 20: Theme B



In the developmental section of the piece, Beethoven introduces Theme A+B in the key of F major in measure 64 as alternating ideas before bringing back Theme A in measure 83.

He then introduces a new idea in measure 90 which has a 5 note scale in sixty-fourth notes, as seen in Example 21. He then slows down the sixty-fourth notes to sixteenth notes in measure 96 and then to eighth notes in measure 104.

**Example 21: 5 note figures in 64th-notes**

Beethoven then brings back the “recapitulation” in measure 106 with Theme A in the tonic key of A-flat major, rhythmic idea 1 in measure 118, and Theme A’ in measure 125. He reintroduces Theme B in measure 140 in G-flat major, then modulates to E-flat major, and finally ends the entire scherzo in A-flat major.

The third movement of the sonata is a Menuetto and Trio movement in E-flat major. It is a more lyrical, traditional movement as compared to the scherzo. The Menuetto has a lyrical melody line and is very expressive in nature. The Trio on the other hand has two characters to it. The opening is chordal, and sounds hymn-like.

Part two of the trio has a strong martial character with its thick chords and crescendo expression marking (Example 22). Beethoven then brings back the chordal idea of the Trio followed by the Menuetto. He ends the movement with a coda, which sounds like the minuet dance is coming to an end.

**Example 22: Trio part 2**

The final movement of the sonata begins with a rush of energy with its '*Presto con fuoco*' tempo marking. The constant broken chords in the left hand accompaniment also give the movement a sense of urgency.

The movement is in sonata-allegro form with a coda at the end. In the exposition, Beethoven introduces two thematic and rhythmic ideas. The opening sounds like a horn call (Example 23), followed by the first idea, which adds the 'hunting' character to the movement (Example 24). The second idea is taken from the broken chord idea in the left hand and is transformed to arpeggios (Example 25). He also uses these arpeggios as accompaniment and as rhythmic ideas in the right hand to create the second theme (Example 26).

#### **Example 23: Horn Call introduction**



#### **Example 24: First Idea**

**Example 25: Arpeggios****Example 26: Arpeggios in the left hand, and rhythmic broken chords in the right hand**

Beethoven then begins to develop and combine these ideas in the development section, beginning in measure 83. He alternates Theme 1 and Theme 2, creating a dialogue-like effect between the two. Beethoven then inserts a long bridge beginning in measure 144. He used the idea of broken chords and puts them in contrary motion. At the end of each contrary motion idea, he inserts an arpeggio to join the ideas together (Example 27).

**Example 27: Contrary motion broken chords followed by Arpeggios**

The recapitulation then returns in measure 171 with the opening horn call idea followed by Theme 1 and Theme 2. Beethoven inserts a transition of broken chords

beginning in measure 263 before introducing the coda in measure 279, with an inversion of the opening idea where the right hand now plays the broken chord accompaniment and the left hand plays the horn-call idea (Example 28). He also brings back the contrary motion broken chords one last time before ending the movement with the repeated horn-call idea (Example 29).

**Example 28: Inverted opening idea**



**Example 29: Repeated horn-call at the end of the movement**



### Chapter 3

#### *Franz Schubert*

Impromptus no. 1 and no. 4, op.90, D.899

#### Biography

Franz Peter Schubert, born on January 31, 1797, was one of the composers from the Viennese Classical period who was actually born in Vienna. His father was a schoolmaster, and his mother was the daughter of a local locksmith. When Schubert was young, he showed significant interest in music and thus went for training under Michael Holzer who taught him singing, organ and counterpoint. When Schubert turned eleven years old in 1808, he attended the Imperial Court Chapel as a choirboy. He spent most of his time there being trained as a musician in orchestral and chamber music playing, and he also received vocal lessons (Gordon 213-236).

Schubert was most known as a composer who wrote songs. He composed his first song, 'Hagars Klage' when he was fourteen years old. He also managed to compose dozens of other songs during his life as a teenager. In 1815, Schubert wrote a total of 144 songs (Gordon 213-236). Schubert's early compositional style was a blend of Haydn and Mozart with a few reflections of Rossini and Bach. However, although they influenced him, Schubert's early compositions were thought to be not as creative as Mozart's compositions when Mozart was of the same age, and not as structurally tight as Beethoven's early compositions (Winter, 2012).

