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A RECITAL

by

SUZANNE K. TORKELSON

B. M. E., Wartburg College, 1976

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1981

Approved by:

  
Major Professor

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# Department of Music

Graduate Recital Series  
Season 1980-81

presents

SUZANNE TORKELSON, Piano  
B.M.E., Wartburg College, 1976

assisted by

Carolyn Thayer, Soprano

Morris Collier, Violin

Walter Temme, Viola

Warren Walker, Violoncello

Wednesday, March 11, 1981

All Faiths Chapel Auditorium

8:00 p.m.

presented in partial fulfillment of the requirements  
for the degree of Master of Music

## PROGRAM

Sonata No. 55 in B-flat major ..... *Joseph Haydn*  
Allegro ..... (1732-1809)  
Allegro di molto

Proses Lyriques ..... *Claude Debussy*  
De Rêve ..... (1862-1918)  
De Grève  
De Fleurs  
De Soir

Three Romances, Op. 28 ..... *Robert Schumann*  
Sehr markiert ..... (1810-1856)  
Einfach  
Sehr markiert

## INTERMISSION

Piano Quartet No. 1 ..... *Bohuslav Martinu*  
Poco Allegro ..... (1890-1959)  
Adagio  
Allegretto poco moderato

## PIANO SONATA HOB. XVI/41

The music of Franz Joseph Haydn can be divided into several creative periods spanning his artistic growth from youth to maturity. J.P. Larsen and C.H. Robbins Landon divide Haydn's work into eight creative periods, corresponding to changes in employment or location.<sup>1</sup> But Karl Geiringer suggests only five periods marked by the decades of the last half of the eighteenth century. According to this division, the early period reaches from 1750 to 1760, the preparatory from 1761 to 1770, the middle period from 1771 to 1780, the mature period from 1781 to 1790, and the final period from 1791 to 1803.<sup>2</sup>

Haydn's early compositions give little indication of his later greatness. In comparison with Mozart who had composed many masterpieces before the age of 20, Haydn composed no significant works in his youth. Had he died before the 1770's, he would probably be remembered today only as a minor composer. The compositions of the early period are characterized by a dependence on other composers' models, the style galant of the pre-classical period, and homophonic texture.

Polyphonic intricacies had lost favor with the exponents of the style galant, as had the traditional polyphonic forms such as the French overture, fugue and sonata da chiesa. Replacing these forms were the sinfonia and the suite of dance-type pieces. Gradually the two were fused resulting in hybrid forms. The sinfonia with a minuet inserted between the last two movements, and the suite with the formal structure of at least one movement borrowed from the sinfonia were two of the hybrid forms of the pre-classical period.

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1 William S. Newman, The Sonata in the Classic Era, 2nd Ed. (New York: Norton, 1972), p. 459.

2 Karl Geiringer, Haydn (Garden City: Anchor, 1963), pp. 223-396.

Haydn's early piano sonatas all show a preference for the suite, influenced by the beginnings of sonata form. Until the c-minor sonata (Hob. XVI/20), he did not use the term "sonata," but instead used the titles partita and divertimento. All of the movements of each sonata remained in the same key, following the tonal structure of the suite. In many of these early sonatas, a minuet in a major key was followed by a trio in the minor mode. Alberti basses and typically pre-classical figurations show Haydn's dependence on the models of others.

These first sonatas were probably composed for harpsichord or clavichord. The pianoforte did not gain popularity until around 1770, and Haydn used no dynamic markings of any kind until the c-minor sonata which is considered to be the first composed for pianoforte. The piano of Haydn's time was very different from our modern piano. It had a small tone, small hammerheads, thinner strings and was more fragile as it lacked the cast iron frame used in later pianos.

After the beginning of Haydn's employment with the Esterházy family, his music began to show more traits of the high Classical style. His improved financial condition and working conditions as Kapellmeister were very beneficial to him as a composer. The well-trained Esterházy musicians were available to perform works as soon as Haydn composed them, allowing him to learn from his compositions and experiment with more expressive devices.

The piano sonatas of the second period still show characteristics of the style galant, but the influence of the Sturm und Drang movement becomes more apparent. The minuet and trio is always present and the same tonality is used in all movements. The works possess a greater degree of emotional intensity with a similarity to the style of C.P.E. Bach in the slow movements.

The years 1771-1780 mark the midpoint of Haydn's career. During this period, he seemed to tire of the excessive lightness of the rococo which he replaced by the "sensibility" of the Sturm und Drang-type music. Although Bach's music

served as an ideal for Haydn, he did not directly imitate him. He adopted only a romanticism that had been absent in his earlier works.

The first keyboard sonata in this new romantic style was the c-minor (Hob. XVI/20). There is an abundance of dynamic markings and two-voice counterpoint. The quick changes of texture and dynamics place it in the extreme Sturm und Drang style.

Other developments during the middle period included the use of sets of variations for single movements, often with major-minor variants, and the variation technique applied to the rondo form. Returns of the original theme were altered through new figuration. There was a combination of the classical style with romantic tendencies in many of the slow movements. Motivic development played an important role in the generative process, a practice adopted by his student, Beethoven.