Schubert spent most of his life in Vienna except for the time he travelled to Hungary to teach in the Esterhazy household. Schubert had a hard time earning his income. He was unsuccessful in a few music positions in Vienna. However, by 1821, his songs started to attract the attention of publishers. This did not mean that he was out of financial difficulty. He still relied on the generosity of his noble friends for basic necessities. His friends were also the ones who helped Schubert gain publicity and celebrity status as they often requested private and public performances of his songs and smaller instrumental works. Such events did not help Schubert financially as they paid little (Gordon 213-236).

In 1823, Schubert's health was on the decline as he struggled with the epidemic of abdominal typhus that was spreading through Vienna (Gordon 213-236). Despite his illness, Schubert maintained a steady pace of compositions. He composed the 'Wanderer' Fantasy (D.760), and a dozen more important songs such as *Auf dem Wasser zu singen* (D.774), *Frühlingsglaube* (D.686), *Gruppe aus dem Tartarus* (D.583) and *Sei mir gegrüsst* (D.741). By the end of 1823, Schubert suffered from depression (Winter, 2012).

In 1824, Schubert lost many of his best friends as they had moved away from Vienna. However, this was the year that Schubert also gave up trying to be an opera composer. He made this decision based upon his attendance of Beethoven's Ninth Symphony on May 7<sup>th</sup>, 1824. Schubert was intrigued by Beethoven's ability and talent to compose, and felt he would be overshadowed. Three weeks after attending Beethoven's premier of the Ninth Symphony, Schubert returned to Hungary to visit the Esterhazy family. Upon seeing the progress of his two students, Caroline and Marie, Schubert



decided to finish a piano duet, Sonata in C (D.812), which he started in 1818 (Winter, 2012).

Schubert returned to Vienna around May 20<sup>th</sup>, 1825, and the trip turned out to be one of his most successful trips back to Vienna. Schubert performed regularly with Johann Vogl, a baritone singer he met early in his life. Schubert was very pleased with their collaboration and commented, “The manner in which Vogl sings and the way I accompany, as though we were one at such a moment, is something quite new and unheard-of for these people”. During this eventful summer of 1825, more than a half a dozen songs, two piano duets, and the Mass in C major (D.452) were published. This marked the happiest period in his life (Winter, 2012).

For the next three years of his life, Schubert’s finances and health declined steadily. Unfortunately, Schubert died at the age of thirty-one on November 19, 1828 in Vienna. His death certificate showed that Schubert’s death was attributed to nervous fever. However, others argue that he most probably died of tertiary syphilis as his symptoms were parallel to the disease. By the time of his death, Schubert wrote almost a thousand works. Over 600 of them are songs, as well as seven complete symphonies, twenty-one piano sonatas, character pieces, variations, piano duets, thirty chamber works and six masses (Winter, 2012).

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### Schubert’s Style of Writing

It is obvious that Schubert was a master in writing song-like compositions. His melodies are often tuneful and hard to forget. However, Schubert’s style of writing was not as structural as Beethoven’s. Schubert was content with using forms that were readily

accessible and achieved his goals by inserting his personal idea of lyricism. He would often develop musical ideas and reintroduce themes by adding variations, harmonies or modulating to a new key (Gordon 213-236).

In terms of technique, many of his pieces are considered moderately difficult. However, some of his large-scale pieces contain passages that require a certain level of virtuosity (Winter, 2012). Those who attempt his keyboard music may find that it doesn't necessarily fit comfortably within the hands. His chordal passages usually have difficult skips and are thick in texture. Schubert's love for writing keyboard music as if the piano was an orchestra causes pianists difficulty in mastering details until a high level of finesse is accomplished (Gordon 213-236). Besides this, his compositions demand a challenging amount of understanding and interpretation of the piece parallel to other compositions composed during the 19<sup>th</sup> century (Winter, 2012).

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#### Schubert's Piano during 1827

It is important to understand what type of instrument Schubert was composing for. Schubert's piano at the time was believed to have less tension, with little to no iron framing at all, instead having tension coming from the wooden frame. The hammers were small, made of wood, and covered with one or possibly more layers of soft leather, of similar action to the Viennese piano. Therefore, the touch of the piano was lighter compared to the current modern piano. The result of this was a lighter, less tuneful sound compared to a modern piano, much clearer articulation and a certain quality which the Viennese appreciated, and found lacking in other pianos (Bilson 263-271).

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Impromptu No.1 in C minor Op.90, D.899

Schubert composed two sets of four impromptus D.899 and D. 935 toward the end of his life. It is believed that the Impromptus D.899 were composed during the summer of 1827 before he traveled to Graz in September of that year. The Impromptus D.899 are a set of character pieces, although each impromptu's length is longer than a traditional character piece and they are in various forms (Gordon 213-236).