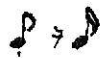
The influence of Mozart becomes apparent in many of the sonatas following 1780. The two composers' friendship resulted in an association that was beneficial to each. Although Haydn turned to other instruments for most of his late works, the late piano sonatas are interesting and well worth intensive study. The three "Bossler" sonatas which include Hob. XVI/41, as well as the Op. 30 (Hob. XVI/35-39) and Op. 54 (Hob. XVI/44-46) sonatas are all included in the mature period. The last sonata of this period, dedicated to Marie Genzinger (Hob. XVI/49), is considered one of his finest sonatas.

The period from 1791 to 1803 is characterized by a mastery of innovative key relationships and a profusion of outstanding works. Only three keyboard sonatas were composed as Haydn turned to other idioms. But all the skill and experience Haydn acquired in his earlier composition culminated in keyboard sonatas of distinct character and quality. The three London sonatas (Hob. XVI/50-52), dedicated to the pianist Theresa Jansen, are a fitting close to this great sonata composer's output.

## ANALYSIS

The sonata Hob. XVI/41 in B-flat is one in a group of three published in 1784 by Bossler. The group was dedicated to the newly-married Princess Marie Esterházy, and probably composed with her in mind. Landon, in his discussion of the three, states, "These are sophisticated and gentle sonatas which really seem to be destined for a lady's hand."<sup>3</sup> There is a well-balanced craftsmanship in each of the sonatas which would have pleased the princess, who was a skilled musician. A lack of virtuosic display and an abundant use of strict counterpoint in the finale of the B-flat sonata suggest that Haydn considered the preferences of Princess Marie for that style. Each sonata is in two movements, indicating the influence of the divertimento. As C.F. Cramer observed in a review of 1785, "They are different from but no less worthy than their predecessors, and harder to play than they first seem, requiring the greatest precision and delicacy."<sup>4</sup>

About 1788 Hoffmeister published an arrangement of these sonatas as trios for violin, viola and violoncello. This version became as popular as the piano version, and it was soon reprinted throughout Europe. It is not certain whether Haydn himself arranged the trios, or whether Hoffmeister was responsible. In any case, string trio was an unusual medium for arrangement of piano sonatas.

The contrast of texture and articulation provides the predominant interest in this sonata. Throughout the work, sections are clearly delineated by a change of character, resulting from a combination of many devices. The first movement begins with a sprightly theme characterized by its  rhythm. The sparse accompanimental chords underline the rhythmic character of the first theme. In contrast, Theme II is always accompanied by regularly recurring triplet broken

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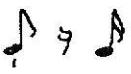
<sup>3</sup> H.C. Robbins Landon, Haydn Chronicle and Works: Haydn at Esterháza (London: Thames and Hudson, 1978), p. 585.

<sup>4</sup> Ibid., p. 586.

chord figurations. The lyricism of the second theme provides an excellent balance to the first theme. Throughout the development and recapitulation, each theme appears with its characteristic accompaniment. The texture of the second movement is contrapuntal in its entirety with three-voice counterpoint predominant. Contrasts in articulation resemble those of the first movement.

The key relationships of the first movement are characteristic of Haydn's mastery of unusual modulations. The movement begins in B-flat major with a modulation to F for the second theme. But rather than using the major tonality, Haydn begins in f-minor and changes the mode back to F-major towards the end of the second theme. The development starts with a surprising D-flat major chord, the altered-third relationship to F. Another third relationship follows with a B-flat major chord. This chord is used as a dominant leading into E-flat major. After a brief development in g-minor, the tonal center returns to the dominant of B-flat to lead into the recapitulation. Rather than remain in B-flat major until the end, he uses a favorite device and changes the mode to b-flat minor. The first movement ends with a return to the major mode.

The second movement, which is a type of rondo form with variation popular with Haydn, remains in B-flat major throughout except for the first variation opening in b-flat minor and continued in D-flat major. Haydn returns to B-flat major through the use of sequence and an augmented sixth chord.

Haydn's artful use of rhythmic elements contributes to the charm of this sonata. The insistent triplet accompaniment of many of the early sonatas is limited here only to the second theme and counteracted by the  rhythm of the first theme and the short two-note slides into accented notes.

Example 1.



One structural melodic pattern in both movements unifies the sonata: Each important theme is a leap upward followed by stepwise downward motion. Chord tones provide the notes of upward leaps in almost every case.

The concise form of Sonata Hob. XVI/41 stems from two factors: (1) the two-movement format and (2) the simple harmonic plan. All elements derive from opening motives and illustrate Haydn's economical use of materials.

This sonata is infrequently performed, possibly since it is placed between the popular sonata in e-minor (Hob. XVI/34), and the equally popular Genzinger sonata (Hob. XVI/49). But its beauty and charm make it a sonata deserving of much wider popularity.

## PROSES LYRIQUES

The Proses Lyriques, composed in 1892-1893, are the only example of Debussy's songs set to his own texts. Prior to their composition, texts by poets including Paul Verlaine, Paul Bourget, Stéphan Mallarmé, and Charles Baudelaire provided the poetry for his songs. In the Proses Lyriques Debussy attempted to create the exact mood he wanted with his texts and music.

Sometime in 1892, Debussy showed the four poems which he had written to Henri de Régnier, a friend he had met in the literary circle, Librarie de l'Art Independant. Régnier then recommended the poems to Francis Vielé-Griffin, who published the first two in his journal, Entretiens politiques et littéraires, in December 1892. Debussy set the poems to music in 1893, and performed two of the songs in 1894 with his fiancée at that time, soprano Thérèse Rogers.

Characteristics of the poetry common to those in Debussy's literary circle at the close of the nineteenth century were a sense of self-indulgence and disenchantment, a general lack of clear description, and a tendency to see objects in a mystical or symbolic manner. There was a spirit of futility as well as a nostalgia for the past described by Jules Laforgue as "l'esprit décadent."<sup>5</sup> This symbolist style was adopted by Debussy for the four poems and resulted in an obscurity that some critics found excessive.<sup>6</sup> The imagery and reluctance to actually name an object gave all the poems a mystical, vague atmosphere.

Throughout the four songs, the vocal line is of a limited range, often nearing monotone, chant-like passages. The accompaniment suggests the orchestra with its profusion of string-like tremolos and arpeggios. Although these songs

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<sup>5</sup> Harvey and Heseltine, The Oxford Companion to French Literature (Oxford: Clarendon Press, 1969), p. 254.

<sup>6</sup> See Pierre Bernac, The Interpretation of French Song (New York: Norton, 1970), p. 187.

are not as frequently performed as other Debussy sets, the music is of excellent quality--a challenge to both vocalist and pianist.

## ANALYSIS

### "De Rêve"

At the very outset, it is clear that Debussy wrote the ideal poem for his own style of music. The piano begins with arpeggiated augmented chords, suggesting the whole-tone scale, despite its alternating diatonic chords. The translation of the text of the first section is:

The night has the sweetness of woman  
and the old trees under the golden moon are dreaming!  
To her who has just passed with head bepearled,  
now heartbroken, forever heartbroken,  
they did not know how to give her a sign . . . <sup>7</sup>

The opening augmented chords set the tender mood for all of the first section. Following the word songent (think or dream), a piano interlude emphasizes the meaning of the text. Debussy gives the listener an opportunity to think on the text and musical effect while awaiting the next words. During this interlude, the rhythmic device of eighth notes against triplets appears giving impetus to the section. A crescendo to the climax of this part and an ensuing diminuendo and piano interlude bring this passage to an end. In keeping with the spirit of the fin de siècle poetry, Debussy only hints at the meaning of the poem.

With the beginning of the next section, the tempo and surface activity increase. This is appropriate to the description of the women described in the poem:

All! they have passed:  
the Frail Ones, the Foolish Ones,  
casting their laughter to the thin grass,  
and to the fondling breezes the bewitching caress  
of hips in the fullness of their beauty.

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<sup>7</sup> Pierre Bernac, The Interpretation of French Song (New York: Norton, 1970), pp. 188-194.

As the tempo returns to a slower pace, one line of text further explains the preceding words:

"Alas! of all this, nothing is left but a pale tremor . . . "

The piano restates the chords of the opening section and the voice enters with a repetition of the poem's second line. But this time with "weeping their beautiful golden leaves," the mood changes with an animated tempo and crescendo. The whole-tone passages of rising and falling arpeggios suggest the wind and falling leaves. The translation for this section is:

The old trees under the golden moon  
are weeping their beautiful golden leaves!  
None will again dedicate to them the pride of the golden helmets  
now tarnished, tarnished forever.  
The knights are dead on the way  
to the Holy Grail!

Helmets, knights, and the Holy Grail suggest the Middle Ages. The crescendo through the section describing falling leaves leads to a forte climax in B-major. The restless movement and sonorous chords emphasize a feeling of desperation expressed in the words. A fanfare on the interval of the perfect fifth represents the medieval fanfare. A quick diminuendo into a C-major section in a slow tempo is reminiscent of a funeral cortege.

The final section of "De Rêve" opens with the same opening chords as the beginning and the opening text is repeated. A dreamier mood is established with broken chords in the piano's upper register. The poem ends:

The night has the sweetness of woman,  
hands seem to caress the souls,  
hands so foolish, so frail,  
in the days when the swords sang for them!  
Strange sighs rise under the trees.  
My soul you are gripped by a dream of olden times!

A highly chromatic section appears at the words, "in the days when the swords sang for them." The fanfare returns as a softer dynamic level is reached. A return of the motives of m. 6 and m. 18 combined, and a limited vocal line bring the song to a close.

The tonality of F-sharp major found at the end is only one of the many Debussy used throughout the song. The fanfare returns during the last chords leaving an impression of the days of knights and chivalry. The final words give meaning to the dream and to the general feeling of decadence of the end of the nineteenth century.

### "De Grève"

Shortly before the composition of the Proses Lyriques, Debussy became acquainted with the paintings of the English painter, J.M.W. Turner. Turner's impressionistic style appealed to Debussy's love of color and blurred outline, and color reproductions of many of Turner's paintings decorated the walls of the composer's home. The sea was a favorite subject for many of Turner's paintings. "De Grève" is a poetic representation of one of Turner's sea paintings.