Impromptu no. 1 in C minor is in a double variation form, but does not adhere to it completely as he only brings back A'' before going on to the codetta and coda, leaving out B'' and C''.

Variation Set 1

A	B	Codetta
Theme 1	Theme 2	Theme 3
Measure 1-40	Measure 41-73	Measure 74-86

Variation Set 2

A'	B'	Codetta '
Measure 87-123	Measure 124-151	Measure 152-159

Ending

A''	Coda
Measure 160-184	Measure 184-204

Each set of variations has three themes:

The first set of variations starts out with an opening theme, which is introduced as a single, lyrical line in a dotted eighth-note with a sixteenth-note followed by three quarter notes (Example 31). He embellishes this theme with chordal harmonies, and octaves in the left hand. Schubert was also very detailed in his expression markings. He starts the piece with a G-octave in fortissimo, which makes the key of the piece an ambiguity to the listener. He introduces the main theme of the piece in pianissimo, possibly to catch the attention of the listener. As mentioned above, he starts out the piece in the dominant and does not resolve and reveal the key until measure 7 with a c minor chord. He plays around with the theme and embellishments but does not wander far from the tonic until he introduces the second theme in measure 41.

### Example 30: Theme 1

The image shows a musical score for 'Example 30: Theme 1' from Opus 90 - D 899. The score is in 3/4 time and features a single melodic line in the right hand and a bass accompaniment in the left hand. The tempo is marked 'Allegro molto moderato'. The score includes dynamic markings 'ff' and 'pp', and a 'stacc.' marking. The key signature is one flat (F major or D minor). The score is numbered '1.' and includes fingering numbers (1, 2, 3, 4, 5) and articulation marks (accents).

The second theme begins in A-flat major. It has a lyrical melodic line with an Alberti bass accompaniment (Example 32). Just like the first theme, he opens with a single melodic line before embellishing it with octaves. He also moves the melody to the bass and has the right hand play the accompaniment. This makes it seem as if it's a call and answer conversation between two characters – one sturdy and the other lyrical. When the melody is in the right hand, it is the sweeter, lyrical character speaking. When the melody is in the left hand, the sturdy character seems to respond. Like the first theme, he

has a few minor modulations as he embellishes the theme, but he always comes back to A-flat major.

### Example 31: Theme 2

The third theme begins in measure 74 in A-flat major. Although Schubert still keeps it lyrical, he adds a thicker chordal texture to the piece in the left hand (Exhibit 33). He uses the thicker chordal texture idea as a main idea in his second set of variations.

### Example 32: Theme 3

The second set of variations begins in measure 87 with A'. The theme is in a lower register now. Although he thins out the texture by using octaves instead of chords, because it is in the lower range, the sound is still relatively thick. A' begins with the theme in the left hand and octaves in the right hand. He then transfers the melody back to the right hand in measure 95 and brings it into a higher range while the left hand plays a continuous G-note pedal, before adding texture in measure 100. He then immediately thins it out in measure 103 and begins to add texture again in measure 108 until the end of A' in measure 123. In terms of key, Schubert introduces A' in the dominant of c

minor, which is G, just like in the opening of the piece. He continues with a series of modulations until measure 119 where he has rapid harmonic progressions by raising notes in the chords by a half step (Example 34) and finally settles in G minor for the second theme.

### Example 33: Rising half-steps in LH and RH

B' of the second set of variation starts in measure 124. He has the melody in the right hand embellished with a sixteenth-note accompaniment. He keeps the left hand simple with short, staccato eighth-notes. He then inverts this in measure 135 where the right hand still has the melody but is now in octaves, and the left hand plays the sixteenth-note accompaniment. He then combines both the octave melodic idea and short staccato eighth-note idea in measure 139. In this section, Schubert takes the opportunity to add harmonic interest by using a variety of chord progressions in the right hand. He then brings it back to the octave melodic line in the right hand and sixteenth notes in the left hand in measure 149.

C' of variation set two starts in measure 152 in G major, which is a harmonic surprise to the listener. However, it still holds the same character as part C of variation set 1.

Schubert introduces A'' in measure 160 in c minor by adding back the E-flat accidental before making it a natural in measure 167, turning back to C Major. As in A'

of variation set two, he has the left hand playing the melody while the right hand has the octave accompaniment. He inverts this in measure 168 with the right hand having the melody and the left hand playing the continuous G-note pedal. In measure 176, he shifts the melody in the right hand to an octave higher and brings back the E-flat accidental to bring the key back to c minor. He turns the key back to C major in measure 185 and plays around with the E-flat accidental to keep the listener guessing as to what the final tonic may be.