Debussy's use of imagery and metaphor throughout the poem recalls the vague outlines of Turner's paintings. One metaphor for the sea used four times in the song is that of silk. Each time it appears in a different color or state. At first, the sea is calm and the silk is described as silk white and unravelled. Later it changes to green and iridescent; then green and bewitched, and finally white and appeased.

Debussy's love of the sea inspired an abundance of music dealing with that subject. He used it not only for his large orchestral works such as La Mer and "Sirènes" from the Nocturnes, but also for the piano pieces, "L'Isle Joyeuse," and "la Cathédrale engloutie." In "De Grève," four different aspects of the sea are described in the text and in the music.

The song begins with a long piano introduction on a D-major chord. Rocking fifths in the bass and tremolo-type alternation in the treble lend an aura of underlying agitation to the "very even and muted" opening. A dissonant motive used throughout the song enters in the upper part. When the voice finally enters,

it has a very limited range accompanied by the dissonant motive in the piano.

Example 2.

Soie blanche effilée

*pp*

Even though the sea appears calm on the surface, the dissonance predicts an upcoming storm. The translation up to this point is:

Over the sea twilight falls,  
frayed white silk.

The next section begins with an augmented chord and a more playful atmosphere. The waves are described as chattering girls and the silk is now green and iridescent, the rustling of their dresses. The section closes calmly with D-major chords. The translation for this section reads:

The waves like little mad things chatter,  
little girls coming out of school,  
amid the rustling of their dresses,  
iridescent green silk!

With the opening of the next section, there is an abrupt change of key and mood. The quick harmonic rhythm of parallel chords gives a general feeling of restlessness suggesting ominous clouds gathering for a storm. Tension increases with the use of augmented chords and busy thirty-second notes. Whole-tone scales in the upper register of the piano and a repeated note pattern followed by tritone leaps in the vocal line represent the storm in all its fury. Silk is described at this point as silk green, maddened. A sudden diminuendo and ritard bring the section to a quiet close. The translation is:

The clouds, grave travellers,  
 hold counsel about the next storm,  
 and it is a background really too solemn  
 for this English water-colour.  
 The waves, the little waves,  
 no longer know where to go,  
 for here is the annoying downpour,  
 rustling of flying skirts,  
 panic-stricken green silk.

The remainder of the song describes the quieting of the sea after the storm. The moon appears through the clouds as the earlier dissonant motive is now accompanied diatonically. Triplet thirds paint a rich wash of color as the voice and piano gradually diminish to pianissimo. At the tempo marking encore plus lent, the tolling of the Angelus mentioned in the poem is represented by a single note, the supertonic e. The song concludes quietly with triplets on D major and the tolling supertonic. The silk is now white and appeased. The translation of the final section follows:

But the moon, compassionate towards all  
 comes to pacify this grey conflict.  
 And slowly caresses his little friends  
 who offer themselves like loving lips  
 to this warm white kiss.  
 Then, nothing more . . .  
 only the belated bells of the floating churches!  
 Angelus of the waves,  
 calmed white silk!

#### "De Fleurs"

The third song received its inspiration from an 1857 poem of Baudelaire, Les Fleurs du Mal. With its atmosphere of hopelessness and immorality, Baudelaire's poem shocked the literary world. Debussy's poem on the same subject uses the same symbolist style of Les Fleurs du Mal, making the poetry of this song the most elusive of the four. The translation of the first section is:

In the tedium so desolately green of  
 the Hothouse of grief,  
 the flowers entwine my heart with



to a quicker triplet accompaniment. Chains of broken diatonic and seventh chords harmonize the opening melody which is now inverted in the bass line. The vocal line becomes disjunct and chromatic, as the accompaniment settles on an F-sharp pedal point. The tension increases with an *accelerando* and *crescendo* reaching a climax with the final words of this section.

The third section again begins with an abrupt change of key, this time from E to E-flat. A six-bar dominant pedal point, over which triplet broken chords on the dominant and French-sixth chords amplify the effect, leads into a whole-tone orientation at the words "killer of dreams." The translation for this section is:

Sun! friend of evil flowers,  
killer of dreams! Killer of illusions!  
This consecrated bread of wretched souls!  
Come! Come! Redeeming hands!  
Break the window-panes of falsehood,  
Break the window-panes of malefice,  
my soul dies from too much sun!

During the whole-tone section, a *crescendo* and gradual upward stepwise motion lead into the key of B-major at the word "Venez!" The opening chords return with rushing scales in the inner voices. The agitation expressed in the text is reflected by the high tessitura, dynamic level and full texture. A return to the opening chords in C-major, but in the fuller texture of this section, leads to the climax of the song at the words "my soul dies of too much sun!" Sixteenth-note rushing scales become tremolos as Debussy suddenly modulates to e-flat minor.