In measure 193, he brings back the simple single, lyrical theme in the coda to remind the listener of the opening. However, he continues to play around with the major and minor idea until he finally ends the piece in a thickly textured C Major chord.

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#### Impromptu No. 4 in A-flat Major op.90, D.899

Impromptu No. 4 is in ternary form: A B A. Part-A has three themes:

The first theme is the falling arpeggio idea in the right hand with the motif ending with a chord (Example 35). Although the key signature is in A-flat major, he actually begins the piece in A-flat minor. He then moves on to C-flat and B-minor arpeggios before revealing the A-flat major arpeggio in measure 31.

#### **Example 34: Theme 1**

4. **Allegretto**

The musical score for Example 34: Theme 1 is presented in a grand staff format. The right hand (treble clef) plays a descending arpeggiated line, starting on G4 and moving down to G3. The left hand (bass clef) plays a continuous G3 note, acting as a pedal point. The key signature is one flat (B-flat major), and the time signature is 3/4. The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo). The score includes fingering numbers (1-5) above the notes in the right hand and a circled '1' at the beginning of the piece. A circled '2' is located at the end of the score.

The second idea begins in measure 36. It is a motif taken from the ending of the arpeggio figure from theme one. This idea has the arpeggios in the right hand while the left hand plays chords (Example 36).

### Example 35: Second idea

The second theme is derived from the second idea. It begins in measure 47. The right hand continues to play the arpeggios. The left hand holds a lyrical melody line (Example 37). He maintains the key in A-flat major.

### Example 36: Theme 2

The third theme starts in measure 72 with a lyrical idea in triplets in the right hand while the left hand supports it with a simple counter melody (Example 38).

### Example 37: Theme 3



He then brings back the second idea in measure 80 before proceeding to part B of the piece.

Part B of this impromptu is written in a binary trio form. The first part has the right hand playing the melodic line while it also accompanies the left hand with its eight-note chords. He begins this part in c-sharp minor before ending in the dominant by the end of part one. Part two begins in the dominant and continues the same idea with the right hand melody and its eighth-note accompaniment in both hands. Schubert then adds the E-sharp accidental to turn the piece into C-sharp major in measure 139 (Example 39) before going back to C-sharp minor in measure 155.

### Example 38: C# Major

The image shows a musical score for Example 38, C# Major, measures 135-140. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature is C# major (two sharps). The time signature is 3/4. The piece begins in measure 135 with a piano (*p*) dynamic. The right hand plays a melodic line with eighth notes, and the left hand plays a steady accompaniment of eighth-note chords. The melody features a sequence of notes: G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D#4, C#4. The piece concludes in measure 140 with a final chord in C# major.

He then returns to Part A in measure 171 and ends the piece in A-flat major.

## Chapter 4

### *Sergei Prokofiev*

#### Sonata No. 3 in A minor, op.28

### Biography

Sergei (Sergeyevich) Prokofiev was born on April 23<sup>rd</sup>, 1891, in Sontsovka, Ukraine. He was a Russian composer and pianist. Prokofiev started his first piano lessons with his mother, as she was an accomplished pianist, when he was four years old. Several of his compositions were also dated around this time. He was widely regarded as a gifted, talented child as he had composed waltzes, marches, a piece for four hands, numerous piano pieces and two operas by the time he was ten years old (Redepenning, 2012).

In 1904, he was placed in the St. Petersburg Conservatory. Here, he learned harmony with Liadov and orchestration with Rimsky-Korsakov. He hated being there, thus jeopardizing his relationship with his teachers. However, he found comfort in a friend named Miaskovsky and both of them attended concerts known as ‘Evenings of Contemporary Music’ together on a regular basis. This is where Prokofiev was exposed to music by Scriabin, Reger, Strauss, Debussy and Stravinsky. (Gordon 439-441).

It was not Prokofiev’s intentions to become a performer; however, he believed that he was the best performer when it came to his own compositions. This would also help him to promote his name as a composer. Prokofiev graduated from the conservatory

in 1914, with the highest honor, the Rubinstein prize, under the instruction of Anna Esipova (Gordon 439-441).

Because of the civil war, Prokofiev predicted that the arts would not develop in Russia. Therefore, he made a decision to go to the United States in the spring of 1918. While making his way to the United States, he stopped by Petrograd and held several concerts there, premiering his works (*Mimoletnosti*, Third and Fourth Sonatas, and the Classical Symphony). Prokofiev finally arrived in New York on September 1918 (Redepenning, 2012).