A softer dynamic level returns as the accompaniment becomes more tender. The vocal line is a monotone melody accompanied by the opening melody in the bassline. A translation of the final section follows:

Mirages! the joy of my eyes will not flower again  
and my hands are weary of praying,  
my eyes are weary of weeping!  
Eternally this maddening sound of the  
black petals of tedium

falling drop by drop on my head  
in the green of the hothouse of grief!

The final despairing words are accompanied by the block chords of the opening section augmented from the opening quarter to half notes here. Octaves on afterbeats symbolize the dropping petals as the song ends quietly in the original tonality of C-major.

### "De Soir"

As in the third song of this set, Debussy modeled the poem after the poetry of an earlier poet. Jules Laforgue, innovative in his use of frequent alliteration and internal rhyme, had published a set of poems entitled Dimanches. In these poems, he mocks the mediocrity of the masses and the unquestioned conventionalities of daily life. Debussy's fourth poem could also have been titled Dimanches, but his choice of the title agreed with the one-syllable names of the rest of the set. "De Soir" deals with the habitual pastimes of Sunday in France. The poem is actually in two parts, the first dealing with the secular, mechanistic and insensitive side of life and the second with its religious aspect.

The translation of section one reads:

Sunday in the towns,  
Sunday in the hearts!  
Sunday for the little girls  
singing with immature voices  
persistent rounds where good Towers  
will last only for a few days!

The song opens in a pentatonic scale and an ostinato pattern symbolic of the ringing bells of churches on Sunday. The voice enters with an exuberant rising fifth on the word "Sunday," establishing a joyous and enthusiastic mood. With the mention of little girls singing rounds, Debussy introduces a melody from a children's game in the upper line of the piano part. This melody is

relegated to the bass two measures later as the section ends.

Example 4.

Diman - chechez les pe-ti-tes fil - les chantant d'u - ne voix in - for -

In the children's game referred to in this song, the child in the center of a circle represents a tower and is quickly replaced by another. With the symbol of a tower that lasts only a few days, Debussy expresses the transience of youth and the secular world.

The voice repeats the opening Dimanches leading into the second section. Debussy now describes the usual excursions from Paris to the country in a style of the mechanistic character of the late nineteenth century.

Sunday, the stations are frenzied!  
 Everyone sets off for the suburbs of adventure  
 Saying good-bye with distracted gestures!  
 Sunday, the trains go quickly,  
 devoured by insatiable tunnels;  
 and the good signals of the tracks  
 interchange with a single eye  
 purely mechanical impressions.

The initial ostinato continues fortified by the octave and fuller chords. At the words describing trains, dynamics and the busy ostinato figure create an effect of something mechanical. The rhythmic unit breaks down into sixteenth notes in the pentatonic scale. The section closes with a diminuendo setting the stage for the more religious nature of the next words.

Sunday, in the blue of my dreams,  
 where my sad thoughts of abortive fireworks  
 will no longer cease to mourn  
 for old Sundays long departed.  
 And the night, with velvet steps,

sends the beautiful, tired sky to sleep,  
 and it is Sunday in the avenues of stars;  
 the Virgin, gold upon silver,  
 lets the flowers of sleep fall!

A change of key signature to three flats, transfer of the sixteenth scales to the bass, and a more gentle accompaniment give the impression of a dream. The tempo continues to slow with a return to the original key signature. A slower tempo takes place as the original ostinato is now augmented from eighth notes to half and placed in an inner voice. A new pentatonic ostinato of sextuplet quarter notes represents the ringing church bells. This section ends with a deceptive dominant-thirteenth chord accompanied by the ringing bell-like ostinato.

The final section begins more quickly with tremolo as the words translate:

Quickly, the little angels, overtake the swallows  
 to put you to bed, blessed by absolution!  
 Take pity on the towns,  
 Take pity on the hearts,  
 You, Virgin gold upon silver!

A religious atmosphere is created by a chant-like melodic line and the open fifths reminiscent of organum. Although the tonal center is g-sharp, a repeating supertonic a-sharp represents the tolling of bells and lends a harmonic subtlety to the close.

## THREE ROMANCES, OP. 28

Although Robert Schumann composed several important larger works for piano, a sizeable portion of his keyboard works are miniatures. The art song and short piano piece supplied a more appropriate format for him than the larger sonata or variation forms. But most of his short pieces were grouped into series or cycles. These collections fall into several different types, according to the relationships among the pieces contained.

A favorite grouping is that in which the pieces are collected under a general caption and each piece has its own title. The pieces within the set appear in logical sequence as if describing scenes of a story. Two examples of this type of collection are the Kinderszenen and Waldeszenen. Very similar to this is the set in which a general title combines short, different pieces into a unified whole, such as the Carnaval or Bunte Blätter. The last type is simply a collection of dissimilar pieces published under one title, such as the Drei Romanzen.

Schumann's character pieces often received titles related to literary influences. His early interest in literature, resulting from his work in his father's bookstore, continued throughout his life. Such titles as Novelette reveal that the composer used his extensive reading as an inspiration for many of his works. But the extra-musical associations should not be taken too literally as Schumann himself stated, "The titles of all my compositions never occur to me until I have finished composing."<sup>8</sup>

Schumann's work on the Neue Zeitschrift für Musik resulted in the formation of an imaginary society, the Davidsbündler. Members of the society were

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<sup>8</sup> John Gillespie, Five Centuries of Keyboard Music (Belmont, California: Wadsworth Publishing Co., 1965), p. 211.

Schumann in his several personalities and caricatures of many of his friends and musical leaders of the day. The character Florestan represented the fiery, extroverted Schumann while Eusebius was the name given to the youthful, dreamy introvert. Raro, the last two letters of Clara's name and the first two of Robert's, represented the mature master. Many of Schumann's works could be identified with one of these three characters. Sometimes the characters are stated literally by Schumann, but most often they are suggested only by the content of the music.

Although Schumann composed piano works from his youth, his total output is distinguished by a consistently high level of quality. Most of the piano works were composed between 1829 and 1839. Full of contradictions, this music alternately represents Florestan, Eusebius and Raro, and often shows a delight in secret puzzles or anagrams.

Schumann's admiration of J.S. Bach is evidenced by his frequent use of counterpoint in his composition. Although he composed few fugues, most of his counterpoint appears as imitative sections in his large, homophonic works. Other characteristics of Schumann's piano works refer to form, keys and pianistic writing style. For Schumann, form was an elastic shape that resulted from treatment of the melodic materials. He was most successful when he composed shorter pieces, which are most often some type of ternary form. Keys were carefully chosen to exploit the individual colors of the piano--unusual keys such as a dark b-flat minor and rich F-sharp major underlie the moods he tried to portray. Sheer bravura writing is rare in Schumann's compositions, as the virtuoso element is always subordinate to the poetic idea.

The Three Romances were composed in 1839 during a long period of intense interest in piano composition. Schumann considered them to be among his best pieces as he stated in his letter to a friend,

How sorry I am that I omitted to send you those of my compositions which, as I told you, I consider quite the best, and other people

share my opinion! I mean the Kreisleriana, Fantasiestücke, Romanzen and Novelletten.<sup>9</sup>

Clara was especially fond of the middle Romance in F-sharp major and hoped to receive the dedication. In her letter of January 1, 1840, she wrote:

I lay claim to the Romances: you absolutely must dedicate something more to me as your betrothed, and I know nothing more tender than these three Romances, especially the middle one . . .<sup>10</sup>

Despite an original promise to comply, Schumann actually dedicated the set to Count Heinrich II Reuss-Kostritz.

## ANALYSIS

"Romance No. 1: Sehr markiert"

The first of the three romances is an excellent example of the type of piece Schumann may have attributed to Florestan. An insistent sixteenth-note accompaniment pattern divided between the hands persists throughout. The mood is stormy and restless, supported by Schumann's use of the dark key of b-flat minor. A short section in F-sharp major foreshadows the second, more lyrical, romance but the mood only changes slightly due to the continuing figuration. The romance returns to a minor mode and remains so until the end. Through repetition and sequence it builds to a climax and the final stormy chords. As the range rarely rises above  $c_2$ , the low, resonant chords add to the full texture.

A strict economy in melodic motion results in very little activity. For example, the entire first phrase never leaves the note F. Forward motion arises from dynamic changes and harmonic progressions. The modulation to F-sharp major in the second section is through the altered third relationship (b-flat=a-sharp

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<sup>9</sup> Joan Chissell, Schumann's Piano Music (Seattle: University of Washington Press, 1972), p. 54.

<sup>10</sup> Ibid.

minor to F-sharp major). Two forms of augmented sixth chords, the French and German, bring the piece to the dominant of e-flat minor, a repeat of the "A" section in e-flat minor and a final statement of a section in the original key. A coda remaining in b-flat minor settles the tonality.

The rhythmic accompaniment never changes, the melody rarely changes from quarter notes to eighths, and occasional ties over the barline provide a limited rhythmic variety.

#### "Romance No. 2: Einfach"

The second romance of this set is a lyrical duet for two voices in ABA form. The texture is most often homophonic--melody, duet in inner voices and accompaniment in the outer parts, but occasional changes in the placements of the duet delineates the piece into sections. After the initial "A" section with the duet in the inner voices, the "B" section finds the duet in outer voices accompanied by inner contrapuntal voices. A return to a slightly altered "A" section with the duet in the inner voices leads to a coda in which three separate voices take part in imitative counterpoint. A short return to the texture of the opening ends the piece.

The second romance is much more subdued than that of the first, an example of the Eusebius style in Schumann's compositions. The rhythm of the duet is in slow eighth notes through both the "A" and "B" sections and the accompaniment in these sections is in sixteenth notes. This is contrasted by a more flowing sixteenth-note melody in the contrapuntal coda.

Schumann's harmonies are especially interesting. Sequence plays an important part in the compositional process, with frequent use of secondary dominant and diminished-seventh chords. An unexpected Neapolitan chord resolves to a diminished-seventh at the close of the "B" section. Frequent chord changes and

harmonic complexity in the "B" section and coda result from the vertical coincidence of contrapuntal lines. The moderate tempo accomodates these quick harmonic changes and gives the whole romance a flowing, lyrical character.