Prokofiev gave his first piano recital in New York on November 29<sup>th</sup>, 1918. It was not very well received compared to the recital Rachmaninoff had given around the same time. Prokofiev had underestimated his audience in the United States, and did not recognize that Rachmaninoff was regarded as the leading Russian pianist. However, his first years in the United States were not all downhill. He appeared with the Russian Orchestra in New York, performed his First Piano Concerto and other solo compositions, and performed his Classical Symphony. Besides performances in New York, he also performed in Chicago and Canada. American publishing firms were beginning to recognize him, thus prompting Prokofiev to compose two piano pieces: Op.31 and Op.32. However, these pieces did not get published in the United States as Prokofiev did not agree to the terms (Redepenning, 2012).

After a few roller coaster years, Prokofiev started thinking about returning to Europe. For the next three years, he would spend the summer months in Europe and the winter months in the United States (Redepenning, 2012). Besides splitting his time

between the United States and Europe, Prokofiev would only make trips back to Russia to oversee performances of his works. Because of the frequent travel and appearances, he became an international celebrity. In 1922, he left the United States and moved to Paris (Gordon 439-441).

In the summer of 1936, Prokofiev moved back to the Soviet Union, much to the surprise of many. This move was prompted by personal reasons such as returning to his homeland, to his wife and two sons, and to his longtime friends. However, sources say that this may not be the only reason. In the United States, he was overshadowed by the success of Rachmaninoff. In Europe, he was not as well received compared to Stravinsky. The timely manner in which he returned to the Soviet Union was when Shostakovich was just running out of favor with the Soviet audiences (Redepenning, 2012).

Back in the Soviet Union, the communist government was constantly watching Prokofiev and his moves. Prokofiev found the final years of his compositional life to be restricted by the rules of the government, and he often sought official approval. He tried to accommodate with simplicity and populist characteristics in his compositions, but was only given subdued approval. His final years were less pleasant compared to what he had originally perceived when he first returned home because of the demands of the Soviet Union, difficulties in his personal life, and deteriorating health after a bad fall in 1945 (Gordon 439-441).

Prokofiev's death went unnoticed on March 5<sup>th</sup>, 1953, as Stalin coincidentally died on the same day (Redepenning, 2012).

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### Prokofiev's Piano Sonatas

The nine piano sonatas that Prokofiev composed have become essentials in the repertoire. Unlike Beethoven, Prokofiev does not wander far from traditional sonata form. For example, all components of a traditional sonata are easily identified in Prokofiev's sonatas. There is a first theme, second theme, development, transitions and codas (Gordon 439-441).

Prokofiev also often uses one time signature, and only on rare occasions changed to a different time signature. His strengths were in writing driven, metric rhythms and energized dance music. He also did not wander far from the tonal center, instead allowing himself to add dissonance at times to add color to a piece. Prokofiev loved using unusual harmonic progressions and cadences to make them stand out. Besides his love for dissonance, Prokofiev was talented in writing lyrical passages, sometimes leaning to the emotional, romantic side (Gordon 439-441).

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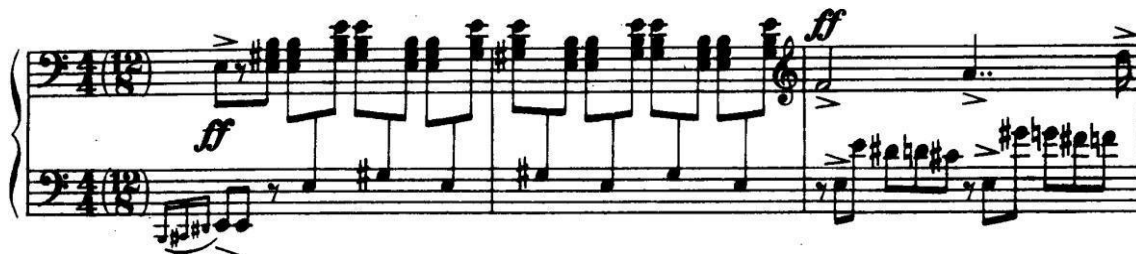
#### Sonata No.3 in A minor, Op. 28

Sonata no.3 in A minor, composed in 1917, is a one-movement work. It is in an expanded sonata-allegro form with motoric drive character and a lyrical passage. It has gained popularity due to its length and brilliance (Gordon 439-441). Prokofiev often started his concerts with this sonata, on the advice of his friend, Souvchinsky (Berman 75-83).