"Romance No. 3: Sehr markiert"

The final romance is the longest of the three, partially because of its many contrasting sections and partially because of the frequent repetition of the "A" and "B" sections. The following example is an outline of the form of this romance.

Example 5.

A	B	A	B ridge	Intermezzo 1 (C)	A	Intermezzo 2 (D)	B	A
m. 1-24	m. 25-64	m. 65-103	104- 111	m. 112 - 215	m. 216-254	255-300	301-340	341-380

The character of the "A" section is marchlike, created by frequent sixteenth-note upbeats into accented quarter notes and extreme dynamic contrast. The melody is broken up by rests and frequent octave jumps. Harmonic interest is limited to diatonic and secondary chords. The form of this "A" section is binary with a repeat of both sections indicated by Schumann.

In contrast to this martial character, the B-section in the new key of E major is a quickly flowing, lyrical passage. The rapid harmonic rhythm results from a thickened contrapuntal texture. The melody is no longer punctuated by rests, but flows steadily in legato eighth notes until the end of the section. Dynamic levels range from piano to mezzoforte and are much more limited than the first section. The final chords of this part are marked staccato, leading into the marked style of the next "A" section.

This statement of the "A" section is an exact repetition of the opening one

except for a cadential extension and transitional coda. The coda becomes imitative and legato and modulates to a new key through diminished-seventh chords.

An intermezzo follows the restatement of "A" in a faster tempo. This intermezzo is novel in its modulations and frequent sequences. A meter change to 6/8 and a key change to c-sharp minor give it a new, capricious character. Hand crossings are frequent, as in many 19th-century studies. A short bridge of two dominant-seventh chords divides the first intermezzo exactly in half. The second half of this section is in f minor with an exact repetition of the first part in the new key. Through the sequences a modulation to e-flat minor takes place, and the intermezzo ends in this key with a short bridge to the next section.

The return of section "A" in the key of B major is a repetition of the opening material with the cadential extension found in the preceding statement of it. This time it includes no transitional material leading to the next section but ends in B major.

The second intermezzo in e-minor is introduced by only one e-minor chord preceding the start of the melody. In contrast to all of the previous material of this romance, the character of this section is somber and contemplative. An unusual texture with the melody in the inner voice and accompaniment in the alternating voices above and below it support the darker mood. The tempo changes to a slower, more lyrical style and the accompaniment separates into the alternating patterns shown in the following example.

Example 6.

**Intermezzo II**  
Etwas langsamer

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There is little harmonic motion until the end of the section in which there is a chromatic stepwise movement to the dominant, a B-major chord. This chord leads into the next passage, a return of the "B" section in E major. Following the restatement of "B," a final statement of the "A" section with its cadential extension closes the piece in B major.

## PIANO QUARTET NO. 1

Martinů's Piano Quartet, composed in 1941, exemplifies his mature style. Although he used many twentieth-century techniques, his music is always expressive. His mature style is an outgrowth of many different influences during his early years.

The strongest influence on Martinů's music was Czech folklore and folkmusic. By the time he was eight, his talent as a violinist was already recognized. Through the efforts of Polička townspeople interested in supporting Martinů's career, he was accepted into the Prague Conservatory of Music at the age of sixteen. Although he was well-prepared for his studies at the Conservatory, his progress was poor due to his lack of effort. Martinů's interests in literature and the stage allowed little time for studies, and he was expelled in 1913. This interest in theatre and literature remained throughout his entire career, resulting in a strong emphasis on operatic works in his compositions.

The well-known violinist Stanislav Novák secured a position in the Czech Philharmonic Orchestra for Martinů. Through his membership in the orchestra, Martinů became acquainted with much of the traditional symphonic repertory and adapted devices to suit his own compositions. His library included a comprehensive representation of the works of Bach and Mozart.

A linear counterpoint similar to the Flemish style is evident in much of his music. The impressionistic works of Debussy and other French composers also appealed to him. He adopted many of their compositional devices and began searching for an opportunity to go to France and study composition. In September of 1923, he left Prague for Paris after receiving a State grant. His original intention was to stay for three months but he remained for seventeen years. In

Prague he had become acquainted with the composition of Albert Roussel, with whom he began studies in 1923. He began a period in which no new works were composed, but much time was spent studying music of other composers. In Paris Martinů found the isolation and quiet that was so necessary for the development of his personal style.

During a summer vacation to his birthplace in 1925, he composed his first well-known work, Halftime. Apparent in this work are features of Martinů's later style, such as unusual harmonies and irregular rhythm, free from dependence on the barline. With the appearance of Halftime, French impressionism was superseded by another style of composition. In its place came an idiom influenced by the rhythmic vitality of Stravinsky. Two other works for orchestra, La Bagarre and Rhapsody were composed in this rhythmic style, but they are more lyrical, reflecting Martinů's relation to Czech folk music.

After these three orchestral works, Martinů devoted his composition to chamber works with few large orchestral works. The only exceptions to this are his opera Juliette, an orchestration of an earlier ballet Špalíček, and the Cello Concerto. Many of the titles indicate Martinů's interest in baroque music and its forms. The Brandenburg Concertos held a particular interest for Martinů, and his adaptation of the tutti/solo alternation is an important characteristic of his style. His Concerto Grosso of 1938, placing a string quartet opposite an orchestra, is a striking example of his experiments in this area. The rich polyphonic texture found in Martinů's later compositions pervades this work.