Prokofiev begins the piece with attention grabbing E major chords. He then introduces the first melodic idea in the right hand with a chromatic descent in the left

(Example 40). Prokofiev then does a variation on this idea in measure 9 before bringing in two measures of E-major tonal transition in measures 14 and 15.

#### Example 40: Opening idea



The first theme is only then introduced in measure 16 (Example 41). It is a lyrical, yet playful melody with lots of leaps in both hands.

#### Example 41: Theme 1

Within the first theme, Prokofiev introduces the listener to a few rhythmic motives which he uses throughout the piece. The first motive contains an eighth-note followed by a sixteenth-note rest and a sixteenth-note (circled notes in Example 41). The second motive is the eighth-note rest followed by two eighth notes in the left hand (Example 42).

Prokofiev does two things to this motive. First, he combines the first motive with the second motive (Example 42, left). This example (Example 42, left) is also a diminution of the introduction melody. Then, he inverts the second motive in the right hand (Example 42, right).

**Example 42: Second Motive**

The second theme begins in measure 27. It has a mysterious, playful character to it. For the second theme (Example 43), Prokofiev uses the second rhythmic motive in example 3, on the right, and combines this with a contrary motion scale-like figure as seen in measure 29, which ends with the first rhythmic motive found in the first theme. Prokofiev also uses a wide range of dynamics here as the second theme begins in *pianissimo* and ends in *forte*.

**Example 393: Second theme**

He then inserts a *decrescendo* and *poco ritardando* in measure 53 to prepare for the development section of the piece starting in measure 56.

The third theme is in a moderate tempo. It is a soft, tuneful, lyrical passage. It begins with the right hand having the melody while the inner voices of the right hand and the left hand play the accompaniment. The right hand also introduces a melodic motive (circled notes in Example 44), which the left hand answers to briefly in measures 66 to 69 (circled notes in Example 45).

**Example 44: Theme 3**

**Example 45: Measure 66 to 69**

The right hand then takes over the melody again in measure 70. In measures 86 to 90, the outer voices of the right hand and left hand are moving in contrary motion (Example 46). The right hand begins with a high C before slowly making its way down to a C an octave lower. The left hand starts with the middle C and makes its way up an octave higher to meet the right hand on the same C in measure 90.



**Example 46: Measure 86-90**

The development begins in measure 94 with the tempo returning to *Allegro tempestoso*. It uses the first rhythmic motive of the first theme in the exposition combined with the lyrical third theme (circled notes in example 47) as its main thematic idea in measures 104 to 105 and 107 to 108.

**Example 47: Development: Second theme**

**Example 48: Return of the lyrical theme in the Development's second theme**

**Moderato**

The image shows two systems of musical notation for a piano piece. The first system is labeled 'Moderato' and features a right-hand melody in 4/4 time and a left-hand accompaniment in 12/8 time. The right hand is marked 'p dolce' and the left hand is marked 'dolce'. The second system continues the same musical ideas, with the right hand melody in 4/4 time and the left hand accompaniment in 12/8 time, both marked 'dolce'.

The development then begins to expand the ideas Prokofiev had already introduced earlier in the piece. In measures 114 to 117, the right hand melody comes from measures 78 to 81. In measures 118 to 121, Prokofiev outlines the melodic idea introduced in the first theme of the exposition in measure 20 to 21. Prokofiev then brings back a darker character of the lyrical third theme in measure 123 (Example 48). It has lots of chromatism. Also, the right hand is playing in 4/4 meter while the left hand is playing in 12/8 meter. Measures 132 to 137 are a variation of the idea he has introduced in measure 86 to 90. This time, it is written in 12/8 meter.

Prokofiev continues to develop many ideas until he bring back the recapitulation of the piece in measure 156 using the second theme idea of the exposition (Example 49).

**Example 49: Recapitulation**

The image shows a musical score for a piano piece, specifically a recapitulation section. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score is divided into three measures. The first measure contains a melodic line in the treble staff and a rhythmic accompaniment in the bass staff. The second measure continues the melodic line with a chromatic scale and the accompaniment. The third measure features a dynamic marking of *pp* (pianissimo) and concludes with a cadence. A large bracket spans across the first two measures, indicating a phrase or section.

He also inserts a coda beginning in measure 188, and starts to unwind all the ideas he has introduced: the rhythmic motives, chromatic scales, melodic motives, the lyrical character, the playful character, and dynamics before ending the piece in its original key, A minor.

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