After the Germans invaded France in 1940, Martinů fled Paris to Aix-en-Provence in southern France. Difficulties in securing an American passport visa delayed his travel to the United States until March of 1941. After his arrival in New York, he composed the Mazurka for piano, a Concerto da Camera, the second Cello Sonata, a collection of six songs entitled New Špalíček, and his

first Piano Quartet. He was so prolific that premieres of his works often coincided, forcing him to attend one premiere and listen to another by radio.

Martinů received the New York Music Critics Circle Award twice; in 1952, for his opera Comedy on the Bridge, and in 1955 for his Sixth Symphony. He taught composition at Princeton University, the Berkshire Music Center at Tanglewood, and the David Mannes School of Music in New York until leaving for the American Academy of Music in Rome in 1957. After a position as composer-in-residence there, he went to Liestal, Switzerland where he died on August 28, 1959.

### ANALYSIS

Martinů's compositions progressed through many styles throughout his career. His earliest compositions show a strong representation of Czech folk style in their rhythmic and melodic character. Following his introduction to the music of Debussy and other French composers, impressionistic traits became prominent. Influenced by Stravinsky's rhythmic primitivism, Martinů's compositions used an intense level of rhythmic complexity in his mature style.

The Piano Quartet of 1942 was composed in this rhythmic style. Martinů's first Piano Quartet was originally intended for the jubilee of the League of Composers. The first performance of the work was in August of 1942 at the Berkshire Music Center.

Rhythmic complexity is by far the most prominent characteristic of the quartet. The work begins with an ambiguity between 3/4 and 6/8 meter which suggests the rhythmic complexities to come. Syncopation abounds, resulting in very independent instrumental lines and a conflict with the specified meter. The frequent ostinato patterns rarely coincide with the metrical accents, and the superimposition of several conflicting ostinatos destroys the sense of

regular meter. An interesting example of this type of complexity occurs in a portion of the third movement. Each of the string instruments pursues its own rhythmic grouping while the piano has an ostinato in 5/8 meter.

Example 7.



Rarely do all of the instruments coincide metrically, the few examples being at the close of large sections. Besides the syncopation and ostinato patterns, much of the rhythmic interest of the third movement results from the numerous tempo changes. Throughout this movement, the tempo accelerates to an ending in a quick tempo.

The same type of change occurs in the second movement but through the alteration of note values rather than tempo. This movement begins slowly with the strings alone in eighth notes. A short section in quarter-note triplets is followed by a section in sixteenth notes. Finally, with the entrance of the piano, the thirty-second note predominates. The movement ends with a gradual return to longer note values.

A second characteristic of Martín's mature style prominent in this quartet is harmonic complexity. Much of the harmonic interest results from a linear counterpoint. Vertical sonorities are a result of the juxtaposition of horizontal lines. Although simple triads and seventh chords prevail, the harmonic

scheme is not traditional. Bitonality is common, most often between major chords built on roots a tritone apart. A rapid alternation of major chords is reminiscent of Debussy and other impressionistic composers. Although the work is key-centered, a complete section with functional harmony occurs only in the opening and restatement of the opening in the third movement. The texture is always transparent enough to allow harmonic clarity.

During Martín's mature period, he often used short motives for an entire work. A favorite interval, the half step, is prominent in this quartet. Chromatic scales using a continuation of the half step pattern are numerous. All the melodic material in each movement can be traced to short motives which are gradually elongated into the full melody. These motives also assume importance as transitional and developmental materials.

The experimentation with rhythm, harmony, and melody which played an important part of Martín's compositions is balanced by his use of traditional forms. Baroque concertato style is evident throughout this quartet in the frequent alternation of the piano and strings used as a group. Here Martín also adopted the three-movement fast-slow-fast form found in the Baroque concerto grosso.

Martín's first piano quartet is an excellent example of his talent for expressive music, even within the context of a contemporary idiom. Rhythmic excitement and a never-ending drive prevail through the entire first movement. The subdued lyrical style and ethereal pianistic writing of the contrasting second movement create a perfect balance to the two outer movements. Beginning the third movement with a quiet melody, Martín allows it to reach a rhythmic climax before quoting themes from the first two movements and finally ending the work in a combination of preceding motives.

Because of Martín's changing styles throughout his career, critics seldom praise or condemn his work as a whole. The traits which appear in all his music

are vitality, a very pronounced originality, and emotional expression. This personal style was so successful that Martinů is regarded today as one of Czechoslovakia's greatest contributors to twentieth-century music.

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A RECITAL

by

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B. M. E., Wartburg College, 1976

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1981

## ABSTRACT

This Master's Report (Recital) features piano works by Joseph Haydn and Robert Schumann, a song collection by Claude Debussy, and a piano quartet by Bohuslav Martinů. Accompanying the recital tape is a series of program notes including historical background, composer biography, and analytical comments.